

DENNIS SUMMERS
DEMETRIS SHAMMAS
PER BLOLAND
ARIE STAVCHANSKY
HILARY BASING
AMANDA WILD
EVALAJKA PERVIN
BLACKLIGHT LIGHTHOUSE
STEVEN H SILBERG
KATARZYNA JABLONSKA
SACHICHO HAYASHI
DAVID & TARA GLADDEN
JANA SCHNEIDER
CARI FRENO
CONSTANCE HUMPHRIES

https://issuu.com/stigmart10press/docs/stigmart_videofocus_special_edition/34?fbclid=IwAR046w-_InySNC1rL7hVeDLEMdTxqnykSkKw0SbK53HTdPachjyBdc





From experimental cinema to fashion videography, fourteen artists breaking the boundaries

Since its foundation, Stigmat10 has encouraged a conception of art based on a dynamic dialogue between artists and audience, reflecting the interactive nature of the creative act itself. A winning formula, according to the doubled number of submissions - more than 3000 applicants have submitted their video works and CV in 2014 - and the increasing popularity of our project.

We are glad to present this year's edition of Videofocus, our special Stigmat10 review focused on experimental cinema, original fashion videography and courageous documentary.

Stigmat10 Team

4 Constance Humphries

Maintaining a practice that explores the concept of psychological self-portrait is a fundamental element of my work. My interdisciplinary works are intensely subjective self-interrogations that simultaneously subvert and discover the self.

16 Cari Freno

Abandonment Schema/Tic explores the meaning of being left or of leaving through an associative narrative. In this work I think about the people and places that shaped my personal experience and try to understand this memory and history from multiple perspectives.

24 Jana Schneider

The focus of my video "Here and There" is Berlin. I searched for images and situations, that would express the feelings and impressions I had of this city. A Metropolis, crowded with young people. A city of rush. A city of movement, change, innovation and development.

34 Sachiko Hayashi

"Process" consists of five video clips, each featuring a dancer and his/her movements. It discloses the behind-the-scenes creative process and blurs the line between the public and the private.

46 Katarzyna Jablonska

"Rumbadiosa feels like drawing to me, the speed and the tone quality somehow bond with my creative process. Although I like listening to music in general whilst drawing, only this tune felt right to use in this video project."

55 Hilary Basing

"My work is an exploration of identity, an investigation into how socio-cultural categories such as race and gender are informed by popular culture. I highlight the oversimplified portrayal of women in pop culture using music videos as a vehicle to explore gender roles and sexism."

Dennis Summers 64

Dennis Summers has exhibited artwork internationally since 1984. He has worked in a wide range of genres and media. During most of this period he created large-scale mixed and multi-media installations.

Steven H Silberg 74

"As television broadcast has moved to digital, we have seen the increased presence of glitches in our programming. Videos freeze and as the program-ming resumes, we become privy to the inner workings of the process of how the image is stored and transmitted."

Blacklight Lighthouse 86

Blacklight Lighthouse make music and videos. Loops and samples are layered using acoustic and electronic instrumentation to create sound-collage/noise-music. Carefully orchestrated or casually discovered visual patterns or scenes are edited to produce hypnotic imagery.

Evalajka Pervin 94

"UPC Sex is a satire on the idea that if we allow ourselves to be manipulated much longer we may well become so much the product that the inanimate objects that were the bait, which led us morally astray for so many years, finally will replace us

Amanda Wild 102

The Laetoli series, named for a set of footprints left by a pre human species and preserved by chance over three million years ago, is a project aimed at producing a motion picture archaeology of human activity inside social, material, and natural worlds.

Per Bloland and Arie Stavchansky 114

At the time of producing Graveshift, I was in graduate school studying the implications of surveillance in the context of reality television production, as well as theories regarding audience's perception of time while consuming moving images.

Demetris Shammis 120

"Trained as an architect, I found myself in a peculiar position: I was interested in space but somehow wanted to stay away from physically messing with the ground. I like watching things instead of changing them."

David & Tara Gladden 128

Word Pieces is a modular series of short audiovisual performance compositions. Each short composition takes a word, breaks it down into its smallest parts. Rather than serving words, in Word Pieces, the voice is deconstructing and reconstructing them in new ways. Word Pieces dissects and magnifies the audiovisual and physical qualities of both voice and language, expressing them sonically, visually, and experientially.



Sachiko Hayashi

Process, Installation View (part) at Stiftelsen 3,14, Bergen, Norway, 2012

Process, an artist's statement

"Process" consists of five video clips, each featuring a dancer and his/her movements. It discloses the behind-the-scenes creative process and blurs the line between the public and the private. Revealing what is normally hidden,

"Process" creates an in-between space where the exposed reenacts with the concealed.

The choice we make as artists infers our act of hiding; in every choice we make, there is a conscious decision taking on making something public and keeping something private. Through

this process we weave a fabric of illusion; the public illusion of who we are and what we do.

Seeing art as an exchange of the most intimate expression from one person (the artist) to another (the public), this inherent dual nature bears certain problematics. The seemingly nakedness of

an artist, often referred to as "naked soul," is in reality a carefully constructed creation attained through disciplined training in self-exposures. "Process" intends to bring awareness to that process.

An interview with

Sachiko Hayashi

Exploring the hidden nature of the creation process itself, Sachiko Hayashi's video reveals a remarkable effort to go beyond the public-private dualistic vision. In her personal statement, Sachiko says: "The seemingly nakedness of an artist is in reality a construct of disciplined training in self-conscious selection of self exposures." We are glad to present for this year's Videofocus Edition her videoinstallation titled Process. Sachiko, how did you come up with the idea for Process?



Sachiko Hayashi

I work in the intersection between Contemporary Visual Art and New Media. However, during the last 10 years or so, I have been feeling uncertainties as I've often found the gap between the formalistic approach of New Media and the content-driven Contemporary Art increasingly irreconcilable. It seems to me that New Media has been continuously concerned with the development of its own genre rather than giving room to artists for personal expressions.

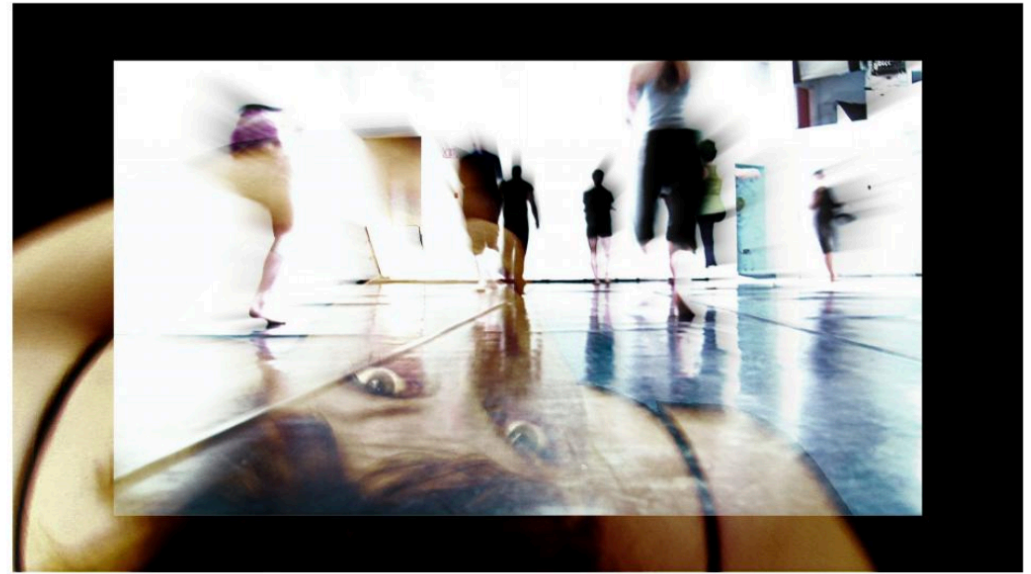
When my mother became fatally ill in the mid 2000s, I went through a personal soul searching journey regarding my own approach to art making. I realised then that if I had got any closer to the field of New Media as the genre was at the time, I would not have been able to express my own experience in my work. And being a woman and non-Westerner (living in the West) whose experience has not been shared by many, my personal voice born out of my existence has always held a primal importance to me.

Process is one of the first works I did after my mother passed away. Process does not address any cutting-edge technology. It doesn't even subscribe to any genre-correct theme. It simply shows what I was going through in my life at the time and what art means to me. In that way, Process is a very personal work.

From the first time we watched your work Process we had the impression that your use of color, in particular white, is not merely aimed at achieving extremely refined composition: your cinematography seems to be deeply influenced by the emotional potential of color: could you better explain this aspect of your shooting style?

I am interested in making what's on the screen personally unique. I believe that's the reason I often manipulate colour palette in my work. I am interested in figuring out a personal way to reflect the experience of what I observe, film, and subsequently show.

As someone who belongs to the second generation of video artists for whom the digital has become the norm, I am not interested in manipulation of video signals as the previous generation of electronic art video pioneers were with their analogue machines. Rather, my focus has been on the quality of density alternatively transparency of colour and light on the screen. This aspect is probably the reason why people experience my work as "emotional potential of color" as you put it, as my focus for colour manipulation has been to bring out the contrasting quality of depth-shalowness, density-



Still from *Process: Connie (and Her Morning Class)*

sparsity, warmth-coldness, smoothness-crustiness, etc., in order to suit my own interpretation of the situation.

For Process, the visual was filmed by having a longer exposure time in the camera to allow the movements of dancers being traced visually. The white background allowed me to freely experiment with the overexposed visual as well as at the same time to place the dancers to take a central role in it. In this case the visibility of tracing was the thing I was after -- a visible trace of process (i.e. movement).

How did you get started in filmmaking and videoart?

The very first piece of artwork I wanted to do was an interactive sound installation back in 1990, in which the movement of the public would induce preprogrammed sounds. Unfortunately that didn't materialise due to the

high cost involved. I went on then to make multimedia performances engaging music composers and a dancer. Although these two appear to belong to separate categories, they were actually based on the same principle, i.e. the movement (of the public or of the dancer) within a given space and within a given time, and how those three elements intersect, affect, influence, and shape one another. From there to go into video-making, for which space, time, and movement are primary components, was not a far-away step to take. I also preferred the reproducibility of the video medium and enjoyed the fact that I could have an absolute control over the final end-result of the work.

I would add here that the first video work I saw was on a local Tokyo TV channel, it must have been 1979 or thereabouts. I was very much taken with it for its non-narrative quality. So it was only a matter of time I would get into video art; the question was when and with what.



Process, Installation View (part) at Stiftelsen 3,14, Bergen, Norway, 2012



Still from *Process: Jung-Ah*

Process reminds us of Romeo Castellucci's imagery: we find that your art is rich of references. Can you tell us your biggest influences in art and how they have affected your work?

I don't know if I have anything or anyone that I can call "biggest influences"; often I would be interested in certain artists or certain art and music genres and study them for some duration, in order to know how and why I am attracted to those works. My attention is therefore more temporary than constant.

If there is anything that I can call consistent, it must be my interest in Noh and Kabuki. Through them I learned to appreciate multimedia, and through them I became acquainted with a variety of, often surprising combinations of, colours and forms. My obsession with time-based media, often as a

synthesis of different media, most probably originates from them.

Two names come up, though, whose works have had certain meaning (rather than "influence") at a deeper level; Francesca Woodman and Vito Acconci.

I view Francesca Woodman's work as implosion. I perceive in her work a permanent crash between an internalisation of (historically) objectified woman and the subjectivity of innate sexuality. In her work I detect the fusion of the gaze looking in from the outside and an explosiveness of inmost being, which ultimately leads to a confusion and collapse. I recognise in her work innocence which is neither pure nor ignorant; in her work I apprehend innocence that derives from its impurity due to knowledge.

In Vito Acconci I recognise someone who has persistently investigated the concept of space in



Still from *Process: James*

the way no one else has. In him I identify an artist whose life-long interest in space has taken many metamorphoses; poetry, performance, landscape architecture, etc. I thereby consider him to be a representative of the very first wave of artists for whom prioritisation of genre-orientation has come to be understood as perfectly obsolete.

I also share a great appreciation for Gordon Matta Clark's work but I haven't had enough time to study his work thoroughly. Maybe I'll be able to comment on his work someday.

Process has been exhibited at STIFTELSEN 3,14 in Bergen. What has the response to your video art?

The response has been very positive and I am very pleased with the result. Process is a work that can be viewed linearly as in screening, or it can be experienced spatially as an installation.



In the installation setting, each dancer is given his/her own monitor. Therefore the installation consists of five screens/monitors, each representing a person. The idea behind this arrangement is that you will meet each dancer as an individual.

There are cons and pros in both, linear and non-linear, settings. Although there is no story line in Process, there is a vague progression of a narrative, which only emerges when the whole five clips are viewed linearly.

Much of this sequential outline gets lost when the work is experienced as an installation, unless the public takes time to view each clip from the beginning to the end, which I know rarely, if ever, happens. However, this loss is compensated by the gain of having the individual representation of each dancer. And I think I made the right decision to bring this work as an installation to Stiftelsen 3,14.

Often unaddressed is the aspect of the contextual significance of a venue that influences the outcome of an artwork as a consequence. We all like to think and treat as if an artwork is an isolated entity devoid of any circumstantial ramifications. However, some of my own experiences tell me otherwise. For example, I remember a time when I went over from CD-ROM projects to netart. Although they both were screen-based interactive media closely related to each other using same or similar programming principles, the contextual circumstances for the two were distinctively different: whereas the circumstances of CD-ROM, a purchased product you explored at home, encouraged the strategy of complex navigation that would keep the attention of the user for the maximum duration, those of the early days of netart when many were still paying for dial-up connection demanded exactly the opposite method. I would not say this condition had entirely changed the course of screen-interactivity, but it fostered certain types of works and diminished others.

It is not a surprise then that a similar circumstantial shaping has evolved moving image into two divergent streams; after all, screenings and installations communicate two different expressions, one based on duration of time, the other on spatial orientation. Process made me keenly aware of that insight.

Do you think that there's a "contrast" between tradition and contemporary?

An interesting question. I do not believe I necessarily see a "contrast" there.

The last century was a time when we experienced our traditions broke down. Everywhere in the world Modernism's Universalism delivered the message that your today was, or at least should be, rested on the new and unknown. For many who were not from the West, this also signified that one's own traditions were placed against Western values and aesthetics embodied in Modernism. Even after the rise of Postmodernism, this intricate complexity still prevails for many of us so-called "minorities" today.

The same Modernism also changed our attitude on the relation between tradition and the contemporary. Individualisation of artist denoted that the natural progression, i.e.



Still from Process: Nadia

transition from the contemporary to a tradition, became riven and discontinuous. I believe that is where you find the contrast between them.

I think we are at a stage where "the Modern" has now become a particular sort of tradition. Modern dance is a good example; its initial quest for individual freedom of expression, based on a break from the totalitarian ballet techniques, has today been replaced by a new kind of tradition in which its practitioners are yet again required to acquire and be skilled in certain techniques and styles. Many do not think in terms of contrast any longer and have long ago stopped questioning if there ever was one.

For me living in this century as a creator and not an interpreter of someone else's work, I do not see a "contrast" but instead a tension inherent in the art of creating. In my opinion there will always be a tension for a creator between the contemporary and tradition. If you are satisfied with tradition, why should you want to create something anew? For someone who has the urge to create one's own, I believe it is merely natural, if not prerequisite, to feel certain unfulfillment with the known and the tried.

Your video production is very miscellaneous: how has your production processes changed over the years?

No. Apart from the times I worked with curators who commissioned me on specific themes, my process has always been the same. I believe in giving time to whatever it is within



Still from Process: Helen

me, having it ripen until it takes form before my mind's eye, and only then starting to work on the actual construction of the work.

That my production may appear miscellaneous may be due to the fact that for each work, or each series of works, I have a specific aspect in my mind I want to probe. It could be a theme, a technical aspect, or some sort of inter-media experimentation.

It could also depend on my sentiment that I detest the act of defining. Defining oneself, for me, is equivalent to death. There is no space for change. Everything is solidified as if set in cement and it does not leave any room flexible enough to be bent, turned around, or developed into something else.

The definition of oneself soon becomes a mould that you are trapped in and can never escape from. I seem to try to avoid that as much as possible.

Having said that, it is also true that at the bottom of it all, my basic interest remains the same: time, space, and movement/change. Those are the pillar components I won't be able to eliminate from my work.

Thanks for sharing your time and thoughts, Sachiko. What's next for Sachiko Hayashi? Are there any film projects on the horizon?

Since Process, I've already started on a series of projects that embrace gesture interface in live video performance. It involves programming, live camera feed, and audio-visual feedbacks. So in a way I am trying once again to reconcile with the technical side of New Media. My goal is to make an interactive audio-visual installation one of these days, into which I can pour all the lessons I've learned through my works. In short, I am heading back to my roots.

