

CICA Experimental Film and Video Exhibition Summer/Fall 2016

CICA 실험 영화 및 비디오 국제전 - 2016 여름/가을

CICA Museum

August 12 - September 18, 2016

Part 1 (August 12 - 21, 2016), Part 2 (August 24 - September 4, 2016), and Part 3 (September 7 - 18, 2016)

2016년 8월 12일 - 9월 18일

파트 1 (8월 12 - 21일), 파트 2 (8월 24일 - 9월 4일), 파트 3 (9월 7일 - 18일)

Featured Artists 참여작가:

Pierre Ajavon
Beatriz Albuquerque
Onyinye Alheri
John Blythe
Rc Campos
Enzo Cillo
Jennida Chase
Peter Christenson & Phil Mudd
Kara Dunne
Nestor Armando Gil
Belinda Haikes
Katie Hovencamp
Stephanie Hough
David Ortiz Juan
Vik Laschenov
Marta Leite
Bárbara Oettinger
JiSun LEE 이지선
Simone and Max
Anja Malec
Monteith McCollum
Ryan Schmal Murray
Lori Miles
Ankica Mitrovska
Desiree Moore
John Mutter
John O'Hare
Duncan Poulton
Shony Rivnay
Leyla Rodriguez
Lina Selander
Blake Shirley
Sanaz Sohrabi
Charles Sommer
Tina Sulc
Joseph Wilcox
Heidi Neubauer-Winterburn
Dina Gianni
Jayoung Yoon
Yoon, Suok-won 윤석원

Part 1 (August 12 - 21, 2016):

Onyinye Alheri · John Blythe · Rc Campos · Jennida Chase · Peter Christenson & Phil Mudd · David Ortiz Juan · Simone and Max · Monteith McCollum · Marta Leite · Bárbara Oettinger · Lina Selander · Tina Sulc · Heidi Neubauer-Winterburn

Part 2 (August 24 - September 4, 2016):

Pierre Ajavon · Enzo Cillo · Belinda Haikes · Stephanie Hough · Anja Malec · Lori Miles · Desiree Moorer · John Mutter · John O'Hare · Leyla Rodriguez · Blake Shirley · Ryan Schmal Murray · Charles Sommer · Joseph Wilcox

Part 3 (September 7 - 18, 2016):

Beatriz Albuquerque · Kara Dunne · Nestor Armando Gil · Katie Hovencamp · Vik Laschenov · JiSun LEE 이지선 · Ankica Mitrovska · Duncan Poulton · Shony Rivnay · Sanaz Sohrabi · Dina Yanni · Jayoung Yoon · Yoon, Suok-won 윤석원

Czong Institute for Contemporary Art (CICA)는 1994년 김종호 작가가 김포의 작업실을 기반으로 손수 일구어낸 문화공간이다. CICA는 실험적인 아티스트들의 연구 공간이자 누구나 쉽게 현대미술을 접하고 생활 전반에 응용할 수 있는 열린 공간이다. 작가와 관객, 지역주민이 참여하고 소통하며 창작을 통하여 시각문화에 대한 안목과 비판적 시각을 키워갈 수 있는 창의적이고 편안한 공간이 되고자 힘쓰고 있다. CICA 미술관은 김종호 작가의 조각과 그림, 건축 및 국내외 유명 작가들의 작품을 소장하고 있으며 기획전시로는 회화, 조각, 뉴미디어 아트를 중심으로 한 현대 작품을 전시한다. 또한 예술 문화 교육 프로그램을 통하여 지역의 문화 발전에 힘쓰고 있다.

Pierre Ajavon

“Interzone(part.30)” (2016)

Freely inspired by " Naked Lunch " W.S Burroughs , " Interzone " takes us into the visual exploration of a sound scape, haunted by rhythms & sounds on which develops the narration.A succession of psychedelic "flashes " and repetition of nightly obsessions, "Interzone (part 3)" is the center work of a series of 4 videos browsing strange imaginary worlds.

Pierre Ajavon was born in Paris in May 66, he is multi-instrumentalist (guitarist by Videographer // Experimental shorts & video-sound-digital art creations. After Sociological studies focused on psychedelic culture (Thesis: 'Influence of the psychedelic movement in contemporary culture'), a long musical career as composer, multi-instrumentalist and arranger, and then a sound engineer training. In 2013, Pierre Ajavon turns to video art to expand its field of artistic expression and produced many experimental short films in which he performs the video shooting, the Video became an introspective tool, essential to its aesthetical work and to his artistic creations.In the process to 'film the sounds' and to turn images into sounds, his approach is to combine and overlay the imaginary to the real in order to make real the dreams unconscious - like a kaleidoscope of sensations that's embodied by psychedelic fashes and recomposed from long or short video sequences , always In a synaesthetic approach, images, colors and sounds show us what aesthetic Since 2015, he continues his artistic research by creating digital artworks Full of psychedelic culture & 'Fin-de-siècle' fantasy, he affirms his desire to create an audiovisual landscape by merging aesthetically the senses , a mirror in which the training), composer / arranger and sound engineer. Lives and works in Paris. video editing and music creation (music & sound design). carried by the music, the sound, the rhythm ... perception can create. (aluminum or plexiglas) from his own videos sequences. viewer can immerse himself and experiment his own subjectivity. Is it music that accompanies the animated pictures or the animated pictures that accompanies music? "The creation of soundscapes related to film aesthetics is the cornerstone of my artistic research."

Beatriz Albuquerque

“Art Happy Birthday Mr. President I” (2015)

In this video performance piece Beatriz albuquerque explores the notions of surveillance and voyeurism during BeatrizAlbuquerque performance, that is a nod to Marilyn Monroe's famous 1962 address to President Kennedy at a fundraising gala for the Democratic Party at Madison Square Garden. Marilyn Monroe is the epithet of Aphrodite in form and shape for the Western Culture.

Beatriz Albuquerque (born in Porto, Portugal) is known for her interdisciplinary practices between new media and cross media. She was recently awarded the Myers Art Prize: cross media, Columbia University, New York (2014). She was also awarded the Revelation Award (Prémio Revelação), 17ª Biennial de Cerveira, Portugal (2013). and the Ambient Series Performance Award, PAC / edge Performance Festival, Chicago (2005). www.beatrizalbuquerque.web.pt

Onyinye Alheri

"Canticle of the Sun"

"Canticle of the Sun" is a video-poem told from the perspective of two once-corporeal beings now residing in the astral plane.

Onyinye Alheri is a visual artist born in Lagos, Nigeria and currently residing in northern California. She is a no-body and so are you.

John Blythe

“Transitions” (2015)

The work 'Transitions' represents an act of mindfulness, attending to the constant change of environment capturing every change of space (moving from one space to another) or surface under foot, requiring the constant attention of the artist, focusing the mind and the awareness. The chronologically presented clips, captured using an iPhone during the period of one day, highlight the ever present eye of digital media and question this often criticised source of distraction and how we perceive our relationship with technology, each other and our surroundings.

John Blythe

Having been a professional photographer for over 20 year, in 2010 I retired from commercial photography to concentrate on developing my Art Practice. Having completed a PG Cert (Ed) I am now Module Leader of Photography at Bellerbys College Oxford, teaching the Foundation and A Level courses and am currently completing an MA in Art Education at Oxford Brookes University. My personal practice focuses on the familiar and unfamiliar in the (often repetitive) daily experiences of life, particularly the physical interactions involved in moving from place to place and internally to places of unresolved experiences and relationships. I explore the material, experiential and perceptual nature of these interactions.

Rc Campos

“Coal for Your Eyes to Touch” (2016)

Pecém, in northeast Brazil, is a village that has been passing through intense transformations after a harbor was installed there, industrializing the region where originally only simple fisherman worked. Around five years ago a Coal Conveyor Belt was installed there, extending through 13km of the landscape and taking mineral coal coming from Colombia to a recently installed steel mill owned by Brazilian Vale and Korean Dongkuk and Posco companies. There is a lake, dunes and native vegetation being contaminated by the coal dust and particles that leaks all the way. There’s also a community that has been suffering from diseases caused by the coal. The artist, then, collected many of these particles and embodied it by wearing a coal mask and creating a coal parangolé (in reference to Helio Oiticica), returning to the landscape to anthropomorphize the environmental problem, giving it a face and a body, embodying the mineral coal, evidencing it as a tactile and sick membrane of anthropocenic subjectivity.

Rc campos (b. 1989, Brazil) is an artist-researcher who looks to experiment with video, performance and installation art, creating works inspired by subjects such as Anthropocene, Media Archeology, Sensory Ethnography, embodiment and displacement affectivities. Graduated in the BA of Audiovisual and New Media at University of Fortaleza (2015) and is currently a MA student at Federal University of Ceará. Had his works displayed in exhibitions, video collections and festivals across Brazil, Greece, Israel, India and Germany.

Enzo Cillo

“Slow” (2015)

Slow is a work that takes form in about three months when I lived in Dublin. The shooting took place only after traveling several times one of the streets near the house, in an area that seems to mark a landmark in the city. A dog barking in the distance, the flashing light of a street lamp, the wind in the leaves and road signs "slow" are elements that interact in the night.

Enzo Cillo attends the arts high school in Benevento and continues his studies at the Academy of Fine Arts in Naples, where he graduates in Visual Arts and specializes in Photography as language of art. Painting represents the basis of a long path, passing then through photography and finally arriving at video. He currently lives and works shuttling between Naples and Rome. His works have participated in festivals around the world.

Jennida Chase

“Nine Frame Noir”

Nine Frame Noir is an animated film noir experimental-narrative thriller. This experimental stop-animation video piece consists of nine segments within a single frame aligned in a grid. Each individual segment depicts a looped gesture based in traditional film noir language. The segments collectively hint at a larger narrative, of which they are all pieces. The structure flattens time and language into single repetitive instances. Shot on location in both Richmond VA and Cesky Krumlov in the Czech Republic, edited and scored in Cesky Krumlov.

Jennida Chase is a multi-media artist who primarily works with film, video, animation, sound and photography. She received her BFA from The School of the Art Institute of Chicago, and her MFA from Virginia Commonwealth University’s Department of Photography and Film. She regularly collaborates and exhibits with electronic artist Hassan Pitts under the moniker of s/n and together they have created, screened and exhibited numerous media-art projects internationally. In 2014 they were finalists for the MacArthur Grant in Documentary Film, in 2015 were awarded the William A. Minor Grant. Jennida currently resides in Illinois and teaches filmmaking in Southern Illinois University at Carbondale’s Department of Cinema & Photography.

Peter Christenson & Phil Mudd

“Juried Performance: A Triptych” (2016)

“Juried Performance: A Triptych” examines the complex relationships between maker and witness, producer and assessor, creator and audience. The jury, the evaluators of today’s art, grow more powerful and influential than the very art itself; has the creative’s voice been marginalized, confined, ignored—are we only to submit to the all-powerful juror with the hope of one day being named master? Are there any gestures left that are just too powerful to ignore?

Peter Christenson & Phil Mudd:

Peter Christenson (USA) is a multidisciplinary artist, filmmaker, and educator from Metro Detroit. He is an assistant professor of fine arts at Washington State University and the recent recipient of a US-UK Fulbright Scholar Award in Art & Design. Phil Mudd (USA) is a multi-media artist and photographer from Benton City, WA and an adjunct professor at Washington State

University where he works in support of both the Fine Arts and Digital Technology & Culture programs. "Juried Performance" marks the duo's first video collaboration.

Kara Dunne

"Ag Dul Sios An Staighre"(2009)

Dressed in 50s ballroom attire, I make my way down beautiful staircase after beautiful staircase

Kara Dunne is a printmaker, performance and video artist. She studied printmaking and glassblowing at Alfred University, performance at the School of the Museum of Fine Arts in Boston, and earned her master's degree in printmaking from the Rhode Island School of Design. Her creative drive is fueled by her dual background in both the visual arts and theater; the combination of the two enable her to explore the opportunities of the live, the staged and the recorded. Dunne believes art should be an active experience, not a passive event, and should be encountered in other places besides the confines of a museum or gallery. She strives to find new ways in which her work may interact with the public in their natural habitat. Her videos, performances and prints serve as a social commentary on what we forget about the past, deny in the present and dream about in the future.

Nestor Armando Gil

Boca (Your Memories Are My Myths)

In this video, sugar, sand, coffee, and tobacco are poured into my open mouth. In the first exhibition of the work, an altar/mound was built of pastries, hot espresso, cigars, beach sand and a guayabera shirt to accompany the video.

Néstor Armando Gil nació en La Florida, E.U. en 1971. Cursó estudios superiores en la Universidad de Carolina del Norte En Chapel Hill obteniendo una Maestría en Artes Plásticas en el Año 2009. Sus obras han sido exhibidas tanto en Los Estados Unidos como en el extranjero. He has lived in Florida, North Carolina, Maine, and most recently Pennsylvania, where he teaches studio art at Lafayette College in Easton.

Belinda Haikes

"Compass East" (2015)

Compass East is part of series cell phone activated video works that framed the Philadelphia Fringe Festival. Pulling sites from the farthest points of the festival boundary, the animations remediate the site through an abstracted form, highlighting the color and form of possible space.

Belinda Haikes is a conceptually driven interdisciplinary artist, designer, and writer whose work examines digital and social relationships. Recent exhibitions and screenings include the Ackland Museum, (Chapel-Hill, NC), the Philadelphia Fringe Festival, and The NMC 10 traveling exhibition. Belinda is currently Assistant Professor in the Department of Art and Art History at The College of New Jersey.

Katie Hovencamp

"Vinculum" (2014)

Vinculum is a video of a performance piece that questions how far one will go to achieve an idealized beauty. The performer in the video repeatedly ties ribbon around her neck to hypothetically become more beautiful each time a new ribbon is added. She keeps tying until the ribbons become a constricting mass and it is difficult for her to move her neck comfortably.

Katie Hovencamp is an artist who fractures cultural constructs such as gender, beauty, and the body politic to expose, examine, and critique their social and historical assumptions. For some time fairy tales and fantasy have inspired her imagination and curiosity about their effects on women's roles and the construction of their identities.

Hovencamp began her professional studies at the Baum School of Art in Allentown, PA and received her BFA from Arizona State University in 2009 and her MFA from the Pennsylvania State University in 2014. Hovencamp has exhibited her work in numerous exhibitions nationally and internationally. She was the recipient of Outstanding Student Achievement Award for Contemporary Sculpture for the International Sculpture Center in 2014 and the University Graduate Fellowship at the Pennsylvania State University in 2012. She has taught at various institutions such as the Edna Vihel Center for the Arts, Totts Gap Art Institute, Pennsylvania State University, and Harrisburg Area Community College.

Stephanie Hough

"Instant Calm" (2014)

Instant Calm was created using footage from an instructional meditation video sourced in a thrift store. The video is purposefully edited to remove all instruction or speech rendering its original purpose defunct. This video explores notions of self help cultures enacted through leisure activities, and exposes the seemingly innocuous site of leisure as the ultimate performance of human desire for freedom and escape from the constraints of contemporary life. This video was first shown as part of a multiscreen installation for Stephanie Houghs debut solo exhibition 'In Pursuit of Leisure' curated by PLUCK PROJECTS at C.I.T Wandesford Quay Gallery, Cork City, Ireland. OCT/NOV 2014.

Stephanie Hough is a contemporary visual artist, born in 1982 in the midlands of Ireland; Stephanie grew up in a traditional Irish pub, which began her interest into the broader spectrum of society and social interaction. Within her work Hough employs video, installation, participative and socially engaged practices. The research often derives from popular culture and the social impact of advances within communication technology, utilizing various and disparate sources including television, social media and music. The central approach of the work attempts to dismantle and unpick mediated materials of consumption in order to unearth desire.

David Ortiz Juan

“Los hechos son hechos (The facts are fabricated)” (2014)

A traveller presents the landscape as an entity capable of revealing invisible systems of power alongside its connection to the human body's capacity to embody their ancestors' memories. With this departure, the film reflects upon the relation between memory and memorials, their silences and inabilities to overcome trauma; the alienation of the unifying grand narratives, and the overcoming of absurdity by its acceptance. Shot in the Spanish island of Mallorca, “Los hechos son hechos” explores alternative narratives and imageries to revive the silenced histories of those disappeared by political repression during Franco's dictatorship in Spain.

David Ortiz Juan (Alcoi, 1983), is a visual artist based between Beirut and Amsterdam. Ortiz holds a BA in Arts and Design at ArtEZ School of the Arts, Arnhem. He recently finished his MA degree at Sandberg Instituut, Rietveld Academy, Amsterdam. Ortiz's practice is dedicated to matters of itinerancy, disappearance and displacement, both in terms of narrative and representation. His work explores the mediation of these ideas by investigating how discarded discourses, the intimacy of gestures and the landscape might be combined to articulate a poetical position of resistance.

Vik Laschenov

“One floor above sing until someone swims with dolphins” (2016)

The heroes of my film work in the glass offices in business-centres, in stylish cafes & co-working spaces. They are successful and wealthy, but a little unhappy. Not feeling at ease, they rush into the forest where they try to live using the habitual objects and usual behaviour. Their colleagues suppose that the demons of downshifting are to blame (for this). The demons of downshifting need to be expelled.

Vik Laschenov

He has graduated the A. Rodchenko Moscow Art School, video art department. The second year student of the Moscow New Cinema School, scriptwriting & editing departments, The participant of Photobiennale Fashion & style in photography, 2015”; the twice winner of the “Young Photography” competition, 2013. 2016: V Moscow Int. biennale of the young art, “Procrastination”, MMOMA and “Only nonofficial language”, Winzavod and Gallery “Triumph”; 6th Moscow Biennale of contemporary art, “Rodchenko school. Generation NEXT”; Short Films Russ. festial “Koroche”; “Masterskaya 2015, Subobservation”, “War museum”, MOMMA

Marta Leite

“ÁGUA-FORTE” (2016)

ÁGUA-FORTE is a silent film composed of a long shot and a long take. In the long shot we can see an etching. The subtitles present on the top of the image recount thoughts on landscape, observation of images, techniques of engraving and explosive materials. By the long take, the observers' eyes are guided from an aerial point of view over a collage of quotations, books, objects, plants and images. The subject matter that unifies all of them is the sky and what it represents to this day in the occidental culture and how it has been represented until now. This includes its symbolic and magical dimension as well as scientific and meteorological approaches to it.

Marta Leite

Lisbon, 1983, Lives in Berlin.

Graduated in Sculpture and New Media, at the Universität der Künste Berlin (2010, title: Meisterschüler). Exhibits regularly since 2006, particularly in the following venues: Fabbrica del vapore (Milan); Museu do Neo-realismo (Vila Franca de Xira); CAAA (Guimarães); Altes Finanzamt (Berlin); Temporären Kunsthalle (Berlin); SIM Gallery (Reykjavik); Galeria Trama (Barcelona).

Bárbara Oettinger

“Whether in the air or earth, in the fire or water” (2016)

This film explores the relationship between humanity, landscape and the four elements (earth, air, water and fire) while immersed in a meditative state. At the same time, the film conveys the reflections and emotions of an existentially beleaguered narrator. Through this device, the film addresses the sublimation of the four elements, and death as a confrontation between the mystical and the rational.

Bárbara Oettinger (Santiago, 1981) has a Bachelor's degree in Fine Arts at the University of Chile and a Master of Arts degree from the Catholic University of Chile. In the fall of 2016, she will begin her studies in the Master of Fine Arts New Forms at Pratt Institute, New York, U.S, which will be funded by the Chilean government / CONICYT.

She has participated in various exhibitions and screenings in cultural centers, galleries and museums in Chile, Argentina, Uruguay, Brazil, U.S., Australia, India, Indonesia, Ukraine, Slovenia, Spain, France and Portugal.

JiSun LEE 이지선

“i : n the story” (2015)

A hand turns the pages of an empty book where a word appears and transforms in other words. A paper cut human figure stands on the blank pages and the story of no-story starts with an automatic narration of the voice... Though one's life doesn't get started by itself, it's the one who leads it until the end. The one may not be the hero in the world of others, he/she is the only hero in his/her story. While things may not be always clear enough to understand, the one is the reason of the story.

비어있는 책의 페이지를 넘긴다. 등장한 단어는 또다른 단어들로 모습을 바꾼다. 빈 페이지 위에는 종이사람 모형이 서있고 내용없는 이야기는 목소리와 함께 시작한다... 누군가의 삶이 그로 인해 시작되지는 않지만, 그가 바로 끝까지 이끌어간다. 타인의 삶에서는 영웅이지 않더라도, 그 혹은 그녀가 자신의 이야기의 유일한 주인공이다. 모든것들을 명확하게 이해할 수는 없지만, 그 혹은 그녀가 바로 이야기의 이유 그 자체이다.

JiSun LEE

Born in 1989 in Seoul, South Korea, Live and work in Paris, France.

Studies of Fine Art in 2008-2013 in National Superior Art School of Dijon (ENSA Dijon) in France. Obtaining the French National Art Diploma (DNAP : equivalent to Bachelor of Arts) in 2011 and the French National Superior Art Diploma (DNSEP : equivalent to Master 2 of Arts) in 2013 with compliments. Master thesis “Tour de mémoire, Retour au mécanisme (Turn in memory, Return to mechanism)” defended in 2013. In 2013-2014, collaboration with Parisian gallery Martine&Thibault de la Châtre. Member of French artist association (Maison des Artistes) since 2013 and member of Korean young artists association based in France (AJAC) since 2014. Contributor on CultureM Magazine for monthly article since 2014.

1989년 대한민국 서울 출생, 현재 프랑스 파리 거주 및 생활.

2008년 배화여자고등학교를 졸업하고 곧바로 프랑스 생활을 시작하여 2011년 Ecole Nationale Supérieure d'Art de Dijon(디종국립고등미술학교) 학사과정을 졸업하고 2013년 프랑스 국립고등조형미술석사를 취득하며 최우수 성적으로 졸업했습니다. 2013년부터 프랑스 예술가 협회가입하고 파리의 Martine et Thibault de la Châtre 갤러리와 협력하며 본격적인 작가활동을 시작하였고, 2014년부터 재불청년작가협회에 가입하고 CultureM 매거진의 컨트리뷰터로 활동 중입니다. 2011년부터 2016년 현재까지 유럽과 한국을 기반으로 여러도시에서 그룹전과 비디오 페스티벌, 아트페어 등에 참여하고 있습니다.

Simone and Max

“Kindred” (2014)

Simone Doing (b. 1990 Hoofddorp, the Netherlands) and Max Puchalsky (b. 1990 Madison, WI, USA) have worked in collaboration since 2013. Their work investigates the potential of the public screen as a mobilizing force to build empathy, action, and long-term responsibility. From audiovisual installations to objects and software, their practice leverages a hybridity of forms reflective of the degree to which contemporary life is mediated by screens.

The duo are currently artists-in-residence at 100arts, and have presented original work at the İstanbul Modern (Istanbul, TR) Espacio Gallery (London, UK), Shakespeare Theatre (Gdańsk, PL), The Wright Museum of Art (Beloit, USA), Ewing Gallery (Knoxville, USA), Herron Gallery (Indianapolis, USA), and throughout institutions in Madison, WI including Gallery 1308, The Bubbler, Arts + Literature Laboratory, and Level 6 Gallery.

Anja Malec

“No advertising material” (2015)

«No advertising material» video take a look at the current condition in the contemporary society, overloaded with information and advertising messages. It has focused on clothing industry as an example of how advertising can manifest itself within our daily lives. At same time approach to art production in this work is about process and engagement within digital manipulation or remixing which include practice of cut/copy and paste, recombination and editing to the act of appropriation and recycling in modernism.

This work can be seen as a pop-political commentary with two questions: Do we consider remixing an important element in creative production? and What does clothing industry and consumerism give to the world?

Anja Malec is a Oslo, Norway- based artist working with variety of disciplines, from animated films, to video art installations and sound art. With her work she explores digital culture and very frequently she is experimenting with the idea of live cinema (audiovisual live performance) and remix culture within a physical structure of the installation in order to unfold the way inside new dimensions of experience within time and pictorial space.

Monteith McCollum

“Sound Print” (2015)

The second film in a trilogy on sound which also integrates into the performance "Hidden Frequencies."

"SoundPrint" explores the marks left by sonic frequencies. Imagery from optical soundtracks and micro photography of records play against similar signals received by sand, water, and people. Sounds of the ocean and the Midshipman are the backdrop for a rich exploration of the subtleties of transcribed sound.

Monteith McCollum is an inter-media artist working in film, sound, and sculpture. His films have screened at Festivals and Museums including The Museum of Modern Art, Hirshhorn, Wexner Center for the Arts and Festivals including SXSW, Slamdance, Hot Docs, Amsterdam & Osnabruck European Media Arts Festival. His films have garnered dozens of festival awards including an IFP Truer than Fiction Spirit Award. In addition to making films Monteith has consistently been creating unique compositions for films and performances. His film and sound work have received support from organizations including New York Foundation for the Arts, Rockefeller Foundation, NEA, Jerome Foundation and Kodak. Recent Audio Visual performances of "Hidden Frequencies" include HallWalls, Fylkingen, in Stockholm Sweden, European Media Arts Festival, and NYU University NY, NY.

Ryan Schmal Murray

"Every Feature Film On My Hard Drive, 3 Pixels Tall and Sped Up 7000%" (2013)

Every Feature Film On My Hard Drive, 3 Pixels Tall and Sped Up 7000% is comprised of 240 Hollywood movies running simultaneously, squeezed into a single frame and a 3.5 minute runtime. This work highlights the mass amount of media that we have at our fingertips by using it as raw material to create an abstraction of the color and duration of cinema.

Ryan Schmal Murray creates conceptually-driven artwork that combines video, screens, projections, found object sculpture, performance, painting, and music. Exploring electronic media and its relationship to physical media, his work addresses the search for meaning at the intersections of "high" and "low" culture and at the boundaries of different media. Murray was born in Pittsburgh, PA. He received his BFA from Carnegie Mellon University and his MFA from the University of Illinois at Chicago. Murray's artwork has been exhibited internationally in galleries, museums, screening tours, and film festivals. Recent exhibitions include Antimatter Media Art Festival (Victoria, Canada), Videoholica (Varna, Bulgaria), Chicago Underground Film Festival (Chicago, USA), Basement Media Festival Tour (ten cities in the US and Canada), and a solo show at Hood College in Frederick, MD, USA. Murray currently lives in Baltimore, MD, USA and serves as an Associate Professor of Electronic Media and Film at Towson University.

Lori Miles

Using fiverr, a digital market place for services, I hired a Kermit the Frog puppeteer to read the best speech never given: the alternate moon landing speech, prepared in case the landing had failed.

Lori Miles is an Associate Professor of Art and the A. Reid Winsey Chair of Art and Art History at DePauw University in Indiana. Her work was recently featured at the Indianapolis Museum of Contemporary Art (iMOCA) in a two-person exhibition and in group shows in Michigan, Iowa, and Minnesota. She is the recipient of a New Directions Initiative grant from the Mellon Foundation in 2010, and a Creative Renewal grant from the Arts Council of Indianapolis in 2011. Her work privileges artifice and champions the fake.

Ankica Mitrovska

"Untitled (The Border that Defines)" (2015)

My work is a bold attempt to push the envelope on gender (in) equality while simultaneously disrupting and revealing the politically driven ideologies that maintain the inequalities in contemporary western society. By incorporating elements of masculinity, femininity, a symbolic walk as well as abjection through the metaphorical representation of grotesque and ambiguous doll-like body, the video performance is intended to question the socially constructed conceptions of gender and embodiment.

Ankica Mitrovska was born and raised in Skopje, Macedonia. In 2010, she received B.A in Studio Arts/Art History from University of Alabama in Huntsville, Alabama. In 2014, she received her M.F.A in Painting/Drawing from Wichita State University in Wichita, Kansas. Ankica has exhibited her work in many group and solo exhibitions in both national and international venues, including Alfred Gallery in Tel Aviv, Israel; Osten Gallery in Skopje, Macedonia; WAH Center in Brooklyn, New York; Limner Gallery in Hudson, New York; Rochester Contemporary Art Center in Rochester, New York; Craddock-Terry Gallery in Lynchburg, Virginia; Ulrich Museum of Contemporary Art in Wichita, Kansas; Huntsville Museum of Art in Huntsville, Alabama; Fiber Gallery in Wichita, Kansas; She is a featured artist in Studio Art Magazine (Vol.20), Direct Art Magazine (Vol.21), and Venison Magazine (Summer Online 2015) Ankica was also an artist in residence at Art Farm, the Vermont Studio Center, Outpost Residency and Grin City Collective. She is a founder of Brashnar Creative Project/Brashnar Artist-in-Residence in Skopje, Macedonia.

Desiree Moore

"Over and Under and Through" (2013)

In *Over and Under and Through* we follow Iris, an adolescent girl, through her home, her interactions with peers, family, and authority, and ultimately her investigation of herself as the epicenter. The root of O.U.T. investigates intimate and complex relationships, beckoning a rationalization for love and hate. As Iris navigates adolescence, she must also navigate the home; which acts as a paradigm structure with a patriarch-established path that Iris must follow. Uncomfortable with this pre-destined architecture, Iris rushes out of the space and into a landscape with no boundaries. It is in this environment that she can evaluate her identity without the social pressures that define girls today.

Desiree Moore collects stories, memories and moments to create narrative collages in film. Her work is dedicated to redefining the female gaze. Her films have shown nationally and internationally, in galleries, museums, Drive-In Theaters, and on the silver screens of film festivals. Along with her independent work, she is one half of the collaborative team DENT and one third of the collaborative team Radar Art and she recently joined Trenton Doyle Hancock as Director for his debut film project *What the Bringback Brought*. www.desireenicholemoore.com

John Mutter

“How To Avoid Being Detected” (2016)

Humans are the common focus of my work, often depicted in brief moments of an orchestrated alternate reality presented in video format combining video, animation, still photograph, music and sound. The detailed and immersive scenarios question humanity's role on earth, drawing attention to both the positive and negative; exaggerated symbols and classic scenes from literature and film celebrate the extensive history of humanity's creative output, while content and theme sarcastically and satirically point to popular culture's disconnect from reality and mankind's withdrawal from nature.

“How To Avoid Being Detected” is a literal reference to an episode of *The Simpsons* where Mr. Burns and Smithers break into the Simpson house using suction cups as tools to climb onto the ceiling. Using suction cups or toilet plungers to scale walls is a tactic used repeatedly by cartoon characters when sneaking into a buildings. The plate of corn chips in this scene is also a reference to a common technique used in animators when looping segments. The man eating the chips will always reach behind the pile for a new chip, allowing me to loop his portion of the video without fear of the pile of chips changing when the loop repeats itself. The man's main problem however, is the fact that he is completely distracted by his Iphone, and thus oblivious to the fact that his house is being burglarized.

John Mutter is a Vancouver-based artist, photographer, director, producer, and composer. He is and active performer of both improvised and composed music, and is the leader of experimental alternative ensemble *we just stole a car* and alt-pop project *JOHN MUTTER WAS RAISED BY WOLVES*. He studied composition with Giorgio Magnanensi and Jon Siddall in Vancouver and with Benoit Delbecq in Paris after receiving a grant from the Canada Council for the Arts. He also studied visual art at the University of British Columbia and The School of Visual Arts in New York city. He has exhibited photo and video work internationally in critically acclaimed solo and group shows.

John O'Hare

“The Road to Middle England” (2015)

The Road to Middle England is an animation that parodies the English obsession with social mobility. The film explores the ideology of social progression from the perspective of those that are financially insecure, in unskilled work or unemployed. The story follows an unnamed jobseeker, faced with a mandatory work trial to continue his entitlement to social welfare. A dystopian nightmare unfolds as humiliation becomes a necessary experience of class progression.

John O'Hare

I am an artist and curator. My work takes a melodramatic, neurotic and surreal approach to social critique. Recent exhibitions include Wellington Underground Film Festival, the James Oliver Gallery Philadelphia (2016), the 15th International Bakhtin conference in the Royal Art Academy Stockholm, Le Murate Centre for Contemporary Art Florence and Sofia Arsenal Museum of Contemporary Art. Other group exhibitions of note include the Roadside Museum, Leeds 2015, Periscope, Salzburg (2014), Banner Repeater, London (2013).

Duncan Poulton

“No Body” (2015)

No Body is a video entirely composed from appropriated computer-generated imagery. The narrative of the video follows the tragic plight of a simulated being as it struggles with its existence as a sentient toy. Disparate found imagery is composed with apparent continuity, suggesting a single form which is under the perpetual threat of modification by an unseen creator. Accompanied by a solemn piano score, No Body is a creation myth for the virtual entity who, like Prometheus, is infinitely bound to its domain, unable to die or delete itself.

Duncan Poulton is an artist working with video appropriation and digital media. He reworks found content to address art-historical and mythological concerns, and aims to produce self-reflexive works which investigate ideas of reality, perfection and copying in the digital age. His work has recently been shown at Tate Modern, Whitechapel Gallery, Sluice_ Art Fair,

Phoenix Gallery (Brighton), Eastside Projects (Birmingham), CineCity Film Festival, Latitude Festival and Plymouth Arts Centre. He lives and works in Birmingham, UK. (www.duncanpoulton.com)

Shony Rivnay

“The First 10 Years” (2015)

In 2005 I created a pulley-block table that consists of hundreds of feet of paper. Since then I've been sitting at this table sketching things I am thinking about, experiencing, and working on – mirroring my life and work process. The video captures the time and labor of this ongoing project.

Shony Rivnay is an interdisciplinary Israeli artist based in Tel-Aviv, Israel. He works in various media including painting, sculpture, video, installation, and performance. He has exhibited solo shows in numerous locations around the globe including TEMP art space (NYC), Bosi Contemporary (NYC), Hamburger Bannhoff Museum Campus (Berlin), and Tavi Dresdner gallery (TLV), and has participated in group shows in venues such as Youkobo art space (Tokyo), Artlife for the world gallery (Venice, Italy), Florentin 45 Contemporary Art Space (TLV), and the Tel Aviv Museum of Art (TLV). Rivnay holds a BFA from Bezalel Academy of Arts and design, Jerusalem, Israel.

Leyla Rodriguez

“Supreme Presence” (2016)

There will always be that one moment that one thing and clear feeling where you know this will be a presence shining through the centuries of your life. This is the supreme presence, all pictures combine and unfold in their own way, in their own time, the presence has its own time. Cutting the Clock and the Calender in Half just by the pure existence.

Leyla Rodriguez enrolled at HAW University Hamburg. Her interventions in the public space through temporary textile installations, objects and videos have been exhibited in numerous galleries and shown at film festivals worldwide. She was born in Buenos Aires and currently lives and works in Hamburg/ Germany. Recent exhibitions include MuVIM Museu Valencià de la Il·lustració i la Modernitat, Valencia Spain (2015), Peruvian & Nord American Cultural Institutue of Cusco, Peru(2014), Takis Katsoulidis Engraving Museum, Messini Greece (2013), Kunstverein Rostock, Rostock Germany (2013), The State Hermitage Museum St Petersburg Russia (2012), The Armory Center for the Arts, Pasadena USA (2012), Tromso Kunstforening, Tromso Norway (2011) and the Hirshhorn Museum, Washington D.C. USA (2011). She was the recipient of The Kraft New Media Prize in 2011.

Lina Selander

“The Offspring Resembles the Parent” (2015)

The Offspring Resembles the Parent (2015) relates to the observation that memory is inextricably connected with economy – in the sense of a capital that we manage or hand down. The title is from Aristotle's Politics, which argues that it is unnatural for money to earn interest, because, unlike animals and plants, money cannot breed: “Money exists not by nature but by law.” In focus here, are images used to imbue life into dead capital, specifically emergency money printed in the 1920s. These banknotes, used during periods of economic depression or in informally-organised enclaves such as ghettos, concentration camps or colonies, are often visually dramatic and charged with the revanchist propaganda of the inter-war period. The softly-coloured colonial bills conjure up another era, one whose fatal imperial projects helped lay the foundations for our own welfare society. The work can be seen as a contemplation on fictive economies, dormant power, blind subordination and a hyperinflation of values – human and monetary.

Lina Selander is one of Sweden's most innovative moving image artists. Her films and installations often focus on junctures in history where a system or physical place collapses and something new begins to emerge; the narrative of mechanical cinema giving way to that of digital video, or a political or economic system plummeting into a new one. Her works revolve around images as memories, imprints and representations. Selander's process is similar to that of the scientist or poet. Each work constitutes a dense archive of facts and observations, occasionally in dialogue with other films, works of art or literature. The precise, rhythmic editing and use of sound in her films generate a unique temporality and strong internal pressure, and take intuitive leaps between associations and meanings. Selander's work has been shown at Index, The Swedish Contemporary Art Foundation, Moderna Museet, VOX - centre de l'image contemporaine, Montréal and in international group shows, biennales and festivals, for example in the Venice Biennale 2015, The Kiev Biennale, Seoul Media Art Biennale 2014, Manifesta 9-European Biennial of Contemporary Art 2012, and the Bucharest Biennale 4, 2010.

Blake Shirley

“On and On” (2010)

Using incomplete images of objects and spaces combined with the language of abstraction, I explore the complexities of perception, memory, and question how we create meaning. Each painting contains many possible narratives, making the point that meaning is always in play, constantly rearranged by our thoughts and associations. These paintings, as in life, contain moments of clarity, if only fleeting, while resounding of uncertainty. Overlapping fragments of everyday images, distorting and shifting scale relationships, and emphasizing fractured space exemplify this. This process of layering and ensuing obfuscation creates visual complexity as a parallel to our own infinitely layered existence.

Blake Shirley received his M.F.A. from the University of Connecticut in the U.S. His work is represented by One Art Space, New York and has exhibited nationally and internationally. He has had a residency at Vermont Studio Center and the Radius Program at the Aldrich Contemporary Art Museum. He has had grants from the Connecticut Commission on the Arts and The Artist Trust Fund. His work is in collections at Poland's Akademia Sztuk Pięknych in Krakow Poland, and The London College of Art, School of Printing and Publishing.

Sanaz Sohrabi

“Disposables” (2016)

My occupation with the role of camera in the formation of institutional histories, collective memory as well as the volatile position of a photograph in attributing (or depriving) agency to its subjects, was the point of departure for this project, “Disposable”. The visual perception and visibility have always been part of our human existence, though it was by invention of photography that, as Ariella Azoulay points out, the gaze could accompany action (The Civil Contract of Photography, 2012). It was through photography, that the spatial contributors, human action and the gaze could all exist at the same time, in one frame of reference, and as Azoulay postulates, this frame of reference is not so dissimilar to a “community” (ibid). A community in which photography, photographer, photographed and spectator are all part of the action and the gaze, despite their intention or even lack of intention. (ibid) Although Azoulay was more concerned with what I dissect as the moral composition of a photograph, I would like to borrow her notion of plurality or community of a photograph to another realm of discussion. Here the photograph with all its contributors, is no longer an immobile surface, it has become an object of its own, and surprisingly is no longer a mere photograph, but rather an image and at some point an image of . Borrowing gestures from media imagery of street protests and recent emancipatory movements, “Disposables” sets the story and movements on what happens before and after those “decisive moments” captured by a mechanical apparatus, and translate those moments through the corporal medium of body, exposing the viewer to a series of images shaped by moments of intermission and slowness. “Disposables” translates the simularca of violence portrayed by media to a state of immediacy and ephemerality of a group of bodies occupying the space. Several living sculptures and body installations in the space are accompanied by a fictional narrative structure; at times in accordance with the visual, and at times outside the narrative structure; bordering fact and fiction, time and space. A fictive tale of movement, bodies in Disposables are exposing the viewer to a gradual unfolding of movements and stories. It is a long exposure of body motion and the end result will be constructed images and fictive words bordering reality.

Sanaz Sohrabi's studio and research practice involves image making practices, moving image, text and installation, in order to analyze the status of image as a gateway to a larger investigation around the role of archives as the materials of times and spaces of spectatorship. Oscillating between what can be considered an image and what it means for it to exist in the world, Sohrabi utilizes image-making, body movement and re-enactment in order to create a third space of observation to explore the physical and tangible distribution and limitation of the space, body and image She received her BFA from University of Tehran and MFA from School of the Art Institute of Chicago, where she was awarded the New Artist Society Merit Scholarship and James Nelson Raymond Fellowship. She has been awarded residencies and fellowships from Est-Nord- Est résidence d'artistes in Canada and Vermont Studio Center in United States. Exhibitions, presentations and lectures include: Chicago Artist Coalition, Transart Triennale Berlin, Art Expo Chicago 2013, Quinta Cultural Columbia, College Art Association Washington DC 2015, Nightingale Micro Cinema Chicago, and Delaware Center for the Contemporary Arts.

Charles Sommer

“Collide” (2016)

Using 3D rendering software, stop motion animation and various audio mixing and recording techniques "Collide" is a looping animation essentially comprised of dozens of flat drawings that become slowly entangled with one another within a digital realm. The collision warps perception through the manifestations of various landscape like imagery. All the textures used on the colliding planes are directly from a group a graphite and Ink drawings depicting other worldly forms, textures and landscapes allowing the forms to exist both digitally and within the real world.

Charles Sommer is an American artist based in Brooklyn, NY, received an MFA from CUNY Brooklyn College in 2016 and a BFA in Studio Art from the University of South Florida in 2012. In February 2016 Charles presented his first solo exhibition, “Objects and Atmosphere” at Hewn Gallery in Jersey City, New Jersey and has been a part of numerous group exhibitions throughout New York City, the Tri-State area and Florida. He has also won various awards such as the Morris Dorsky Memorial Award, the Norma Roth Award and has been featured in various web publications such as Corner Magazine and Drawing Currents. Based in drawing, Charles creates work involving ideas about space, landscape and unexplained phenomena such as teleportation and alternate dimensions.

Tina Sulc

“ILLUSION OF HYDROSPHERE” (2016)

Sphere water covers a large part of our world. So big that you can imagine in the illusion of the moment as a separate sphere, which overwhelms the world as a multidimensional reality merges with it, both - inside and outside. Is one.

(Music by WABI – Venustas Aeternus)

Tina Šulc (by artist name TinyarVisuals) is a freelance video artist from Slovenia, graduated in Visual Communications at the Faculty of Design in Ljubljana. She is involved in different forms of artistic production and video projects. She works as a videographer and cameraman, graphic designer and VJ. She is currently residing in Ljubljana. web: www.tinyarvisuals.com

Joseph Wilcox

"American Apparel Portraits(After Thomas Ruff)" (2015)

The deadpan portrait, championed by Thomas Ruff in the 1980s, has permeated both contemporary art and consumer culture alike. The approach, which began as a meticulous investigation into how the portrait functioned within a social and political context, has been co-opted by fashion and advertising for commercial interests. Ruff once said in an interview, "I think a lot of people just aren't aware of how they can be manipulated by either the government or the advertising industries if they aren't being attentive ... as soon as photographs are made by a professional, you need to be careful, because there is then a vendor/client relationship, and that begins to involve personal/political/commercial interests." *American Apparel Portraits (After Thomas Ruff)* is a series of animated GIFs created using appropriated catalog photography from an American Apparel online photo database. This work forces the commercial images back into a contemporary art context, conflating the function of photography in art and in commerce, alluding to Ruff's warning. These derivative catalog photographs have been transformed into a reminder that art inspires culture and that money influences both.

Joseph Wilcox (b. 1984) is an artist and educator working in Chicago. His zines and books are part of small publishing libraries nationally and internationally. As an artist, Wilcox takes on the role of object-maker, documentarian, curator, and organizer to explore how institutional control and societal power subverts the autonomy of the individual. He is the co-founder and photo editor of LDOC, a free photography and creative writing publication given out twice monthly on the Red Line train in Chicago. Wilcox earned his BFA in Art Education from Kendall College of Art and Design in 2008 and an MFA in Visual Arts from the Lesley University College of Art and Design (formerly the Art Institute of Boston) in 2012. He currently teaches contemporary art practices to high school kids in Chicago.

Heidi Neubauer-Winterburn

"The Cutter-off of Water" (2009)

My adaptation of Margurite Duras' true story "The Cutter-off of Water" about one Summer day and how it went wrong. English source for text "Practicalities," French source for text "La vie materielle."

Heidi Neubauer-Winterburn

I'm a mixed media and video artist—I've been labeled a post-conceptualist— and an independent marketing + creative director. Since 2007, my creative work has been part of shows across the US and EU. After over a decade of travel and several years in Chicago and Paris, I now make my home in Denver, where I am a full member of Spark Gallery. You can see more work at www.heidineubauerwinterburn.com.

Dina Yanni

"CLEOPATRA BURST" (2016)

CLEOPATRA BURST appropriates 11 "Cleopatra movies" and compresses each film to 24 seconds. By progressively organizing the films based on their original frame count, the speed seems to accelerate and the movement becomes increasingly rapid as more and more images are omitted. While past and future Cleopatras alternate in disparate historical experiences of time, space and identity, their relation becomes apparently linked through imagery that either produces or challenges knowledge about the "Orient". Embedded in comedy, epic historical Technicolor movies, Blaxploitation, Sexploitation and Anime, we see the Cleopatra icon as well as the environment associated with it shifting to and fro between stereotype, fetishization, and counternarrative.

Audio mixed from LFO's "Freak" links the visual overstimulation to a performance of "otherness" and yet its conflicts over ownership, appropriation and reinvention. Simultaneously, the calculated erasure of hundreds of thousands of frames results in a radically selective digital file. Inspired by Chris Bors' "24 Second Psycho".

Dina Yanni is a researcher and video artist whose work is heavily influenced by celluloid film, critical theory, and an obsession of the Cleopatra figure in popular culture. She creates video work that utilizes appropriated footage and experimental editing to reveal, reevaluate and reframe power structures discovered in the original materials. She holds a PhD in Political Science and an MA in Film Production and is currently located in Vienna and Amsterdam.

Jayoung Yoon

"Watching the Mind" (2009)

Each video shows a duration of time and a specific single moment. I filmed the light changing from sunrise to sunset in an empty space for almost thirteen hours. I also filmed myself unwrapping the garment made of human hair, which represents the

invisible thoughts at the same space in a few seconds. I compressed the first video and expanded the second video and made both approximately one minute. So, I could compare “(the illusory nature of) Time” to “(each moment of the) Now.”

Jayoung Yoon is a New York-based artist born in Korea. Her solo shows include exhibits at Theo Ganz Studio, NY, 2016, Here Art Center, NY, 2013, Delaware Center for Contemporary Art, DE, 2011 and the Museum of New Art, MI, 2009. She was awarded the BRIC Media Arts fellowship, 2014, Franklin Furnace Grant Fund, 2010 and Artist Residencies by Skowhegan School of Painting and Sculpture, Lower Manhattan Cultural Council's Swing space, Anderson Ranch Arts Center, and Sculpture Space. Most Recently, she was awarded the Vermont Studio Center Fellowships, 2015 and The Artist in the Marketplace program at Bronx Museum, 2016. She received her M.F.A. degree from Cranbrook Academy of Art in Michigan, 2009 and her B.F.A. from Hongik University in Korea, 2004.

윤석원 Yoon, Suok-won

“The Way To Free Myself From Restrain” (2014)

In bridle of life, I have found other existences as my substances in inner world. I have struggle with myself in limited life's time and space as routine diaries. Like the shape of my body is changing every day, my essential inner is changing everyday as well although I am living in routine life. Through reflecting big and small matters in repeated dairies, I firmly wish to find the way to free and better from restrain.

(구속으로부터 스스로 자유로워지기 위한 방법)

지난 몇 년동안 영국에서 지내온 삶 그 자체가 나에게 지나간 '투영'의 시간이었다. 관계 맺는 것에 익숙치 못한 나의 삶 속에서 하나씩 다가오는 본체들은 내 삶의 부분들을 투영하고 반영하는 도구적 실재가 되었다. 혼자 있는 방 안은 항상 이질적이었고, 그 시간과 공간에서부터 수많은 갈등과 이데올로기들을 경험해왔다. 삶의 굴레 속에서, 관계의 굴레 속에서, 고독의 굴레 속에서 비추어지는 내 안의 본질을 드러내고 나의 나 된 것을 꿈꾼다. 작은 꽃 병, 컵, 책, 라디오 그리고 창문 너머 지저귀는 새 소리조차 내 삶의 무거운 본질의 무게가 되었다.

Yoon, Suok-won(1981. Born in Seoul) specialized for photography in B.F.A and M.F.A of Keimyung Univeristy. As well as this, he specialized for Fine Art and Media Art(Contemporary Arts Practice) in B.A and M.A of Coventry University. He has worked with photography and moving images and he has exhibited in a variety of countries such as New York, London, Paris, Athens, Edinburgh, Hanover, Moscow etc. Recently he had awarded in national and international fields. Also, his video work screened at Picture House theatre in Leeds, UK. Now he is a film director in Studio 49 Visual and he is a part-time lecturer of Keimyung university and Yeongnam University. And, he has worked as an independent curator. He worked as a curator of 'Seoul-New York Photo Festival' and 'Korea International Photo Festival'.

윤석원(1981. 서울 태생)은 계명대학교에서 사진을, 영국 코벤트리 대학교에서 순수미술과 미디어아트(Contemporary Arts Practice)를 전공하였다. 그는 사진과 영상매체를 통해 작품을 발표해오고 있으며 서울을 비롯하여 뉴욕, 런던, 파리, 아테네, 에든버러, 하노버, 모스크바 등에서 꾸준히 작품활동을 하고 있다. 최근에는 영국 Jane Sutton Memorial Award, RATMA Film Festival Award, Woolgather Art Prize 등 국내외에서 수상하였고, 2014년에는 영국 리즈에 위치한 픽처하우스 극장에서 비디오 작품을 상영한 바 있다. 그는 현재 '스튜디오 49 비주얼'의 영상 감독으로 활동하고 있으며, 계명대학교와 영남대학교에도 출강하고 있다. 작품활동 뿐만 아니라 국내외에서 전시기획 활동을 하고 있는데, 최근에는 서울과 뉴욕에서 '서울 뉴욕 포토 페스티벌' 초대작가 전시를 기획하였으며, '대한민국국제포토페스티벌'에서 해외작가 큐레이터로도 활동한 바 있다.