

# CICA Experimental Film and Video 2020

CICA Museum

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**Featured Artists 참여작가:** Barry Anderson, Denise & Gordon Asti, Artoldo (Sara Ferro & Chris Weil), David Baumflek, Magdalena Bielesz, Kayla Cantu, Camilo Cárdenas, Methas Chantawongs, Marcos Bonisson & Khalil Charif, Hyejung Choi 최혜정, Jonghan Choi 최종한, Lisi Prada + José Cruzio, Julia Dorobinska, Rudolf Han 루돌프 한, Michael Hazani, Hyunseok Jeong 정현석, Tacie Jones, Avdi Hajdari-KAME, Marina Landia, Jinsoul Lee 이진솔, João Cristóvão Leitão, Justin Lincoln, Hugo Ljungbäck, Hyeyoung Maeng 맹혜영, Miodrag Manojlovic, Shahar Marcus, John O'Donnell, Melissa Pareja, Susanne Layla Petersen, Éanna Mac Cana & Moon Paw Print, Hande Sever, Elena Stelzer, Lisa Tolstyka

## 1. Barry Anderson

### “Fragments of Space [WaterLab]”(2018)

Fragments of Space is a series of animations exploring imaginary architectural and psychological spaces. These minimalist works exist as endless, inescapable movements of exploration and claustrophobia. Fragments of Space [WaterLab] specifically references the mythological labyrinth of ancient Crete and also a future ruin of contemporary consumerism.

**Barry Anderson** works in video, photography, and installation, and is based in Kansas City in the US. His work has been shown in numerous solo and group exhibitions and festivals around the world and is included in the collections of three contemporary art museums in the US.

## 2. Denise & Gordon Asti

### “Beulah”(2017)

An Italian actress struggles to unravel the metaphors behind the play she is performing in, triggering a climax of terrifying mind games that will challenge her identity.

Beulah, originally Hebrew בעֻלָּה (bĕy'ulah, traditionally transliterated “Beulah” /ˈbjuːlə/, that means: “married” or “espoused”) is the source of poetic inspiration, a dreamy paradise where the sexes, though divided, blissfully converse in shameless selflessness. Beulah is available through dreams and visions.

**Gordon and Denise** met in February of 2016.

Gordon, originally from California, USA had been living and working as an actor and independent filmmaker in Los Angeles since 2010. Denise, originally from Italy, was brought to the U.S. on a scholarship to the Santa Fe University of Art and Design in New Mexico after showing great promise at the “NABA” Art College in Milan. She then earned another full scholarship to the New York Film Academy in Los Angeles, CA.

The two met while she was working as assistant camera on a film Gordon had been cast in and quickly became inseparable. The couple collaborated on Denise's thesis film and after working so well together, they began creating the film now presented to you, “Beulah”. After filming was complete, they were married a year to the day they met on set. They currently reside in Los Angeles and as this is being written, they are working on their debut feature film together.

## 3. Artoldo (Sara Ferro & Chris Weil)

### “WhimSeaCall - Nocturnal Sea”(2019)

WhimSeaCall or a whimsical call from the sea, a reinvigorating allegorical swim in the alchemical archetype of the Red Sea otherwise hinting at the blackest dead sea of the unconscious performed on a black sun shore of an

Italian coastline with harbour landscape in the background reminding the relation of the psyche to its environment. On that liminality, the mare magnum is the canopy of the secreto secretorum once revealed to the great Alexander Magnum and tonight to a woman.

#### **4. David Baumflek**

##### **“Choke Cherry” (2020)**

This experimental diary film captures ephemeral moments of the filmmaker’s family life as well as the easily overlooked everyday objects and spaces that comprise his affective environment. Using moving image as collage material, this work constructs not only a micro-portrait of the life of its maker, but also an alternative means to consider the mercurial, fragmentary experience of consciousness.

Using sound and video, as well as sculptural and architectural interventions, **David Baumflek’s** work investigates the complex layers of mediation embedded in human perception. His works combine the sparse formal economy of Minimalism with an interest in political and aesthetic theory. After receiving an MFA from Pratt Institute, Baumflek was a studio art fellow in the Whitney Museum Independent Study Program. His sculptural and performance work has been exhibited in venues such as Exit Art, Sculpture Center, Wilson Art Museum, and Art in General. His video work has been shown in Anthology Film Archives (New York), Festival du Nouveau Cinema (Montreal), Lisbon Architectural Triennial, VideoEx (Zurich), Australian Experimental Film Festival (Melbourne), Kunstfilmtage (Dusseldorf) and others.

#### **5. Magdalena Bielez**

##### **“Lines/Linie”(2019)**

Lines

She consciously puts the drawing of a child on an equal footing with the compositions she — a professional painter — creates. She even goes a step further — in the film Lines, shot a month ago in the Zachęta workshop room, we see her copying the movement of her son’s hand, spontaneously drawing with pastels on a blackboard. The roles are somewhat reversed — the mother/adult/educated artist tries to return to the innocence or unhindered freedom of a child’s drawing, to the original truth of the gesture. It is a kind of à rebours ritual — from adulthood back to childhood. Bielez, speaking about this film, jokingly refers to Picasso, who supposedly said that ‘it took him four years to learn to paint like Raphael, and his whole life to paint like a child’.

**MAGDALENA BIELESZ** born in '77 in Warsaw, Poland - a painter, author of films, objects and installations. Graduate of the Faculty of Painting at the Academy of Fine Arts in Warsaw, diploma at the Guest Atelier of Leon Tarasewicz (2002). Her works concern private areas, dreams and memories. She gets inspiration from childhood, more and more filtered through her imagination. Author of many artistic and social projects in the urban space. In recent years, involved in the project Rituals of Transition, that is a joint long-term work in a duet with her son Maurycy. On January 2020 her solo show has finished: Magdalena Bielez with son Maurycy, Rituals Of Transition. Board Games. Solo show was held in Zacheta Project Room (Zacheta – National Gallery of Art in Warsaw, Poland).

#### **6. Kayla Cantu**

##### **“Re-chew”(2019)**

##### **“Test the Barrier”(2019)**

By referencing bodily actions through glass, video, photography, and mixed media, my work comments on curiosities of discomfort relating to unruly bodies. By drawing from personal experience and referencing societal standards, I am inspired by senses of discomfort I have for the self both psychologically and physically. The bulging fat of a stomach. The sounds of chewing. Ooze of bodily secretions that are extruded from hidden

orifices. The tense, ever-lasting psychological need to contain one's perception. These discomforts are some of the curiosities I discuss within my practice. Through my work, I ask my viewers to feel, acknowledge, and embrace discomforts they have within themselves.

**Kayla Cantu** is a fat, female artist that utilizes glass, video, photography, and mixed media. Even when absent, glass serves as the main inspiration for her work by relating qualities of glass to the human body. Her practice explores curiosities of discomfort surrounding unruly bodies and relations to identity. She currently resides in Rochester, New York while she pursues her artistic practice.

## 7. Camilo Cárdenas

### “Transformación Colibrí (primer intento)” (2019)

Transformación Colibrí (primer intento) is a rotoscope animation and an attempt by the artist to transform himself into a hummingbird. Through a performance for the camera which involves a ritual created by the artist himself, the hummingbird is invoked and brought on as a spiritual and physical presence. This action begins to break down the rigid limitations we often have for being described or for describing ourselves, and instead asks the viewer to consider an expanded form of self-identification. As is evident by the return to human form, the transformation into hummingbird is only partially successful. The title of the piece includes the sentence "primer intento", which means 'first attempt', signaling that there will be a continued effort in hummingbird metamorphosis.

**Camilo Cárdenas** is an interdisciplinary and project-based artist working primarily in film/video, animation, sculpture and installation. Recent exhibition venues include Vox Populi in Philadelphia and Heit Gallery in Berlin. Camilo is the recipient of a Delphi Research Fellowship from the Center for Material Culture Studies at the University of Delaware, as well as a Competitive Travel Grant, also from the University of Delaware. These awards supported his research project “Shaman as Artist”, conducted in the Amazon region of his home country, Colombia. He received his MFA from the University of Delaware and his BFA from the Massachusetts College of Art and Design. Camilo is currently an artist in residence at ArteSumapaz in San Bernardo (Cundinamarca), Colombia.

## 8. Methas Chantawongs

### “Restriction” (2020)

A working-class woman notices something behind the wall. She tries to find it with her perception. This film was inspired by the question of Grassroots level that was restricted in a different world by other social classes. However, they are curious and want to know the truth.

**Methas Chantawongs** is a video artist based in Bangkok, Thailand. He graduated in B.F.A. Film and Digital Media at King Mongkut's Institute of Technology Ladkrabang in 2016. His first experimental film “Interference” which was his graduation project, was selected at international film festivals and won the prize at Facade video festival, Bulgaria. In 2018, Methas worked as a co-director of father's Ongkapayob, an experimental documentary was awarded Vichitmatra in Thai Short Film and Video Festival 22nd. In addition, he continually worked on video art, which was shown in exhibitions.

## 9. Marcos Bonisson & Khalil Charif

### “Kopacapana”(2019)

Description of Work: Experimental film elaborated through a collage of current and archive images in Super 8 and digital, set in a Copacabana as an epicenter of intercultural, social and sensorial experiences. Narrated by the significant speech of the poet Fausto Fawcett, and sounded by the musician Arnaldo Brandão.

**Marcos Bonisson** (b. Rio de Janeiro, Brazil), artist. He has a Bachelor degree in Portuguese Literature and a Master degree in Contemporary Art Studies by the Federal University of Rio de Janeiro (UFF). He published the art books: Arpoador (NAU, 2011), Pulsar (Binocular, 2013), and ZigZag (Bazar do tempo, 2018) . He participated in the São Paulo International Art Biennial in 2006, the Bienal de Cerveira (Portugal, 2017) and the BienalSur (Argentina, 2019). His visual art works are part of collections from Museum of Modern Art of Rio de Janeiro, Cartier Foundation, and Maison Européene de la Photographie among others. His latest solo exhibitions took place at the Museum of Modern Art of Rio de Janeiro in 2013, Maison Européene de la Photographie (MEP-Paris, 2015), and at the EAV Parque Lage (Rio de Janeiro, 2018).

**Khalil Charif** (b. Rio de Janeiro, Brazil), artist. In late 90's, studied at Parsons School and New York University. Afterwards, he attended the Escola de Artes Visuais do Parque Lage, in his hometown, and obtained a post-graduate degree in Art History at PUC-Rio (with further studies in Art-Philosophy). He was one of the recipients of the awards: "Prêmio Interações Florestais 2011" (Brazil), "ExperimentoBIO 2013" (Spain), Special Prize "Art Nova 100" in the "Arte Laguna Prize 2017" (Italy). Among his exhibitions are: "Triennale of Contemporary Art", Czech Rep., 2008; "Dublin Biennial", Ireland, 2014; "XIX Bienal de Cerveira", Portugal, 2017; "BienalSur", Argentina, 2019.

## 10. Hyejung Choi 최혜정

“Under My Skin”(2016)

“Thin Client”(2016)

“Catch Me, If You Can”(2011)

under my skin . single channel video. 14min44sec / 2016

연정의 깊이-관망의 바다를 지나 체험의 바다로 향하는 인간의 영역확장을 “보이지 않는 소리”라는 물의 감각들로 직접 경험하는 퍼포먼스 영상작업이다.

thin client . single channel video. 15min06sec / 2016

사랑이 가진 기만적 속성을 배우 민경의 연기와 나레이션으로 재구성한 작업으로, 스리랑카에서 캡처한 사운드와 꽃무늬의 천으로 자신을 가릴 수밖에 없는 가련한 여인의 움직임들 통해 순정을 증거하였다.

catch me, if you can . single channel video. 05min10sec / 2011

잡힐 듯 잡힐 듯 잡히지 않는 시간과 공간, 기억의 잔상이 품은 오해들이 의식의 흐름에 따라 움직이는 과정을 묘사하였다.

시각예술가

## 11. Jonghan Choi 최종한

“Image Concerto : Sakhalin-Jecheon-Moscow Project”(2017)

<이미지 콘체르토> 프로젝트는 2016 제천국제음악영화제에서 만난 한국의 최종한 감독과 러시아의 엘레나 글라드코 감독이 공동으로 작업한 영화입니다. 서로 각국의 대표적 민요 2곡을 전달해 영상작가로서의 느낌을 콘체르토 형식으로 이미지화 했습니다. 상대방 국가의 민족혼이 담긴 민요를 어떻게 받아들여 영상화하는가를 실험하는 작업입니다. 두 사람은 본 영화의 아이디어가 시작된 제천 그리고 제천과 러시아의 교점이라고 볼 수 있는, 현재 제천거주 사할린 동포들의 삶에서 그 실마리를 찾아봅니다. 또한 한국 무용가와 러시아의 샤먼 등이 등장해 각 나라 민요의 느낌을 몸짓, 음악 그리고 이미지로 충돌시켜 나가는 실험을 고스란히 영화로 만들어 냅니다.

The <Image Concerto> project is a collaboration between Korean director Choi, Jonghan and Russian director Elena Gladkova. They first met at the Jecheon International Music Festival in 2016. After exchanging two representative folk songs from each country, They have imaged the feeling of the folk songs as a filmmaker with the form of a concerto. The film is an experiment in which the two directors visualize the folk song of the country's

canon. The two find out the clues in the lives of the Sakhalin-Koreans living in Jecheon, where the idea has begun. In addition, Korean choreographers and a Russian shaman are introduced to create a film. This film is an experimental film about competition among dance, music and image.

### **최종한**

실험영화 감독이자 연구자. 현재 세명대학교 공연영상학과 교수이며 실험영화연구소 'Lab eX' 대표로 활동 중이다. 다수의 실험영화를 EXiS, KLEX, NemaF 등에서 상영했다.

### **Jonghan Choi**

Experimental Filmmaker and Researcher. Currently teaching in Semyung University as an associate professor. He is working as a president for Experimental Film Institution 'Lab eX'. His works were selected by many experimental film festival like EXiS, KLEX and NemaF.

### **엘레나 글라드코바**

1980년 모스크바에서 태어난 엘레나 글라드코바는 러시아 국립영화학교에서 연출을 전공하고 그 후 고등경제대학교에서 공부했다. 2014년 <여름날>, <재즈 연습곡> 그리고 2016년에는 다큐멘터리 <시민을 위한 궁전 - 모스크바 지하철>을 연출했다. <재즈 연습곡>은 2016년 JIMFF에서 상영되기도 했다.

**Elena Gladkova**, was born in Moscow 06/04/1980

Was graduated from Russian State University of Cinematography named after S. Gerasimov (direction department). First higher education is The State University Higher School of Economics. She directed <Summer Days>, <Jazz Etude> in 2014 and Documentary <Palace for the citizens - Moscow Subway> in 2016. <Jazz Etude> was screened at JIMFF in 2016.

## **12. Lisi Prada + José Cruzio**

### **“Hands Dialog”(2020)**

#### **Lisi Prada**

A visual artist, based in Madrid, that combines her creative actions with her work as a teacher training consultant. Among her most recent activities is the workshop "VIDEOPoética" in Espacio Fundación Telefónica [Madrid, 2018]. In the same line, she was invited to show her work and a presentation of her career within Itinerance MUSAC collection [Ponferrada, 2015], the cycle "Artists in the University" [Nebrija University, Madrid 2014], "Glances of Women", Espacio BOP [Madrid, 2013]. She has had three solo exhibitions at Spanish galleries ["ELECTRONIC water", Fundación Santander Creativa; "Perpetual Motion", Galería Texu, Oviedo; "Reflections", Il tabolo verde, Madrid], and curating "surPoemas underFilm" in La Térmica de Málaga. Likewise, she has participated in group exhibitions, screenings and festivals at numerous countries [over fifty\*] and her work has been programmed in Fairs such as Art Beijing, Bienals as XIII La Habana [2019] or Artes Mediales [2015] in Museo Nacional Bellas Artes and Museo Arte Contemporáneo de Santiago de Chile; events as "EXIS" at Seoul; "N-Minutes", chi K11 Shanghai; Japan Media Arts, Dot and Line at HARPA, Reykjavík; and Itinerances as VIDEOsPAIN Transvisual Crossing [2015-2017], Time is Love 10 [2017], IVAHM OnTour [2015], Best ZEBRA'12-13, Best PyR'11, etc. Her work has been recognized in diverse fields: video essay [first prize FIVAC, Cuba 2017], poetry film [ZEBRA, Germany, 2012], video art [MADATAC and TRANSFERA. MNCARS, 2011], Abstract Art in Motion & Visual Music [Dot and Line. MNCARS, 2011] and short film [Movifilm. Spanish Academy of Cinematic Arts and Sciences, 2009].

The research will address different concepts as, for example, the continuous questioning of the "place" as far as artistic creation is concerned, among other aspects. It will bring about both collaborative practices and individual ones, through questions of identity, simulations, materiality and immateriality, place, of the objective and subjective, of the appropriation and re-contextualization, the archive, and, eventually, of the arts in multidisciplinary collaboration, as well as its processes for a new insight and policy in art.

It unfolds in different projects, each one recurring to a dominant artistic subject matter and its media, practices and achievements according to the research lines of each one of them.

**José Cruzio** (b. 1975) lives in Viseu. He graduated in Fine Arts and Painting, and has a one-year post-graduate master degree in Contemporary Artistic Creation at the University of Aveiro.

At present, he works as a teacher of Visual Arts and as an artist. Since 1998 he has attended many photography, video and video-art workshops; he worked as a scene photographer in various collective scenic-performative art groups.

He participated as an artist in the International Biennials of Vila Nova de Cerveira, Douro / Alijó and Porto Santo [PT], in the World Triennial of Chamalieres [FR], Miniprint of Cadaqués [ES] and at several events.

Currently, he is also working in multidisciplinary teams in media arts.

### **13. Julia Dorobinska**

#### **“Liberator”(2019)**

Liberator  
video 2'26"  
2019

The video is the result of an investigation conducted on the Internet, in which I tried to find instructions for the production of illegal weapons in a 3D printer. I managed to download parts of the Liberator gun. The work evokes statements of people who are in favour of legalizing the possession of weapons in the United States.

**Julia Dorobińska** (born 1996, Ostrołęka, Poland)

Currently an MA student at the Media Art department of the Academy of Fine Arts in Warsaw. Assistant in the Studio of Spatial Activities lead by Professor Mirosław Bałka. She mainly deals with performative activities and video. Participant of "School of Expressions" in PLATO Ostrava (2019), "Bunker Residence"(Center for Contemporary Art BUNKER) in Chernivtsi, Ukraine (2017). Took part in exhibitions in Poland and abroad. She received a scholarship from the Minister of Culture and National Heritage in 2018/2019.

### **14. Rudolf Han 루돌프 한**

#### **“감자”(2018)**

감자.

길게 살아온 것은 아니지만, 아무리 생각해도 나의 삶은 특별할 것이 없을 것 같습니다. 저는 주인공이 아니고 초능력도 없습니다. 저의 삶은 피와 고름, 인류의 번영과 지구의 평화가 아닌 치질과 충치, 세금과 월세에 머무를 것입니다. 이런 결론에 이르면 죽고 싶어집니다. 라기 보다는 왜 계속 살아야 하는지 모르겠습니다. 그래도 저는 계속 꾸역 꾸역 살고 있습니다. 그건 죽는 게 무서워서 사는 것은 아닙니다.

내일은 뭔가 다를 것이다. 라는 도무지 꺾이지 않는 기대가 있습니다. 내일이면 제가 예쁘고 지혜로워진다는 기대가 아닙니다. 한 뼘 한 뼘 나아가다 보면 한 번도 본 적 없지만 이미 기준이 되어버린 어떤 것에 닿을 수 있다는 기대입니다. 한 번도 닿은 적 없지만 상상할 수 있는 것. 사실 이길 수 없다는 걸 이미 알지만 이겨야 한다는 마음으로 임해야 하는 것. 이미 오지 않는 걸 알지만 아직 오지 않았다고 믿어야 하는 것. 이런 것에 대한 기대를 떨칠 수가 없었습니다.

이런 삶이 마치 거대한 감자를 하루종일 다듬어 겨우 감자 한 알을 꾸역 꾸역 먹는 모습과 비슷하다 생각했습니다. 이를 통해 일상이란 기대와 체념 사이의 건강한 긴장관계임을 말하고 싶었습니다.

**루돌프 한 Rudolf Han**

서울에서 나고 자랐다. 인물과 세계의 관계에 대해 관심을 가지고 있으며 주로 영상을 통하여 작업한다

## 15. Michael Hazani

### “Tableau Vivant: The Living Room”(2020)

Tableau Vivant: The Living Room is a "living" painting. It is rendered in real time: sixty frames per second, twenty four hours a day, its lighting and inner life reflect the current time of day at every given moment. Inside a sparsely lit room, a rolling ocean moves agonizingly and hauntingly slow, as the painting's world slowly darkens with nightfall, mirroring our own world. The piece examines the slowed down yet interminable passage of time, natural movement against stillness, and the presence of a minuscule eternity in an ever-changing room.

**Michael Hazani** is an artist, creative coder and musician from Jerusalem, Israel. After graduating summa-cum-laude from Berklee College of Music, Hazani relocated to NYC where he spent the early aughts as a songwriter/producer, writing music for artists, film & TV. In 2014 he discovered the emergent renaissance of VR&AR hardware and taught himself to code; his body of work explores the artistic intersection of sound, XR and computer graphics, and includes the award-winning musical VR songscapes he created under the moniker Qualia. Hazani is based in Seattle, WA, and works in the spatial computing industry.

## 16. Hyunseok Jeong 정현석

### “검은바다 Black sea”(2020)

### “회색방 Gray room”(2020)

What drives the narrative in my film is continuous juxtaposition and friction, which is one huge montage. They are unfamiliar and wandering about aimlessly but it eventually aggregates and expands. 'Language of Images' can be found in events that happen to be close to my body or by coincidence. Movies are made through the process of contemplating some weird landscapes that form a common denominator with them. All of these are suspicious but expediently connected to reality.

### **Hyunseok Jeong**

I worked for many years as a motion graphics designer after studying Western painting at university and currently working on experimental films and videos. I am studying visual language created through private photographs and videos of different times, discovered images, and array and collision of text.

## 17. Tacie Jones

### “I am You are” (2018)

I Am, You Are investigates the complex simplicity of relational dialogue. It is performative and conceptual. Juxtaposed faces of two people are segmented as they attempt to be present for the other in a futile exchange of extracted words. The words I, am, you and are form cryptic, vague and non-informational dialogue in reflection of the amorphous human experience of listening and being heard.

**Tacie Jones** is an artist working in digital video, media installation, sculpture, and photography. Her recent work centers around ancestral embodiment, sensorial reconciliation of trauma, and media's potential to provide self-reflexive witness. Tacie holds a BFA in Painting from George Mason University, a Masters of Research in Creative Practices from the Glasgow School of Art, and an MFA from Virginia Tech. She is currently working towards an interdisciplinary PhD at Virginia Tech and lives in the mountainous countryside of Blacksburg, Virginia.

## 18. Avdi Hajdari-KAME

### “Vacuum Dissolving”(2019)

Vacuum Dissolving (video) concept:

Sometimes you need to release your energy, but this release to be harmonious, to make a “work noise” or positive effects about your goals.

So, through this video, in symbolical way, I take off from my body that vacuum bubbles that are hundreds of them, that in a way uses an accessory such as grinding machine that creating noise after releasing them, and through this noise is attempted to achieve this harmony who reflect as an art work in front of public.

**Avdi Hajdari-KAME** was born in 28.03.1978 in Kamenica/Kosovo, and he is based in Zurich/Switzerland from 2004.

## 19. Marina Landia

### “Chatbot Dialogs”(2019) “Human Applications”(2019)

Chatbot Dialogs is a video based on real conversations with existing chatbots.

Chatbots are synthetic intelligent agents that define today many of the mundane and trivial interactions of human life. They more and more closely resemble humans in appearance, behaviour and spontaneous reactions. In our artistic exploration of the subject we did exactly opposite: our human performers studied and internalised the ways the existing chatbots speak and behave in an attempt to create an authentically chatbot-like experience. They perform dialogs based on real conversations with existing chatbots.

While having a broad pallet of human acting tools at their disposal, the actors imitate the chatbot’s still limited arsenal of vocal and facial expressions, but their humanity seeps through in involuntary twitches and very human facial mannerisms.

The human actors cannot turn their humanity completely off. On the contrary, the chatbots they studied and those currently in development are, yet to turn theirs on. But, we ask: what are the nuances that differentiate and reveal the true nature behind these two representations of humanity?

Human Applications is an art film reflecting on the algorithmic patterns and architectures behind biological and artificial intelligence.

MareNostrum 4, the supercomputer harboured underneath a deconsecrated chapel in Barcelona, provides the perfect backdrop to Human Application’s opening sequence. In the 19th century, when the church was erected, western societies broadly believed we were originated and governed by a single, divine creator.

We meet our protagonists, a real computer scientist and his two humanoid AI agents (played by actors) in God’s house. They are the conduits for our exploration of a paradoxical world in which it is humans, not God, playing the role of divine creator.

But will our creation, Artificial Intelligence, eventually come to govern us? And does this necessarily have to be a bad thing?

**Marina Landia** is a video and performance artist based in Berlin and London. She taught at the Institute for Art in Kontext, Berlin University of Arts and developed numerous multi-disciplinary projects across Europe. Main focus of her artistic work is on the exploration and critical evaluation of major economic and technological shifts that shape our societies. Her recent video cantata with orchestra “Regular Crisis” has been performed at major concert halls internationally and screened at Barbican Centre, London.

## 20. Jinsoul Lee 이진솔

### “말하기 연습 Speaking Practice” (2019)



“ 가끔은 물고기가 되고 싶다 ”  
“ Sometimes I want to be a fish ”

물고기에게 귀는 보이지 않지만  
Although ears can't be found from the fish,

진동이 파동의 형태로 퍼져나가는 것으로  
vibrations are spread as a form of waves

물의 흐름의 도움을 받아 알아들을 수 있다.  
in which they understands it by the help of the water flow

나는 듣는 소리없이 보고 느끼는 것으로  
Without any hearing sounds, I only see and feel,

사회생활과 복잡한 인간관계 속에서 치열하고 살고 있지만  
Even though I'm living fiercely in my social life and complex human relationship

가끔은 상처를 받고 소외감을 느끼곤 한다.  
I sometimes feel alienated and offended. 그러나 원래 인간은 혼자!  
But humans are to be independent!

파동으로 흔들림 없이 헤엄쳐 자유롭게 사는 물고기처럼  
Just like a fish swimming steadily using waves and have free life

나만의 장점으로 내 인생의 바다로 거침없이 길을 찾는  
I want to find the way to my sea of life using my own strengths without hesitation.

한 마리의 작은 물고기가 되고 싶다.  
I want to be a little fish.

많은 물고기 무리 속에서 아무 의미없이 함께 휩쓸려가는  
Being swept along by a school of fish without any means.

한 마리의 작은 물고기가 되고 싶다.  
I want to be a little fish.

내 머리에 부착된 자석으로 인해 피부가 눌러져 있어 연속적으로 콧속 찌르는 듯한 통증이 종종 느껴지는데 거의 매일 인공와우 장치 착용을 거부하고 싶을 때가 많았다. 우연히 일상 생활 속에서 볼 수 있는 수산시장 수족관 안에 물고기 여러 마리가 반복적으로 숨을 쉬면서 헤엄치고 있다. 나는 인공와우 착용을 하지 않았을 때의 나의 모습과 그 물고기가 동일하다고 생각한다. 물고기에게 귀는 보이지 않지만 진동이 파동의 형태로 퍼져나가는 것으로 물의 흐름의 도움을 받아 알아 들을 수 있다. <말하기 연습> 퍼포먼스 영상 속에서는 <가끔은 물고기가 되고 싶다> 라는 글이 귀 기울여질 때까지 반복적으로 말하기 연습을 하고 있는 영상을 보여준다. 그리고 머리에 쓴 어항에 연결한 호스를 따라 펌프가 작동되자마자 고요한 물 속에서 숨을 더 참기 위해 이를 악물고 계속 멈추지 않은 것만 같은 소리였다. 도저히 숨을 쉴 수도, 내가 원하는 것을 실패하더라도 반복적으로 말하기 연습을 하고 있다.

어릴 적부터 가지고 있는 청각 장애의 어려움을 극복하기 위해 인공와우 장치를 타고 전기적 신호로 바뀌어서 청신경세포를 통해 뇌로 전달되면서 소리를 듣게 된다. 소리의 형태에 따라 목탄, 콘테 등 다양한 재료를 사용한 에스키스 형식에서부터 출발하여 소리의 공명에 대한 개념을 가져오면서 본격적인 형태를 갖추기 위해 실험하고 있다.

## 21. João Cristóvão Leitão

## **“aleph”(2019)**

aleph derives from an unlikely hypothesis: the possibility to meet the incommensurability and infinity of reality. Some of the space-time paradoxes of the literary and philosophical universes of Jorge Luis Borges (“The Aleph”, “The Zahir”, “The God’s Script” and “Book of Imaginary Beings”) are transported and reinvented through a sound narrative that operates through oneiric accounts that (con)fuse themselves: dreams from which is not possible to wake up, vortexes that do not accept an exterior, glowing fishes that support the world, walls that are portals, mountains that are skies, moments that contain every moment, spaces that contain every space or mirrors through which it is possible to enter an exit. aleph is enclosed or expanded through the tensions created between the images that language allows to perceive and the images, no matter how large or close, that are impossible to be seen.

**João Cristóvão Leitão** earned a Bachelor’s degree in Theatre (Dramaturgy) at the Lisbon Theatre and Film School and a Master’s degree in Multimedia Art at the School of Fine Arts of the University of Lisbon. Currently acquiring a PhD in Fine Arts by the same institution, researching subjects related to the practices of expanded cinema and to the literary and philosophical universes of Jorge Luis Borges. As a creator, founded the performance collective 3.14 (2010-2012) and collaborates, since 2012, with the artistic collective SillySeason. Develops video art and installation projects, which have been displayed around the world (Austria, Brazil, England, France, Ireland, Italy, Serbia, South Korea, Spain, Peru and Portugal) and awarded (Special Mention VIDEOFORMES– 3è festival international d’arts numériques; Audience Award – FUSO: Anual de Vídeo Arte Internacional de Lisboa; Jury Award/FUSO Acquisition – Fundação EDP; Young Director Award – Fundação INATEL; Award LOOPS.LISBOA/TDI/Museu Nacional de Arte Contemporânea). Has a scholarship by the Calouste Gulbenkian Foundation – Centre for Modern Art (2015 and 2017) and by the National Department of Arts (2017 and 2018), and is represented by the French platform Heure Exquise: Centre International pour les Arts Vidéo. Has collaborated with Rabbit Hole (2014), Magma Collective (2014), VIDEOLOTION (2015-2017), Elmano Sancho (2015), Ana Jezabel and António Torres (2017), Daniel Gorjão/Teatro do Vão (2017), João Pedro Fonseca (2017) and Rodrigo Pereira (2018).

## **22. Justin Lincoln**

### **“Movies in Movies” (2019)**

### **“Collapse” (2019)**

### **“Struggle of;” (2016)**

This trio of digital videos examines how computers and humans process visual information. Each video takes advantage of how we as humans read or navigate the internet through scrolling and clicking. The work uses visual layering to create or suggest “information overload”, mystic/visionary/ film, memory, and the refractive quality of kaleidoscopes. These are pop culture montages with a deep ambivalence for reading or narrative. Instead they traffic in speeds, colors, and intensities. The work was programmed with the programming language Processing.

**Justin Lincoln** is an experimental artist and educator. He is a graduate of Virginia Commonwealth University (BFA 2000) and CalArts (MFA 2002.) He teaches New Media at Whitman College in Walla Walla, WA. His work involves creative computer programming, the online community of tumblr, video montage, and the history of experimental film. He is a prolific presence online and his work shows extensively in international exhibitions and screenings.

## **23. Hugo Ljungbäck**

### **“Ljungba.mp4 (Anonymous Hacker)” (2019)**

An anonymous hacker threatens to release an embarrassing video recorded through the clueless artist’s webcam.

**Hugo Ljungbäck** is a Swedish video artist, film curator, and media scholar. His films and videos regularly explore queer subjectivities, and have screened at international film festivals and galleries. His research focuses on the intersection of video art, surveillance, media archaeology, and the archive, and his writing has appeared in peer-reviewed journals. He is an Undergraduate Research Fellow at the University of Wisconsin-Milwaukee, Director and Chief Curator of the UWM Film Studies Archive, and a programmer for the Milwaukee Underground Film Festival.

## 24. Hyeyoung Maeng 맹혜영

### “Sandys” (2016)

Sandys (6 min 47 sec, Documentation Art video, 2016)

This Documentation Art piece is a video portrait of Sandy. The portrait of Sandy constantly transforms itself into six different figures that Sandy draw on her drawing book. The multiple images of Sandy eventually merged into a single painting, which is imperceptible if the audience sees only the final stage of painting. This transforms process can be seen as a pre-individual and impersonal event of becoming in Deleuzian transcendental aesthetics of sensation. Sandys challenges the idea of Identity based on the notion of representation and the sameness and provides a new way of seeing the portrait as multiple 'larval subjects' not a single identity. Documentation Art is based on the practice of Korean Bunche painting, which is traditional painting technique using powder pigments mixed with water glue on Korean paper in multiple layers. A series of my Bunche paintings' processes were documented with digital photography and film and reinvented as an independent video art piece. From the process of painting, Sandys, I created digital documentation consisting of 1321 digital pictures which captured each layer of the painting; 69 video clips of painting actions and conversations; and 73 audio clips which recorded the sounds of the painting process. The process of painting was restructured in a non-chronological way through the video and sound editing process. Documentation Art explores the boundaries between film and painting and develops an original approach to the presentation of process. This practice makes painting's invisible work visible, and reveals the normally hidden process of painting, a process which is imperceptible when audiences view only the final painting.

Sandys (6분 47초, 다큐멘테이션 아트 비디오, 2016)

다큐멘테이션 아트 Sandys는 비디오 초상화이다. 비디오안에서 이미지는 Sandy의 드로잉 북에 그려진 여섯 개의 이미지로 변화를 계속한다. 그러다가 결국 수간 채색 과정을 통해서 하나의 완성된 초상화의 이미지 아래로 병합된다. 이러한 완성된 그림속에 내재된 다수의 이미지들은 관객들이 완성된 그림만을 감상해서는 인식 불가능한 이미지들이다. 이러한 변화의 과정들은 프랑스 철학자 질 들뢰즈의 선형적 감각미학에서 전 개체적이고 전 인격적인 '되기(becoming)' 이미지들로 해석될 수 있다. Sandys는 재현의 논리와 동일성을 근거한 'Identity'에 대해 개념에 의문을 제시하고 그 정체성안에 내재되어 있는 들뢰즈가 말하는 다양한 '애벌레 주체 (larval Subjects)'들의 존재의 함성을 표현하고 있다. 다큐멘테이션 아트 프로젝트를 통해서 가루 물감을 아교와 혼합해서 한지에 여러 겹으로 올리는 한국화의 수간 채색 과정은 디지털로 기록되어서 실험적인 비디오아트로 재 탄생되었다. Sandys비디오는 수간 채색 과정에서 촬영된 1321개의 디지털 사진과 69개의 비디오 클립 그리고 73개의 오디오 클립을 편집해서 만들어졌으며 타임 랩 사진 같은 형식의 '다큐멘테이션 아트' 비디오로 제작되었다. 초상화 제작과정은 비디오와 오디오의 편집과정을 통해 비 연대기 적인 형식으로 재 구성된다. 다큐멘테이션 아트 Sandys는 회화와 필름사이의 경계에서 태어났으며, 완성된 회화를 감상해서는 알 수 없는 그림의 내재된 깊이를 가시화하는 작업이다.

**Hyeyoung** is an artist-researcher who earned an art practice-based PhD degree in Contemporary Arts from LICA in Lancaster University, UK. She studied Korean painting and Taoist Aesthetics for her BFA and MFA at Kyung Hee University, South Korea. She also earned a second MFA in Contemporary painting at the San Francisco Art Institute, where she first started applying Deleuze's ontology and philosophical concepts in her art practice. Her interdisciplinary artistic research investigates the aesthetics of Deleuze's transcendental realism in relation to the aesthetics of Tao through the process of Korean Bunche painting, which is a multi-layered painting technique, using powder pigment mixed with water-soluble binders on Korean paper. Hyeyoung makes experimental video art pieces called Documentation Art from the process of creating Bunche paintings. She has had nine solo exhibitions and forty-eight group exhibitions internationally.

현대미술 작가이자 연구자인 맹 헤영은 영국의 랑카스터 대학교에서 현대미술로 Art Practice-based 철학 박사학위를 취득하였다. 경희 대학교 미술대학에서 미술교육과 동대학원에서 한국화와 노장 미학 사상을 전공하였으며, 이후 샌프란 시스코 아트 인스티튜트에서 페인팅으로 석사학위를 취득하였다. 학제간 연구를 통하여 프랑스 철학자 질 들뢰즈의 선형적 실재주의와 체도 (體道)의 미학, 그리고 한국 분채화 과정을 연결하는 연구에 중점을 두고 스튜디오 작업과 이론적 연구를 하고 있다. 분채화는 아교를 섞은 분채 물감을 한지에 여러 겹의 층으로 겹쳐 올리는 채색기법으로, 이러한 채색 과정을 디지털로 기록하여 '다큐멘테이션 아트'로 불리는 실험적인 비디오아트를 만드는 작업을 한다. 한국화의 채색기법인 수간 채색기법을 주 매체로 사용하여 9 회의 개인전과 48 회의 국제 단체전을 한국, 미국 영국 등의 국가에서 개최하였다.

## 25. Miodrag Manojlovic

### "A Few Moments"(2016)

A Few Moments  
Video (b+w+colour)  
Silent  
10'50"  
Full HD  
2016

**Miodrag Manojlović** is a visual artist working mainly within the fields of drawing and animation. Exploring multiform and multilingual mode of communication. Through images and sounds seek roots of creations and emotions, keeping the viewer's imagination in suspense. In 2004, he graduated from the Academy of Arts, University in Banja Luka. He completed his postgraduated studies at the University of Arts in Belgrade, Department of Scene design in 2007. Lives and works in Banja Luka (Bosnia and Herzegovina).

## 26. Shahar Marcus

### "El-Rujm"(2019)

Shahar Marcus's new video work El-Rujm was inspired and shot at an archaeological site – Rujm el-Hiri that consists of large stone monuments, placed in the middle of a field in the Golan Heights. The purpose of the monument, as well as the identity of those who built it are still unknown. Archaeologists presume that this site served as a religious centre where various rituals took place. Furthermore, it strongly resembles 'crop circles', consequently bringing to mind an alien intervention. The enigmatic nature of the site and its visual appearance led Marcus to create this work, referencing sci-fi genre films, while also continuing his previous works that dealt with themes of archeology, ecology and revelation (Seeds, Frog Test and Geniza).

Similar to other works, in which Marcus portrays different characters, here he embodies the role of a farmer, overlooking a group of archeologists that extract a cocoon shaped data capsule from under the earth. This capsule is then taken to a group of scientists who examine it and reveal seeds, hidden inside a metal ball, containing universal data that was transferred between different cultures. The seed itself is biological yet it contains digital data, perhaps a sign of an alien culture that was planted inside. After the seed is exposed and the outburst of its data erupt the order in the lab, it is then placed back and buried once again in the ground.

The work itself is shot partly from above, and infused with an ominous soundtrack that enhances its cinematic effect and creates a sense of tension. The tension is preserved throughout the work, which remains enigmatic until the end. The viewers are left with open questions that are left unanswered. Marcus himself, dressed as a simple farmer also embodies the role of a healer – a shaman – a mediator of knowledge that was passed by different cultures throughout history. And so, the work combines reality with fiction, touching upon themes of sustainability, ecology, archaeology, history and science fiction, while remaining an unsolved mystery, just like the actual site itself.

**Shahar Marcus** (b. 1971) is an Israeli based artist who primary works in the medium of performance and video art. His initial works dealt with the exploration of his own body and its limitations- incorporating various perishable materials, such as dough, juice and ice. His body served as an instrument, a platform on which various 'experiments' took place: lying on the operating table, set on fire, dressed in a 'bread suit' and more.

Food is also a major theme in Marcus's works. For instance, his recurrent use of bread as a symbol of essentiality and survival is juxtaposed with military symbols. By working with food, a perishable, momentary substance and by turning it into a piece of clothing or a set, Marcus also flirts with art history; transforming arbitrary objects and materials into something immortal and everlasting.

His early video-performances feature himself along with other artists, with whom he had collaborated in the past. However, in his recent works, Marcus appears by himself, while embodying different roles and characters. 'The man with the suit' is a personage that was born from an intuitive desire to create a 'clean-cut' version of an artist, juxtaposed to the common visual stereotype of the artist as a laborer. Drawing influence from Magritte's familiar figure- the headless suit, a symbol of Petite bourgeoisie, Marcus embodies this man with a suit as an artist who is in charge, a director.

His most recent works deal with local political issues, by approaching iconic Israeli landmarks with a critical and humorous point of view. Thus, Marcus reflects on his own heritage, environment and the creation of local historical narratives. His works are influenced by the visual language of cinematography along with familiar themes and tributes to art – history and artists, such as Ives Klein, Paul McCarthy, Peter Greenway and Jackson pollock.

\*Shahar Marcus is an active artist for over a decade and has exhibited at various art- institutions, both in Israel and around the world, including: The Tate Modern ,The Israel Museum, Tel Aviv Museum of Art, Petach Tikva Museum of Art , Charlottenburg, Copenhagen- Kunsthalle , Moscow Biennale, Poznan Biennale, Moscow Museum of Modern Art and at other art- venues in Poland, Italy, Germany, Georgia, Japan, the USA and Turkey.

Many of his works are a part of various important collections, such as The Israel Museum, Tel Aviv Museum of Art, Petach Tikva Museum of Art ,Mocak in Krakow, Poland, Macba in Barcelona as well as art- intuitions in Poland and Italy.

## **27. John O'Donnell**

### **“Educational Programing”(2019)**

"This piece is a video collage of imagery taken from YouTube channels aimed at educating children. The videos follow the simple formation of the following elements: colors, animals, multiples and repeated actions. I have combined these concepts with low budget green screen special effects to an a sinister twist to imagery that is already ambiguously devious. I am inspired by Dada and collage elements, these pieces are the result of chance and an over-saturation of media posing as 'education'"

**John O'Donnell** is a multidisciplinary artist and performer. His practice as a new media artist addresses artifice, awkward transitions, humor, gender and media representation through video, installation and performance. As a printmaker he uses a variety of traditional and experimental techniques to address formal and conceptual topics pertaining to illusion, construction, failure and nostalgia. He is an assistant professor of printmaking at the University of Connecticut.

He has created performance at the following venues Flower Box Projects, Miami, FL; New Bedford Museum of Art, New Bedford, MA; Wassaic Project, Wassaic , NY; Glass Box Gallery, Seattle, WA; Dusk Lit Festival, Sugar Loaf, NY; Artspace, New Haven, CT; NoPop Gallery, New Haven, CT; Blue House Gallery, Dayton, OH; New Britain Museum of American Art, New Britain, CT; Museum of New Art, Detroit, MI, Proof Gallery, Boston, MA; Flux Space, Philadelphia, PA; and Soho20 Gallery, New York, NY. His videos have been exhibited at the Chelsea Art Museum in New York and at film festivals in Boston, Los Angels, Minneapolis, Atlanta, Moscow and

Saint Petersburg, Russia. He has exhibited his prints at the Print Center in Philadelphia, the International Print Center in New York, the Sofia Print Triennial, Sofia, Bulgaria and Seoul Museum of Art in Seoul, South Korea.

## **28. Melissa Pareja**

### **“Alta Vista”(2019)**

This video arose from the need to seek contact with the canalized affluent of the Medellín River, using the cultural tradition of washing clothes on the riverbanks. This scene is recreated using a protective suit that isolates me from the harmful materials found in one of the most polluted ravines in the city: La Altavista.

**Melissa Pareja** is a bi-national artist born in a small and unknown town in New York, USA and raised in Las Vegas, Nevada. After graduating high school, Pareja moved to Colombia to study visual arts at the University of Antioquia. Her practice is heavily influenced by her surroundings, specifically, elements such as the urban environment. She engages with these topics through various mediums, including action art, photography, video, installation, and urban intervention. Pareja currently lives and works in Bogotá where she participated as an artist in residence at FLORA ars+natura through the CambiArte grant: Art for Climate Change in 2019 and where she is obtaining her Masters in Fine Arts degree and the Andes University. Her work has been featured in a number of exhibitions, the most recent of which, “Resonancias del Río” (2019) at the Neebex Gallery in Bogotá, was featured at the art fair ArtBo FDS (ArtBo weekend). Her monumental video sculpture “Oda al Río” (2018), which was most recently exhibited at the Water Museum in Medellín, Colombia (2019), received the creative grant for emerging artists awarded by the city of Medellín (Convocatoria Beca de Creación para Artistas Emergentes, Estímulos para el Arte y la Cultura de la Alcaldía de Medellín). In addition, Pareja has taken part in a number of collective exhibitions such as “II Muestra de Video Arte Faenza” (2019) in Cuba, “Civitas” (2019) at Adrian Ibañez Gallery in Fabio and “Poeticas del Agua” (2019) at the Ethnographic Museum in Medellín.

## **29. Susanne Layla Petersen**

### **“The End of the World as we know it”(2019)**

#### **“MANIFESTO, 5 first videos” (2019)**

The End of the World as we know it  
7 videos created 2019

MANIFESTO, 5 first videos

MANIFESTO started in 2018 as an online project on [manifesto.red](http://manifesto.red), [manifesto.black](http://manifesto.black), and [manifesto.glass](http://manifesto.glass), you enter from [www.manifesto.media](http://www.manifesto.media). There are 5 videos in the project until now.

MANIFESTO is work in progress.

**Susanne Layla Petersen** is a digital artist based in Frederiksberg, Denmark.

## **30. Éanna Mac Cana & Moon Paw Print**

### **“AMYGDALA”(2020)**

The Freight of Daylight.

Shot on a faulty Sony DCR-TRV33E. MiniDV. 2020.

Video/Visuals: Éanna Mac Cana - Audio/Soundscape: Moon Paw Print

## **31. Hande Sever**

### **“Günler Yürüdüğünde”(2018)**

Hande Sever's video work *Günler Yürüdüğünde (As Days Started Walking)* reveals the mechanisms of the index and collecting in the process of 'othering' political dissidents and immigrants, a methodology born in the 19th Century with the Hollerith tabulator, a punchcard based proto computer for sorting populations. The work chronicles her mother's experiences, told through juxtaposing found footage from the Turkish Television and Radio Broadcast (TRT) and letters detailing the aftermath of the 1980 Turkish coup d'état.

A research based artist working across media – notably video, performance and sound – **Hande Sever** was raised in Istanbul, Turkey and received an MFA from the California Institute of the Arts (CalArts) in Valencia, CA. Informed by interdisciplinary processes, her works often take up her family's history of persecution to explore divergent lines of inquiries, including issues of exile and post-coloniality. Her work has been included in exhibitions and screenings at Hauser & Wirth in Somerset, UK; Museum of Contemporary Art Chicago; Flux Factory in New York; Human Resources, Visitor Welcome Center, Los Angeles Contemporary Archives (LACA) and BOX Gallery in Los Angeles, CA. Sever has published with the Getty Research Journal, Journal of Arts & Communities, Stedelijk Studies, Hayal Perdesi and Hauser & Wirth. She currently teaches at CalArts as part of the Photography and Media Program.

### **32. Elena Stelzer**

#### **“Passage”(2018)**

Passage, 2018

A minefield, a military site - near the Dead Sea – an area that remains off-limits for decades becomes the playground for a traveler's voyage.

A landscape of almost lunar quality where the water once was - the non-space - turns into an absolute passage, or the modern ship of fools.

Where are your monuments, your battles, martyrs? Where is your tribal memory? Is it the sea? The sea is history.

**Elena Stelzer** is a multidisciplinary artist, born in Duesseldorf. She lives and works in Tel Aviv. She holds an MA in German Philology and Philosophy from the University of Vienna and the University of Duesseldorf, graduated her BFA studies at the Department of Multidisciplinary Art of Shenkar College in 2019.

For her sculpture – the main medium of her choice – is a radical political attitude.

Recipient of the Excellence Grant from the Daniel Arison Foundation and the Shenkar Arts Encouragement Award 2019. In her work, Stelzer carries out provocative actions, influenced by the formal language of the minimal and conceptual art movements of the 1960s and 70s. Her art works are engaged in social commentary and political activism. She blurs the lines between art and life, and fact and fiction, by suggesting that what one believed to constitute reality mattered more in matters of human action, social/political behavior, and personal creativity than any definition of everyday reality based on traditional standards of normalcy, or social codes of so-called proper conduct.

### **33. Lisa Tolstyka**

#### **“Touch(e)” (2015)**

#### **“Struggle of;” (2016)**

#### **“Maiden Helen Mirren” (2017)**

Touch(e) 2015

The artist recreates a specific touch from an ex lover with latex gloves casted from the lovers hands. In doing so she seeks to regain control over the feelings of loss and lust with an oxytocin riddled sensory experience.

Struggle of; 2016

Artist is viewed from above in a confined wooden box, wearing latex cleaning gloves, struggling to peel a latex skin from the surface with nothing but her teeth. The tension of the latex, the gnawing of the teeth, the sterility of

the gloves, and the uncomfortable tightness of the box lends to the need to alleviate a point of contention. Attempting to shed a tough skin; cleaning the surface for a fresh slate.

Maiden Helen Mirren 2017

A youthful Helen Mirren engages the viewer with her undeniable sexual prowess, while a montage of cleaning product advertisements aimed towards women flashes on the screen. Combined, these elements introduce questions concerning female domesticity and labor, heightened by the "sex sells" trope.

**Lisa Tolstyka** is an interdisciplinary artist whose work explores issues concerning gender roles, labor, care, and touch. Tolstyka received her BFA from the College for Creative Studies in Detroit, MI in 2017 and was an artist in resident at the New York Studio Residency Program in Dumbo, New York in 2016. She is currently a co-director of CAVE Gallery in Detroit and has exhibited internationally in Detroit, New York, and Mexico. Tolstyka lives and works in Detroit, MI.