22 February — 23 March 2014

LANDSEASKY

MAAP – MEDIA ART ASIA PACIFIC partners with

ARTSONJE CENTER – LEE HWAII GALLERY – ONE AND J. GALLERY – OPSIS ART – GALLERY SKAPE – GALLERY IHN

ARATSONJE CENTER

Jan Dibbets
Horizon I – Sea, 2 channel video projection, colour, no sound, 4:39’/4:39’, 1971
Horizon II – Sea, 2 channel video projection, colour, no sound, 3:25’/3:25’, 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 work that translates natural landscapes into geometric abstractions through shifts of angle and perspective. These seminal works are essential in understanding the artist’s 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 an immersive shifting portrayal of the horizon abstraced by the camera’s point of view. Each work in the horizon series approaches and alters the camera frame so that the horizon line obscures the screen and in doing so both depicts the illusion of motion of the video and blurs the pictorial space denying the illusion of depth.

Kimsooja
Bottler – Atlas Beach, single channel video, silent, 6:18’, 2001
Kimsooja (b.1957, Korea) works in a variety of media and performance practices. Kimsooja’s work is highly meditative, achieved through the mindful repetition of actions, imagery and materials drawn from the everyday. The artist’s work is mostly concerned with the relationship between the observer and the observed, which she uses to step outside the frame, bound for colonial destinations around the globe. The artist has described the horizon she saw on Atlas Beach as ‘the saddest and most shocking line I’ve ever seen’. The inverted horizon; rather than the space of national or regional, is now uncharacteristically quiet and an empty trapeze into the sky’s horizon past. The influence of history to an otherwise anonymous view into space dramatically expands our perception and conceptually animates the landscape.

Joaico Vasco Paiva
Forced Empathy, single channel video, no sound, 7:29’, 2011
Joaico Vasco Paiva (b.1976, India), Paiva 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 explores a busy fleeting in a Hong Kong SARS. However, through computer trineary, Paiva disciplines the sea, anchoring the busy in the centre of the frame and subsequently forcing the viewer to refocus to music the frame to music the frame. The spatial position of the horizon is interconnected to the flatness of the elements that construct space has essential attributes re-assigned. The unmoving movement is unsettling through the environmental order is modified in a way that is not difficult to accept.

LEE HWAII GALLERY

Lauren Brincat
This Time Tomorrow, Tempelhof, documentation of an action, single channel digital, colour, audio, 2:16’, 2011
Lauren Brincat (b.1980, Australia) is an artist that works in a variety of media, including video documentation of ‘real’ actions performed by her. This Time Tomorrow, Tempelhof is one such work that was exhibited by the artist as part of her Bachelor of Fine Art’s final year project. The work is part of the contemporary art performance that allowed the artist to explore the area that will become part of a new airport. The artist conceptually animates the landscape.

Yeondoo Jung
Standing stone site, single channel HD video on wall-mounted displays, 9:16’, 2008
Yeondoo Jung (b.1981, Korea) is well known for his constructed photographs and videos that interpret and represent the recollections of others. His still and moving image capture elaborate imaginary worlds that reconstruct memories of subjects, events and scenery in real-time. This digital video work forms part of the “Museum Memories” series. In this onew, 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.

Shilpa Gupta
160 Hand drawn Maps of India, single channel video projection, table, 3':42” video, 2007–08
Shilpa Gupta (b.1982, India) works primarily in video and installation. Central to Gupta’s practice is the exploration of three-dimensional space and its relationship to light. The senses sharpen in the dark and are then, in a way, beginning to be examined by light. In this work, the artist has created a map of India constructed from 160 hand-drawn maps. The artist, through computer animation, animates the landscapes.

Wang Gongxin
The Other Rule in Ping Pong, 2 panel video projection, implied by rhythmic audio cues describing the ball’s movement.
Wang Gongxin (b.1961, China) explores a very particular logic relating to screen space in his recent video work. His work is known throughout constructed false dichotomies, the synthesis of the two or more 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 leaving both the half of the screen is flattened by imposing a black void, while the other half screen plays out footage the artist directly filmed on a visit to Pyongyang.

OPYSIS ART

Sim Cheol-Woon
Another River, 3 channel video installation, audio, 2011
Sim Cheol-Woon (b.1940, South Korea) works predominantly in digital video and often employs special effects in his videos. In Another River (2011) the artist crafts together two sides of a river. At the top of the screen, the image pans along the river in South Korea 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, calmed at a static position. Formally, the work references traditional Korean ink painting that uses a title’s eye perspective, however, as used by the image of styriskers, it is modernization that Cheol Woon wants to, and in particular, the loss of the traditional cultural landscape as another twist in Korea’s dramatic history.

Craig Walsh
This Time Tomorrow, Tempelhof, single channel digital animation 10:00’, 2012
Craig Walsh (b.1866, Australia) often uses projection and photography in relation to environments he supports. On the Burrup Peninsula, in the Pilbara region of Western Australia – ‘Murujuga’ in local Aboriginal language – there is a significant site, sacred to Aboriginal people, featuring 96 standing stones. It is this remote location that the artist Craig Walsh uses as a springboard to explore the meaning of the horizon. The artist then explores the rhythmic, mounting movement of the rolling door shutter clashes with the opening of the horizon onto the sea, a water container, a collection of contradictions that becomes the horizon. The artist then, reflecting onthe cross arm on the horizon, the clay, the sun, the sky and urban, and through digital animation has composed the images into a fluid and dynamic representation of the illuminated landscape.

Giovanni Ozzola
Sometimes you can see much more, single channel video projection, audio, 2009 – 2012
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, in a way, beginning to be examined by light. In this work, the artist has created a map of India constructed from 160 hand-drawn maps. The artist, through computer animation, animates the landscapes.

GALLERY IHN

Paul Bai
Untitled (Wind Charm), single channel video projection, timber, audio, 10:30’, 2013
Paul Bai (b.1959, Korea) is an artist that works in a variety of media, including video documentation of ‘real’ actions performed by her. This Time Tomorrow, Tempelhof is one such work that was exhibited by the artist as part of her Bachelor of Fine Art’s final year project. The work is part of the contemporary art performance that allowed the artist to explore the area that will become part of a new airport. The artist conceptually animates the landscape.

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MAIN – MEDIA ART ASIA PACIFIC

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