

Monitor 3.1

Curated by Sean Kerr, Michelle Wang, and Jamie Hanton with a new commission by Qianye Lin and Qianhe 'AL' Lin

30 January – 21 February 2021

**THE
PHYSICS
ROOM** CONTEMPORARY ART SPACE

Monitor 3.1

Curated by Sean Kerr, Michelle Wang, and Jamie Hanton with a new commission by Qianye Lin and Qianhe 'AL' Lin

Exhibition preview: Friday 29 January, 5:30pm

Exhibition runs: 30 January – 21 February 2021

**Exhibition talk with Qianye Lin and Qianhe 'AL' Lin:
Saturday 30 January, 2pm**

Monitor 3.1 is the second part of a revisit and update to *Monitor*, an exhibition of moving image work from Aotearoa and abroad curated by Sean Kerr and David Watson in 1996.

This new exhibition builds on the original curatorial framework and includes three programmes: a programme of commissioned collaborative work by emerging New Zealand artists, a three-part programme of recent work by national and international moving image practitioners, as well as a selection of work from the original *Monitor* exhibition.

This second part of the exhibition features the new collaborative commission *Thus the Blast Carried It, Into the World* 它便随着爆破, 冲向了世界 by Qianye Lin and Qianhe 'AL' Lin. Working with writing, sound, filmed, found, and animated footage, the work traces the story of 'It', whose journey unfolds (or folds in) as an unresolved series of beginnings. It is an audio-visual experience that seeks to heighten perception, deals with cognition and meaning structures, and explores narrative and language in their multiplicities.

Monitor 3.1 also contains the second and third parts of the screening programme. The second part, curated by Jamie Hanton, features a selection of international moving image work by Bona Park (KR), Heecheon Kim (KR), Rebecca Moss (UK), and Vajiko Chachkhiani (GE) and runs 19 January – 7 February 2021. The third and final part, curated by Sean Kerr, will begin on 9 February 2021.

Accompanying these two new programmes is a selection of work from the original *Monitor* exhibition, including work by: Lisa Reihana and Ani O'Neill, Paul Redican, Nathan Pöhio, Ronnie van Hout, Leigh Houlston, Kirstin Lucas, and Laura Parnes.

We would like to thank Ilam School of Fine Arts for their generous support of both *Monitor 3.0* and *Monitor 3.1*.

WORK LIST

- 1 **Programme 1: Qianye Lin and Qianhe 'AL' Lin, *Thus the Blast Carried It, Into the World* 它便随着爆破, 冲向了世界, 2021**

30 January – 21 February 2021

Three-channel moving image, colour, sound, 6:53 mins
(See page 6 for more details)

- 2 **Programme 2: Part 1 curated by Jamie Hanton**

19 – 24 January and 2 – 7 February 2021

Rebecca Moss, *International Waters*, 2017
(See page 8 for more details)

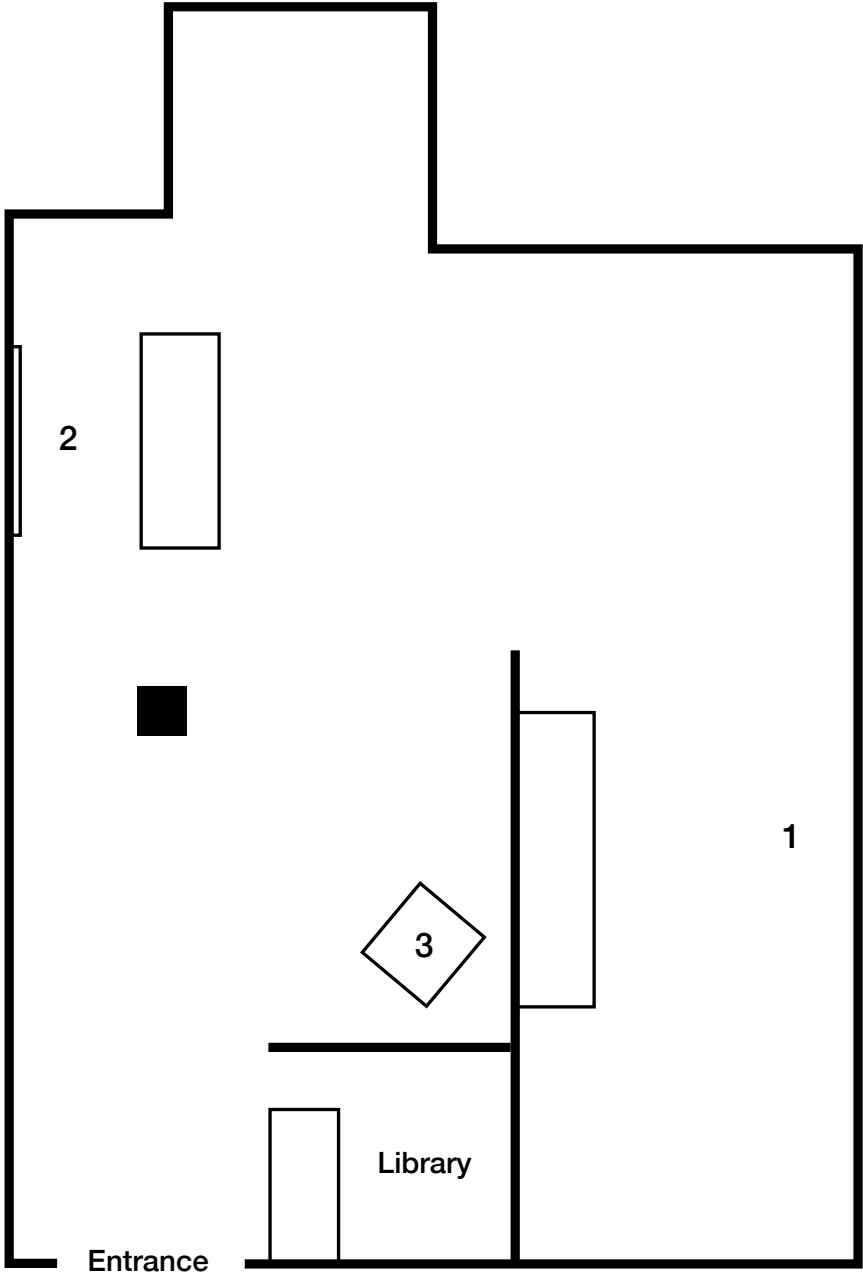
Bona Park, *Paradise City*, 2016
(See page 10 for more details)

Heecheon Kim, *Sleigh Ride Chill*, 2016
(See page 12 for more details)

Vajiko Chachkhiani, *Winter which was not there*, 2017
(See page 14 for more details)

- 3 **Programme 3 (pg 15)**

Lisa Reihana and Ani O'Neill, Paul Redican, Nathan Pōhio, Ronnie van Hout, Leigh Houliston, Kirstin Lucas, and Laura Parnes



Monitor 3.1

Curated by Sean Kerr, Michelle Wang, and Jamie Hanton with a new commission by Qianye Lin and Qianhe 'AL' Lin

Welcome.

This is a story that we have written, read aloud, acted out, taken apart, threaded back together, and now handed over to you. You may call it an elaborate lie, some puzzling symbolism, or maybe an ambiguous metaphor. But it is descriptive sensitivity more than anything else. Come carrying every fragment of you, all the corners of the universe, every inch of this duration, the faintest tingle on the skin, and the dimmest sparkle perceivable by the eye. And of course there's the language, flying towards you at all directions but you don't need to catch it all. We hover here, unsettled by it, but it might be the only place where we are home. So here we are, it is as if this is the first day, sensemaking is not yet urgent, welcome.

Thus the Blast Carried it, Into the World 它便随着爆破, 冲向了世界 is a three channel video installation by Qianye Lin and Qianhe 'AL' Lin. Working with writing, sound, filmed, found, and animated footage, the work traces the story of 'It', whose journey unfolds (or folds in) as an unresolved series of beginnings. It is an audio-visual experience that seeks to heighten perception, deals with cognition and meaning structures, and explores narrative and language in their multiplicities.

Special thanks to Jingcheng Zhao (videography and lighting), Ningyi Hu (makeup and set design), Alex Su (3D rendering, set design, makeup, and costume), Tracey Guo, Steve Lovett, James Oram, Mike Boulden, Jack Ketley, Bing He, and Sophia Lawler-Dormer for their assistance in making this work.

Qianye Lin and Qianhe 'AL' Lin are siblings who work as a duo. Based in Tāmaki Makaurau and graduates of Elam School of Fine Arts, they work primarily in audio-visual installation, writing, and performance. They are interested in language and perspective through re-imagining and re-contextualizing the experiences of presence and immersion, as well as storytelling in the embodiment of a fragmented linguistic experience. Their recent exhibitions include *What a Thrill, WHAT A SUCCESS!!* (2020), a one night only exhibition at Papatūnga Gallery curated by James Tapsell-Kururangi.

Programme 2

Part 1: Curated by Jamie Hanton

Rebecca Moss, *International Waters*, 2017

Single-channel moving image, colour, sound, 20:22 mins

In 2016, Rebecca Moss was selected to participate in Access Gallery's 23 Days at Sea artist residency programme. The artist would depart from Vancouver and travel by container ship across the Pacific Ocean, eventually arriving in Shanghai. However, one week into the residency, Moss received the news that Hanjin Shipping had gone bankrupt. This meant that the Hanjin Geneva vessel would not be able to dock at any ports worldwide, and would have to remain in international waters until further notice.

There was uncertainty that the vessel would be able to pay docking fees, and concerns that creditors might try to seize the ship. Moss, the Captain, the crew and two other passengers waited on the anchored ship 13km from the coast of Japan for 15 days. Moss eventually disembarked in Tokyo after a total of 26 days at sea.

The video *International Waters* is composed of footage taken during the artist's time spent at anchor. It premiered during the 57th Venice Biennale with the Future Generation Art Prize.

Rebecca Moss (b.1991, Essex, UK) is an artist whose work critically examines heroic narratives through absurdist gestures, which can take a wide variety of forms across performance, video and sculpture. She is particularly interested in how interventions and gestures informed by slapstick comedy can speak to power through humour, and are intensified by a feminist perspective. Solo shows include: *Staging Series*, Jerwood Visual Arts, London (2019) and *From the Sublime to the Ridiculous*, Bunkier Sztuki, Krakow (2019). Group shows include: *The Sea is Glowing*, Croatia (Rijeka 2020); *TBCTV*, Somerset House, London, UK (Frieze Week 2019); *Future Generation Art Prize*, PinchukArtCentre, Kiev and; Venice (2017); *A BROKEN LINK*, Golden Age Cinema, Sydney Australia (2017); *23 Days at Sea*, container ship residency and exhibition, Access Gallery, Vancouver (2016); *Test Space*, Spike Island, Bristol, UK (2015); and Leverhulme Scholarship Summer School Residency and exhibition, Wysing Arts Centre, Cambridge, UK (2014).

Bona Park, *Paradise City*, 2016
Single-channel moving image, colour, sound, 7:15 mins
Commissioned by APAP5

Performers: Yoonsang Lee (Bass), Sodam Kwon (Keyboard),
Myonghann Jung (Guitar), and Misook Shim (Drum)

Paradise City is a song by the American rock band Guns N' Roses. The song yearns for a utopian city symbolized as "home" in the lyrics. The chorus repeats, "Take me down to the paradise city where the grass is green and the girls are pretty." In the song, paradise city is a utopia in contrast to the present time where everyone pursues only money and power. The name of the city, Anyang, also refers to the Buddhist concept of "paradise" indicating a liberated and peaceful place. *Paradise City* (2016) departs from a question about whether it would be possible to find a utopia with a field 'where the grass is green' in the present Anyang.

Anyang is a satellite city near Seoul, which has witnessed the history of Korea's economic growth and expansion. As the city is still growing under the logic of economic development, there is a stark contrast between the newly developed areas and the relatively underdeveloped neighborhoods. As with similar cities throughout the country, Anyang has become a place that prefers bigger volume and higher velocity to small values and slower steps. In such a city, I couldn't find paradise. I couldn't see it in front of ACRO Tower, the tallest building of Anyang. At the former site of Green Hill Textile Mill in Bisan-dong, where nineteen female factory workers lost their lives in a fire, I couldn't find it. The place I found the "liberation and peace" of Anyang was in the Anyang citizens I met throughout the production of my work, especially the four citizens that performed for my work.

Bona Park is a Korean artist based in Seoul. Many of her works and projects question social systems, including art, economy, and history by uncovering the various structures and labours therein. By juxtaposing art with social conditions, her practice creates awkward situations that confuse and upend the boundary between art and daily life. She was awarded the Songeun Art Prize in 2015 and Sindoh Artist Support Program in 2013. Her recent exhibitions include the 9th Asian Pacific Triennial, Brisbane, Australia (2018); the 11th Gwangju Biennial, Korea (2016); the 5th Anyang Public Art Project _APAP5, Korea (2016); and the 2012 New Museum Triennial, New York, USA (2012). She published her art essay book titled <*When Attitudes Become Artwork*> in 2019. She is also a member of the performance band Michelangelo Pistoletto that toured New Zealand in 2012.

Heecheon Kim, *Sleigh Ride Chill*, 2016

Single-channel moving image, colour, sound, 17:27 mins

Please note this video deals with sensitive topics including suicide

The video *Sleigh Ride Chill*, continuing from the artist's 2015 trilogy, represents the contemporary city of Seoul, its inhabitants, and the investigation of their world. Three different stories crisscross and chase one another while the camera navigates downtown Seoul:

- 1) One who lost one's laptop and had all of their private information leaked on the internet
- 2) One who streams online while playing a famous game from the recent past
- 3) A broadcasting system that covers the stories of Korea's new "suicide club."

All of these intertwined stories reveal an aspect of contemporary Korean society. The video also suggests familiar digital technologies such as VR or Face Swap and interface applications as a useful instrument for understanding Korea. One technological facet of the "K-future"—represented by online dots and a mass of dots which directly go (back) into the real world, or the co-existence of the two worlds—indicates not only the face of contemporary Seoul but also that of the future human world. That future will turn out to be quite different from the amusing one that we now imagine through VR and Face Swap.

Based in Seoul, **Heecheon Kim** explores digital technology and documentary films that are primarily used in game techniques. Working with video and installation, he continuously throws questions to the world about the reality that has become blurred by a mixture of fact and fiction, crossing the boundary between online and offline, and further depicting the impact of the Internet on human life.

Vajiko Chachkhiani, *Winter which was not there*, 2017
Single-channel moving image, colour, sound, 10:40 mins
Courtesy of the artist, Daniel Marzona, Berlin, and SCAI
The Bathhouse, Tokyo

Winter which was not there can be seen as a metaphor for the liberation of an individual from his or her own history. In the film, a man watches a monumental concrete sculpture of a man being hoisted out of the sea. The sculpture is clearly reminiscent of a classic heroic monument but in a strange, and somewhat uncanny way, the face and figure of the sculpture look amazingly like the man who's watching it rise out of the sea. A strange narrative ensues eliciting questions typically raised by Chachkhiani's work. How can we understand and describe the relationship between historical and political circumstances and their effect upon the psychological development of an individual? How do the public and the private sphere interfere with and influence our consciousness? What do we mean when we say "I"?

Vajiko Chachkhiani's work operates somewhere between the outside world and the human psyche, bringing the shadowy aspects of our *Conditio humana* to awareness through subtle and intriguing visual poetry. Frequently based on performances or transformative actions, many of his sculptures share an affinity to minimalism while at the same time being charged with narrative meaning.

Programme 3

Selected works from the original *Monitor* exhibition

- 1 Lisa Reihana and Ani O'Neill, *Hypergirls*, 1996
Single-channel digitised video, sound, colour, 3:00 mins
- 2 Paul Redican, *Signal Test*, 1996
Single-channel digitised video, sound, colour, 0:57 mins
- 3 Nathan Pōhio, *points of reference*, 1996
Single-channel digitised video, colour, 1:40 mins
- 4 Ronnie van Hout, *Crash and Burn*, 1996
Single-channel digitised video, sound, colour, 17:39 mins
- 5 Leigh Houliston, *Still Life*, 1996
Single-channel digitised video, sound, colour, 5:31 mins
- 6 Kirstin Lucas, *watch out for invisible ghosts*, 1996
Single-channel digitised video, sound, colour, 5:00 mins
- 7 Kirstin Lucas, *cable xcess*, 1996
Single-channel digitised video, sound, colour, 4:44 mins
- 8 Laura Parnes, *Ladies there's a place you can't go*, 1995
Single-channel digitised video, sound, colour, 9:00 mins
- 9 Laura Parnes, *Talent Show*, 1995
Single-channel digitised video, sound, colour, 4:32 mins