

Almost One: Jeamin Cha

Almost One is a publication focusing on how Jeamin Cha's attention to social and personal problems is revealed through moving images. It is also a result of experimenting with the presentation of moving images on publication. The project introduces the artist's questions into four parts. Each part shows how the artist, continuously exploring diverse societal problems and the inner

world of humans, has developed research since the initial question and cultivated research and production methodologies for each project.

The publication also contains research processes, archives of film production, and performance, drawing, and installation artwork that have been lesser known than video works.



About the Artist

Jeamin Cha lives and works in Seoul, whose practice spans film, performance, and installation. For the video work, she mainly uses lens-based images rather than composite images. She approaches individual realities through field research and interviews, refines her work by contemplating how to express them in artistic language, and completes her work by asking questions about how society permeates individual lives. She considers her artwork as a moving image that is connected with the least intention.

With questions about the possibilities and powerlessness of visual art and documentary, she has dealt with issues of capitalism,

encompassing cities, labor, and politics, the psychology and care of individuals living in that society, and issues of women and disease. For each work, she has adjusted her production and filming methods according to her initial concerns and in-depth research and has also continued to work in drawing, installation, and performance. She has also been interested in practices such as medical treatment, investigation, exploration, and psychoanalysis, where unclear and incidental details are pieced together to create a core. Recently, she has been trying to look at obscure things with some distance.

Fog and Smoke
2013, Single channel
video installation,
HD video, color/sound,
20minutes



The last fisherman from the remote village rides a tractor across the new city through where the remnants of the development of the Songdo International Business District in Incheon are being abandoned after construction was halted due to the financial crisis and real estate downturn. In the dark night, the sound of a tap dancer, whose direction is unknown, resonates with the backdrop of an empty apartment complex. The dancer dances relentlessly as if the pace of urban development and its proportionate desire has already reached an unstoppable point. Meanwhile, a fisherman who has lost his job because the sea in front of his house has been reclaimed makes his way across the new city built on the reclaimed land to the distant sea. By following the movement of the tap dancer and the fisherman, it glimpses into the past and present of the city.

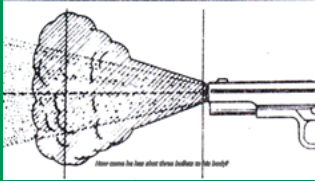
Chroma-key and Labyrinth
2013, Single channel
video installation,
HD video, color/sound,
15minutes



Chroma-key and Labyrinth uses chroma key compositing technique and subtle camera movements. A hand that performs the same action installing the cable is juxtaposed but with the labor value removed. The metaphor of the 'hand' maximizes the marginalization of labor while simultaneously deifying it under the

guise of an expert or craftsman. The extreme abstraction torn on either side separates labor from personhood and creates the illusion that labor can be controlled. The work asks whether we are using and sensing the word 'labor' properly.

Autodidact
2014, Single channel
video installation,
HD video, color/sound,
9minutes



This work began with a meeting with Youngchun Hur, a family of the deceased who faced suspicious death in the military and self-taught forensic medicine. Mr. Hur is the father of Private Wonkeun Hur, who lost his life in the military in 1984 during the Fifth Republic of Korea. He studied forensic medicine on his own to uncover the truth behind his son's mysterious death. The video shows the forensic materials he studied and his handwriting while the two narrators tell a story. The narration is scripted with excerpts from conversations about events, politics, life, and academic evidence over the past 30 years as he fought to uncover truths obscured by power. It is read twice, once by Mr. He and again by a young man in his early twenties. Through reading with eyes, reading aloud, and reading aloud again, we explore ways to reflect the "voice" of others.

Hysterics
2014, Single channel
video installation,
HD video, color/sound,
7minutes



Hysterics started from Heinrich Heine's poem "The Vale of Tears," the coroner is trying to determine the reason for the death of a poor lover. Noting the exclusion of the lover's death itself in this situation, the artist inquired about the relationship between hysteria and the questioning subject. Through a theatrical situation in which a blank sheet of paper and lighting react to each other, a state of 'meaninglessness' and hysteria coexist. The video was shot in one take, scene, and cut. Each time the camera circles along the track, a black light emits, and the liquid on the white paper becomes clearly visible. The black light is a forensic method of searching for bloodstains, reacting to the phosphorus in bones and blood. Pain leads to questioning, and the questioner becomes hysterical. Those who persist find the victims.

Almost One
2018, Single channel
video installation,
FHD video, color/sound,
28minutes



A camera sits in an acting classroom. A group of aspiring child actors are taking acting lessons. Children usually do what their teachers tell them without much thought or doubt. Such adaptability can make the training process efficient, or it can be recognized as a talent. However, young actors are sometimes unable to grasp the situations and emotions of their roles. Then, young actors are taught to induce emotions in a different context than the one they are given and apply those emotions to the script. *Almost One* focuses on the subtle, visceral expressions of "refusal" that are captured during the training. It captures the look that passes over their faces in the face of persuasion, an attempt to disguise ignorance as intelligence, and the will to escape ignorance.

On Guard
2018, Single channel
video installation,
FHD video, color/sound,
18minutes



The camera follows K's daily life, living both as a security guard and a caregiver. Caring for and protecting something is a continuation of repetitive chores. A landscape of symmetry and horizontality that conveys a sense of order and repetition is followed by footage of K walking while talking on the phone. As the patrols continue in the building, which feels like an enclosed space, the meaning of what should be protected and what should not be allowed to escape is gradually blurred. Everyday events like a mop falling over, a stack of chairs collapsing, an electric cord snapping, or a shoe falling off add to the anxiety.

Sound Garden
2019, Single channel
video installation, FHD
video, color/3-channel
sound, 30minutes



Sound Garden is a video where scenes of large trees being transported and interviews of South Korean female mental health counselors alternate. The counselor's voice is heard as she discusses the ambivalence and complexity of counseling as the tree, which has been cultivated for aesthetic purposes and to survive in the city, is uprooted from its planting site and transported to the city center. Alongside the late capitalist gaze that deals with the commodification of nature and the management of the individual psyche, there is a gaze that draws

attention to the anti-capitalist possibilities of a being who helps those who are unable to recover on their own. Counseling is a vast conversation that explores backward from the human spirit damaged by values and the social environment of this era and inner lives, which are unrecoverable on their own. The power of this daunting mission is conveyed through the voices of women.

Ellie's Eye
2020, Two channel
video installation,
FHD video, color/sound,
11minutes



Ellie's Eye is a two-channel film that combines found and original footage with essays. Ellie is the name of an AI psychotherapist in development and the name of the dog in the film. Dogs and AI avatars are similar in that both are dependent on humans. The film sequentially introduces x-rays, through-wall movement sensing, and AI-assisted psychotherapy to examine the relationship between therapeutic technology and our desire to see, juxtaposed with a factual and fictional essay about the eye, looking, and gazing. Techniques for mental diagnosis, as well as clairvoyance and imagery for medical purposes, have advanced rapidly. The work interrogates how future society and technology will approach the psychological problems of different individuals and whether the human mind is becoming objectified.

Nameless Syndrome
2022, Single channel
video installation, 4K
video, color/sound,
24minutes



Nameless Syndrome is an essay film with five chapters of narration based on research on diseases and clinics and images of bodies that are intercut with images of mirrors, glass, and water in examination rooms. After interviewing women with unidentifiable illnesses and reading books on the subject, the artist composed a narration script that focuses on the 'contradiction between what science (medicine) has found and what it hasn't found' with sentences found in the books. The camera observes a clinic where tests and treatments are performed, carefully capturing what is happening and the shape of the body. It listens to the voices of people with diseases outside the system of science (medicine).

Maneuver in Place
2022, Single channel
video installation,
4K video, color/sound,
10minutes



Maneuver in Place video documentation of a performance evoking an audio-dominant play. Gathered in a used bookstore, the performers create small disturbances and record them. They make non-verbal noises, push carts, stack books and tear them down, and take turns reading and djing. They bring disparate things together, mixing past cultures with present ones and creating combinations of divergent things. This video observes a single whirlwind in a used bookstore, recording the chemistry of sound and action. It is also a greeting to those who are isolated or hermits somewhere.

	Solo Exhibitions		2015	—65th Berlin International Film Festival — Forum Expanded — To the Sound of the Closing Door, Akademie der Künste hanseatenweg, Berlin, Germany
2020	<i>Troubleshooting Mind I, II, III</i> , KADIST, San Francisco, USA		2014	—Total Recall, Ilmin Museum, Seoul, Korea
2018	<i>Love Bomb</i> , Samyook Bldg., Seoul, Korea			—ICA@50: pleasing artist and publics since 1963, Institution of Contemporary Art, Penne University, Pennsylvania, USA
2015	<i>Day for Night</i> , Sindoh Gallery, Seoul, Korea		2013	—The Song of Slant Rhymes, Kukje Gallery, Seoul, Korea
2014	<i>Hysterics</i> , DOOSAN Gallery, New York, USA			—10th Green Film Festival - Korean Shorts Competition, CGV Yongsan, Seoul, Korea (Screening)
	<i>Hysterics</i> , DOOSAN Gallery, Seoul, Korea		2012	—Playtime, Culture Station Seoul 284, Seoul, Korea
	Selected Group Exhibitions / Screenings			Awards / Grants
2023	—MMCA Performing Arts 2023: Meditation on Youtube, National Museum of Modern and Contemporary Art, Seoul, Korea		2023	—69th International Short Film Festival Oberhausen - Special Mention of the International
	—The 61st New York Film Festival— Currents, New York, USA (Screening)			—Competition Jury, Oberhausen, Germany
	—The 40th EVA International Ireland's Biennial - The Gleaners Society, Ormstonhouse, Limerick, Ireland		2022	—ARKO Fund Grant - Artist: Research, Study, Criticism, Seoul, Korea
	—69th International Short Film Festival Oberhausen - International competition, Oberhausen, Germany (Screening)			—14th DMZ International Documentary Film Festival - Special Jury Award, Seoul, Korea
2022	—Natasha, Singapore Biennale 2022, Singapore Art Museum, Singapore			—3rd Art Spectrum 2022 Artist Award, LEEUM Samsung Museum of Art, Seoul, Korea
	—Frieze Film at Frieze Seoul, Magjib, Seoul, Korea		2014	—4th Sindoh Artist Support Program, Gahun Sindoh Foundation, Seoul, Korea
	—Art Spectrum 2022, LEEUM Samsung Museum of Art, Seoul, Korea		2013	—4th DOOSAN Yeongang Art Prize, Yeongang Foundation, Seoul, Korea
2021	—Watch and Chil: Streaming Art to Your Homes, National Museum of Modern and Contemporary, Seoul, Korea (exhibition & Online Screening)			—10th Green Film Festival - Excellent Prize, Seoul Green Foundation, Seoul, Korea
	—Catastrophe and Recovery, National Museum of Modern and Contemporary, Seoul, Korea			
2020	—Art of the Real — Shorts Program, Film at Lincoln Center, New York, USA (Online Screening)			
	—Art Plant Asia 2020 - HARE WAY OBJECT, Deoksugung Palace, Seoul, Korea			
	—Solidarity Spores, Asia Culture Center, Gwangju, Korea			
2019	—Compulsion ² , Seoul Art Museum, Seoul, Korea			
	—Complete Technology, Museum of Contemporary Art Busan, Busan, Korea			
2018	—In the Open or in Stealth, Barcelona Museum of Contemporary Art, Barcelona, Spain			
2017	—Urban Ritornello, Ilmin Museum of Art, Seoul, Korea			
	—2nd Asian Film and Video Art Forum, National Museum of Modern and Contemporary Art, Seoul, Korea (Screening)			
2016	—11th Gwangju Biennale: The eighth climate; what does art do?, Biennale Exhibition Hall, Gwangju, Korea			
	—9th Seoul Media City Biennale: Neriri Kiruru Harara, Seoul Art Museum, Seoul, Korea			

2022–2023 Artist Research-Study-Critique

Host:



ARTS COUNCIL
KOREA



Artist Research
Study
Critique



Ministry of Culture, Sports
and Tourism