

2008 IASmedia Titles 1

Kim, Du Jin, < Like the Ghost Around You>, 2003, Single Channel Video, 6' 20"

Like the Ghost Around You is an elaborately reconstructed piece of work where rotating track shot of an old couple getting young again by magic in the movie *Merlins*' last scene is borrowed. While the scene continuously rotates, the couple repeatedly gets older and younger. The speed of the rotation starts slow and gets awfully faster. Harsh sound of breathing is heard in the soundtrack and as it gets faster along with the scene, it sounds like a locomotive.

Daewoong Nam, < Sokupnori>, 2006, Single Channel Video, 7' 53"

This film is about a man and a woman play the roles of husband and wife, carting for a baby doll on the seashore in a governmental restricted area. She, the role of wife with carting an baby doll, serve dinner made of dirt and grasses for the role of husband who coming home from work, even though it's day time. But the role of husband gets a scolding for his fault when he was helping her cooking because of ignorance of household. After all, she let him buy some foods. But she gives him not money but small rocks. Sokupnori means role playing which children imitate cooking or household with toy kitchenware. Their usual ingredients for cooking are from nature such as earth, water, small rocks, grasses or flowers. In role playing, children don't simply copy or imitate their parents' behavior, but they discover patterns of habits and customs of parents with their own points of view. In this work, man and woman play roles of children. The playing is not only imitation of children's role playing but representation of reality. But the reality of daily life in this work is distorted and surreal.

Dong-ryung, KIM, <Alice in Wonderland>, 2008, Single Channel Video, 8' 47"

Alice in Wonderland consists of moving images and stills produced during the making of a feature-length documentary *American Ellie* (97 min., 2008) about old Korean women in military campside town and foreign women working in American night club. In the real world where it's more fictitious than real, the characters barely endure the repetitive everyday lives. Each one of them has different background and desire but they share common time and space along with an identity as being 'entertainer for American soldiers.'

Juen Jiin, <File X-y>, 2007, Single Channel Video, 5'

For *File X-y*, the artist collects and reedit the recordings of testimonies from the strollers who know of the Agency for National Security Planning building presently converted into the art school. It is a video piece addressing a place that meaning changes over time.

Hwayeon Nam, <I give you my knife>, 2008, Single Channel Video, 6' 20"

The main character K is the mute letter 'K' of the word, 'Knight.' When written in text, the letter K's existence is visible but it disappears when the word is spoken. The artist wrote the text for 'K' first and then let it perform. The scenario is as follows:

1. The line is busy – In order to summon mute 'K', its spokesperson is approached first.
2. K and K's spokesman – K's spokesman states that the letter 'K' has not decided his position yet.
3. Knight and Night – The words 'knight' and 'night' are in confusion due to letter K's undecided position.
4. They sell shells at sea – K and K's spokesman play with pictures (horse, crown, sword, moon,

star, and owl) and sing. Then they disappear.

Letter 'K' wanders in between lines freely. It means night may end up stabbing a pumpkin when it's knight's job to do so. The 'K' in the title *I give you my knife* is probably the same character.

Cho, Na Hyun, <Vanished Word>, 2005, Single Channel Video, 5'

Vanished Word begins with the doubt about the contradictory structure of the words for expressing emotion. One word make a pair with its meaning. However, the word 'love' shows unusual feature and the meaning of it can not be defined. When they say this word, 'love', they begin to be swayed by emotion. The semiotic word is not changing, but the meaning keep shifting according to the momentary emotional ups and downs, place, and feeling etc. I am interested in this strange heterogeneity. *Vanished word* is an animation to express this contradiction between the word and its meaning. A girl in the animation remembers that the word 'evol' has existed but soon she begins to doubt whether she has even known this word. She starts to find the meaning but nobody knows the word. Finally she gives up to find the meaning but she is pleased that she is the only person who remembers that word's existence. And in the end of the film the reflective image of the word is shown on the window.

2008 IASmedia Titles 2

Park, Chan-Kyong, < Sindoan>, 2008, Single Channel Video, 45'

In 2008, among its existing artists for distribution, IASmedia is distributing new titles by Park Chan-Kyong and Jin-mi Yoon, and Park Chan-Kyong's new work of 2008 *Sindoan* is presented as a special feature in the screening. Artist spent about two years to complete the project by researching, investigating, exploring, and interviewing in the Gyeryong mountain region. It comprises six chapters of stories leaping back and forth the boundaries of religion and shamanism, past and present, documentary and fiction. From being rumored as a new capital during Joseon Dynasty to being developed as a center of various new religions and shamanism through the Japanese colony era and 1960's, and to settle down as a big-scale military facility post 60's through massive clean-up movement, the project displays various aspects of the region. Especially, the work becomes an elaborate text and moving image where news photos, documentary footages, and objective texts are harmonized with interview voices, chanting spells, elegant songs and other sounds for the desire of new utopia.

Text©IASmedia and the Artists

MIACA Exchange Screening

Compendium for IASmedia

There is a boom of 'Cool Japan' all over the world centering Japan's subculture including Manga and animation film industry. Besides the movement, however, art scene in Japan conceives different schema. Far from the Cool Japan movement, many of the young contemporary Japanese artists are creating art pieces within an intimate everyday life of their own practices. In the "COMPENDIUM for IASmedia", there are three themes, the first one is 'Everything is under control.' You can see a specific tendency- Plain visual setting, one object or a move, elementary story, simple physical move. What they do is something playful and trivial and within their realm they can control everything they want even though they know that so many difficulties and cruelty outside. The second theme is 'Twisted Reality.' They all attempt to manipulate or change existing norms in today's world by using moving images that the artists can totally reign over. The third theme is 'Drawing Animation,' animation with drawing. The artists create animation with hand drawings which is quite labour-intensive and low tech that against today's rapidly developing technology. In all works the intimate everyday life materials surrounding the artists are central themes. Their intimate and micro narratives show the complex of joy of indulgence and power of their own lives, vulnerability and reconciliation towards complicated outer world and global relevance.

Yuki Okumura, <Loop Hole>, 2006, Single Channel Video, 2' 01"

Yuki Okumura, <Count Down NY >, 2006, Single Channel Video, 1' 42"

In his video work, Yuki Okumura focuses on the characteristic traits of the medium, video, rather than on the subjects captured. For instance, *Loophole* demonstrates the fictional construction of time & space in video. The work follows a travel of a golf ball, beginning in an apartment. The golf ball rolls out into streets, transfers among various holes like drainages, a watering pot and trashcans until it finally arrives in a gallery. The sequence is rhythmically composed of many different cuts that in reality have no time and spatial relationship between each other. Okumura intentionally leaves discontinuity between the cuts to highlight manipulation of time and space made possible by the medium of video.

Masanobu Nishino, <hose>, 2007, Single Channel Video, 1' 11"

Masanobu Nishino works in various media including sculpture, painting, photography and video. His work suggests an alternative viewpoint to observe everyday life, by revealing small oddities found in banal scenes. Among the variety of media that he employs, video especially seems to most frankly present the artist's own attention to things nearby, such as dust swinging on his friend's shoulder and ice being pushed out from a hose. Through simple editing, Nishino creates a right degree of tension and humor to these insignificant moments and turns them into extraordinary moments.

Mayumi Kimura, <Chocolate Act9 Duck>, 2008, Single Channel Video, 2' 43"

Mayumi Kimura mainly employs photography and video as vehicles of expression to question about the excessive power given to the media in contemporary society. To say it more precisely, her work makes a critique of the media's influence on our identity. Her work highlights the acts of performing, making oneself perform and observing oneself performing. It also reveals the unstable psychology that underlies in these acts.

Mai Yamashita + Naoto Kobayashi, <Miracle>, 2004, Single Channel Video, 3'

Mai Yamashita + Naoto Kobayashi is a Berlin-based artist unit. With simple structures and humorous methodologies, their work appears to condense the regular flow of time to make impossible dreams come true. For instance, *Miracle* (2004), five dice, or more precisely boxes of caramels are rolled and they keep showing same spots. Their sincere attitude toward these seemingly purposeless duties contains a touch of humor, while suggesting meaningless rituals in our daily life.

Yuko Suzuki, <After Dark>, 2008, Single Channel Video , 5' 52"

Yuko Suzuki mainly works with photographs, *After Dark* (2008) is her only moving image work. In the work, people are busily gathering white balls (golf balls) in green hills (field for practicing golf). This is a shortened documentary of a night in a golf batting center in Japan, but also seems like a fairy tale that dwarfs are working at night without being known to human beings.

Tetsushi Higashino, <After Soap Operatic>, 2006, Single Channel Video, 5' 23"

Tetsushi Higashino's scratch videos from soap operas or popular Japanese TV animations are fragmented and juxtaposed. In the work *After Soap Operatic* repetitions of the shout of the actor hardly makes sense. Obviously the works are a critique towards a deceptive function of mass media and capitalism. As he mentions himself as "Unproductive Production Activist," he creates his pieces meaningless by using TV programs that are mere temporal comfort for him.

Tetsuya Karatsu, <Piano Lesson>, 2005, Single Channel Video, 2' 45"

Tetsuya Karatsu uses characteristics of the medium, video to realize matters that would be difficult to realize otherwise. For instance, anybody can play a beautiful music only with his index fingers. For *Piano Lesson*, the artist videotaped each musical code on piano played by index fingers and combined them according to the music score. As the result, the work shows a pseudo pianist playing a beautiful piano music.

Daisuke Nagaoka, <A poem of blind alley>, 2005, Single Channel Video, 4' 23"

Known for his extremely detailed drawings, Daisuke Nagaoka also creates video work that utilizes the characteristics of the process of pencil drawing. On a single sheet of paper, the artist draws one image, erases it and draws the next scene. The video camera captures this several-hour-long process including the movement of Nagaoka's hand, and the footage is edited into a rhythmical drawing animation of about 10 minute long. The scenes transform and stories progress on a piece of paper.

Chikara Matsumoto, <Heavy Metal>, 2005, Single Channel Video, 4' 06"

Chikara Matsumoto produces low-tech animation by using hand-drawn cells and video. Matsumoto's work explores the expressions of video through hand-drawn images. Music by organ-o-rounge adds a mysterious harmony to the work.

imai Exchange Screening

The selected items of contemporary video art reveal that the medium video as a form of artistic means of expression still has a variety of facets today. Almost filmic narratives which are rich in pictures as well as productions with clear image compositions and poetic sound arrangements are represented. All works have in common that they remove their subject from everyday life and distort it. The relation of realtime and the subjective experiencing of duration play a central role here, whereby the deceleration which is perceived as unusual increases the aesthetic effect.

Maria Vedder, <Schwelle>, 2006, Single Channel Video, 8' 12"

Thresholds mark transitions. They announce changes of location, but also changes in mental states. One speaks of the threshold between being awake and dreaming and of the threshold between life and death. Thresholds are often invisible; sometimes, however, one can also stumble over them. Then, at the latest, one becomes aware of the threshold as a boundary, as a non-space between spaces. Maria Vedder's work *Schwelle* is, if you will, an audiovisual set of instructions for stumbling – for creative stumbling, of course, because what we see and hear there initially seems a familiar part of our everyday world of experience, but upon further consideration, the images and the sounds become increasingly strange. The video shows passersby, filmed through a pane of frosted glass from a frog's-eye view. One sees variously shaped shoe soles; the remaining parts of the bodies are lost in vagueness. The field of view is limited to a small excerpt. The viewer can make out neither where the passersby are headed, nor where they come from. No place, nowhere, only the tact of steps. Accompanying this is a composition by Brian Eno and J. Peter Schwalm that surrounds what is visually depicted with a subtle network of electronic sounds: a fine twittering like the static in a radio, but which can also swell to the ominous drilling and monotonous rhythm of a machine.

Jan Verbeek, <On a Wednesday Night in Tokyo>, 2004, Single Channel Video, 5' 35"

The video art work *On a Wednesday Night in Tokyo* seems to characterize basic rules of the Japanese mentality. Shot in one take the video shows a daily ritual at the tube station Shibuya in Tokyo: more and more people are entering a train just up to the edge of the unbearable. For the wester-orientated viewer the whole process looks like an inevitable performance. The actors of this performance are the people entering the train as well as the uniformed men accompanying this procedure with expressive gestures. Their function is to handle this situation and to take care of a smoothly proceeding. Wearing white gloves their elegant but automatised movements are emphasised and seem to be part of nobly arranged choreographies.

Gudrun Kemsal, <Las Vegas Freeway 15>, 2007, Single Channel Video, 5' 20"

The Video shows a trip through Las Vegas on the Freeway 15. Just before sunset a fantastic landscape, fabulous buildings but also unready lots pull past like coulisses. The slow sliding past of the picture and the reinforcement of the colors suggest an artificial impression. The concentration on the past pulling city without defined points of reference keeps the viewer away from the real situation. Do the viewer move – or the city? Space and time become relatively and reversibly. A real trip into a virtual world, which we mostly see at night and artificially lit. Las Vegas is the city with a fantastic front world – with reproductions of the pyramids, Venice, the Eiffeltower and Caesar's Palace – and the crazy superlatives like the largest artificial volcano,

the strongest laser beam or the thickest gold nugget. Las Vegas is the fastest increasing US metropolis. Each month 6000 new citizens flow into the region Las Vegas, where already now 2 million humans live. And the boom city, in which 16 of the 20 largest hotels of the world are located, bursts with ambition and shows a tremendous growth will. Las Vegas is a gold pit – less for the players or the gambling machines – but all the more for the investors in this Disney world for adults.

Philipp Lachenmann, <SHU (Blue Hour Lullaby)>, 2004/2007, Single Channel Video, 12' 30"

A remote prison in the desert during the blue hour. The compound prepares for the night, the lights are gradually switched on. Simultaneously to the illuminating on the ground approaching aircraft lights appear in the evening sky, one after the other, slowly accumulating, hovering, floating. The filmed prison is the California Correctional Institution (CCI) in the Mojave Desert. The CCI is one of four prisons in California providing the infamous SHU: Security Housing Unit = Level IV, but designed to provide maximum coverage, meaning: Solitary Confinement, partly as life sentence. SHU/Solitary Confinement is the most severe penalty in US American criminal law after Condemned (Death Penalty). In 1998 Amnesty International classified SHU/Solitary Confinement as 'Torture.' The prison footage was filmed and afterwards combined with the the lights in the sky that are digitally composed of hundreds of single airplanes arriving in flight corridors during the blue hour, filmed at several airports in the world. *SHU (blue hour lullaby)* was partly inspired by the famous Walt Disney Movie Logo of Sleeping Beauty Castle and Stars circling it. Further, its reference encompasses an eclectic line up of classic Hollywood topics as *Science Fiction, War of the Worlds, Space Travels, Arrival of the Divine, the Mysterious, the Other, Alien*, but also the Roadmovie motif, Antonioni's *Zabriskie Point*, Coppola's *Apocalypse Now*, Jackson Pollock's Drip Paintings, Van Gogh's Arles series, and the tradition of the German Romantic landscape painting. The Soundtrack combines references to Richard Wagner's *Nibelungen* with Minimal Music structures and Techno Music quotations, creating an ambivalent anticipatory stance for a void narrative that is supposed to keep the viewer captive and spellbound in observation and contemplation of the prison.

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