

The background of the entire page is a solid dark red. Overlaid on this are various abstract geometric shapes and patterns in lighter shades of red and orange. These include: large, irregular organic shapes; a grid of small dots in the upper left; a wavy horizontal band across the middle; a grid of small squares on the right; and several concentric circles and arcs in the lower right. The overall effect is a layered, textured composition.

IN OUT Festival
2015-2020

Introduction

Jadwiga Charzyńska

Since the festival's first edition in 2005, its main premise has been to seek out the most interesting phenomena in contemporary video art, including new, creative and surprising solutions and a dialogue between different art disciplines. IN OUT #1, inaugurated by Joanna Charchan and Małgorzata Taraszkiewicz-Zwolicka, encompassed concerts, video works and interactive art projects. As the festival format evolved, IN OUT #2 focused on video art; this edition also included the first competition for the best video works.

The festival grew with each subsequent edition, with 2009 bringing a major change, namely the first international formula of the event (curated by Michał Brzeziński). Since then, the competition has accepted works not just from Poland but from around the globe.

In 2012, Jola Woszczenko became the new curator of the project. The current shape of IN OUT is the product of her curatorial work and the people she invited to cooperate. One of them was the late Witosław Czerwonka, associated with the endeavour for the longest time – a long-standing lecturer of the Academy of Fine Arts in Gdańsk, who collaborated

with the festival since its 3rd edition. At the time, when Michał Brzeziński opened the festival for foreign artists, he invited Witosław Czerwonka to sit on the competition jury, which – also for the first time – included foreign jurors.

IN OUT's international character and openness to various forms of expression and experiments are reflected in the works shown during the event. Films selected by the jury create an original and diverse panorama of the most up-to-date works of video artists.

After 17 years and 14 editions of the festival, works sent to the competition still surprise jurors and viewers alike with their fresh, unique take on the subjects and questions proposed by subsequent editions. Not only does this prove that the festival's formula has not run out of steam; on the contrary, it continues to evolve, identifying new paths for video art and experimental film.

During the 15th edition, a special Prof. Witosław Czerwonka prize will be awarded, funded by the Vice-Chancellor of the Academy of Fine Arts in Gdańsk, for the most interesting, original and innovative interpretation of the competition theme.

2018

Honourable mention:
Kim Shon
Bookanima
2018, South Korea

1. nagroda:
Kim Shon
Bookanima
2018, Korea Południowa



Bookanima (a compound word of 'book' and 'anima') is a project aiming at giving books a new cinematic life. Still images from a book are converted to moving images by means of animation and the book content forms a cinematic subtitle. Master's voice audio mentions the spirit of sports and supplements explanatory texts of reference book. Ultimately, this work aims to create 'a watching book' and explores the area between book and cinema. Along the way it experiments with found frame, key point, locomotive overlap, random crop & zoom, off-screen and most of all, new chronophotography paying homage to Edward Muybridge and Etienne Jules-Marey.

Bookanima (słowo złożone z „book” – ‘książka’ i „anima”) to próba nadania książkom życia filmowego. Obrazy nieruchome z książki przetłóżone zostały na obraz ruchomy za pośrednictwem animacji, zaś jej treść posłużyła jako napisy. Ten zgłębiający obszar pomiędzy książką a kinem projekt ma na celu stworzenie „książki do oglądania”. W ramach przedsięwzięcia autor eksperymentuje z „found frame” („klatka znaleziona”), „key point” („punkt kluczowy”), „locomotive overlap” („ruchome nakładanie”), „random crop & zoom” („losowe przycinanie i zbliżanie”), „off-screen” („poza ekranem”), a przede wszystkim z nową chronofotografią w hołdzie dla Edwarda Muybridge’a i Etienne Jules-Marey’a.

Kim
 Shon

Born in Seoul, S. Korea, Shon Kim studied Fine Arts at School of the Art Institute of Chicago, focusing on painting and drawing. He also explored animation aesthetics and earned MFA in Experimental Animation at CalArts under his mentors, a master of Experimental Animation, Jules Engel (1909-2003) and Myron Emery. Shon Kim is now a candidate for Ph.D in Animation Theory at Chung-Ang University, where he also teaches. Shon Kim has exhibited internationally at various museums and festivals, including: MoMA, REDCAT, The Hammer Museum, Modern and Contemporary Art Centre in Hungary, Museo de Arte Contemporaneo in Chile, IFC Center in NYC, Seoul Museum of Art, Daegu Museum, OCI Museum, Festival International Du Film Sur L'Art Videoformes, Slamdance Film Festival, International Art Film Festival, Anima Mundi, Odense Film Festival, etc.

Shon Kim – urodzony w Seulu (Korea Południowa). Studiował sztuki piękne w School of the Art Institute w Chicago, koncentrując się na malarstwie i rysunku. Zgłębił także estetykę animacji, uzyskując magistra w zakresie animacji eksperymentalnej w CalArts pod kierunkiem swoich mentorów, mistrza animacji eksperymentalnej, Julesa Engela (1909-2003) oraz Myrona Emery’ego. Obecnie jest doktorantem na kierunku Teoria animacji w Chung-Ang University, gdzie także wykłada. Shon Kim prezentował swoje prace na całym świecie, m.in. w MoMa, REDCAT, The Hammer Museum, Modern and Contemporary Art Centre in Hungary, Museo de Arte Contemporaneo in Chile, IFC Center in NYC, Seoul Museum of Art, Daegu Museum, OCI Museum, Festival International Du Film Sur L'Art Videoformes, Slamdance Film Festival, International Art Film Festival, Anima Mundi, Odense Film Festival i innych.