

LANDSEASKY 하늘땅바다海陆空

revisiting spatiality in video art

MAAP – MEDIA ART ASIA PACIFIC partners with Griffith University Art Gallery, Brisbane

LANDSEASKY brings some of the most interesting and challenging video artworks from 17 international contemporary artists to 3 different countries in a major Australia – Asia tour. Meditating on the motif of the horizon in sublime and complex ways, the exhibition features some of the world's sharpest contemporary artists. The exhibition tours to South Korea, China and Australia across multiple prestigious museums and galleries in 2014. This is the latest touring project by award-winning Australian arts organization MAAP – Media Art Asia Pacific.

— Kim Machan, curator

Paul Bai

Untitled (Wind Charm), single channel video projection, timber, audio, 10':00", 2013
Paul Bai (b.1968, China) proposes a spiralling wind charm as an image to contemplate and reconcile. What is the reality of its orientation? Is it spiralling left or right, up or down? As the split projection suggests a physical orientation of the spatial context, the image that is separated by two leaning wall panels also introduces the projection space into the physical space of the gallery. To this extent, the blue sky, the gap, and the wall panels' casually leaning position all demonstrate a spatial instance that is temporal, indeterminate and liminal, and doesn't adhere to conventional binary tensions, a third spatial instance.

Barbara Campbell

close, close, single channel responsive video projection, audio, 5':00", 2014
Camera and edit, Gary Warner
Responsive programming, John Tonkin

Barbara Campbell (b.1961 Australia) works between multiple concepts of spatiality—mediated, architectural and geographic—to create singular experiences for the viewer/participant. She has been following the journey of migratory shorebirds on the East Asian-Australasian flyway, the flight path that links the birds in Australia and New Zealand to their breeding grounds in Siberia and the Arctic through the all-important feeding and resting sites on the Korean Peninsular and China's east coast; a path that uncannily tracks the very trajectory of this exhibition. In her responsive video installation, *close, close* Campbell creates a space to observe and perform within. Multiple horizons, seen and implied, are synthesized within the work.

Sim Cheol-Woong

Another River, 3 channel video installation, audio, 2011
Sim Cheol-Woong (b.1949, South Korea) works predominately in digital video and often employs special effects in his videos. In *Another River* (2011) the artist grafts together two sides of a river. At the top of the screen, the image pans along the Han River in Seoul showing a relentless length of high-rise development on the south bank. The bottom half of the screen shows video of the river lapping onto the northern riverbank, captured at a static position. Formally, the work references traditional Korean ink painting that uses a bird's eye perspective. However, as cued by the imagery of skyscrapers, it is modernization that Cheol Woong speaks to, and in particular, the loss of the traditional cultural landscape as another twist in Korea's dramatic history.

Jan Dibbets

Horizon I – Sea, 2 channel video projection, colour, no sound, 4':39"/ 4':39", 1971
Horizon II – Sea, 3 channel video projection, colour, no sound, 0':20"/ 0':29"/0':7", 1971
Horizon III – Sea, 2 channel video projection, colour, no sound, 3':25"/ 3':26", 1971
Jan Dibbets (b.1941, Netherlands) was one of the early pioneers to use the camera as a contemporary art tool. He has worked across photography, film and video, but is best known for his photographic works that transform natural landscapes into geometric abstractions through shifts of angle and perspective. These seminal works are exemplary of Dibbets' early moving image experiments, and demonstrate three approaches to framing the sea to produce different spatial effects. This is a rare opportunity to see the complete series presented in one space to create a dynamic shifting portrayal of the horizon abstracted by the camera's point of view. Each work in the Horizon series tips and alters the camera's frame so that the horizon line dissects the screen and in doing so both disrupts the illusion of realism of the video and flattens the pictorial space denying the illusion of depth.

Shilpa Gupta

100 Hand drawn Maps of India, single channel video projection, table, 3':42", 2007–08
Shilpa Gupta (b.1976, India), *One Hundred Hand Drawn Maps of India* draws us into the complexities of the construction and delineation of space articulated in man-made borders. The video sequence features numerous representations of the Indian map, as drawn from memory by 100 Indian adults. The variety of forms produced throw into question how political borders are created, imagined, and learnt. A highly subjective interpretation of the territory of a nation sees states skipped or incorporated with the attitude of each author. The work is made in times where the identity of the nation state has been emphasized and the relationship between an individual and the imagined state is ambivalent.

Yeondoo Jung

Handmade Memories – On the Dividing Line between Body & Soul, dual channel HD video on wall-mounted displays, audio, 9':16", 2008
Yeondoo Jung (b. 1969, Korea) is well known for his constructed photographs and videos that interpret and represent the recollections of others. His still and moving images capture elaborate hand-made sets that reconstruct memories of subjects, events and scenery in real-time. This diptych video work forms part of the Handmade Memories series. In one screen, an elderly man recounts a personal story set around a train journey. In the other, a projection of pre-recorded video footage of a train track is set into a staged environment. We become aware of several spatial layers in the assembly of imagery and narration.

Kimsooja

Bottari – Alfa Beach, single channel video, no sound, 6':18", 2001
Kimsooja (b.1957, Korea) works in video, installation, sculpture and performance practices. Kimsooja's work is highly meditative, achieved through the mindful repetition of actions, imagery and materials drawn from the everyday. The video work *Bottari – Alfa Beach* (2001) examines the notorious Nigerian beach of the work's title, a site used to ship slaves off the continent, bound for colonial destinations around the globe. The artist has described the horizon she saw on Alpha Beach as 'the saddest and most shocking line I've ever seen'. The inverted horizon, rather than the troupe of optimism or romance, is now uncharacteristically negative and an enduring link to the site's horrific past. The infusion of history to an otherwise anonymous view into space dramatically expands our perception and conceptually animates the landscape.

Derek Kreckler

Littoral, single channel video installation, olefin fibre screen, electric fan, no sound, dimensions variable, 2014
Derek Kreckler (b.1952, Australia) works in performance, video, sound and photography. The littoral zone is an environmental term that describes the space between the shore and the water. Littoral zones are understood as abundant spaces, essential to much plant, animal and marine life. This installation employs the word 'Littoral' both literally and metaphorically to acknowledge the rich space of potential between viewer and artwork. In *Littoral*, waves roll toward an unseen coastline. A fan causes the sliced projection screen to move and fragments the work to create multiple silhouettes. *Littoral* seeks to create an immersive experience for the viewer using low-fi technologies that nonetheless evoke the immensity of sea and sky.

Giovanni Ozzola

Garage – sometimes you can see much more, single channel video projection, audio, 2009 – 2011
Giovanni Ozzola (b.1982, Italy) works primarily in video and installation. Central to Ozzola's practice is the exploration of three-dimensional space and its relationship to light. The senses sharpen in the dark and are then overwhelmed by the strong light of a wider space. A tribute to Edward Hopper's "Rooms by the Sea", the rattling, mechanical movement of the rolling door shutter clashes with the opening of the horizon onto the sea. The shutter operates as a diaphragm between two dimensions. The video sequence of a roller door rising and falling dramatically alters the viewers' perception of the room the work is installed within.

Joao Vasco Paiva

Forced Empathy, single channel video, no sound, 7':29", 2011
Joao Vasco Paiva (b.1979, Portugal) has been based in Hong Kong since 2006. Using installation, video, sculpture and bi-dimensional objects, his practice challenges representation and medium specificity. In *Forced Empathy* (2011) the artist captures a buoy floating in a Hong Kong seascape. However, through computer trickery, Paiva disciplines the sea, anchoring the buoy in the centre of the frame and subsequently forcing the surrounding seascape to move in compensation. The point of view has remained intact though the behaviour of the elements that construct space has essential attributes re-assigned. The unnatural movement is unsettling though the environmental order is modified in a way that is not difficult to accept.

Wang Gongxin

The Other Rule in Ping Pong, 3 channel synchronized video installation, audio, 3':23", 2014
Wang Gongxin (b.1960 China) has emphasised the sculptural by incorporating objects into his projections and spatially considered screen arrangements. In this work, Wang synchronises two wall projections and one monitor to construct a simulated ping-pong game in screen space. The ball appears to move with speed from wall projection to monitor to wall projection, implied by rhythmic audio cues describing the ball's movement. The conventional expectation of the game and the balls movement is ruptured by unexpected behaviours. The perception of the space (built in the relationship between the projections and monitor) is both constructed and subsequently deconstructed with conflicting rules.

Wang Peng

Beyond, 3 channel video, 20':00", 2014
Feeling North Korea, single channel video, audio, 12':15", 2005
Wang Peng (b.1964, China) explores a very particular logic relating to screen space in his recent video work. His approach is realised through constructed techniques that includes the synthesis of two or more spatial points of view within the one screen. In *Beyond* it is the separation and relationship between the three screens imagery with reference to an obscured (or invisible) horizon that is employed. In *Feeling North Korea* half of the screen is flattened by imposing a black void, while the other half screen plays out footage the artist discreetly filmed on a visit to Pyongyang.

Yang Zhenzhong

Passage, single-channel video installation, sound, 14':19", 2012
YANG Zhenzhong (b. 1968) has explored spatial relationships in many of his video projects throughout his career. In an ongoing examination of the personal, political and institutional, Yang turns the camera to record actions and construct situations that deliberate from a precise point of view. Using the convention of perspective, *Passage* speaks to the transitional space between spaces. A space that is cut away, removed from all visual references of 'the other side'. While portraying an exaggerated long space it is in fact a flat screen space that is before us that we must reconcile.

Zhu Jia

It's beyond my control, 2-channel synchronised video installation, sound, 10':00", 2014
Zhu Jia (b.1963 China) is a first generation Chinese video artist with a practice dating from the early 1990's. He predominantly works in moving image and photography where his early video work explored urban phenomena revealing an analytic approach to imagined and real space. The creation and articulation of space through drawing is fundamental – through video the artist generously shares the process of contemplating the relationship of drawing and video, merging with architectural space. Conflating and confounding several visual planes, Zhu Jia offers his work to cross-examine his observations and artistic proposition. The work, through its medium and spare aesthetic, sets up a heightened awareness of representational and real space.

Heimo Zobernig

Nr. 23, video, colour, audio, 9': 26", video projection, projection screens, 2005
Heimo Zobernig (b.1958 Austria) employs various media to address a distinct selection of artistic problems in Modernism. In this work he uses chroma-key post-production effects to introduce layers of spatial views and in turn highlight the materiality of the medium. The video alternates between flat monochrome blinds and external views to a garden through gridded windows and venetian blinds. The artist, moving the blinds and the projection screens up and down, performs a repertoire of movements to create the editing framework. The projection sometimes exposes the screens (the real image support) at other times camouflaging the elements, perpetuating honest confusion about the verge of materiality and the editing technique.

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