



# EXHIBITION CATALOGUE

Video screenings and Installations

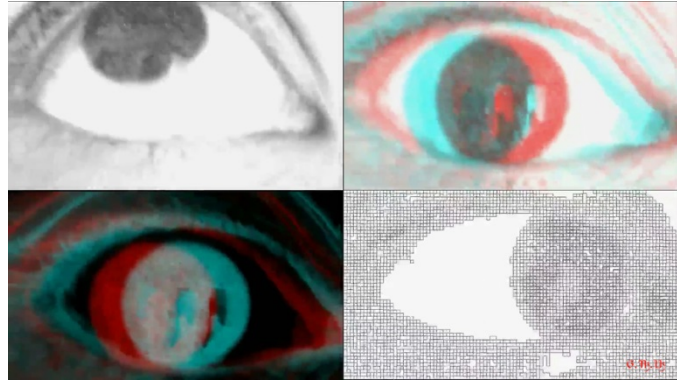
**Video Vortex XI**

# Arya Sukapura Putra

## Meta Mata

HD video | 3 minutes | Stereo  
Sound | 2013

It is a 'metaphysical sensory perception'. How the eye metaphysically blurs out the



boundaries of perception between real-virtual and private-public spheres. The eye systematically invades our neighborhood. It also identifies and records all socio-cultural phenomenon in societies. This video criticizes the notions of psychological terror and the omnipresence of surveillance to our societies.

**Artist Bio:** Arya Sukapura Putra lives and works in Yogyakarta, Indonesia. He studied painting at Sanggar Ligar Sari '64 Bandung. His creative work began by exploring on many mediums: two-dimensional, three-dimensional, objects, installation and video. His achievements include the following; 1st Winner of 'One Minute Video China Contest 2016', Shanghai, China, 2016 - Top 10 Videos 'Façade Video Festival', Plovdiv, Bulgaria, 2014 - Top 3 Videos '6th Jakarta International Video Festival, National Gallery of Indonesia, 2013



working at the University since 2016. She was awarded a PhD in Arts. She currently specializes in Painting, Video and Printmaking.

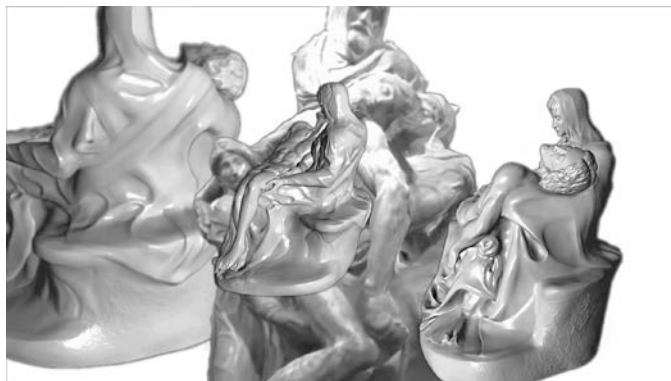
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# Duncan Poulton

## Pygmalion

2016| Single channel digital video |7 minutes

Pygmalion attempts to address how ancient ideas of perfection and beauty have been carried forward into



the digital age. In literally moving through, inside and beyond forms of antiquity, Pygmalion attempts to reconcile the difference between the crafted original object and its weightless, infinitely replicable computer-generated double. Pygmalion contemplates what it is to be a statue - the tragedy of being a still object in a constantly moving world – and explores the notion that perfection no longer resides in objects themselves, but in the very act of their faultless and permanent duplication.

**Artist Bio:** Duncan Poulton was born in 1993, Birmingham, UK. He lives and works in Birmingham, UK. Duncan Poulton's practice could be seen as an expanded form of collage primarily realized through digital video. He observes, deconstructs and reconfigures online content in order to produce works which form new associations between images and their authors' original context of production. He is interested in the knowing misapplication of established techniques and formal strategies, the productive misinterpretation of existing cultural content. His recent works have centered on an investigation into 3D modelling and computer-generated imagery. His works center around specific sub-genres of content and aim to comment upon the nature of appropriation in the digital age, particularly the practice, history and meaning of copying in a simulated world. Though each work is discrete and self-contained within its own internal logic, they all share a concern with mythology and art history and maintain a reflexive relationship to their medium. Going forward Duncan is interested in the conflict between the increasingly virtual world we live in and the human condition with its inescapable emotions, neuroses and traditions.





sexuality and identity politics, which replace struggles with tranquility. Through restructuring self-perception and retranslating human feelings, he creates immersive works with hazy, poetic and sharp aesthetics by diverse media such as moving image, physical theatre and installation in constant attempts and explorations. Yao Cong received his BA in Intermedia Art from China Academy of Art in 2014, and his MA in Fine Art from Royal College of Art, London, in 2017

# Leyla Rodriguez

## The Separation Loop

2015 | 3:56

The separation loop: the phrase is neither the only odd thing, nor the only paradox of the film. It is emblematic, since the film overcomes our ways of



being, to see, the status of objects and living creatures. It shapes its territory bringing closer landscapes of different spaces or continents, All fitting in the geography of the island of Argentinia, a Przewalski horse with its dense mane, its back covered with a tablecloth instead of a saddle, becomes leitmotiv and rapid scansion, as well as a strange character: a young woman, seen























escape and change her life. The uneasiness of surveillance and loss of privacy makes people vulnerable and empty. This work focuses on individuals, whose freedom is affected by government decisions and political games. Fifteen years after the war ended, the artist felt it was time to address the past. As the result of the war, he had lost his Yugoslavian identity and had refused to follow others in choosing national and religious affiliations, which were only worsening the conflict. The neutral position he chose partially inspired the work *Only The Chimney Stays*. The fragmentation of the visuals and sounds are reflections of the displacement of people, experiences and the way we process memories. The poetic narrative is the recollection of his personal experience and the effects of not belonging here or there. Mixed with uneasy memories is a simple beauty, which moves him forward to fully enjoy life but still be aware of the issues that surround us.

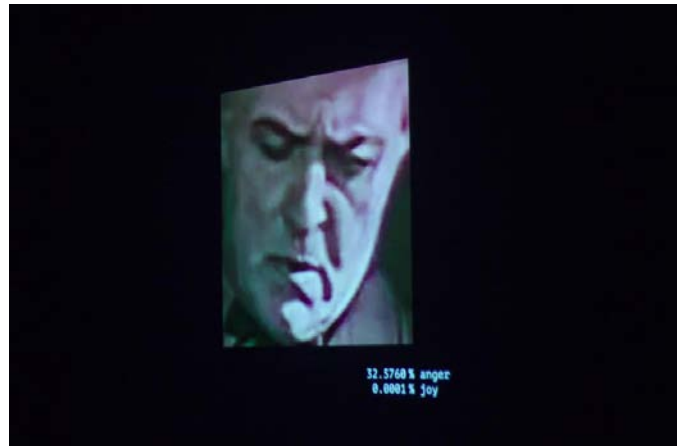
**Artist bio:** Zlatko Cosic is a video artist from Yugoslavia whose work spans from short films, video, and sound installations to theater projections and live audio-visual performances. The themes of his work relate mostly to issues of identity, immigration, and the complexity of living in a new environment, concentrating on the necessity to embrace cultural differences and establish dialogue among people.

# Ruben Van & Christina Cochior

## Eye without a face

2016 | Single Projection | 11:32

Whether the video frames are ordered by time or by emotion will not make a difference to a computer. For it, both



orderings are just as logical. However, for the human spectator the reordered display of frames becomes a disruptive process. In Eye Without A Face, the human is positioned as a required agent for meaning making in an algorithmic procedure. Cristina Cochior and Ruben van de Ven went manually through the Eye's public collection, and catalogued faces by surrendering them to an emotion detection algorithm. Cutting from one face to another, its uncritical selection produced a new portrait of emotional gradients moving in-between anger and happiness.

**Artist bio:** Cristina Cochior (RO/NL) is a researcher and designer working in the Netherlands. With an interest in automation practices,

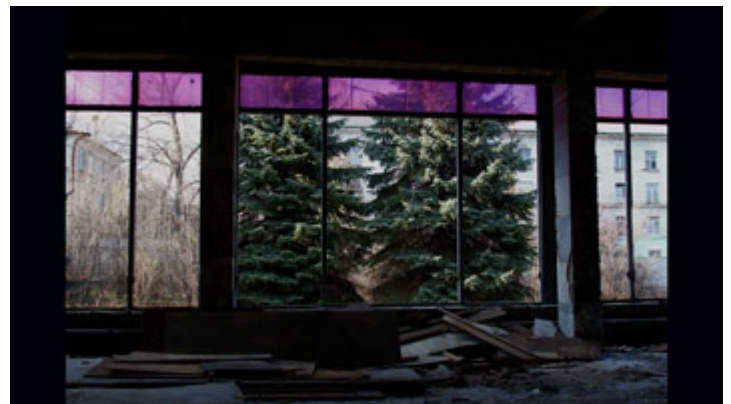
disruption of the interface and peer to machine knowledge production, her practice consists of research investigations into knowledge sharing and bureaucratic systems. Having recently graduated from the Piet Zwart Institute in Rotterdam, she is currently examining ecologies of algorithmic workers on digital platforms. Combining his backgrounds in filmmaking, programming and media design, Ruben van de Ven (NL) challenges alleged objective practices. He is intrigued by the intersection of highly cognitive procedures and ambiguous experiences. He graduated at the Piet Zwart Institute in Rotterdam where he started his investigation into computational quantification and categorisation of emotions. Recent works on this topic include the algorithmic video work Choose How You Feel; You Have Seven Options as well as the video-game-artwork Emotion Hero.

# Mona and Florin

## Gagarin's tree

2016 | Film | 22:50

The film is a video interview with philosopher Ovidiu Tichindeleanu who engages with issues of space



exploration, imagination and propaganda in the socialist utopia, the post-communist condition as liberal colonisation, linked – Ovidiu proposes – to other sites of decolonisation through a new historical consciousness.

The protagonist's reflection departs from the unstable nature of today's ruins: these are the ruinous future of different pasts, of different messianisms, or modes of conceiving the notion of historical destination in the last decades. Ovidiu's analysis revolves around the reciprocal construction of pasts and futures, ideas of renewal or historical horizon, temporal or spatial 'elsewheres'. The backdrop for the conversation the film proposes is the Gagarin Youth Centre, in Chisinau, Moldavia, where most of the footage was filmed. Now deserted, and waiting to be replaced by a construction more adapted to today's oligarchic liberalism, the building reads like a palimpsest of unrealized historical projections, perhaps captured in the large mosaic of outer space labor: a worker ploughing the universe.

**Artist bio:** Mona and Florin work together since 2000 on various art works. They have exhibited their works at various Biennales, art forums and International exhibitions. They have also presented at many solo exhibitions. They are presenting their video Gagarin's tree at Video vortex XI.

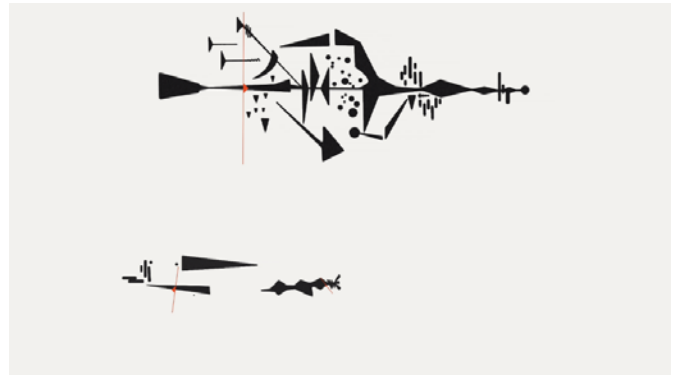
# Julian Scordato

## Vision II

2012 | Audio-Visual | 7:00

Vision II blends elements – including two graphic scores by Robert Moran and the

soundscape of the city of Venice – which came together accidentally, as objects of a dream and a vision. Not the vision of the world (i.e. the cosmology of positive and negative), but the counterpoint between appearance and anatomy of the image in its sound quality. The visual part determines the sound design aspects: it generates and controls the sound, integrating the particularity of the instant and the contingent.



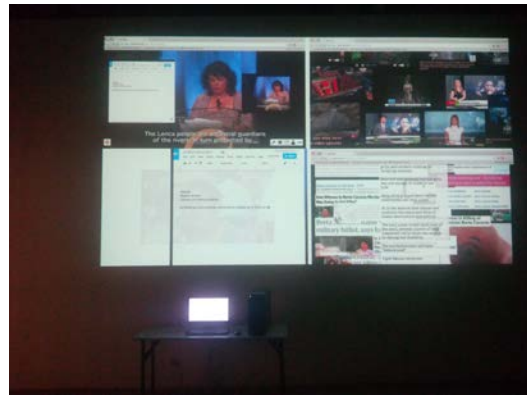
**Artist Bio:** Julian Scordato is a multimedia artist from Italy. As an author and speaker, Scordato has presented results related to interactive performance systems and algorithmic composition in the context of conferences and seminars. His award-winning electroacoustic and audiovisual works have been performed and exhibited internationally in over 100 festivals and institutions including Venice Biennale, Institute of Contemporary Arts (London), Centre de Cultura

Contemporània de Barcelona, Prague Quadrennial of Performance Design and Space.

# Ray Tat

## Violent Opaque

Exhibition Showreel | 1080p | 100 mins



The show-reel proposed for Video Vortex #11 consists of a montage of the video works shown during the VIOLENT OPAQUE pre-show, augmented with works submitted by the show's audience during the exhibition itself, archived recordings of VOIP communications between the artists, as well as other peripheral material such as performance documentation, discarded footage and found videos. The purpose of the VIOLENT OPAQUE show-reel is to offer reflections and provocations on the opacity of violence and the violence of opacity by a dispersed group of artists (US, Malaysia, China and Taiwan) in a format that includes several layers of backstage communications and organizational documentation, resulting in a thick and disorienting visual experience that is constantly referencing itself while also leaking out in unexpected directions.

**Artist Bio:** Ray Tat is a Malaysian-born curator currently based in Shanghai. In October, Rat Tat curated a two day show called Violent Opaque at the Chronus Art Center, M50. At video vortex XI he is presenting a show-reel of the material featured in and generated around the same show. Violent opaque is an ongoing project articulating the relationships between violence and opacity in our hyper-mediated present.

# Lohit Grover

## STVq TrEm

2015 | Video | 7:14

The film explores the term juxtaposition and the

chance occurrences in all the 3 mediums. It tries to link the existential with the arbitrary seen through various lenses ranging from poetry, to porn, to the random musings of philosophers on philosophies and other philosophers, to devilish innate character of human beings as expressed in the world of wrestling entertainment. This experimental short has 4 parallel storylines and the 3 mediums (subtitles, audio and video) to communicate the narrative to the audience have been





jumbled-up and played with. It can be called as an exercise in the non-narrative cinema but if u look, hear, and read closely u will see some connection between the 4 storylines and it will help you to formulate your own narrative.

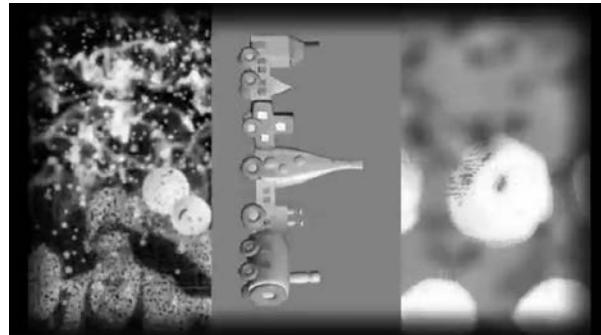
**Artist Bio:** Lohit Grover is a video editor/ filmmaker living in Bombay.

# Mikio Saito

## Stripes to stripes

Single Channel Video | 8:14

**Concept note:** The ancestors of cinema (optical toys, early projection devices, and visual research at the pre-cinema time) had simple but indispensable factors for today's visual devices, and they are magical and mysterious ,though we are very used to seeing motion pictures. Constant repetitive motion of stripes are under the basic concept of recreating a sense of primitive motion pictures. Repetitive motion itself were one of the important factors in moving image since pre-cinema time, for example, optical toy Thaumatrope which has two pictures appeared to combine into a single image due to persistence of vision. And the



horse's sequential photographs shot by English photographer E.Muybridge with multiple cameras are one of the earliest motion pictures with loop structure. As for the film viewer Kinetoscope of Thomas Edison, the machine itself was the loop structure. I tried to produce the characteristic movement of analog sort of way, and reproduce the illusion which moving image have originally had at the pre-cinema time.

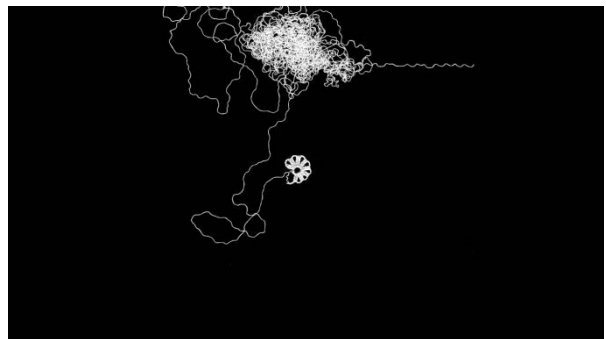
**Artist bio:** Mikio Saito is a Sapporo-based visual artist. He graduated from the University of Waseda, Tokyo, Japan in 2000 and Städelschule, Frankfurt, Germany in 2007 and holds a Master of Fine Arts degree. He works mostly with video installation combining hand-drawn animation, photographed images and computer graphics, all in a highly individual way. He regularly exhibits works across the world.

# Milan Zulic

## The circle of life

Video

In his video work, The circle of life Zulic tries to establish his



relationship with his ancestors. He scans and digitizes one of his grandmother's laces to move them in a line forming a new lace created technologically. It is a story of Zulic's contact with his ancestors, and the circle of life of each of us.

**Artist bio:** Milan Zulic is an award winning multimedia artist from Sombor in Serbia. He has presented his paintings, sculptures, photographs, videos and extended media in 31 solo exhibitions and more than 150 collectives in places liked Zurich, Warsaw, Barcelona, Cairo and more over the last 25 years

# Emma Charles

## White mountain

Video|16mm transferred to HD  
video| 20:30



White Mountain is a 16mm docu-fiction film is set primarily in the Pionen data center, a former Cold War-era civil defence bunker in Stockholm redesigned in 2008 by architect Albert France-Lanord as a data center to house servers for clients, which at one point included Wikileaks and The Pirate Bay. White Mountain uncovers the varying forms of temporality brought about through an exploration of data

space and geology. Gathering vibrational and electromagnetic sound from the rock face above the data center as well as deep inside the server room itself, a soundscape has been created both revealing and processing the reverberations of the hidden environment.

**Artist bio:** Emma Charles is a London-based artist. Working with photography and moving image, her practice explores the way contemporary value systems of time, productivity and labour are altered through technological progress. Recently Emma has situated her research towards the materiality of the Internet, going beneath the urban veneer to uncover the hidden infrastructures within our technologically driven modern life. Emma holds a MA in Photography from Royal College of Art. She has exhibited and screened at Jerwood Visual Arts, London; Serpentine Galleries, London; ZKM, Karlsruhe; HKW, Berlin; Jeu de Paume, Paris, LUX and ICA, London and is the recipient of a 2016 Arts Council England award, ZKM commission and has been published in 'Reset Modernity!' edited by Bruno Latour (MIT Press).