MEDIA X MUMM

MUMM CHAMPAGNE IS PROUD TO PRESENT MEDIA X MUMM A DARING SHOWCASE OF VIDEO AND NEW MEDIA SERVING AS A PLATFORM TO CELEBRATE EXPLORATION WITHIN THE DIGITAL REALM.

This moving image sector is curated by LINDA C.H. LAI, Founder of Floating Projects and Associate Professor of Intermedia Arts at the City University of Hong Kong’s School of Creative Media. Offering an immersive experience at the MEDIA X MUMM Champagne Bar, experimental motion video works by international artists will be exhibited across four dynamic screens.

Find out more about the rest of Art Central’s 2017 programming HERE (http://artcentralhongkong.com/programme/fair-programme/)

LIAM BENSON

Fortitudine (2015)
Two channel video
Courtesy of Artereal Gallery

Fortitudine is a multi-channel performance video featuring the artist Liam Benson singing and

AZIZ + CUCHER

SB Etude II (2013)

Courtesy of Artereal Gallery
straining physically in two synonymous moving images. The two figures take turn at random to articulate and withhold their emotions through two different contradicting physical routines. Both series of actions serve to conceal and divulge emotions. The performance is a response to the enduring culture of masculinity, which both encourages and discourages men to physically engage with their emotions.

Begun in 2003, Aziz + Cucher’s series of works collectively known as “SYNAPTIC BLISS” explore ideas of a digital consciousness that allows for the simultaneous perception of multiple perspectives and scales, as well as the blurring of the distinctions between the body and its environment, the exterior and the interior, and the organic and the artificial. The works in this ongoing series include a variety of media, ranging from architectural installations, to video projections and environments, as well as digital prints and hand-woven rugs.

ANNA CAREY

Flow (2012)
Single channel video
Courtesy of Artereal Gallery

Flow has a haunting sense of mystery. It is an interior space, a psychological space with no fixed destination, meandering, languid, and suggestive of a hazy childhood memory or dream. The video work presents an unconventional ‘implied’ narrative to reflect the time, the structure and rhythm of the city glimpsed and heard beyond and separated from the languor inside. The video takes you on a journey with no fixed destination, unresolved, meandering, to no finish place.

ANNA CAREY

Unroll (2014)
Single channel video
Courtesy of Artereal Gallery

Unroll is a non-narrative film montage which focuses on architectural spaces as a medium to open up an imaginative realm for the viewer, inviting us to enter into the shadows of our stories and of collective memory. Initially inspired by the urban environs of the Gold Coast where Anna Carey was born and has lived until very recently, the artist constructs fragile cardboard architectural models, which she documents as photographs to express and access a psychological sensibility beyond the physical façades presented.
SARAH CHOO

Consecutive Breaths (2016)
Single channel video
Courtesy of Art Projects Gallery

Taking on the role as an anonymous voyeur; Choo observes and re-presents constructed coincidences and happenings on the Mass Transit Railway in Hong Kong. Taking the viewer through time, the artist patrols the space between the real and the constructed, the actual and the imagined; between intimacy and estrangement. Consecutive Breaths depicts a video composite of documented images taken across all the stations within Hong Kong. Through observing actual characters and moments in time, she presents a composite of documented footages; suggesting a potential narrative within an increasingly isolated urban aquarium.

SHOUFAY DERZ

Someone digging in the ground (2015)
Two channel video
Courtesy of Artereal Gallery

Someone digging in the ground’ is set in the Hill End landscape of outback Australia. The work is characteristically cryptic with multiple connotations of burial, of searching, of hidden depths, of excited hope, of desperation, of wonder, of bottomless longing, of eternal quest. The artist states: ‘The terrain of Hill End is full of holes. One cannot walk far without stumbling upon a deep burrow or tunnel. The holes are blank open sites of speculation, enticing one to peer down into the dark unknown. I like to think of these holes as luminous voids where imagination ferments and of one ‘prospecting’ the ground for a sense of the unknown.’
SHOUFAY DERZ

Depart without return (#2) (2011)
Single channel video
Courtesy of Artereal Gallery

Depart Without return (#2) is death and resurrection. The title is a translation of the Taklamakan desert, which in Turkic literally means ‘Place from which no living thing returns.’ The Chinese refer to the desert as the ‘Death Sea’, which symbolises within the cultural imagination a formidable obstacle that one cannot traverse. Depart without Return imagines the desert as a negative space, a potential space of silence beyond the reach of language and catalyst for encountering the infinite.

SHOUFAY DERZ

Wash Hands (2016)
Single channel video
Courtesy of Artereal Gallery

Words, their meaning, their artistry, their physical form, and the materials and implements of their making, recur in her practice. Many of these elements are implicit in the poignant video Wash Hands with its ‘panning’ for a sense of connection, for a touchstone between estranged individuals. In the video, Shoufay washes a cast plaster replica of her mother’s hand with Chinese ink, a poignant and pointless act of longing for familial connection. The ritual hand washing is symbolic of cleansing and a means of healing – with ink a salve, a vehicle for words, for revelation of a hidden common language.
STEPHEN HALEY

Repose (2012)
Single channel video
Courtesy of MARS Gallery

The video Repose is based in a virtual hotel room – the sort of generic, standardized space that is now repeated globally - with surface variations. It was modelled and animated using 3D modelling software, photographic images and resources drawn from the Internet. The title Repose suggests rest, but also to re-pose something – as one would a question, or in rearranging a set piece. The room is filled with references to communications, simulation, virtual space, various theorists and many other contemporary conditions. Strange, dream-like things happen.

OWEN LEONG

Infinite Love (2011)
Single channel video
Courtesy of Artereal Gallery

Infinite Love depicts the artist with his mouth kept forcibly open with a dental retractor, as a heart made of frozen milk melts and drips whiteness into his open mouth. This video portrait subverts our relationship to the corporeal through the abject, to disrupt body language and break behavioural codes, exploring the passage between perceptual and physical thresholds of the body. Visceral, ambiguous and poetic, the transformation of the body through fictional selves opens up a space for new identities to come into being.
JESS MACNEIL

Angle of Incidence (2012)
Two channel video
Courtesy of Artereal Gallery

Preoccupied with the lingering traces of human passage through time and particular places, Jess MacNeil’s works such as Angle of Incidence, invite consideration of the complex pre-conditions and subtle repercussions of our encounters. Her video works explore the visible and invisible influences that govern the way we perceive and inhabit the world, presenting an emphatically subjective visual translation of the amorphous ‘shape’ of our relationship to our surroundings and to one another.

JESS MACNEIL

Sparrowhawk Single (2013)
Single channel video
Courtesy of Artereal Gallery

Filmed outside the Hôtel de Ville in Paris, the work documents the fleeting shadows and traces of a group of skaters playing a hard and vigorous game of Sparrowhawk, their bodies digitally removed and erased so that all that is left are the sounds and marks created by their skates. Both haunting and mesmerising, Sparrowhawk Single explores the way in which we experience the spaces that we inhabit and the ways that we interact with one another.
RASHAAD NEWSOME

KNOT (2014)
Single channel video
Courtesy of De Buck Gallery

The film KNOT combines Newsome’s interest in knot theory, the performative language of the house dance style known as “Vogue Fem,” the design formulas of heraldry, and Baroque architecture. Knot theory, a branch of geometric topology, studies the embedding of circles into three-dimensional space. The hand movements, referred to as Hand Performance, that comprise the main elements of “Vogue Fem” are loosely based on a figure eight, or Listing’s knot. The film presents an abstracted, collaged environment informed by the designs of Baroque architecture and created out of commodities like designer high heels. Against this environment, abstracted and multiplied figures dance, sparkle, and morph to an original sound score, creating knot-like forms that are reminiscent of Newsome’s more static collage works.

HANNAH RAISIN

SOAK I (2015)
Single channel video
Courtesy of MARS GALLERY

Soak presents video and hand-sewn costume developed on a residency program in outback Australia. Exploring what it is to be a contemporary Australian female in an iconic, yet foreign landscape Raisin offers a scenario where we question our own familiarity with this place that we inhabit.

DIEGO RAMIREZ

Postcard eXotica (2016)
Single channel video
Courtesy of MARS GALLERY

SYLVIA SCHWENK

five prison stories (2011)
Single channel video
Courtesy of Artereal Gallery

five prison stories relays five stories about life in prison in an understated, matter of fact, yet private
Postcard eXotica is a 30min cinematic re-enactment of a collection of found photographs. More specifically, vintage American postcards produced circa 1900-1930s that depict Mexican stereotypes. The work seeks to think through the Western gaze by approaching the pictures as movie scenes and revealing the condition of their making –particularly the way they are scripted, staged, lit and filmed. In a broader manner, the video pastiches early cinema, contemporary pop and horror to trace the ways in which these ideas manifest today.

and almost humourous way. The work gives an insight into a way of living and an area of society that most people have no exposure or experience with. The stories are told in the third person and are set against images and footage of the inside of a prison and cover such aspects as prisoner processing, visiting procedures and sex. Five prison stories looks at the notion of what performance in the everyday means for those who live in a space where private and public co-exist –sometimes simultaneously.

GUY SHERWIN & LYNN LOO

Selected works
16mm film projector and photography installation
Courtesy of Christine Park Gallery

Installation work showcasing the 16mm film projection and photography works of celebrated artists Guy Sherwin and Lynn Loo.
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