

Experimental Film and Video 2022

CICA Museum

June, 22 - July, 24, 2022

2022. 04.27 - 2022.05.15

Featured Artists 참여작가: **Marte Aas, AN SOH (안소현), Eve Barden, Anibal Catalan, Enzo Cillo, Celia Eid, Lejin Fan, Paola Fernanda Guzmán Figueroa, Ciana Fitzgerald, Ali Georgescu, Marianne Hoffmeister, Young Hyun Jeon (전영현), James Johnson-Perkins, Sofia Rudi Kent, Eun Gyeong Kim (김은경), Kim tae hee (김태희), Zach Koch, Sivaroj Kongsakul, Kiki Kouniari, Olivia Faye Lathuilliere, Leticia Laxon, Sarah Legow, Sarah Ellen Lundy, Carol Anne McGowan, Leah Netsky, Areumbit Park (박아름빛), Park, In Ok (박인옥), Maria Pleshkova, Erica Schreiner, David Smith, Madeline Rile Smith, Annie Strader/Matthew Weedman, Jayne Struble, Claudia Ungersbäck, Luisa Vidales Reina, Vanja Vukovic, Sam Welch & Alex Popa, Filip Wierzbicki-Nowak, Chansong Woo (우찬송), Liqing Xu, Yoo Inseon (유인선), Māra Zoltners**

Marte Aas



“What I Miss About People, and What I Don’t Miss About People” (2017)

What I Miss About People, and What I Don't Miss About People is a short 16mm film about a future world where all people are gone and a lone dog is describing what she misses and what she doesn't miss with people. The film actualizes questions connected to post humanity and non-anthropocentric views of the world, giving voice to a non-human.

Marte Aas is a Norwegian artist working with photography, film and installation at The School of Photography at The University of Gothenburg.

AN SOH (안소현)



“LUNATIC” (2021)

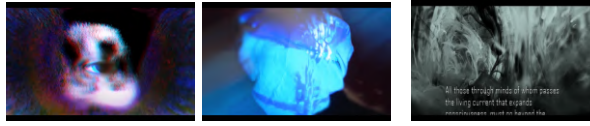
촬영- 이찬희 / 음악- 엄용/ 미술- 김초롱

영화 '루나틱'은 어디서부터가 꿈이고, 어디서부터가 현실인지 알 수 없는 인간의 내면에서 일어나는 수많은 사건의 춤을 추는 무성의 독백이다. 루나틱은 정신병자, 미치광이를 일컫는 말로 “달의 변화에 따라 시기적으로 나타나는 비정상적 정신상태의 일종”이라고 정의하고 있다. 서양에서는 오랜 옛날부터 달이 뜨면 사람의 광기가 드러난다고 하였는데 이 점에서 착안한 시나리오에는 인간의 기저 밑에 깔린 누구나 미치고 싶은 마음을 대변한다. 일상은 연기 안에 갇힌 페르소나이고, 이 일상 너머에는 우리의 정신은 무엇을 원하고 있을까 우리는 암묵화된 무형의 책임을 다하기 위해 미치지 않으려는 것은 아닐까.

The movie 'Lunatic' is a silent monologue that dances the countless events which take place inside the human being, where it is unknown where the dream comes from and where the reality lies. Lunatic refers to a maniac, etymologically arriving from the belief that the Moon can give rise to intermittent periods of insanity, revealing people's hidden madness. The scenario inspired from this point of view represents the innermost desire to go crazy under the bottom of human beings. Daily life is a persona trapped in acting, and beyond this daily life, what does our mind desire? Maybe we are just not going crazy in order to fulfill our implicit and intangible responsibilities.

현재 작품 활동 및 영화 연출 및 출연 등 다양한 분야에서 활동중이며, 안소현의 기초라 할 수 있는 사진은 모든 활동의 베이스가 되었다. 허나 카메라의 뒤에 서있던 작가가 카메라의 앞으로 나오면서 또다른 세계로의 탐험을 시작하였다. 그 첫번째 길목에 있는 이 작품은 많은 이야기를 담고 있으나 달리 말을 하지 않으며, 관람객이 질문을 던지고 스스로 답을 찾아가는 과정을 거치길 바란다. 인생에서 한번쯤은 마주해야만 하는 감정들이 꺼내지는 것에 주안점이 있다.

Eve Barden



“A-Eye” (2019), “Posthuman” (2020), “Azimuth” (2020),

In “A-Eye” (2019), Eve Barden experiments with the ways sound and image elements of montage interact to create new meanings while inverting the common paradigm of the supremacy of image over sound. The piece is conceptually and formally inspired by the writing and films of Soviet avant-garde filmmaker Dziga Vertov, namely *Enthusiasm* (1931); it constructs a paranoid panoptic fantasy as it might have been imagined by Vertov if he happened to live now in the digital era. Vertovian concept of the Cine-Eye, a hybrid of man and his camera, would evolve into the A-Eye, an artificial intelligence collective imbued with the powers of ubiquity, omniscience, and omnipotence.

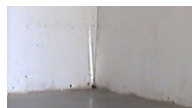
“Posthuman” (2020) deals with the horrors and the realities of the 21st century: from climate change to immigration crisis, unsettling the basic humanistic principle of the rationality and autonomy of humans in the universal order. The film explores the so-called “posthuman condition,” where an individual is an integrated part of a hybrid system breaking the boundaries between human and animal, technology and nature.

“Azimuth” (2020) explores the unlikely formal and conceptual relationship between Suprematist works and writings of Russian avant-garde artist and art theorist Kazimir Malevich of the early 1920s, and Socialist Realist cultural artifacts, specifically the film *The Fall of Berlin* (1949) from the late Stalinist era. The script of the short film is based on the writings of Malevich, where he describes his relationship to object/subject dichotomy, the supremacy of abstraction over concreteness, ultimate negation, and the notion of “supremus” or totality. Malevich argued that the perfect harmony in the universe can be reached only through the ultimate reduction of matter, and its elevation through the kingdom of Logos, or pure consciousness, which exists above time, or place and is not contained by physics. In the piece, the supremacy of Logos is embodied by the figure of Stalin, who is the azimuth or the direction from an observer to the sun, denoting the vector of ultimate reduction of selfhood.

All sources for sound and graphic assets used in the films are either created or modified in accordance with the Creative Commons License.

Eve Barden is an academic scholar and visual artist based in the Washington, D.C. area (USA), whose studio practice focuses on narrative-driven video installation, projection mapping, and experimental animation. She earned her BFA in Communication Arts from Virginia Commonwealth University, with a core curriculum in illustration techniques, concept design development, and sequential imaging; and her MFA in Interdisciplinary Fine Arts from the University of the Arts, Philadelphia, PA, focusing on video installation. Eve has since taught a range of film and art-related courses, participated in group exhibitions, published essays and reviews, and served on numerous editorial, programming, and steering committees. Currently, she is pursuing a Ph.D. in Film and Media Studies at the University of Pittsburgh with a focus on East European stop-motion animation practices and avant-garde filmmaking.

Anibal Catalan



“DIAGONA” (2003-2015)

The video “Diagona” refers to the latin concept of Diagonal. The meaning of the concept is: A line that goes from one angle to another of a polygon. The moving image is an unexpected encounter, the ray of light starts going down and pointing exactly to some hole in the corner of an old wall. The idea of geometry is also reflected as a natural event that happens in real space, emulating the black holes that absorb the energy and luminescence in space.

ANIBAL CATALAN (1973) Lives and works in Mexico City

He holds a Lic. in Visual Arts by the National School of Painting, Sculpture and Engraving “La Esmeralda” (2006) in Mexico City.

His work has been included in individual and collective exhibitions such as: Oh; my city, Paradise Art Space Seoul (2019); The Peak , eitoeiko Tokio (2017); The Land, The Space, The Square, BMOCA Boulder, Colorado, United States of America (2014); Supremat, Yautepec, Mexico City (2013); Oktubre, Polyforum Siqueiros, Mexico City (2012); Reading the Space, CAN Foundation, Seoul, South Korea and Beijing, China (2011). Since 2001, Catalan’s work has been included in a wide variety of international group exhibitions including: Eva International Biennial, Limerick Ireland; "An Exchange with Sol LeWitt" at MASS MoCA, "Certamen Internacional Explum" at Puerto Lumbreras, Murcia, Spain; "Cimbra Formas Especulativas y Armados Metafisicos" at Museo de Arte Moderno, Mexico City; "1st Land Art Biennial Mongolia", National Mongolian Modern Art Gallery, Ulaan Baatar, Mongolia; "Sobreestructuras," Espacio de Arte OTR, Madrid; "Shangri L.A.: Architecture as a State of Flux," 18th Street Arts Center, Los Angeles, CA; "XIV National Biennial Rufino Tamayo," Museo Tamayo, Mexico City; "I Moscow International Biennial for Young Art," MMOMA, Moscow, Russia; "Proyectos para Deconstrucción," MUCA Roma, Mexico City; "It's Not Easy," Exit Art, New York; and, "III Castellon Painting Prize," Museo de Bellas Artes de Castellon, Spain.

Anibal is a current recipient of the Mexican National Fellowship FONCA Sistema Nacional de Creadores (2019), as well as 2014 and 2010 editions. He was honorable mention fellowship from the Mex-Am Foundation in 2004-2005. In 2009 was selected for “Les Rencontres Internationales ParisBerlin-Madrid” presenting his work in the Museo Nacional de Arte Reina Sofia, at the Centre Georges Pompidou and the Haus der Kulturen der Welt HKW. He was granted and beneficiary of the PollockKrasner Foundation in (2015).

Enzo Cillo



“Propagation and Detection” (2020)

Propagation and Detection is a work that investigates the space of an immaterial point. Dissecting an image of the Parthenon and revealing what is hiding in the invisible field, inside the mechanics dispositive, within the wave’s propagation.

Enzo Cillo

At the core of his research there is the topic of visible and invisible, and the constant questioning of the limit that exists between these opposites. His works are exhibited in various museums, participating also in international festivals such as the 5° Festival ECRÃ, Transient Visions, Vast Lab Experimental Film Festival, Ibrida Festival and Les Inattendus. He currently lives and works in Rome.

Celia Eid



“Interstitial Traces” (2013), “Punto Agitato” (2019), “Le Frémissement s’envole à bras ouverts, Adieu” (2020)

Interstitial Traces

The reality of our perceptions, the traces, are all interstices that allow entering the block of our intuitions. This piece was created while Eid and Coburn were living on different continents – she in France and he in Japan. In a way, the piece represents both of those influences. The flowing, abstract gestures of the animation are very much in keeping with Celia’s Brazilian/French artistic nature and the sound world Robert created grows from field recordings made in Japan.

Punto Agitato

Punto Agitato unfolds in a moving world where there is no definite space nor precise time. A continual energy

pervades Punto Agitato throughout with a flutter of hesitant ambiguous and feverish gestures. The music is improvised and recorded directly on the video.

Le Frémissement s'envole à bras ouverts, Adieu (The shudder flies away with open arms, farewell)

"The Shudder flies away with open arms, Farewell" was finished in April 2020 exactly when the world stopped, and sank understanding that the pandemic was worldwide, that all countries were concerned. We were confronted with our fear, anguish and death. We became conscious that extreme changes had to happen and nothing would be as before. The video is the expression of this instant.

Celia Eid /Animation and conception

Celia Eid is a French- Brazilian visual artist working mainly in the field of digital animation, painting and lithography. All of her works are the result of a strong research about color, gesture and movement. Mainly new with her video animations, they have been screened in many international festivals.

3 videos 3 Composers

Interstitial Traces

Robert Coburn is a composer and sound artist. His creative work includes concert music, both acoustic and electroacoustic; live, interactive computer music; temporary sound environment installations; and permanent soundworks as public art. His music has been performed throughout North America and in Europe.

Punto Agitato

Pierre-Stéphane Meugé

Pierre- Stéphane Meugé was born in Bordeaux, studied in Strasbourg and Paris where he lives. He explores a large repertory from Renaissance to contemporary music, including musical theater and free improvisation, collaborating with dancers, actors, filmmakers.

Le Frémissement s'envole à bras ouverts, Adieu

Sébastien Béranger

Sébastien Béranger is a multiform composer who multiplies his approaches to music and sound. Trained at the conservatories of Reims, Lille and Paris, he is now in charge of pedagogy and research at La Muse en Circuit, where he leads actions to raise awareness of creative music and new digital audio technologies.

Lejin Fan



“rabbit hole” (2021), “Buddha Sama!” (2021)

rabbit hole (2021)

My first super 8 analog film. Thinking about the idea of manipulation, submissive, self-torture, hyper-sexual, innocent, childish, dreamy, and cheap-fancy, with rabbit being the symbol of lust and evil in both the eastern and the western world, I created a trip with the rabbit and the girl.

Buddha Sama! (2021)

My first handmade 16mm cameraless analog film. Anime and Buddhism are two ideas from the eastern culture that seemingly have no connections but both somehow talk about the idol, worshiping, and things that don't really physically exist. The visual is the story of me finally meeting the buddha after I die and suddenly fall in love with him, with two-thousand frames drawn by sharpie, hair dye, ink, sewing, glitter, tattoo stickers, etc, a famous anime love song Renai Circulation was played as the sound with Buddhist chants.

Lejin Fan is an experimental artist and student who revisits memories and current moods by playing with existing items and creating images of herself, she was born and raised in Xiamen, China, and is currently based in Los Angeles and London.

Paola Fernanda Guzmán Figueroa



“Paola: Mommy say something to the camera, mom!” (2021), “Time Travel” (2021)

FILM # 1: "Paola: Mommy say something to the camera, mom!"

Paola tries to reconstruct her past and find the reasons why she is away from her homeland and family. For this purpose, Paola uses archive material showcasing memories from the graduation of her mother, a family journey to “Margarita Island” in Venezuela in search of a new life, and the birth of a new member in the family. Paola’s mother is the motor of the family and her influence contributes to the expansion and strengthening of the connections among members, despite the distance. The Film by Paola explores topics including family, migration, longing, and motherhood.

Paola: Mommy say something to the camera, mom! is an experimental documentary film, shot with Super 8 mm Canon 310XL Camera, 16 mm Paillard Bolex Camera, and DV camera Sony.

FILM # 2: "Time Travel"

"Ladies and gentlemen, we have just landed at the El Dorado airport in Bogotá, it is 4 p.m. and the temperature is 17 degrees Celsius. Please keep your seat belt fastened until the signal light is switched off, please keep your phones in flight mode..."

When I came to Finland in 2013, I left an aquarium at my home in Colombia. Since then I have been cutting and collecting my hair occasionally. Over the years of my stay in Finland, the aquarium has been following me in spirit, it has been navigating in my life, dreams, and subconsciousness. I started to notice my hair had a connection to the fish I had in Colombia. In this piece, I explore the emotions of longing and the desire for reviving past life.

Paola Fernanda Guzmán Figueroa (1992, Colombia) is a visual artist based in Helsinki that mainly works with film, installations, and time-based arts. Her work reflects and raises themes connected to time-changing, migration, and transnational objects. When she departed from her home country Colombia to Finland, she left an aquarium at home. Since then, Paola has experimented and included it in her art as a tool for visual and experience encounterings. Her performance Time Travel has been shown in cities like Madrid, Helsinki, and Bogotá. Paola is one of the Co-Founders and director of the artist film collective Kino Club Helsinki that has been running since 2017.

Ciana Fitzgerald



“Reprimere” (2016)

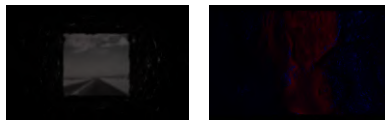
‘Reprimere’ explores confrontations of the public and private persona in the aftermath of trauma and mental illness. The work acts as a visual diary projecting intimate parcels of self-reflection into highlighted details of social concern. While the work is intensely personal, the use of ambiguous symbolism and juxtaposition of setting and props perceptively escalates its intimate origins to that of a universal plane for the viewer to engage with. Spoons lie in calculated rows on the train platform, only in one instance do they appear disorganized and chaotic, once they are inside the train; metallic reflections suggestive of the fact that while on the outside one may seem collected and calculated, the silence of their own individual private life may be in stark contrast. The emptiness of the usually crowded public space also echoes this sentiment, mirroring through an emotive lens the theme of isolation so prevalent in the experience of mental illness and the trauma of abuse.

Ciana Fitzgerald is an Irish painter and filmmaker. She graduated from NCAD with first-class honors in Fine Art Painting and spent the next three years living and working in Germany. She was awarded first prize in the Contemporary Art Award 2021 juried by some of the finest contemporary painters working today, shortlisted for the RDS Visual Art Award, Jackson's Painting Prize, the Talbot Gallery Award, Peggy Walsh Mentorship award and nominated for the NCAD Staff Prize.

Her work has been shown in numerous exhibitions both nationally and internationally, and forthcoming exhibitions include solo shows at the Irish Embassy in Berlin and Hangtough Gallery, Dublin. Recent exhibitions have included the 190th, 191st and 192nd RHA Annual exhibition, solo show at Atelier Andersartig in Solingen Germany, group shows at the Guinness Storehouse, Bos Gallery Dublin, 126 Gallery Galway, Greenacres Gallery Wexford, and screenings in Barcelona in collaboration with the Instituto Cervantes, New York and The Netherlands.

Ciana has given artist talks on her practice at the Science Gallery, Trinity College, and the Guinness Storehouse on Culture Night 2021. She has been the recipient of bursaries from the Arts Council of Ireland, Creative Ireland, Wexford County Council and Dublin City Council.

Ali Georgescu



“Bridge” (2021), “Binaural Chasm” (2020)

Bridge and Binaural Chasm are two video pieces that exist as part of my long-term multimedia project Long Journey (2020-present), which is driven by a desire to create and bring to life imagined spaces through which the idea of the unconscious can be explored and articulated in a visualized inner world. This world is created as a means to understand the way memory, information, and trauma move through and change the landscape of the psyche over time.

Bridge is a video piece that explores themes of trauma, and the disfigurement of memory that is part of any self-reflection. It seems to me that, at times, the harder we push to access a memory, or attempt to dig up the root of a trauma, the more it is distorted; the more it attempts to rationalize the most painful parts of our personal histories within the framework of existing visual archetypes. The use of the archive, here, is in part representative of that unconscious combination of innate and repurposed stories.

Binaural Chasm functions like a sort of sensory sedative within the same imagined space as my other works, drawing the viewer further into the trancelike state necessary to experience it as it is meant to be. Visually ambiguous and unnaturally colored material drifts slowly towards an invisible vanishing point as the directional sounds of footsteps and movement move through a seemingly flat space, and as Carl Jung's voice drifts through layers of a binaural beat and mechanical whirring, the audio feels more like it exists in the mind of the viewer and not the video space, blurring the line again between the viewer's reality and one of my own creation.

Ali Georgescu is an American lens-based artist living and working in Chicago. After completing her BA in studio art from Kenyon College in 2019, she enrolled at Columbia College Chicago where she received her MFA in Photography in 2021.

Georgescu utilizes a mixed-media approach to her projects, combining sculpture, video, photography, and sound to create immersive photographs and installation-oriented video pieces. Her work demonstrates a quest to create an experiential sensory language for internal psychological worlds. Influenced by the surrealists of the early 20th century, Georgescu creates artwork by engaging with and exploring the idea of the unconscious self through an intuitive art practice.

Marianne Hoffmeister Castro



“A Study of Beaverness or How (not) to be a World Destroyer” (2020)

A Study of Beaverness is an ongoing visual and text-based research project about the role of narrative structures in the concept of invasive species. This project is based on a particular case of twenty American beavers (*Castor Canadensis*) that were purchased by the Argentinian government and brought to Tierra del Fuego, South America in 1946. Once released to the wild, the beavers became one of the main threats to the biodiversity and hydrological cycles of the region. This project seeks to be a critical exploration of the complex logics of the term invasive but also to pose the broader question on how representation mediates and defines our relationship and understanding of nature and nonhuman beings. This video is a speculative study -divided into short vignettes- that uses intuitive and ritualistic approaches to understand the language and agency of beavers not from the standpoint of invasiveness but closer to the animal itself. Using visual and sonorous cues and textures like the bright orange for the beaver's teeth, sounds of gnawing wood, running water, and utilizing wood pieces made by a real beaver, the video also works as a humorous conjuration of a beaver's world.

Marianne Hoffmeister Castro (1989) is a Chilean visual artist currently based in the United States. Her work focuses on the role of language and fiction in the representation of nature and nonhuman beings. Mostly working with installation, video, drawing and writing, she plays with narrative strategies and alternative stories that shift and decenter the place of our human subjectivity, but also to pose alternative views or critical examinations to the construction of Nature and Animality in our contemporary world. Through her work, storytelling is conceived as a vivid scenario to imagine the possibilities of a less-human centered world and language, as a place to perform new ways to engage with nature and to unveil curious entanglements with nonhuman domains. Marianne holds a BFA from Pontificia Universidad Católica de Chile (2014) and MFA from Carnegie Mellon University in Pittsburgh, United States (2022). She has exhibited and screened video work in Chile, United States, Ecuador, Peru, Switzerland, and participated in diverse international residency programs such as Cow House Studios, Ireland (2017); NWOSU, United States / Molten Capital, Chile, (2018); Bibliothek Andreas Züst, Switzerland (2018); Pimoa Cthulhu, First Tentacular Writing Residency at the Institute of Postnatural Studies, Madrid (2020) and Mother's Milk in Kansas, United States (2021).

Young Hyun Jeon (전영현)



“Restrictions” (2021)

3D 애니메이션은 12 가지의 짧은 이야기들로 구성되어있다. 애니메이션 속 등장인물 은 각각의 다양한 이야기들 안에서 비현실적인 상황들을 마주한다. 12 가지의 짧은 이야기들은 꿈처럼 서로서로 연결되어있고 마치 악몽을 꾸는 듯이 끊임없는 제한, 억압 그리고 방해들을 보여준다.

The 3D animation consists of 12 short stories. The characters in the animation encounter surreal situations in each of the different stories. The 12 stories are connected like a dream and show endless restrictions, constraints and interruptions through characters and surreal situations like having nightmares.

전영현은 한국과 독일에서 활동하는 비디오 아티스트 입니다. 인간들의 불안정함과 그들의 신체에 관한 비현실적인 3D애니메이션을 제작합니다. 애니메이션뿐만 아니라 사진, 드로잉과 같은 다양한 작업을 하고 있습니다.

James Johnson-Perkins



“Four Films in Reverse, Videostalgia” (2020)

In this Videostalgia work 4 Films in Reverse Boundaries have a critical role in its development and take on the distribution of the cultural elements. In The Location of Culture, Homi Bhabha draws attention to interstitial spaces, where, frames and borders ‘in-between’ become ‘innovative sites of collaboration and contestation in the act of defining the idea of society itself’. In sympathy to this notion, this work explores art historical perspectives

critically and creatively, exploring boundaries and their meaning, including: Religious, political, psychological and physical divides. This relates both to the artist's own creative internal spaces as well as toward a globalized society at large.

James Johnson-Perkins is a British award winning artist who currently lives and works in the UK and China. Johnson-Perkins has exhibited in leading venues in Asia, North America and Europe, including: Toyota Museum of Modern Art, Toyota City, Japan, The Art Museum of Nanjing University of the Arts, Nanjing, China, The Arts Student League, New York, USA, Ars Electronica Centre, Linz, Austria, The Centre for Contemporary Art, Glasgow, Scotland and The National Centre for Contemporary Arts, Moscow, Russia.

He recently won the Mediterranean Contemporary Art Prize, President's Award and the Bath Open Prize, People's Choice Award. He was the Runner up for the Alpine Fellowship, Visual Arts Prize and he was an award winner for the Art Observatory Digital Art Program, Ukraine/UK. He was also a finalist for the 'Airland 4.0 | Nature, Technology, Energy' Competition and he was shortlisted for the Passpartout Photo Prize, Italy and for 'This is not a Competition', LA OBRA, France.

Sofia Rudi Kent



“may the peacock have its call and dance” (2021)

This video focuses on a Reclining Burmese Buddha that lives in Collins Barracks, Dublin. It is a piece of imperial loot that was taken from Burma by Colonel Sir Charles Fitzgerald, an Irishman. It was stolen while on a military campaign to Burma in 1885–6. The Buddha was designed in the Mandalay style, which dates to 1857–86. It was sent to the National Museum in 1891, along with other looted Burmese statues. The title refers to a poem written by Thakin Kodaw Hmaing who is considered one of the greatest Burmese poets. The dancing peacock was strongly associated with anti-colonial nationalist movements. Narrative written by Sofia Rudi Kent, audio by Paddy Hennessy. Footage rendered on Unreal Engine.

Sofia Rudi Kent is a practicing artist and researcher. Her work is a piece of institutional critique, utilizing 3D modeling and archival research to investigate the paradigms and archaic conventions of the museum world. She looks to the past to uncover the issues behind the current retention of plundered artifacts and their imperial histories. In particular, she explores the ethics of ownership, as the ghosts of colonialism continue to haunt modernity. The marriage of technology and art motivates her everyday process and practice. Through the use of archives, historical records and online resources, she uncovers the amnesia of the colonialist cycle that so informed Ireland's past. This piece focused on one particular artifact: a Burmese Buddha that caught the attention of Sofia, as well as featuring in Joyce's, *Ulysses*. Using an array of mediums, she scrutinizes the history and ethics behind this relic in an attempt to give it posthumous agency.

Eun Gyeong Kim (김은경)



“Fuse”(2021)

Fuse

Geometric, Modules, Simulation

The Geometric tool is represented by its balance, logic, and simplicity in its modular design. The structure could be reached instantly supporting both design works and wider human relationship between everyday objects. In site plans, designers are always looking for solutions that full relationship

with everyday objects. Geometric tools become possible in terms of predictability, and focus primarily on detailed gestures for impact. When times of reducing axis in size, amount, or extent by a cautious selection of steps. Geometric tool brings shapes lacking any structural rhymes.

Art/design: **Eun Gyeong Kim**

Video/ Sound : **Eun Gyeong Kim**

Fuse

기 하 학 , 모 돌 , 시 물 레 이 션

이 매력적인 제품군은 기능적 디자인, 견고한 구조 및 재료의 흥미로운 조합을 자랑하며, 모두 최고 품질의 다양한 디자인을 사용하여 정밀하게 마감되었습니다. 이 조합은 범위에 틀림없는 외관을 제공하고 쓸 때 세밀한 느낌을 줍니다 .

디 자 인 : 김 은 경

비디오 및 사운드:김은경

I chose to analyze systems which I went to experience across various continents over twelve years. "The second is the base unit of time in the International System of Units, historically known as 1/86400 of a day." (Eun Gyeong Kim, solo exhibition, 2021, pp.4.)

Visual designer and part artist ensembling qualitative methods and singular aesthetics. Upcoming sound extension and interaction exhibitions overseas 2022.

찰 나 의 1 초 는 어 떤 비 주 얼 일 까 를 생 각 하 며 만 든 개 인 전 작 품 처 럼, 시 스템 에 대 한 점 을 이 어 가 고 있 습 니 다. " 1 초 는 역 사 적 으 로 하 루 의 1 / 8 6 4 0 0 으 로 정 의 된 국 제 기 본 시 간 단 위 입 니 다." (김은경, 개인전, 2021, pp.4.)

Kim tae hee (김태희)



“흰 죽, 숙주나물” (2020)

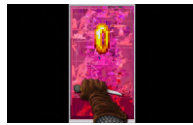
<흰 죽, 숙주나물>은 친할머니께서 오랫동안 연을 맺어 오신 김순옥 어르신과의 생애사와 음식 레시피를 담은 영상이다. 이는 어르신의 죽음으로 사라질 생애 이야기와 음식 레시피를 기록하는 <몸의 도서관> 프로젝트의 일환으로 시작되었다. 김순옥 어르신의 레시피를 배우러 간 곳에서 듣게 된 생애사는 보릿고개와 전쟁을 알지 못하는 나에게 큰 울림을 주었고, 한국 전쟁과 격동의 현대사를 거쳐 굳세게 살아오신 삶의 궤적을 음식 레시피 영상과 엮어낸 계기가 되었다.

마침 속이 좋지 않았던 어르신께서 해 주신 심심한 흰 죽과 삼삼한 숙주나물은 삶의 끝자락을 담당하게 걸어가는 어르신과 참 닮아있었다. 그리고 창 너머로 들어오는 빛이 어르신의 새하얀 머리를 비출 때, 세상에 태어날 때 마주했던 빛과 세상을 떠나며 마주하게 될 빛에 어르신의 흰머리가 닮아가는 듯 보였다. 흰 죽과 하얀 숙주나물, 하얗게 바랜 머리는 빈 손으로 태어나 빈 손으로 되돌아가기 위해 희고 흰 삶의 끝과 닮아가는, 무(無)의 상태와도 같았다.

따라서 어르신의 인생 이야기를 듣고 떠오르는 이미지를 드로잉 하되, 드로잉 과정이 역으로 재생되도록 편집하여 생의 기억이 점차 사라져 아무것도 없는 상태가 되도록 연출하였다. 어르신이 알려주시는 음식 레시피는 손을 중심으로 촬영해, 살아가며 가장 많이 사용하는 손에 담긴 삶의 시간을 포착하고자 했다. 가까이 있지만 희미한 어르신들의 삶을 더듬어 가는 일은, 어쩌면 내 손목의 맥을 가만히 짚어 보는 일일지도 모른다.

김태희는 친할머니의 집에 머물며 지내게 된 2009년부터 약 10여 년의 시간 동안 노인 문제에 대해 고민해왔다. 최근에는 <몸의 도서관>이라는 프로젝트를 통해 할머니의 음식 레시피를 전수받고 이를 영상과 드로잉으로 기록하는 작업을 진행해왔다. 이 시대를 살아가는 노인들이 후대에 남겨줄 수 있는 유산과 가치가 무엇인지, 노인의 쓸모는 무엇인지에 대한 고민에서 시작된 이 프로젝트는 한낱 부엌데기에 지나지 않았던 할머니의 위상과 가사노동의 노고를 재조명해주는 무대가 되었다. 또한 레시피를 기록하고 배우는 과정에서 할머니의 삶과 역사를 되짚으며, 노년의 삶의 가치를 조망하고 개인의 삶에 얽힌 시대상을 드러내고자 했다. 이 프로젝트의 일환으로 제작된 영상 작품으로는 친할머니가 알려주신 <팔죽, 물김치>(2014), <달래장>(2014), <썩떡>(2014), <간장계장>(2021)과 김순옥 어르신의 <흰죽, 숙주나물>(2021), 전복레 어르신의 <고사리 조기조림, 된장국>(2021)이 있다.

Zach Koch



“Birds Communicating With Morse Code” (2021)

Appropriated internet imagery data-bent through atmospheric obscurations and ornamental overlays are the foundations for my paintings. Much of my work references culturally familiar imagery, music, and videos. These act as symbolic placeholders that weave together ambiguous personal narratives. Every piece is like the left-over evidence of a memory.

Zach Koch (b. 1985) is an oil painter and digital artist with a MFA from Indiana University Bloomington specializing in painting. Much of his work is inspired by the infinite number of visual resources available online and how they can be used to combine with other sources to create new content and subtext. In addition to his research in visual arts, Koch works with his students as a tenure-track assistant professor of drawing and digital art at Auburn University in Auburn, AL USA. Koch is also an active member of the art community and exhibits his artwork in group and solo exhibitions nationally and internationally.

Sivaroj Kongsakul



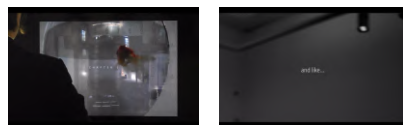
“Reverse (2020-2010)” (2020)

This video was created during the COVID-19 pandemic. During this time, the pandemic made me think about everyday life, just as I suddenly found a lot of my low quality video footage.

It made me think about filming over the past 10 years, and threw me back in time to find the meaning of something I am no longer in, while I am standing right there. Then, I discovered the importance of footage that has never been shown in any kind of film before. Is this moving history still important to us now?

Sivaroj Kongsakul's first feature ETERNITY (2010) won the Rotterdam Tiger award and Best Film at Deauville Asian Film Festival. In 2011 he was part of the 22nd Cannes Cinefondation residence.

Kiki Kouniari



“Composition” (2017), “Mid-Sleep Nightmare” (2021)

Composition is the first part of the work I presented for my degree show at Athens School of Fine Arts in September 2017. It looks at alienation as a social phenomenon and as a psychological condition.

Three “Chapters” give a record of contemporary reality, and attempt to criticize visual culture and capitalism, describing reality as a prison where the individual loses himself. Specifically, in Chapter 1 subjectivity, separated from the self and portrayed as a fish, is trapped in a multitude of images, commodities and patterns, where it tries in vain to focus its attention. The individual, like fish in a bowl, is locked into this constant flow of information. In Chapter 2 the repetition of a person’s figure-patterns by another person, pertains to mimesis as a form of influence. Individual and figure-patterns aim to become one, however, this identity is false and is constantly failing. In Chapter 3 two projections inside a sink, one on top of the other, define a new collective “reading” of images. Optical fragments from the Second World War and from the film “Gilda” are subject to a leveling, an equation of meaning, by becoming “images” of the same significance and value in the culture industry.

Mid-Sleep Nightmare comprises eleven sections-dreams, allegedly seen as a nightmare in the course of a person's sleep. Although each section-dream stands alone, together they unfold a fragmented story on culture industry that is twofold: (1) in relation to its influence on spectators and art; (2) in relation to its involvement on misperceptions of reality and on frail interactions of the individual with the world.

In Introduction, Adorno's text sets the tone for the work's understanding, without forcing it to a resolution. Culture industry is viewed as "industry" in Industry Life Cycle sections (Industry Life Cycle: Growth and Industry Life Cycle: Decline) and in its relation to sexuality in Visual Masturbation. Room-Thing is a Beckettian style parody of art world's antagonism between aspiring artists, "behind the scenes". Sheep and Rain sees a similar problem at a larger scale, namely the relation between celebrity-icon and mass, a theme also explored in Industry Life Cycle: Decline and in Visual Masturbation. In Public Space the urban landscape becomes an audiovisual event, which the section To the Office picks up and develops to a familiar Hollywood action movie scenario. Together with Reality Television, they question what is the meaning of "seeing" today and its relation to the real. This exploration is continued in Topsy Turvy World where the engagement of the individual with the space is more surreal than the upside-down blue landscape itself. In Desert of the Real (quote from the movie "The Matrix") what ultimately remains from the encounter of the individual with the world, is silence.

Kiki Kouniari

Born in Athens, Greece. Lives and works in Leeds, UK. Kiki holds a BA in Graphic Design from Staffordshire University, UK, a BA/MFA in Fine Art from Athens School of Fine Arts, Greece, and an MA in Fine Art from University of Leeds, UK. Kiki's early works focused on the way social relations and power structures contribute to the experience of personal trauma. As her work progressed, the "traumatized" individual became, not simply a passive receiver of their facticity, but at the same time, the perpetrator of the conditions of their unfreedom. Her works are characterized by the subtle use of humor and irony which aim to employ a critique that has a self-critical edge, aware of its shortcomings. For Kiki, this is especially important for sustaining critique today, and for contemporary art in general. She has been taking part in group exhibitions since 2016.

Olivia Faye Lathuilliere



"SALON - The Living Room" (2017)

"Le Salon brings us to the edge of a situation. Leaving us to grapple carefully. Narration arrives through despondent lines in soft refrain. A voice coming to terms with its own words. The house acts as a maze, a forgotten space, now inhabited by partial subjects; all aberrations of figure, who now furnish instead of grace, adorn instead of present. A cold world touched by impetus, Le Salon remembers what it once was."

By Martin Poole

Concept by **Olivia Faye Lathuillière**

co-cinématographeur Kim-Sanh Châu

Text(e) Valérie Provost

Performance Kim-Sanh Chau, Holyanna Garcia, Olivia F. Lathuillière

Musique "My Atelier", Keyboard

Durée 5"29

Shot in Trois-Rivières, QC

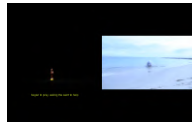
Production EQUIVOC, 2019

EQUIVOC' is a production company of contemporary art, visual performances and choreographic installations, placing the body and the movement in the center of the artistic approach. Based in Montréal and founded in 2016, Equivoc' act as a producer to represent the artwork of two distinct artists, Kim-Sanh Châu and Olivia Faye Lathuillière.

Olivia is a graduate of Montpellier's School of Fine Arts (France) and the Lassaad International School of Theater in Brussels (Belgium), where she was trained on Jacques Lecoq's technique, Olivia Faye Lathuillière centers her approach on the body and its intimate relationship with the environment. She created installations and sound sculptures, then progressively moved to performing arts. Bodies, objects in motion and the ephemeral are among the concepts that systematically emerge from her work, whether material or scenic. Constantly shifting from installations to performances, video and photography, her art has been showcased internationally at

a number of festivals and galleries. In 2016, she founded EQUIVOC, a company creating contemporary art, sound installations and immersive choreographic explorations.

Leticia Laxon



“The saint, the priest, the bride and her sister” (2019)

'The saint, the priest, the bride and her sister' includes two videos in dialogue with one another. It deals with the idea of gender as embodied discursive construction engaging a “disidentification” strategy as a mode of feminist and queer resistance. A saint statue gifted by the artist's sister becomes motivation to interrogate spaces of illegitimacy through the alternative lens of a kinship-based identity.

Leticia Laxon completed her MFA at Goldsmiths in 2019, graduating with a First Class Honors Distinction. She completed her BA at Central Saint Martins, London in 2017 with a First Class Honors. Her work blends autobiography, fiction and research. It frequently engages absurdity and gender to negotiate power relations, and often considers entanglements between humans and non-human others - for example, animals, plants and digital technology. Recent exhibitions have included 'Working Progress' South London Gallery 2020, Deptford X 2018, 'I have nothing but my body: thinking with the Animal' Chisenhale Studios 2018, 'Painting Beyond Itself', 14TH CINEMA 2017.

Sarah Legow



“Numbers vs Death” (2016)

A hybrid of a performance & a personal essay video, "Numbers vs Death" meditates on my lifelong habit of recording the exact moment I finish any book that I read, and the intangible losses and anxieties tied up in that practice.

In the video, we follow the unseen artist as she hand-writes and types messages in real time. The piece engages with the idea of its own finality and destruction right from its opening moments, when a hand appears, pulls out a blank page of paper, and writes the words "the end" in thick black marker. Negation, loss, mortality and erasure recur throughout. Voices in the piece attempt to record and preserve the exact moments of events both significant and trivial -- the moment of death, the moment of finishing a book, the number of weeds pulled in a session of weeding -- but there's a recurring instability undercutting those efforts: fear that the time will be recorded wrong, or the loss of memory erasing all memory of the book. The sense of accomplishment that may accompany a long list of completed experiences is flipped on its head when we frame it as, October 13th at 3:23 P.M. is the precise moment when you begin to forget, or to be forgotten.

In tension with this, there is the artist's hand engaging in careful, repetitive effort -- creating playful patterns with emojis, meticulously editing typos in real time, collecting and preserving tiny moments and details from life. The entire performance could read as a continual subtraction back to zero, or as a positive act of accumulation. In the inevitability that death will of course "defeat" numbers, there is a tiny, fierce resistance in giving time to counting weeds, to correcting mistakes with lingering attention, to forming and obeying our own private rituals and habits -- to preserving not just the momentous and transformative moments, but the defiantly small ones, too. "The end," the fatalistic opening words, recur again at the actual end of the piece, but the artist has written around them, giving them a larger context. While the end, the loss, is unavoidable, the piece openly engages that as its material and content.

Sarah Legow (b. 1982) is an American-born sculpture, video, text, and installation artist based in Porto, Portugal. Exhibition venues have included Grizzly Grizzly (Philadelphia); the Jane Addams Hull House Museum (Chicago); Indiana University's Grunwald Gallery of Art, in partnership with the Kinsey Institute; and Third Space Gallery

(New Brunswick, Canada). She received her MFA from the University of Pennsylvania (2016), and BFA from the School of the Art Institute of Chicago (2011).

Sarah Ellen Lundy



“The Pupil” (2021)

Experimental silent short film made during the winter of lockdown 2021; documentation of a Taxidermy tutorial with my father, looking at ideas around patriarchy, iconography, corporeality, & mortality. #lazarus #roadkill #vegan #reconstruction#posthumouspoise #formalistic.

Sarah Ellen Lundy

Experimental artist based in the rural West of Ireland preoccupied with the natural world.

Carol Anne McGowan



“Solitarium” (2021)

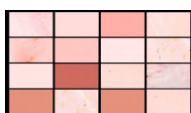
Solitarium is a film developed in lockdown during 2020 and 2021. In times of restrictions of movement, the film is an observation of the transitory elements of nature, the unity of opposites and the evocative play between shadow and light. The dynamic relationship between these elements, constantly in motion, create an impression of 'moving paintings' in their rhythms, patterns and forms. A poetry of solitude is found in these transient spaces, where presence meets absence; in the temporal dissolution of the perception of time and space.

Carol Anne McGowan is an Irish multi-disciplinary visual artist living and working in Ireland and Berlin. She graduated in 2006 from the National College of Art & Design, Dublin with a BA Fine Art Honors in Painting.

The artist works primarily through the medium of painting but also incorporates film, sound and photography into her practice. Some of the themes the artist explores in her work relate to concepts of duality, the play of elements and the material traces that allude to haunted, absent or lost presences that reside within the boundaries of habitable space.

McGowan has exhibited nationally and internationally including with the Josef Fillip Galerie (Leipzig), Salon Der Gegenwart (Hamburg), the Embassy of Ireland (Berlin), Gallery Baton (Seoul) and the 411 Galleries (Shanghai). Her paintings are a part of Irish and international private art collections.

Leah Netsky



“Stacks” (2018)

Stacks is a metaphoric play on order and mass-production in the meat industry. I subject sheets of processed meat to actions and symbols of order and editing, both physical and digital, to signify its manipulated nature. The recurring appearance of meat pixels references the artificial make-up of this neatly reconstructed flesh, and the way in which we censor the vulgarity from both our own bodies and the meat that we consume.

Leah Netsky uses photographs as a material to create larger works. Pairing images with other images, as well as digital or mechanical processes and products, she explores the growing interaction between animal and plant life, science, and technology.

Netsky has exhibited nationally in Boston, Chicago, and New York, and internationally in Basel, Switzerland. Her work has been featured in the Boston Globe and on PBS. In 2019, Netsky's video "Stacks" was selected for screening at the College Art Association Conference in NYC in and in 2020, the video was selected by members of videocity and curators from the Baltic Branch of the Pushkin State Museum of Fine Arts to be displayed outside the Congress Center in Basil, Switzerland. In 2021, Netsky's multimedia exhibition Hollow Graphic was on view at the nationally renowned Center for Creative Photography in Tucson, AZ. Netsky holds an MFA degree in Photography from the University of Arizona and currently teaches photography at Montserrat College of Art in Boston, MA.

Areumbit Park (박아름빛)

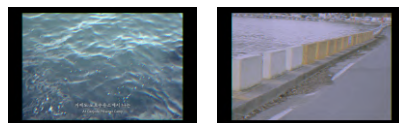


"Where do we come from? What are we? Where are we going?" (2021)

„Where do we come from? What are we? Where are we going?“ is a poetic sound - animation video whose title shares with the work of the French painter Gauguin, which was created during his residence in Tahiti. All living things are constantly influenced by the surrounding environment, born on the same earth and evolving into beings with different species. The subject stigmatized as another is required to constantly change his identity in order to adapt to the given environment. The identity of the other undergoes an inevitable evolution and transformation into a fluid identity like water. The ability of metamorphose makes it possible to cross over and break down the dichotomous boundary that separates me from others. The possibility of beyond-being others could be the ontological condition to survive in this era, in which problems arise that cannot be solved by the dichotomous way of thinking that we have adhered to.

Areumbit Park currently lives and works in Dusseldorf, Germany. She makes videos by building narratives based on her identity as „ being - stranger“ she encountered. After recording personal stories experienced in everyday life in text and drawing, fragmentary elements are collected again and reconstructed as video and animation. Her work involves an experience of permanent transformation in which the boundary between subject and object becomes unclear. Through her works she asks the question, how the identity of „Others“ could be understood beyond a mirror.

Park, In Ok (박인옥)



"Ghosts on the Border" (2020), "A Very Natural Regards" (2020)

경계에 선 유령들>은 거제도 포로수용소에 수감되어 있었던 복측의 토로 중 민간인 신분으로 전쟁에 끌려오고 토로가 되어 반공포로로 전향한 포로가 수용소 안에서 잔혹한 죽임을 당한 이야기를 담고 있습니다. 죽은 시신은 훼손되어 바다에 버려지고 떠도는 이 시신의 영혼이 전하는 이야기를 듣게 합니다. <아주 당연한 안부>는 1.4 후퇴 때 거제도에 버려진 전쟁고아가 거제도 포로수용소를 드나들며 살아남아 성장하여 가정을 이루고 가족과 함께 거제도를 찾았다가 겪은 불행을 이야기하고 있습니다. 전쟁의 비극은 전쟁을 겪은 개인의 삶과 그 후손에게도 잔혹한 아픔의 그림자를 드리우고 있음을 이야기하고 있습니다.

The two videos were produced by dividing the contents of the Korean War and the civilians who were in Geoje Island at that time and the present. <Ghosts on the Border> tells the story of North Korean prisoner of war who was imprisoned in the Geoje POW camp, brought to war as civilian and converted to anti-communist prisoner of

war as prisoner of war and brutally killed in the camp. The dead body is mutilated and thrown into the sea, and you hear the story of the spirit of this body floating around. <A Very Natural Regards> tells the story of a war orphan abandoned on Geoje Island during the 1.4 Reveat, surviving, surviving, growing up, forming a family and visiting Geoje Island with her family. The tragedy of is telling us that 2로 casts shadow of cruel pain on the lives of individuals who have experienced war and on their descendants.

Park, In Ok/박인옥

나는 한국전쟁과 관련하여 그 당시의 비통함이 현대에도 이어지고 있음을 연구하여 작업하고 있습니다. 그 첫 번째 이야기인 거제도 관련 이야기는 세계적인 사건이 있었던 거제도 포로 수용소 와 1.4후의 이후 거제도에 수송된 피란연이라는 두 이야기를 다루고 있습니다. 포로수용소라는 경계를 사이로 구분되는 토로와 피란연이라는 전쟁 피해자들은 다시 민간인 이라는 공통분모로 내 작업에서 이어집니다. 이러한 내용이 영상, 회화, 설치, 텍스트 등의 다양한 작업으로 진행되고 있습니다.

Maria Pleshkova

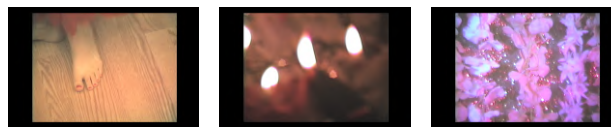


“LIMBO” (2019)

Limbo (from Latin limbus (“border”), in Roman Catholic theology, is the border place between heaven and hell. This film is an attempt to escape from the dictatorship of the daily routine and to go deep into the oneiric space. The inner world and the outer world are juxtaposed, and the inner world seems to be more real. The film appeals to the Unconscious, to myths and archetypes. Also, this film can be considered as an act of escapism. There’s a mytheme in comparative mythology called ‘Katabasis’. It is a descent of some type, such as a trip to the underworld. This film is a descent, too, in a certain sense. It is a metaphorical journey to the artist’s own universe. This film is shot on a smartphone on purpose. Normally, a smartphone is used to communicate with the outer world, but in this case, it was used to explore the inner world.

Maria Pleshkova (b. 1986) is a multidisciplinary artist working in photography, video, and writing. In her work, Pleshkova pushes the boundaries of self-portraiture. Her life and her art are inseparably connected: she lives her life through her art, making intimate and self-revealing projects. She explores the Microcosm, the human universe, and certain moments of the highest intensity of life. Pleshkova’s projects are always autobiographical, but the autobiography is just an excuse to talk about things that are universal. Her projects deal with such themes as love, sexuality, solitude, pain, dreams, death, and mysticism.

Erica Schreiner



“BYE DAD” (2020), “Smolder” (2011), “Somewhere” (2021)

BYE DAD:

BYE DAD is about letting go of the spinning effort to conform to a patriarch’s desires. A metamorphosis results when efforts for perfection and conformity stop.

A ballerina inside a broken music box is wound up so that she spins. Wearing a tiara like the ballerina in the box, a woman also twirls. While spinning, they both get wrapped in plastic. The more they go in circles, the more suffocated they become.

The process of making jam accompanies the spinning ballerinas. The woman tries to rotate perfectly while the strawberries become jam, reflecting her changing internal state. Finally, the ballerinas break free from the suffocating material and stop spinning. The berries have metamorphosed into jam.

Smolder (The Disorders Series, part 3):

The Disorders Series is a 5-part film and in each segment, Erica embodies a different mental 'disorder.' In Smolder, Erica experiences depression. Fire surrounds and a key is trapped inside a block of ice. Time moves slowly, her body moves slowly and muscles ache. She self medicates, is critical of herself and fantasizes about suicide. She tries to save herself, by smashing the key from the ice. Erica stands in the fire and blows out the fire. The remnants smolder.

Somewhere:

Created during the quarantine of the COVID-19 pandemic, Erica plays out the universal experience of being trapped and fantasizing about another reality. Reflecting this experience are the lyrics, "Somewhere there's a place for us." Erica closes her eyes and is surrounded by a world of her imagination, sparkles and flowers. This work takes place in the imagination, dreaming of another reality where she can be free. We see at the end, that she is trapped behind glass that initially we couldn't see. The barrier is clear and impossible to detect until she pushes up against it.

Erica Schreiner is an experimental video and performance artist. Based in New York City, she shoots on VHS, while performing before the camera. Erica creates allegorical, ethereal video art that combines feminist themes, ritual and sensuality. Manipulating carefully studied symbols and personal objects, which endure a process of destruction and metamorphosis, or building sets to perform in and film, Erica creates surreal and intimate worlds on VHS video, employing her clearly defined style.

David Smith



“Eó Mughna's Lament” (2020)

The spirit of Eó Mughna, an ancient guardian tree of Ireland, wakes up and observes our current relationship to trees and the natural world. A romantic dream clashes with commercial, societal and environmental realities. This the short film is a fusion of photography and music by David Smith. Inspired by cinema, painting, soundtracks and mythology, the film seeks to evoke a mysterious spirit within the complex qualities of the modern, rural Irish landscape.

Duration: 13 and a half mins

Filmed and recorded around various locations in Mayo, Sligo, Leitrim and Roscommon in the autumn and winter of 2020. Kindly supported by The Dock, Leitrim County Council, and The Arts Council.

David Smith is an Irish artist who works with painting and also film/music works. He has recently held solo shows in Hong Kong, Ireland and The US. He has participated in the Hong Kong art prize and also in the Hong Kong-Shenzhen Biennale of Urbanism and Architecture. His works have been featured in 8 out of 9 International Painting Annuals (INPA) published by Manifest press. He taught painting and foundation studies at the Savannah College of Art & Design in Hong Kong before returning to Ireland in 2016. Recent exhibitions include The RHA Open, The RUA Annual, RUA RED Winter Open and Second Summer at The Dock. His film Eó Mughna's Lament recently screened at the Cannes Short Film Festival. Originally from County Mayo, he is now based in Co. Sligo in Ireland and is currently artist in residence at The Dock in Leitrim.

Madeline Rile Smith



“Woven Light” (2021)

Woven Light is a film which highlights communal acts of creation and collective action involving hot glass and textile-inspired processes. Approaching glass as thread, I worked with my community to weave a luminous collaborative structure from strands of glass.

This unspoken film documents a story of social currency, communal effort, and interpersonal connection in the glass studio through rich imagery of ritual creation and destruction.

Madeline Rile Smith is an artist specializing in glass with a focus on performance, video, and body-activated sculpture. Informed by her background in music, she creates objects and videos that explore connection and isolation. Madeline's work has been exhibited nationally and internationally, including the Museum of Arts and Design, Toyama Glass Art Museum, and Fuller Craft Museum. She is a recipient of the 2022 Saxe Emerging Artist Award. Madeline earned an MFA at Rochester Institute of Technology, and a BFA from Tyler School of Art. A passionate educator, she is currently an adjunct professor of glass art at Tyler School of Art and Salem Community College.

Annie Strader/Matthew Weedman



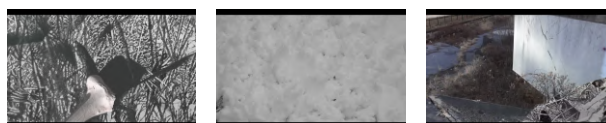
“Vanishing Elephant” (2019)

Our collaborative practice exists in the space where narrative ends, and a conversation between material and meaning emerges. We draw upon research into the histories of early 20th century technology, consumer spiritualism, magic and their points of intersection to touch on themes of Illusion, disappearance, absence, and loss. We are interested in a nostalgia that provides comfort but is steeped in an ideological narrative. It is this cultural predilection to remember the good and neglect the darkness under the surface that most fascinates us.

In the video Vanishing Elephant, we use light to slowly illuminate a miniature celluloid elephant to become visible and subsequently dematerialize and vanish into a television static abyss. This work interrogates the exotic beauty of early American spectacle (circuses and exhibitions) while subtly critiquing the exploitation of those used to create them. African elephants, originally brought to America for labor purposes were immediately seen as an attraction to those seeking experiences of wonder. These elephants were cheered by all who saw them as majestic exotic beasts, while treated horrendously and exploited by trainers once the curtains were closed. The pinnacle of this relationship was seen when an abused elephant named Topsy, was publicly electrocuted and filmed by Thomas Edison's crew - this footage now lives forever on Youtube and other outlets. Through the use of subtle lighting effects Vanishing Elephant asks viewers to consider ideas of visibility and erasure and what happens when something is gone but not forgotten.

Annie Strader is Associate Professor of Art and Director of Art Galleries at Wabash College and **Matthew Weedman** is Associate Professor of Art at Wabash College. They have been collaborating on creative projects since 2011, teaching together since 2015. Solo exhibitions of their collaborative work have been presented at The Clara M. Eagle Gallery, Murray State University; Murray, KY, The Northcutt Steele Gallery, Montana State University; Billings, MT, San Jacinto College, Black Box Installation Series, Houston, TX and The Baum Gallery, The University of Central Arkansas, Conway, AR. They also have active solo careers and other longstanding performance art collaborations.

Jayne Struble



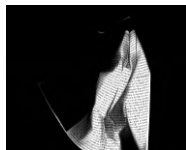
**“Alterations to an Idle Presence” (2021), “The Gravity of Two Masses Equals the Weight of One” (2021),
“Accumulations of Exhausted Objects” (2021)**

Pixels, like dust, are accumulations of history that remain behind in insignificantly large numbers. This dust, either physically or within our memory, can be left untouched and eventually conceals or can be frequently disturbed by returned visitation. This repetition forms a wide-open familiar path while others become over grown and impassable. The choice between memorial and ruin can be made either consciously or without intention; I chose to obsess on the overlooked. While structural destinations are often the focus, the path and the piles of details along it are what preoccupy my work. I move, apply and manipulate these accumulations through graphite drawings, which incorporate video, performance and sculptural elements.

My process involves drawing highly detailed versions of images in graphite that are seemingly very exacting to what they represent but when examined further are made up of many marks that deconstruct to nothing but a counting of time. These drawings are not available for prolonged evaluation. They solely live within the video works, which reveal themselves in small, glimpses that come and go like the delicate veil of memories.

Jayne Struble is a drawing-focused artist currently based in Philadelphia, Pennsylvania whose work incorporates drawing and video into site-specific works that investigate the way visual artifacts, such as video or images, are tangible yet vulnerable signifiers for our memories. Her work has been exhibited across the United States from the Cultural Arts Center in Columbus, Ohio and Grizzly Grizzly in Philadelphia, to the Charles A. Hartman Gallery in Portland, Oregon, and the 4Most Gallery in Gainesville, Florida. Struble has attended multiple artist residencies including the Vermont Studio Center, ChaNorth Artist Residency, Signal Fire Arts, and The Jentel Foundation. In St. Augustine, Florida Struble co-founded Southern Exposure Project Space, an artist-run exhibition space devoted to providing artists with a space which exists outside of commodification to take risks with their work. Struble received her MFA from Columbus College of Art & Design in 2014 and, currently, she is an Assistant Professor at Kutztown University in Kutztown, Pennsylvania.

Claudia Ungersbäck



‘Caprice x2’

forms and gestures, situations over a copy (is_t) existence. marks and notes happening while light resounds.

Claudia Ungersbäck made her A-levels in fashion design, attended drawing classes at Trinity College Dublin, graduated wienerkunstschule Vienna, class for printmaking with animation workshops at University of fine Arts Crakow and studied Philosophy at University of Vienna. Her films and artworks have been shown in international film festivals and exhibitions.

Luisa Vidales Reina



“self-portrait of the commons” (2020)

self-portrait of the commons is the construction of a space that might be used as a place of reflection for the spectator: it strives to be a starting point for a reconnection with the surroundings. It aims to erase the anthropocentric dichotomy of human-environment, shaping instead harmony and continuity: the individual as part of everything.

The visualization of this space started in a text written by the artist as a way of visualizing, imagining, understanding and interiorizing the concept of the commons based off research around the topic.

The place’s aesthetic is kaleidoscopic: it presents reflections, aspects, shards of one single entity.

Throughout the video essay, opacities are emphasized as an illusion of a series of transparencies: a transformation, a constant movement, a gradient and continuity between every part.

Luisa Vidales Reina, b. 1993, is a Mexican artist based in Mexico City whose work frequently revolves around luck, identity and alternative cartography.

The artist works in a variety of media, but most often, she makes objects and models out of found materials. Common characteristics in Vidales Reina's work include an air of mystery and mysticism, as well as a play with mirrors and light. She strives to have a multi- and transdisciplinary approach to her work. Along her art praxis, she practices communication design and illustration.

Vanja Vukovic



“THE THIRD VIEW” (2021)

Seeing yourself from a new perspective using VR glasses

Two people meet for the first time in a café or lounge: it's a dating situation. The difference from the usual is that they are wearing VR glasses. As a result, they see the exact same view: a long shot of the room in which they are moving. The entire situation can therefore be seen in total perspective. A picture with a camera and radio connection to the glasses. The protagonists see the image being filmed on the room camera. The room becomes a stage. The perception based on all the senses is different from normal.

Actions come spontaneously and situation-based.

Funded as part of the “Re-opening Hessen culturally” financing program, Germany.

Vanja Vukovic was born in 1971 in Montenegro and moved to Germany at the age of four. She studied Communication Design / Photography at Darmstadt University of Applied Sciences graduating with a diploma, including one semester of Media Arts at Portsmouth University, United Kingdom. A few years later she completed one year of studies in Fine Arts taught by Martha Rosler and Wolfgang Tillmans at the Städelschule in Frankfurt, Germany.

The main focus of Vanja Vukovic's work is the urban space. Her art deals not so much with objects as with perceptions that let the observer understand the recorded world. Her art deals not so much with objects as with perceptions that let the observer understand the recorded world. In the process, the genres of photography, photomontage, video and performance intertwine at times. This also includes observing photographic activity itself and detecting the camera's spatial impact. She has published several books and catalogues. Her work has been shown internationally. She lives and works in Frankfurt am Main, Germany

Sam Welch & Alex Popa



“Signifyin” (2021)

The iterative, degradative process of exchange, a forgotten thought. Signifyin' is an audio-visual sculpture that invites you into a space where one must consider the implications of giving, the notions of exchange. Forming a point of convergence between, the exchange, the field of stimuli, and the other object world, signifyin' looks to open a dialogue around sharing. In this space, a space of exchange, you are shown an audio-visual piece following the exchange of domestic objects. This exchange is inter-spliced with interviews, text, and archive footage opening a dialogue around what it means to exchange and what it implies to give. In response, the artists give a glimpse into the Glasgow underground scene.

Alex Popa is a filmmaker and community-based artist working in Govanhill who graduated with his BA in Film Studies at the University of Essex and from Glasgow School of Art with a Masters of Design in Sound for the Moving Image. Being interested in time and memory: both cultural and individual, his practice is conceptually orientated, emphasized through phenomenology, and the diary film.

Sam Welch is a multimedia artist and 2021 graduate of Glasgow School of Art. Working in the mediums of sound, audiovisual projection and spatial sculpture, his practice explores the relationship between perception and the self, capturing what it means to notice something.

Filip Wierzbicki-Nowak

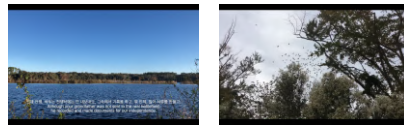


“Styggforsen” (2019)

Styggforsen is the name of a waterfall in the central region of Sweden, located on the edge of Lake Siljan's impact crater. Personal experience of this spectacular and magical power of nature was the main inspiration for the author in the implementation of this artistic work. This mesmerizing beauty reveals the unpredictable power of nature, which is often disturbed by information noise and digital media.

Filip Wierzbicki-Nowak was born in 1985 in Poznań, Poland. He graduated and defended his doctoral thesis at the Faculty of Painting and Drawing at the University of the Arts in Poznań - currently an assistant professor at that university.

Chansong Woo (우찬송)



“Woo, Jeonggyu/ 우정규” (2021), “A bird/ 한마리의 새” (2020)

Woo, Jeonggyu/ 우정규

One day, I suddenly realized that I do not know who my paternal grandfather was while researching Nam June Paik, a father of video art. Is it because my grandfather is not a father of video art? or is he not a famous artist? My paternal grandfather was a photographer. I want to commemorate him in my own way as a granddaughter of him and an artist.

In Korea, when a person passes away, his or her family burns the belongings of the member who lost his/her life. Believe that the burning ritual relieves the person's soul after the one's death. My father burned a lot of my grandfather's photographs when his father passed away. My grandfather's photographs which I do remember are egret pictures in nature. The egret symbolizes a strong/pure spirit in Korea.

What I realized while I learned about my grandfather is that he was not only a photographer but also a Korean independence activist. I think my grandfather's intention to take pictures of egrets was to show the spirit and strength of Koreans against those of Japanese. My grandfather was born in 1923 during the Japanese colonial period and devoted himself to the Korean independence movement. He also witnessed the period when Korea was liberated from Japan (after World War II) and the Korean War. This artwork is dedicated to a photographer/my grandfather who I've never met.

The artwork connects the artist's grandfather/photographer Jeonggyu Woo with his children (interviewee and harmonica player) and grandchild (interviewer or artist). This artwork is composed of narration, pictures, music, drawing, and landscape video footage. The narration is conducted by Songja Woo, his oldest daughter. The picture is Jeonggyu Woo. His oldest son or artist's father Hyungchun Woo plays harmonica and sings a song. Then, his granddaughter/artist Chansong Woo organizes the compositions including her drawings and landscape video footage which reflects her memory for grandfather's photography. This artwork Woo, Jeonggyu is a homage to her grandfather/photographer.

어느 날, 백남준에 대해서 연구를 하다 갑자기 나는 내 친할아버지에 대해서는 아무것도 모른다는 것을 깨달았다. 내 친할아버지는 비디오 아트의 선구자가 아니기 때문에 나는 그를 백남준 보다는도 모르고 있는 것일까? 아니면 그가 유명한 예술가가 아니었기 때문에? 나의 친할아버지는 사진작가였다고 한다. 나는 그의 손녀이자 예술가로서 나만의 방식으로 그를 기념하고 싶었다.

한국에서는 사람이 죽으면 가족들이 망자의 물건을 불태운다. 그 이유는 죽은 이의 물건을 불태우는 그 의식이 죽은 사람의 영혼을 위해 좋다고 여기기 때문이다. 우리 아버지는 내 할아버지가 돌아가시고 나서 그리고 그 이후로도 할아버지가 남긴 사진들을 많이 태우셨다. 아버지가 할아버지의 사진을 지금처럼 많이 불태우기 전에, 내가 기억하는 할아버지의 개인 사진 작업 중 하나는 자연 속에 있는 백로들의 사진이었다. 백로들의 사진은 다양했다. 군락을 이룬 백로들의 사진, 소나무 위에 앉아있는 사진, 백로들이 혹은 백로가 날아가는 사진, 강가나 논 등 위에서 서 있는 사진 등이었다. 백로가 한국에서 상징하는 바는 강하고 순수한 선비의 정신이다.

친할아버지가 누구였는지에 대해 알아보면서 알게 된 것은, 내 친할아버지는 사진작가였을 뿐만 아니라 한국의 독립 운동가였다는 사실이다. 나는 할아버지가 백로를 찍었던 이유가 한국인의 정신과 힘/또는 순수한 열을 일본인들에게 혹은 스스로에게 보여주기 위해서 였다고 생각한다. 할아버지는 1923년에 일본이 한국을 식민 통치를 할 당시 태어났다. 그는 한국 독립 운동을 위해 헌신했으며, 또한 한국이 일본으로부터 해방되는 것과 한국 전쟁 모두를 경험했다. 이 작품은 내가 한번도 만나보지 못한 사진작가이자 내 할아버지에게 바치는 작품이다. 이 작품은 작가인 나의 할아버지/사진작가 우정규와 그의 자녀들과 손녀를 한데 아우른다. 이 작품은 내레이션 (이야기), 사진, 음악, 드로잉 (그림), 자연을 촬영한 영상으로 구성되어 있다. 내레이션은 할아버지의 장녀 우송자가, 할아버지의 사진과, 하모니카를 연주하고 노래를 부른 것은 할아버지의 큰 아들이자 작가인 나의 아버지 우형천이다. 그리고 손녀이자 예술가인 우찬송이 할아버지의 사진 작업을 기억하여 드로잉과 자연의 영상을 통해 모든 구성요소들을 한 예술 작품으로 만들어내었다. 이 작품 우정규는 나의 할아버지이자 사진가인, 그러나 한번도 만나보지 못한 우정규를 기리는 작업이다.

A bird/ 한 마리의 새

This artwork combines a video with a sequence of drawings. Landscape has been applied in a broad field, from painting to filmic works. The advantage of landscape is versatile: it is a natural backdrop and filmic subject, but also expresses various emotions, circumstances, and even themes (e.g. establishing shot). While traditional visual arts exploit landscape as a picturesque setting, the landscape in this artwork helps to understand the story and represents an independent theme. In this artwork, an animated story for a bird's life merges into the film as an art form that is able to record external sequences of motion in a natural landscape.

A bird (Description), 2020

A bird is standing on the ground. The bird looks around and soon flaps and flies up into the sky. The bird begins its journey to find its ideal. During the journey, the bird faces varied difficulties: high mountains, storms, thunder, lightning, and sun. Despite the difficult journey, the bird finds something. The bird lands and confronts birds that have huge wings, sharp claws, and pointed beaks. The threatening birds surround the bird. The bird escapes from them, realizing that it is not the ideal that the bird is looking for. Since the bird is already so exhausted by the hard journey, the bird sits on the ground, burrows deep in its face, and soon falls asleep while it is snowing. After taking a long and deep sleep, the bird wakes up at the sound of a flock of birds flying overhead. The bird raises up its head and stretches out its legs. The bird flaps its wings, kicks on the ground, and flies to the sky. The bird flaps its wings differently than in the past and flies in a different direction than before.

이 작품은 비디오와 드로잉을 결합한다. 풍경은 회화에서 영상 작품에 이르기까지 폭넓은 분야에 적용되고 있다. 풍경의 장점은 자연스러운 배경으로 활용 되는 것부터 영상의 소재, 다양한 감정과 상황, 심지어 주제를 표현하는 것까지 (예: 설정 샷) 다양하다. 전통적인 시각 예술이 풍경을 그림같은 배경으로 활용하는 반면, 이 작품의 풍경은 이야기를 이해하는 데 도움을 줄 뿐 아니라 독립적인 주제까지 나타낸다. 이 작품에서 한마리 새의 삶에 대한 애니메이션은 자연 풍경에서 외부 장면들을 기록할 수 있는 예술 형태의 영상으로 합쳐진다.

한마리의 새.

새 한마리가 땅에 서있다. 새는 주위를 둘러보고 곧 날개를 퍼덕이며 하늘로 날아간다. 새는 이상을 찾기 위한 여정을 시작한다. 그 여정 동안 새는 높은 산, 폭풍, 천둥, 번개, 뜨거운 태양과 같은 다양한 어려움에 직면한다. 힘든 여정임에도 불구하고 새는 어떤 것을 찾는다. 새는 그곳에 착륙하고 곧 거대한 날개, 날카로운 발톱, 뾰족한 부리를 가진 새들을 마주한다. 위협적인 새들이 한마리의 새를 에워싼다. 새는 자신이 찾고 있던 이상이 아님을 깨닫고 그들로부터 탈출한다. 힘든 여정으로 인해 이미 지친 새는 땅에 주저앉아 얼굴을 깊숙이 땅에 묻고 곧 잠이 든다. 눈이 내린다. 길고 깊은 잠을 자고 나서, 새는 새 떼가 머리 위로 날아가는 소리에 잠에서 깨어난다. 새는 머리를 들고 다리를 뻗는다. 새는 날개를 퍼덕이고 땅을 차고 하늘로 날아간다. 새의 날갯짓은 과거와 다르며 이전과는 다른 방향으로 날아간다.

Chansong Woo is an MFA student in the Department of Art at Florida State University. Chansong has exhibited her works in Florida, U.S. and Seoul, South Korea including several solo exhibitions at Gallery Palais de Seoul, Renaissance Plaza Cheongpa Gallery, and Artinsun Gallery. With various artistic practices such as video, installation, performance, and painting, her interest lies in blurring various boundaries: between actuality and ideal, kitsch and high art, among art disciplines. To break down the boundaries causing tension and uneasiness, she has attempted various approaches so that a grey area as an independent area can be acknowledged. Also, she strives for being a good artist because she believes a good artist throws a fundamental question of our lives and gives people consolation through artworks. She was born and raised in South Korea and now lives in

Florida. Previously, she received her BFA and MFA degrees in Painting from Sookmyung Women's University in Seoul, South Korea.

작가 우찬송은 현재 미국의 플로리다 주립 대학교 MFA 학생이다. 작가는 국내외에서 전시했으며 팔레드 서울, 르네상스 플라자 갤러리 등에서 개인전을 열었다. 비디오, 설치, 퍼포먼스, 회화와 같이 다양한 예술적 실천을 하는 작가의 관심은 예술 안에서 현실과 이상, 저급예술과 고급예술 사이에 존재하는 다양한 경계들을 희미하게 만드는 데 있다. 긴장과 불안감을 야기하는 경계를 허물기 위해, 작가는 그 '애매하고 어중간한 부분'을 독립적인 영역으로 만들기 위해 노력해왔다. 또한 작가는 예술을 통해 사람들에게 위로를 주고 우리의 삶에 근본적인 질문을 던지는 좋은 예술가가 되기 위해 노력한다. 학부와 석사를 숙명여자대학교에서 마친 작가는 현재 플로리다에 거주하고 있다.

Liqing Xu



“REVERIE” (2021)

Reverie is a meditation on gender and desire.

Liqing Xu is a filmmaker based in Brooklyn, NY.

Yoo Inseon (유인선)



“Interview” (2021)

재식이가 '화장실'을 선택한 이유와 과정을 담은 인터뷰 영상.

온전히 혼자 쓸 수 있는 화장실을 가지게 된 재식은(67) 화장실을 단지 화장실이라는 용도에 가두지 않고 그 작은 공간을 무한 확장하여, 무한 변주하여 사용하였다. 책이나 신문도 읽고, 명상도 하고, 음악도 듣고, 유튜브도 보고 듣고, 간식도 먹고, 즐기기도 하고 그리고 무엇보다도 원하는 대로 꾸미고...

할머니들이 잘 하는 말이 있다.“내가 살아온 세월을 책으로 쓰면 몇 권이 될지 몰라.”

살아온 세월이 아무리 드라마틱해도 그게 소설이 되지 않듯이 재식이님이 화장실 공간을 아무리 개성 있게 꾸미고 화장실이라는 용도를 떠나 작은 공간을 무한히 확장하여 재미나게 이용을 하여도 그게 바로 예술작품이 되지 않는다. 유인선 작가는 이런 평범하지만 평범하지만은 않은 곳에서 작품을 보는 눈과 마음과 관심이 있어서 예술가인 것이다. 누구나 자기의 공간을 꾸미면서 예술을 하지만 그것을 한 줄기로 엮어 작품은 만드는 것이 예술가이다.

Māra Zoltners



“WinterNightFable, #1” (2021), “WinterNightFable, #2”(2021)

I work from collected film and video footage of common moments, objects, actions, and places. The works are sourced from observing and recording such daily occurrences within everyday life. I create multi-media installations, drawings, sound installations, digital photography, 2D and 3D lenticular prints, single channel video, and 3Ds (stereoscopic) video, and sculptural works. My artistic practice is centered around perceptions of place and constructed hybrid spaces in an ever-changing world as determined by mobile, global networks. My works

explore various themes related to identity and social constraints experienced within the layered and dimensional spaces of the everyday as impacted by technology, socio political climates, spaces, and time.

My working process involves the distortion of formal elements (rhythm, duration, coloration) and montage as a way of discovering and suggesting other (augmented) hybrid spaces. I construct these hybrid spaces through the superimposition of elements from numerous digital recordings. The aspect of superimposition here functions much like computer memory storage allowing for spaces from various places to come together as new re-collected places not fixed in time or location. They are not seamless spaces, but spaces where the fragmentary creates a kind of conflictor resistance, and when combined, have the potential for unexpected delicate connections to be made. Repetition and looped spaces are prevalent in my work. There is no beginning or end - they loop and repeat as if to never quite leave a passage or arrive at a destination. This is where anything can happen – the spaces allow for the projection of thoughts and emotions moving forward towards the future, as much as they are spaces of uncertainty, and at times anxiety, as well as the space of nothingness.

During the Covid19 lockdown, I was living alone and looking for a way to connect to the outside world. I was making recordings of projections onto my body, as well as recording events I observed within and outside of my living space, taking comfort in the rhythmic passage of light and shadow, or the persistence of the falling snow. While creating the Winter Night Fable series, I was thinking about collage and developing spatial relationships between elements that spoke to, or indexed, other kinds of connectivity to the world.

Māra Zoltners earned a BS in Art from University of Wisconsin–Stout, an MFA from University of Minnesota, and a PhD from University of Leeds in England. Through her interdisciplinary practice, Zoltners creates works sourced from observing occurrences within everyday life. Her multi-media works include single channel video and 3Ds (stereoscopic) video installations, drawing, sound, and digital photography. Māra's works have been screened at the Walker Art Center (USA), Weismann Museum (USA), National Museum of Photography, Film & Television, (England), and Factory-Art (Berlin). Māra has exhibited work at the Art in General (NYC), National Gallery of Albania, Los Angeles Center for Digital Art, Dean Clough Gallery (England), Leeds Metropolitan Gallery (England), Fargo Museum of Art (USA), Minneapolis Institute of Art (USA), The Alternative Museum (USA), CICA Museum (South Korea), and the Yukyung Art Museum (South Korea). In 2018 Māra was awarded the Anšlāva Eglīša and Veronika Janelsiņas Foundation Award given to Latvian artists and writers living outside of Latvia who, through their work, have enriched the fabric of contemporary art and literature. Zoltners is a McKnight Foundation Fellow in Visual Art, and a Bush Foundation Artist Fellow.