

you sit by the sea: the salt-water heals you

a touch of before, now and then

A touch of before, now and then. is the moment when briefly you glimpse a smell, a touch, a sound and an image which all together remind you of the taste of a memory. Is it an empty place, a lonesome one? Is it a crowded gathering or an abandoned village? Or maybe it's the dunes that have taken over a myth? Exhibited in dialogue, three works by artists Mivan Makia, Qiuli Wu and solin Chun exchange with one another to the sound of a breeze, of a process, of a cleanse and a reviving.

Presented as CFMDC's first installation, A touch of before, now and then. invites you to come, sit, breathe, and listen; at your own pace, on your own time and somewhere between all of us, between the diasporas, the here and the there, the knowing and not knowing, you can create your own sense of process and of the ways in which landscapes are traces.

Abandoned by solin Chun | Red Tunnel by Qiuli Wu | Processing...Cleaning...Refreshing... by Mivan Makia

A zine will be available for pickup on site featuring interviews with each artist. Installation runs between June 22nd and 27th (also available online at cfmdc.tv). CFMDC: 1411 Dufferin Street Unit D, Toronto, ON M6H 4C7

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Artist Bios:

soJin Chun is a Toronto-based artist/curator/facilitator that explores the alternative dialogues that emerge in-between cultures and disciplines. With a focus on collaboration, her work unpacks identities and narratives that exist outside of dominant representations. solin's diverse art practice has been informed by her personal experience living in the Korean diaspora in Bolivia and Canada. Through International artist residencies, soJin has developed a collaborative art practice working with local communities to resist stereotypes, gentrification and displacement. Chun has participated in international film festivals such as the Oberhausen International Film Festival (2020). She has exhibited Internationally in DIY art spaces, galleries and museums. In 2021, she participated in a group exhibition titled, Bop, Art & Labour at Alternative Artspace Ipo in Seoul, Korea. soJin's video works are represented by GIV (Montreal), CFMDC (Toronto) and V-Tape (Toronto). Chun has a B.A. in Applied Arts from Toronto Metropolitan University and a Masters in Communications and Culture from TM/York Universities. She is currently a Tenure-Track Assistant Professor at the OCAD University in Toronto.

Mivan Makia is an Iraqi-Kurdish filmmaker, documentary photographer, and researcher living and working between Canada and the United Arab Emirates. Interested in self-portraiture and middle eastern cultural expression, the process in both her independent and commissioned work rely on research, experimentation and interdisciplinary studies. Using a practice that links identity and space, her work is concerned with the ever fluctuating perspective of being a transient body. She holds a BFA in Film Production and has six years of experience in the film industry, both independent and commercial. Makia has exhibited her work in shows as well as screenings internationally including Canada, USA, England, France, and the

Qiuli Wu is an emerging filmmaker from Foshan, China. In her explorations of the film medium, she has focused on sculpting moving images into a "tortuous path". Along this path—be it a labyrinth, a trail in the forest, or a dark tunnel of fleeting lights—spectators follow the mobility of camera-eyes and are thereby immersed in shapeshifting landscapes of narrative. Qiuli is also interested in the tactility of moving images—images that could almost touch and "itch" your eyeballs—and how these images can re-enact the projection of sensual desires. These two focuses lead her to interpret cinema as a twofold illusion between a train ride and a phantom ride.

Franci Duran is a Chilean-Canadian experimental media artist who creates films, video installation, and 2D, photo-based, mixed-media works about history, memory, power and violence. Duran has exhibited internationally at film festivals and venues including Edinburgh International Film Festival, International Film Festival at Rotterdam, HotDocs, Arkipel, Anthology Film Archives, Los Angeles Film Forum, John Hansard Gallery, and VideoPool. Duran holds an M.F.A. from York University and a B.A.H. from Queen's University. Her practice has been supported by research, travel, and production grants from Canadian arts councils.

Nada El-Omari is a filmmaker and writer of Palestinian and Egyptian origin based in Montreal, Quebec. Her practice and research interests centre on the intergenerational transmissions of memories, displacement, and the stories of belonging and identity which she explores through a poetic, hybrid lens. Focusing on process and fragments in text, sound, and image, Nada explores different ways to self-narrate new ways to speak hybridity and self. Her films have recently been shown at Images Festival, Arab Film & Media Institute NYC, Nuit Blanche Toronto, Les Instants Vidéos Marseille, NYU's Orphan Films Symposium, Belfast Film Festival, Palestine Cinema Days, Visions Cairo, Toronto Palestine Film Festival, and on Shasha and Tenk. Her work has also been published in Montreal Serai and qumra journal. She is currently displaying a digital project commissioned by the Art Gallery of Ontario (on view at:1-home.net) in collaboration with Sonya Mwambu. El-Omari holds a BFA in Film Production and an MFA in Film

interview with so Jin Chun



didn't draw them myself, but I manuals related to the manufacturing

Can you tell us a little bit about the graphics? How did you

decide what you were going to

draw and where you were going

to place them?

sourced them from the locations, from industry. They're specific to the site and I wanted to see how those drawings could say a little more about the narrative that I was trying to create. I wanted to break that monotony, and trigger people's imagination a little bit.

What is the significance of the place you've represented?

I had been to Taiwan once before I made Abandoned. Both times were to do collective residencies. What was most striking was that it didn't matter where I was, there always seemed to be a narrative of redevelopment of cities. At that time I was fascinated by abandoned structures, especially north of Toronto where there was an economic decline in Ontario in mining. And all those things that were there, all these businesses along the highway, gas stations, hotels, when that kind of decline happened, those places were abandoned. Through our research and driving around, we realized that there are a lot of abandoned spaces in Taiwan. I was looking for those specific sites just to uncover some of those histories there, the 'remnants of' these dreams that people had once upon a time, and somehow it just kind of fell through, or things changed, and things got forgotten and abandoned. It's evidence of something that declined.

My connection to the landscape was as an outsider. I'm not Taiwan ese, I have been there before, but the landscape was somewhat familiar to me. It's tropical, similar to landscapes in Latin America. I really enjoyed being there, because I found that I was in an Asian country, or an ancient place, yet people were more relaxed in a different way.

Abandoned is part of your larger Flux Cities project. Can you tell us about Flux Cities and also situate this project with your art

I'll start with Flux Cities. I was traveling a lot and doing residencies and noticing certain inconsistencies. I had been thinking a lot about the economy of being an artist. I was trying to understand what it meant to be an artist and at some point I thought this is not the most traditional kind of economic path. My mind changed once I started realizing how privileged artists are when you think about informal economies, like street vendors, people that really need to sell things on the streets to live. I have always been interested in informal economies because it provides an alternative to our current capitalist system. As well, growing up in South Korea and Bolivia, economic

comfortable in some ways. Flux Cities came about then, because what I was noticing is that it looks different everywhere. The rate of gentrification often benefits those who already have a lot of money and displaces those who have very little and how that manifests in different cities. I was living very close to Regent Park, and they'd been undergoing a ten or twelve year redevelopment process. I wanted to do a study on what gentrification looks like there and how radically different the community can manage this. Then, I spent a year in 2016/2017 in Rio and I met activists.

activities on the streets were always present and that made me feel

from a community who were going through a process of gentrification. They invited me to come to the protest and do interviews with residents. I created this connection, and after I came home, it was a lightbulb moment: what I've been trying to investigate or just understand, made sense.

I also went in 2018 to Seoul and redevelopment there happens so fast, within two years a building goes down, then another goes up. In Ontario it takes about twelve years to redevelop. These three places were very close to me, different from Taiwan where I had just a little more distant connection.

My early sketches of what I wanted to do with Flux Cities was to look at how landscapes manifest and what they can tell us about the past and perhaps the present. The future is always the factor and one that's always ambiguous in a way. In Abandoned, some of those buildings that you see were big developer money complexes that they were building, and halfway through they went bankrupt, abandoning the buildings never finished. Then nature takes over and they become these haunting sites; like a reminder of something that went wrong. This is how *Abandoned* connects to the rest of my work.

In Abandoned, I began using these very subtle animations. The piece is a little bit more ambiguous. I don't like to use too many words. I think it's too guided.

You've talked a little bit about this in the last two answers, but if you can put it together for us: what was your process like for Abandoned?

I gathered the images first, and then did some research in terms of the specificity of each place. I had to do some digging because that information wasn't broadly available or in English. Our tour guide was helpful because he talked to people and asked questions. There was some research about each site that included gathering some of the drawings that could speak to the history on each site, like the little light bulb that flashes on and off. You might miss it if you blinked. These moments invite us to imagine what could have been, or the possibility of something that could have happened, but didn't

What does the flora tell us in your piece?

I'm very interested in plants. I guess that it's just the resiliency of nature and how we think we can control it. But at the end of the day, when human beings are gone, they're going to take over. And humans always think when humanity ends the world will end but it's kind of the opposite, right? Nature will continue. I mean if we don't destroy it completely before we die off. There's something resilient about these plants, even though they're weeds, or tall grass. They're powerful there. They take over inside buildings, outside buildings, everywhere when it's tropical like that. It's also how nature shifts, and changes so rapidly is incredible. I think that is what they are telling us. They're self-sufficient.

I know. I feel like we just lack—despite human achievements and our belief in human exceptionalism—the sophistication to understand their messages.

Exactly. We can learn from the way their root systems work. And they have those studies where three root sets are connecting and communicating with each other. Plants are intelligent beings that are in harmony with their environment. Not like humans, we fight everything. We destroy.

One of the things I like about your work is that you're not afraid to use humour in the face of difficult content.

I think it's a way of coping. I mean, I don't take myself so seriously. I also don't like to be too precious about my work, but that's just me. I think that it's okay to be precious about your work. But I also see sort of the irony of what artists do. So I tried to make it a little bit lighter.

What is the role that the ideas of 'abandonment' and 'intervention' play in this piece?

It is something like the process of economic progress. I wanted to unpack development in terms of money, and effort can be abandoned in a moment. The process of those events, how can something so grand, all these deals, become nothing suddenly. It is the abandoning of ideas in a way, except always attached to a monetary value. I find as well that there's so much history, and there are so many narratives that are at these buildings, and I find them really beautiful for my own reasons. Some people might say they should knock it down, but I find them to be like monuments of the past that give us insight into something that existed before something that's very forgotten. The intervention is a way of giving them life and for them to be seen once again. Looking and looking again.

This piece is divided by text, which effectively structures the work. There's the more poetic fragments, and then the middle part has a more documentary-like description of place. Why did you make these decisions?

When I installed the work, I wanted to provide context because it was being shown with the Regent Park work where I had a very clear description about the oldest community housing project in North America. I was trying to make a parallel. The original version doesn't have as much text, and I revisited that. If you're showing it on a monitor or a projection, I think that it works better, because there's a break, and there's more context. Certainly, as an audience member, a viewer or participant, context helps.

How do you perceive 'understanding' for audiences, whether it's in your own work or specific to Abandonned? What needs to be understood, and what can be kind of more gleaned, or glimpsed, or alluded to?

For me, it's more than just understanding. I want to evoke some kind of emotion or a question like, 'what the fuck is going on here'? I like it when I go see something, and I have no idea what just happened, no what Liust experienced. Not that my work does that necessarily but I think that if people can feel something, then they will understand something in an emotional way, or feel uneasiness, maybe even related to systems that they know.

As an artist who works in more than one language and who functions in more than one language, do you think that things can get lost in translation? Does it matter?

I think that it can and I'm conscientious of that. There's a piece I made called Reoriented in Sao Paolo during a residency when I found the Korean neighborhood in Sao Paolo. It's the story told from the perspective of a pogo stick, a snack I remembered from childhood. So the pogo sticks asks people questions. There is English, Korean and there is some text in Spanish and English that gets shown on the screen just to confuse the viewer. For me, growing up and learning languages, I had many moments where I had no idea what was going on or didn't understand what people were saying. And I'm quite okay with that. I'm guite okay to be in a room full of people who speak a language that I don't understand, and I'm perfectly happy just sitting there not understanding. I see that as an advantage if you can get audiences to experience that.

I have my own limitations with my own language skills. I've done videos in Korean, which is not the best language that I speak even though it is my first language. Because I left when I was so little, it is the language that I speak the least. I made a piece, Wish, while traveling the Canadian landscape with my senior parents, where I count "1, 2, 3..." in Korean, and I make options between monosyllabic words that mean different things. Like one means 'one', but it also means 'work' and so I translate that in. And when I showed Wish in Korea, what I realized was my limitations of the language was really evident to Korean audiences because the piece seemed simplistic to them. I remember having that moment where I felt like I was a child the way I played with language in that piece, was childish. Maybe it's more a video for diaspora. But then that also makes me question if there is validity in that? This was something made by somebody who wants to understand this. I mean I'm Korean. I grew up with my Korean parents. I was born there. I eat the food. There's so much of 'Korean' that I have, but at the same time there's so much of it that I don't have. There's this tricky negotiation. If I go to Korea, people see me and ask: "Oh, is the food okay with you?" I say "Oh, my God! I've been eating this all my life." Or, "Oh, did you understand what

we were saying?" Or "Oh, you're not laughing," and I say, "well, it wasn't funny," but maybe there's something about humour that's very cultural as well, right? There's always that sort of diasporic disconnect, because when they see me, they look at me and think "She looks kind of like us," but they know that I'm not one of them somehow. Language is important. I try to point out the misunderstanding more than the understanding, be-

cause I think that is more interesting to see when things break down. What is it whistling ab

interview with Qiuli Wu

What was your seed idea for the film?

My filmmaking approach took a new turn during the making of my first short film Sunken Cave and a Migrating Bird. The film was shot in my hometown Foshan, so I had the opportunity to explore the neighbourhood, in the way a child would in hide-and-seek. I started to contemplate the relation between places and memories: how our perceptual map changes according to the fluctuations of our memories. Memories seem to fill in or carve out folds and crevices on our landscape, creating secret pathways for us to wander about. That was when the idea of using moving images to create a 'topography' sprouted in my mind. Red Tunnel was made as an attempt to continue

zone for the ceremony. The red canopy seemed to unite all villagers temporarily, but it also kept them entrapped. Plus, there were many images of animals being butchered for the meals throughout the day, so the redness in the space also echoed the bloodiness of flesh. In that way, the entrapment of the red canopy was more than a demarcation, but also a symbolic digestive system where animals, desires and excitement were devoured.

How did you conceptualize the shape of the acoustic space?

The sound designer and I wanted to create a soundscape that feels as if sounds are leaking from an enclosed space. We tried to imitate the muffled sounds of an underwater environment. The muffled foundation and hissing leakage of the high end and the muffled



What was your process/approach in making Red Tunnel?

The footage of *Red Tunnel* was shot a few years before its editing. Because I shot the footage purely for documentation purposes, it became relatively neutral, obtaining a sort of 'elasticity' for interpretations. The footage is stretchable because it was not captured with the intention to tell a story. I saw in the footage an opportunity to experiment in the creation of a 'visual topography'. I tend to think filmmaking is a form of architecture, in which moving images are aggregated to form a 'space' that allows 'time' to run through. Then, a narrative/story would be generated through this process. In this way, editing, instead of stitching up a continuous narrative, functions as a tool to adhere blocks of the milieu together. I wanted to create a phantom ride for the audiences to experience this symbolic labyrinth of human activities. From the viewpoint of the ride, audiences can catch glimpses of the logical structures of this ecosystem.

What is the impetus of this piece?

As I mentioned earlier, what lured me to make this film was my interest in 'cinematic topography'. When we think about cinema as a medium, we often think about making stories, a process of 'make believe' in a narrative logic. But I think this medium is proceeding toward realizing its potential as an 'embodiment,' a visual tactili The increasing interest in virtual reality is a sign of this impending realization. Even before the invention of film, panoramic perspective had already existed for a long time. The desire to be enwrapped in an endless flow of images seemed to be embedded in our collective consciousness. Perhaps it's out of the yearning for another form of 'reality' besides the one we live in now? A scene from Apichatpong Weerasethakul's Cemetery of Splendour summarizes this phenomenon beautifully. Two women are walking in a forest trail and reminiscing about the past. One of them starts to react to objects that are invisible to the audiences' eyes, reminding her companion to be aware of the bumpy platform that is nowhere to be found. In this scene, the characters use gestures and movement to construct a virtual environment that exists within the immediate reality.

How did the work evolve as you got closer to the final structure, to calling it a finished work?

I had set myself a time limit for Red Tunnel because I aimed for it to be a short installation piece, so that made it slightly easier. I also kept in mind that I would like the film to be an encapsulation of the whole event, from beginning to end, resembling a full cycle of ecstasy to desolation. In between Point A to Point B, I would try to achieve a 'smoothness' in the flow of images. As soon as I felt it was a smooth perceptual journey, I would stop there.

Why did you choose to shoot the piece the way you did? How did the camera interact with the space? What was your process vis-à-vis the choice of angle, type of camera used, the shaping of light, or how the humans in the piece are

WHIAT ARE YOU Because I was part of the village, the villagers weren't alerted by my act of recording. As I said earlier, I wasn't filming with a goal in mind. I was just simply documenting the ceremony. So, there were almost no conscious technique employed, except for the biases of my aesthetic predilections. But I did feel a certain kind of "tendency" or logical smoothness when I was selecting what to film. For example, the saturating redness in the environment attracted my attention, and for a while I was unconsciously looking for something red in the landscape to film. It was like a secret grammatical rule that the images will present to you once you are going with the flow. Can you tell us about the use of visual distortion in the

ce? Why did you choose to use these techniques in the naping of the piece?

Different kinds of visual distortions—enlargement effects such as zoom-ins of faces, abrupt twitches of the images, and "fisheye" curve ture—were employed to create a slippery texture in the images, where the objects and characters are on the verge of slipping out or fleeing the frame. This kind of womblike slipperiness evokes the sensation of a first-person perspective, especially of a baby with underdeveloped eyes. But in reversal, I wanted to use these effects to emphasize the artificiality of this mechanic vision, the camera eyes. The distortions also served to accentuate the feeling of mobility, as if the eyes of the audience were carried away by the consciousness of a camera, meandering in the web of human relations and activities.

What can you tell us about how colour is used in Red Tunnel?

A lot of images were permeated with the color red. That was because a huge red plastic canopy was hung from above, covering the villagers from the scorching sun and keeping them in an allocated

rumbles of the low end were emphasized by creating a gap between

the extremes of high and low frequencies in the soundscape. The overall effect is one of great pressure, as one may feel in a hyperbaric chamber where the increased air pressure creates a feeling of fullness in the ears. This sensation of enclosure within one's head is employed to augment the overall 'enwrapping' effect of the film.

What needs to be understood in Red Tunnel and what can be

I would prefer to leave that to the audience's interpretations.

question for you in the process at all?

You chose not to translate the voices in this piece. Was that a

Voices were not translated because the content of the dialogue is not important in this piece. What is important is the gesture of talking and the texture of their voices. I wanted voices to be like wind in the space, instead of rigid words that assist a narrative to proceed.

What are your thoughts about 'understanding' for audiences in this work? For audiences generally?

Would we ask a breeze of wind to translate what it is whistling about?

I think with any moving image piece, what matters the most is to 'see it with your own eyes'. If our interpretation of 'understanding' is based on a narrative tradition where reasonings of cause and effect are clearly stated, then perhaps this film fails to fulfill the criteria. I prefer to think about a tactile approach to understanding things. For example, we know the color we see is red, but beyond this knowledge, there is the intensity of red and how it burns your fingertip slightly to think about it because you got too close to the scorching fire as a child.

Do you think things can be lost in translation? Does it

Yes, I think things can be lost in translation. But I think it's a bigger problem in literature than in cinema or visual arts. Compared to liter ature, images and sounds are so 'bombastically straightforward' that they can verify themselves without explanation. I think artists should embrace that feature of moving images or visual arts. Being stubborn about having the most precise rendering in between languages

Can you tell us what you mean by the phrase in the description "a secret mechanism of domination may be glimpsed"?

There are a few layers to this "mechanism of domination." The first layer is between two groups of people: the leisure of a group of people is supported by the labour of another group. The second layer is a form of 'hunger': animals are continuously butchered to satisfy a gigantic appetite or tied up and made into pets/toys for the hunger of 'affection'. Humans rely on the callings of this hunger to dominate others, but in reversal, this hunger dominates humans, rendering us the slaves of our own insatiable appetite. This internal depletion forms the last layer of domination, digesting us in the bowels of life. This leads to the reason why this film is called Red Tunnel: it symbolizes a fleshy tunnel, from esophagus to stomach, through which we continually feed a system. But what we can do is enjoy the small moments of ecstasy and go along with our instinctive perception. In this case, we dance with the camera maneuvers.

a little ghost story

interview with Mivan Makia



How do you think of time in your process of creating a piece and considering it ready to show?

It's hard to pinpoint it to one thing, it's more of a gut feeling. I think artists always go back to their work and think they could've done better or done this thing differently but a lot of times you just have to listen to your gut. It's all instinctual for me.

Do the landscapes/places you're in or away from influence your

Yes absolutely they do. All of my work plays with the relationship between the body and the space. Whether it is the body occupying the space it is in or the space occupying the body and/or how they coexist with one another. Sometimes it's even a mental or emotional relationship rather than a direct physical one. It could be a scent I recognize, a person from that other place, or even just an image.

What was your process creating this piece?

My process usually always starts with visuals I have. Whether I make them up or I've dreamt them. I never really understand what they mean at first but I just know I need to make a physical copy of the image. At the time I was in Canada but I knew the triptych had to be shot in the UAE, so I went there. After watching the film scans many times, I start writing. Writing is probably the most important part for me. It's a time where I really need to exclude myself from the world and be on my own a lot. I'm most protective of it as well. Then the edit, which is the hardest and least likable part for me.

Did it answer any questions that you had?

At the time yes it did. Questions of my past came up a lot as well as where I was presently and where I would be in the future. I do also think of those three pieces very representative of the past, present and future. I think the questions 'answered' was really more of an acceptance of all these times and with every sort of ending comes a new beginning.

What were you feeling that you wanted to express?

With this piece the three main landscapes and all the writing of course really reflect the mental space I was coming from at the time. The first part, processing, reflects the past, death or even the process of an end. I chose to shoot in a small town know as 'ghost town' in the UAE because there is a famous myth that this town was once a lively community with families living harmoniously with one another. At one point dark spirits and ghosts start to take over so everyone fled the town. What's interesting about it is with time the houses started to fill up with sand and the entire town has now become submerged in it. It's almost like the desert wanted to go back to its original form.

cleaning represents an in-between realm. A cleansing, contemplative and calm period. That part was shot just before dawn and I think that time of day perfectly captures the feeling of this in between that I felt at the time. Everybody has had those moments where they are awake before anybody else and it's the time of day where you might feel most alone in the world, it's just quiet. It's not daytime yet but it's also no longer nighttime, it's sort of in limbo.

refreshing is rebirth, lightness, and excitement for what's to come. This part was shot in the forest where there is a lot of life, energy, movement and sound. It felt fitting to shoot somewhere where the cycle of life is very present. Creatures are dying and being born every day.

How do you feel about diaspora as a category of filmmaking?

I feel quite neutral about it. I do not really care what people choose to say to categorize my work. I am okay with being in the diasporic category if that makes it easier for people to understand where it belongs, considering I do

come from a diaspora and that probably plays a role in my general perspec tive. I personally have never felt the need to categorize any music I listen to or films I watch just because I grew up with so many genres that to me it just felt like all music and film to me. But I do realize the importance of categoriz ing sometimes especially if you are trying to introduce it to someone new or explain what kind of film it is.

How do you perceive 'understanding' for the audience in your work? What needs to be understood and what can be glimpsed?

l like anything that has some sort of sincerity. I could never make a film and release it where I didn't feel completely sincere. That perhaps is what I hope the audience understands or feels most about my work. When it comes to what the film actually means and it's subject matter that can be more glimpsed upon, it doesn't matter as much to me, I mean it's experimental so everyone will understand it in their own way. I'm quite a private person so I never try to be very direct with my films, they're always a little manipulated. I want people to understand it in their own way based on their experience, I just hope they

Do you think things can get lost in translation?

I'm sure they can and do but I am not opposed to that. Sometimes it can lead to an exciting conversation on how people understood something one way while you meant it in a complete other way. I also think its good and possibly even healthy to accept that your work is in a way no longer yours once it's out in the world, and I do feel that way about mine. Of course I'll always hold the process and memories of making the film close to my heart, but that's for me to have and no one else's. I think the dialogue that comes after can also oper you up to new ideas and perspectives which is never a bad thing.

What is your approach to working with performers/humans? Why you choose to, how do you develop these relationships? I am also interested in how colour plays a role in this piece?

I only like to work with my friends or family, so most of the time the relation ships are already quite developed. I really enjoy performance art and feel very comfortable doing it, so I try to incorporate it in most of my work. For this film, I always knew I wanted to be performing in the three main parts of it, but I also like expressing my work through different people. It might have to do with me being a private person and not wanting to involve myself too much, but I also do enjoy the self-exploration within others and I always end up gaining

Colour is a very conscious and deliberate part of my work. In this piece I chose to wear all white in the three main parts, white represents purity, cleanliness and neutrality. I liked the idea of the individual being this constant figure representing these principles yet having the landscapes always challenging i processing takes place in the sand dunes, a weakly saturated reddish yellow not necessarily light. It can also feel old and ever-lasting especially when standing alone in the middle of the desert.

cleaning is by the water and time of day is just before dawn, the sky is slowly turning blue. The blue sky in the daytime can make one feel happy and light while the moonlight reflecting on the dark blue sea is eerie, sad and a little haunting. The colour can exist in this in between realm I spoke of earlier. Deep blue is also my favorite colour.

refreshing is all green and golden. Green represents new beginnings and growth. The golden comes from the sunlight, peaking through the trees, that colour usually means a sense of divinity and power.

a touch of before, now and then





