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lok, susan pui san (2012) Citius, Altius (single-channel video work commissioned for the Samsung IOC Olympics Media Art Collection). [Show/Exhibition]

UNSPECIFIED

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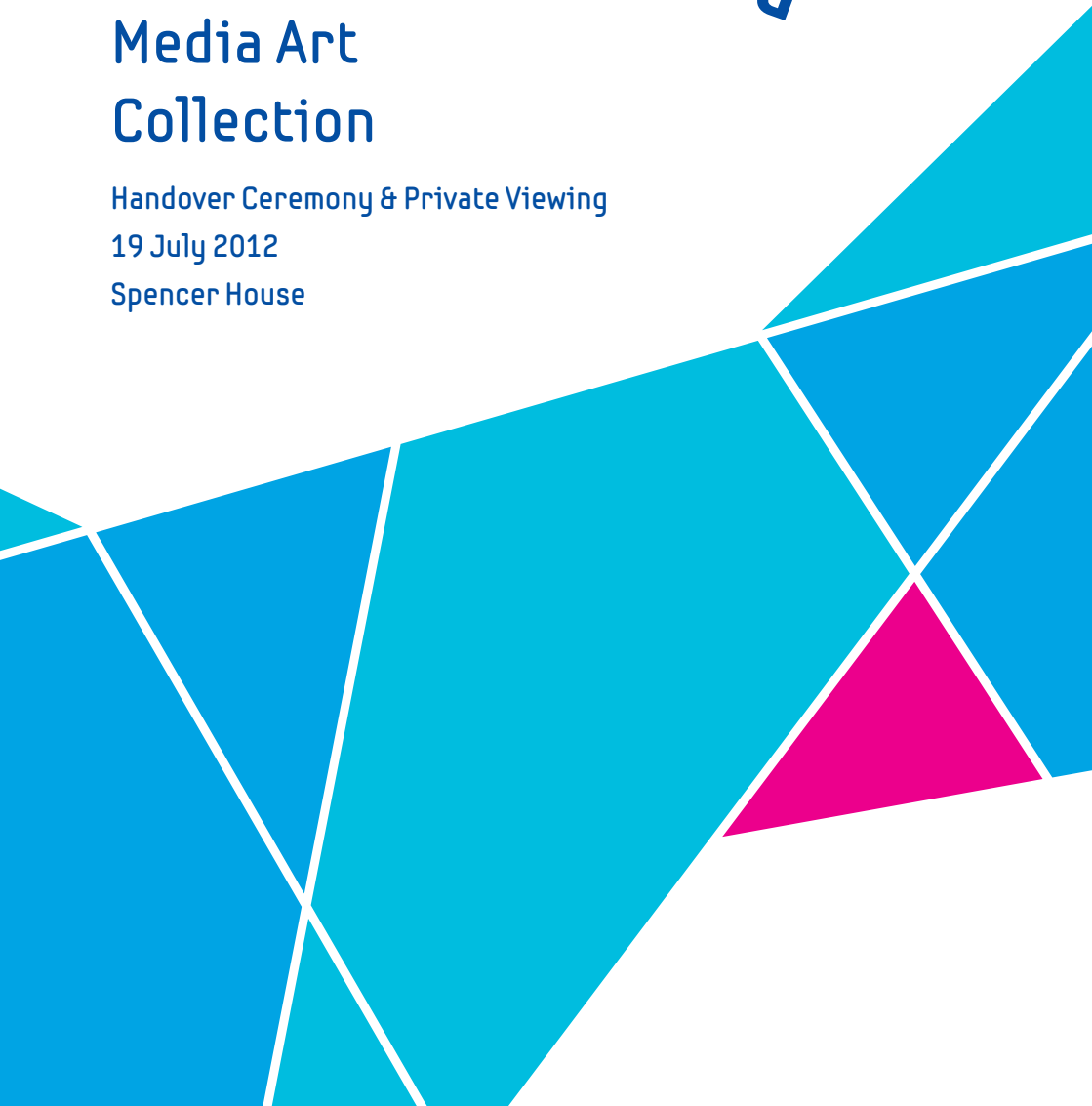
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BLUE CRYSTAL BALL

Samsung
Olympic Games
Media Art
Collection

Handover Ceremony & Private Viewing
19 July 2012
Spencer House



CURATOR'S FOREWORD

Jesse Owen's 100m finals in Berlin 1936,
Nadia Comaneci's perfect 10 in Montreal 1976,
Eric Liddell's improbable win in Paris 1924,
Usain Bolt's sprints in all of his finals in Beijing 2008...

In events where victory and defeat are separated by a fraction of a second and in millimetres, it is not surprising that moving image best captures the atmosphere, intensity and immediacy of Olympic events. What is interesting is that the history of the Modern Olympic Games and the history of moving images almost goes hand in hand. If the first legitimate film was made in 1903, the first Olympics to be recorded by film was in 1904, although only one reel survives from this. The first Olympic film was directed by Wilhelm Prager for Amsterdam (1928), whilst the first sports art film was made for Berlin (1936) by Lena Riefenstahl. The first to be televised worldwide was Rome (1960), whilst the first to be televised across the globe by satellite was Tokyo (1964). Perhaps the first Olympics that could be said to be truly successful was Stockholm (1912), and unlike previous events this was extensively recorded, resulting in number surviving Pathe news reels still surviving. In that sense, 2012 marks the 100th anniversary of link between the Modern Olympics and moving images.

Blue Crystal Ball is a contemporary art exhibition that celebrates this century of close links between Olympics and moving images, recognising the importance of Moving Images in making the Olympics the global phenomena that it is, employing the most

up-to-date, almost magical technology to capture the Olympic Spirit. The presented works consist of single channel videos by 9 international artists, created in order to pass on the Olympic legacy to future generations. These works remind us of the days when leading arthouse directors were invited to make the films. For this exhibition 9 international artists were commissioned to create works which capture the nuances, beauty and magical essence of the Olympic Spirit, which is so much more than just competitive sports. After all, we all know that even when the same athletes compete in the same venue, there is something magically different about Olympic events. We remember the Olympics winner, but not the World event. This media art project seeks to enrich the Olympic experience through commissioned artworks that intelligently explore the universal aspects of the Olympic values.

Jiyeon Lee is an art historian, curator and founding director of SUUM Project & Academy in London, a global curatorial project office and educational institution. She has curated more than 30 international high profile art exhibitions including Fantastic Ordinary, Saatchi Gallery (2010), AttaKim: On-Air, Palazzo Zenobio, Venice Biennale (2009), Fantasy Studio, A Foundation, Liverpool Biennale (2008), Busan Biennale Co-curator, 2006) and Seoul: Until Now, Charlottenborg, Copenhagen (2005). Since 2010, SUUM founded contemporary art centre, 'artclub 1563' in Seoul presenting international exhibition program.

PROGRAM

- 18:00 Media Viewing
Introduction & Viewing & Q&A
- 18:30–19:00 Reception
- 19:00 Handover Ceremony
Welcoming Speech
Handover Ceremony
Thank you Speech
- 19:15 Introduction of Collection
- 19:20 Private Viewing

KOTA EZAWA
CAO FEI
KYUNGWOO CHUN
TORSTEN LAUSCHMANN
HIRAKI SAWA
YEONDOO JUNG
SUSAN PUI SAN LOK
EMILY WARDILL
KIMSOOJA

curated by
JIYOON LEE

In this animation, athletes are extracted from archival Olympic films and inserted into photographic land and townscapes. By isolating the athletes from their stadium environments, the various sports disciplines portrayed in this film are re-imagined as meditative and aesthetic pursuits away from spectacle and mass commerce. To make an animation also is a long and solitary process that only in the end is shared with a public. In this way, artists and athletes work in similar ways.

KOTA EZAWA

HERE, THERE AND EVERYWHERE

SINGLE CHANNEL VIDEO, 2'00", 2012

Kota Ezawa was born in Germany, and lives and works in San Francisco and Berlin. His projects have taken the form of animations, slide projections, light boxes, paper cutouts, intaglio, etchings, ink drawings and wood sculptures. Ezawa meticulously recreates, frame-by-frame, animated sequences from television, cinema, and art history using basic digital drawing and animation software. This painstaking process creates an intriguing facsimile of the source material, which include the Kennedy assassination, the O.J. Simpson trial, and clips from the film *Who's Afraid of Virginia Wolf?* (1966). His work has been shown in solo exhibitions at Vancouver Art Gallery (2012); Hayward Gallery in London (2007); St. Louis Art Museum (2008); Art pace, San Antonio (2006); and the Wadsworth Atheneum in Hartford (2006). He has participated in group exhibitions at Museum of Modern Art, New York (2012); San Francisco Museum of Modern Art (2011); Metropolitan Museum of Art (2008); Andy Warhol Museum in Pittsburgh (2005); and Musée d'Art Moderne, de la Ville de Paris (2005).



RMB City is a conceptual space that can also be utilized as a mode of artistic creation, an experimental platform in which Cao Fei and her collaborators use different mediums to test the boundaries between virtual and physical existence. A Second Life Machinima of an intellectual marathon in the virtual world of RMB City stretches the meaning of physical competitions to the level of a non-stop mental conversation. The content of marathon conversation is composed with profound investigation into contemporary life and daily social issues through China as metaphor.

CAO FEI
INTELLECTUAL MARATHON
IN RMB CITY

SINGLE CHANNEL VIDEO, 13'00", 2012

Cao Fei was born in Guangzhou, China, and lives and works in Beijing. She mixes social commentary, popular aesthetics, references to Surrealism, and documentary conventions in her film and installations. Her works reflect on the rapid and chaotic changes that are occurring in Chinese society today. Her recent project has been exhibited in Deutsche Guggenheim (2010); i. Mirror by China TracyNew York (2010); Shiseido Gallery, Tokyo, Japan (2009); Serpentine Gallery, London (2008); Yokohama Triennale (2008); and 52nd Venice Biennale, Chinese Pavilion (2007). She is the finalist of Future Generation Art Prize 2010, the finalist of Hugo Boss Prize 2010, and won The 2006 Best Young Artist Award by CCAA (Chinese Contemporary Art Award).



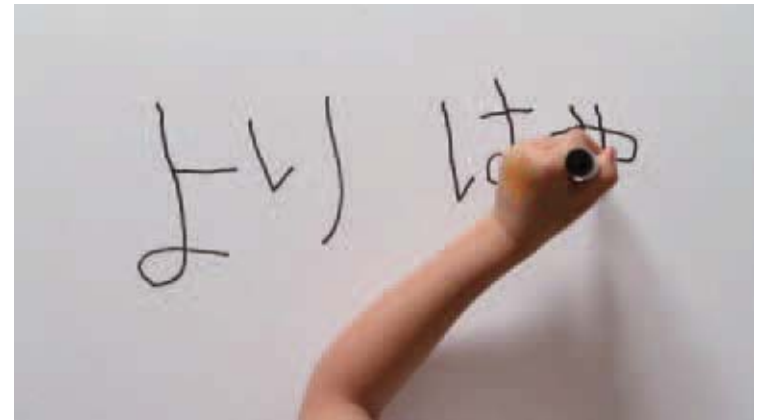
Citius, Altius, Fortius (faster, higher, and stronger) is a text-writing performance which implies mistakes and accidents which take place on the road for human limitation challenge actually amplifies creative process. Participants of this performance-based video are the children from nations that hosted Olympic Games since 1896. They were asked to handwrite with their opposite hand any words of their choice among the Olympic motto “faster”, “higher”, and “stronger” in their own language. The pen they use to write those words was passed to the next person as if it is a baton of relay games. The written words look crooked as they were written in opposite hands. The pen, the baton, returned to the first writer after travelling to all the other participants. This symbolizes a perfect ring and harmony made out of incompleteness.

KYUNGWOO CHUN

PERFECT RELAY: CITIUS, ALTIUS, FORTIUS

SINGLE CHANNEL VIDEO, 10'05", 2012

Kyungwoo Chun was born in Seoul, Korea, and lives and works in Seoul and Bremen. He has been initiating performances in which the audience is actively involved. The sensitization to an altered perception of time and the intensification of a dialogue with oneself and with others are essential aspects of his artistic practice. As diverse as the artistic approaches seem at a first glance, Chun considers both the performances and the photographs to be in equal measure “visible manifestations of that which is not visible.” His work has been presented in numerous solo exhibitions in Europe and Korea and he is the recipient of winner of Public Art Competition in Bremen (2008), Art Council Korea grant, grant by Ivory Press (2008), Danish Art Council grant DIVA (2007), and the Hanmi Photography Award from the Museum of Photography Seoul (2007).



In Greek mythology Khronos (Χρόνος) is said to be the personification of time. Words like Chronology and Chronometer still remind us of their etymological roots. The film Khronos tries to explore audio-visually the spiritual experience of time in Olympic performances, metaphysical time which is immeasurable, meditative and truly personal, the place where the true Olympic spirit of mutual friendship, solidarity and fair play unfolds almost naturally. This space is in stark contrast to universal, measurable time, stopwatches and measuring scales, and encourages the journey into a more personal space of pain and belief.

TORSTEN LAUSCHMANN

KHRONOS

SINGLE CHANNEL VIDEO, 8'05", 2012

MUSIC BY STEVEN LEGGET

Torsten Lauschmann was born in Germany, and lives and works in Glasgow. He studied at Glasgow School of Art and ZKM, Karlsruhe. He was an inspirational tutor at DJCAD, Dundee for several years. He has exhibited widely, including at Collective, Edinburgh (2010); Art Basel Miami Beach, Miami (2008); ICA, London and Arnolfini, Bristol (2008). More recently, he received the inaugural Margaret Tait Award at the Glasgow Film Festival (2011) and a Vital Spark commission from Creative Scotland, and was shortlisted for this year's Jarman Award.



An exploration of that still moment when the athlete faces himself and shuts out everything else, focuses only on the breathing lung, the beating heart, the nimble eye, the tensing limb—to the point where everything external appears to be behind glass or above water. The metronome features as a kind of oblique version of the 17th-century vanitas motif, a skewed timepiece holding on to rhythm, literally keeping time. The athletic gesture mirrors the artistic one in its quest for precision, artistry and something beyond skill.

HIRAKI SAWA

INSIDE

SINGLE CHANNEL VIDEO, 5'13", 2012

Hiraki Sawa was born in Ishikawa, Japan, and lives and works in London. Since 2002, he has exhibited extensively, including solo exhibitions at the Musée des Beaux-Arts de Besançon, Besançon (2010); Yu-un, Tokyo (2009); Knoxville Museum of Art, Knoxville (2008); Chisenhale Gallery, London (2007); National Gallery of Victoria, Melbourne (2006); and James Cohan Gallery, New York (2006). He has won the Gotoh Memorial Prize (2011), the Decibel Award for Artists (2006), and the East International Award (2002).



Each person in Love Roulette talks about the notion of love. Contrary to the subject matter they are talking of, the image is athletes in physical fights, such as boxing, wrestling, fencing, judo and taekwondo. Two athletes in this video are captured in an extended time line, which is typically shown in sports broadcasting as a slow motion video. However, the time of the audience is frozen. They are the only two people in the world 'awake' and trying to throw the opponent to the ground. Their movement is too slow so they cannot reach each other until they finish talking about the 'Emotion of Love'. The contrast between visual aggression and verbal affection creates a strange discordance throughout the video. It almost deprives the athletes of the feeling of being in public space, and shares private moments with the audience watching this video.

YEONDOO JUNG

LOVE ROULETTE

SINGLE CHANNEL VIDEO, 11'03", 2012

Yeondoo Jung was born in Jinju, Korea and lives and works in Seoul, Korea. In 2007 he received the prestigious Artist of the Year award from the National Museum of Contemporary Art in Seoul, accompanied by an exhibition. His work has been included in the Taipei Biennial (2006); Gwangju Biennale (2004, 2006); Venice Biennale (2005); Liverpool Biennial (2004); and Istanbul Biennial (2003). He has had many solo exhibitions in Europe, Asia and the United States, most recently Handmade Memories at Tina Kim Gallery, New York (2012); Cinemagician, CREAM International Festival for Arts and Media, Yokohama (2009); and Bank Art, Yokohama (2009).



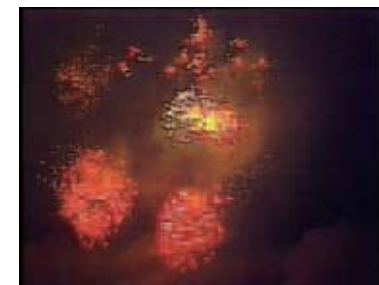
Citius, Altius is a split-screen work, juxtaposing Olympic archival material with rarely-seen Chinese documentary news footage that spans the last century, as well as original footage shot near the London 2012 site, on the brink of the Beijing Olympics. Developed from an earlier 5-screen moving image installation *Faster, Higher* (2008), commissioned by Film and Video Umbrella and the BFI, the piece comprises a series of sequences that explore the visual and cultural rhetoric around nation, unity, and sport, within and beyond the Olympics. In spite of China's absence from the Olympics for over three decades, the interweaving of archive footage suggests as many resonances as dissonances in the articulation of individual and collective endeavour, across different sporting and cultural contexts.

SUSAN PUI SAN LOK

CITIUS, ALTIUS

SINGLE CHANNEL VIDEO, 10'00", 2012

susan pui san lok was born in England, lives and works in London. She is an artist and writer whose practice ranges across installation, moving image, sound, performance and text. Her work engages with notions of nostalgia and aspiration, place and migration, translation and diaspora. She has exhibited widely in the UK including at De La Warr Pavilion (2012); Hatton Gallery (2009); BFI Southbank (2008); Beaconsfield (2006); Chinese Arts Centre (2005); SPACE Triangle (2005); and Café Gallery Projects (2003). Internationally at Beijing 798 Space (2004); Hong Kong Arts Centre (2006); Shanghai Duolun MoMa (2005); and SITE Sante Fe, New Mexico (2012).



Taking the motif of a sphere as an ideal form—Sphere is Rotation in a Circle relates this form to the ideals of The Olympics to specifically focus on the sphere as it appears within rhythmic gymnastics and snooker. The film comprises footage taken in collaboration with the British rhythmic gymnast, Francesca Jones where the middle of the frame is the ball that she moves around. Similarly —there is a scene staged in The Railway Tavernna hotel and pub near to the Olympic site where four local people are playing snooker.

EMILY WARDILL
SPHERE IS ROTATION
IN A CIRCLE

SINGLE CHANNEL VIDEO, 13'30", 2012

Emily Wardill was born in England and lives and works in London. In her enigmatic films, she explores how social meanings are projected onto objects. Wardill's work has been screened at the London Film Festival (2011); the New York Film Festival (2009); International Short Film Festival Oberhausen (2007); Whitechapel Art Gallery, London (2007); and the Witte de With, Rotterdam (2007). Solo exhibitions include Badischer Kunstverein, Germany (2012); FRAC Champagne, France (2012); The Showroom, London (2009); De Appel, Amsterdam (2009); Institute of Contemporary Arts (ICA), London (2008); STANDARD (OSLO) (2008); and the performance event 'The Feast Against Nature', PS1 Contemporary Art Center, New York (2004).



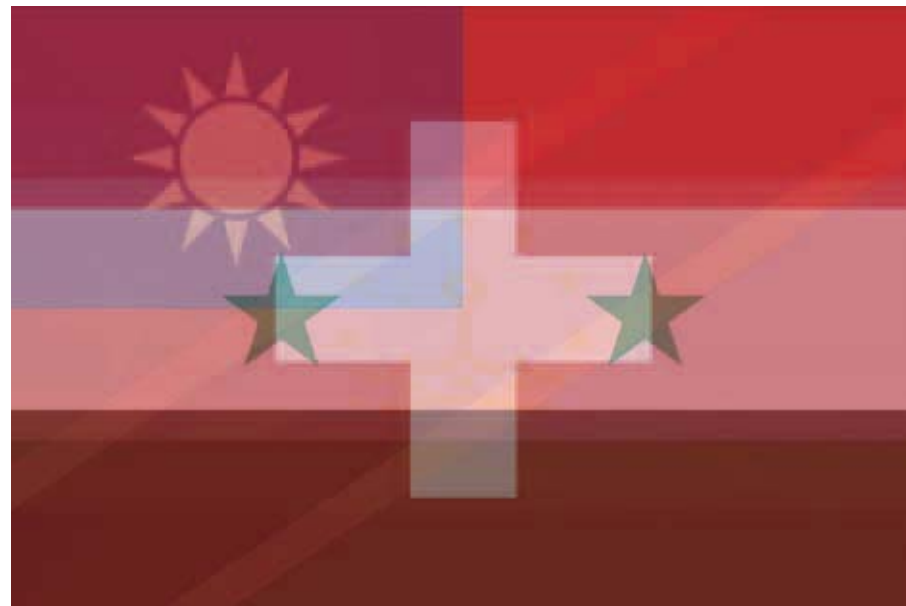
With the interconnectedness of the five rings of the Olympic symbol as a guide, and with the unifying spirit of the Games as inspiration, Kimsooja presents *To Breathe—Olympics*. Each of the 203 countries participating in the Olympics is an integral part of this work. By layering diaphanous digital images of every country's flag on top of each other, the artist creates one flag out of many. This flag is in constant flux, as the image of the topmost flag is continually fading, replaced by that of the next flag, in an ongoing cycle without beginning or ending. Since the images are semi-transparent, the colours and designs of multiple flags are intermixed—a visual and symbolic breakdown of hierarchies, transcendence of boundaries, and blurring of the distinctions between different countries. *To Breathe—Olympics* is a wish for coexistence, for an ideal world in which individuals can unite in celebration of our distinctions and of our common humanity.

KIMSOOJA

TO BREATHE—OLYMPICS

SINGLE CHANNEL VIDEO, 35'09", 2012

Kimsooja was born in Daegu, Korea and lives and works in New York, Paris and Seoul. Her work combines performance, video and installation addressing issues of the displaced self and others. She has had major solo exhibitions at Perm Contemporary Art Museum (2012); Youngwang Nuclear Power Plant by The National Museum of Contemporary Art, Gwacheon (2010); Baltic Centre for Contemporary Art (2009); Hirshhorn Museum and Sculpture Garden, Washington DC (2008); Crystal Palace by Museo Nacional Centro de Arte Reina Sofía, Madrid (2006); Magasin 3, Stockholm Konsthall, Sweden (2006); The National Museum of Contemporary Art, Athens and Fondazione Bevilacqua La Masa, Venice (2005); PAC, Milan and Kunst Palast Dusseldorf (2004); Lyon Contemporary Art Museum (2003); Kunsthalle Bern (2002); PS1/MoMA, New York (2001); and Rodin Gallery of Samsung Museum of Art, Seoul (2000). Kimsooja has participated in the international exhibitions, *Cities on the Move* (1997–1999); *Tradition/Tentions* (1996–1998); including the Venice Biennale (2001, 2005, 2007); Whitney Biennial (2002); Gwangju Biennale (2000); Sao Paulo Biennale (1998); and Istanbul Biennale (1997).



BLUE CRYSTAL BALL

