

W15

Narrative Reflections on Looking is a video artwork by the artist Victoria Sin, created in 2017. The video is a combination of abstract visuals and spoken word narration, exploring themes of gender identity, perception, and gaze. Sin's work challenges the traditional representation of gender and sexuality in media and society, as well as the limitations and possibilities of the body.

The video opens with a close-up shot of a pair of hands applying makeup to an androgynous face. Throughout the video, the hands continue to apply makeup, creating various looks and styles on the face. Sin's voice narrates the video, discussing the experience of looking, being looked at, and the power dynamics involved. The voiceover is poetic and introspective, inviting the viewer to consider their own relationship with the act of looking and being looked at.



Victoria Sin, Narrative Reflections on Looking (2017). Courtesy of the artist.

One notable aspect of Narrative Reflections on Looking is the use of abstract visuals to create a dreamlike, surreal atmosphere. Sin uses footage of flowing fabrics, rippling water, and close-up shots of the human body to create a sense of fluidity and transformation. This visual style reflects the themes of gender

identity and fluidity present in the video, as well as the idea that the body is always changing and evolving.

What I take away from this piece of art is the importance of challenging traditional representations of gender and sexuality. Sin's work invites the viewer to question their own assumptions and biases, and to consider the limitations and possibilities of the body. As a creative practitioner, studying this piece has potentially changed my approach to representing gender and sexuality in my own work. I have been inspired by Sin's use of abstract visuals and poetic narration to create a dreamlike, introspective atmosphere in the video. I have also been challenged to think more deeply about the power dynamics involved in the act of looking and being looked at, and to consider the ways in which my own work can challenge these dynamics.