

## Experimental Film and Video 2023

CICA Museum

July 12 - 30, 2023

2023.07.12 - 30

**Featured Artists** 참여작가: **Joy Baek, Sarah Carlier, Markeith Chavous, David H. Cohn, Erik Deerly, Jivan van der Ende, Matthew McGuinness (*Mato Enki*), Silvia Mantellini Faieta, Bingxin Feng, Jingying Gong & Nephelo Jiang, Hong Huo, Ben Ibbotson & Maria Than, Jeon Seo Yeon (전서연), Keum-Taek Jung (정금택), Sumin Kim (김수민), Wonjune Kim, Kodac Ko (고닥), Mirjam Kroker, Xinye Lin, Erica Littlejohn, Leily Moghtader Mojdehi, Sarah Niecke, Connie Noyes, Elliott Jamal Robbins, Jin Roh (노진), Simon Sciacovelli, Jena Seiler, Alexander Walmsley, Elizabeth West, Chia Yun Wu, Weijing Xiao, Qinhua YANG, Gan Yi, Yoon Zieho (윤지호), Qin Zhang, Wanqi Villanelle Zhang**

The annual international exhibition on Experimental Film & Video, first launched in 2016, has showcased video art and films that explore unconventional perspectives and approaches to the subject matters, new techniques and methodologies. Experimental Film & Video celebrates the artists' spirit of inquiry, creativity and free expression. The 8th exhibition on Experimental Film & Video 2023 is held from July 12, 2023 to July 30, 2023 featuring 36 artists worldwide.

Experimental Film & Video 국제전은 2016년부터 매해 열리고 있으며 실험적이고 비인습적인 사고로 주제에 접근하는 작품, 새로운 기술과 방법론을 시도하는 비디오 아트 및 실험 영화를 소개합니다. 본 국제전은 매년 새로운 접근의 작품을 선보임으로써 작가의 탐구심, 창의력과 표현의 자유를 기념하고 응원합니다. 2023 제8회 실험 영화 및 비디오 (Experimental Film & Video 2023) 국제전은 2023년 7월 12일부터 2023년 7월 30일까지 열리며 36명의 전 세계 작가들이 참여합니다.

### Joy Baek



#### “Immortal Things in the World of Mortal Beings, at least in the world that I see” (2022)

‘Immortal Things in the World of Mortal Beings, at least in the world that I see’ is a video work that manifests the relationship of two (or more) entities as a host and mosquitoes, challenging people's light-hearted attitude toward the Korean sayings: ‘The children who squeeze their parents dry’ and ‘Put straws on the back of parents.’

As someone from a country with a societal structure that was built based upon Confucian ideas and family-oriented traditions, it is often noticed that the filial duty and the sacrifice of parents are so normalized that the concepts caused the disparity between the children's generation and the parents' generation. Introduced as a part of my research regarding the precarity of elders in Korea, this work sheds light on the normalization of love from parents to their children as an unconditional and ever-lasting offering and how it has influenced our society. As well, it suggests challenging our perception about the sacrifice from parents to their children and questioning if this sacrifice is a natural thing regardless of how far they have to offer for their children.

**Joy Baek** is a Korean artist based in London and Glasgow. Initially, she completed a foundation course at the CCW foundation centre. In 2020, she graduated from Fine Art (BA) at Chelsea College of Arts in London and pursued a Fine Art course (MA) at Glasgow School of Art where she recently attained her degree.

Baek's performance works were featured in Tramway TV by Glasgow Tramway and were selected to be on display in Citizen M, Glasgow. Since her graduation, she has been actively working and presenting her works in London and Glasgow, including “Through the crowd” at 10 Greatorex Street in London, 2022 and “Love and Legacy: Our Grandmothers” at French Street Studio and Gallery in Glasgow, 2022. Baek is a recipient of the Gilbert Bayes Grant in 2022 and was chosen for the residency programme at CCA, Glasgow, for 2023.

### Sarah Carlier



### "Movement" (2022)

Movement is an audiovisual creation with rhythm and poetry that expresses a vision of the passage from one state to another, a vision of life. Every change is initiated by a first movement. This audiovisual creation is the object of this movement.

This creation whose main inspiration is the Royal Museum of Fine Arts in Antwerp and its architecture was initiated by a collaboration between the latter and the sound artist Sarah Carlier who was then joined by the visual artist Eleonore Coyette.

The sound part is a mixture of sounds captured in the museum and triturated, synthesizers, voices and acoustic instruments. It is supported by a free and open musical structure. The text that accompanies the music evokes both the path to change and the change itself.

In the visual part, space is the playground and light is the main tool. One of the challenges was to highlight the precision details present in the architecture, while conveying the immensity of the spaces. And to create dialogues between shadow and light, infinitely small and infinitely large.

**Sarah Carlier** is a Singer-songwriter, Musician, & Music Producer. After three albums, including a live album recorded during a concert at Studio 1 in Flagey, a 4th opus entitled "Shy Girl" was born on which Sarah takes flight again by going back to basics: her warm and captivating voice, embedded in a sun-drenched groove, her spontaneity and creativity. Sarah takes advantage of the confinement to take a break, compose, produce and take the time to create new sound textures. Strongly inspired by the concept of interdisciplinarity, Sarah is currently working on different projects and collaborations with, among others, the Royal Museum of Fine Arts in Antwerp in the "Artists in Residence" program and the Africa Museum where she is currently conducting research as part of a project on identity.

### Markeith Chavous



### "the waves and the mantram, part 1" (2022)

A nurse lives on an island on the easternmost edge of the United States, committed to the growth of his family, his community and himself. He offers up a glimpse from memory, in faith, in doubt.

He glances into, around and against himself, and is measured in between the scarcely documented narratives and perspectives that have formed him—between the sacred and profane, between inner-life and social responsibility, between the religious and the spiritual. Alongside him, there are glimpses through contained spaces and reflective landscapes—of images, sounds, gestures, slivers of meaning, bodies, wind, water, witnesses—all circling the innermost, all-too-human.

'The waves and the mantram, part 1' is the first in a trilogy of cinematic triptychs that thread together varied narratives, accounts, images, poems and documents of belief and spirituality; and the environments that surround, impact, and inform those beliefs. It is a slate, an elastic model of being, where semi-narrative associations arise and dissolve, entwined by poetic dissonance and affinity.

Born in Darby, Pennsylvania in 1982, **Markeith Chavous** is a media artist and poet. His work plies at the edges and inquires into the emotively visceral space between tensile dichotomies and polarities—between religion and spirituality; inner life and social responsibility; narrative and experimental documentary; painting and film/video; abstraction and realism; receding and becoming; humanism and transcendence. Through video, multimedia installations, and short form poetry he attempts, time and time again, to glance against the innermost and all-too-human. His works have been presented throughout the United States and his poetry has been published widely in international journals and anthologies. He holds a BFA in Studio Art from the University of Maine at Farmington, and an MFA in Film & Video from the California Institute of the Arts.

### David H. Cohn

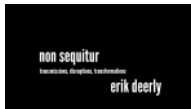


### “A Note on Writing” (2022)

“A Note on Writing” is a series of transformations beginning with short loops inspired by objects and actions relating to a tension between the self and the body. The video investigates a private network of symbols discovered within those loops. The philosopher Ludwig Wittgenstein framed a query about this sort of private language: “But what is this ceremony for?” The artist asks this question in earnest and then returns to it as it was intended: rhetorically towards the public. The symbols gather on the lines of an animated notebook, but in a language inevitably lacking formal syntax. The drive towards such a purely internal cohesion, towards a language without external social references, guides the mood of the work as a mechanical process unfolds and new questions emerge about the relationship between the limitlessness of signification and the finitude of the material world.

**David Herman Cohn** works in Boston, Massachusetts, USA. He studied philosophy during his time at Hampshire College and began incorporating philosophical themes in video artwork during his Interdisciplinary Arts M.F.A. at Northeastern University. His videos combine animated movements and footage. He records performances on his video camera, edits these performances, and integrates these clips into digitally altered landscapes and networks of interrelated symbols. His videos have been included in local and international festivals and screenings, online exhibitions, and publications.

### Erik Deerly



### “Non Sequitur” (2023)

Non Sequitur: Transmissions, Disruptions, Transformations is an immersive short film in five episodes. Building upon Erik’s earlier Apophenia (2021), this project playfully exploits the human propensity to seek patterns in otherwise random information.

**Erik Deerly** is a visual and sound artist, exhibiting across the Americas, Asia, and Europe. His work focuses on the exploration of synesthetic experiences and is driven by interests in perception, cognition, time, and movement. Erik’s range of work includes audio, film, installation, and expanded photography. Awards include a New Frontiers of Creativity Grant, multiple film festival honors, a South by Southwest Interactive prize, a Lumen Prize selection, and an Aesthetica Art Prize. Erik is a professor of new media and head of the Visual Arts Department at the University of Louisiana at Lafayette.

### Jivan van der Ende



### “Studie met David schild, Cameraploeg, Menigte (Politieman)” (2022)

‘Studie met David schild, Cameraploeg, Menigte (Politieman)’ is a digital video work by visual artist Jivan van der Ende that functions as a blue print for a (not yet produced) performance work. When Van der Ende creates a new performance work, she sketches her first ideas in video format. Instead of rehearsing with performers, she captures her first ideas of scenes and actions with herself as the only actor. She records these scenes with a video camera and other recording techniques and starts editing the material until she deems the project ready for ‘real’ performers. Her raw and direct way of collaging and editing insinuates an urge to tear apart patriarchy, question oppressive authorities and systems of misogyny and countering those with the force of imagination. Her

work with the performer Elena Op 't Eynde (playing the role of The Policeman in several works by Van der Ende) suggests an eager urge to dismantle intimidation tactics and (gender based) violence through a playful and experimental artistic practice.

**Jivan van der Ende** (1993, NL) is a visual artist and currently an artist in residence at HISK, in Ghent Belgium. She studied fashion design at ArtEZ Hogeschool voor de Kunsten in Arnhem (NL) in 2014, after which she obtained her master's degree in fine arts at KASK in Ghent Belgium in 2019. Since then, she has exhibited at WIELS Brussels, M Leuven, Extra City Antwerp, Ein Buch Haus in Berlin, Ulay Foundation in Ljubljana. In 2020, she had her first solo exhibition at LLS Paleis in Antwerp. In 2021, she was artist in residence at Frans Masereel Centre, Tique art space and Museum M Leuven. Her work was published in HART magazine, TIM magazine and 'number four' of M Leuven. She published the artist book 'werkboek' in collaboration with An Onghena and kabinet.studio in 2021 and LLS Dagblad #12 with LLS Paleis in 2020. She also organizes group exhibitions, collaborative projects and publishes art publications on her own initiative.

### **Matthew McGuinness (*Mato Enki*)**



#### **“For All That You Are” (2022)**

'For All That You Are' explores the dilution of the human senses in a video installation aimed at highlighting the effects of hyper-inane product names given to modern products, services, apps and how their distribution into the consciousness of society has contributed to the degradation of the human senses and our dislocation with nature. The title refers to an advert for the latest Google smartphone, in which we are shown the different features of the phone and then told at the end that this is for all that you are, as in this phone is equal to your very essence as a human being. Over the period of 30 minutes the video projects a digitally produced loop of ocean waves with the names of fictional products and services appearing every 30 seconds. The loop of waves also begin to fade away to white every 60 seconds before returning with another name, this is to highlight the dilution of our connection with nature and how consumer society and capitalism are eroding our connection with it.

**Matthew McGuinness (*Mato Enki*):** My work attempts to explore the relationship between the material world, the natural world, and our senses, the way and means in which we judge reality. I'm trying to explore how our senses are being potentially diluted through the distribution of goods, the effect of living in densely populated societies and the social pressures created within them.

Ideas such as dilution, pressure and the forces which create them, the invisible pressures from outside and more importantly, and the result of, the pressures we lay on ourselves in relation to identity and how we become pressured into giving a part.

### **Silvia Mantellini Faieta**



#### **“Harmoniā” (2022)**

In the short film *Harmoniā* emerges the nature of a central and, at the same time, suburban neighborhood—Pianoscarano, a kind of town in the city of Viterbo (Italy)—and of the relationship that characterizes it. The artist has been in strict contact with the spaces of the city and the people who live there, instaurating empathetic relationships and recording daily sharing moments.

**Silvia Mantellini Faieta** (1992) lives and works in Pescara (Italy). Her artistic research questions the connection between people and how this connection is influenced by our biological and collective memories, the idea that we have of ourselves, others, and the space in which we live.

Both involving different communities and embracing inner speeches—a flow of thoughts, rational and emotional—her practice questions what brings us together and what continues to let us feel human, exploring emotions and social patterns.

In 2022 she lived in Milan (Italy), participating in artist residencies, art prizes and art fairs, collective exhibitions, and video screenings. From 2018 to 2021, Silvia lived and worked in The Netherlands, participating in collective shows and artist talks. Her works are part of some papers and online publications.

### **Bingxin Feng**



#### **"Rebloom" (2020)**

Feathering Alan Thomas, a rare disease patient as well as a change maker, <Rebloom> shared Alan's experience with Ataxia and thoughts about the relationship between the patients community and the common publics.

Artist presented a shifting process of growing flowers, as a reflection of rare disease patient's life experience. Flowers bloomed are losing strength in their lifetime. But if there are people become aware of it, and willing to hold the bud with care, they would give the flowers the strength to rebloom.

**Bingxin Feng** is an intermedia artist. From graphic design to computational arts, she is obsessed with system building, looking for a balance point between the order and the chaos, which could leads the audience to a broader poetic field. Her creative practices take through from Experimental Film, Audio-Visual Live Performance, and Interactive Installation, etc.

### **Jingying Gong & Nephelo Jiang**



#### **"Echo" (2022)**

#### **(Ginny) jingying Gong**

Stage / Spatial Designer

Currently studying for an MA in Interior and Spatial Design at the University of the Arts London, as well as studying for an MA in Stage Design at the Shanghai Theatre Academy.

My passion for theatre design extends to my curiosity for spatial design. Most of my work focuses on social issues and exploring the impact of society on people, how people and space interact, and expressing this through different artistic forms.

#### **Nephelo (zhuochen) Jiang**

Space / interior / furniture designer

Currently studying at UAL MA Spatial and Interior Design, graduated from BEng Beijing Forestry University & BSc University of British Columbia.

Passionate about exploring the relationship between nature and people, as well as feeling the changes in people's perception of space in different cultures. Works are mostly combined with the exploration of new materials, to explore the communication state of people in the changing space, boundaries and forms of emotional flow. Try to perceive how different individuals respond to space differently.

### **Hong Huo**



#### **"How Are You Feeling?" (2022)**

How Are You Feeling? Is an experimental animated short produced by artist Hong Huo and scientist Kushin Mukherjee, in collaboration with dancer Michelle Ramos, and sponsored by the Marie Christine Kohler Fellows program under Wisconsin Institute of Discovery's Illuminating Discovery Hub from September 2021 to May 2022. Communicating anxieties to those around us is difficult given the complex nature of our feelings. While the specifics of these feelings may vary, people are bound by the limitations of language from being able to fully communicate complex feelings. Our Kohler fellow project aims to explore these ideas through an animated short. The animation aims to make the audience think about language, and infer meaning from the movement of hand drawn shapes and figures. It is an age-old scientific question about how humans convey meaning to each other. The oldest forms of graphical media of communication are cave paintings that predate any record of written language by centuries. While language may have developed to be an extremely complex system via which we communicate, is there something fundamental about human thought that can be better expressed through images, specifically moving images? We want to communicate these questions to our audiences through a visual, physical, and evocative expression.

**Hong Huo** was born in Beijing in 1994 and has been living and studying in the U.S. since 2011. Huo received her Bachelor of Fine Arts degree in Kinetic Imaging from Virginia Commonwealth University in 2017, and she has graduated with a Master of Fine Arts degree in the 4D area from University of Wisconsin-Madison in May 2022. Huo's practice wanders between mix-media installation, experimental animation, and performance art. She was a Kohler art fellow at Wisconsin Institute for Discovery during the 2021-2022 academic year. Huo is currently teaching Graphic Design and Digital Media at Messiah University in Mechanicsburg, Pennsylvania. As a visual artist, an independent animator, graphic designer, and educator, Huo is constantly searching for a unique visual narrative about animation, material, body, and spirit through various mediums and processes of experimentation. Huo believes, everything based on the essence of animation is to bring to life.

#### **Ben Ibbotson & Maria Than**



#### **“WELCOME TO THE SPIDERPLANT UNIVERSE MV” (2020)**

Welcome. Breathe. Leave your stresses at the door. This is a place where you can escape. Welcome to the SpiderPlant universe. In an increasingly hyperconnected world and the advent of the standards of work-from-home, it has become increasingly harder and necessary to separate two worlds which are the cause of deep-rooted dangerous frustrations for humans: the collision of our hyper-capitalistic world and the comfort of home. The project looks at the unnatural productivity burnouts and invites viewers to create a space within their home to nurture a safe shelter that was always meant to be. Using 3D-scanning, we encourage others to think about their space at home and consider the power of separation between work and home. This allowed us to play with our nurtured environment to mirror the emotional realism & visualise the complex feelings we harbour when our home has been corrupted by the outside. This is an ode to those who are forced to work a day job for the sake of survival.

**Ben Ibbotson aka Spider Plant**, is a British electronic songwriter merging a fusion of electronic, folk, and classical textures, creating a passage out of the daily stress that many people face. Previously a Graphic Designer he brings a design outlook to the creation of the music and videos. Born and raised in Preston, Lancashire but now living in London, this is his first large independent project, which took years to create.

**Maria Than** is a Viet-British-French creative technologist, educator, activist & co-founder of design practice Ricebox Studio. Her work is playful, interactive, & narrative-based with a strong focus on social good. She experiments mainly with Augmented Reality, illustration and AI-generated images & is currently working on a series of AI x AR artworks that explores her identity as a chronically online Asian woman who looks at themes of buddhism, overproductivity, anxiety, internalised racism, burn-outs & escapism. Her work has been showcased in London (Truman Brewery, Copeland Gallery, Tate Modern), in Paris (CADAF), in New York (Superchief Gallery NFT, Web3 Gallery) and in Toronto, Canada (BIA Junction). In 2021, she became a Fellow at the Royal Society of Arts, an award based on her recent work on period education and augmented reality and she lectures part-time in BA Graphic Design and MSc Data Science and AI in the Creative Industries at UAL Creative Computing Institute.

**Jeon Seo Yeon (전서연)**



**"Disaster Jam: Just Work!" (2022)**

People are going through the era of disaster. Disasters are reproduced indefinitely through the media, not just in the field. While people are experiencing an existential disaster, on the other hand, media content using disaster and violence as entertainment materials is produced and popular. People have become exposed to a vast flood of disasters, a mixture of reality and media, and insensitive to violence and crisis. The disasters that have been randomly knocked down and multiplied indefinitely are intertwined with each other to form a huge congestion. People are embarrassed in the face of a sudden disaster when they are living fiercely in their daily lives. I'm confused whether it's reality or media afterimage, and I'm dumbfounded because I don't know what action to take. But you can't stop going on with your daily routine. The suspension of economic activity is the real fear of any disaster. On the verge of a major change that is difficult to digest right away, people choose to take a resolute attitude contrary to the threatening situation around them, as if it were broken.

우리는 재난의 시대에 살고 있다. 재난은 현장에만 머무르지 않고 미디어를 통해 무한하게 재생산된다. 사람들이 실존하는 재난을 겪고 있는 동안 다른 한편에서는 재난과 폭력을 오락적 소재로 이용한 미디어 콘텐츠들이 생산되고 인기를 얻는다. 사람들은 현실과 미디어가 뒤섞여 방대하게 쏟아지는 재난에 노출되고 폭력과 위기에 무감각해지게 되었다. 두서없이 마구 내리꽂히고 무한 증식한 재난들은 서로 뒤엉켜 붙어 거대한 체증을 이룬다. 일상을 치열하게 살아가고 있을 때 갑자기 들이닥친 재난 앞에서 사람들은 당황한다. 그것이 현실인지 미디어의 잔상인지 헷갈리고 어떤 행동을 취해야 하는지 몰라 병져 버린다. 그러나 일상을 이어나가기를 멈출 수는 없다. 경제활동의 중단은 그 어떤 재난보다도 실질적인 두려움이다. 당장에 소화해내기 힘든 큰 변화를 눈앞에 두고 사람들은 마치 고장 난 것처럼, 주변의 위협적인 상황과는 반대되는 의연한 태도를 취하기로 선택한다.

전서연: 동시대에서 가장 밀접하게 느끼는 사회현상, 구조적 병폐, 미디어의 흐름에 관심이 많고 이에 대한 담론을 풍자와 서브컬처적 요소를 통해 제시하는 작업을 합니다. 현재는 미국 상업 카툰의 그림체를 빌려 전통재료로 회화를 그리는 기법과 애니메이션을 통해 작업하고 있습니다. 지금, 대한민국에서 살아가고 있는 청년들이 겪은 문화적 다양성과 기성세대의 기대 사이에서의 괴리와 좌절, 정체성에 대한 고민을 합니다.

**Keum-Taek Jung (정금택)**



**"White" (2022), "Symmetry" (2022)**

"White" is an experimental animation with computer-generated sound. Geometric figures of symbolism are explored through the texture and color of metamorphosis and transformation. The interrelationships between sound and animated images represent an expression of another dimension in time and space. The visual imagery was created by using a digital microscope and a DSLR camera with the technique of frame-by-frame.

"Symmetry":

Experimental animation is an exciting challenge. The energetic imagery outlines the connection between nature and abstraction. The expression of geometric abstraction is revealed in the interlaced patterns and colors to represent insect features. The visual movement is characterized by shapes and forms without limitations and leads to the conclusion of geometric abstraction.

The interdisciplinary artist, **Keum-Taek Jung**, teaches graphic design at Mississippi State University. He received an MFA in Computer Animation from Rochester Institute of Technology, having previously studied Visual Communication at Iowa State University. His films have been shown at international festivals and museums. He is interested in experimental animation with the abstraction and transformation of symbolism. He is recently working on the UI/UX design of an application.

**Sumin Kim (김수민)**



**“우리에게” (2021)**

물리적 공간을 하나로 합치지 않더라도 인터넷을 통해 쉽게 ‘우리’가 될 수 있는 시대. <우리에게>의 사람들은 일종의 가상 공간인 ZOOM에서 만난다. 호스트는 서슴치 않고 ZOOM에 모인 사람들을 ‘우리’로 묶는다. 우리는 볼 수 있습니다. 우리는 들을 수 있습니다. 우리는 말을 할 수 있습니다. 우리는 혼자가 아닙니다.... ‘우리’로 묶이지 못한 사람들은 ‘나가기’ 버튼을 눌러 ZOOM을 나간다. 자신의 방으로 돌아간다. 그들은 자발적으로 ‘나가기’ 버튼을 눌러 방을 나서지만, “소외 당한다”고 생각한다. ‘나가기’ 버튼을 누를까 말까, 고민한다. 그들은 결국, ‘배제당한다’. 질문이 거듭될수록 ZOOM을 나가는 사람이 많아진다. 우리는.... 어느 순간, 호스트는 이 방에 아무도 남지 않았음을 깨닫는다.

때로, ‘나’와 ‘너’라는 표현보다 부드럽게 느껴졌던 ‘우리’. 지구에 사는 모두를 일컬을 수도 있었던 ‘우리’. 그러나, 그래서, 너무 쉽게 상정되어버린 ‘우리’. ‘우리’란 단어는 ‘나’를 중심으로 만들어지는 단어이므로, 쉽게 쓰인 ‘우리’는 차별과 폐쇄를 일으킨다. 그렇게 호스트는 혼자 남아, ‘우리’라는 단어가 배제한 자리들을 목격한다. 호스트는 말한다. ‘나’와 ‘너’의 관계를, ‘우리’를, 새로이 쓰고 싶다고. 그래, 이는 곧, <우리에게> 하고 싶은 말이다.

Without the requirements of a physical space, people can easily become in to ‘us’ through internet, and easily press the ‘exit’ button to become alone again. <우리에게> re-examines ‘our’ relationships through “ZOOM”. A group of people enters the room where the host is. The host announces to the people saying, If you believe you do not belong to any of the following, I advise you to leave this room. We can see. We can hear. We can talk. We are not alone. We are...

People will voluntarily get out of ZOOM, but will eventually have to leave “ZOOM” according to the standards set by others and will experience getting excluded from ‘us’. At first glance, it seems to encompass all of us, but it gradually narrows and refers only to the host. Who will be the last one left in the empty room? Who are the people that are leaving? How is that the ‘all’ of us that are connected through “ZOOM” turned in to all of us being ‘alone’.

김수민: “나를 놀라게 하고 고민에 빠지게 만드는 모든 것을 예술의 힘을 빌려 말하고자 합니다.” ‘인간다움’을 고민하고, 그 안에서 발견되는 모순에서 오는 각성들을 작업하여, 살아가는 세계에 대해 담론을 형성하고자 합니다. 관객의 의식을 깨우고 함께 문제 해결을 도모하는 과정을 통해 예술의 힘을 실험합니다. 본인을 포함한 관객 모두가 그 자신을 만나고, 타인을 만나며- 세상을 ‘함께’ 마주할 수 있도록 하는 ‘접속’을 일궈내고 싶습니다.

“I want to use the power of art to say everything that surprises me and makes me wonder.” I want to form a discourse about the world we live in by contemplating ‘humanity’ and working on the awakenings that come from the contradictions found in it. Experimenting with the power of art through the process of awakening the audiences consciousness and helping them solve problems together. I want to create a ‘connection’ that allows everyone in the audience, including myself, to meet themselves, meet others, and face the world ‘together’.

**Wonjune Kim**



**“Chunhyanjeon” (2022)**

Employing familiar Korean motifs of traditional pansori and pop culture, I have taken a spin on the tale of Romeo and Juliet as it's Korean counterpart, Chunhyanjeon, to create a deeply personal and subjective understanding of love and loss and culture.

**Wonjune Kim:** I am a mixed media artist currently finishing my last semester at Connecticut College. I usually conceptualize through world-building, hybrid identities, and diverse contexts of cross cultural understanding that stems from my own cross cultural experiences. I am drawn to depicts balances, whether it be the ancient or contemporary, the East and West, humans and machines, it's from these opposites that I believe reveal the most



about us.

### Kodac Ko (고닥)



#### "내가 정말 거기 있었을까" (2022)

<내가 정말 거기 있었을까>는 이어도에 대한 시각 예술가 고닥의 리서치를 바탕으로 구현된 2채널 영상 작품이다. 제주 해녀들의 노 젓는 노랫말 속 피안(彼岸)의 세계로서 처음 발현된 이후 '이어도'라는 이름을 가지게 된 이 바닷속 바위는 현재 상상과 현실 사이에 끼어있던 파편들을 바탕으로 실재하는 좌표가 되어 수면 위 육체(해양과학기지)를 가지게 되었다. 지역 공동체적 영원을 품고 이어져 내려오던 전설은 오늘날 국가이익의 명목하에 철조 구조물의 고체화된 형태로 존재하게 되면서 동중국해의 정치·외교적 논쟁의 중심에 놓여있다. 역설적으로 이어도에 대한 관심이 커지면 커질수록 다양한 상상의 가능성은 축소되는 것이다. 시인, 사운드 아티스트, 그리고 영상팀과의 협업으로 완성된 신작을 통해 작가는 이어도를 다시금 무궁무진한 은유적 가능성을 품은 하나의 변주로 제시하면서 상상과 현실, 존재와 비존재, 관심과 무관심 사이로 관객을 초대한다.

<Was I there at all> is a two-channel video by artist Kodac based on her research around leodo (EN:Socotra Rock). This submerged rock was first illustrated in Jeju Haenyeo(women divers)'s work song as a transcendental place. Later named as leodo, many fragments of both fact and fiction were gathered together to eventually give it a physical body above water-Ocean Research Station with geographic coordinates. The oral myth that has carried the region's collective aspiration now stands as a solid steel structure in the name of national interest, making it the center of a political and diplomatic controversy of the East China Sea. The work presents a story of leodo as one variation of a metaphor that has infinite deviations. She invites the visitors to explore the space between the imaginative and real, being and non-being.

고닥: (\*1986,제주) 미디어 설치를 통해, 의사소통의 불능, 대화의 시도, 형태와 내용 사이의 불협화음, 언어의 기능 장애에 초점을 맞추고 작업한다. 메타 수준에서 의사소통을 탐구함으로써, 그녀는 언어의 근본적인 모호성과 불명확함을 파악하려고 한다. 그녀의 작품은 독일 브라운슈바이크 포토뮤지엄, 독일 마일 조각박물관 글래스카스텐, 이집트 제10회 카이로영상제, 제주도현대미술관(KR) 등에서 전시되었다.

Kodac Ko(\*1986,Jeju,KR) creates media installations. Her work focuses on the inability to communicate, the attempt at dialogue, the dissonance between form and content and the dysfunction of language. By investigating communication on a meta-level, she tries to grasp the underlying ambiguity and indistinctness of language. Her work has been showed at Fotomuseum Braunschweig (DE), Skulpturenmuseum Glaskasten Marl(DE), 10th Cairo Video Festival(EG) and Jeju Museum of Contemporary Art, Jeju(KR) among others.

### Mirjam Kroker



#### "it world-matters what worlds we choose to imagine other worlds with" (2023)

It world-matters what worlds we choose to imagine other worlds with, it worlds what degrees we choose to depict other worlds with, what positions position positions, what rotations rotate rotations, what dimensions measure dimensions, what reflections reflect reflections, what constellations configure constellations, what worlds worlding worlds, what figures disfigure figures, what dispositions disposition dispositions, what realities actualise realities, what worlds smuggle worlds.

translated: 어떤 세계로 다른 세계를 상상하고, 어떤 세계로 다른 세계를 묘사하고, 어떤 위치로 위치를 묘사하고, 어떤 회전으로 회전을 회전하고, 어떤 차원으로 차원을 측정하고, 어떤 반사로 반사를 반사하고, 어떤 별자리로 별자리를 구성하고, 어떤 세계로 세계를 세계화하고, 어떤 형상으로 형상을 변형하고, 어떤 성향으로 성향을 변형하고, 어떤 현실로 현실을 현실화하고, 어떤 세계로 세계를 밀수하는 것이 중요합니다.

Recorded: recorded in various locations across borders without being given the names of actual places, as they

are thought to be planetary, trans-insular locations with an intergalactic vision (and do not correspond to the representation of states, places, or nations).

은하 간 시야를 가진 행성, 섬을 가로지르는 위치로 생각되기 때문에(주, 장소 또는 국가의 표현에 해당하지 않음) 실제 장소의 이름이 주어지지 않고 국경을 넘어 다양한 위치로 기록됩니다.

**Mirjam Krokors'** work emerges in a transitory space between art, anthropology, and the reality of life, with tentacles reaching in and out of different disciplines, with a transdisciplinary background in Fine Arts/Culture and Social Anthropology. The fusion between art-making, living, thinking, and being is inextricable for her. It implies basically two significant inclinations for her: art as conceptual ideas and art as manifestations of gestures into the living. In doing so, the material condition and visual instance are as important as the idea that each work/constellation conveys and its inherent personal and impersonal consequences. It leads to the agency of the work itself, wherein conceptual ideas may lead to personal moves and vice versa, and thus becomes a manifestation of how one approaches their interplanetary condition and the entire cosmos as a library.

Krokors' work has been recognized through various grants and fellowships, such as the Stiftung Kunstfonds (2022), Saxon State Scholarship (2019/21), IFA research grant (2016), Austrian Research Society ÖFG (2013), STEP BEYOND travel grant (2016), and supported through international artist-in-residence programs such as Cultureland NL, Amsterdam, and Öro Island Residency, Finland.

Special thanks to the multitude of all trans-insular places involved, to the worlds of the past, future and present, and to Earth, Wind, Water, and Fire. To the writings of Gayatri Chakravorty Spivak, Salomé Voegelin and Hiratsuka Raichō, some of which were read aloud here. Special thanks to Jiôn Kiim for the translation.

섬을 가로지르는 모든 장소와 미래, 과거, 현재의 다양한 세계, 그리고 지구, 바람, 물, 불에 특별한 감사를 포함합니다. 이 작업에 인용된 글을 쓴 가야트리 차크라보르티 스피박, 살로메 보겔린, 라이초 히라츠키 작가에게 감사드립니다. 번역을 맡아준 김지영에게 특별히 감사드립니다.

#### Xinye Lin



“Kaleidoscopic Meditation X-02” (2022)

**Xinye Lin** is a Chinese minority artist and designer with a background in architecture and urban planning. She received her education at the Rhode Island School of Design and is a professional guzheng performer with 25 years of experience. Xinye explores the relationship between art, rhythm, culture and philosophy.

Her work utilizes all the senses in an active and interactive manner where the depiction of methods to heal the mind, spirit and soul is not constrained to static projections of imagery. Rather inputs are tied to different human and environmental factors. such factors include motion, emotion, scent, mood. there is a conversation dance and engagement between such individual and the art dynamic.

#### Erica Littlejohn



“The evaluation of the mysteries by the sons of all experience” (2022)

**Erica Maria Littlejohn** is a multidisciplinary artist who earned her MFA in Fiber and Material Studies from the School of the Art Institute of Chicago. In her work, Erica explores the nuances of liminal identity and celebrates marginalized histories through archival and found footage. The hybrid nature of their work serves to confront the contradictory nature of her own identity as a biracial person and simultaneously holds space for inverted traumas while leaving room for healing by learning, reckoning, and transforming. Inspired by the first line from Amiri Baraka's "History as Process," The evaluation of the mysteries by the sons of all experience is a meditation on my childhood in Oakland

and the loss of an influential individual in my community to police brutality. The film features archival and found footage from around Oakland, Dr. Martin Luther King Jr.'s funeral, and a film about experiments in reviving dead mammals. This piece is about the cognitive dissonance I experienced while dealing with grief and mourning alongside the typical feelings of pubescence and adolescence. For Your Entertainment is about the use of the black body in the entertainment industry and the consumption of Black media in American Society. The video stemmed from a frustration with the simultaneous subjugation and imitation of certain elements of Black culture. How can one truly appreciate Black culture without appreciating Black people.

### Leily Moghtader Mojdehi



#### “Eastern Touch” (2022)

‘Eastern Touch’ - a fluid and murky weave of fragmented footage, uninhabited by conventional boundaries, is an exploration of identity from a transcultural perspective. Dressed in a humorous and awkward guise, this work paradoxically comes from a longing for connection, in a place of displacement. What can be described as a moving-image collage, is made by forcibly stitching and patching together an accumulation of personal video clips, performances, re-enactments of re-imagined memories, and shared content sourced from family group chats and social media. All the components communicate moments of encounters with sentimentally charged imagery, objects, sounds and narratives, culturally significant and familiar to Mojdehi. From this, an archive of encounters is built – a counter knowledge system that offers a sense of belonging and home, for those adrift.

**Leily Moghtader Mojdehi** is an Iranian, Singaporean and British interdisciplinary artist based in London. Born in England, 1999, and raised in the Middle East, Mojdehi studied BA Fine Art at Goldsmiths, University of London. Since graduating, she has exhibited her works internationally in both London and Malaysia, and had her first online solo show February 2022. Also, within this year, Mojdehi was selected to be a part of Bloomberg New Contemporaries, and has been involved in a year-long residency at Goldsmiths CCA, as a founding member of ‘Floor Five’ collective.

### Sarah Niecke



#### “Alpha Zero vs. Alpha Zero” (2021), “Greenscreen Histories” (2022), “Mouthmachines” (2022)

##### *Alpha Zero vs. Alpha Zero (2021)*

AlphaZero vs. AlphaZero is a mechanism through which the artificial intelligence . „AlphaZero“, developed by the Google-affiliated startup „Deep Mind“, „learns“. The notion of pure thinking forms the basis of modern Western thought since the Enlightenment. The Zero in AlphaZero can thus be described as a subtraction from the co-world and the surrounding world, or as a subtraction from political, social or ecological issues. The performance takes place in an inflatable Aqua Walking Ball. The video is shot using a GoPro 360-degree camera, mounted inside the sphere.

##### *Greenscreen Histories (2022)*

Greenscreen Histories is a backwards video performance in which I and my dog eat an amorphous mass of green jello together. The work addresses the question of the termination and "emergence" of domestic dogs. It is a fictional narrative in which the emergence of dogs and humans by means of mitochondrial DNA is intertwined in such a way that the co-constitution of both entities is placed in the center.

##### *Mouthmachines (2023)*

Mouthmachines is a video performance that deals with the visual as well as physical connection between man and machine. The camera perspective constitutes dependence and merges with the entity behind it. The blue liquid is a metaphor for the fluidization of images into realities and at the same time an ontological material that

transforms bodies into new virtualities.

**Sarah Niecke** was born in Germany in 1984 and studied Fine Arts at the Hochschule der Bildenden Künste Saar in Saarbrücken from 2015 - 2021. She won the Federal Award for Art Students of Germany with her performative video works in the thematic complex of human, animal and machine and exhibited in national and international contexts.

### **Connie Noyes**



#### **“we are built in water” (2022)**

Immersed in mourning research, interdisciplinary artist Connie Noyes uses painting, photography, installation, performance, and video to understand being|not being as a visceral experience through body sensation and sounds deeply rooted in nature. Part of her process utilizes silent meditation and the emotional internal extractions core to Butoh technique to reimagine textures of existence while searching for answers to what she doesn't know she doesn't know. As her mourning research has expanded over the past six years, she views grief not as a problem to be solved but as a sacred art and a spiritual practice that invites wonder.

The video, "we are built in water," is a performance for video, performed in Cape May, NJ 2019, accompanied by the earth, sea, and fog.

**Connie Noyes** received her MFA from the School of the Art Institute of Chicago and her Master's in psychology and art therapy from Notre Dame de Namur University. She was recently awarded the Cabins Haystack Residency Fellowship at the Cabins Retreat in Norfolk, CT., and two Department of Cultural Affairs Artist Grants from the City of Chicago for her mourning research. Notable exhibitions include "Untied|United," Governors Island in New York, "we are built in water," Evanston, and "A(mend)ed, Chicago. Noyes' work has been exhibited internationally in Art Abu Dhabi and Art Bahrain, representing Salwa Zeidan Gallery, at Galerie Europia, Paris, and in the Biennale Internationale d'Art non-objectif, Grenoble, France. She has attended artist residencies at Arteles Creative Center, Haukijärvi, CAMP, Aulus-les-Bains, ChaNorth, New York, TransArt, Berlin, and Thupelo International Workshop, Cape Town. Her work is in the collections of The Museum of Contemporary Photography, The Ekstrom Library of Photographic Archives Special Collections, the Rhode Island School of Design, and the Greenville County Museum, South Carolina. She currently resides in Chicago.

### **Elliott Jamal Robbins**



#### **“1, 2, 3, 4, 5 & 6” (2022)**

This is an ongoing series I am producing. These short narrative films are developed out of personal experiences, and research into the history of moving images/animation in America from around the end of the 19th Century, and the early 1900's. This work is a response to questions I have regarding what aspects of our existence should be placed in the archive of moving images, and who's. How would the moving image have developed if, in its inception, it were crafted by hands that were black, queer, and with an intention which was completely personal, as opposed to made for broad audience appeal? What would the ensuing visual culture that emerged from this quintessential difference in the hand and mind which produced the image then look like?

**Elliott Jamal Robbins** (b. 1988, Oklahoma City) is an artist who works in the mediums of drawing, painting, collage-assemblage and video/animation. In 2017 Robbins received an MFA from the University of Arizona. Previously, he attended the University of Oklahoma, where he received a BFA. Robbins has shown in solo and

group exhibitions in New York, Los Angeles, Chicago, Berlin, and Basil. He has received many awards and honors, both nationally and internationally. Some include the Pollock Krasner Foundation Grant, the Contemporary Forum Artist Grant, a National Sculpture Society Scholarship, FJJMA Museum Association Award, the John F. and Anna Lee Stacey Scholarship, and the Momentum OKC 2014 Artist Spotlight. As well, his work has been featured in publications such as Propublica, NYT's T Magazine, and Time Out New York. Elliott Jamal Robbins is currently based in Oklahoma.

### Jin Roh (노진)



#### "운조" (2020)

4세대 조선족 운조는 타이공(한-중간의 물건 운반 일)을 한다. 그는 자신이 운반할 도자기 안에서 수백마리의 귀뚜라미 사체와 살아남은 귀뚜라미 한마리를 발견한다. 그는 같은 조선족 동료의 속임수에 마약 운반을 하게 되고, 물건을 마약업자의 소굴로 전달하러 간다. 조선족이자, 이곳에서 완벽한 이방인인 운조는 죽을 위험에 처하게 되고, 삼촌이 말해준 고술 이야기가 생각이 나게 된다.

Unzo is a Korean Chinese man, born in the 4th generation. He works as a carrier who delivers goods from China to Korea. The story carries on as he finds large amount of dead crickets in one of the pots he was delivering and finds a single cricket that had survived. He panics as he realizes his colleague had made him carry drugs, however he carries on to complete his delivery. Unzo, a complete outsider in Korea faces life threatening dangers and this makes him flash back into his old memories about an ancient curse that was told by his uncle.

노진: 1996년 출생. 한국예술종합학교에서 영화를 공부하였다. 그의 4세대 조선족(4th generation Korean-Chinese man)의 이야기를 그린 첫 단편 영화 <운조(UNZO), 2020>는 제 53회 시체스영화제 (SITGES Film Festival, Spain)와 제 19회 피렌체 한국영화제 (Festival of Korea Cinema in Italy, Italy), 제 18회 아시아나 국제 단편 영화제(ASIANA International Film Festival, Republic of Korea)에 초청을 받아 자신만의 색깔을 인정 받았으며, 그의 댄스 필름 'the Infinite, 2021'는 밀라노 패션 필름 페스티벌(Fashion Film Festival Milano, Italy)과 런던 패션 필름 페스티벌(London Fashion Film Festival)에 초청 받아 '강렬한 에너지의 시각 예술 영상'이라는 평가를 받았다.

Born in 1996, Roh studied film at Korea National University of Arts. His first short film UNZO (2020), which portrayed the story of a 4th generation Korean-Chinese man, was officially selected for the 53rd SITGES Film Festival in Spain, the 19th Florence Korean Film Festival and the 18th ASIANA International Film Festival, Republic of Korea. His dance film The Infinite, 2021 was invited to the Fashion Film Festival, Milano, Italy and London Fashion Film Festival. It received a critical acclaim of being "a visual art with dynamic energy".

### Simon Sciacovelli



#### "The Valley of Lugubrious Reflections" (2022), "Paravirtual" (2019)

*The Valley of Lugubrious Reflections*

The Valley of Lugubrious Reflections is a poetic journey through a mysterious land, initiated by the desire to leave a luminescent prison. The end of this tortuous journey presents the wanderer with a frigid and harrowing truth.

#### *Paravirtual*

Paravirtual is a short movie that juxtaposes the silent era with the horrors of modern simulations. The main "user" is lost in a sea of confusion and finds a desolate home next to a construction site. He is welcomed by a strange figure, holding nightmares that only the hyper-connected digital era can conceive.

**Simon Sciacovelli** is a multidisciplinary filmmaker & designer weaving technology with storytelling, developing experiences intent on exploring arcane worlds and inquisitive, surreal landscapes.

A graduate of Parsons School of Design, his projects present a unique perspective on the necessary escapism of the design world, crafting a blend of whimsical undertones and thought-provoking concepts.

#### **Jena Seiler**



#### **"Becoming Annette" (2020)**

"Becoming Annette" is an experimental film by Jena Seiler and Tijah Bumgarner that explores performance, interiority, and domestic space. The film follows a day in the life of an unnamed woman who is cooped up in an unidentified American suburban home as she prepares for the role of actress Annette Bening. The woman rehearses lines, listens to recordings of Bening's voice, contemplates scenes, and enacts characters portrayed by Bening. As the woman's performances become more elaborate, they begin to increasingly slip into something else—a kind of becoming—blurring the distinction between performing and being, fiction and reality.

**Jena Seiler** (b. 1986) is an American interdisciplinary artist, educator, and researcher. She currently works and lives in Kentucky, USA. Growing up in rural northern New Mexico, USA, Seiler developed a deep appreciation for the sky, an interest in the land, and an investment in politics. Working across a variety of media—including video, installation, photography, and drawing—has allowed her to develop a research-based practice, collaborate with other artists, and participate in venues outside of the gallery. In 2017, Seiler and Tijah Bumgarner won Best Editor from the Oil Valley Film Festival for the feature-length film Meadow Bridge (2017). Seiler has had solo exhibitions at the Spiva Art Gallery in Joplin, Missouri, the Kitchen Table Gallery in Philadelphia, Pennsylvania, and the Majestic Gallery in Nelsonville, Ohio. Her recent film work includes three experimental shorts, which she co-created with other artists and researchers, and two documentaries. She holds a BFA in Studio Art, an MFA in Painting, and a PhD in Interdisciplinary Arts.

#### **Alexander Walmsley**



#### **"The Death Loop" (2022)**

The Death Loop is a short story and animated film exploring the ritual and spirituality of dying and respawning in video games. Central to the story is the question of the Death Loop - a theorized phenomenon that occurs when a game does not know whether the player is alive or dead - and how such a space for the unintelligible can emerge from concrete blocks of code. In the video we see a series of avatars, represented by an artist's mannequin, dying or being killed by invisible assailants over and over again in a range of different animations. The animations are themselves looped, such that the avatars appear to be trapped in a never-ending cycle, compelled by a force beyond their understanding or control.

Story: Alexander Walmsley

Video editing/3D modelling/sound design: Alexander Walmsley  
Music: "Lord, Let Me Know Mine End" by Maurice Greene  
Additional sound from Imjeax, distributed under Creative Commons

**Alexander Walmsley** (b. 1992) is a media artist with a particular interest in urban landscapes, technological environments and infrastructures. His work is situated primarily between 3D and photography, and makes use of a variety of media, including photography, photogrammetry, VR/AR and video. His recent work has been shown at the 59. Venice Biennale, Daejeon Biennale of Arts and Sciences, Tirana Art Lab, Sharjah Art Foundation, The Photographers' Gallery, and VRHam! Festival. He previously studied at the Universities of Cambridge (UK) and Geneva (CH).

### **Elizabeth West**



### **“Milk and Bone” (2021)**

My work is driven and influenced by ideas around function and its correlation to value in our society. I explore this primarily through photography and video performance in which I manipulate the usability of objects.

In my photographs I work with all functional items. I am interested in altering, or dismantling functionality, and how this interacts with the idea of an object existing outside of how it can serve us. While the photos I create are often a humorous uniting of two objects, they also seek to spark a serious consideration of functionality, value, and disposability in our society.

Currently my video performances focus on ceramic objects and the feminization of everyday items. This is illustrated well within the relationship between us, cows and ceramics. We use the ash of cow bones to create beautiful bone china, and their milk to repair it when it breaks. Beef tallow has also been discovered in ancient makeup alongside tin oxide. All three have a strong tie to the connotation of function as value and examining this exposes the harm and exploitation this definition of value causes.

Throughout my work I consider the systems around us that have created these items and materials I am using, and my role within them. I believe this is something we should also consider outside of objects and things: what systems and situations do we perpetuate through our actions and complacencies?

**Elizabeth West** is an emerging, interdisciplinary artist, living and working in Wisconsin. Her roots are in ceramics, in which she received her degree at the University of Wisconsin-La Crosse. During and after her time in school, West assisted and taught ceramics classes at the UWL Art Department, The Phipps in Hudson, WI, and in North Carolina at a residency through The Bascom: A Center for Visual Art. Her time in North Carolina expanded her knowledge and understanding of clay and introduced her to the cultural and social impact that functional ceramics possess. This sparked her current exploration of functionality and how objects influence us in personal, historical and social contexts. Since branching into digital photography and video performance, West has exhibited across the U.S. including VisArts Center, Rockville, MD; Annemarie Sculpture Garden & Arts Center, Solomons, MD; Ely Center of Contemporary Art, New Haven, CT; and No. 7 Center Gallery, Vermillion, SD. She also co-founded WHAT Art Gallery in 2021 in St. Croix Falls, WI, which features local, national, and international artists. West assists WHAT in engaging with the community by facilitating artist talks and other special events.

### **Chia Yun Wu**

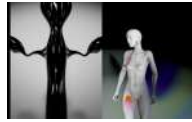


### **“Five, Four, Three, Two” (2021)**

Five, Four, Three, Two responds to Albert Camus' The Myth of Sisyphus, focusing on accepting fate rather than resisting it. The film generalizes the myth across the unrelated lives of three people eventually connected in their peaceful cycle of passing the boulder, without beginning or ending, joy or sorrow.

Born in 1988, Taiwan, **Wu Chia Yun** is an artist and filmmaker based in New York. Her work discusses the sense of belonging, freedom, and human condition.

### **Weijing Xiao**



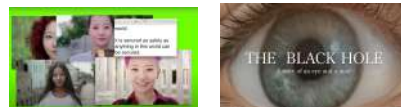
#### **“The Revolutionary is a Doomed Man” (2023)**

The revolutionary is a Doomed Man is a visceral superimposition of the artist’s memory and experience of self and the body’s sexual relation to the world. The protagonist went on a journey guided by another version of itself, mirroring its own desires and trauma, who eventually deceived and lent itself to external hostile invasion and destruction.

Using Cinema4D, TouchDesigner and Audition, the artist explores the experimental realm of video art in the format of a magazine layout. The process of 3D modeling, coding and storytelling their own dreams and experiences has become a healing method and granted agency and closure for the artist.

**Weijing Xiao** is a multimedia artist based in New York. Using sound art and visual memory as vehicle, their approach to transhumanism and futurism is intimate and autobiographical. Weijing turns to their own flesh, memory and dreamscapes to investigate the relationships between body, technology, mythology and politics.

### **Qinhua YANG**



#### **“The Burrow: Doppelgängers” (2022), “The Black Hole: A story of a man and an eye” (2022)**

*“The Burrow: Doppelgängers” (single-channel video, 4’55,2022)*

For this work, the artist browsed and investigated several large royalty-free commercial video download sites containing a large amount of video footage, which is frequently used to create commercials, promos and other images. In the footage, female models predominated. She selected three of the most popular templates from this footage: a woman smiling for the camera (a friendly woman), an independent woman with a successful career, and a good girlfriend or a good mother. These reflect some of the most prominent expectations of women in today’s society. These expectations are given by the outside world and self-generated at the same time, and the outside world echoes the demands of the self at the same time, forming a circular void that points to the emptiness of this commodified society. And the consumers are becoming their own products.

AI Deepfake is an artificial intelligence face-swapping technology. The author swaps her face with the faces of those female models to create countless digital doppelgängers, and the doppelgängers will replace the author to meet society’s expectations as a woman so the author herself can hide behind them - the differences between individuals are blurred, and the individual is replaced by the group model - which is undoubtedly the safest for a transaction in this consuming society.

*“The Black Hole: A story of a man and an eye” (single-channel video, 5’30,2022)*

The “eyes” we see in the video are all generated by AI StyleGAN based on a large number of close-up pictures of eyes with similar composition in the Google Image Archive, and the text is generated based on the open source model of OpenAI GTP/2.

Except for the beginning of “I saw a man”, the rest of text content is all generated by artificial intelligence, and I only did the necessary selection and sorting.

In the AI-generated story, a man who born at the end of the world, lost in the deaths of others and his own, and all crime scenes are watched by the vaguely-shaped wriggling eye. The owner of the eye and the observed are gradually intertwined through murmurings of unknown origin, forming an endless, terrifying, game of a machine.

### **Qinhua Yang**

Media artist& researcher



Tama Art University(JP), Phd.

Recent research and practices mainly based on the topic of the model and the production of image in Internet archives. Discussing issues related to self-body image production, labor consumption and female identity in the context of the neoliberal economy and non-human landscape. Work has been showed in YCC Yokohama(JP), 3331 Chiyoda Art Centre(JP), Honggah Museum(Taiwan), Time Museum (Chengdu), Power Station of Art (Shanghai), and other galleries and institutions.

### Gan Yi



**"Time Lags" (2022), "Rhetorical Question 1" (2022), "Rhetorical Question 2" (2022)**

The quantitative and futile absurdity of time  
The waiting and repetitive stillness in movements  
The awakening of the soul and authentic time  
The heartless truths and hazy infinities

**Gan Yi** was born in Taiyuan, China, and loved painting since childhood. Learning to draw gave him an eye for problems. He asks questions in straightforward language about doubts about life and society. He keeps trying more possibilities to explore the hazy infinities.

### Yoon Zieho (윤지호)



**"손의 감촉을 느꼈을 때, When you feel the touch of your hand" (2022), "그는 말 없이 우릴 바라보는 것을 좋아해 They likes to stare at us silently" (2022)**

OTT 플랫폼의 영상을 캡처 했을 때의 자막만 남겨진 같은 화면을 보며 모두가 다른 이야기를 하고 있는 것을 본 적이 있습니다. 이미지를 제외하고 오로지 텍스트, 사운드만을 사용해 일부의 이야기를 했을 때에는 과연 어떤 해석이 나올 수 있을까? 라는 질문으로 시작한 연작입니다. 최대한 다양한 해석이 나올 수 있도록 번역 오류, 소음 등의 요소들을 다양하게 사용해 보았습니다.

윤지호: 이해와 오해 사이의 각자의 해석을 만들고, 소통과 오역의 사이에서 새로운 발견을 경험하는 사람들이 생길 수 있는 작업을 진행해오고 있습니다. 단순히 누군가가 그려내고 배치하는 요소들을 일방적으로 받아들여야만 하는 상황이 아닌, 작품과 관객이 능동적으로 관계를 형성해 나갈 수 있는 가능성을 생각해보고자 합니다.

### Qin Zhang



**"The Waste Land II: SALT" (2019-2022)**

The Waste Land is a trilogy of works on the risks of modernity and the crisis of subjectivity, inspired by modernist poet T.S. Eliot's poem of the same name written in the aftermath of World War I and the global depression that has prevailed for nearly four years since the outbreak of COVID-19 in the winter of 2019: wasteland-like urban landscapes, disease and death reduced to "stories" and "scenes" in media spectacle, growing social atomization and spiritual dilemmas, the dysfunction of reason, economic depression and political conflicts.....The global crisis

triggered by the epidemic is different from the spiritual void and moral decay of the post-war world depicted by the modernist poets of the 20th century, but points to some more insidious threats, such as the “backwash” of entertainmentization, the obscuring of the hidden worries of modernity by industrial prosperity, the increase of global risks and the corresponding turmoil of individual’s fate. SALT is the second chapter of the trilogy, focusing on Karma, the ups and downs of history, the changing urban landscapes, ecological damage, and the survival of mankind under the crisis of modernity. Salt is always a symbol of purification in the cultural systems of different regions of the world, and in this project, it also suggests a search for truth and authenticity and an attempt to return to purity. In this digital art video made up of CG technology and live-action shooting, the baby and the skeleton, each as the symbol of life and death, slowly pass through the entire history of human civilization and the inexhaustible river of life. What SALT tries to explore is not only the risks of modernity and the crisis of subjectivity, but also how can we - in the modern wasteland exposed by the epidemic - re-think the value and meaning of being a Man: where we come from, where we are going, and what defines us. In the eternal wasteland of time, how can we return to the truth and purity of the universe through all the complexity.

Born in 1996, **Zhang Qin** is a director, photographer and visual artist, a member of the Asian Youth Art and Design Alliance and the International Council of Visual Arts, currently living in Shenzhen, China. Qin’s works often rely on the sophisticated cultural and visual symbolic system of images and their floating meanings, and are often based on sociological investigations. Qin focuses on the nature of image - its role as a communication medium, as a language and semiotic sign system, as a social landscape - and the role it plays in social research and social mechanisms. In her works, by processing, deconstructing and reconstructing images, she always breaks the boundaries of real space-time in order to construct new fictional space-time, and to explore more possibilities about the language of image. Qin’s works have been exhibited in in the 4th Asia Digital Art Exhibition, the 2rd China Digital Art Fair, “Empty Lawn” Photography Exhibition (Tokyo, Japan), “The New Artists” Group Exhibition (London, UK), “ARTBASE” Group Exhibition (London, UK), ESSERE - “VISIONE” Art Design Exhibition (Milan, Italy), 751 International Design Festival (Beijing, China), the 10 th -Crazy Art Commune International New Contemporary Art Exhibition, “A Moment in Time” International Photography Exhibition (Scottsdale, USA), “IDEA!” - the Second Young Artists Club Group Exhibition (Chengdu, China), "Philosophical Seeds" - Exhibition of Contemporary Chinese Artworks, etc., and has been awarded the Silver Award in the Professional Category of Asian Young Rookie Award, The Best Visual Design Award & Emerging Artist Award Specially Recommended Work of ESSERE - “VISIONE” Art Design Exhibition (Milan, Italy), Merit Award of ICAD International Contemporary Youth Art Design Competition, Merit Award of SGADC Singapore Art Design Competition, Nomination Award of ICVA International Council of Visual Arts Awards, Bronze Award of “A Moment in Time” International Photography Exhibition, etc

### **Wanqi Villanelle Zhang**



### **“A Lover’s Discourses” (2022)**

Inspired by Roland Barthes’ “The Bright Room,” this project seeks to visualize the powerful emotions conveyed by the photographs, and in turn, explore the relationship between the subject of the photographs and the artist. Through this project, the artist aims to delve deeper into the emotional connection that they share with the subjects of the photographs, capturing and expressing the intensity of these feelings through their work. By exploring this relationship and conveying the emotions it evokes, the artist hopes to create a meaningful and impactful visual experience for viewers.

**Wanqi** is an indie short film director, a video artist, and a explorer of experiential theater. She works primarily with the mediums of film and video, and also combining diverse artistic forms and mediums such as dance, performance art, video installations, and textile installations. Her creative themes primarily explore the conflicting expressions of the body and modes of thinking in different cultural environments, as well as their ways of integration. Using film as her primary means of expression, she combines it with relevant historical contexts and social issues, choosing different mediums to intervene. These mediums often serve as a form of “intrusion” or “weapon” triggering diverse experiences and reflections in people.