

**THE FIRST ANNUAL
OTIS/SANDBERG
INSTITUTE EXCHANGE
PROGRAM EXHIBITION**

Curated by Sojung Kwon

This edition of the Kunstvlaai API at the Westergasfabriek in Amsterdam focuses on the presentation of foreign art spaces and literature/spoken word related to art. This includes the first annual Otis/Sandberg Institute exchange program. Each of the seven artists in this exhibition attended Otis College of Art and Design in Los Angeles. Kathrin Burmester, Anthony Carfello, Sojung Kwon, Eric Medine, Chris Oatey, Matt Warren and Bree Yenlavitch originally are not from Los Angeles but from some other world location. Sojung Kwon curates this show that points to the audience or viewer as an integral component in the finishing point of the artwork. The observer or participant activates each work, so he in some way becomes responsible for making the art.

Kathrin Burmester

was born in Flensburg, Germany and currently lives in Los Angeles. Her multimedia art practice examines the aesthetics in core power structures, primarily those found in her chosen medium. Her project, titled *Tour*, employs a one-channel video projection and sound installation, which engages the viewer's relationship to packaged travel tours complete with guided narrations that broadcast and disseminate information meant to promote location as a consumable product. The projection is a 55-minute video of a guided tour that highlights passing sights with a steady camera view shot straight from the deck of a floating boat. There is one sound component in which the female voice of a travel guide runs

with a self-reflective commentary related to the sights and surroundings. The audio continually points to itself in the same way voices in a human head loop around in a whirlpool-like fashion rehearsing their mockup narrations with continuous self-questioning that specifies introspection amid the chattering masses and the oppressive multinational organism. In the second part of Burmester's installation, postcards with the same English text taken from the boat tour narrative fragments mimic the style of art fair promotional material. The souvenir cards transmit their propaganda to further extend in silence the theme of packaged sightseeing.

Anthony Carfello

is a performance artist whose practice involves researching the traditions, lifestyles, habits, and dislikes of regional cultures only to digest and restate them through his own socially biased filters. A measure of Carfello's

commentary is devoted to both opposing and reveling in individualist philosophies, and to a great extent his artwork revolves around the improper application of romanticized or predictably critical conformist beliefs that are often celebrated by a region or country. In his project, Carfello sets out to learn Dutch, a language that is foreign to him, from passing citizens in Amsterdam where English is not the first language of the people. He has prepared a monologue written in English and set up a visitor's station with a sign that reads, "I only speak English. Please help me learn Dutch." The sign is written in Dutch, English, French, and German. Willing participants will translate the monologue line by line from English to Dutch as Carfello solicits help with the correct pronunciation and wrangles with the new language. After he learns the entire monologue through meetings and evaluations with the locals, he will perform the Dutch version from memory in an impromptu

performance that will address the experience of travel, the difficulty of learning new things, and the resistance to cooperative group efforts usually displayed by agents of his home country.

Sojung Kwon

is a performance artist based in Los Angeles. Originally from Seoul, Korea, she often positions herself as an outsider in both eastern and western cultures while investigating the rational and linguistic inconsistencies in each. For her project, the artist has set up an email address on the website www.rollingaball.com with the following instructions: "If you see a person rolling a ball in the street, please take a photo and send it to rollingaball@gmail.com. Within a week, you will receive an original work of email art in the form of your image, signed by the artist." Rolling a Ball consists of three parts: a poster, a public performance and a website.

The poster features an image of a person rolling a large red ball, and the ball itself advertises the website address in large white letters. The performance will take place at the same time everyday at a specified location. All photos will be posted on the website as they are received. Her project and performance invite the audience to participate in a somewhat familiar social activity while Kwon's actions occupy spaces of obscure silent engagement. Participants can witness her spectacle involving real action, while the printed matter and virtual reality of cyberspace challenge the action with their mysterious allure that helps construct and generate the scene set for new interactions and the reevaluation of resurrected memories.

Eric Medine

is a multimedia installation artist, independent curator and former Chicago-based gallery owner. Born in Tucson, Arizona, Medine now lives

and works in Los Angeles. For his project, he has fabricated a modified television with a companion screen in the form of a wall of televisions with the living-dead inspired title, *Zombie Television*. The physical components are a battery powered wireless television set, a motion controller and a mountain of televisions that the user can, to some degree, manipulate. In essence, the operator activates an unwieldy monster-like remote control that presents an arduous experience for him to consider. In Medine's world, the burdensome television itself becomes a giant remote. And since it is fitted with a motion sensor, which controls a software video mixer that interprets the signal of the weighty small-screen box, it can be slammed, punted, slapped, kicked and rolled around at will by the user while the activity is converted into video effects like channel and color change or 3-D effects that are sent to the wall of televisions. Reminiscent of a pile of zombies in bondage to the uncaring

mastermind of their fate, the barricade of televisions becomes enslaved to the moving television remote. The audience is invited to interact with *Zombie Television*, experimenting by trial and error to find a motion that has an engaging effect.

Chris Oatey

was born in Cleveland, Ohio and currently lives and works in Los Angeles. He applies drawing in response to news stories found in print, film, television and his own environment by sometimes starting with the only existing iconic source shot that lives as a mark of the event. Combined with memories and past experiences, current events shape the content of Oatey's work. In his project titled *Painsville*, he begins with the found photographic image of a well-known train wreck, and another of the earliest known gunshot wound in the New World. He extracts each image and reduces it to the entropic point of

white noise by using a carbon transfer process that allows him to single out the most compelling parts then reconstruct them using a variety of drawing styles. The photographic images of a train wreck and human skull are dismantled and placed in contexts that shift readings of the key subjects. Repetition of this process further strips dramatic elements of the images from their foundations while still retaining the emblematic sources Oatey has chosen to highlight. By thinking about our bond to popular imagery, and how violent death has the ability to seduce us visually, this series of obsessive drawings compel the viewer to reconsider the value of historical evidence in our culture.

Matt Warren

was born in Guernsey, Channel Islands in the United Kingdom. His work generally involves the insertion of himself in some way into already established personae, events or

situations, most often those related to famous actors or other celebrities. His project, titled *Casablanca*, deposits the viewer as an observer of a projected, life-size image of Warren standing dressed as Humphrey Bogart watching the Hollywood version of the film. The projection emanates from overhead onto the white gallery wall, but the Hollywood film itself is offstage, not visible to the viewers. The audio presents Warren's local room tone and sounds that give listeners the feeling they are being heard by the character they are hearing and watching. By utilizing found male-identity associations already available in the film, Warren activates multiple interpretations while updating the viewers contact with them and their context in the past. He stands nearly motionless for the film's two-hour duration while his energy, mood and attention wane to obvious irritation and fatigue; the audience may wonder what Warren is seeing and actually absorbing as he returns their gaze.

Unable to ask any writer, actor or director what they mean, or ask Warren what he means to convey, we see the film's sole spectator observing the film as we try to unveil layers of missing purpose. Left to our own analysis, the heroes that film and media have created for us collapse and dissipate.

Bree Yenlavitch

is fascinated with stereoscopic devices. Her project titled *A Stereoscopic Object That Renders Perspective Askew* employs four altered Tru-View ViewMaster stereoscopic viewers, one television monitor with an instructional DVD on a loop (sans audio) and instructional pamphlets on how to use the Tru-View. She has created a slide wheel of her own images to be inserted into the altered ViewMasters for visitors to the gallery. Her customized slide wheel of images allows the gallery space to be seen where the observer is looking through

Yenlavitch's selected artwork images. Each visitor is encouraged to pick up a ViewMaster and walk around the gallery with it. The person who is holding and controlling the device will be able to view the images as a curator of an exhibition might do, and look through the slide wheel to project and install Yenlavitch's artwork in the gallery space. The users of the four ViewMasters have the ability to alter both the images in their surroundings and gallery space and determine where the artwork is to be placed in the room; therefore, participation of the audience is the key to the completion of this work. Along with the Tru-View objects, there will be a television monitor showing an animation of how to use the devices and an informational pamphlet that each keeper can take home with them after they curate and install their own Yenlavitch exhibition.

– John Souza

k a t h r i n **B U R M E S T E R**

Kathrin Burmester

kathrin_burmester@yahoo.com

www.kathrinburmester.com

"Tour"

DVD (55 min.), DVD Player,
Projector, Pedestal, headphone,
Postcards, Posters,
Dimensions variable
2008



k u n s t v l a a i

#One

Yes, a rare sight. On the scaffolding back there one might actually see somebody working. But right over here, at the wall, there's rarely ever any work being done. Should you see somebody, pull out your camera and capture the moment.

ANTHONY CARFELLO
 mr.carfello@anthonycarfello.com
 www.anthonycarfello.com

INSTRUCTIONS FOR MAKING AN ANTHONY CARFELLO ARTWORK

9 May 2008

- Arrive in Amsterdam.
- Go out to eat and drink at a popular restaurant.
- Make friends. Ask those friends to translate the questions listed in the 10 May itinerary into Dutch.
- Learn to say "Hello," and "Thank you," in Dutch.

10 May 2008

- Set up a table and 2-4 chairs, outside of the Westergasfabriek.
- Set up a small video camera on a tripod, looking at one end of the table.
- Display a sign that reads, "Please Help Me Learn Dutch." (The sign will be written in Dutch and English.)
- Sit in the chair nearest the tripod, so that the camera is looking over your shoulder at the other end of the table, and wait patiently for those visiting the Kunstvlaai to sit down.
- When the visitor does sit down, ask them one of the following questions (or a similar question): "Where is your favorite place to go?" "What is your favorite thing to do?" "Where is your favorite place to eat?" "What is your favorite meal?" "Where would you never want to go again?" "What is your least favorite thing to do?" "What is your least favorite place to eat?" "What is your least favorite meal?" Follow up all the above questions with the question "Why?" Questions will be asked in either English or Dutch, depending on the participant's choice.
- If the participant answers in (or speaks) English, ask them to teach you how to say their answer in Dutch—use speech and writing. If they answer in Dutch, ask them to help translate into English. Invite participants to either write down the translation, or speak it into the camera; then, ask them to help you learn. If they are unwilling, simply thank them for their participation.
- If the participant answers in Dutch, and can-

not speak English, ask them to write their answer down (in Dutch). If they are unwilling, simply thank them for their participation. If the participant speaks English, but not Dutch, ask them the following question: "Why should I learn Dutch?"

- Do this from the time the fair opens until the time it closes.

11 May 2008

- Repeat the activities of 10 May.

12 May 2008

- Spend the first half of the day in a quiet place (café, library, bathroom etc.) and go through the video footage and separate all the answers (including those not written down) from each other.
- Turn all of the answers (English or Dutch) into MP3 files.
- Pair the answers with their written (English or Dutch) version, if they have one.
- Organize all the answers into long sequences, random combinations, and several short monologues and dialogues.
- Return to the Westergasfabriek, in the late afternoon, and set up a table and 2-4 chairs outside.
- Display a sign that reads, "I am trying to learn Dutch, please help."
- Sit at the table, but do not wait for participants.
- Begin to memorize the collection of answers created earlier, using the audio files and the written translations.
- When visitors to the fair approach the table, invite them to sit down. Explain that you are trying to learn Dutch from the answers given to you over the two previous days.
- Ask for their help. Read or play one of the answers for them. Then speak it. Ask if that was correct. If they say no, ask them for their corrections. Ask for help with pronunciation. Move slowly through the answers.
- If visitors refuse to participate, then continue memorizing/learning the collection of answers on your own.
- Do this until the fair closes.

13 May 2008

- Spend the first half of the day in a quiet place, and continue to memorize/learn the collection of answers.

- Return to the Westergasfabriek, in the late afternoon, and set up a table and 2-4 chairs outside.
- Display a sign that reads, "I am trying to learn Dutch, please help."
- Sit at the table, but do not wait for participants.
- Continue to work with the collection of answers, using the audio files and the written translations.
- When visitors to the fair approach the table, invite them to sit down. Explain that you are trying to learn Dutch from the answers given to you over the two previous days.
- Ask for their help. Read or play one of the answers for them. Then speak it. Ask if that was correct. If they say no, ask them for their corrections. Ask for help with pronunciation. Move slowly through the answers.
- If visitors refuse to participate, then continue memorizing/learning the collection of answers on your own.
- Do this until the fair closes.

14 May 2008 – 16 May 2008

- Repeat the activities of May 13

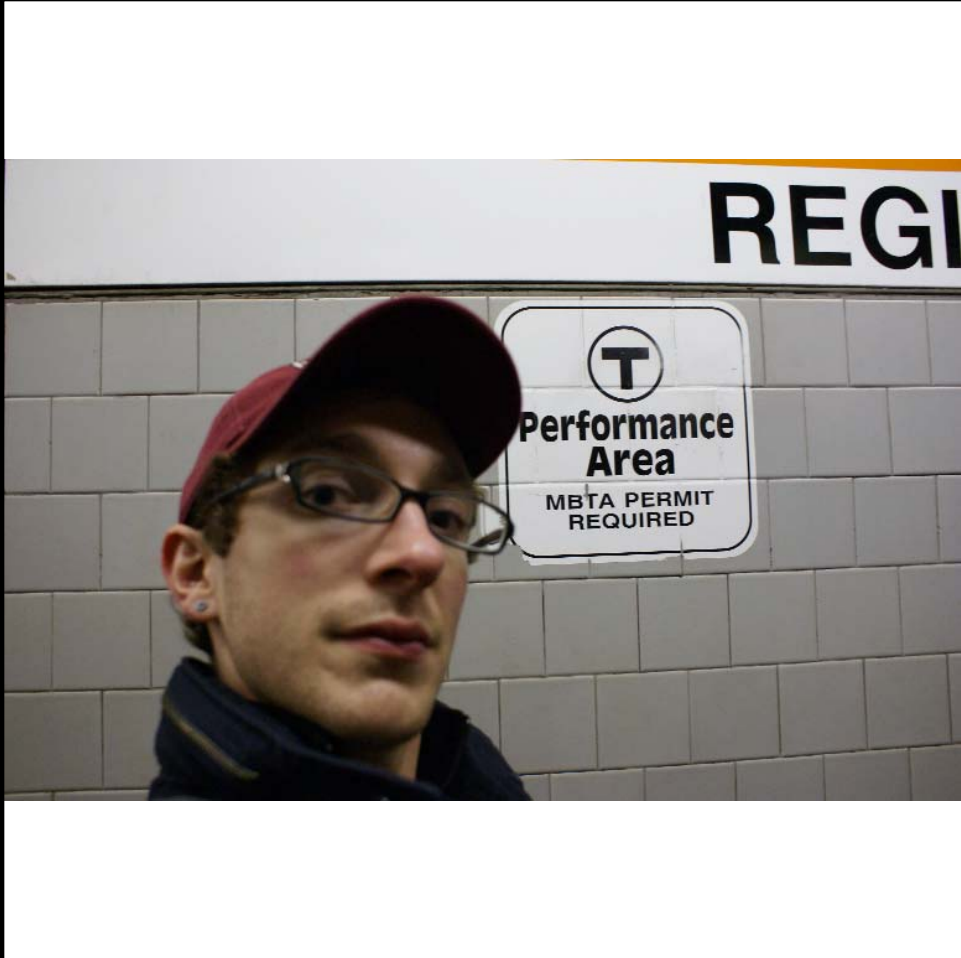
17 May 2008

- Arrive at the Westergasfabriek in the morning.
- Set up a table with several chairs, outside.
- Post signs announcing the performances that will take place outside, at the table, at 14:00, 16:00, 18:00, and 21:00.
- At the designated times, sit down at the table and deliver the sequence of answers in Dutch, in the 1st-person. Retell these answers through your speech and through your performance, as if they were your own. Speak to the audience, but also speak out loud as you write postcards. Sing the statements. Act out the monologues and dialogues. If you forget the Dutch parts, improvise (even in English, if necessary). Perform in whatever style that normally suits your practice. If it becomes a Dadaist mess of Dutch lessons and incongruent stories, then you have succeeded.

18 May 2008

- Repeat the activities of May 17.





K 4

Sojung Kwon

iamssojung@gmail.com
www.stickyelephant.com

“Rolling a Ball”

Interactive Performance
2007

‘Rolling a Ball’ consists of three parts: a poster, a public performance, and a website. The poster features an image of a person rolling a large red ball and the ball itself will advertise the website address in large white letters. The performance is to take place around the neighborhood where posters were posted.

The website provided on the poster, www.rollingaball.com, gives the following prompt: “If you see a person rolling a ball in the street, please take a photo and send it to

[<rollingaball@gmail.com>](mailto:rollingaball@gmail.com). You will receive an original work of e-mail art in the form of your image, signed by the artist.”



Eric Medine

emedine@gmail.com

www.ericmedine.com

"Christ Killa"

Hacked Video Game

2007

The year: 2099

The place: the planet earth.

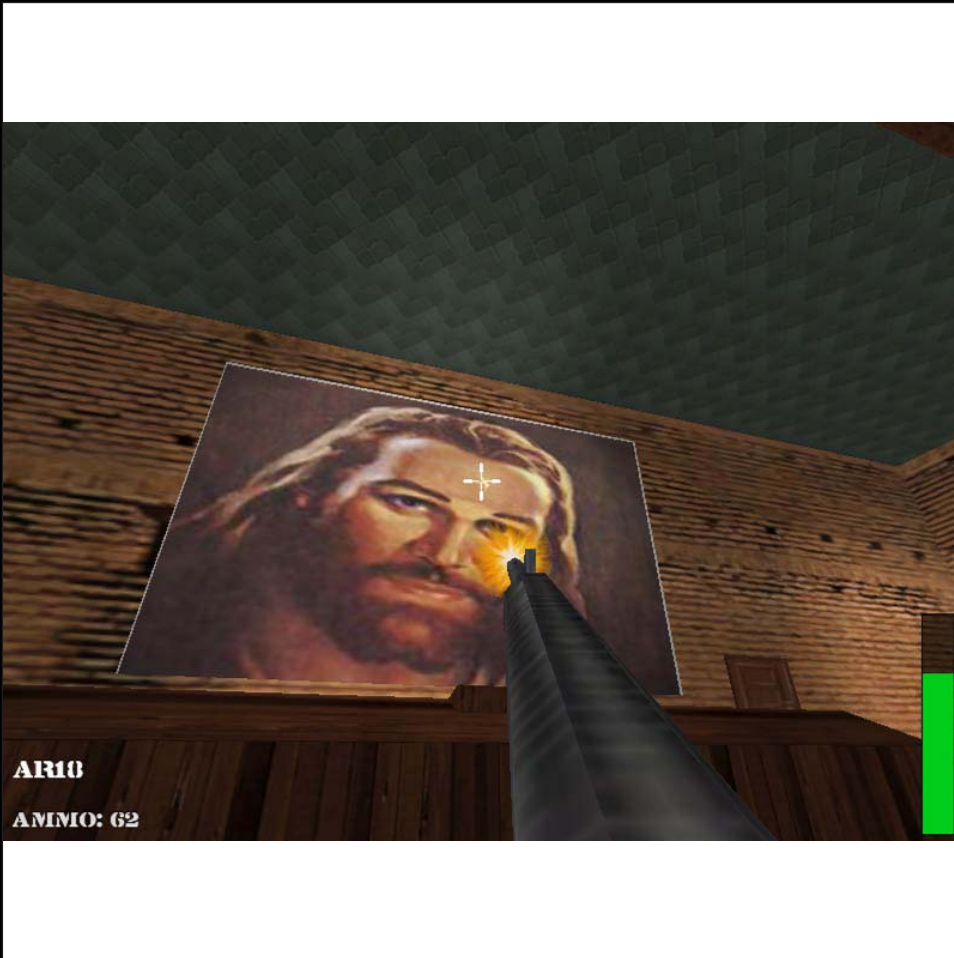
The end of the world has come and gone. The entire population of Earth has been swept up into heaven, sinners and virtuous alike, leaving a ruined landscape devoid of life. In a last effort to save humanity, a lone scientist clones Jeesus H Christ from a piece of the Shroud of Turin in the hopes that he can repopulate the earth and create a new civilization. But something goes terribly wrong...

Your task: to rescue Earth from being completely over-run by a horde of murderous Christs.

Your weapons: a few crappy guns.... But can a hail of bullets stop the Son of God?

Your name: Christ Killa!

K 7



K 8

c h r i s **O A T E Y**

Chris Oatey

oateyc@hotmail.com

www.chrisoatey.com

“Painesville (Shifted)”

Carbon on paper

14 x 17 inches

2007



k u n s t v l a a i



K 10

m a t t **W A R R E N**

Matthew Warren

matt.warren@hotmail.co.uk

***"Title: 'Matt Warren as
Douglas Gordon, as Kurt
Cobain, as Andy Warhol, as
Myra Hindley, as Marilyn
Monroe."***

"If you want to know all about
Andy Warhol, just look at the
surface: of my paintings and films
and me, and there I am.
There's nothing behind it."

Quote by Matt Warren,
as Andy Warhol



k u n s t v l a a i



K 12

Bree Yenlavitch

bree@thebree.tv

www.thebree.tv

***“A Stereoscopic Object That
Renders Perspective Askew”***

Interactive Multimedia Installation
2008

*‘A Stereoscopic Object That
Renders Perspective Askew’* is a
project that consists of several
Stereoscopic devices known as
View-Masters and one informative
instructional video explaining how
to interact with all artwork in the
gallery. Step by step, the viewer is
told how to operate the objects by
placing them up to the eye and
clicking through a reel of seven
slides. The ViewMaster’s are
altered so that the slide is slightly
transparent, thus the eye refocuses
to find it can see through the image

to the gallery in the background.
Phenomenologically, the effect of
the device imprints a new color
and shape over other artwork in
the gallery. More than just an
effect is the reconsideration of how
a work of art is typically interacted
with and viewed. When
approaching this piece in the
gallery a viewer can choose to
continue their intended path of
observation or pick up a device
that will highlight a new way to
participate with the show.



K 14



s p e c i a l **T H A N K S**

SOJUNG KWON WOULD LIKE
TO THANK THE FOLLOWING...

Arts Council Korea
Otis College of Art and Design
Sandberg Institute
Roy Dowell
Annetta Kapon
John Souza
Jos Houweling
Marjo van Baar
Ivo van Stiphout
Carl Berg
Kathrin Burmester
Anthony Carfello
Eric Medine
Chris Oatey
Matthew Warren
Bree Yenlavitch
Sean Aldrin
and My Family in Korea

