

Cristiano Tassinari traces in his work the idea of visibility. By referring equally to images, videos or sculptures taken from media sources such as the Internet, as well as to images taken by himself or structures he has found, he explores their function and representation. Tassinari's installation for the Nanji Residency is the result of observed social habits and the appropriation of an embedded aesthetic and an inexhaustible diversity of contemporary media image conventions. Examining Seoul's immediate social environments its hinterlands and side streets, the supermarket displays, or the airport environment - is an important part of Tassinari's wider discussion of 'culture' products. He finds his motives in the public spaces to which he applies his own as well as his discovered material equally. Following his intuition, he seeks and finds symmetries in the collective behavior patterns of everyday life, which otherwise seem to go unnoticed.

In 'Kiss Song' Tassinari extracts a North Korean propaganda video from its original context. He selects the point of view and video formation in such a way that the life-size face of the little girl performer looks directly at the viewer. This newly generated video examines very precisely the aspect of the totalitarian state's calculated performance in depiction – to which the repetitive presence of the image refers – and, moreover, enables an unknown proximity to the subject.

"Food Delivering" is an audio interview about the hidden life of a North Korean woman refugee, told by who has fled from the world's most notorious police state. The title refers to the everyday life, in particular to those marketing messages in the mailbox that we don't notice even though we've been exposed.

The Italian artist, does not reconstruct historical facts using rigorous research and fictitious elements, but rather investigates them and our perception of what has happened using the simplest and basic way to communicate.

The focus of the 'Crossing Distances' exhibition has shifted away from play with the original functions of video and objects to the physical presence and mental charging of these autonomous works.