

*LandSeaSky:  
Revisiting  
spatiality in video  
art*

1 October - 13 November  
2014

Exhibition  
Labels

# LANDSEASKY 하늘땅바다海陆空

## revisiting spatiality in video art

### Griffith University Art Gallery

Queensland College of Art  
South Bank, Brisbane  
griffith.edu.au/art-gallery

1 October – 18 October 2014  
22 October – 13 November 2014

### Chapter 1

#### 8. Shilpa Gupta

Born 1976, Mumbai. Lives and works in Mumbai.  
*100 Hand drawn maps of India 2007–08*  
single-channel video installation, table, colour, 3:42 minutes

Shilpa Gupta's *100 Hand drawn maps of India* draws us into the complexities of the construction and delineation of space articulated by man-made borders. The video sequence features numerous representations of the Indian map, drawn from memory by 100 Indian adults. The variety of forms produced throws 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 emphasised and the relationship between an individual and the imagined state is ambivalent.

#### 9. 10. 11. Jan Dibbets

Born 1941, Weert, The Netherlands. Lives and works Amsterdam.

*Horizon I – Sea 1971*

2-channel video projection, colour, 4:39 / 4:39 minutes

*Horizon II – Sea 1971*

3-channel video projection, colour, 0:20 / 0:29 / 0:7 minutes

*Horizon III – Sea 1971*

2-channel video projection, colour, 3:25 / 3:26 minutes

Jan Dibbets 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, disrupts the illusion of realism of the video and flattens the pictorial space, denying the illusion of depth.

#### 12. Derek Kreckler

Born 1952, Sydney. Lives and works Austinmer, NSW.

*Littoral 2014*

single-channel video installation, olefin fibre screen, electric fan

Derek Kreckler works in performance, video, sound and photography. The littoral zone is an environmental term that describes a variable space between shoreline and water, littoral zones are understood as abundant spaces. This installation employs the word 'Littoral' both literally and metaphorically to acknowledge a rich space of engagement between viewer and artwork. Littoral is intended as a meditative experience for the viewer to evoke the space where the two great forces of sea and land meet.

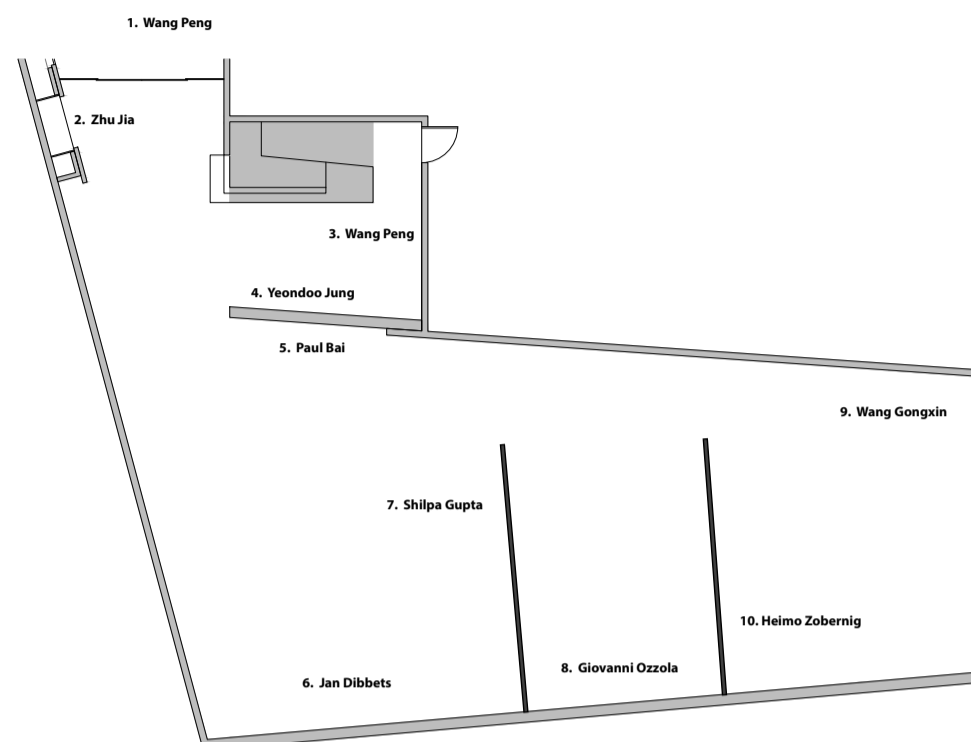
#### 13. João Vasco Paiva

Born 1979 Coimbra, Portugal. Lives and works Hong Kong.

*Forced Empathy 2011*

single-channel digital video, colour, 7:29 minutes

João Vasco 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 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.



#### 14. Kimsooja

Born 1957 Taegu, South Korea. Lives and works New York, Paris and Seoul.  
*Bottari – Alfa Beach 2001*

single-channel video projection, colour, 6:18 minutes

Kimsooja's practice comprises video, installation, sculpture and performance. Her 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'. Rather than evoking optimism or romance, the inverted horizon is 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.

#### 15. Zhu Jia

Born 1963, Beijing. Lives and works Beijing.

*It's beyond my control 2014*

single-channel video installation, colour, sound, 5:10 minutes

Zhu Jia is a first generation Chinese video artist with a practice dating from the early 1990s. He predominantly works in moving image and photography – 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.

#### MAAP Space

111 Constance Street  
Fortitude Valley, Brisbane  
maap.org.au  
phone +61 (7) 310 88 559  
entry through car park

#### SIM CHEOL-WOONG

*'An|other River' 2011*  
3 channel video installation, colour, sound, loop  
Image courtesy the artist

Sim Cheol-Woong (b. 1949, South Korea) works predominantly in digital video and often employs special effects in his videos. In *An|other 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.

# LANDSEASKY 하늘땅바다海陆空

## revisiting spatiality in video art

### Chapter 2

#### 1. Wang Peng

**Born 1964 Shangdong Province, China. Lives and works Beijing.**  
***Feeling North Korea* 2005**  
**single-channel video on CRT monitor, headphones, colour, sound, 12:15 minutes**

Wang Peng explores a very particular logic relating to screen space in his recent video work. His approach is realised through constructed techniques that include the synthesis of two or more spatial points of view within the one screen. In *Feeling North Korea*, half of the screen is flattened by imposing a black void, while the other half of the screen plays out footage the artist discreetly filmed on a visit to Pyongyang, capital of the Democratic People's Republic of Korea (known as North Korea).

#### 2. Barbara Campbell

**Born 1961, Beaudesert, QLD. Lives and works Sydney.**  
***close, close* 2014**  
**single-channel responsive video projection, colour, sound, 5:00 minutes**  
**camera and edit: Gary Warner. Responsive programming: John Tonkin.**

Barbara Campbell 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 synthesised within the work.

#### 3. Paul Bai

**Born 1968 Tianjin, China. Lives and works Brisbane.**  
***Untitled (Wind charm)* 2013**  
**single-channel video installation, timber, colour, sound, 10:00 minutes**

Paul Bai 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 casually leaning position of the panels all demonstrate a spatial instance that is temporal, indeterminate and liminal, and doesn't adhere to conventional binary tensions, a third spatial instance.

#### 4. Wang Peng

***Beyond* 2014**  
**3-channel video installation, monitors, b/w, sound, 20:00 minutes**

Wang Peng explores a very particular logic relating to screen space in his recent video work. His approach is realised through constructed techniques that include the synthesis of two or more spatial points of view within the one screen. In *Beyond* it is the separation and relationship between the imagery on the three screens that reference an obscured (or invisible) horizon.

#### 5. Wang Gongxin

**Born 1960 Beijing. Lives and works Beijing.**  
***The Other Rule in Ping Pong* 2014**  
**3-channel synchronised video installation**  
**2 projections and monitor, timber, colour, sound, 3:23 minutes**

Wang Gongxin emphasises the sculptural by incorporating objects into his projections and spatially considered screen arrangements. In this work, Wang synchronises two wall projections and a 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 ball's 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.



#### 6. Giovanni Ozzola

**Born 1982 Florence, Italy. Lives and works Tuscany.**  
***Garage – sometimes you can see much more* 2009–2011**  
**single-channel video projection, colour, sound, loop**

Giovanni Ozzola 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 viewer's perception of the gallery space.

#### 7. Lauren Brincat

**Born 1980, Sydney. Lives and works Sydney.**  
***This Time Tomorrow, Tempelhof*, 2011**  
**documentation of an action**  
**single-channel digital video, timber, colour, sound, 5:19 minutes**

Lauren Brincat is an artist who 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. This runway was an important military site during the World War II, the Berlin Airlift, the Cold War, and is now dormant space since the airport was closed in 2008.

#### MAAP Space

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#### YANG ZHENZHONG

***Passage*, 2012**  
**single channel video installation, sound 14:19**

Yang Zhenzhong (b.1968) explores 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 deliberate situations often using quite direct and raw film technique. In this instance, he edits a series of short journeys passing through uninhabited man made environments. Single point perspective is evident on the flat screen as architectural parallel lines converge. *Passage* speaks to a convention of transitional space between spaces, however, these have been extracted from any entry or exit points and so create a continuous sensation of surging forward without any reference of where from or where to.

LANDSEASKY is a MAAP (Media Art Asia Pacific) Touring Exhibition presented in partnership with Griffith University Art Gallery. Supported by the Confucius Institute at Queensland University of Technology.

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