



<http://onemorekiss.otdac.org>

Opening Times: The title you chose for the work is: *One more Kiss*. Can you tell us what it refers to?

Julie Born Schwartz: The title refers to a song from the Blade Runner soundtrack called “One More Kiss, Dear” made by the Greek composer Vangelis. It refers to a sentimental and dramatic moment. It made me think about a futuristic, climactic moment in outer-space mixed with a feeling of nostalgia in a bar.

OT: During your Opening Times residency, you created a new video from footage shot on a summer residency in China. Can you tell us more about it?

JBS: I was lucky to be awarded the Red Mansion Art prize which enabled me to spend a month in Beijing and I did much of the shooting for the video there. The way the old traditions mixed with new technological inventions fascinated me. I could be standing in a park watching a man practicing tai chi and a robotic unicorn might fly over my head. After living in London for six years, I moved back to Denmark in September to work on diverse upcoming projects. Returning to Denmark after so long, it felt extremely surreal. I kept thinking about time travel and black holes, and I started to read about Kepler, a name associated with a space observatory, an extrasolar planet (Kepler-22b), a star (Kepler 22) and a German astronomer (1571-1630).

A visit to the Geological Museum in Copenhagen had an extreme influence on me and the way the film took shape. The museum contained vitrines filled with stones and minerals in a darkened room. Once the minerals were lit by an ultraviolet light, they revealed new surfaces and fluorescent colors. Thanks to it, whilst I was editing and shooting the new material in Denmark, the project took a more fictive and sci-fi inspired path.

OT: The dark repetitive sound spans the video and supports the evolution of its narrative. Where is the sound from? Why this choice?

JBS: The sound comes from the light curve waves sent by Kepler-22, a star, in the northern constellation of Cygnus and it is recorded by NASA. The estimated distance to Kepler-22 is 620 light-years. I found it interesting and I chose it because it's a natural wave-form that resonates as something mechanic, electronic and almost computer made - like a mechanical heartbeat.

OT: Your research focuses on cinematic composition using it as a way to construct fictional narratives that relate to personal facts. Video become a vehicle for discovery and reflection on the intersection between life and representation. It is the first time your work is commissioned to be seen primarily online. How have you approached this form of distribution?

JBS: Some of my previous videos have been made to be screened as an installation, in synergy with other components such as sculptures or photographs. This time I wanted to create a work that could exist as a unit on its own. In Beijing, as in many other places today, life is not only happening outside the screen but a lot inside the screen. Without planning it, most of the images filmed in China were featuring screens: iPhones, iPads, tablets, monitors, electronic billboards, television screens and so on. All squared boxes connected to electrical signals. On the street next to the house I lived, there were dark unlit pavements. The only light leading the way was from the multitude of phones and other electronic equipments held by people walking on the streets. The physical world was being lit up by the virtual world; they overlapped each other, and the online room was very physical and present. So it makes sense to me that the video will be screened online.

OT: What has influenced the structure of the work?

JBS: The starting point of the video is the idea of sinking into a fictional landscape; to sink deep into the fictive matter and travel within it. I was looking at Guo Xi's landscape paintings and reading Chinese myths. The structure of the video has been influenced by writer Philip K. Dick's stories, rhythms of early Kenneth Anger films and textures from Film Noir movies from the 50's. The constant presence of the sound from the Kepler-22 star also shaped at times the pace of the imagery's editing. At other times the sound reflected the time of an eye's opening and closing movement. I didn't want the video to have a clear structure or represent a certain place but more to function as surreal fragments and abstractions of an atmosphere inside a fictive landscape.