

MEDIATED PROCESS

21.02 – 19.03.2024



Johanna Karlin, *The Gaze 1*, film still, 2023.



John Carberry, *Erosion*, Digital Video, 2023.

Mediated Process

An Exhibition of artwork from the *In The Process of...* artists collective.

Curated by Elizabeth Pedler and Sarah Douglas

Cullity Gallery

UWA School of Design

Boorloo (Perth)

Western Australia

21.02.2024 -19.03.2024

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In the Process of Caring

Maraya Takoniatis

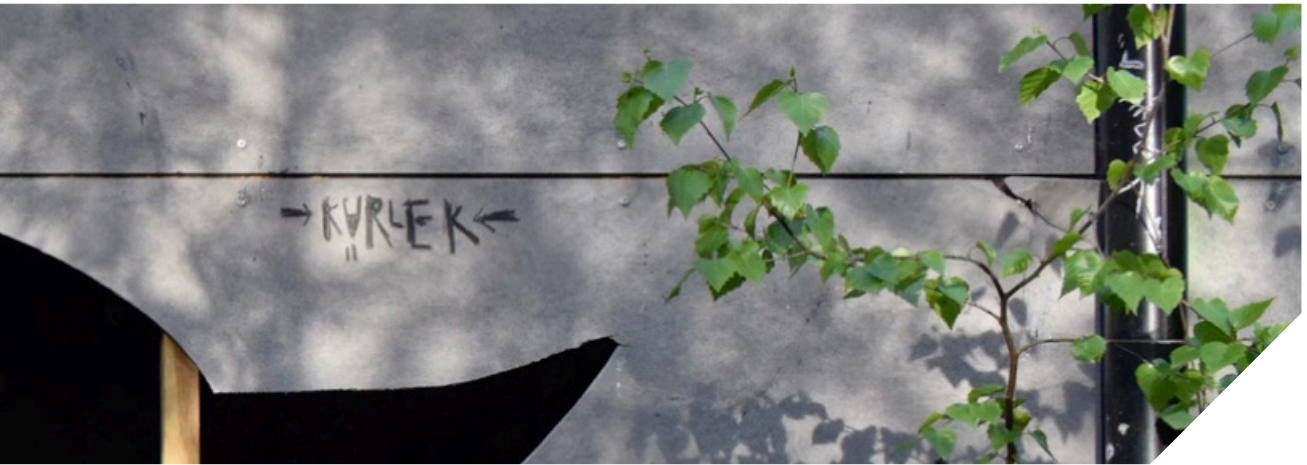
The moment an artist gives their work to an audience there is a snap. Suddenly, what has been preciously held by the artist's worshipping attentiveness is catapulted on a new trajectory. The art object finds itself being thrown between greedy hands and flippant disregard—whisked away by eager theorists and art historians, put in the dock by the zealous art critic, and scrutinised endlessly by a procession of spectators. For many established artists, there is no hesitation to give one's work to such chaos. Sharing one's creative work is often driven by a desire to spark debate, to bring something new to attention, and to generously share what one has found intriguing enough to dedicate hours of their time.

As willing or perhaps natural it is for each artist to place their work in a public forum, this is rarely done lightly. Even those pieces designed to be spontaneous or improvised are held up by a sturdy scaffolding of meticulous planning. Artworks take form incrementally, through trials of process and a great deal of physical and conceptual labour. If one scoured through the visual diaries and piles



of discarded 'junk' in the corners of artist studios, a treasury of archival material chronicling the creative process would be uncovered. And yet, it is very rare and often a great extension of trust to be given access to these lairs of production. Offhandedly, artists may keep their processes concealed—self-consciously attempting to safeguard the reverence of their final work from what could appear as a guiltily simple process.

Setting their own path, the collective In the Process of... maintains a common virtual platform that publicly shares the creative developments of ongoing projects. Far from leading audiences to believe that artworks spontaneously spawn into existence, the collective's open presentation of process as the ground and heart of their creativity has shared equal importance to the presentation of the collective's resolved works. For each of these ten artists, the role of process should not be judged as a mere set of productive means for a valued end. In the group's philosophy, the creative act is grounded in a deep engagement with process as a constantly regenerating source



of creativity. It is this shared emphasis on process in each individual's way of working that has laid the foundation for the group's collaborative exchanges in the development of new and continuing projects.

The collective *In the Process of...*—consisting of co-founders John Carberry and Gustav Hellberg, as well as a selection of across-the-globe contemporary artists—held its first group exhibition Startpunkt at the LUX gallery in Östersund, Sweden, last year. In addition to the collective's private online space which functions as a virtual studio, the group manages a public platform designed to share with audiences the transitory stages of each project's development. Many of the works from the Startpunkt exhibition are antecedent iterations of the pieces set for display in *Mediated Process* at Cullity Gallery. The collective's emphasis on the creative process over finalised creative objects has endured in the gallery space with each consecutive exhibition offering an opportunity for the artists to share new developments in their concurrent, individual projects.

Process is not only apparent across the group's exhibitions, but is also observed within the exhibitions. The creative process presents itself in overt and subtle ways through the curated artworks, each revealing the distinctive role process plays in each artist's individual practice. One of the artists who overtly engages with process is Borahm Kim, whose participatory game-work, *Moving Forest*, unfolds in the exhibition space as an interactive activity that draws from participants their values and social modes of thought. In previous game setups, inter-player deliberation revealed the unique characteristics of collective mindsets from site-specific localities. The data extrapolated from each play of the game feeds back into revelations from historic plays, accumulating in an international dialogue about problem-solving methodologies that Kim uses to inform future gameplays. In contrast to the globally focused project that Kim's work incrementally builds, the process element in John Carberry's film work retains a reserved demeanour.

In Carberry's resolved work *Pinioned*, the impact of process appears as a subtle visual element in the cumulative layers of footage fractured on screen. In *Pinioned*, multiple takes of a pair of dancers have been carefully inlaid through Carberry's detailed editing. As the dancers' bodies collide, they merge together to create a hybrid human form, generating a new dance and conveying new forms of physical expression through the compounded, humanesque form. Akin to Kim's *Moving Forest* and Carberry's *Pinioned*, each work has taken shape through individually developed creative processes, subsequently existing within the exhibition as provisionally resolved works that retain space for future development.

The collective's aesthetic and methods of working derive from the process art movement of the 60s and 70s. One of process art's formative figures, Robert Morris, associated process art with anti-formalism which places its emphasis on process and methods of creation. The antithetical—and somewhat more traditional—concept of formalism, worships the final, completed object-form, treating the processes of production as a priori to the work itself: the means are pre-determined by the final form. In opposition, anti-formalism allows the creative process to be the driving force guiding artworks forwards, though not necessarily towards a point of completion. This treatment of art objects presents a unique dilemma for process art: the continuity of an artwork as it endures minute and colossal transformation. Whilst a single artwork may endure slight transformations, process artworks can undergo massive additions, reductions and alterations without these major aesthetic changes resulting in new artworks. Process artworks have a distinctive character in this sense, and radically test the ontological boundaries of art objects.

From within the context of contemporary art, process art enjoys a readily sound ideological existence. Contemporary art's emphasis on the

conceptual dimension of art objects treats the idea as one of the ontological grounds for the artwork. Whilst the aesthetic dimension of art objects is necessary (for without the aesthetic there is no sensory object to apprehend), the conceptual takes precedence. This gives process art an easy way to face its unusual dilemma. Bound together in union by a shared conceptual foundation, multiple iterations of a process artwork can succeed each other, existing as markers of progress in the overall development of a singular project. Resolved works emerging from process art preserve the historicity of art objects by retaining recognisable traces of historic developments in the present form of the work. In this way, process art carries the past iterations of the work into its present and future versions, facilitating the long-term continuation of creative projects. Process art, then, is the constant rumination of a central thought, the interrogation of an idea from multiple angles to create and recreate artworks.

Exemplar of this characterisation of process art is Håkan Carlbrand and Peter Ojstersek's video, *Staircase to Dollhouse*. Placing a personal lens on Carlbrand's childhood friend Martin and his wife Maja, the video looks at the ending of the late Martin's life as he faced a terminal illness. Retaining the singularity of the work across multiple formulations, Ojstersek and Carlbrand's project has developed through an expanding meta-dialogue of layered documentary film work. Progressing towards an increasingly omniscient and insightful perspective, the current version of the work included in *Mediated Process* encases the original documentary film of Martin and his wife Maja with added footage from the film's first premiere in Sweden. Building upon the work even more, the artists' have added a written piece expressing their experience in the context of the project as both Martin's personal friends and as impersonal filmmakers.



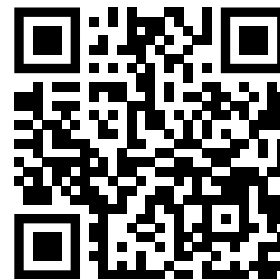
Håkan Carlbrand & Peter Ojstersek, *Staircase to Dollhouse*, Documentary Film, 2023.



Gustav Hellberg, *On Off Shore*, Video, 2023.

It is within this working context of process art that collaboration—such as the partnership between Carlbrand and Ojstersek—on a digital platform can be successful. Collaboration is not new to art-making; however, when collaboration occurs between isolated localities it takes on a new character. Whilst collaboration traditionally occurred at the material level with artists trading skills and resources, working from within isolated places situated at the fringe of art-centres makes this sort of collaboration impossible. Instead, collaboration in this context requires greater dedication to detangling conceptual ideas through constructive discussion and review. It is not so surprising that through combining their contemporary art practices, *In the Process of...* have managed to build a strong collective that excels in both process art and glocal collaboration—skillful engagement with conceptual thought requisite in both.

The exceeding value of process art finds expression in the meaningful words spoken by Gustav Hellberg, another exhibiting artist and one of the collective's co-founders, who said in an arts talk: the dilemma for art is that “we can only look at a little bit of the world at one time”. Like a kaleidoscope image which always remains fragmented, each rotation of the gear reveals new visions, creating a growing sense of what is there despite the impossibility of seeing everything at once. Carlbrand's video is a matrix of kaleidoscope imagery—with each new revolution there is a new framing, a new insight into the same story. Not only is this true for *Staircase to Dollhouse*, but each of the works presented in *Mediated Process* share in this constant revisiting of longstanding projects to make new discoveries. The expert artistry of *In the Process of...* has not only developed a world-class body of contemporary process art, but the group itself—consisting of globally dispersed artists who deeply care about the world and the people around them—are an inspiration for us all to look into our own lives, to uncover new angles to discover from, and to collaboratively forge new pathways forward.



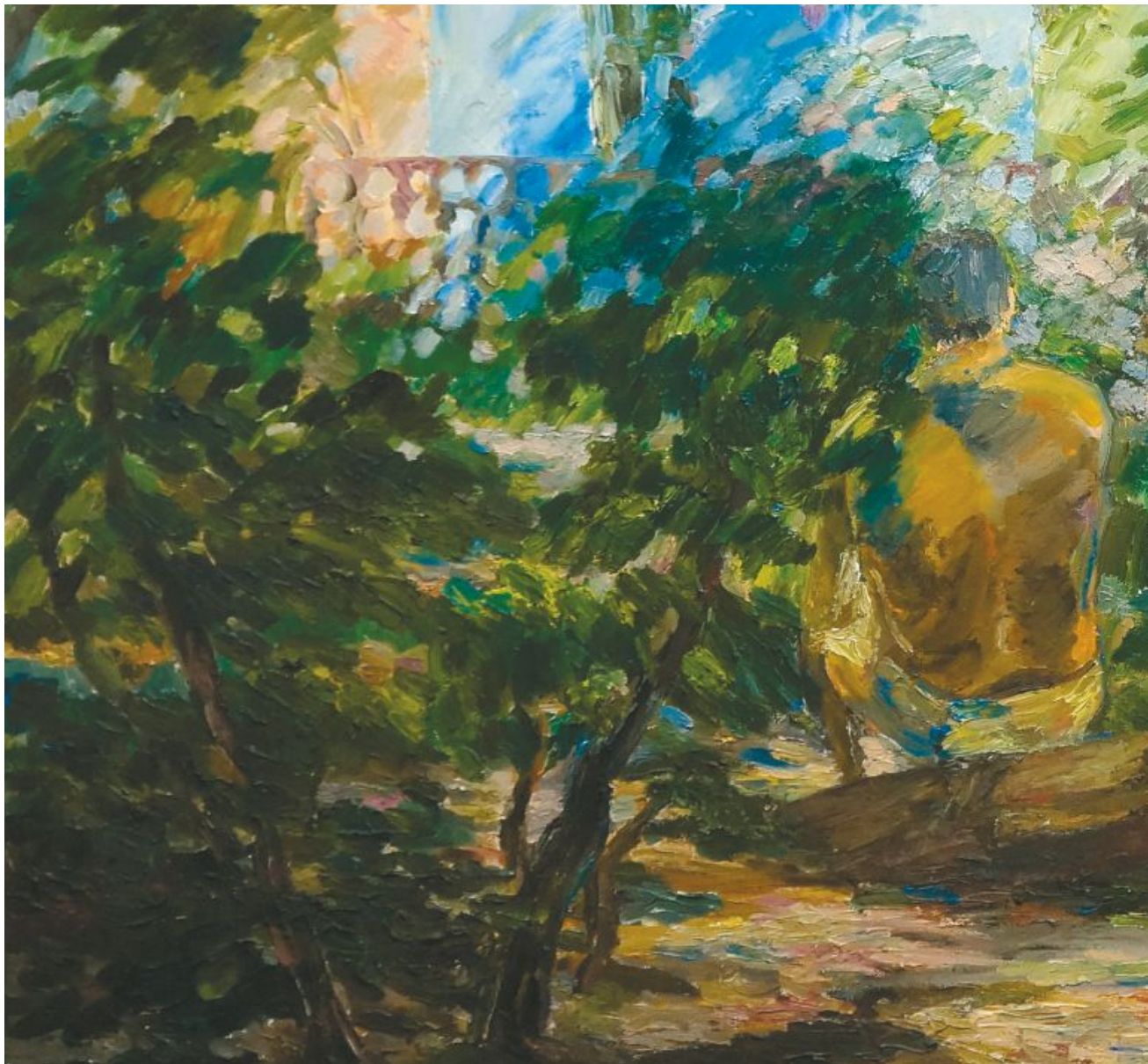
www.intheprocessof.org

Written by Maraya Takoniatis

¹ Robert Morris, “Anti-form,” in *Continuous Project Altered Daily: The Writings of Robert Morris* (Cambridge, Massachusetts: The MIT Press, 1993), 41-47.

² Peter Osborne, *Anywhere or Not At All* (London, UK: Verso, 2013), 48.

³ Gustav Hellberg, “9 Evenings Revisited: In Theory, as in Practice...” (lecture, Kunstkraftwerk, Leipzig, Germany, April, 2016)



Nelya Korzhova, *Orange*, Oil on canvas, 2023.



Featured Artists

JOHN CARBERRY

Lives and works in Albany, Western Australia.

HÅKAN CARLBRAND

Lives and works in Skåne and Göteborg, Sweden.

GUSTAV HELLBERG

Lives and works in Goheung, South Korea and Jakarta, Indonesia.

JOHANNA KARLIN

Lives and works on Öland, Sweden and in Berlin, Germany.

BORAHM KIM

Lives and works in Seoul, South Korea.

NELYA KORZHOVA

Lives and works in Samara, Russia.

AND ROMAN KORZHOV

Lives and works in Samara, Russia.

PETER OJSTERSEK

Lives and works in Göteborg, Sweden and Berlin, Germany.

LINDA PETERSSON ÖDBRING

Lives and works in Östersund, Sweden.

REBECCA ANN TESS

Lives and works in Berlin, Germany.



Johanna Karlin, *The Sheep*, Video, 2023.

John Carberry

Pinioned I, Digital Video, Colour, 2022.

Pinioned II, Digital Video, Monochrome, 2022.

Erosion, Digital Video, Colour, 2023.

The central theme of the '*Pinioned*' series is feeling trapped in repetitive cycles. With all the disruptions of the past few years I feel my days have all become virtually the same. The process of making videos can become monotonous after the initial excitement wears off. Multiple takes of shots during filming and watching footage over and over during the editing process is repetitive. It requires a conscious effort to look at the subject with fresh eyes.

I am inspired by David Hockney's work with polaroids. He would go from room to room in the houses he was staying at, taking a photo of each room. He talked about how he realised he was also capturing time as he went along as the sun would move in the 30 minutes or so that he was taking the photographs. Video does the same thing already much faster so I have been thinking about how to show that process in other ways.

Layering strips of different takes over each other the audience can see the variation and the passage of time during the process of recording the footage. It breaks up the human form in compelling ways that accentuate both the movement, and the body. Pulling and pushing the human form apart/together.

No longer feeling trapped in a repetitive cycle, '*Erosion*' is a work that has been influenced by my involvement with the IPO collective. A site specific work that was reflective of my practice, that also showed the collective more of my local environment. The location has been shaped by the wind and the ocean. My plans for the work have

been eroded by setbacks, from weather, illness and the unpredictable ups and downs of life. Ideas and themes have been washed away and others revealed during the process of the creation of the work.

Pinioned 1

Choreography and Performance
Sym Parr

Sound/Vision
John Carberry

Pinioned 2

Choreography and Performance
Sym Parr and Jessica Ruggera

Sound/Vision
John Carberry

Erosion

Choreography and Performance
Jessica Ruggera

Additional Choreography
Sym Parr

Music and Sound Design
Zero Shaw

Videography and Editing
John Carberry







Håkan Carlbrand & Peter Ojstersek

Staircase to Dollhouse, Documentary Film, 2023.

This film addresses questions of gaining insight into life, love, relationships, and the challenge of appreciating life when confronted with a limited future.

Martin Joss contracted Hepatitis C at a young age and lived with the virus for many years until it developed into an incurable cancer.

The film delves into Martin's perspective on life and the importance of living, as well as his thoughts on friendships, family, and the legacy he will leave behind.

We follow Martin to his music studio, a place that holds great significance for him and other music enthusiasts who share a sense of being marginalized by society.

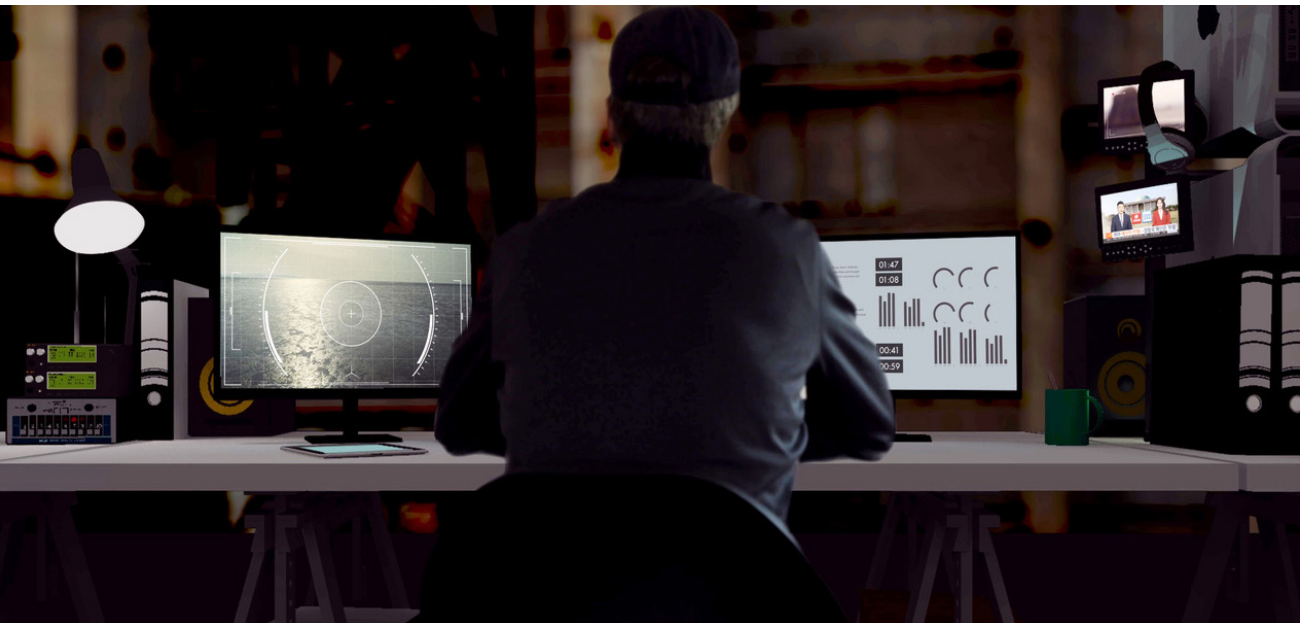
Maia, his wife, also reflects on the difficulties of sharing their situation and spending time together. A doll house, a mirror image of his own home, has recently become important. We visit the dollhouse, Martin single-handedly constructed as he contemplates his life and what he has learned in this final period.

Staircase to Dollhouse

Filmed and produced by
Peter Ojstersek & Håkan Carlbrand

Translation by Leslie Johnson

Special thanks to participants
Martin Joss and Maia Joss



Gustav Hellberg

On Off Shore - Beta Version, Media Installation, 2023.

The tidal mudflats off the coast of Baegmihang, Buan, Chebudo, Ganghwado and Julpo have been through relentless and thoughtless campaigns to be altered into suitable land for industrial and sometimes agricultural development projects. Korean industry, finance and politicians make out a tight and impenetrable power conglomerate focusing entirely on financial control and economic growth. The results of their activities are damaged eco systems and social disaster. Very few of these, extraordinary expensive, undertakings led to desired economical outcome. On the contrary, most of them have been costly financial failures. People's livelihood lie in ruins and the land has become useless for any human endeavour. Several ecological systems have become irreversibly broken.

I find the tidal mudflats interesting as a metaphor for the dilemma that people's understanding of their environment engender. These mudflats are only

pieces of land half of the time. The other half of their existence they are submerged under water. This establishes a dualistic continuance of being. Not only does the tidal mudflat avoid an unambiguous definition its physical constitution further evades a distinct apprehension. The emerged plane can have any consistence from being solid through viscous to fluid. Its continuously changing character is of such confusing demeanours that most people avoid ideas to exploit this transient land areas.

On Off Shore is an ongoing video project where I am revisiting a four year old video film project that never was shot. Using research material and location video footage I am recreating the essence of my original visions and intentions.

Johanna Karlin

The Sheep, the Sculpture, and Me, Video, 2022.

The Gaze, Video, 2023.

Johanna Karlin presents frames as if in between still and moving images, with motion frozen at points seemingly, to allow one time to perceive it. The nuances of such representation highlight an animal's equal belonging in this world. In *The Sheep, the Sculpture, and Me*, every detail of a farmhouse scene, including a wooden installation built by the artist, melt together to draw attention to a central point, which is not a person, but an animal, bringing the viewer into a realm of equilibrium, thoughtfulness, and connection.

“The long, observational shot follows and records the animal's movements in an unintentional and random adaptation to the subject, said writer and cinematographer Staffan Lindqvist. The sheep, through its actions, controls both the filmmaker and the viewer and, in a reversal of roles, becomes a subject in relation to the sculpture that it examines while moving around.

The lack of clips, close-ups, and human language becomes a commentary on the ability of the film montage to direct consciousness in a certain direction, controlled by the messenger. In a broader sense, this unpretentious and open film also asks questions about objectification and distance from that which lacks human language.

In *The Gaze* we are met by the animals' calm stare; we see the animals as individuals, with integrity and dignity. They pose quietly in front of the camera, and a connection is made with the viewer, a wordless dialogue established where human and animal interact. Perhaps the film is a reminder of a time when humans and animals were closer than now, when they connected and understood, felt, and were touched by each other. *The Gaze* can also be seen as a reminder of the enigma of the living, the existence of an external and an internal world, of animals as well as humans.”





Borahm Kim

Moving a Forest v2.0, Urban Planning Game, Paper, 2022.



It is now 2030. The climate crisis problem is not being solved at all.

'Tanju', a virtual city located in Korea, is the second largest city after Seoul, with an average population density of 8,043/Km².

The automobile industry and the livestock industry are the main industries here.

Natural disasters have become serious due to climate change, but 'Tanju' has turned a blind eye to them. However, as the climate crisis protests intensified, the city reluctantly decided to come up with a climate adaptation policy and asked the 'Future Forest Environment Research Centre' to work on it.

Visitors can participate in this policy study by becoming a novice researcher at the 'Future Forest Environment Research Centre'. To realize carbon neutrality, trees must be planted by securing half of the urban area. Researchers need to choose policies to do this.

This work is part of a theatre performance. Modified for exhibition.

'Moving a Forest Theatre Game 1.0' was premiered at Seoul Performing Arts Festival(SPAF) 2022.

Produced by Untitled Road, Producer Group DOT

Associated by Artists' Residency at Arts Farm Tutbat – Climate Change

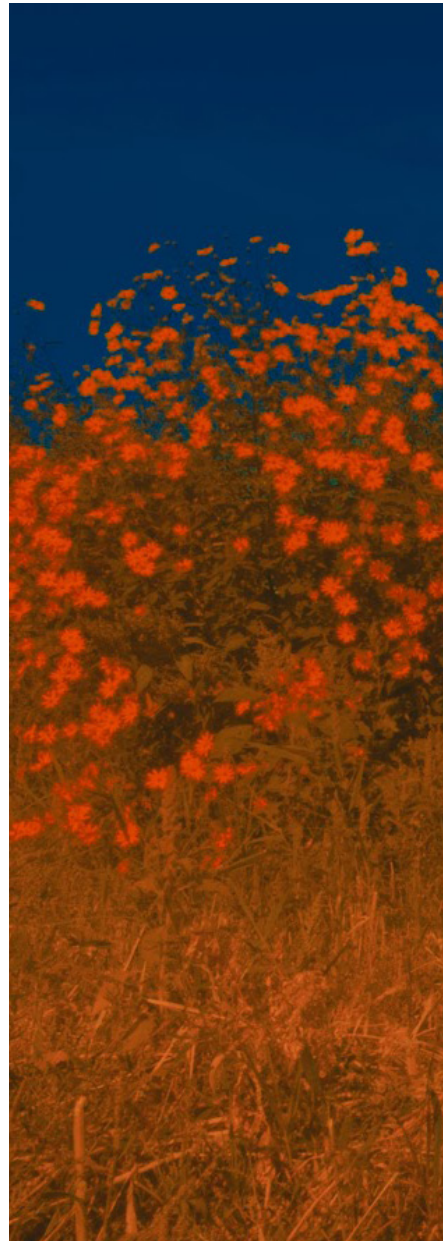
Roman Korzhov

Stabilization, Series, Video, 2022.

T *Stabilization, Video, 2022.*

For the last few years I have been making a series of video portraits and video paintings with the general title - "*Stabilization*".

In a technical sense, stabilization is a function, a program that is built into the equipment - a video camera and a video editor program. From an artistic point of view, stabilization works as an artistic method, image, as well as a visual idea - when the video is shot "hand-held" or from a tripod and, during subsequent processing, is stabilized either relative to the character or relative to the lens frame. Stabilization, as an endless process of striving for "balance", the state of which is infinitely short.







Nelya Korzhova

Text and paintings excerpts from the exhibition catalogue - *Nelya and Roman Korzhovs. Coauthors don't conclude agreements*, 10 February 2023 — 14 May 2023 Tretyakov Gallery, Moscow, Russia.



I am inspired by the nature of painting. I often use photos or videos as sketches for my work. Sometimes it's my own material, sometimes I use quotes from movies or other artists' works. Before that, there was a long period when I was engaged in abstract painting. Now this work with generation of forms has found itself in the shape of an additional frame of horizontal black stripes above and below the canvas. I am interested in the cinematic technique of entering another space through the "black curtains" of cinema. This is my symbol of space-time coordinates, a way of extended viewing, my chronotope, a reason to think "What is the painting today?"

We live in an amazing time of endless fixation in the picture. We shoot everything - close and far, from microscopes and intergalactic stations, great cinema and overfull phones of average citizens overlapping each other, forming a huge layer of visual – and all this is stored somewhere ... What for? What does this have to do with the phenomenon of memory? And what is the value of the picture in this stream?

For me, a picture is always a clot of the existential, where there is a touch to the essential, often unconsciously, due to frequent touching the canvas, where questions do not have a common answer, but perhaps here, in the constant variability, happens a watershed of choice - I accept or I don't.

Linda Petersson Ödbring

Blue Pilgrim in the Footsteps, oil paint on Plywood, 2023.

Yellow Pilgrim in the Footsteps, oil paint on Plywood, 2023.

Is the Bumblebee a Pilgrim in the Footsteps of Hildegard of Bingen?, Video, 2023.

I have a documentary approach, working with photography, installations, paintings and video, often in a conceptual way. I take a documentary approach to my practice exploring the space of the archive and history, searching for lost and alternative histories.

The green power of nature and the wisdom of nature - "A pilgrimage in the footsteps of Hildegard av Bingen" The research of discover Hildegard av Bingens landscape and home arena, took part in spring 2022 in Germany.

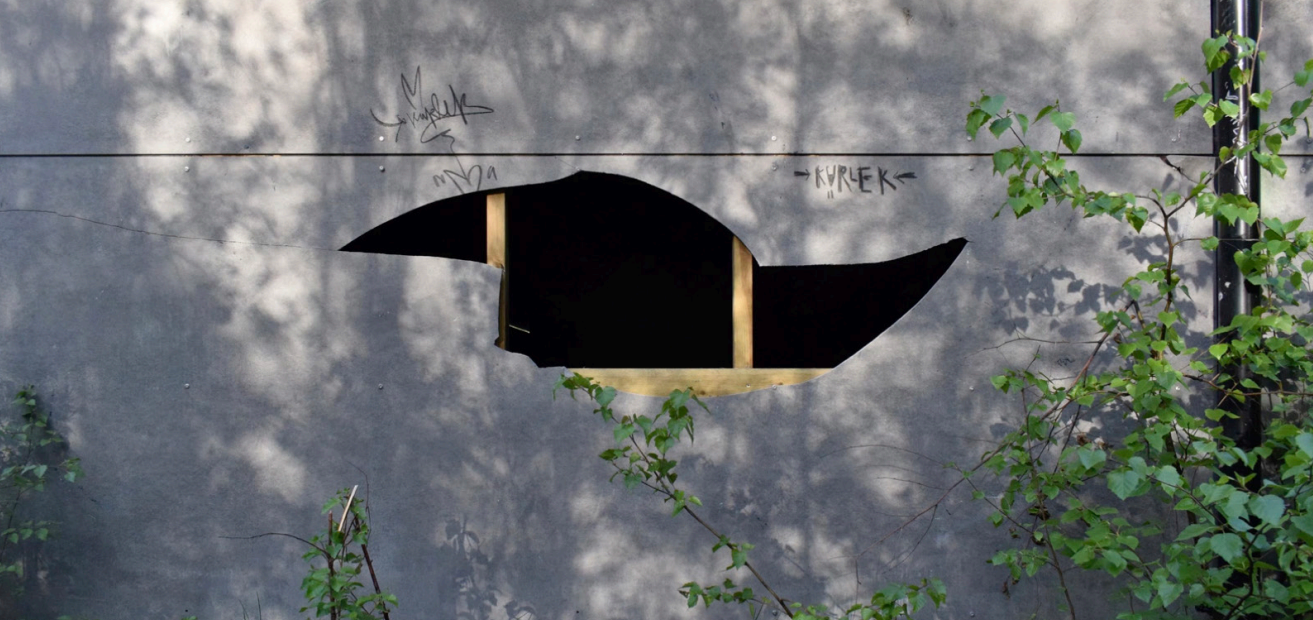
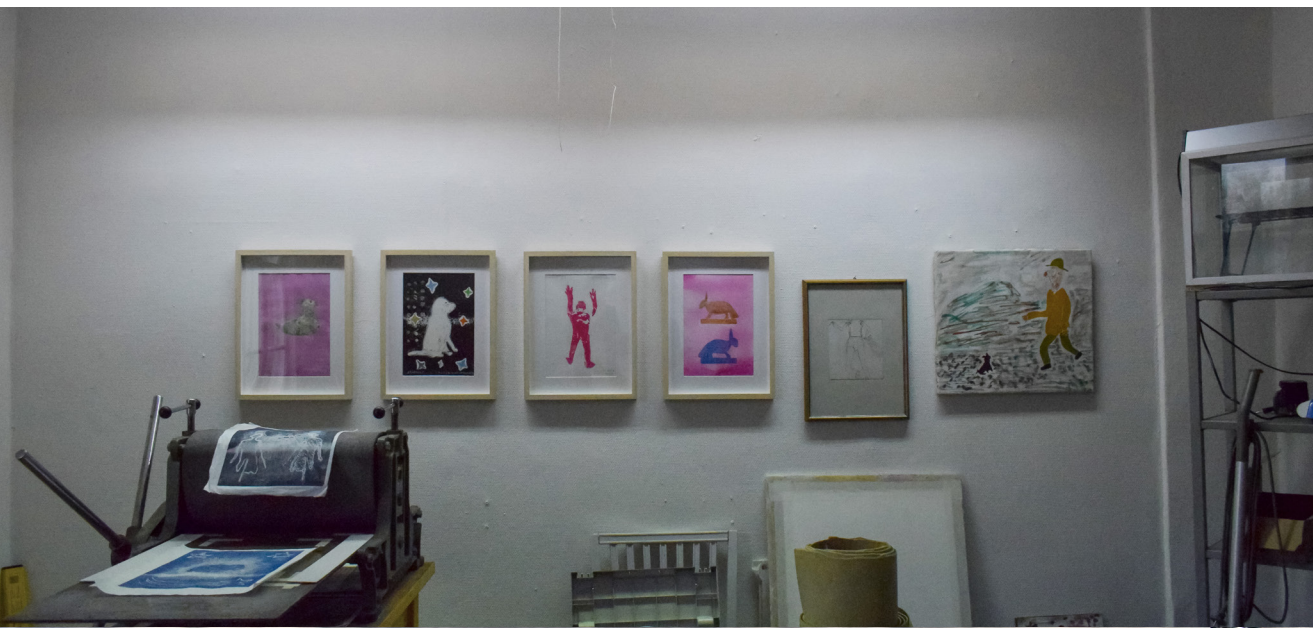
The projects started in 2020 with research, performance and various collaborations between musicians, artists, singers, and different prayer groups. Hildegard received a vision that she would write down her thoughts and visions. Hildegard is not writing for her own time but for posterity, for the time "when the air cannot be breathed and the water cannot be drunk". I connect her texts to the present and experience them more current than ever. I am trying to connect with Hildegard and to approach my art and be in her context regarding nature and her prophetic texts.

My videowork *"the green power"* is about slowing down. What happens when you take the time to meet a bumblebee. Listen to what she has to say. I saw and heard Hildegard through the bumblebee.

I have always been fascinated by nature/animals listening to it/ them. It is one of my biggest sources of inspiration. My work are often about the divine in nature and getting in touch with the intuitive, whether I paint or work digitally. To trust the drive.







Peter Ojstersek

Hacke, Animation.

Soap Duck, Watercolour on paper, 40×30 cm.

Stardust, Watercolour on paper, 40×30 cm.

Hole in the neck, Clay print, 40×30 cm.

"Skvader" "Hybrid", Medium Linoleum print, 40×30 cm.

N.N. by Joseph Beuys, Copperplate engraving, 30×40 cm.

"Hundarna" (The Dog's) by Jim Hornö (My grandfather), Oil on Canvas, 41×46 cm.

In my process of thoughts, walks of pleasure and sense, on an everyday basis for possible works.

On my studio wall, I have a Josef Beuys print, this print is placed side by side with a painting from my grandfather Jim Hornö, he was an autodidact artist and was thrilled about the idea from Beuys "*Jeder Mensch ist ein Künstler*" "*Every man is an artist*" I nailed up this two pictures on my studio wall during the Covid-19 pandemic.

My first vague idea was to see what impact this constellation could have on me, and expose myself to this constellation and if that could make me more aware of something.....

The natural following idea was to connect my paper works, watercolours, and linoleum prints, and place them side by side with the pictures and see what happens. I got the feeling that the impact of this setup also came out in my daily walks and how I responded to the surrounding neighbourhood on a daily basis. I felt that I recognise and saw similar structures on my studio wall with Joseph Beuys

print and my Grandfather's painting "*The dogs*" (*hundarna*), and the collected research material for the "*Hacke Project*" The images and associations hook and connect in my mind on an emotional level. It feels good.

The small grey house along the road to my studio functions as some kind of mirror of thoughts. When something happens around the house and surroundings, it automatically started to generate new thoughts about life and how these changes are connected to my mind and the microcosmos generated along my walking path. Nothing odd with this, I suppose all human beings create sense and meaning from feelings and surrounding information. The initial idea of "*The Wall*" was to create a visualization of a situation that impacted me, and an attempt to transport a fragile impression, manifested in image, sound and material.

Rebecca Ann Tess

See through the Dragon Head, Video, 2024.

"See through the Dragon Head" shows parts of the ancient Qi Gong dragon form to question the current relation between the human body and the perception of space in the realm of the current use of technology. In the dragon form the hands stand for the dragon heads. In the performance one of the hands is holding a smart phone, which films the movements in slow-motion, while at the same time being moved in space. In the sequence the smart phone camera slides around the body and entangles the performer and per casted shadow with the seaside surrounding, representing the Chinese elements water (sea) – earth (sand) – wood (trees) – fire (sun) and metal (smart phone).

The Qi Gong teaching holds a deep knowledge of the perception of space. In its forms a very detailed idea of moving bodies in three-dimensional space and its inner and outer relation is inscribed. The video work ponders what will happen with this kind of physical knowledge in the near future, in a time in which daily life increasingly happens in front of screens and in virtual spaces. With a reference to early feminist video art of the 60s, *"See through the Dragon Head"* continues the endeavor of the relation between the body and recording technology from a queer non-binary angle.

(*per = non-binary pronoun)





Nelya Korzhova, *Wind*, Oil and tempera on canvas, 2023.



Acknowledgements

We acknowledge the traditional custodians of the land we meet and create on, the Wadjuk people of the Noongar nation. We value and respect their continuing culture and contribution to community and the arts of this city and regions.

Many thanks to Reegan Jackson for his outstanding installation support, Dave Marie for assistance with installation and Annie Huang for technical support. We further thank Maraya Takoniatis for her insightful catalogue essay and Aidan Bowden for the catalogue layout.

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