An aerial photograph of a coastline, showing a mix of blue water and green land. The water is a deep blue, and the land is a vibrant green. The coastline is irregular, with many small inlets and peninsulas. The text is overlaid on the image in a large, white, sans-serif font.

The Shore of a Day

The Shore of a Day

Friday, September 2, 2022, at sunset (7:30pm)

Lincoln Arts Institute

curated by Lease Agreement

Lease Agreement and the Lincoln Arts Institute present a screening of short video art and experimental documentary works by artists and filmmakers in conjunction with the exhibition, *Inhabiting Rivers, Unfinishing Circles*. Both the exhibition and *The Shore of a Day* address the importance of indigenous knowledge, erasure of labor in our built environment, and the history found in flotsam and jetsam. The screening also expands these ideas to include subjects such as ancestral ceremonies, the trauma from and resistance to war, personal and family histories, systemic racism, and the notion of 'home.'

The Shore of a Day includes work by Eman Al-Zubeidi, Stefani Byrd, Paweł Grajner, Sky Hopinka, Alex Ingersoll, Billi London-Gray, Alex Morelli, Tomonari Nishikawa, Kyungwon Song, Ruby Que, and Esther Johnson, Nguyễn Nhung, & Matthew Sweet

The screening program is about one hour in length and includes an intermission. The screening will be held in the third-floor Moses Pinkerton Gallery of the Lincoln Arts Institute.



www.lincolnartsinstitute.com
112 S McLean St.
Lincoln, IL



www.leaseagreementgallery.com
leaseagreementgallery@gmail.com

Kyungwon Song

Jesa (2019) 6:21

Jesa is a Korean tradition honoring their ancestors. The filmmaker interviewed her parents about this ritual tradition of Korea. However, it goes totally unexpected.

Jesa (제사, 祭祀) is a ceremony commonly practiced in Korea. Jesa functions as a memorial to the ancestors of the participants. Jesa are usually held on the anniversary of the ancestor's death and South Korea's most important holidays. To perform ancestor rituals, the family at the eldest son's house prepare many kinds of food and people set a table for ancestors and do a performance serving the food to ancestors. After the ceremony, family members share the food and have a meal together. The film, *Jesa*, is capturing gender dynamic and intergenerational communication of this tradition as female. Through the unexpected interviews and stop motion technique, the film breaks solemnity of the tradition with humor.

Billi London-Gray

Things Are Moving Along (2021) 2:57

Synopsis: Following the disintegration of their shoes at their grandmother's funeral, the artist conducts this visual inspection of 3D models of the shoes in search of an explanation for the source of this sad magic. Featuring original sound recordings of a funeral bell and the only voicemail the artist possesses from their grandmother, in which she discusses being forced into assisted living.

Eman Al-Zubeidi

ID (2021) 2:09

Memories from Eman Al-Zubeidi's upbringing in the Middle East are constantly embedding themselves in her current

pursuit of a future in the United States. In an attempt to grapple with her identity, *ID* is a short symbolic montage that explores the tension between the physical body that holds Eman's Middle Eastern experiences and the Western nature that currently surrounds her. As a result of the global pandemic, the entire world has redefined what it means to be "home". *ID* was created during the early days of quarantine in 2020, and thus explores a personal journey of reflection and release during a time of confinement.

Alex Ingersoll

Asunder (2021)

'into a position apart, separate, into separate parts,' mid-12c., contraction of old english on sundran (see a- & sunder). middle english for 'distinguish, tell apart.'

'a-' commonly represents 'on, in, into,' as in alive, above, asleep, aback, abroad, afoot, ashore, ahead, abed, aside. intensive 'a-,' originally 'ar-' (cognate with german er- and probably implying originally 'motion away from'), as in abide, arise, awake, ashamed, marking a verb as momentary, a single event. in romanic languages, 'a-' often represents reduced forms of latin 'ad-' 'to, toward; for,' or 'ab-' 'from, away, off.'

sundrian, syndrian, or, 'to sunder, separate, divide,' from sundor 'separately, apart,' from proto-germanic sunder (source also of old norse sundr, old frisian sunder, old high german suntar 'aside, apart,' german sondern 'to separate'), from PIE root sen(e)- 'apart, separated' (source also of sanskrit sanutar 'away, aside,' avestan hanare 'without,' greek ater 'without,' latin sine 'without,' old church slavonic svne 'without,' old irish sain 'different').

'the beauty of the world, which is so soon to perish, has two edges, one of laughter, one of anguish, cutting the heart

asunder.’

- Virginia Woolf

Ruby Que

a river is a ruin (2022) 3:47

a river is a ruin follows the Calumet River from Chicago, IL to Gary, IN, chasing the ghosts that once or still share space with us.

Sky Hopinka

Mnemonics of Shape and Reason (2021) 4:13

“Hopinka’s video *Mnemonics of Shape and Reason* (2021) traverses the memory of a place and space visited by the artist. Employing an original syntax of storytelling, the artist interweaves scattered and reassembled landscapes with layers of captured audio, poetic text, and music. A rhythmic account of the spiritual implications of colonial plunder, Hopinka’s fluid reflections transmute ideas of spiritual malleability tied to land, sky, sea, myth, place, and personhood.”

Mnemonics of Shape and Reason is commissioned by the ICA Miami.

Intermission

Paweł Grajert

Denial (2018) 4:55

A film about the effects of ethnic cleansing during the Balkan Wars of the 1990s. It is made up from a flow of images accompanied by a song based on images from a Charles Simic poem and inspired by the behavior of the criminal known as Arkan.

Esther Johnson, Nhung Nguyễn, & Matthew Sweet

Liberation Radio (2021) 13:40

In 1968, a group of American military deserters went to the North Vietnamese mission in Stockholm with one object in mind – to join the army they had been drafted to fight. Instead, they were recruited for the propaganda war – and use magnetic tape, pop music and political rhetoric to persuade other American servicemen to desert. Their recordings were transported from Sweden to Vietnam by diplomatic bag, and broadcast from transmitters on the rooftops of Hanoi, and revolutionary bases in the countryside.

This work offers a perspective of the war in Vietnam (the ‘American War’) that is seldom heard. The novel use of archive film and oral histories woven to create a script allows this unfamiliar subject matter to be accessible to new audiences who may not otherwise know about this episode in history.

With visuals and editing by artist and filmmaker Esther Johnson, audio by sound artist Nguyễn Nhung, and script by historian Matthew Sweet, this film work revives that circuit of communication, five decades later. With contributions from some of the surviving American deserters, Swedish anti-war activists, Vietnamese journalists of the period, and actors David Warner and Lisa Bowerman, the voice of Liberation Radio speaks again.

Stefani Byrd

The Land Guardians (2019) 7:12

The video was filmed in the landscape surrounding Felicita Park, the historic home of the Kumeyaay Native American tribe in the Northern region of San Diego. The landscape features stones used for food grinding that date back over 2000 years. At present, the land is used as a recreational

park for the upper class non-indigenous residents of the area. The video from this piece are vignettes from the landscape and sound recording of local wildlife, removing all traces of present day residents. The video installation was first screened on a suspended piece of fabric panel wafting in the wind beside the river flowing through the park. The piece functions as a poetic honoring and remembering of the traces remaining of the people forcibly removed and erased from the landscape in the colonial westward expansion in the Southern California region.

Alex Morelli

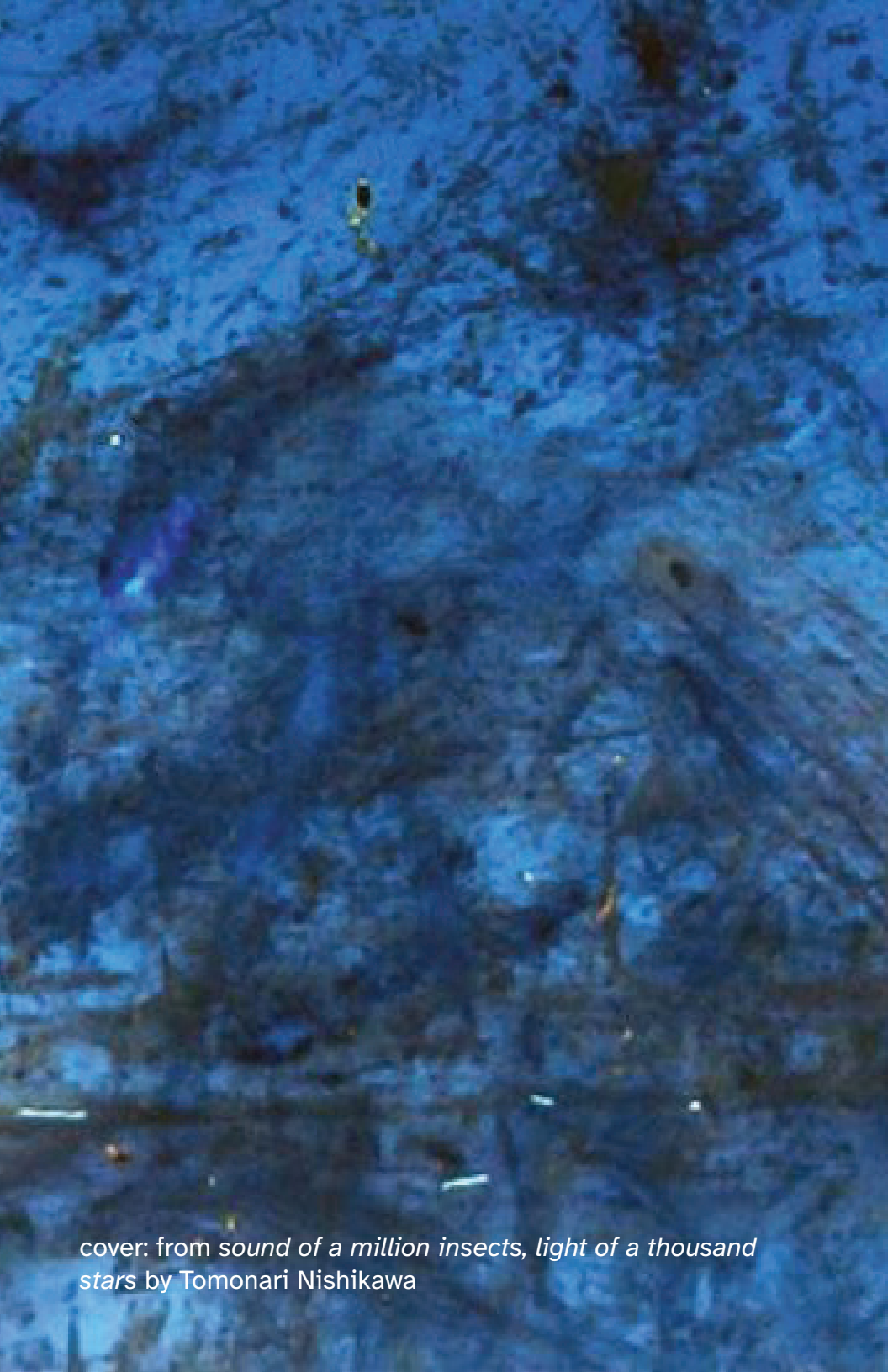
Truth or Dare (2019) 7:00

In the forests of North Carolina lurks an unsolved mystery. On the interwebs, the story's up for grabs. A found footage film for the age of YouTube conspiracy theories.

Tomonari Nishikawa

sound of a million insects, light of a thousand stars (2014)
1:51

I buried a 100-foot (about 30 meters) 35mm negative film under fallen leaves alongside a country road, which was about 25 km away from the Fukushima Daiichi Nuclear Power Station, for about 6 hours, from the sunset of June 24, 2014, to the sunrise of the following day. The night was beautiful with a starry sky, and numerous summer insects were singing loud. The area was once an evacuation zone, but now people live there after the removal of the contaminated soil. This film was exposed to the possible remaining of the radioactive materials. This project is made possible with funds from the Media Arts Assistance Fund, a regrant program of the New York State Council on the Arts, Electronic Media and Film, with the support of Governor Andrew Cuomo and the New York State Legislature; administered by Wave Farm.



cover: from *sound of a million insects, light of a thousand stars* by Tomonari Nishikawa