

CICA Experimental Film and Video Exhibition 2018

CICA Museum

July 20 - August 5, 2018

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Featured Artists 참여작가:

Pierre Ajavon, Tra Bouscaren & Max Rain & John Schlesinger, Aki Pao-Chen Chiu, Sherman Finch, Julia Hechtman, Joe Hedges & Jiemei Lin, Madeleine Kozma, Justin Lincoln, David Mrugala, Rawan Namngani & Mai Alshaibani & Bentley Brown, Laura Olohan, Marnae Rathke, Max Rothman, Mathew Tom, Emine Yildirim

Pierre Ajavon

“Moonglade” (2017)

“Moonglade” is part of a project called “Full moon suite”, including 4 experimental videos, 4 musical compositions along with 8 aluminium based digital works. I used video to create moving and evolving paintings through strange lunar reflections.

Born on May '66 in Paris, **Pierre Ajavon** is a video artist, multi-instrumentalist musician and composer, arranger and sound engineer. He lives and works in Paris. After majoring in social sciences in the Psychedelic Culture area, he undertook a long musical journey. While undergoing training as sound engineer in 2013, Pierre Ajavon moved toward video art to broaden his own field of artistic expression. He produced many experimental short films which he filmed, edited, and provided with a musical production. Since 2015 he has diversified his research. He redefined the dialogue between sound and moving pictures by creating a triangulation henceforth including still images.

Tra Bouscaren, Max Rain, and John Schlesinger

“Wonkfest” (2016)

This collaborative video work threads together a pair of video and a pair of audio recordings as a blast of experimental documentary for a live performance and projection event staged by the artists during the Fort Mason Artist in Residence Program.

Tra Bouscaren is a new media installation artist working at the intersection of site-responsive sculpture and algorithmically generated interactive video. His work has been featured at the Centre de Cultura Contemporània de Barcelona, Victor I Fils Gallery in Madrid, Museum für Naturkunde in Berlin, the National Museum of Art in Addis Ababa, Santa Cruz Museum of Art and History, the Fort Mason Center for Arts & Culture in San Francisco, the Wrong Biennale, the Annenberg Center for the Performing Arts in Philadelphia, and Lincoln Center in New York. Bouscaren's upcoming schedule includes exhibitions at the Gondar Art Tank in Ethiopia, the Mattress Factory in Pittsburgh, and MOCA Tucson.

John Schlesinger is a veteran photographer turned sculptor. He has won a Rome Prize, a Louis Comfort Tiffany Award, a Peter S. Reed Foundation Award and two National Endowment for the Arts Fellowships. His work has been reviewed in *Art in America*, the *Village Voice*, *Aperture*, *Bomb Magazine*, *Art News*, and the *New York Times*. Collected broadly, Schlesinger's output can be found at the Walker Art Center, the San Francisco Museum of Modern Art, the Houston Museum of Art, the Dallas Museum of Art, the Hamburg Kunsthalle, the Art Institute of Chicago, the Brooklyn Museum, and the MOMA.

Max Rain's art work seeks to explore the disconnect between the mundanity and repetition of daily life, and our collective willingness to digest and accept tragedies or alarming situations. Working in various media, he has shown across the United States as well as internationally. He received his MFA from UCLA in 2011 and currently teaches at several colleges in California. In 2009, he spent a month traveling in South Korea and was overwhelmed by the warmth and friendliness he encountered throughout the country.

Aki Pao-Chen Chiu

“Pull/Push CPH” (2017)

I have been developing the idea of ‘absence’, something that repetitively appears in different forms in my work, whether it is the absence of human beings, everyday objects or the absence of distance within a space. I am discovering how we experience absence in everyday life and how it shapes our memories with others, present moments and expectations to the future.

Pull/Push CPH is a moving image work showing the travel between spaces and rooms filmed from the perspectives of different doors I encountered during my stay in Copenhagen. Each viewpoint of the door demonstrates different function and characteristic of a space/room, stating the ongoing human activities while the presence of people is deliberately erased. Apart from the noises and the changes of light that are made by opening and closing the doors, there is only the ghostly atmosphere left in the air.

By erasing the outlines or appearances of the expected present things and people in my works, I attempt to depict the sense of loss. With the intention, something is erased emphasises its absence contrarily strongly and presents itself even more vividly in the viewer's minds. The void under the surface, the living spaces without human appearances and the content without the container; the ghostly objects; the quietness and the aggressiveness in my works. Each absence accentuates its presence and generates the viewers' immediate reactions of filling the void, just like the way we experience and understand the loss of someone with the different portion of memory and imagination.

My work explores this process — losing, sensing and recreating — through the study of absence, illustrating this intimate relationship between the deceased/absence — the relics/presence — the bereaved/the one who interweaves absence and presence. Rather than gazing at death as the finale life event of an individual, I am focusing on how we interpret others' death, which fundamentally it is never about the death of someone else but all about the people around the deceased, about us: how we feel and how we create or even design the memory of such events. In this sense, we are a part of death.

Aki Pao-Chen Chiu's practice has developed around interests in investigating the relationships between humans and their environments. Her work encompasses photography, moving-image and installation. Chiu was born in Taiwan, 1987. She is currently pursuing a MPhil/PhD in Fine Art at the Royal College of Art, London. Chiu completed an MA Sculpture at the Royal College of Art in 2017 and a BFA at the National Taiwan University of Fine Arts in 2009. Her series of installation works have been selected in the Newly Emerging Artists in Taiwan 3D Creation Series. She has also participated

in public art projects such as Play on Street by JFAA in 2010. Chiu is among artists selected for Becoming, a group exhibition at RCA's Dyson Gallery presented by Sedition and Subject Matter in 2017. She is also shortlisted for ARTAGON.III with her serial moving-image work A Glass of Water presented in RCA degree show 2017.

Sherman Finch

“Mechanized Drawing: A Drawing Performance” (2018)

As a visual artist, my research provides a nexus between sculptural form and embodiment, approaches to physics, sound, mark-making, and the way as a modern culture, we engage, create, and play. Traditionally, art has been represented as artifact, inviting us to look but not touch. In recent contemporary art practice, this attitude is changing. My work participates in this new dialogue, offering the viewer an opportunity to interact with visual objects and in return, influence how the work can reciprocate. I see this research as a way to contribute to fields in creativity, communication, and innovation, especially in ways that art can inform other disciplines.

For the past three years I have been developing an ongoing body of work titled “Symphonic Infinitum”. Revisiting John Cage and his philosophy of chance, this work relies on participation to activate a visual system, allowing variations of order and chaos to influence how the work is perceived. As part of this series, the video "Mechanized Drawing" explores the relationship between perception, movement, and mark-making through the act of drawing on a continuous looping surface.

Sherman Finch is a hybrid artist who works in both traditional, digital, and multi-media, with a special emphasis in the area of creative interaction, kinetic assemblage, sonification, and conceptual art. He received a BFA from the Rhode Island School of Design and two Master's degrees from the Maryland Institute, College of Art: a multidisciplinary MFA at Mount Royal and an MA in Digital Arts. His work has been exhibited, performed, and screened at venues such as Roswell Museum and Art Center (NM), Amarillo Museum of Art (TX), Artscape (Baltimore), Site:Brooklyn (NY), Governor's Island Art Fair (NY), Alexandria Museum of Art (LA), Art Interactive (MA), Sarai Media Lab in New Delhi (India), Museum of New Art (Detroit), York Art Gallery (UK), London Experimental Film Festival (UK), among other places. Recently, Sherman's work was featured on a billboard in LA as part of a 2016 public art project Billboard Creative. He was also included in a publication [Future Now: 100 Contemporary Artists](#), produced by *Aesthetica*, a British art and culture magazine. He is a member of the collaborative group, The AKA Collective, co-founder of the LiveLab, and an Assistant Professor in the Visualization Department at Texas A&M. Sherman lives in the Houston area with his wife and two kids.

Julia Hechtman

“Keeping Time” (2017)

Keeping Time, 2017, was made while in residence at Westfjords artist residency. Based on stories of Thordis, a supposed witch from Icelandic Sagas, Keeping Time is an investigation into the blurring of boundaries between the forces of nature (namely landscape) and the human figure.

Julia Hechtman is an interdisciplinary artist who lives and works in Boston, Massachusetts. In 2009 Hechtman was an artist-in-residence at Nes Artist Residency in Skagastrond, Iceland. Hechtman returned to Iceland in 2016 for artist residencies in Skagastrond and Thingeyri, Iceland. For the past four summers she has taught study abroad courses through Northeastern University also in Iceland. In Spring, 2019 Hechtman will be teaching at the Iceland Academy of the Arts as part of her Fulbright Scholar grant.

Joe Hedges & Jiemei Lin

“The Experimentalist” (2017)

The Experimentalist features an individual in a lab coat wearing orange gloves. The unknown person appears to be conducting a sequence of experiments, although the experiments do not seem to resolve nor result in anything that might be reasonably interpreted as scientific knowledge. By using the visual language of science, but eschewing scientific rationality in favor of the aesthetics of the still life, the video explores questions regarding human relationships to technology, science, the natural world and truth itself. This video is part of a constellation of projects that recontextualizes everyday objects alongside more ambiguous objects to posit fanciful, sometimes humorous possibilities and epistemologies.

Joe Hedges is an interdisciplinary artist working in Eastern Washington State. Hedges' creative activity includes painting, digital imaging, installation, music and video. His projects often explore the links between science and art through the visual language of the experiment and the archive, or deal with the iconography, sounds or geological features of specific places. With a reverence for art history, and an interest in the ways the physical and digital realms overlap, contradict and support each other, Hedges' work melds vocabularies and media in a contemporary fashion.

Jiemei Lin is an artist, designer and curator born in Hangzhou, China, currently living and working in the Inland Northwest, Washington State. Lin works with both digital media and traditional media such as drawing, ceramics and embroidery. Lin's works frequently take on themes of individual and cultural identity with a keen eye for design and color. She is committed to combating social injustice through exploring themes in her work, and through promoting the fine arts. As a curator she has helped to organize a variety of exhibitions from Cincinnati, OH to Beijing, China.

Madeleine Kozma

“Spatial formations of animals and fishes” (2018)

I create digital loop collages, which do not hold a decided span of time or beholds a narrative. I work towards the perception of an ongoing, continuously feeling, where the viewer can stand in front of the works and comprehend it easy. In Spatial formations of animals and fishes, I wanted to increase the feeling of Interspace, like floating on water or strike a fur. As nature always is in a constant movement, I portray the relation of order and disorder, like a dialectical relationship; two repulses that somehow maintains a balance.

Madeleine (b. 87) holds a multidisciplinary practice where she combines installations, sound, digital media and organic materials. Her art often reflect upon biological essentialism, organisms and different sexualities. Originally she has a background from classical film industry, combined with her degree in Fine arts. She has received several grants, held a TEDxyouth talk for the Swedish Moderna Museet, and participated in several publications and residencies. Madeleine lives and works in Stockholm, Sweden.

Justin Lincoln

“Arpeggiated March 09 2018” (2018)

Arpeggiated March 09 2018 originated as an exercise in Justin Lincoln's daily studio practice, which has lately been focused on the idea of synchresis. Theorist Michel Chion coined the term synchresis to recognize the complex ways that sound and moving images inform each other. Since the beginning of 2018 this practice has been consistently documented in daily one minute excerpts on Instagram at <https://www.instagram.com/thebuildingisacamera/>. The video demonstrates a sound reactive program made in Processing. Sound made with the Korg Volca FM synthesizer.

Justin Lincoln is an experimental artist and educator. He teaches New Genres & Digital Art at Whitman College in Walla Walla, WA, where he is an Associate Professor and Department Chair. His work involves creative computer programming, experimental sound, the online community of tumblr, video montage, and the history of experimental film. He is a prolific presence online and his work has shown extensively in international exhibitions and screenings.

David Mrugala

“Symmetry of Line” (2017)

This abstract video reflects on the Symmetry of Line and its captivating and contemplating beauty. Much like color has a direct effect on our emotions, geometry has a direct effect on our mind. A single line, clean and pure, repeated with variable stroke weights, growing, shrinking, blurring. The progress is linear, from fixed to motion to scale and back to motion and fixed. Together with the music by Joe Frawley, the video is about the primacy of pure feeling, a contemplating and meditative visual experience that can knock you off your feet. It doesn't have to be about anything else, it can exist in and for itself, a simple relationship of lines with a high and unexpected complexity. A blissful sense of liberating where nothing is real except feeling and symmetry. The entire video is written in code with the programming language Processing.

David Mrugala is a German architect, designer, educator and lives in Asia for the past 10 years, currently in Seoul, Korea. David's work is characterized by his multidisciplinary background and ranges from urban and architectural to visual and generative narratives. Besides architecture, he launched thedotisblack, a widely known online platform for research design that aims on the development of design knowledge through generative drawings with an emphasis on natural science studies, sound analysis and data visualization. David's work has been widely published, including exhibitions, screenings and installations in Europe and Asia. www.thedotisblack.com

Rawan Namngani, Mai Alshaibani, and Bentley Brown

“7839” (2018)

“Lack” (2016)

“First Feature Film” (2018)

This is a collection of works presented under the title "Before Legalized Cinema: Women in Jeddah's Film Underground." Each of the works is by, or features prominently, a woman filmmaker in Saudi Arabia during a time when cinema remained illegal and was conducted in the underground. Additional layers to the films include their references to minority groups in Saudi Arabia, a place which promotes a monolithic narrative of its people, as well as the juxtaposition of woman as "other" to the notion of non-Saudi as "other." The works should be a challenging yet relatable window into the beginnings of filmmaking in this particular part of the world.

7839, digital video, 21 minutes, 2018 - World Premiere

Lost in a sea of vegetable vendors in Jeddah's famous market alongside his colleagues from India, Pakistan, and Bangladesh, 7839 pushes his cart through a life of anonymity. Along the way, we come across characters from all walks of life of Saudi society. If we're not careful, even the man in yellow may be lost among the sea of workers who sustain this daily food haven. Directed by Rawan Namngani.

Lack, VHS video tape, 1 minute, 2017 - Asian Premiere

A filmmaker revisits glitch-ridden home videos as she reflects on the Lacanian theory of our childhood separation from nature. Directed by Mai Alshaibani.

First Feature, 8mm video tape, 14 minutes, 2018 - World Premiere

Dusty Hi8 footage accompanies narration compiled from anonymous contributions by a female crew shooting their first movie in Jeddah, Saudi Arabia, a land where societal restraints are a constant threat to the nascent cinema industry. Directed by Bentley Brown.

Rawan Namngani (*7839*) is an award-winning filmmaker from Jeddah, Saudi Arabia, and among the country's first graduating class in film production. Rawan, whose commercial work includes photography for Vice Arabia, was selected as a 2018 Berlinale Talent. After winning a Silver Palm Award from the 2016 Saudi Film Festival for her work as DP on *AH-18*, Rawan became the first female director of photography for a feature film in Saudi Arabia, shooting *The Great Muse* (Zanzibar IFF 2018).

Mai Alshaibani (*Lack*) is a Lebanese-Mauritanian-Saudi filmmaker with interests in psychology, education, and behavioral development. Her screenplay *Sara-Ahmad-Dina* was selected in the official competition of the 2016 Saudi Film Festival, and her non-fiction work includes *Mauritaniyya* (Sudan Independent Film Festival 2017), about her relationship to her father's birth country Mauritania. She has collaborated heavily with the other artists in this collection, serving as an assistant director on Rawan Namngani's *7839* as well as acting and assisting in the production of Bentley Brown's upcoming feature, *Maneuvers*.

Bentley Brown (*First Feature*) is director of films *Oustaz* (Berlinale 2016), *Faisal Goes West* (Best Film, Texas IFF 2013), and *Le Pèlerin de Camp Nou* (IFF Rotterdam 2010), among other works that deal largely with the psychology of migration and identity. From 2015-2018, Brown taught filmmaking and interactive media in Saudi Arabia's first university-level filmmaking program for women. He is also a musician and interactive artist, composing the soundtrack for *The Great Muse* (Zanzibar IFF 2018) and performing for Georgetown University, the Sudan Independent Film Festival, and the Saudi Art Council, and is currently a PhD student at the University of Colorado's program in Emergent Technology and Media Arts Practice.

Laura Olohan

“GLITCH” (2014)

Using film, performance, installation and painting, my practise investigates the potential of the seemingly mundane nature of everyday conditions. I currently examine what is ‘overlooked’ or ‘disregarded’ in public spaces, in contemplation of the anomalous area between the banality and the absurdity of everyday life.

“The banal, the quotidian, the obvious, the common, the ordinary, the infra-ordinary, the background noise, the habitual? How are we to speak of these common things, how to track them down, how to flush them out, wrest them from the dross in which they are mired, how to give them meaning, a tongue, to let them, finally, speak of what it is, who we are.” □ - Georges Perec, Species of Spaces

“If you pay attention to the signs, will you pay attention to what they signify?” □ — François Rabelais

Laura Olohan is a contemporary artist living in Mid Wales, United Kingdom – where she is also part of the team at Oriel Davies Gallery (Powys). She graduated with a BA Hons in Fine Art, at UCA Farnham, Surrey, in 2015.

Marnae Rathke

“Passing Glitch” (2017)

How do we decipher what we see in today’s world? The codes and patterns that produce visual cues teach and disrupt our understanding of what we see. Similar to the “human code” we know as DNA, information is carried through visual cues, which define new forms in both digital and physical spaces. The work explores three specific dualities: truth/fiction; visible/invisible; and digital/physical. As I traverse digital and physical spaces, ripples form through repetition. It is how these ripples affect our understanding of the visual that I am questioning.

As I record my travels through physical space, the rippling of lines and patterns within the space become heightened. The patterns create a mesmerizing movement, which I then throw into question by physically changing the code creating a disruption in the ripple. The “glitch” questions the understanding of the physical space creating uncertainty of our ability to decipher visual indicators in front of us. The glitch brings reality back into light and shows the hidden realm of code highlighting the ripples found in the symbiotic relationship between the physical and digital.

Marnae grew up in the western United States spending most of her time in Utah. Currently, she resides and works in Boston, Massachusetts. She received her MFA from the School of the Museum of Fine Art at Tufts University as an interdisciplinary artist. Her work includes time-based media, photography, printmaking, and installation. She received a BFA in studio art with a focus in photography and a BA in art history from the University of Utah. Her work has been shown at the Utah Museum of Contemporary Art and the Los Angeles Center for Digital Art, as well as in California, Georgia, Massachusetts, New York, Oregon, Utah, Vermont, Washington, and the UK.

Max Rothman

“Ginevra” (2017)

“Stanzas” (2018)

“Behind the Bars” (2017)

Campfire Poetry (made up of the films *Ginevra*, *Stanzas*, *Behind the Bars*, and many more) is a collaborative multi-media project bringing together voice over artists, composers, animators, and other visual artists to interpret and further delve into the narrative, thematic, historical, and emotional elements of classic works of poetry, bringing an old form of artistic communication into today's world, where audiences are more attuned to the audio-visual experience. In doing so, *Campfire Poetry* aims to reveal how narrative frameworks of the past still hold relevance in modern society, and how contemporary forms of artistic expression can enliven and emphasize the themes and ideas that artists have been struggling to communicate for centuries.

The three films presented here are based on poems by Percy Shelly, Aldous Huxley, and Edward Smyth Jones, exploring issues such as grief, racial oppression, the dangers of stubborn thinking, and the journeys that people go on to radically redefine what these concepts mean to them. The pieces were directed by animators Tess Martin, Alicja Jasina, and Neely Goniodysky, all of whom brought their unique backgrounds and perspectives to the forefront in creating dynamic animated works that speak to their own experiences while using the original text as an emotional framework to build a unique and moving canvas on.

Max Rothman is a Brooklyn based filmmaker with 6 years of experience in the film and media landscape. He has lent his talents both editing and producing to broadcast networks such as NBC, Animal Planet, USA, and Lifetime and, under his Monticello Park Productions banner champions experimental and arthouse-oriented filmmakers with a focus on guiding their challenging products through today's marketplace to find their appropriate audience, both in the live-action and animated realms. Works he has produced and directed have appeared in festivals worldwide and have won various awards, both in short-form and experimental categories.

Mathew Tom

“He Knows He Is Not Real” (2014)

Since 2011, Mathew Tom has been describing in the form of videos a fictional spiritual community called "Society of Friends". It is a reflection of his ideas of utopian society turned dystopian through boredom, vanity and a desire to believe. On the outset, a perfect place where beauty and belief reign, but the onset of boredom, lack of structure and narcissism lead to dissatisfaction.

Mathew Tom received his MFA at Goldsmiths, University of London and also studied at the School of the Art Institute of Chicago. He was a fellow at the Royal Academy in London where he was awarded the Starr Fellowship from 2013-2014. He has shown internationally in the United States, England, Wales, Spain, The Netherlands, and India. He currently lives in Brooklyn, New York and is faculty at School of the Visual Arts (SVA) in New York City.

Emine Yildirim

“ANDROKTONES” (2018)

According to some sources of Ancient Greek and Roman historiography, the "mythical" Amazon Female Warriors originated in Pontus, a location which is today a part of Turkey's Black Sea Region.

Inspired and compiled from the texts of “History” by Herodotus, “Iliad” by Homer, “Prometheus Bound” by Aeschylus, “Argonautica” by Apollonius Rhodius, “Library of History” by Diodorus of Sicily, “The Fall of Troy” by Quintus of Smyrna, “The Gothic History” by Jordanes, “Geography” by Strabo and “Hippocratic Collection” by BC Pseudo-Hippocrates, the video project ANDROKTONES retells the Amazons myths in the Turkish language, through the contradicting words of a female and male narrator.

Set in a touristic Amazon theme park built in the Turkish Black Sea city of Samsun, ANDROKTONES takes a plunge at how the historical legacy of the Amazons is still very much subjective, and how the suffocating patriarchal voice defies time, language or geography.

Emine Yildirim is an award-winning screenwriter and producer. After graduating from METU Business Administration, she pursued a career in film and attended the Bilgi Uni Film Grad School. She has produced films such as The Impeccables (Busan FF, Antalya FF, Ankara FF), The Monster's Dinner (Montpellier FF, Antalya, Ankara FF), Ziazan (Cannes Diversity), Mother Virgin No More (Berlinale FF Generation). She has also written the screenplay of The Impeccables which garnered her a Best Screenplay Award from Ankara FF and the Flying Broom FF Bilge Olgaç Award. She teaches Screenwriting at Kadir Has University.