



Video Works | Rita Jokiranta



Every Image Is a Beginning, 4-channel video installation 2011, single-channel video 2012 | Still image

Rita Jokiranta works with moving image, photography, installations, light and sound. She lives and works in Mariehamn, the Åland Islands, Finland, and in Stockholm, Sweden.

Her art frequently explores the dynamic between image, event and interpretation. The viewer's own interpretation has always been an essential aspect of her work, whether in video or photography. Images always contain a narrative. And yet we all tell this story in our own way, and she challenges us to reflect and to find new interpretations.

In the videos, otherness and unexpected circumstances are mirrored in and become mingled with our own experiences. Reality and dreams (or nightmares) begin to merge. The unrest in the external world seeps into the video sequences, colouring what we see with other, more disturbing meanings. Memory transforms our interpretation of what we see and experience, so that uncertainties can become truths. Ordinary objects and familiar details are juxtaposed with other things, such as media images, sometimes making it difficult to distinguish between emotion and fact.

Since 1989, Rita Jokiranta's works have been shown in numerous solo and group shows in Finland, Scandinavia, and elsewhere in Europe. She has also made several public artworks, and is represented in a number of important collections.

Video Works 2005-2014 | Rita Jokiranta





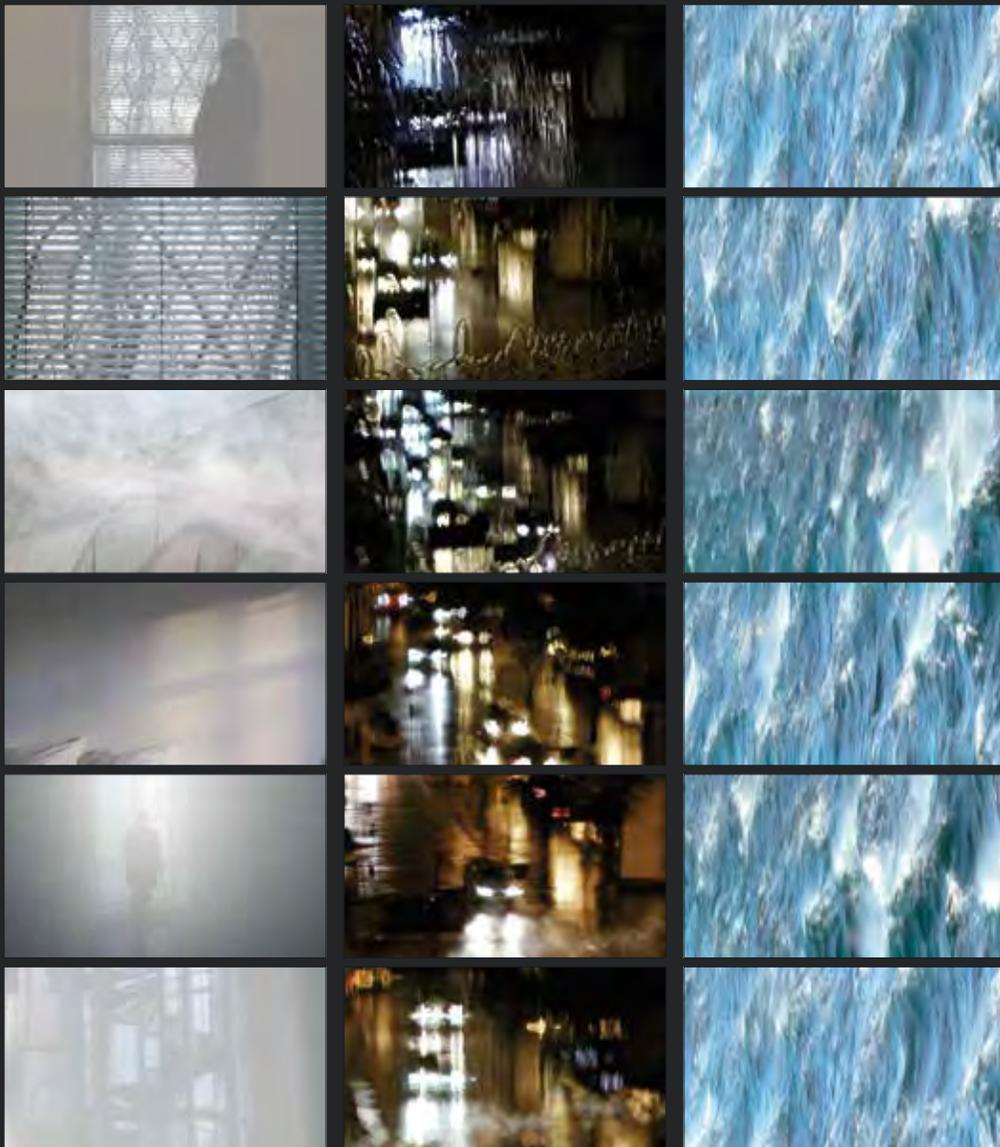








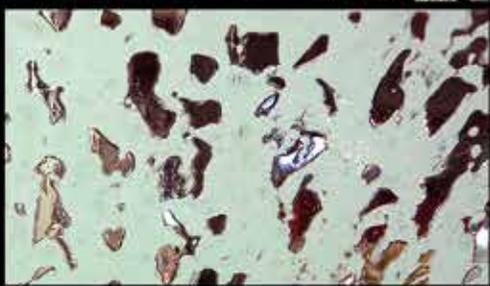
Between Strength and Weakness, 3-channel video installation 2013 | Installation view, Cable Gallery, Helsinki 2013



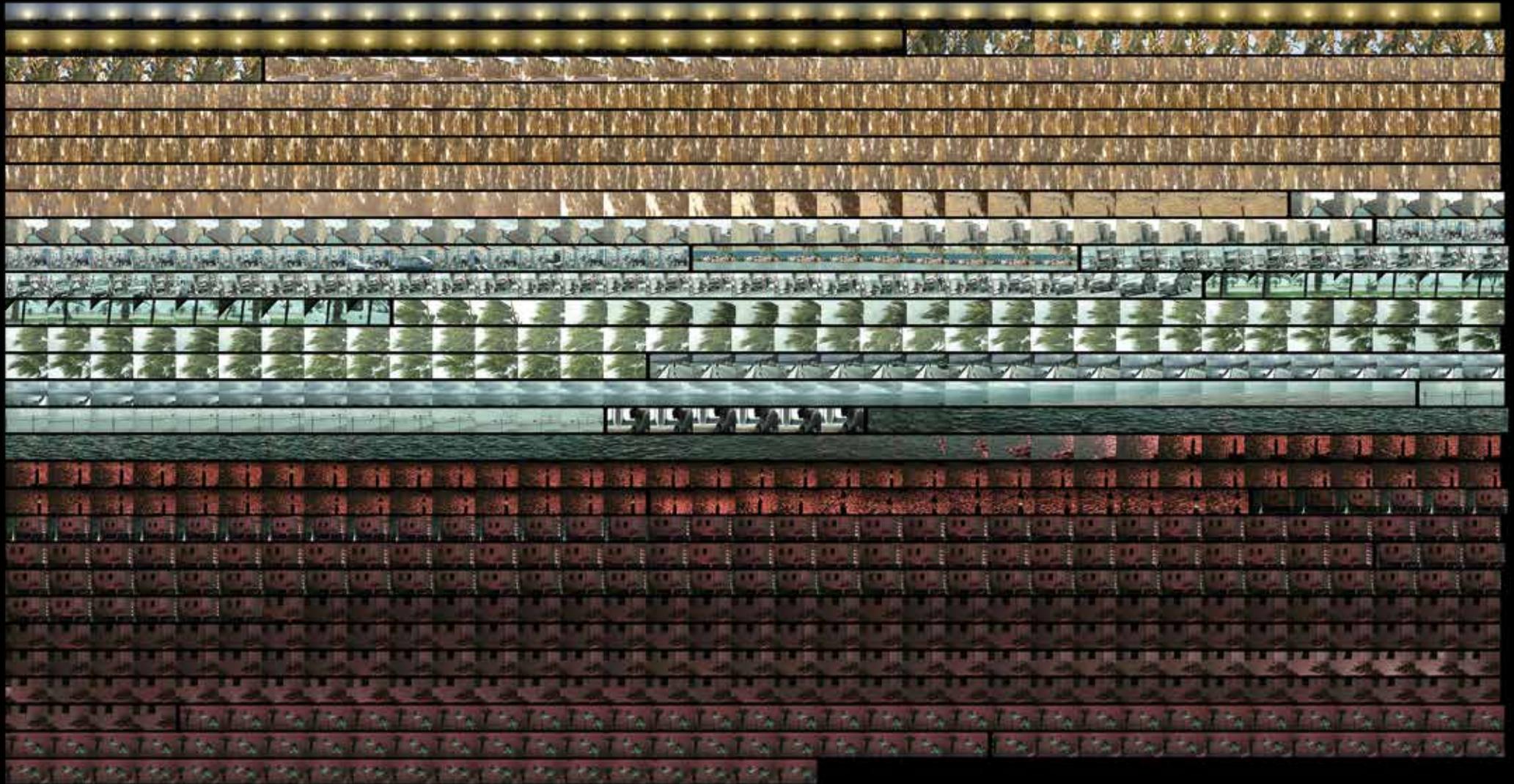
Between Strength and Weakness, 3-channel video installation 2013 | Still images from the videos
A Scent of Nostalgia, 2013 | I Do Not Remember You Anymore, 2013 | Untitled (In the Mirror), 2013



Every Image Is a Beginning, 4-channel video installation 2011 | Installation view, Forum Box, Helsinki 2011









Here, and Beyond, 2011 | Installation view, ARS 11 satellite exhibition Water & Waste, Åland Islands Art Museum, 2011



From one room to another

| Some notes on Rita Jokiranta's art, in response to
Here, and Beyond and Every Image Is a Beginning

SEBASTIAN JOHANS

Visual overload or a poetic system crash

There are always more ways of seeing. Rita Jokiranta's art has slowly but surely found a mode of expression that could be described as a pluralistic attack on routine, on habitual seeing.

In her two large-scale projects *Here, and Beyond* and *Every Image Is a Beginning* the viewer is bombarded with so much information that any attempt at interpretation has to begin with the knowledge that there will never be a complete answer. Perhaps we should add that this bombardment is poetic, frequently equivocal, and never insistent. But this is actually unnecessary, since it does not make the onslaught any less well-aimed.

With postmodernism we learned that there is no *one* grand narrative. Deconstruction and fragmentation paved the way for myriad small narratives. Rita Jokiranta began her career at approximately the time that postmodernism, or at any rate a postmodernistically oriented attitude, was making its breakthrough in earnest, and

virtually becoming the norm in the artworld. But she found her own form in something that might be better described as post-postmodern. The absence of grand narratives is not something that is either destructive or disturbing in Jokiranta's art, but quite simply a given precondition for it. And hence she is not necessarily blatantly on the offensive when she embraces several narratives all at once.

The video installation *Here, and Beyond* consists of three screens surrounding a water mirror, like the walls around a stage floor. The subject of the work appears at first glance to be relatively concrete and centred on the masses of water that surround the African continent. Starting from the coasts of Morocco and Senegal, a statement is gradually formulated. That statement is about migration, and extends from the history of tragic forced transportation of slaves to the situation today, when the side effects of that history have created a poverty that means that many people see themselves as having no choice but to set out to sea in a dangerous quest for a better life. For those who set off the ocean means both hope and a compulsion. For those who are left behind, especially women and children, the ocean becomes a barrier that serves as a monument to those who are absent. The ocean can be a dream, a promise, uncertainty, despair, and a grave. The waves, which dominate the image material that flows across the screens, carry with them a tale for every human being who has been forced to go, or left voluntarily. The three projections and the audio landscape, filled with voices and the crashing of waves, come together in the central pool, in which the images merge in a mirroring that frees them from the specific place and gives them the same, eternally indefinable universality as the ocean itself. Even the shortest distance can be impossible to traverse. Sometimes, there really is nothing beyond the horizon.

But the work does not stop there. In parallel with its story (its stories!) about migration the work also tells the tale of a western artist who takes on the subject from a postcolonial perspective. Jokiranta is very conscious that, in terms of her origins, she is on the other side of that elusive horizon line of global prosperity. She does not seek to capture the subjective position of those about to be boat people, nor does she say anything definite. She looks on from the side. The people who are occasionally glimpsed on the shore or in a boat are not turned into actors in the drama that eventually takes shape, they are simply there, in their lives, which, for a brief moment, happen to coincide with the artwork's visual field. Here the water mirror, too, becomes of the greatest significance. In the immaterial image in its mutable surface we can come together, outside of the set preconditions of reality. Jokiranta's project is large, tangible and potent, but it also has a tentative quality that refuses to be locked into some fixed position of looking down from above.

Every Image Is a Beginning is an extended general assault on a way of seeing that dictates a predetermined interpretation. As the work's title implies, the storm of images that is hurled at the viewer is absorbed in countless different ways. The installation requires several rooms and consists of a large wall projection, three hanging transparent screens that can be viewed from either side, and a series of still pictures, *Filmstrips*, which consists of masses of small film frames that summarize a long series of video projects.

On the screens there flows a flickering torrent: water, fire, a roller coaster, a plastic surface, more fire, more water, aircraft slowly crossing the sky, trees, leaves, trains, a bicycle seen through a rainy window pane, more leaves, colours, textures, transparency and so on. Each image offers a new beginning. Each image offers a new way of seeing.

Craquelure

Even when she is showing simpler spatial solutions, Jokiranta is after the same thing. The videowork *All My Tears*, a simple loop, is an explicit example of a silent, but very direct interrogation of habits of seeing through something that is at once both commonplace and poetic. The viewer sees a storm howling outside the window pane, which is both the viewer's and the camera's shared perspective. We are standing near the window. See how the trees sway. The water fills our field of view, runs down the pane, the drops distort and blind. We do not know whether we are seeing a relatively harmless storm or a natural catastrophe. At this moment, they could be one and the same thing. Sometimes, we are not at all sure what we are seeing. We rely on our own interpretation. We see a storm-tossed tree fighting to hold out against the wind. But occasionally the reality in front of us is only a streaming mass. The everyday motif, rainy weather, becomes in some sense, or at least bears the potential for, its own calling into question.

Between A and B

Movement from one point to another. It is always the distances that are important. The space between, the buffer, the way. It is in the silence, in the pauses, that words and sound take on their definite meanings. Jokiranta's art is always in motion, single-mindedly on its way, but without a clear destination. Going from point A to point B is actually not interesting in itself. The main thing is to be between those points.

Jokiranta's installations, films and photographs take a very active grip on their motifs and present them directly and carefully, without actually either complicating or simplifying them unnecessarily. Image follows image. Not infrequently in long series

of similar motifs. Repetition gives this unsentimental viewing a literary undertone that becomes stronger the more images are placed in sequence. The series of images run around each other, are interwoven and united into a slow but intense tribute to the space between. The overwhelmingly visual is constantly contrasted with the discreetly poetic.

The motif is often archetypal in character, and hence already charged in advance. The surface of water, the stairs, windows and the like are risky motifs with a self-evident symbolism, and this has to be challenged and filled with substance. Once Jokiranta has introduced her motif, she often takes a step back and lets the work make clear the primary role that the viewer's own experiences play in the encounter with the image.

The muted, blotchy video installation *Red Matter* illustrates her approach. As the title implies, the video shows a red colour, or more precisely moving, deep-red water. The red is confusing and the viewer's own attitude to the material, to the water in lakes and oceans, is largely responsible for steering the interpretation, and otherwise determining the work's degree of abstraction. The viewer can see a clear image of water in motion, but also equally an artificial field of colour that restlessly pulsates, tosses and turns. This might be an image of safe and familiar nature, and it might be something strange and threatening.

The obscured is a portal

Several older series of pictures make the motif clear through displacement. *Invisible Rooms* is made up of a long series of obscured windows: blinds, curtains, frosted glass. All in large format. *Climbing to Heavens* shows stairs. The viewer's position is at the foot of the stairs, which fill almost the entire picture surface. We get to know no more than that we are not seeing what is on the other side of the window pane or

where the steps lead. All we know is that we are seeing that there is something we do not know. There is something to see, and there is a distance to cover.

The viewer is presented with the aperture as a fact, but has to hold onto the dream of what is on the other side. Any conclusions are left to the imagination. The fact that we are looking means that we are curious. The journey has begun.

With their customary duality these photographic series operate on several levels. If we add the information that all the settings are taken from the artworld we, for example, gain access to a possible reading of the work that is almost political, and which speaks about an exclusive scene that is hard to enter, and which is eager to be and to remain inaccessible. Or also, in a more generous interpretation, a portrait of a scene that still offers some sort of openings, that promises surprises and invites the viewer in.

An almost painterly predilection for monochrome follows on the same lines. Many of Jokiranta's pictures and films are dominated by a single colour – they are obscured precisely like a covered window. The monochrome seduces and challenges simultaneously. Viewers are given a chance to immerse themselves, indeed, even to lose themselves in a hue. But, at the same time, things flicker past, the surface is never still. We are compelled to sharpen our gaze, to see more clearly, to seek answers, to become conscious that we are actually constantly interpreting our impressions, with our vision and with our other senses. The automated machinery of perception is made visible. Or, if we like: the anatomy of perception.

A punch line beyond narrative

The compelling *Filmstrips*, like most of the works that Jokiranta has used in her larger installations, can also be shown separately, creating a further contrast with her

occasionally poetic onslaught. Or perhaps they emphasize that the poetic streak that people readily ascribe to Jokiranta should not be seen as a self-conscious 'central lyric' or focus, but rather as something that is more closely related to a linguistic-materialistic approach that stretches linguistic rules and uses language as a material to model, shape and investigate.

The works in the five parts of the *Filmstrips* series, each with its hundreds of images, point in one and the same image to a faculty that we human beings should perhaps have, but definitively do not have. If evolution had accelerated in the same way as the general flow of information has, our perception would be of a kind that we only come across in tales about magicians and superheroes. Our contemporary everyday life is literally boiling over with images. Depending on how we choose to see it, our perception stands helpless in the face of this unmanageable flow, or then the failings of our perception preserve us from total overload and collapse. In any case, purely statistically, the overwhelming majority of the images that we encounter vanish into a great void. The image explosions that Jokiranta forces on us in *Filmstrips* give us a type of summaries of several other works and challenge our capacity for perception. We see the stories supplied by the films that serve as their starting point, but we are incapable of taking them in and processing them. *Filmstrips* seeks out a visual punch line beyond the narrative.

Water

The ocean is a wall. The ocean is a way. The ocean is a wall. The ocean is a way. One of the most frequently recurring motifs in Jokiranta's works is water in general, and the ocean in particular. This motif is also seen in her early production and established

as one of the very most important in her artist's book *Seascape Stories* from 1997. But it might be worth emphasizing that the ocean never becomes some lovesick dream, nor is it reduced to being a symbol-laden backdrop. Jokiranta spends a great deal of her time on an island, and perhaps this, in a very literal sense, distanceless closeness gives her a much-needed distance. The ocean is only an underlying assumption.

In the same way as the majority of our world is covered with water, which both separates and binds, Jokiranta's art is bound together by waves and breakers that link one project to another. Water provides the great movements and is always there (despite a soon-to-be fatal pollution) like a surging witness to the way that, throughout history, which is still going on, humanity has found its way from one place to another, with the world literally at its feet. But water is also the minor underlying preconditions. It is no accident that Jokiranta invited every visitor onto the water when *Here, and Beyond* was shown for the first time. Without water we cannot even dream of crossing the ocean.

The Room

Here, and Beyond is based on a staging using three picture surfaces that meet in a fourth. The moving water mirror, the "stage floor", offers up the work's diffuse core within a concrete spatiality, and yet, at the same time, an indefinable sensation of what is actually filling, or being enacted in, the room.

Every Image Is a Beginning sends the viewer off through the rooms like a pinball ricocheting between different layers of stimulation and perception.

These complex, spatially challenging installations are a logical consequence in Jokiranta's art. Through project after project she has systematically felt her way towards

a whole that ever more clearly focuses on the triangle of work/viewer/room, which, of course, can also be understood as a meta-discourse that deals quite directly with perception and the art experience.

What is the ocean if not a spatial entity that is as gigantic as it is intangible? It seems totally logical that Jokiranta has deployed her much-used water motif in a series of public works that specifically show a water surface on drapery and curtains for theatre and music stages. A wall. A way. A possibility.

Perhaps we could also say that in her later works Jokiranta has finally stepped in through the room that is implied in the earlier photographs, in which we moreover also find a series of frosted-glass doors, all bearing the words "Emergency Exit Only".

The increasingly prominent room emphasizes that viewing art is always a three-dimensional experience. The viewer is always an influential factor. The myriad possible interpretations, in their definite indefinability, show that Rita Jokiranta is not interested in definitive answers and besides that, something that is more unusual, nor is she interested in definitive questions. Jokiranta's art is interested in formulations, in how thoughts are constructed, and in constant change.

The result is a shattered narrative that will not take up opposition to or go into battle against a more conventional, linear style of narrative, but rather in all humility points to the alternatives that always, and in every type of narrative, are available to those who want to interpret them and position themselves in relation to the torrent of images.

Alternative narratives require alternative rooms.

Beyond the Ocean the Sun is Shining

MARJA-TERTTU KIVIRINTA

Water, the ebb and flow of the ocean. The white-capped breakers tempt us into the seascape. They fascinate, yet terrify. The incessant movement of the sea towards the horizon and back. Judging by the light on the landscape, the colour of the water and the strength of the current, we are a long way from here. There are people moving about on the shore, grown men, but also children. Birds sail across the sky. Amid the roar of the waves we hear the children's voices.

The birds are free to fly. They, too, migrate far away, and return. The people are bound to their land, even though they are loading up their colourful fishing boats, which are about to set off to sea.

The men sit on the shore and look out towards the horizon. There, beyond the ocean, a woman, too, keeps a lookout – and the image tells us that somewhere there is perhaps another country, a longed-for land of promise and hope. Out there somewhere. The woman is not embarking on a journey. Her husband may be about to leave, or has already gone. Despite the warnings. Might he be alive? Or has his boat suffered an accident at sea? Perhaps he is somewhere in Spain, in protective custody after illegally entering the country.

Rita Jokiranta's moving-image installation *Here, and Beyond* (2011) was shown 'here', but from my viewpoint, also beyond the sea, on the islands of Åland, in Åland Art Museum, where it was part of Kiasma's international ARS 11 exhibition, which focused on the theme of Africa. The three-channel videowork formed an installation consisting of three large projections and a large pool between them. Water played the key role; the images moving on the large partition walls were reflected in the water of the pool, mingling with each other, rippling in clusters of light. Multiple stories were interleaved together.

The work has been shot on a small video camera on the northern shores of Morocco and in Spanish Ceuta, a short journey across the Straits of Gibraltar from Europe, and in Senegal, where there is also a portal, a memorial to the Atlantic slave trade. In the last decade, Senegal, along with Mauretania, has been one of the most important points of departure for migrants leaving Africa to try to enter Europe illegally.

Here, and Beyond is not an evocation of peace, even though the moving images in the installation can be viewed peacefully in contemplation, focussing on the incessant motion, the light, the colours and the various sounds of the ocean. But the ever-moving water currents can also be understood via the people walking along the shore and loading up the boats. Water connects, but also separates. They Africans, I a European. I, who can travel fairly freely almost anywhere. They, who dream of a better life beyond the Atlantic Ocean. They, who take great risks and set off illegally to cross the borders between continents and countries, imagining that Europe offers them a future.

As a viewer of the work, I live in a time-space, in an endlessly recurring present, in which the story of the ocean recurring in three different pictures breaks free of the past. The sea, the ocean breakers, the birds, the African men on the beach loading

up their boats, the woman looking towards the horizon, the calls of children and birds, somewhere there is singing. Accounts that I read in the press some years ago, about the tens, hundreds and thousands of illegal migrants who had left Senegal for the Canary Islands and Spain, summon up nightmares, in images that are happening here and now.

I, too, let my eye follow the ocean waves far into the horizon, where the future that awaits is probably no better, but spells even greater unemployment, protective-custody cells, prison, illness or a pitiless death in the storms of the Atlantic.

While travelling in Europe I have seen the ones who have succeeded in making the move. They are in Venice, Rome, Paris, Madrid, and here in the North. They are sellers of fake designer-label handbags, who quickly gather up their wares spread out on the pavement when the police are spotted nearby. I have heard and read even more – on television, the radio, in newspapers. About those who have somehow succeeded in reaching the shores of the North Sea in France, and their attempts to get under the Channel, through the tunnel, to England. About the hope that contains a spark of the possibility of a future utopia. About the hopeless exile that closes down connections.

The sea that is full of promises of togetherness, also, in fact, means total isolation, it is an emblem of separation.

Rita Jokiranta's moving-image works are often multi-channel installations with two or three images moving simultaneously, but at different rates. Their basic elements include repetitions of and gradual variations on the same movement, the overlapping and merging of images. The landscape of the city or of nature, the lights of cars and streets, the sun, clouds, the colours of the sky, reflections on water. The constant traffic of a roller coaster at a funfair, or of the cars, bicycles and tramlines on a street

corner seen out of a window. The urban individual in her landscape. The screeching of the rails, the sounds of emergency vehicles.

As in the four-channel installation piece *Every Image is a Beginning* (2011), the landscape is manmade, it arouses its viewers from the midst of their meditation, to think and, at the same time, experientially to surrender. Every image contains a possibility, the beginning of a new story.

Jokiranta's works bring to mind the visual devices of 20th-century filmmakers, Sergei Eisenstein's montages or the sculpted time-space in Andrei Tarkovsky's films. But as a viewer, as an armchair traveller, and as a modern-day foreigner who, if I want to, can travel across the Atlantic in a plane, I think of the four big Bs of modern and postmodern theory. On my viewer's horizon, the contemporaneity of Charles Baudelaire or Walter Benjamin is, at the same time, also the contemporaneity of Zygmund Bauman or Jean Baudrillard. It is a fragmentariness, in which mental images represent reality, and romantic, fantasy visions represent today's brutal news reports about world politics.

These incoherent images cannot break away from the past. The closing shot reminiscent of the landscape glowing yellow-reds in William Turner's *The Slave Ship* evokes surging mental images of a pool of blood. What would the Senegalese beach landscape in *Here, and Beyond* be without Africa's colonial history! It lives on in stories, as does hope for the future. Despite the nightmares, the dream lives on. Endlessly.



Here, and Beyond, 3-channel video installation 2011
| Still images from the videos 12 Million, Yai's Son and 35 Minutes

| Here, and Beyond

The sea stands in direct focus in Rita Jokiranta's three-channel video installation, created for *ARS 11* and *Water and Waste* at the Åland Islands Art Museum. Jokiranta takes as her subject the water that bounds the African continent, providing sea lanes and setting-off points, and asks if the waves can carry a message or if the sea can give comfort.

Starting from the coasts of Morocco and Senegal she formulates a poetic statement about migration that extends from the tragic forced transportations of history to today's situation, in which many people see themselves as compelled to set off across the sea in perilous pursuit of a better life. For those, usually women and children, who are left behind, the sea becomes a barrier that serves as a memorial to those who are missing. The sea can be hope, promise, uncertainty, despair and a grave. The waves carry with them a tale for every human being who has been forced, or has chosen, to set out to sea. We encounter the three projections, plus the soundscape filled with voices and the lapping of the waves, in the centrally positioned basin, in which the images are merged into a reflection that frees them from the specific site and gives them a universality like that of the sea itself. It can be impossible to span even the shortest distance. Sometimes, the horizon really is the end of the world.

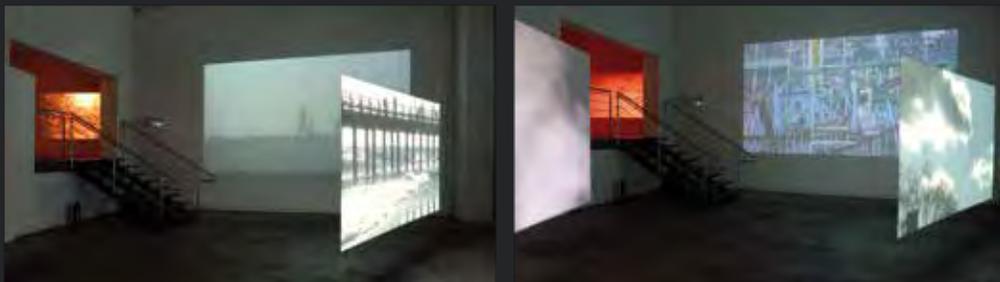
Here, and Beyond, 2011

3-channel video installation, Full-HD video,
sound, water basin

| Part 1: 12 Million, Full-HD video, 10 min, loop

| Part 2: Yai's son, Full-HD video, 20 min, loop

| Part 3: 35 Minutes, Full-HD video, 10 min, loop



Installation views | Every Image Is a Beginning, Forum Box, Helsinki, Finland 2011

| Every Image Is a Beginning

Every image can be the start of a story.

The video installation *Every Image Is a Beginning* by Rita Jokiranta comprises three screens and a wall projection, in which we see several small events simultaneously, in the same way as things in real life occur randomly and contemporaneously. In the videos, natural phenomena and the urban environment, silence and noise, abstract and documentary sequences are juxtaposed. The aim is to record an ephemeral occurrence and to present it so that we, the viewers, are challenged to make comparisons with our own experiences and feelings when interpreting the images.

Connections with the history and structure of film provide models that help our interpretation, but in the installation traditional linear narrative is deconstructed, and viewers are given only beginnings or fragments from which to continue the story. The moving images and sounds are randomly combined, momentarily creating a fleeting visual narrative, which can be preserved only in the viewer's memory. How the story will be told is left to the viewer.

Beside making interpretations, the work also prompts us to think about the terms of seeing. A tension arises between the parallel images. A threat or fear hides beneath the surface, which eludes the gaze, but a vague sense of it still enters our minds. Apart from narrativity, the installation deals with our mental visualizations, and can in a way be compared to the torrent of information to which we are exposed every day – the images roll over us, stay in our minds, and will not leave us in peace.

Every Image Is a Beginning, 2011

4-channel video installation,
projections on hanging screens and a wall.
Full-HD video 16:9, sound.
Duration approx. 9:10 min, loop.



Installation views | *Between Strength and Weakness*, Cable Gallery, Helsinki, Finland 2013

| *Between Strength and Weakness*

At first glance, Rita Jokiranta's video installation *Between Strength and Weakness* evokes a nostalgic longing for past times when we felt happy. But it also asks: What lasts? What is strong? What is fragile? And finally: What do we really see – or want to see?

The installation also deals with the shifting, distortion and fragmenting of reality, and with memory's attempts to hold on to the good things and to forget the bad. At the same time, the work carries on the themes of seeing and looking that Jokiranta has also explored previously. Forming a visual impression of what is seen is an individual process, and we can never interpret what we see in the same way as others do. Even though some things in the world look permanent and stable, they, too, have their weak points. Images blur and fade like memories, until they totally disintegrate.

The installation consists of video projections, lights, blue colour-effect filters and mirror foil. Another central element is the nine steps from an old, cast-iron spiral staircase, its ornamental shapes repeated in its shadows and mixed into the video images. The afternoon sunlight through the gallery windows adds an unpredictable layer to the installation.

Between Strength and Weakness, 2013.

3-channel video installation, projections on a hanging screen and two walls, colour-effect filters, mirror foil, nine steps from an old cast-iron staircase

| *A Scent of Nostalgia* 2013
Full HD video 16:9, 6:03 min, sound, loop.
Music: *Palinosis* (2009) by Egidija Medekšaitė, performed by Irmantas Andriunas (birbynė) and Daniel Rozov (accordion).

| *Not Anymore* 2013
Full HD video 16:9, 6:46 min, sound, loop.

| *Untitled (In the Mirror)* 2013
Full HD video 16:9, 6:04 min, silent, loop.



Horizons, 3-channel video installation 2013 | Installation views, Muu Gallery, Helsinki 2013

| Horizons

The point of departure in the project was the fate of Finnish emigrants who went to America in the early 20th century and the possibility of comparing them with that of those who did not emigrate. Through album photos, archive material and new video footage and photographs, the video installation traces the life of two brothers who about a hundred years ago lived on different sides of the Atlantic, and also their relatives and landscapes.

I set out to find traces of their life in mines, ports, forests and agriculture, and to see the landscape; what kind of places they settled in. For comparison, I also travelled to see what their native regions in Finland are like today. Many things had disappeared, and social and economic circumstances had changed. A hundred years is sufficiently long for people and their work to be forgotten. And landscapes – a century had changed them, too.

Thus the project became an attempt to remember. To remember that which had already been forgotten. To ask, even though it was no longer possible to get answers.

People's hopes for the future are nevertheless similar regardless of place or time. People are always looking to the horizon, dreaming of a better life. The history of Finnish emigrants should help us to remember similarities with the migrants of our time.

The work was shot on locations around Lake Superior in Wisconsin, Michigan and Minnesota in the United States, and in Ontario in Canada. Footage in Finland was mainly shot in Pirkanmaa, Southern Ostrobothnia and Hanko.

Horizons, 2013

3-channel video installation, Full-HD video,
sound

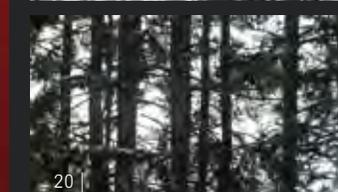
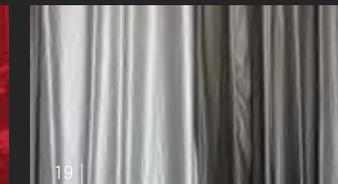
| Part 1: Finland, Full-HD video, 10:33 min, loop
| Part 2: Journey, Full-HD video, 4:32 min, loop
| Part 3: America, Full-HD video, 12:10 min, loop



Selected Filmography 2005–2014

- 1 | Water Sketches, 2005/2008
Video 4:3/16:9, dv/pal, 7:54/4:00 min, silent, loop
- 2 | Red Matter, 2006
Video, mini-dv/pal, 4:54 min, silent, loop
- 3 | Fighting the Evil, 2007
Video, mini-dv/pal, 2:25 min, silent, loop
- 4 | Time Floats (Leaving New York City), 2007
Video, mini-dv/pal, 7:57 min, silent, loop
- 5 | Chasing Yesterday, 2007
Video, mini-dv/pal, 3:24 min, silent, loop
- 6 | Power of Seeing, 2007
Video 16:9, dv/pal, 16:56 min, silent, loop
- 7 | All My Tears, 2008
Video, mini-dv/pal, 2:15 min, silent, loop
- 8 | Just Another Afternoon, 2008
Video, mini-dv/pal, 1:41 min, silent, loop
- 9 | Each Time, Trying to Escape, 2008
Video, mini-dv/pal, 14:53 min, silent, loop
- 10 | Watch Your Step, 2009
Video, mini-dv/pal, 3:44 min, silent, loop
- 11 | Venetian Wallpapers (Darker Is the Night), 2010
Video, mini-dv/pal, 5:09 min, silent, loop
- 12 | Venetian Wallpapers (High Water), 2010
Video, mini-dv/pal, 6:17 min, silent, loop
- 13 | Just Another Evening, 2010
Video, mini-dv/pal 16:9, 17:39 min, silent, loop
- 14 | In the Sky, 2010
Video, mini-dv/pal 16:9, 12:42 min, silent, loop

- 15 | Like Unconsciousness, 2010
2-channel video installation, Full-HD videos 16:9, 13:57 min, sound, loop
single-channel version 6:34 min, sound, loop
- 16 | Here, and Beyond, 2011
3-channel video installation, Full-HD video, sound, water basin
Part 1: 12 Million, 10 min, loop
Part 2: Yayi's son, 20 min, loop
Part 3: 35 Minutes, 10 min, loop
- 17 | Thinking of Yayi's Son, 2011-12
Video, Full-HD, 16:9, 10:15 min; single-channel version of the videos
in the installation Here, and Beyond
- 18 | Every Image Is a Beginning, 2011
4-channel video installation, projections on hanging screens and a wall,
four videos, Full-HD, 16:9, 9:10 min, sound, loop
- 19 | Every Image Is a Beginning, 2012
single-channel version, Full-HD video, 16:9, 12:52 min, sound, loop
- 20 | Tales for the Darkest Days, 2012
single-channel video installation, Full-HD video, 16:9, 6:49 min, silent, loop
- 21 | A Scent of Nostalgia, 2013
Full-HD video 16:9, 6:03 min, sound, loop
- 22 | Not Anymore (I Do Not Remember You Anymore), 2013
Full-HD video 16:9, 6:46 min, sound, loop
- 23 | Untitled (In the Mirror), 2013
Full-HD video 16:9, 6:04 min, silent, loop
- 24 | Horizons, 2013
3-channel video installation, Full-HD video, sound
Part 1: Finland, Full-HD video, 10:33 min, loop
Part 2: Journey, Full-HD video, 4:32 min, loop
Part 3: America, Full-HD video, 12:10 min, loop
- 25 | And All the World a Longing, 2014
Full-HD video 16:9, 6:26 min, sound, loop





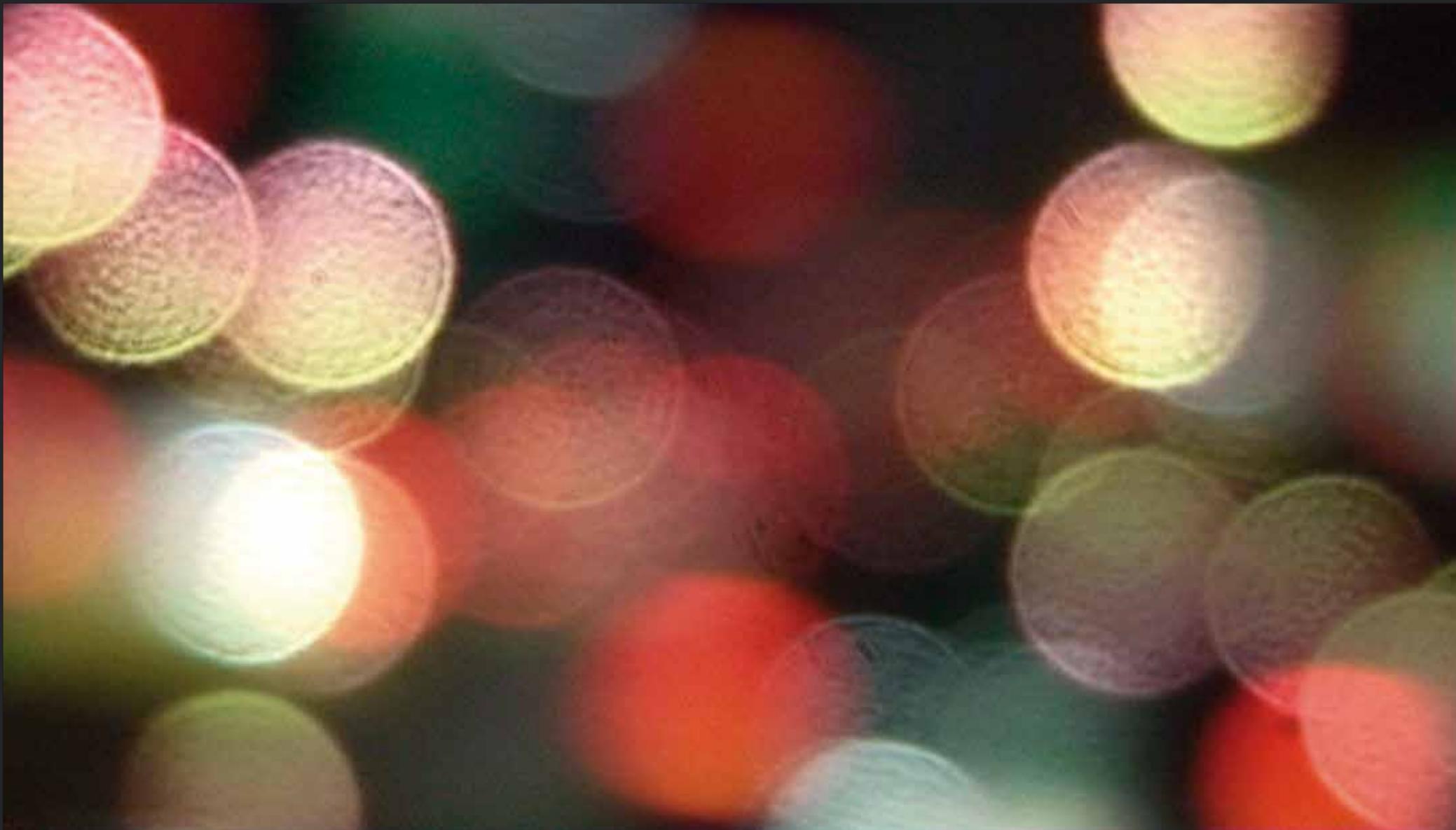










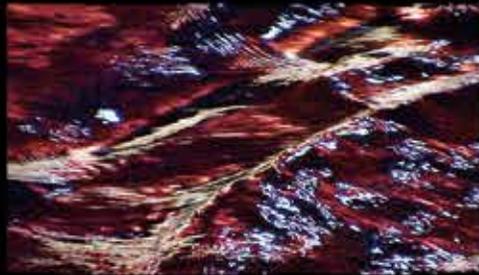
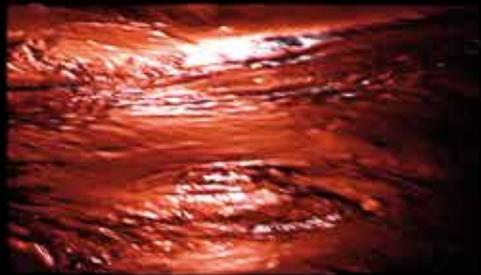
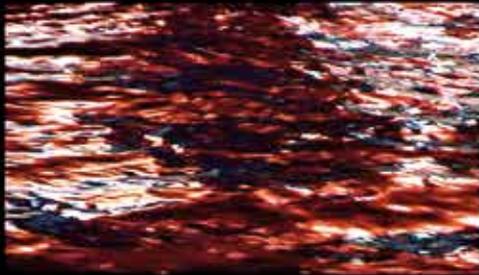
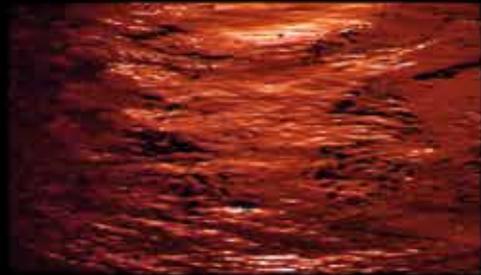


Time Floats (Leaving New York City), 2007 | Still image from the video





Fighting the Evil, 2007 | Still image from the video



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Every Image Is a Beginning, 4-channel video installation 2011, single-channel video 2012 | Still image

