

CICA Experimental Film and Video 2021

CICA Museum

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2021. 6.30 - 7. 18

Featured Artists 참여작가: **Michael Amter, Stefan Adamski, Pierre Ajavon, Vasia Abatzi, Allison Berkoy, Shane Elliot Bowers, Hyunjung Choi 최현정, Veronica Ceci, Tania Cruz, Anderson Carvalho, Marwen Ben Cheikh, Eva Deisa, Askin Ercan, Benedito Ferreira, Alexandra Freye, Tori Foster, Andreas Hernandez, Shir Handelsman, Raji Jagadeesan, Min-Jae Kim 김민재, Yesol Kang 강예슬, Béatrice Lartigue, Myung Jun Lee 이명준, Yuchae Lee 이유채, Yea ran Lee 이예란, Neill Prewitt, Mikey Peterson, Liam Perez, Michael Ryder, Wes Kline & Janelle Rebel, HanHee Shin 신한희, Brandon Sward, Rogério Paulo da Silva, Madeline Rile Smith, Austin Turley, Liz Vitlin, Danny de Vlugt, Cherrie Yu, Ruiqi Zhang**

1. Michael Amter

“Melancholia”(2020)

“Introduction”(2020)

Melancholia is a symbolic experiment contemplating the human condition's struggle with mental health. Animated clips mediating emotive concepts in an intentional repetitive manner to replicate certain patterns experienced in life. The imagery for this work was inspired while considering various theories encountered in science, including some basic principles established in physics. Attempting to create a simple visual metaphor for alienation, grief, depression, isolation, loss, mortality, etc.

Introduction is a humble attempt for an alternative interpretation of the traditional documentary. The work is a 2 minute long narration requested by a film festival to accompany experimental video reflecting upon the pandemic, originally created for an international exhibition by the Instinc art organization of Singapore. Includes a mixture of imagery, animation, film, contemplating the past, present, future with a form of poetic composition.

Michael Amter began serious artistic study at Washington University SOA in the late 80's. A truly diverse background, the artist has exhibited extensively throughout the globe, beginning professionally with the iconic 01 Gallery in Los Angeles, CA, during the 90's. He developed a unique personal interpretation in experimental video after years of extensive work in film-tv production while based Brooklyn, NY. Michael's history includes a variety of entities; including 3331 Arts Chiyoda, Apexart, Cité Internationale des Arts, Creative Time, Gallery Aferro, Instinc, Meridian International, Studio Kura, etc. Notable moments; a submission request by former director David Ross to the Whitney Biennial in the 90's, work created for a unique 9-11 memorial exhibition inducted to the US Library of Congress, and memorable visits with the Pore Pore special needs art class in Tokyo. Samples of the artist's drawings can currently be reviewed at the Pierogi Gallery of NYC.

2. Stefan Adamski

“PASSAGE”(2020)

In 1938, Antonin Artaud was the first to formulate the concept of "Virtual Reality" in his manifesto "The Theatre and its Double". A century later, the creator of the Theatre of Cruelty, an advocate of a return to ritualistic theatre and a peyote enthusiast, became a great inspiration for Tokyo cyberspace creators.

An experimental polish filmmaker based in Krakow. His work in film and video-art has appeared in various exhibitions and film festivals in Germany, France, Greece, United States, Mexico, Austria, UK, Romania and Russia.

3. Pierre Ajavon

“Flowers”(2020)

Spring 2020, after two months of lockdown, first outing in a flower garden - to the sound of an electronic "Moog raga", the marvelous takes back its rights...

Pierre Ajavon is a visual artist, composer & musician. After sociology studies focused on psychedelic culture, he moved into video art when he saw the possibility of bringing the sound and moving image together. He specialized in researching sound visualizing via Pop imagery. He produced many experimental short films which he filmed, edited, and designed the music production. He speaks his language of sounds and images that is understood without translation into words. Pierre Ajavon lives in Paris and exhibits internationally.

4. Vasia Abatzi

“Uncontrolled Love”(2020)

What happens when your feelings are so intense that paralyze your thoughts and your actions? Have you ever experienced an uncontrolled deep pain in your heart waiting to explode, while at the same time you feel absolutely free, liberated from the human limits? What do you do when you realize that the time that you have with someone is limited? Numerous assumptions in such a limited time, make your feelings to get out of control. You lose your mind; yourself, everything becomes bigger and intense. Is this sense of chaos the strongest illusion of our existence or it describes our life purpose?

Vasia Abatzi uses video, installation, and photography, combined with animations based on video games' aesthetics to pull the viewers out of their certainty and to place them in an alternative reality which could enhance their empathy. Her projects explore injustice, memory, patriarchy, human rights, feminism, and religion. Born and raised in Greece, she holds a MSc in Marketing & Communication Specialization in International Marketing and a BSc in Marketing & Advertising. Currently she lives in the United States where she pursues an MFA in Creative Technologies at Virginia Tech.

5. Allison Berkoy

“Companion”(2020)

Shot from a Brooklyn bedroom and balcony during spring and summer of 2020, “Companion” documents the emergence of a special connection.

Allison Berkoy is a Brooklyn based artist. With mixed physical and electronic media, she creates videos, interactive installations, and performances between humans and machines. These works become stages for performance that test the boundaries and etiquette of human-machine interaction and human-human relationship.

Allison completed her MFA in Electronic Arts at Rensselaer Polytechnic Institute. Her earlier roots are in performance, with a masters in Performance Studies from New York University and a bachelors in Theatre from Northwestern University. She is an Assistant Professor of Emerging Media Technology, at New York City College of Technology, City University of New York.

6. Shane Elliot Bowers

“Man(ipulation)”(2018)

Shane Bowers is an artist, and curator that is living and working in Chicago, IL. Bowers received his MFA from Northern Illinois University in Spring 2019. He graduated with his Bachelors of Fine Art from the University of Arkansas at Little Rock in 2016. Bowers is the co-founder of UnPacked Mobile Gallery and founder of Dispatch Mobile Gallery-(Extension of UnPacked) 2020. Bowers has over ten years of experience working as a fine arts

professional. He is interested in the development of the emerging artist, and actively advocates cultural diversity, and advocates under-represented artists.

His work focuses on interpreting disjointed narratives utilizing home movies as source material. He recollects disassociated events of a nuclear family by treating these works as abstracted truths. The work explores different media audio, sculptural installation, performance, and image collage. The audio has a unique symphonic imprint for each recording. Bowers processed these events over the years through psychological retrieval. The series is an autobiographical narrative through collaging past recorded familial events and experiences being transgender.

7. Hyunjung Choi 최현정

“Two Mirrors”(2016)

I wanted to work on ‘Time’ with this work. When I close my eyes, memories from the past and concerns about the future always come across. So, it can be said that all three dimensions co-exist at the same time. My experience of time is illogical and non-linear. With the essence that all different time dimensions exist together, I tried to express it by showing several different mirrored screens in one frame, which is about flows of events like water. The lettering is in German and it means ‘Will it really come to me?’.

born in South Korea and live in Germany.

이 작업은 시간에 대해서 사유하고자 한 작품이다. 가만히 눈을 감고 있으면 마음에는 과거의 기억들과 미래에 대한 걱정이 항상 떠돌아다닌다. 과거, 미래 그리고 현재의 시간 모두가 우리 안에 동시에 공존하고 있는 것이다. 시간은 개인마다 다르게 체험되며 논리적이거나 직선적이지 않다. 따라서 심리적인 시간의 본질은 주관적이며 원형적이다. 다양한 차원의 시간이 공존하고 있다는 사실에 기반하여 거울을 이용하여 다양한 공간이 한 화면에 공존하도록 하였으며 각 공간에서 벌어지고 있는 물과 관련된 사건들은 시간의 흐름을 빗대어 표현한 것이다. 배에 쓰이는 문장은 독일어로 쓰여졌고 뜻은 ‘그것이 정말 나에게 올까?’이다.

한국에서 태어나 독일 프랑크푸르트에서 살고 있다.

8. Veronica Ceci

“FUtility 1”(2020)

The FUtility series of performances posits the act of cleaning as a manifestation of attempts to implement social change. Accumulated individual actions create filth. Cleaning removes the filth from view. This frees the individual from the guilt of their single action and allows the public to be comfortable and feel safe in shared spaces. Cleaning, however, is a temporary fix, and must be repeated regularly in order to maintain the illusion that one person's actions are disengaged from the aggregate negative results. Each iteration of cleaning is inherently futile, it does not stop the actions which result in dirt but only briefly erases their effect. The workers who clean are mostly unseen and under compensated as the need for their existence is considered shameful, and it is to this particular aspect of social structure that the capital FU is aimed.

Veronica Ceci is a Queer intermedia artist based in Austin, TX, where she has been working as a Master Printer since 2004. Ceci's current body of work, Keeping House reconfigures the viewers' relationship to the human element of institutional cleanliness by making undervalued labor conspicuous through intense materiality, repetition, iconography and lived performance. Ceci's pieces have been included in exhibitions at the Cleveland Museum of Art, The Art Museum of Southeast Texas, and the International Print Center New York. Her work is held in many collections including the Library of Congress, Zuckerman Museum of Art, The Experimental Printmaking Institute, Manhattan Graphics Center and The Austin History Center. The artist received her BFA from the Milwaukee Institute of Art and Design, was certified at the Tamarind Institute of Lithography and completed her MFA at Kent State University. Ceci is the founder of the nonprofit organization, Flash Collective, which pays artists for their participation in community art making events and exhibitions.

9. Tania Cruz

“Lugar:w”(2020)

Lugar:w : Broken Movement

The plasticity of the digital video format reconfigures the possibilities of time and space. Without a central coordinate we write a reality, which suggests that there exists a fold inside the imagery containing something that can never actually be seen. This is the risk inherent in art as an activity that breaks the spell the world holds us under. It is a movement without any external point of reference, and cannot then ever be securely identified as movement. It has broken in on itself.

My practice ranges from objects, sculptures, jewelry, installations, video, and video games. My work has been part of international and national exhibitions in places that include: Germany, Portugal, Australia, Romania, Belgium, Costa Rica, Chile, United States, Spain, China, and Mexico. I obtained my master's degree in Design in 2019 from the Faculty of Arts and Design, UNAM. My approach to digital work comes from a need to refocus the object experience finding possibilities for expansion in continuous and flexible spaces that may or may not be transformed into echoes and resonances.

10. Anderson Carvalho

“Mother & Son”(2021)

“In Between Spaces”(2021)

1. In Between Spaces

The artist Anderson Carvalho questions the beauty in the simplicity of the movements and the presentation of the scenography. He brings images of a physical place that no longer exists for him, but are still engraved in his memories.

2. Mother & Son

Mother & Son tells a story of an artist who is looking back to the past, traveling in memories and seeking to reconnect with his roots. The work traverses countries and life generations. Anderson Carvalho dive deep into Haroldo Lacerda Júnior's life story, mirroring his memories and sharing moments that for both generations are a point of connection between now and before.

Anderson Carvalho is a Brazilian, Dutch visual artist and choreographer born and raised in Fortaleza, Brazil. An independent artist exploring the boundaries of new media and dance.

11. Marwen Ben Cheikh

“MOVE_”(2020)

Across the system's borders, a voice is inviting us to follow rhymes of movements to address our beliefs and thinking process. Inspired by MOVE that fought for justice and egalitarianism, we believe in the future. A future that we can't see.

Marwen Ben Cheikh - MRWN transforms what is commonly clear to feel, to see, and to listen to, into a unique reflection.

Through his performances and film experiences as a musician, urban artist, and sound designer, he conceives concrete scenes and landscaped ideas that travel souls and minds to their limits by rethinking about bursted matters from their moment of reception to their synthesis.

12. Eva Deisa

“Hair Am I” (2020)

The piece “Hair Am I” is a five-and-a-half-minute long video. It is inspired by my own intimate experience of taking a shower. For me, it is a cleansing, stress relieving ritual. In this video you can see me in the shower. I put the hair that falls out on the bathroom wall to avoid clogging the pipes, as usual. By the end the loose hair creates an image. Every time I take a shower, the image that appears on the wall is different, so are my thoughts and the experiences that are being washed away. Even though the amount of hair falling out is sometimes concerning, the more there is the lighter I feel in the end. After I am done showering, I always examine the image created, I think about the amount of hair I lost, I wonder if there are other people that do and think about the same things. There is a relationship between me and my dead hair.

I realize that people don’t usually discuss what happens in the shower, it is a very intimate experience. It is just the person and the body and the mind – coming in dirty, going out clean.

I invite you to see my experience.

Eva Deisa was born in 1997 in Riga, Latvia. In 2020, she received her bachelor’s degree in Digital Arts at Stetson University. She is pursuing her MFA in Creative Technologies at Virginia Tech.

Her work has been included in exhibitions including the “Juried Art Exhibition” at the Hand Art center, DeLand, Florida, “The Cube Art Project”, Lincoln, Nebraska, “Generational Shift 2020” at the Hand Art Center, DeLand Florida which has received the Ethan F. Greene Award (For Significant Achievement by a Digital Arts Major in Senior Project) and Ann West Hall Fund Recipient (For Outstanding Achievement in Senior Exhibition).

She works primarily digitally; her work is inspired by her own everyday observations that she tries to emphasize.

13. Askin Ercan

“Physical Boundry”(2020)

The “Physical Boundry” describes the physical limitations of dealing with the covid -19 virus nowadays when we have to lock in homes. We are in a struggle to survive every day with the obligation to clean everything. It is a performance video where the act of washing is repeated over and over. The Ground, which has been washed over and over again, is gradually transforming into a different place. This place is now a new second nature that creates itself.

Aşkın Ercan is a video maker and digital visual artist who lives and works in Turkey. She graduated with Ph.D. at the Gazi University, Department of Fine Arts. Her recent works focus on urban life, humanity, and memory through portraying humans who are lost and sometimes visible in urban life. Her most recent solo show is The Girl on the Wire, TAC Gallery, Tulsa/Oklahoma, USA 2018. Her recent group shows include (AbNormal..., Oda Art Gallery, Turkey, Eskişehir, 2020, “A part that is missing never breaks” Kunstpavillion and Künstlerhaus Büchsenhausen, Innsbruck, Austria, 2018, The Settlement of Time, 27th İstanbul Art Fair, 2017, and Crossing Borders, Living Art Tulsa, USA, 2017

14. Benedito Ferreira

“None”(2018)

In None the camera witnesses a moth that needs to correct its flight path. Nocturnal insects are guided by moonlight. As the moon is very far away, the distance that the insect travels is short enough that its angle in relation to it does not change. However, an artificial light source, more intense than the moonlight, ends up confusing them.

Benedito Ferreira (Itapuranga, Brazil, 1989). Lives and works in Goiânia, Brazil. Visual artist and researcher. Benedito works on filmmaking, objects, installations and photography, without no hierarchies between media. His artistic investigations are centered on image as writing, on the poetics of archives, their montage and the erasure of limits between “document” and “fiction”. He graduated in Filmmaking at the State University of Goiás, holds a

Master's Degree in Art and Visual Culture through the Federal University of Goiás and is a PhD student in Arts at the State University of Rio de Janeiro. In recent years, he collaborated with institutions such as the Museum of Contemporary Art of Goiás (MAC GO), the Circle of Plastic Arts of Coimbra (Portugal), The Room Projects (France) and Art Space BLECH for Contemporary Art (Germany). His work is part of the collection of the Contemporary Art Museum of Jataí (Brazil), the Pinacoteca Municipal Miguel Dutra São Paulo (Brazil) and the Netherlands Institute for Sound and Vision. Benedito was awarded the Rumos Itaú Cultural Award in 2020.

15. Alexandra Freye

“flying lines”(2018/2020)

“Lewin's border”(2020)

'flying lines' (비행선 (飛行線))

Above the rooftops of the city, flight paths become drawn parables and present themselves as the 'flying lines' of a flock of birds.

The work unites the filmed swarm of rising birds with an analog line drawing.

도시의 지붕 위로 가르는 비행궤적들이 포물선으로 그려진 그림이 되었다가 철새떼가 날아 가는 'flying lines'로 탈바꿈한다.

비상하는 새무리를 촬영하여 선으로 묘사한 아날로그 그림에 접합시킨 작품이다.

'Lewin's border' (레빈의 경계)

The video 'Lewin's border' is inspired by Kurt Lewin, who is considered the founder of social psychology. Already in 1917, he very sensitively described how our life circumstances influence our perception - including that of landscape and space.

'Lewin's border' strengthens the change in spatial perception through the ambiguity of fire and reflects Kurt Lewin's early notes on border experiences.

비디오 작품인 'Lewin's border' 는 사회심리학의 창시자로 꼽히는 Kurt Lewin (쿠르트 레빈)에게서 영감을 받은 작품이다. 이미 1917년에 레빈은, 풍경 및 공간 등을 지각하는 우리의 인지가 삶의 상황에 따라 어떻게 영향을 받는지 풍부한 감성으로 서술한 바 있다.

'Lewin's border'는 불의 이중성을 통해 공간지각이 달라지는 변화성을 심화하여 표현함으로써 Kurt Lewin이 초장기에 저술한 바 있는 경계체험을 반영하고 있다.

Alexandra Freye (알렉산드라 프라이에)

Alexandra Freye is a visual artist from Berlin, Germany. Her works focus on sculpture / textile and video art / drawing. In her art, Alexandra Freye explores the relationship between lines, surfaces and spatiality. She is a member of the Professional Association of Visual Artists Berlin.

Alexandra Freye작가는 독일 베를린에서 활동하고 있는 조형예술가이며 베를린 조형예술작가협회 회원이다. 그녀는 조각/섬유 및 비디오아트/드로잉을 중심으로 작품활동을 하고 있다. Alexandra Freye작가는 선, 면, 공간성의 상관관계를 모색하여 예술작품으로 창출한다.

16. Tori Foster

“Downtown”(2020)

Unlike traditional digital media, which captures the three-dimensional volume of space in front of the camera lens, Downtown is a composite of slit-scan videos of Toronto's subway platforms, which capture action only as it crosses a two-dimensional plane of space. As a result, time is represented horizontally on the screen. Static elements are

repeated in thin vertical slivers causing a horizontal streaking affect. Moving elements, such as commuters and trains, are rendered as recognizable figures. The figures appear distorted because we are accustomed to seeing the world in three-dimensions, though they are ultimately an equally accurate representation of space and time. This piece privileges time over space as it explores the ways in which we navigate our environment. This shift in representational hierarchy allows us to consider how time impacts engagement patterns within the spaces we navigate."

Tori Foster's works extract the invisible from the visible. Her rigorous explorations of time, motion, movement and space eloquently reveal the patterns hidden beneath the surface of our everyday. Through video, photography, and installation, Foster unearths the emergent behavior (complex systems that arise from simple interactions) of vehicular traffic, pedestrian movement, and plant and animal activity within urban and natural environments. Treating her source material like data and subjecting it to algorithms that expose alternate information inherent to (but not visible in) the original imagery, her methods approach scientific precision while reaching for poetic and philosophical gains.

Foster earned an MFA and a BFA from Ryerson University and is currently teaching at UNC Greensboro's College of Visual and Performing Arts. Foster has received fifteen grants from the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, and the Social Sciences and Humanities Research Council of Canada. Her work has been presented in 16 countries world-wide and is held in numerous private and corporate collections. Foster is represented by Pari Nadimi Gallery, Toronto, Canada.

17. Andreas Hernandez

"Solar Revolutions"(2020)

This film is a poetic engagement with a research project underway at Harvard University, Marymount Manhattan College and the University of Albany. Directed by researcher Andreas Hernandez, the film examines how short-term geomagnetic disturbances from the sun affect human biology amplifying the 'fight or flight' response of the sympathetic nervous system. The researchers explore how the semi-periodic 11-year cycle of solar activity is associated with major cycles of revolution and social protest in the making of modernity. They contemplate the role of the sun in civilizational transformation.

Andreas Hernandez is Chair of the Department of International Studies at Marymount Manhattan College in NYC. He is a researcher and ethnographic filmmaker whose work examines just transitions for sustainability and regeneration. He has a background in the arts and music and was a co-founder of the eye of newt collective in Vancouver, Canada.

18. Shir Handelsman

"Recitative"(2019)

Recitative (Description of work)

Recitative is a short experimental film, a surreal fragment of an unconventional performance. It shows a playful dialogue between an elderly opera singer and industrial lifting platforms, which creates a counterpoint between the human voice and mechanical sounds of machinery moving up and down. The opera singer performs a movement from one of J.S Bach's cantatas, which express a Martyr's wish for redemption and a desire to become one with god. His "death wish" and the presence of these specific machines could evoke the death of construction workers in cities, which increases every year. In Israel, these workers, who use the platforms and often fall to their deaths, are in most cases second-class citizens of low socio-economic status, foreigners and immigrants citizens who often die because of bad employment conditions.

Shir Handelsman is a multidisciplinary artist, born in 1989. He lives and works in Tel Aviv and graduated his BFA studies at the Department of Multidisciplinary Art of Shenkar College in 2018. Shir began his professional career as a musician, a saxophone player, and performer. He participated in various ensembles and jazz orchestras and

composed music for theater productions. After completing his military service as an Excelling Musician (2010), Shir began his BA studies in literature and philosophy at Tel Aviv University, which he graduated with honors (2013). Shir is a recipient of Excellence Grant from the America-Israel Cultural Foundation (2018), an Award Winner for Best Experimental Film of Budapest Independent Film Festival, Hungary (2020) and a Grand Prix Winner of the 27th Slavonian Biennial, Museum of Fine Arts, Osijek, Croatia (2020). His works have been exhibited in Kunsthal Charlottenborg gallery (DK), Arsenale of Venice (IT), Aesthetica Short Film Festival (UK), Jerusalem Film Festival (IL), Video Art & Experimental Film Festival (US), The Nikola Tesla Technical Museum (HR), Bolton Museum Gallery (UK), Cello Factory Gallery (UK), The Steinhardt Museum of Natural History (IL) and more.

19. Raji Jagadeesan

“Plague”(2020)

“Plague”, 8:15 minutes running time, 2020; filmed in Italy, post-production in UK

Having found myself in Venice when the coronavirus outbreak enveloped Italy in late February 2020, I chose to use my interests in both fictional and documentary approaches to dialogue and the visual image to create the short film Plague. My research process focused on the World Health Organization's coronavirus press briefings, which began in January 2020 and have continued with growing urgency.

Raji Jagadeesan is an interdisciplinary artist who works across still and moving images, 3D materials, and text and stories. She completed her MA Art and Science at Central Saint Martins in 2020 and has shown in exhibits in the UK, Belgium, Italy, and Switzerland.

20. Min-Jae Kim 김민재

“타인의 고통 THE PAIN OF OTHERS”(2020)

이 작품은 ‘미디어가 발달하면 소통이 원활해질까?’ 라는 질문에서 시작되었습니다. 상식적으로 미디어가 발달하고 다양해질수록 서로 다른 입장에 대한 이해의 폭이 넓어질 거라 생각했습니다. 하지만 오늘날 사회를 둘러보면 오히려 반대인 것 같습니다. 각자의 손바닥 위에서 인터넷이 펼쳐지고 유튜브, 팟캐스트 등의 개인방송들이 자유롭게 생성되고 있지만 결코 소통이 잘 되는 것처럼 보이지 않습니다. 오히려 전 세계적으로 사회계층의 양극화는 심각해지고 있으며 상호소통 보다는 확증편향과 타인에 대한 대상화가 심해지고 있는 것처럼 느껴집니다.

이 작품은 이러한 소통단절에 대해 다루고 있습니다. 호텔방 안에 두 사람이 있지만 한 명은 정장차림에 잘 다듬어진 머리스타일을 유지하고 있고 침대 위에 앉아있습니다. 반면 다른 한 사람은 헐벗은 채 차가운 욕실에 기운 없이 쓰러져 있습니다. 두 사람은 철저히 단절되어 있습니다. 또한 누군가는 흑백화면이고 다른 누군가는 컬러화면으로 표현되는데 이 색채의 차이는 두 사람의 세계가 극명히 갈라져 있음을 나타냅니다.

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2007년 상명대학교에서 영화이론과 영화제작을 전공했고 매년 꾸준히 단편영화와 비디오작업을 통해 창작 활동을 이어오고 있습니다. 기존에는 장르영화를 중심으로 단편영화를 제작해왔고 몇몇 영화제에서 수상하는 시간을 가졌으나, 현재는 인류와 지구의 상생에 대한 모티브를 중심으로 비디오작업에 집중하고 있습니다.

21. Yesol Kang 강예슬

“내 집을 찾아서(Where is My Home)”(2018)

“사진 이어 붙이기(Stitching Photography)”(2020)

"House/Home" is a place where individuals first experience socialization and form their identity. However, houses in modern Korean society are simply residential spaces that pass through the cycle of life. I present the house as a "hétérotopies," a place that goes against the houses of modern Korean society that are gradually becoming non-placeable, by showing a performance: a childhood memory of playing with my parents when I was young with chairs attached to four legged tables and a bed cover. And once again, ask where "house/home" really lies.

"내 집을 찾아서 (Where is My Home)" (2018)

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개인이 처음 사회화를 겪고, 정체성을 형성하는 장소인 '집'. 그러나 현대 한국사회에서 집은 단순히 인생의 생애주기에서 거처가는 거주공간에 불과하다. 작가는 퍼포먼스를 통해 자신이 어렸을 적 4인용 식탁 의자들과 부모님의 침대 커버로 만들어 놓았던 아지트를 보여줌으로써 점차 비장소(non-places)화되어가고 있는 한국 현대사회의 집들에 반하는 장소, 즉 헤테로토피아(hétérotopies)로서의 집을 관객에게 제시한다. 그리고 다시금 진짜 '집'은 어디인가에 대해 되묻는다.

"사진 이어 붙이기 (Stitching Photography)" (2020)

<Stitching Photography> starts with the act of personal movement, "stitching photography", and arrives at the act of "constrecting building on the place where the collapse ocured". Both acts try to erase existing traces, but it never disappears, just remains in the place.

<사진 이어 붙이기>는 '찢어진 사진을 이어붙이는 행위' 라는 개인적인 움직임으로 출발하여, '붕괴사고가 일어난 부지에 다시 건물을 지어내는 행위'로 도달한다. 두 행위 모두 기존의 흔적들을 지우려 애쓰지만 결국 그것은 지워지지 않고 그 자리에 남아있다.

KANG Yesol is an artist based in Seoul, South Korea. She is currently an MFA candidate in Film at Yonsei University Graduate School of Communications & Arts, and she studied in Social Sciences at Yonsei University in Seoul. She is interested in how individuals and society relate within Korean society.

강예솔은 서울을 기반으로 작업하고 있는 작가이다. 연세대학교에서 사회과학을 공부했으며, 현재 연세대학교 커뮤니케이션대학원 영화과 석사과정에 있다. 한국 사회 내에서 개인과 사회가 어떻게 관계 맺는가에 대해 관심을 두고 작업을 이어 나가고 있다.

22. Béatrice Lartigue

"Précipitées"(2020)

Précipitées is a molecular choreography, an ode to the infinitely small, to almost nothing, to the invisible.

Précipitées is a suspended moment between heaven and earth.

The sound vibrations activate suspended particles, conferring mystery and materiality to a harmless event.

Fallen from the clouds, the drops will germinate and evolve in the atmosphere.

"They are luminous, transparent compositions, with a line so pure, so firm and with a curve so perfect that it remains fixed, supported by fixed harmonies and whose unusual sequence creates a penetrating charm, belonging to this "new shiver" that Baudelaire felt in the works carrying unheard-of sensations."

Michel Philippot, Erik Satie, Encyclopaedia Universalis

Précipitées evokes impermanence and fragility.

How to keep in our memories, the essence and the trace of imperceptible phenomena?

We are aqueous bodies in perpetual motion.

"An experience of creation that attempts to signify the mystery of being through evanescent notes. "

Credits

Music: Erik Satie, Gnossienne no 1, 1890

Béatrice Lartigue is a French artist, she works as a member of the interdisciplinary collective Lab212.

Using new media, Béatrice creates installations which explore our perceptions of space and sound.

Her works were exhibited at the Barbican Centre (London, GBR), the DMuseum (Seoul, KOR), le Centre Pompidou (Paris, FRA).

Béatrice Lartigue has won several international awards, including from the Sundance Film Festival and the Lumen Prize.

23. Myung Jun Lee 이명준

“To the Southnorth”(2017)

The definition of the word “surreal” is typically ‘something that exceeds the reality or something that cannot be believed as reality’.

In South Korea, people encounter the country of North Korea through the media. Sharing their roots as one nation, the two countries, South and North Korea, experience constant horror from the fact that a war could happen in any second. On one side of the border, capital circulates at an extremely rapid pace, while human rights abuses and famine prevail a few kilometers away on the other side of the border. The reality of the two countries is “surreal” itself.

A young man from South Korea wanders around London to meet a person from the other side of the border. He meets a young woman of the same age, who was born in North Korea, living in a foreign land as a defector. Through the meeting of these two people and the sense of heterogeneity in their upbringings, the audience is invited to experience what “surreality” is.

“Southnorth” is not a proper ordinal direction such as “northwest” or “southeast”, and they are contradictory in nature. However, let us take a step towards the direction of the un-existing “southnorth”.

Myung Jun Lee graduated with a BS in Information and Interaction Design from Yonsei University and an MA in Digital Direction from Royal College of Art. Growing up in Seoul, Paris and London, his practice focuses on revealing unseen conflicts and amplifying inner existences that are being neglected at the intersection of numerous materials, capitals and values in our society. His art practice has diversified from photography and film to website, apps, projection mapping, interactive installation and VR experience.

“초현실”이란 ‘지금 실제로 존재하는 현실을 벗어난, 현실로 믿을 수 없는 무언가’를 주로 의미한다.

한국에서는 북한이라는 나라를 미디어를 통해 종종 접한다. 하나의 민족이지만 언제라도 전쟁이 발발할 수 있다는 공포를 서로 안고 살아가며, 국경의 한쪽에서는 자본이 재빠르게 돌고 있지만, 불과 몇십 킬로미터 떨어진 다른 한쪽의 나라에서는 인권 탄압 및 굶주림이 만연하고 있는 두 나라의 현실. 그것은 “초현실” 그 자체로 다가온다.

단 한 번도 만난 적 없던 저 국경 너머의 사람을 만나기 위해 한국에서 온 한 청년이 영국 런던을 헤맨다. 그리고 같은 나이지만 북한에서 태어나 탈북민으로 타지에서 살아가는 여성을 만난다. 그들의 만남, 그들이 살아온 두 환경에서 오는 이질감을 통해 “초현실”의 의미를 체감할 수 있다.

‘Northwest(북서)’ ‘Southeast(남동)’ 등의 방향과 같이 ‘(Southnorth)남북’이라는 방향은 존재할 수 없으며, 항상 서로 대립하는 방향이지만, Southnorth를 향해 한 걸음 발자국을 내디뎌 본다.

이명준은 한영외고 프랑스어과, 연세대학교 정보인터랙션디자인 학사, 영국왕립예술학교 Digital Direction 석사를 졸업했다. 서울, 파리, 런던에서 자라온 경험을 바탕으로 우리 사회의 수많은 물질, 자본, 가치관의 교차점에서 보이지 않는 갈등, 그리고 사람들이 잊고 살아가는 내면의 작은 존재들에 대해 이야기한다. 사진 및 영상부터 참여형

웹사이트, 어플리케이션, 프로젝션 맵핑, 인터랙티브 설치물, 가상현실 등의 실험 미디어를 활용한 작품 활동을 전개 중이다.

24. Yuchae Lee 이유채

“Ground Vision”(2018)

<Ground Vision, 2018>은 잔상에 대한 실험 영상입니다. 스티븐 브래키지에게 영감을 받아 closed eye vision (잔상)을 탐구해보았습니다. 기억 속에 남아있는 이미지와 실제 눈앞의 이미지 사이의 간극에 대해서 생각해보며, 저는 땅이 ‘우리가 보는 것’에 가장 큰 영향을 미친다고 생각했습니다.

눈을 감고 앞을 보고자 할 때 보이는 것은 무엇일까요? 저에겐 그것이 땅의 결이고, 색이고, 변화였습니다. 살면서 우리는 땅을 벗어나지 못합니다. 그래서 저는 땅을 보고 걸음으로서 자신의 한계를 위로합니다. 하늘을 날며 세상의 오색 빛은 보지 못해도, 땅에서 저는 많은 모양, 형상, 색깔들을 봅니다. 그것은 낮 동안 저의 무의식 어딘가에 숨어들었다, 눈을 감은 밤이면 튀어나옵니다.

어릴 적 나는 항상 땅을 보고 걸었다. 발 너머 조금 멀리 보고 걸으라며 엄마 아빠가 말하곤 했지만, 아직도 나는 걸을 때면 자주 땅바닥을 보며 걷곤 한다. 바닥에는 생각보다 재미난 게 많다. 바닥에 보이는 거로 시장 게임을 해도 된다. "스크래치도 있고~ 스테인도 있고~ 껌도 있고~..." 이렇게 말이다.

이 땅에 태어나서 우리는 지상을 벗어나지 못한다. 조금 아쉬운 마음을 바닥과 친하게 지내는 거로 달래보고자 한다. 내가 사는 동안 머무르다 갈 곳, 조금 더 유심히 보았다. 거기엔 미학의 비밀이 숨겨져 있었다. 살면서 머리 한구석에 차곡차곡 쌓여가는 바닥풍경은 눈을 감았을 때 비로소 상영된다.

2018.8.23 작업 노트 중

Based on the themes of ‘flow’ and ‘blue’ (both visually and symbolically), Yuchae Lee has been conveying human feelings and sentiments that are often omitted and lost in the language of words through video images. Creating videos is perceived by the artist as an act of collecting, focusing on capturing those moments when unconsciousness connects with beautiful things that are caught in the eyes. In particular, a self-proclaimed technique ‘Photo-Motion’ was adopted and developed to explore the intersection of the motion image of videos and the still image of photographs, expressing the inner world free from time and space. Through this method of using photographs, which is a media that contains moments of movement, into images with motion, the artist uses the gap, silence and instability between still images as a tool to break the shell of personal and internal moments, emotions and feelings, and talk about integrity and the importance of life.

이유채는 ‘흐름’과 ‘푸르름’이라는 주제를 바탕으로 말의 언어로는 자주 생략되고 마는 감정이나 정서를 영상이미지로 전달해왔다. 영상을 만드는 일은 작가에게 채집하는 행위로 인식되며, 무의식과 눈앞에 존재하는 아름다움이 연결되는 순간을 낚아채는데 집중한다. 특히, 사진의 정지 이미지와 영상의 운동 이미지의 교차영역을 탐구하며 시공간으로부터 자유로운 내면의 모습을 표현하기 위해 자칭 ‘Photo-Motion’이라는 기술을 채택하고 개발했다. 작가는 움직임의 찰나를 담은 매체인 사진을 이용해 다시 움직임이 부여된 영상으로 만드는 이 방법을 통해, 정지 이미지들 사이에 존재하는 틈, 정적, 불안정함을 무의식 속 개인적이고 내면적인 순간, 감정, 느낌들의 껍질을 깨는 도구로 사용해 오히려 온전함과 삶의 소중함에 대해 이야기한다.

25. Yea ran Lee 이예란

“살만 남고 가시는 떠났다.”(2020)

<The thorn leave, only flesh left.> is a work on how to overcome mental trauma.

The video begins when a person is hit by a stone. The stone contains the coordinates of the actual places of events leading to mental trauma. The figure stands still and hits the stone. Then pick up the stone and erase the imprinted coordinates. The character then wears a torn, sewn cloth and puts the stone in a place that looks like it was originally there.

Yea ran Lee is not limited to media. The artist sets up a virtual world to visually represent invisible forces. It refers to the power between beings that remain in three dimensions: the power of objects in our living space to attract each other. She starts work on the assumption that every situation we pass deserves such a reason, and that such a situation may be strongly attracting our presence. It is located there because the presence is attracted by a strong force that does not know what it is. The visible beings in Yea ran's works are all representative of something, but in fact they mean invisible influence in our world. Each object has positive forces, such as mutual empathy and homogeneity, while at the same time being blocked by unreachable negative forces such as anonymity. This suggests that forces that cannot be visually verified can come to us at any time with sharp violence.

<살만 남고 가시는 떠났다>는 정신적 외상을 극복하는 방법에 대한 작업이다. 영상은 인물이 돌을 맞으면서 시작된다. 돌에는 정신적 외상으로 이어지는 사건의 실제 장소들의 좌표가 쓰여 있다. 인물은 가만히 서서 돌을 맞는다. 그리고 그 돌을 주워 각인 같은 좌표를 지운다. 그 후 인물은 찢고 깨매어진 천을 뒤집어쓰고, 돌을 원래 있었던 것처럼 보이는 장소에 가져다 놓는다.

이예란은 매체에 국한되지 않고 작가가 설정한 세계 속 환경을 활용하여 세상 속 보이지 않는 힘을 가시적으로 표현한다. 우리가 살고 있는 공간인 3차원 속에 머무르는 존재들 간의 힘의 인력, 즉 물체가 서로 끌어당기는 힘을 얘기한다.

우리가 지나치는 모든 상황은 마땅히 그러한 이유가 있으며, 그러한 상황들이 우리의 존재를 강하게 끌어당기고 있을 수도 있다는 가정에서 작가의 작업은 시작한다. 강하게 끌어당기는 존재들은 사실 필연적으로 그곳에 있어야 한다는 영향력을 부여받는 것이다. 이예란의 작품 속 표면적으로 보이는 모든 존재들은 하나의 대표성을 띄나, 우리가 숨 쉬는 세상 속에서 마주칠 수 있는 보이지 않는 영향력을 얘기한다.

각각의 물체들은 상호적으로 공감과 동질성과 같은 긍정적인 인력을 주고받음과 동시에 익명성과 소통하지 못하는 부정적인 인력으로 가로막힌다. 이를 통해 가시적으로 확인할 수 없는 힘들이 언제나 뾰족한 폭력성으로 우리에게 다가올 수 있음을 암시한다.

26. Neill Prewitt

“The Thin Veil”(2020)

"The Thin Veil" is part of a series of videos titled "My Heart Beats." This series is a meditation on everyday objects, animating them with the voice, and proposing their uncanniness.

Neill Prewitt is a multimedia artist based in Atlanta, GA. His work is performative, employing the affect of music video to open space for inquiry.

27. Mikey Peterson

“Through The Rift”(2021)

Through The Rift

The relationship between the information we retain and its imagery we mentally re-envision and reassemble, helps us conceptualize imperceptible events such as the slow moving catastrophe of climate change. Recalling Robert Jay Lifton's concept of fragmentary awareness, we form surreal sequences from these visual thoughts in order to create our own narratives of the real events that are difficult to comprehend.

In this video, natural imagery unfolds into a surreal cycle of destruction, death, and rebirth. The fragmented footage, taken from three coastlines in the United States, is edited into new forms - accentuating nature's close interplay with itself and us. The soundtrack, taken from the ambient sound of the source footage, is manipulated and layered with synth drones - reinforcing the intense and uncanny relationship between memory and reality. By dramatizing these natural moments a light is cast on our environmental impact and the overall power, horror, and beauty of nature itself.

Mikey Peterson's meditative images shift through extended real-time shots, subtle dissolves and startling jump cuts. Light contrasts through darkened backgrounds, and classical elements—water, fire, air and earth—create abstracted spaces. These distortions, influenced by pre-CGI science fiction films, arthouse horror, experimental cinema, and sound collage aim to disturb the viewer's self-perception and sense of place while reinforcing their bond with the natural world through the use of digital technology. Subtle events appear dramatic and nature's movements become surreal transformations as they reside within the boundary between the physical and the virtual. Footage is digitally manipulated and taken out of its original natural context in order to paradoxically relay other truths about the world that it is from – unveiling themes of memory, environmental preservation, evolution, destruction, disorientation and fear. To advance this process of displacement, Peterson manipulates the ambient sound from the source recordings to compose a cohesive soundtrack, moving the viewer into dream-like meditations, chaotic landscapes, and dark surreal spaces that contradict the enveloping rhythms of tone and light. His work has shown at the Museum of the Moving Image in New York City; Chicago's Museum of Contemporary Photography; the Chicago Cultural Center; the University of Chicago's Smart Museum; Chicago's Zhou B Art Center, Rome's MAXXI Museum; South Korea's CICA Museum; the Armory Center For The Arts in Pasadena, California; Seattle's Northwest Film Forum; the SIGGRAPH Conference in Los Angeles, California, the Lucca Film Festival in Lucca, Italy, London's Visions in the Nunnery, CURRENTS New Media in Santa Fe, New Mexico, Athens Digital Arts Festival, the STREETVIDEOART exhibition in Paris, France, Brooklyn's Ende Tymes Festival, New York's Under The Subway Video Art Night, and the Video Art and Experimental Film Festival at Tribeca Cinemas in New York City. His work has been featured in publications including CICA Museum's Post Human: New Media Art 2020 and Digital Body: New Media Art 2018; Mexico City's Blancopop; Paris' Stigmart 10 – Videofocus; LandEscape Art Review and the online audio publication, Text Sound. Peterson develops and teaches courses at the School of the Art Institute of Chicago and Snow City Arts. In addition, he writes and performs sparse melodic songs as a solo musician

28.Liam Perez

**“JUPITER”(2019)
“CONTROL”(2020)**

Liam Perez, am a multidisciplinary Latinx artist born in California and raised in Illinois. My practice surveys the intrapersonal psychological phenomena that transpires when directly interacting with the world around us. My translations of our perceived experiences oftentimes transmute from one realm of art to another within my work. However, the overall comprehensive meaning of my art maintains theoretical homogeneity across all art disciplines.

Following a traumatic period in my life I embarked on a journey of redemption to reestablish my sense of self after surviving demoralizing experiences. Throughout this voyage I gained a precious cognitive, spiritual, and physical understanding of the worth of humankind that restored my overall wellbeing. Jupiter is an exemplification of that value expressing a message of pure love and functioning as a lighthouse to those isolated in the sea of their own despair. It is a keepsake for those that are hurting, a love letter to all that have survived trauma, and a manifesto that promises a future where one can finally exist as an individual at peace.

In contrast to the sweet song of optimism Jupiter sings, Control resonates to a more somber tone as it allegorically simulates the struggle of living with PTSD. Demonstrating the various ways fear inhibits and distorts one's perception of reality, belief system, and ability to mentally develop past malign situations. While visually describing the psychological strain it too postulates surrender, in faith, as an alternative remedy to aid in the yield of obsessive processes. Ultimately, recognizing the complete cognitive transference of compulsive over-analysis for a reliance in the divine as the only way to obtain true control in one's life.

29.Michael Ryder

**“Incubation Period”(2020)
“Entropy”(2021)**

Incubation Period and Entropy explores COVID-19 through the body and the global community. I recorded my symptoms daily and converted this into a visual language with artificial intelligence, personal CT scans, and MRI technologies. Each day experiencing the affects of the virus and pandemic lead to a constant state of isolation, mental, physical trauma, and exhaustion. The only perception of ourselves and the outside world is through physical, mental, and digital barriers. Music by Doug Bielmeier.

Michael Ryder is an interdisciplinary artist based in Albuquerque, New Mexico and Salt Lake City Utah. Ryder uses expressionism and blatant symbolism in his works that rely on themes of trauma, childhood adversary, memory, and remnants from his personal life and local communities. Ryder's works were recently included in the NYC Electroacoustic Music Festival, Wet Productions & Dovetail Joints in North England, and the Virginia Highlands Festival. Ryder received the Drawing Merit Award, Artists in Residence/Works in Progress for "Autonomy" and received his AFA at Snow College. Ryder is a recipient of 516 Arts Fulcrum Grant provided by the Andy Warhol foundation. Ryder uses his work to explore nature vs nurture in the transmissibility of childhood adversary to adulthood.

30. Wes Kline & Janelle Rebel

"Humid Trance Distance"(2020)

How do you signal shifts in the experience of social space—physical and psychological, individual and communal—during a pandemic? Humid Trance Distance, a video performance project by Janelle Rebel and Wes Kline, is driven by an impulse to unpack the new anxiety of bodily proximity in public space as well as to cultivate episodes of distanced togetherness in their community in southwest Florida. The performances are scored, rehearsed, and improvised on location for two to infinity performers and utilize momentary gestures, found and simple constructed objects, cyclical actions, and spatial geometries. The project investigates ideas about the hyperlocal, productive affect, and dispersive technologies through abstract movements—face, sync, pass, waterfall, meet, revolve, tether, intersect.

Wes Kline is a media artist and faculty at Ringling College of Art and Design, having taught previously at New Mexico State University, the University of Florida and St. Lawrence University. He earned his MFA in Studio Art from the University of Illinois, Chicago in 2005. His research and work looks at "minor" pivots in modernist narratives, focusing specifically on ecology, language and performance in proximity to architecture, philosophy and meta-modernism. He has shown his work nationally and internationally and teaches courses in photography and extended media, including video, installation and sound.

Janelle Rebel's post-conceptual activities span artist's publications, experimental bibliography, critical graphic design, theoretical writing, performance, and inclusive exhibition making. Recent projects include the feminist digital art project and web archive Dear Vern (2020–) and the forthcoming exhibition and monograph Bibliographic Performances and Surrogate Readings (The Everyday Press). She has an MA in Visual & Critical Studies from School of the Art Institute of Chicago and an MLIS from Dominican University. She is the head of the Brizdle-Schoenberg Special Collections Center and a Visiting Artist at Ringling College of Art and Design.

31. HanHee Shin 신한희

"Fish Project"(2015)

"John Smith video"(2018)

"Untitled"(2018)

My life has always been accompanied by transitions in space. I immigrated to Malaysia from Korea when I was 10. My identity sits on the fence of two different countries. I am a foreigner in both countries and never feel settled. This confusion in identity is clear in my short movie Fish Project where I performed around Seoul as a fish not being able to exist in a stable place. This continues to my later works where I create interventions in preexisting spaces to explore the concept of transitional spaces. Most of my practice contemplates on how transitional and temporary

spaces we live in can be and the gap we feel, an uncanniness. It leaves me wondering of how i, as a single body can contribute to this rapid urbanisation and fabrication of cities.

I read a theory that in ancient times, whales were mammals that lived on land but went underwater to escape from its predators. It occurred to me that even if they ran from their predators on land, there would be different types of predators underwater as well. On land, the fish of my video, embarks on a new journey which is full of danger and it comes to realise that land is just as dangerous as underwater. Now, the fish has evolved and adapted to his new environment too much that it cannot go back underwater. In the end, he finds himself not belonging anywhere and remains confused about his identity.

This video explores the relationships between us and everyday objects around us. It is a one way relationship in a way that we are the perceiving agent and the objects remain as subject being perceived. How we define an object depends wholly on us and it simply accepts the names/concepts as it is. John Smith is a widely used english alias because it is one of the most common name. It sounds so artificial and ordinary that at a certain point it almost feels like a name of an object rather than a person. In fact, there's even a building named John Smith in Glasgow. In my video, the objects have human voice and have gained their right to name themselves. The name John Smith is repeated over and over again, making it sounds more foreign and fake as it goes.

We cannot deny the influence by the transitional spaces on our identity. As an individual, I respond to these spaces though my practice. The everyday space we live in, are urbanised cities where spaces are volatile and unstable. We always see space we live in change and our generation is familiar with fast fabrication of cities. This world is building orientated visually and therefore, when we think of change in space, it would mean change induced by architectural elements such as constructing a new building. There is lack of depiction of the process which leads me to suppose that without the construction, the building landed in its place. This results in a gap, an uncanniness we feel in our daily life and the feeling of loss is not unusual. While space is such a huge concept, in comparison we, who live and change them, are minuscule.

Since this world is very building-oriented, we can take up space by constructing an architecture in this world. A stable space suggests stable identity. However, a perfectly stable space is surreal and does not have a specific substantial form. The irony is that even though I know there is no such thing, I still look for it. Thus, I feel the need to translate my existential space (stable space) which is conceptual into physical form-make concrete in this abstract space. This process includes physical experience of building which is very important in my work because it is closely related to how I attain a sense of reality.

Through the experience of occupying a part of the space I am living in, I feel the sense of belonging which would let me verify my existence in this transitional world. During this process, I do not simply make small changes in the space, I have to make physically impractical changes in space. This contrast between my expectation and the reality puts importance on the action of building. At the end of the day, it leaves me wondering of how my building and i, as a single body can contribute to this rapid urbanisation.

고대의 고래는 육지에 살던 포유류였지만, 포식자를 피하기 위해 물속으로 들어갔다고 하는 이론을 읽은 적이 있다. 하지만 육지의 포식자로부터 도망친다고 해도 물속에는 다른 종류의 포식자가 있을 거라는 생각이 들었다. 내 영상 속의 물고기는 육지에서 위험으로 가득 찬 새로운 여행을 시작하고 육지가 물속만큼이나 위험하다는 것을 깨닫게 된다. 이제 물고기는 새로운 환경에 너무 많이 진화하고 적응하여 물속으로 돌아가는 일은 불가능해 보인다. 결국 그는 어디에도 속하지 않는 자신의 정체성에 대해 혼란스러워합니다.

이 비디오는 우리와 우리 주변의 일상적인 사물들 사이의 관계에 대해 이야기한다. 보통 그 관계에서 우리는 지각하는 주체이고 사물은 지각되는 대상으로 남아있는 일방적이라고도 할 수 있는 관계다. 이런 사물들을 정의하는 것은 전적으로 우리에게 달려 있으며 사물들은 그저 주어진 이름 혹은 개념을 있는 그대로 받아들인다. **John Smith**는 가장 일반적인 이름 중 하나이기 때문에 영어권에서는 널리 사용되는 가명이다. 그 이름은 너무나 평범하고 인위적이고 들리며 어느 순간 거의 사람이 아닌 물건의 이름처럼 느껴진다. 심지어 글래스고에는 **John Smith**라는 이름의 건물이 있다. 내 영상에서 사물들은 인간의 목소리를 가지고 있으며 자신의 이름을 지을 권리를 얻은 상태이다. 그리고 **John Smith**라는 이름은 계속 반복되어 점점 더 낯설고 인위적으로 들리게 된다.

침 없이 바뀌는 공간들 속에서 우리의 자아에 영향을 받지 않는다고 말할 수 없을 것이다. 이런 공간들 속에서 나라는 개인은 작업을 만드는 것으로 대응하고 있다. 우리의 일상공간은 불안정하고 과도기적인 도시화된 공간들로 구성되어져있다. 우리가 사는 공간들이 변하는 걸 보고 자란 우리 세대는 이러한 빠른 도시 제작에 익숙하다. 세상은 건물중심적이고 따라서 공간의 변화를 말할 때는 새 건물을 짓는 등 건축적 요소에 의한 변화를 의미한다. 과정에 대한 묘사가 부족하여 나는 건물이 공사 과정 없이 그 자리에 착륙했다고 생각하게 된다. 이것은 우리의 일상생활속의 공간 사이에서 느끼는 격차 또는 [uncanny]를 초래하고, 상실감은 드문 일도 아니다. 공간이란 거대한 개념이지만, 그 공간들 속에서 살고 변화시키는 우리는 비교적으로 너무 작다.

이 세상은 매우 건물 지향적이기 때문에 우리는 이 세상에 건축물을 건설하여 공간을 차지할 수 있다. 안정된 공간은 안정된 정체성을 암시한다. 하지만 완벽하게 안정된 공간은 초현실적이며 실질적인 형태가 없다. 아이러니 한 점은 이를 인지 하고 있지만 여전히 나는 그것을 찾고 있다는 것이다. 그렇기 때문에는, 나만의 개념적 공간을 추상적인 공간으로 부터 구체화해야 할 필요성을 느낀다. 이 과정은 건축을 하는 물리적 경험이고 내가 현실감을 얻는 방법과 밀접한 관련이 있기 때문에 내 작업에서 큰 의미를 갖는다.

나는 살고 있는 공간을 차지하는 경험을 통해 내 정체성을 정의하거나 과도기적인 공간 속에서 내 존재를 확인할 수 있는 소속감을 느낀다. 그 과정에서 단순히 공간을 조금만 변경하는 것이 아니라 물리적으로 비현실적인 변화를 가져와야 한다. 그렇기 때문에 나의 기대와 현실 사이의 대조는 건축하는 행동 자체에도 큰 중요성을 둔다. 이렇듯 나는 내 건물과 내가 단신으로 이 급속한 도시화에 어떻게 기여할 수 있는지 끊임없이 연구하게 된다.

우리 삶에는 수없이 많은 공간의 전환이 동반된다. 내 경우 10살 때 한국에서 말레이시아로 이주했고 내 정체성이라한 것은 두 나라의 사이 어딘가에 어렴풋이 존재하는 기분이 든다. 어딘가에 온전히 속하는 것 같은 안정감을 찾이란 어려운 일이다. 이런 나의 정체성 혼란은 자리를 잡을 수 없는 물고기가 서울을 돌아다니는 영상 **Fish Project**로 표현되었다. 과도기적 공간에 관한 이야기는 내 현재의 작업, 이미 존재하는 공간들에 개입하는 형식으로도 이어진다. 내 작업의 대부분은 우리가 사는 공간이 얼마나 과도기적이고 일시적일 수 있는지, 그리고 그 공간의 전환 사이에 우리가 느낄 수 있는 연캐니함/낯설음에 대하여 이야기한다. 나는 이 급속한 도시화에 내가 단신으로 어떻게 기여할 수 있는지 계속 고민하고 있다.

32. Brandon Sward

“Child's play 2”(2019)

For Child's play 2, I created a series of scaled-up Lincoln Logs, a popular children's toy in the United States, which I then filmed myself playing with from several angles. I then edited this footage together into a video piece that swings unpredictably between curiosity, anger, and desire. One of the fascinating qualities of children is how they haven't been fully socialized and hence slide between social realms we gradually learn to keep separate. This character, whom I call the “Man child,” has regressed to an earlier stage of psychic development in an attempt to correct his past.

Brandon Sward is an artist, writer, and doctoral candidate at the University of Chicago who lives and works in Los Angeles. He was a quarterfinalist for the VanderMey Nonfiction Prize, was shortlisted for Disquiet International's Literary Prize, and was an honorable mention and finalist for the New Millennium Writing Awards. He's won residencies at Alternative Worksite, Byrdcliffe, the Hambidge Center, the Institute for LGBTQ+ Studies, Main Street Arts, NAVE, SloMoCo, the Sundress Academy, the Vermont Studio Center, the Virginia Center for the Creative Arts, the Wassaic Project, and Western Montana Creative Initiatives. His first solo show, *How the West was lost*, opens at Stone House Art Gallery in October 2021. Group exhibitions include: *The Long Dream* (MCA Chicago); *a series of small gestures* (Smart Museum); *With All Our Might* (Carr Center Contemporary); *Experimental Film and Video* (CICA Museum); *And That Is Where The Bobcat Is Right Now* (Tiger Strikes Asteroid); *Angelespuma* (NAVE); *Seasons Change* (Wassaic Project); *Utopian Living* (Kleinert/James Center); *Two Silences Leaning Together* and *(In/Passing)*. He's participated in the film festival *Release Me* through Single Channel VT and one of his prints appeared in *Under the Bridge*. His words can be read in *littledethlit*, *querencia*, *Flash Art*, *BOMB*, *The Point*, *Full Bleed*, *aqnb*, *Hyperallergic*, *Chicago Reader*, *Chicago Review*, *Contemporary &*, *Newcity*, *Sixty Inches From Center*, *The Seen*, *ASAP/J*, *Post45*, *Tesseract*, *Tripwire*, *hazel*, *Power Clash Art*, and *Flatpack Publications*. He's presented at the College Art Association, American Sociological Association, Nasher Sculpture Center,

Southeastern College Art Conference, Universities Art Association of Canada, Royal Anthropological Institute, and Universities of California, Maryland, and Montreal.

33.Rogério Paulo da Silva

“Magnification”(2020)

Magnification (2020)

The idea for Magnification comes up during the pandemic state in which social distance emerges as a preventive measure, thus ending physical contact between people, creating fears and distrust in their natural way of communicating.

The film is based on a self-fiction in which the author films himself in roles that unfold into two characters that apparently reflect themselves as two strangers, both physically and through their behaviors. These feelings of insecurity exerted by these two men are explored in the film through a pair of binoculars that, paradoxically, increase the proximity of each other by decreasing the visual distance, in addition to keeping them physically separate within the visual field that surrounds them.

Magnification describes a momentary indisposition of a man forced to stop the car near a forest, where he finds some binoculars which will lead him to explore a natural habitat where another man moves, thus generating an obsessive pursuit in which the binocular vision between the two men becomes a weapon, magnifying their fears and uncertainties which remove the possibility of meeting.

Rogério Paulo da Silva is a visual artist and independent filmmaker. He holds a Master’s degree in Multimedia Art in the field of Audiovisuals by the Faculty of Fine Arts of the University of Lisbon, and was graduated in Multimedia Art in the same faculty. He is a collaborator research in the Center for Research in Fine Arts.

His artistic work is developed between the image drawn in a similarity relationship with the processes used in the photographic image and the audiovisual and cinematographic projects, in which he explores the immateriality of time and memory, building narratives in a cinematic context.

34.Madeline Rile Smith

“Conncted Breath”(2019)

Hot glass bubbles unify performers through breath. As they commune through the air in their lungs, their exhalations pop a glass membrane to open a pathway to each other's bodies. This work intends to show the tension, beauty, and instability of collaboration. Bubbles unify to create a point of intersection that is also a barrier. This work was created right before the COVID-19 pandemic, and since then the message of this work has become amplified: a yearning for connection and an optimistic hopefulness for post-pandemic times.

Madeline Rile Smith is an American artist working in glass. She earned an MFA in glass at Rochester Institute of Technology, and a BFA in glass from Tyler School of Art. Madeline uses glass as a performative vehicle to consider notions of intimacy and compromise, ritual and transformation. She draws upon her musical background to create glass musical instruments which explore physical connection between players. Madeline’s sculptural glass work has been exhibited in venues throughout the US, including Sculpture NOW 2020, and has been featured in New Glass Review 41 and 35. She has instructed glassworking in schools and institutions throughout the east coast, including UrbanGlass, Salem Community College, Rochester Institute of Technology, and The Crefeld School.

35.Austin Turley

“Parting Gesture #5”(2020)

Parting Gesture is an ongoing video series which considers our correspondence with the patterns and rhythms that surround us. Zooming in, slowing down, creating labor in the seemingly insignificant moments is an attempt to bring awareness to the glimpses, touches, and objects that create our daily experience. This focus on the importance of these manipulated moments amplifies their texture, tones and detail, abstracting their meaning and role while simultaneously elevating them.

Austin Turley is a Portland, Oregon based artist whose objects and images investigate themes of presence, memory, language, and time. He works in multiple formats, using the act of collecting as a point of departure. Turley received a BFA in sculpture from Pacific Northwest College of Art. After graduating he worked as a glass caster at Bullseye Glass Company for four years. He has been awarded multiple residencies, including Hangar (Lisbon, PT), Pilotenkueche (Leipzig, DE), Hinge Arts (Fergus Falls, MN), Arquetopia (Puebla, MX), Glean (Portland, OR), Yucca Valley Material Lab (Yucca Valley, CA), and Hafnarborg, (Hafnarfjörður, IS). Grants have been awarded from Regional Arts and Cultural Council, Oregon Arts Commission, Springboard for the Arts, and Working Artist Org. Turley is represented by Gray Contemporary (Houston, TX) and Alfa Gallery (Miami, FL).

36.Liz Vitlin

“As a Chicken is not a Bird, A Woman is not Human”(2020)

As a Chicken is Not a Bird, A Woman is Not Human traces three disparate conversations occurring across a tableau. A duo of YouTube vloggers wax on their devotion to cinema, two friends are unable to reckon their dinner plans outside of a cyberpunk club, and a Francophile radio host croons all things Éric Rohmer and Parisian romance. As a Chicken is Not a Bird... is a meditation on conversation, vulnerability, and how we stimulate and move one another.

Liz Vitlin (b. 1994 Cleveland, OH) lives and works in Chicago, IL. Vitlin works primarily in video and received a BFA from the School of the Art Institute of Chicago in 2016. Recent exhibitions and screenings include Julius Caesar (Chicago), Flat Earth Film Festival (Reykjavik), Iðnó (Reykjavik), Knight St Art Space (Melbourne) and a series of lectures at SUGS Gallery (Chicago). Vitlin was most recently commissioned by Julius Caesar (Chicago) to create a film for their fall 2020 exhibition of Isabelle Frances McGuire and Tim Mann. In the summer of 2021, she will exhibit said film at the Czong Institute for Contemporary Art in Gimpo, South Korea.

37.Danny de Vlugt

“Désert”(2020)

Danny de Vlugt (1997) started off his musical journey at the age of 8, quickly becoming a skilled trumpet player. Although a future as a classical music performer seemed to be the next logical step, not being able to compose his own music made him change genres. The young musician found his way in the electronic music scene and started producing and performing under various aliases. As the years went by, his sound slowly started to develop into something more abstract. At the end of 2018 he decided to dig deeper into this type of music and started composing works evolving around sonic experiences and storytelling (often combined with creating complementing visuals). As his visual work slowly started to gain global exposure and his newly found sound continued to develop, everything came together in the project now known as Absent Chronicles.

38.Cherrie Yu

“Trio A translation project”(2020)

In summer 2020, I started translating Yvonne Rainer's 1965 dance Trio A with a series of individuals with different professions and backgrounds. The individuals each had a loved person transcribe the original dance into a written score, which we worked with to devise new movements. During the rehearsal process, each performer produced writings which became the voiceover to the movements. The project takes the form of a film essay.

Cherrie Yu is a 25 year old artist born in Xi'an, China. She currently lives and works from Chicago, IL. She holds a bachelor degree in English Literature at the College of William and Mary, and MFA from the School of the Art Institute of Chicago. She has shown work at Chicago Cultural Center, the Museum of Contemporary Photography, Links Hall and Mana Contemporary Chicago. She has been an artist in residence at ACRE, Contemporary Calgary Museum, and a visiting artist at Emory University. Her films have been screened at Satellite Art Show, Helena Anrather Gallery, Heaven Gallery and Virginia Commonwealth University. She is the awardee of the 2020 Kala Art Institute Media Award Fellowship, and will be an artist in residence at Yaddo Foundation in 2021.

39.Ruiqi Zhang

“The Burning Tower”(2020)

The Burning Tower is a research-based single channel video, that briefly reviews the prospects of the new generation of communication technology and the development of the Internet. The video features four interrelated segments and soundtracks produced by Matt Dowdy & Liza Pittard. The idea takes inspiration from news reports, seeking to reenact a possible process behind the burning of the 5G cell tower, exploring the complex relationship between conspiracy theories, rumors, and network infrastructure. The video follows the protagonists (a 3D character and a female anchor), investigating the first hypertext project, the new 5G protocol, and the submarine optical cable.

The plausible texts written by the artist are arranged in different segments such as ASMR programs, chat box, and desktop recording, trying to rationalize the absurd behavior of burning towers. The video attempts to propose a question, can rumors be an alternative way to promote social change?

Ruiqi Zhang (b.1994, Liaoyang), received MFA in Kinetic Imaging from Virginia Commonwealth University and BA in Visual Communication Design from Luxun Academy of Fine Arts. His practice and research combine critical thinking about Internet culture and his interests in the complexity of the contemporary narrative. His recent exhibitions and screenings include, Teachable Moment, Stove Works, Chattanooga, (2020), Wild Out Video Festival, That Alright Art Space, Taipei (2020), Asian North Festival, Towson University, Baltimore (2020), Online Performance Art Festival (2019), C-Magnetic Cultures: Four Chinese Artists, Cardinal Space, Baltimore (2019).