

22 February — 23 March 2014

LANDSEASKY 하늘땅바다海陆空

MAAP – MEDIA ART ASIA PACIFIC partners with

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

ARTSONJE CENTER

Jan Dibetts

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 Dibetts (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 Dibbet'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 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.

Kimsooja

Bottari – Alfa Beach, single channel video, silent, 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, 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 Alfa 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.

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.

LEE HWAIK GALLERY

Lauren Brincat

This Time Tomorrow, Tempelhof, documentation of an action, single channel digital, colour, audio, 5:19", 2011

Lauren Brincat (b.1980, Australia) is an artist that works in a variety of media, including video documentation of 'actions', typically performed by the artist in solitude. Brincat's practice is largely guided by the early performance art of the 1970s. Perspective exaggerates a simple recorded action made for video in *This Time Tomorrow, Tempelhof*. The artist is seen walking into frame and following the airport runway at Berlin's Tempelhof Airport until she reaches vanishing point. The specific site evokes the history of this runway famously during the second World War, the Berlin Airlift, the Cold War, and the now dormant space since the airport was closed in 2008.

Yeondoo Jung

Handmade Memories – On the Dividing Line between Body and Soul, dual channel HD video on wall-mounted displays, 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.

Shilpa Gupta

100 Hand drawn Maps of India, single channel video projection, table, 3:42" video, 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.

GALLERY SKAPE

Gallery Skape will run a projection program from the 2nd floor window during the evenings. The program will exhibit work by Lauren Brincat. On show and visible from the Samcheong Street, Tuesday to Sunday from 6:00pm till 10:00pm for the duration of the exhibition.

ONE AND J. GALLERY

Derek Kreckler

Littoral, single channel video installation, paper strip screen, electric fan, 2014

Derek Kreckler (b.1952, Australia) works in performance, video, sound and photography. His work is concerned with the present-time re-imagining of historical events. The starting point for his installation *Untitled* (2014) was a photograph by George Mortimer titled *Big Wave Hunting* (circa 1903). Kreckler's reenactment results in footage of a coastline rock shelf, stormy horizon and tumbling waves. As a counterpoint to the dramatic excesses of the original site, the work has no sound, save the banal oscillating fan, a projection devoid of colour, and a horizon that cuts the vertical projection strips. The transgressive wave-line slices through the moving gaps of the screen to fall onto the surrounding walls creating a dynamic stenciled partial view.

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.

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.

OP SIS ART

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.

Craig Walsh

Standing stone site, single channel digital animation 10:00", 2012

Craig Walsh (b.1966, Australia) often uses projection and photography in relation to environments he experiences. 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 the largest concentration of standing stones in one area in Australia. Walsh has recorded the changes of light across the rock forms at the extremes of the day, sunrise and sunset; and through digital animation he has composed the images into a fluid and dynamic representation of the illuminated landscape.

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.

GALLERY IHN

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 panels also introduces the projection space into the physical space of the gallery. To this extent, the blue sky and the gap between two panels all demonstrate a spatial position that is temporal, indeterminate and liminal, and doesn't adhere to conventional binary tensions.

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.

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 blue 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.

MAAP – Media Art Asia Pacific

MAAP acknowledges the assistance of the Queensland Government through Arts Queensland. MAAP is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments. This project is supported by the Australia Korea Foundation, the Department of Foreign Affairs and Trade; and by the Australia Council for the Arts, its arts funding advisory body.



www.maap.org.au