

**Title**

MANSHIN: Reclaiming Ritual as Civic Performance in the Post-Digital Age

**Abstract**

*MANSHIN* proposes ritual performance as a means to reclaim art's civic and communal force amid commodified creativity and algorithmic governance. Rooted in Korean shamanic practice (*gut*) and developed as a post-digital performance and media installation, the work reimagines the *manshin* (Korean shaman) as an artist-medium who convenes publics, channels memory, and stages collective care. Through live voice and movement, AI-generated sound textures, and responsive light, *MANSHIN* builds immersive spaces that counter extractive attention economies with situated presence and reciprocity.

Structurally modular and site-responsive, each iteration adapts to infrastructural and institutional frames—black box, gallery, informal site—foregrounding how conditions of production shape what art can do. The presentation outlines an artistic-research methodology combining embodied rehearsal scores, mediatized documentation, and community-proximate micro-rituals. It asks how ritual can function as community building, resistance to authoritarian turns, and a rehearsal for more just futures.

This proposal draws on Hyeji Nam's broader practice in performance, sound, and media art—where body, technology, and cultural memory intersect—to articulate protocols of care, accessibility, and participation that travel across contexts. Short audiovisual excerpts will illustrate the adaptive “ritual mobility” of the work and how it informs arts pedagogy and public value.

**Keywords:** ritual; community building; algorithmic governance; artistic research

**Disciplinary field:** Performance & Media Art / Artistic Research

**Format:** Lecture-performance with live AI-assisted sound and responsive light (20 min)

**CV**

**Hyeji Nam** (b. 1993, Seoul) is an interdisciplinary artist and researcher based in Vienna. Her practice spans performance, sound, and media art, exploring intersections of body, technology, and cultural memory. Drawing on Korean shamanism and digital culture, she creates immersive environments where AI-generated sound, ritual gesture, and embodied presence converge. Her works address vulnerability, healing, and transformation, and have been presented internationally, including the Gwangju Biennale (South Korea), Liste Art Basel (Switzerland), Mumok, and Belvedere 21 (Austria). Nam is a PhD candidate at the Academy of Fine Arts Vienna.