

Move on Asia

The End of Video-Art

CONCEPT: *Move on Asia* is the second part of *Universo Video*, a new line of programming through which LABoral wishes to present research into the video-art, showcasing works created from the 1960s to date. To this end, it brings on board the differing perspectives of curators from various parts of the world.

Presented in the Mediateca Expandida as a series of individual screenings, the selection of works drawn from the archives of *Move on Asia* aims to offer a perspective on the profuse production of works in video in the Pacific Rim, as well as its diversity in scope. It spans the five years of the *Move on Asia* Festival and focuses on three specific lines of works: animation work of all kinds, altered reality and fantasy, and the strong relation to theatre and to the early history of cinema. They range from very short work to feature length. While some works showed at LABoral may be lesser known, others have become references in the field of contemporary art and presented in Spain for the first time.

Mediateca Expandida. Is an experimental space that gives cultural producers the opportunity to take part in an exercise aimed at expanding knowledge through processes that would otherwise remain invisible, as well as at rethinking ways of creating new interfaces which are not contemplated in conventional exhibitions.

Dates: 15.04.2011 – 20.06.2011

Production: LABoral Centro de Arte y Creación Industrial

A collaboration with: Move on Asia y Casa Asia

Curators: Jinsuk Suh, Director of Gallery Loop, Seoul; Menene Gras, Director of Culture and Exhibitions at Casa Asia, Barcelona and Madrid; Benjamin Weil, Chief Curator of LABoral

Artists: Daniel Crooks (New Zealand, 1973), Yuka Egeyama (Japan), Hanura Hosea (Indonesia, 1966), Lu Chunsheng (China, 1968), Angelica Mesiti (Australia, 1976), Eko Nugroho (Indonesia, 1977), Dominic Redfern (Australia), Shine Shivan (India, 1982), TEAMLAB (Japan), Wang Jianwei (China, 1958), Xiao Chun Miao (China, 1964), Yang Fudong (China, 1971)

Casa Asia. Created in 2001, is a consortium made up of the Ministry of Foreign Affairs and Cooperation, through its Spanish Agency for International Cooperation for Development (AECID), the Government of Catalonia and the Barcelona and Madrid City Councils. Casa Asia was created with the will to strengthen the knowledge and dialogue

about Asia in Spain, with the analysis and discussion of civic, political, social, cultural, economic and environmental issues, supporting activities and projects that contribute to a better knowledge between Asian and Spanish societies, and to promote the development of relations among them. From the beginning, Casa Asia has turned to new technologies in order to approach both societies.

Move on Asia: Initiated in 2004 by Jinsuk Suh, Director of Alternative Space Loop in Seoul, *Move on Asia* celebrated its fifth edition in 2010. The programme consists of a presentation of works in video and animation, selected each year by a different team of Asian curators, and includes artists from such countries as Australia, China, Hong Kong, India, Pakistan, Indonesia, Japan, Philippines, Singapore, South Korea, Thailand and Vietnam.

Exhibition Design: Longo-Roldán

Exhibition Rooms: Mediateca Expandida

Move on Asia. New Media Art in the 21st Century

By Jinsuk Suh, Director, Gallery LOOP, Seoul

Since the 1990s, which were represented by globalism and the establishment of the biennial and art fair systems, the global art scene has undergone many rapid changes. These changes have accelerated the popularisation, financialisation, and industrialisation of contemporary art, and created a demand for new forms of alternative cultural events.

In *Move on Asia*, annually organised by the Asia Curators Network, 20 curators and 40 video-artists from Asian nations showcase the present and future of 21st century video-art. *Move on Asia*, composed of exhibitions, seminars and publications, generates discourses surrounding a new theme each year. The event travels to each Asian country, transcending any regional limitations. It differs from other forms of international happenings in terms of form and content and can be considered a new form of media exhibition, presenting a new alternative vision.

First, *Move on Asia* is an organic, international contemporary art event with an extremely horizontal structure. A network stretching across the globe has rapidly progressed since the onset of globalisation. Although globalisation has brought about lots of positive changes, the negative effect of the imbalance created by the enormous amount of capital and rapidly advanced nations is a serious issue, as Noam Chomsky argued. A globalisation that pursues harmony should maintain a horizontal structure to ensure the diversity of cultural subjects and break away from the influence of capital. In this respect, *Move on Asia* has a very democratic structure, much like the polis or a city-state in the Greek era, as opposed to a more centralised system. Independent curators from Korea and other Asian nations have been brought together based on independency and autonomy. This system can be organically recomposed and deconstructed according to the themes set by the curators and thus, it is able to more democratically embrace the subjects demanded by the international contemporary art world.

Secondly, *Move on Asia* is an extremely independent international event in which artists assume personal responsibility for planning, curating and administrative management. Established international art events usually have had a dual structure composed of government officials and civilians, specialists and generalists, a planning team and an administrative team. This structure was very effective in planning and curating art events in the past, but in the digital age, it has proven

inefficient in responding instantly to rapid social changes and visual diversity as well as in presenting any new vision for the future. Within this structure, we experience a tendency for public officials, seeking the general public's propensity, to confront artists pursuing experimental tendencies. *Move on Asia* is a new system for which art experts and professional artists assume responsibility for presenting their direction and ideas in their entirety, including planning, management, and progress.

Third, *Move on Asia* is a coalition consisting of Asian curators, enabling them to attain a continuous, sustainable and progressive network. Existing contemporary art events have had limits on the formation of a network of artists due to the changing subjects in the organising and curating process. As a result, large-scale international contemporary art events are not considered a motivating force for shaping a more consistent, widespread international network of artists. However, through *Move on Asia*, we can construct a cultural hub by embodying its extensive, solid international network of artists.

Along with the change of social, cultural paradigms and globalisation in the 1980s, a wide variety of international art events and the biennial system rapidly combine with art capital. I feel this is the time to explore an alternative international platform system. The Asian curators' network makes a small defiant attempt to attain this through the *Move on Asia* exhibition.

Daniel Crooks (Nueva Zealand, 1973)

Intersection No. 5 (Horizontal Volume), 2008

4' 33"

The work of Daniel Crooks focuses on the way the moving image reshapes our perception of time and space. Beyond the usual vernacular of video-art, he refers back to such early photographic experiments as the ones Eadweard Muybridge and Etienne-Jules Marey –scientific works that attempt to decompose movement in still frames, somewhat working in the opposite direction of cinema. The five works comprising *Intersection* are all sourced from the same “volume” of video footage. Each video is a formal variation that navigates an alternative path through the same light field, ushering its own “picture plane” through that space along opposing axes. These complex and beautiful time structures reveal a sensibility seemingly at odds with the ordinariness of the subject matter. His digital images stretch and distort reality while questioning our perception of it.

Yuka Egeyama (Japan)

Stillness, 2008

3' 57"

Yuka Egeyama has worked primarily with stop-motion animation. *Stillness* denotes a new direction in the work of the artist, in that it blends animation with altered filmed images, to create a fantasy-like environment, which refers to fairy tales and 19th century symbolism.

Hanura Hosea (Indonesia, 1966)

The Soap Clip, 2001

3' 30"

The Long Way to my Studio, 2001

3' 04"

The Door, 2001

2' 07"

These three short videos are treated with different methods and techniques. *The Soap Clip* consists of white chalk drawings on a blackboard, recorded using a Hi-8 Handycam camera. *The Long Way to my Studio* consists of a doll filmed with a still camera and then animated, and documents the daily path of the artist from his house to his studio in Cologne. *The Door* was made using a pencil drawing on paper directly scanned to computer producing a black and white video. The artist often displays his video work along with the actual drawings used to produce them, as well as other remnants. Each piece

relates to insignificant details of daily life, such as transit or dealings with deliveries.

Lu Chunsheng (China, 1968)
History of Chemistry I, 2004
24'

One of the distinctive features of the Lu Chuncheng's work is the way it breaches the boundary between documentary and fiction. A mesmerizing experience of a vaguely familiar yet remote world, *History of Chemistry I* follows a group of men as they wander from somewhere beyond the edge of the sea through a vast landscape to an abandoned steel factory. The protagonists seem lost or detached from reality, wandering around like somnambulant sleep-walkers. Using long shots and atypical settings, Lu Chuncheng enigmatically refers to a distant history while conveying the sense of dislocation wrought by successive stages of modernization. The combination of elaborate landscape shots from the suburbs of Shanghai and Lu's signature style of spare and minimally crafted acting offers a surreal view of human behaviour in a space marked by the hulking remnants of China's extraordinary development. As the artist himself puts it, "Modern chemistry is derived from ancient Western alchemy. Pacific Asia today is like a big alchemist's workshop; that's why I selected this title for my video".

Angelica Mesiti (Australia, 1976)
Rapture (Silent Anthem), 2010
5'

Angelica Mesiti works within the traditions of video, performance and installation and generates material through a range of approaches including staged situations, site-specific performance, re-enactment and documentation to explore themes of cultural translations and time/space crossings. Shot from a concealed location beneath the stage at a big Day Out rock festival, *Rapture* is a silent, slow-motion video of teenagers in the front row. Mesiti's closely cropped and semi-suspended frame delivery rate exposes a mighty emotional fervour building and releasing through the crowd. As the afternoon sun glides down the audience's limbs, water thrown into the air mixes with sweat to shower the atmosphere with millions of tiny crystalline particles. Hands wave and clap, and fingers gesticulate to signal their owners' connection to this collective state of ecstasy. Each individual appears utterly unaware of her/his animated, at times distorted facial expressions, the subtle emotional nuances of which are revealed moment by moment under the artist's watch. This level of unconscious abandon strikes a significant change of focus from the

posed photographs found on social networking websites also favoured by this generation. Lost in the worship of the Rock Gods performing just out of reach, Rapture captures a cast revelling in complex states of longing, belonging and personal spirituality.

Eko Nugroho (Indonesia, 1977)

The Breeder, 2003

2' 51"

Eko Nugroho's work draws from the world of comics and cartoons. The artist works indifferently with still or moving images, whether drawings or paintings, murals or large-scale embroideries. His part man-part machine characters are often accompanied by bizarre and ironic statements in speech bubbles or t-shirt slogans. At times, they can be menacing; in others, they come across as scientific experiments gone wrong, where humans mutate into alien-like creatures. Imbued with macabre humour and satire, Eko's work may come across as seemingly straightforward –often a central figure standing against a simple background, presented as a series of simple scenes from a larger narrative– while the artist's inimitable style of fusing and juxtaposing a wide range of visual elements, lends his work a certain layer of absurdity. Eko's narrative is rooted in Javanese culture and his encounters with the everyday. Politics, the social conditions of his surrounding and the contradictions of human nature are among the rich sources he draws from. The chimney is a recurring theme in the artists work: derived from Indonesia's current landscape, it is a symbol of industrialization. However, for him, it also carries a deeper meaning, and marks the de-humanization of Man as we become more machine-like and unfeeling, as our daily lives become more and more regimented, bound by the pressures and expectations of society at large.

Dominic Redfern (Australia)

Electro, 2003

2'40"

In a suburban kitchen, in the small hours of the morning, a man encounters a shimmering "double" of himself as he wanders from bedroom to bathroom. The man overcomes his initial fear and tries to communicate before attempting unification with his doppelganger, trying to escape a perpetual 2:00 am of fear and transcendence. Dominic Redfern has been experimenting with the elasticity of screen and story space. This has been achieved through the use of his own image in combination with a variety of self-reflexive and auto-narrative devices within the form, material and installation of his video work. *Electro* extends these ideas by employing cinematic devices and the sci-fi notion of the "double", calling up such cinematic

references as Brian De Palma's *Body Double*, David Cronenberg's *Dead Ringers* and John Carpenter's *Starman*.

Shine Shivan (India, 1982)

Sperm Weaver, 2009

2' 12"

Shine Shivan's work investigates the nature of masculinity. Through constructions that are both innovative and inventive, Shivan probes and re-defines the psychological tropes, experiences and roles attached to masculinity. In his works, gender identity and gender typing emerge neither as biologically determined nor inevitable, but as a result of moment-to-moment interactions with the immediate social environment. Inevitably, a spectrum of representations of masculinity emerges including works that deal with effeminacy, and homosexual and homosocial desires. Masculinity is not just represented as the "simple" opposite of femininity. For instance, his video, photographic and performance works especially his *Sperm Weaver Series* serve to depict an aggressively male, yet gender-bending homoerotic identity. The title references two extremes of gender role-playing. The first word, "sperm", is a typical male referential, while "weaving" connotes a socialized feminine activity. The artist questions both these extremes of gender stereotyping and everything in-between. In this video, the protagonist swirls naked like a demigod in an endless erotic ecstasy, in white foam that simultaneously evokes the domesticity of a bath and polluted waters; to emphasize that feeling, the sound of streaming water and birds changes into a compulsive rhythm of an industrial site.

TEAMLAB (Japan)

Flower & Corpse, 2008

12' 53"

Founded in 2001 in Tokyo, TEAMLAB is a multi-disciplinary studio which carries out activities across a range of media, from developing web and robot technology to visual arts (installation, video), architecture and spatial design, at the border between those different practices. Typical of their research is *Flower & Corpse*, a computer-generated 3D animation, which takes its cue from traditional Japanese paintings to reflect upon the way contemporary technology is reshaping our perception of space. Indeed, before adopting western perspective, Japanese painters used to display spatial arrangements while ignoring the existence of depth, and human figures or objects were painted without shadows. In *Sumi-e* (ink painting), artists painted circles in a single brush stroke to convey a notable sense of depth; in the *Yamato-e* tradition (Japanese-style painting, from the 9th to the 13th centuries), spatiality was expressed by moving the

point of view, regardless of physical distance. Those ancient spatial perceptions have been at the source of TEAMLAB's contemporary interpretation, positing a conceptual continuum between these ancient means of representation and our current sense of space, as conveyed through the computer screen.

Wang Jianwei (China, 1958)

Dilemma: Three Way Fork in the Road, 2007

9' 57"

Working with film and performance, Wang Jianwei has developed a rich body of work that consists of pieces for the stage and short films that usually depict actions, which are theatrically staged. The artist seamlessly incorporates references to literature, theatre and opera, whether Chinese or Western, and produces works which also have strong painterly qualities and reflect upon the relationship between history, reality and virtuality. *Dilemma: Three Way Fork in the Road* is a tale of two Chinese opera performers whose performing space is gradually invaded by a growing number of individuals, hence shifting from a highly stylized performance to such pedestrian activity as eating. As the space gets increasingly crowded, the two performers proceed, as if oblivious to the change that has occurred. This piece epitomizes Wang Jianwei's concerns that also relate to the rapidly changing country he lives in. Time, history and space have collided, as the citizens of China strive to reconcile elements of a very conflicted past and incorporate the paradigms of a globalized world – namely speed and international culture.

Xiao Chun Miao (China, 1964)

Microcosm, 2008

15' 57"

Miao Xiaochun is primarily known for his eerie photographs of contemporary China, which often borrow from iconic works of Western art to elaborate allegorical landscapes that evoke the dramatic changes in his homeland, and envision a new Golden Age. *Microcosm* employs high-end computer technology to create a 3D animation that proceeds with this formal and conceptual research. It is based on a loose yet, at times, literal interpretation of Hieronymus Bosch's famous late 15th century painting, *The Garden of Earthly Delight* (a painting in the collection of Museo del Prado), itself a sardonic and fantastic vision of a social structure. This piece blends all kinds of visual references to Western and traditional Chinese aesthetics, to real and virtual worlds, so as to create a narrative that spells the complex state of society and culture in contemporary China. One deciphers a state of transitions, in which all opposites co-exist and create unique conditions that are simultaneously appealing and terrifying, seductive and repulsive.

Yang Fudong (China, 1971)
The Half Hitching Post, 2005
7' 19"

Yang Fudong's work investigates the structure and formation of identity through myth, personal memory and lived experience. Each of his films is a dramatic existential experience and a challenge, open-ended and inconclusive, therefore open to individual interpretation. Yang Fudong mostly portrays his own generation, individuals in their late 20s and early 30s who seem confused and appear to hover between the past and present. His work epitomizes the recent and rapid modernization of China and its threat to the country's traditional values and culture. *The Half Hitching Post* is set against the extraordinary panorama of the Loess Plateau in Northern China, in An Sai, Shanbei, a small and isolated village of that area. Two young men appear to be moving in, conspicuously sharply dressed and beset with difficulties of the harsh terrain. Meanwhile a young couple are struggling just as hard to escape. The cinematic quality is achingly beautiful, accompanied by a drawn-out sense of suspense. As one scene builds upon another with pressing intensity, the narrative both draws us in and confounds our ability to make sense of it. Yang Fudong deftly plays with the viewer, leaving the threads of the narrative untied, which only heightens our fascination.



Daniel Crooks. *Intersection nº5 (Horizontal Volume)*, 2008



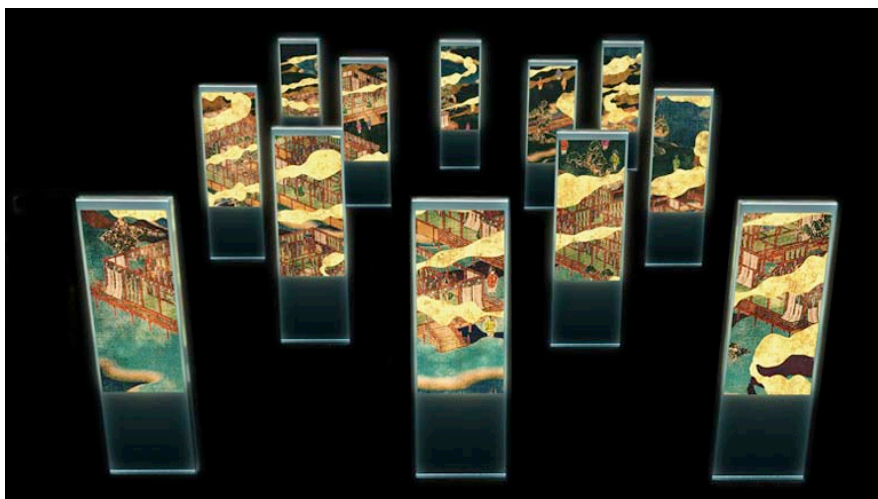
Lu Chunsheng. *History of Chemistry I*, 2004



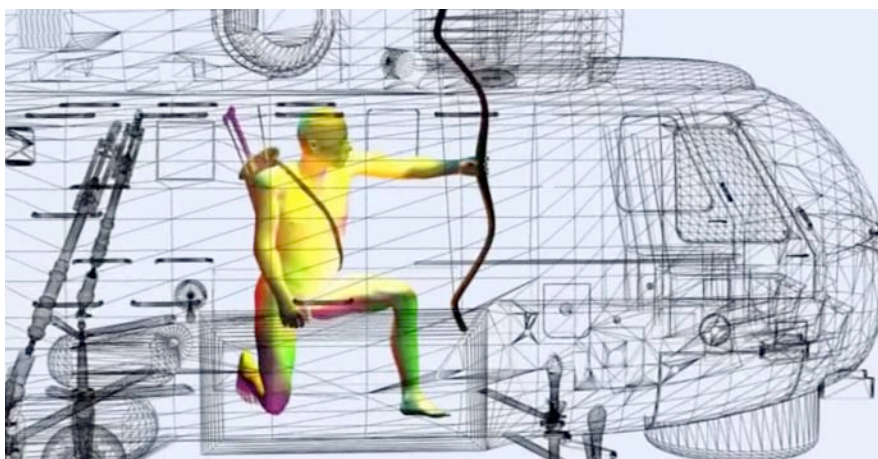
Dominic Redfern. *Electro*, 2003



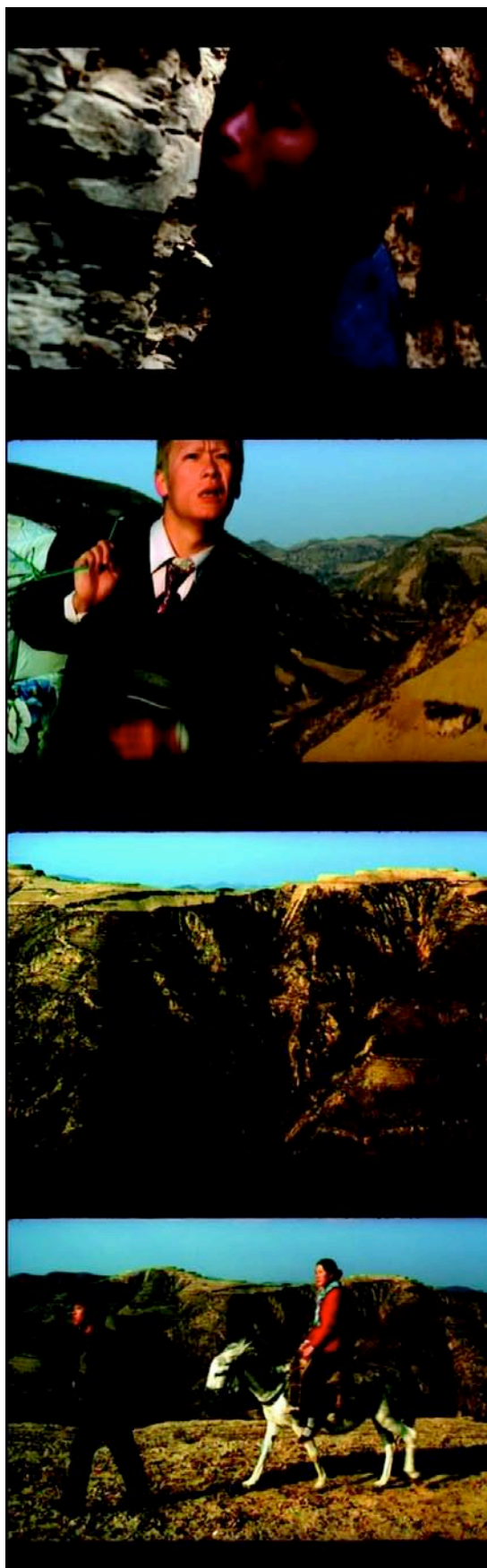
Shine Shivan. *Sperm Weaver*, 2009



TEAMLAB. *Flower & Corpse*, 2008



Xiao Chun Miao. *Microcosm*, 2008



Yang Fudong. *The Half Hitching Post*, 2005

The Laboral Foundation. Board of Trustees

The LABoral Centro de Arte y Creación Industrial Foundation is a cultural body to serve the general interest, as well as the governing body of the art centre. The aims of the Foundation as described in Article 6.1 of the statutes are “to promote and disseminate art and industrial creation through the management of LABoral Centro de Arte y Creación Industrial.”

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** ISS

WHAT IS LABORAL?

LABoral Centro de Arte y Creación Industrial is a space for artistic exchange. It was born with the aim of establishing an alliance between art, design, culture, industry and economic development, and aspires to become a space for interaction and dialogue between art, new technologies and industrial creation. Between its walls, it opens the way to the production, creation and research into the most recent artistic concepts. LABoral Centro de Arte y Creación Industrial is in the old Universidad Laboral as part of the set of projects developed by the Principality of Asturias for its City of Culture. Gijón, Asturias.

LOCATION

LABoral Centro de Arte y Creación Industrial is located in Gijón, Asturias, at around three kilometres from the city centre. Premises originally conceived for vocational training now house the over 14,400 functional square metres that are devoted to the exhibition, research, training and production of new art and creative industries.

ADDRESS: LABoral Centro de Arte y Creación Industrial
Los Prados, 121
33394 Gijón (Asturias)

Getting There

By car: A-8 motorway. Take bypass on arrival to Gijón. Salida (exit) km. 385 Viesques. Follow directions to Hospital Cabueñes. Take third exit at third roundabout.

The Centre has a public car park.

By bus from Gijón

The bus stop for the Centre is “Parada Universidad Laboral”. The bus lines available are the following:

Line 1 Cerillero- Hospital de Cabueñes

Line 2 Rocés- Hospital de Cabueñes

Line 4 Cerillero- Viesques- Hospital de Cabueñes

Line 18 Nuevo Gijón- Hospital de Cabueñes

By plane

Closest airport: Asturias (Castrillón). Around 40 km from the Centre.
A8 motorway, direction Gijón.

OPENING HOURS

Monday, Thursday and Friday, from 10 am to 2 pm and from 4 to 7 pm

Wednesday, from 10 am to 7 pm

Saturday and Sunday, from noon to 8 pm

Closed every Tuesday (except for public holidays and local holidays)

ADMISSION

General public €5
Reduced €2
Students (University card, Youth card or International Student card); > 65 years old and unemployed
Free: Friends of LABoral, <10 years old, journalists, members from ICOM (International Council of Museums)
Days of free admission: All Wednesdays of the year plus 18th May (International Museum Day)
Wednesdays, Saturdays and Sundays on July, August and September

RESOURCES**Platform 0_LABoral Research, Production and Resources Centre**

Platform 0 is a multi-purpose space. It is a centre for production, artistic research, innovation and education. It is a place for implementing ideas and trying out prototypes, with work spaces for experimentation and production with audio, video, light, electronics, processing, movement capture, computer vision and videogames. The intended audience is the local artistic and creative community as well as artists, creators or foreign researchers in residence participating in the exhibitions at LABoral.

cReaTic

A laboratory that will host young researcher so that they can develop projects with enterprises and organisations in the domain of Information and Communication Technologies (ICT).

Media Library/Archive

A place for the investigation and promotion of contemporary visual culture, the Media Library of LABoral Centro de Arte y Creación Industrial is a permanent physical and digital space, with entry free to all, dedicated to consultation and dissemination of today's art and experimental cultural industries, as well as the study of and research into these subjects. It specialises in the moving image, photography, digital art and new media, videogames, audiovisual communication and creative industries: architecture, design, fashion, film, music... Themes that correspond with the programming line that LABoral carries out through its exhibition, education, research and production activities.

LABtv

Internet TV channel of LABoral Centro de Arte y Creación Industrial. A meeting point, a space for artistic performance and reflection, a place for dialogue, learning and promotion of Asturian, national and international emerging artists working on Visual Arts and industrial creation. <http://laboralcentrodearte.tv>

SERVICES

LABinfodesk

Information and admission in lobby. The Centre provides audio-guides and guided tour services in several languages for the exhibitions.

InfoLABlounge

Lounge area in lobby for browsing publications.

LABshop

LABoral has an online shop where you can find written materials published by the Centre as well as limited edition original objects.

Chill-out

A place for meeting, fun, participation and rest, designed by Longo+Roldán.