

ART

ART

MOVING

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**ALANNA
SIMONE**

SIMONE

CURATOR

ALANNA

CURATOR

Clint Enns Interviews Alanna Simone

Why screen video art and experimental film? How did the program start?

Video art, experimental film, and time-based media require a different kind of attention than other art forms. It's hard work going to galleries, museums, and art fairs when you're seeing a huge number of pieces and often, even for the most patient among us, it's tempting to pass over the pieces that require you to stop, watch, and listen.

Many venues, galleries, and museums get flummoxed by installing media-based artworks. The technology is constantly changing, and there are always new cables to buy. You've got all that nice lighting in your gallery and now it needs to be dark, you've got to hang curtains, and maybe find a bench too. In some ways a screening series is really killing a bunch of problem-birds with the same event-stone; your audience will set aside the time to actually sit and watch every piece in full, while at the same time the set-up is simple and you only need to do it once.

The MIA series came about in the spring of 2012 after a conversation with Janine Christiano at the Armory who was interested in new regular programing which would engage the public. Inspired by other screening programs that I'd either attended or shown my own work in, I set about figuring out how to schedule shows, raise funds and manage the immediately overflowing submissions which arrived in response to the first announcement of the open call. Soon, MIA had the support of the City of Pasadena's Arts and Culture Commission and the program started getting more and more attention.

How is work selected?

Selecting work from the vast range of submissions turned out to be a fascinating process, if more time-consuming than I had anticipated. Works come in from every corner

of the globe, from established artists as much as people who were working with a camera or whichever tool for the first time. I sort my favorite works into groupings around content or style and then add in pieces that reflect or expand on that idea. One can watch an endless number of pieces and never achieve a perfect selection so eventually you just have to declare it finished. Sometimes a really fun show will come about by connecting two disparate groupings, or by realizing that with the addition of one new piece, the categories that I'd assigned to other works were missing an essential link. Often a screening will end up telling a sort of story-arc, with an introduction, a climax and a resolution, interspersed with works that reflect one idea or image and sometimes even foreshadow something coming later in the evening. Audiences often comment on imagery that shows up unexpectedly in one work to the next, taking on different meanings or attitudes depending on the style of the different artists. I try to provide some kind of hint as to what the atmosphere of a selection of pieces will feel like either with the title of the screening and also sometimes with a quote from an unrelated or unlikely text.

The process of doing twelve consecutive shows, back to back and with a handful of other events besides, made for a great sandbox to learn in. By the start of the second year, the program began to develop into new directions, the residency of exhibitions was planned and MIA hosted its first solo artist screening.

Are you taking enough chances?

Everything about this endeavor feels chancy.

If you had to choose which would you rather be: rigorous or risky?

Initially I wanted to say risky, but on second thought, I think I'm actually more interested in being rigorous. Risk for the sake of risk alone was more exciting when I was twenty.

These days I like more umami with my pepper sauce.

Do you pride yourself on challenging your audience?

Yes. I love hearing from an audience member that they had a hard time with a piece, but after discussion or more thought that they've reached a new understanding of a subject/ technique/etc. This doesn't mean that they have to be converted, but the experience of being challenged is very exciting to me.

How do you challenge your own boundaries and limitations?

In the last few years I've developed a technique of stopping and re-evaluating when I encounter a piece I immediately dislike or dismiss in order to figure out what specific aspect of the work that I'm reacting to. I've come to enjoy the process, though sometimes it can be really difficult to engage in this exercise, it's changed the way I evaluate other people's work, and it's led to some really interesting discoveries.

How much obligation do you have to the audience?

50% of my obligation is to my audience. The other 50% is the artists and their work. My selections are not intended to please the audience, but rather to place the artworks in context with each other. I'm trying to create a conversation between the pieces that the audience can participate in afterwards. Whether that conversation is an argument or a more playful call and response depends on the work.

Do you have an obligation to foster an audience?

Yes, of course. What's the point of showing work if no one is going to see it? On the other hand, I'd rather have fostered an enthusiastic, engaged audience of three than a dispassion-

ate multitude of 300. One of the great joys of participating in big city-wide art events is bringing a new understanding of experimental work to the uninitiated. On the other hand, I don't waste my time with the people who aren't already curious.

Have you provided your audience with proper program notes?

Yes. I love and keep the program notes of events I attend. The archive (I use this term loosely) of past events has become an invaluable resource to rediscover artists and works as well as a way to find text that better describes a concept or detail that I'm having a hard time explaining. Better still, the program notes from my MIA programs are being collated into this catalog.

Are you guilty of ArtSpeak?

Yes. I hate it as much as I love it. Nothing remedies ArtSpeak as well as talking to the public. You describe the difference between the New Aesthetic vs. the New Aesthetics to a bus driver and it'll cure you instantly.

Do you view yourself as an authority figure? Why or why not?

Yes and no. I'm confident that I know a great deal about my work, but I am also aware that the world is constantly producing an infinite array of material that I never discover. I'm often finding myself in the position of explaining obscure ideas/people/terms and in the same conversation learning about something I've never heard of. It's a cliché, but every year that passes I feel a little younger and more naive.

Are you more worried about your own career than about opening the door for younger artists who show potential?

Career is a six-letter word. I'm much more invested in doing something interesting than having a career or dedicating myself to people who want one.

Do you have "good" taste? What does this mean?

I think so, but of course I do. Don't you? There's a great quote from Ira Glass on doing creative work:

"All of us who do creative work, we get into it because we have good taste. But there is this gap. For the first couple years you make stuff, it's just not that good. It's trying to be good, it has potential, but it's not. But your taste, the thing that got you into the game, is still killer. And your taste is why your work disappoints you."

He goes on to say that the key to success, to no longer beating yourself up for your disappointment in your work, is to do more work, and lots more of it. The work of putting together a program of other people's creative work is a creative project in and of itself. The same ideas, issues, and frustrations all apply.

What is your obligation to canonized experimental film and video artists?

In general, I'm a big fan of not having any obligations. In the specific context of the MIA screening series, I don't feel obligated in the least to even mention canonized artists. The vast majority of work that I'm showing is made by people like me that no one has heard of – who now, I hope, a few people have.

What is your obligation to your local experimental film and video community?

Still not confident that I have any obligations to anybody, I like to think that I'm providing the local community with opportunities, both to see more work and to have their work seen.

Do you consider yourself a member of your local experimental film and video community?

If we're defining local as a part of the Los Angeles community of artists, no. I am a fairly recent transplant to the LA area and I know I will not live here for very long. Part of my motivation to create the MIA series was to engage with local moving image artists, but at the same time it was important to me to make connections with artists all over the world.

My impression is that if you asked an auditorium of people to divulge the number of artists present, you might end up with a handful and if you then asked that handful who among them identified as an artist working with the moving image (or even a fan of the moving image) you'd have one, maybe two (who came together). Even in a city as vast as Los Angeles, the number of moving image artists is small. Look at how few galleries show the work, or how few screenings happen in a given month. You can count them on one hand.

The internet makes many wonderful things possible, and one of those is the sheer size of the international moving image art community and its interconnectedness. What has been really rewarding is the huge number of connections with artists (of many media) who have engaged with the series from a distance, whether that's been here in-town, out of state or abroad.

Do they consider you a member?

Yeah, maybe—but probably not. I'm a sardine in a very big ocean.

Do you feel you have any obligation to fostering a local scene?

Yes, absolutely. Bringing people together who have a common interest in the form and/or the material is delightful. Like I said earlier, even if

that's a small group, the potential to forward the conversation brings attention and energy to the work. It can be inspiring as much to the audience as it is for the artists.

Do you consider yourself
a conservative programmer?

Does this promote
conservative experimental film
and videos?

No, I don't think I'm particularly conservative. I draw the line at work that lacks meaning or utility, but I don't think I shy away from work that might be seen as controversial or difficult. What promotes conservative work seems to be monetization and fear.

Has the avant-garde become
conservative?

Seems to me that if you think the avant-garde is conservative you're probably not looking at the avant-garde. Perhaps what's in galleries is more conservative, but my impression is not so much that work has become conservative as that the culture itself is facing one of those big transitions and we're just not quite there yet. What I'm seeing in a lot of established spaces is work that is forgettable, part of the process to the next step.

Is fun only reserved for
after the screening?

Man, I hope not.

Do you reject "outstanding" work
when it doesn't fit your
curatorial concept? Do you attempt
to find a place for this work?

No. I hold on to submissions (and in the case of artists I've found outside the MIA program, I keep their program notes, websites, or whatever information I have) until I have found a home for outstanding work. Work that is not outstanding, but still has potential to reflect an interesting idea or is somehow working with a

meaty subject but isn't perfect gets held until I'm sure I'm not going to find an exhibition where it'll add something worthwhile. Often enough an outstanding work will guide the process of creating a program, rather than being fit into a preconceived idea.

Would you characterize your
taste as specific or diverse?

Diverse. As a result I have a hard time telling people what I'm looking for. I want to get excited about an artwork, whether that's because of what it's about, how it's made or because I've never seen anything like it before. In fact, that's the best. I love to see things I've never imagined before.

Are the film and video artists
being paid? Are you being paid?

No, not usually—and it's terrible. I believe that artists should always receive some kind of payment to display their work in public, but the harsh reality is that it's hard to make that happen. For artists who are starting out, getting work shown is better than never getting their ideas out into the world at all, so I hope that artists who volunteer their pieces via the open call for submissions are content at least with that, but I try to pursue grants and other funding sources to raise the money to pay screening fees. I'm in the same boat, trying to raise the funds to pay myself too. So far, I've spent more money on the series than the series has paid me, but at least I've gotten some wine out of the deal.

CURATORIAL STATEMENTS

MIA Screenings & Events
at the Armory Center for the Arts
June 2012–June 2014

16.06.2012 | MAKE MUSIC PASADENA

A week before the inaugural screening, MIA presented a selection of artist video works as a preview to build interest in the new program. All of the work in this preview show was made by artists who would be included in future programs. The artwork selected was a diverse collection of video where the score was integral to the experience of the artwork. The range and diversity of the musical and visual styles was intended to give the audience an impression of what was planned for the future of the MIA program.

Katja Baumann, *music video for Arto Mwambé* (2010) 3:09
 Karl Cronin, *Etude #1* (2010) 1:25
 Karl Cronin, *Etude #2* (2010) 1:11
 Jason Irla, *If I Scream At You For Long Enough Eventually You Will Grow Ugly* (2009) 6:43
 Kadet Kuhne, *Infinite Delay* (2007) 9:30
 Elana Mann, *Hojotoho!* (2010) 3:00
 Carolyn Radlo, *Being Goes On Regardless* (2010) 6:30
 C + A Projects, *and this forest will be a desert* (2010) 2:33

22.06.2012 | IMPERIUM NATURAE

Imperium Naturae was developed with the idea of presenting the elemental foundation for the MIA program's curatorial style with a selection of videos representing the basics – each of the three kingdoms in Carl Linnaeus' 1735 treatise of the same name: animal, vegetable, and mineral. Each of the projects in this screening have a simple elegance which is mesmerizing as well as meditative. Lisa K. Blatt's vast and mutable desert landscapes are reflected in the waves of recognition and distancing in Fette Sans' *La Disparation*, preparing the audience for the kind of attention Karl Cronin pays to the subtle movements of plant, animals, and

landscapes. Cronin's work, at once meditative and gently amusing, mirrors the vulnerability and humor of Elana Mann's blind, donkey-headed worker in *Ass on the Street*, as well as the intense and completely surreal dinner set out for vultures in Greta Alfaro's *In Ictu Oculi*. The unreal landscapes captured by Cynthia Hooper in *Exportadora de Sal* are like man-made deserts, vast and always subtly changing as those in Blatt's desert portraits, while at the same time their industrial rhythms contain the same unblinking violence of Alfaro's vultures tearing apart their feast. Kadet Kuhne's *Infinite Delay* reflects, like *La Disparation* and the others, on vulnerability and surrender, this time in a landscape underwater.

Lisa K. Blatt, *11:04-11:14AM 9/15/05, Atacama Desert* (2005) 10:00 silent
 Greta Alfaro, *In Ictu Oculi (In the Blink of an Eye)* (2009) 10:35
 Cynthia Hooper, *Exportadora de Sal* (2007) 7:00
 Karl Cronin, *selections from The Somatic Natural History Archive (SNHA)*
Harvest #28 (10.7.09), Corvus corax (Raven) 1:08
Harvest #73, awaiting identification, Santa Fe, NM (2011) :30
Harvest #27 (10.6.09), Bouteloua eripoda (Black Grama) 1:08
Trout Sketch (5.39.2010) :23
Harvest #48 (3.17.10), Cala lillies, :27
Harvest #56, Osage Orange (4.21.10) 1:21
Harvest #33 (10.16.09), Caelifera (grasshopper) :41
Harvest #70 tree fungus (2011) :30
Harvest #79 Grand Tesque trail (2010) 1:05
Harvest #83 geese (2011) :56
 Elana Mann, *Ass On The Street* (2009) 2:30
 Kadet Kuhne, *Infinite Delay* (2007) 9:30
 Fette Sans, *La Disparation* (2009) 5:05
 Lisa K. Blatt, *8:07-8:14AM 10/15/2004, White Sands* (2004) 7:00 silent

27.07.2012 | STRANGE LOOP

Strange Loop was comprised of five projects on communication and misunderstanding. The screening's title, strange loop, is a term in cognitive science which Douglas Hofstadter describes as “a paradoxical level-crossing feedback loop” where a person feels as though they are moving further from an idea or structure in their thinking only to discover that they've ended up back where they started.

What I mean by strange loop is... not a physical circuit but an abstract loop in which, in the series of stages that constitute the cycling-around, there is a shift from one level of abstraction (or structure) to another, which feels like an “upwards” movement in a hierarchy, and yet somehow the successive upward shifts turn out to give rise to a closed cycle. That is, despite one's sense of departing ever further from one's origin, one winds up, to one's shock, exactly where one had started out. In short, a strange loop is a paradoxical level-crossing feedback loop.

— Douglas Hofstadter, professor of cognitive science, from his book *I Am A Strange Loop* (2007)

Whitney Lynn, *Commissioned (After W. W.)* (2010) 15:00
 Melissa Bruno, *Orgasmatique, Dramatique, Horror* (2009) 2:13
 Michele Jaquis, *i dream in your language* (2012) 29:06
part 1 – 3:33 Jong Geon Lee, 2010
part 2 – 2:20 Alice Pedroletti, 2010
part 3 – 3:25 “Joe” Lu Wee Peng, 2010
part 4 – 5:58 Jose “Chepe” Cuadra, 2010
part 5 – 7:00 Marjam Oskoui, 2011
part 6 – 2:27 Nicole Jaquis, 2012
part 7 – 4:23 Michiko Yao, 2012
 Nina Ross, *The Foreignness of Language* (2011) 8:24
 Julie Rooney + Jonathan Sokol, *The Complect Voice (Suite for Birds & Mammals)* (2012) 12:34

24.08.2012 | ENDLESS PLAIN

Endless Plain explored the American experience, from meditations on water, place, corporate imperialism, migration and rural poverty to experimental documentaries dealing with the urban poor, biker culture, the Jonestown massacre, and the 2008 financial crisis. Personal, political, and timeless, the program opened windows onto a multitude of concurrent realities in our contemporary world.

*Out of the rack and ruin of our gangster death
 The rape and rot of graft, and stealth, and lies
 We, the people, must redeem
 The land, the mines, the plants, the rivers
 The mountains and the endless plain
 All, all the stretch of these great green states
 And make America again!*
 — Langston Hughes, from the poem
Let America Be America Again

Steven H. Silberg, *Cape Neddick, Maine– August 2007* (2008) 4:45
 Jonathan Johnson, *Explosions Bring Us Closer Together* (2010) 1:32
 Mark Strandquist, *10 blocks* (2012) 8:30
 Daniel Terna and Michael Kugler, *Before After* (2011) 16:17
 Laura Paul, *Thursday Night at the KFC on Western* (2012) 3:36
 Dawn Nye and Katrazyna Randall, *American Love Story* (2011) 10:33
 Luis Arnias, *This Must Be The Place* (2011) 6:00
 Aaron Oldenburg, *Pieces of Jonestown* (2010) 3:28
 Nestor Armando Gil, *Siempre Solos / Never Alone* (2011) 3:00
 Ann Deborah Levy, *WATERCOLORS* (2007) 13:00
 Paul Turano, *Not Clear Cut* (2012) 7:30
 Kelly Oliver and Keary Rosen, *Second Firing* (2010) 2:33
 Michael Woody, *Arlington* (2011) 4:46
 Henning Frederik Malz, *John's Desire* (2011) 4:34

28.09.2012 | HUMAN ANIMAL

Human Animal featured performance-based video art exploring relationships with the body, sexuality, and sculpture.

Sara Holwerda, *Chair Dance II* (2012) 6:26
Diane Dwyer, *Thumb Wars* (2011) 2:40
Rachelle Beaudoin, *Way to Go!* (2011) 6:12
Lauren Cross, *The Obsession, Hands in Hair* (2012) 2:55
Jamie Sneider, *Mating* (2012) 2:12
Cassils, *Fast Twitch/Slow Twitch* (2011) 11:08
Teri Frame, *Pre-human, Post-human, Inhuman* (2011) 56:00
Simians
Early Humans
Hybrids
Proportions
Races
Post-humans

08.10.2012 | FALL ARTNIGHT PASADENA

ArtNight Pasadena is a biannual city-wide art party bringing huge, diverse crowds out to visit the full range of the city's creative offerings. The selections for this *ArtNight* program were immediately engaging and visually stunning while at the same time exploring the range of forms that moving image art can take.

Jason Irla, *Computer Rock (Style Wars)* (2011) 1:06:51
Noah Coleman, *Sisyphus* (2011) 1:15
Simone Bailey, *The Mount Of Assembly* (2012) 17:09
Carlo Zanni, *My Country is a Living Room* (2011) ongoing
Margarida Sardinha, *HyperLightness ad absurdum* (2011) 25:10

26.10.2012 | N/A (NOT APPLICABLE)

Not Applicable was inspired by a conversation arguing between the influence of the New Aesthetic* and the New Aesthetics** in contemporary art-making. Here was a collection of works that referenced ideas on

one side and/or the other without actually conforming entirely to either label, hence: N/A.

*The New Aesthetic is a term used to refer to the increasing appearance of the visual language of digital technology and the Internet in the physical world, and the blending of virtual and physical.

**The New Aesthetics is an art movement that stresses the material and physical processes in the making of visual art.

Clint Enns, *ebbs and flows* (2011) 2:51
Joe Casey Doyle, *I AM MY OWN CHEERLEADER* (2011) 5:42
Leyla Rodriguez and Cristian Straub, *Isle of Lox: The Face* (2012) 3:54
Coalfather Industries (Kara Jansson and Craig Newsom), *I See You* (2012) 4:20
CD Howe, *Neural Network* (2012) 3:25
Peter T. Christenson, *Relational Plane Rich Flight 209* (2012) 3:11
Toby Tatum, *The Subterraneans* (2011) 4:37
s.ara, *Tape Loading Error* (2012) 2:55
Ralph Dorey, *Pot Healers* (2012) 10:40
Chris Ritson, *Tragic Chemistry* (2012) 5:04
Leyla Rodriguez and Cristian Straub, *Isle of Lox: The Pink Situation* (2012) 3:01

23.11.2012 | BLACK FRIDAY

A one-night exhibition to start the holiday season, *Black Friday* presented works both serious and sarcastic, earnest and hilarious about issues around food, family, and tradition.

Salwa Aleryani and Sasha Zuwolinsky, *Repast* (2010) 7:23
JE Baker, *Pietà* (2012) 2:06
David Beck, *Smorgasbord (After Per Lysne)* (2012) 2:10
Anna Bruinsma, *Outlandish Pudding* (2011) 20:23
Jeremy Eichenbaum, *Mash It Up* (2012) 2:05
Jose Armando de Miranda Filho, *Autre-chienne* (2012) 5:02
Courtney Kessel, *In Balance With* (2012) 5:51

Muriel Montini, *Instants d'après/Future anterior* (2007) 6:31
Chee Wang Ng, *108 Global Rice Bowls* (2008) 5:40
Timothy David Orme, *Mouth* (2012) 1:52
Katarzyna Pagowska, *Lukrowane-Lukratywne/Sweet Deal* (2012) 5:00
Tara Raye Russo, *My Talent is Art* (2011) 3:50
Viktoria Schmid, *Foodfilms* (2010) 7:58
Lili White, *everything, BUT* (2010) 3:01

28.12.2012 | FAVORITES from AXWFF

A program that has been both supportive of my own work and that of an impressive list of women experimentalists, AXWFF was invited to present a special selection for the first time on the West Coast.

Lili White is an experimental filmmaker who has curated *Another Experiment by Women Film Festival* for the last 4 years in Manhattan. The festival's mission is to promote and screen women's experimental films, which often feature underrepresented themes and issues distinct to women and girls. These public screenings give added visibility to women's work. www.axwff.com.

Lori Felker and Robert Todd, *The Mirrored Curtain* (2011) 10:50
Matoula Eolou Gekko, *This is a Test Reel* (2010) 3:00
Sally Grizzell Larson, *Axiom* (2010) 1:00
Ana Rodriguez Leon, *Bel & Howell 2146 XL* (2011) 9:00
Angela Ferraiolo, *Subway* (2011) 7:40
Liliana Resnick, *Inside Out* (2011) 8:00
Cinzia Sarto, *Una Sporca Vacanza (dirty vacation)* (2005) 7:00
C + A Projects, *and this forest will be a desert* (2010) 2:33
Sasha Waters Freyer, *You Can See the Sun in Late. 12.* (2010) 6:40
Lili White, *8 Happinesses in 8 Minutes at the Park* (2011) 5:30
Kelly Oliver, *The Bourough* (2010) 1:34
Lynne Sachs & Maya Street-Sachs, *Same Stream Twice* (2011) 4:29

Rebecca Louise Tiernan, *One Mississippi* (2010) 5:05
Noe Kidder, *Paradise* (2007) 10:02
Alessandra Cianelli, *Story of the Octopus with a Heart-Shaped Head* (2009) 11:44

25.01.2013 | WINGED HOST

Moving image lends itself particularly well to documenting events as they happen, to recreating memories, and to manipulating our perception of the past. Here ten artworks dealt with perception and recollection of memory.

My theme is memory, that winged host that soared about me one grey morning of war-time. These memories, which are my life – for we possess nothing certainly except the past, were always with me. Like the pigeons of St. Mark's, they were everywhere, under my feet, singly, in pairs, in little honey-voiced congregations, nodding, strutting, winking, rolling the tender feathers of their necks, perching sometimes, if I stood still, on my shoulder or pecking a broken biscuit from between my lips; until, suddenly, the noon gun boomed and in a moment, with a flutter and sweep of wings, the pavement was bare and the whole sky above dark with a tumult of fowl.
— Evelyn Waugh, *Brideshead Revisited*

Stephanie Meredith, *White Balloon* (2012) 2:22
Peter Lichter, *Kazzetta/Cassette* (2011) 10:01
Nathan Meier, *Transit* (2012) 2:49
Devon Johnson, *Nom De Pays* (2012) 3:34
Hazem Berrabah, *Maj'noun* (2012) 25:02
Sasha Waters Freyer, *Our Summers Made Her Light Escape* (2012) 4:42
Zach Kleyn, *Removing All Trace (Of the Family)* (2009) 4:51
Jeremy Moss, *Those Inescapable Slivers of Celluloid* (2011) 6:45
Alice Wang, *The Fallacy of Misplaced Concreteness* (2012) 35:30
Brooke White, *Slices of Clarity* (2010) 4:02

26.01.2013 | WATER, WATER

On the heels of The Armory’s exhibition *Facing the Sublime in Water*, CA, MIA hosted a special five-hour screening of a traveling show curated by Jennifer Heath. *Water, Water Everywhere: Paeon to a Vanishing Resource* comprises of documentaries, personal essay films, and experimental art pieces on the subject of water.

PART 1: *We’re All Downstream*

Jennifer Heath, *Tsunami* (silent), appropriation :30
Fiammetta De Michele, *Louisiana*, 3:42
Michel Varisco, *Shifting*, 7:12
James Brady, *Floodland Study #1*, 11:40
International Rivers, Inc., *A River Runs Through Us*, 22:30
Claudia Borgna, *Poise of Tides*, 5:28
J. Gluckstern, *Ditches of Boulder*, 8:18
Gazelle Samizay, *Im/pure*, 2:20
Jacques del Conte, *A Colossal Fracking Mess*, 10:08
Susanne Wiegner, *Constant Dripping & No Escape*, 3:20
Jason Houston, *Indonesian Borneo: Water Meditation*, :30

PART 2: *Our Cup Runneth...*

Basia Irland, *Book of Drought*, 3:38
Gazelle Samizay, *Left*, 2:51
Äsa Maria Bengtsson and Ewa Cedarstram, *FLOW*, 14:06
Manoj Baviskar, *I Came...I Saw...Prayed for Someone...*, 8:42
Jaap Blonk, *Flababble #1*, 1:53
Christine Baeumler, *Surfacing*, 5:20
Eric Slatkin and Tess Thackara, *One Plastic Beach*, 7:59
Claudia Borgna, *Sweep & Weep*, 10:45
Tobias Rosenberger, *Sevastopol in August*, 5:00
Diego Fiori, *Silenzio*, 5:00
Diane Armitage, *The Great River*, 5:02
Krisanne Baker, *World Water Crises*, 1:52
Christine Baeumler, *Amazon Twilight*, 6:08

PART 3: *A Commons. A Public Trust. A Human Right.*

Robert Ladislav Derr, *Conservation of Momentum*, 2:41
Basia Irland, *A Gathering of the Waters*, 26:30
Carolyn Radlo & Alanna Simone, *Rice Relief*, 2:44
Friends of the Earth Middle East, *Good Water Neighbors*, 14:00
Krisanne Baker, *Upstream, Downstream*, 2:11
Monika Hapsari, *Big Trash*, 4:16
Smriti Mehra, *Tade (Impediment)*, 8:00
Mary Rachel Fanning, *The Trophy*, 8:55
Henry Gwiazda, *there’s whispering*, 3:45
Alka Sadat, *The Kabul Sea*, 3:20

PART 4: *Every Drop a World*

Patrizia Monzani, found footage, 5:12
Robin Johnston, *Death of Light in Symmetry*, 5:19
Liz Marshall, *Excerpt from Water on the Table*, 6:36
Swarathma, *Pyassi (The Thirsty)*, 4:05
Evan Abramson and Carmen Lopez, *Carbon for Water*, 22:00
Jessica Plumb, *Climate Change: An Intimate Portrait*, 2:16
Beth Block, *Leaky Mountain*, 9:17
Pat Law, *Voyage*, 3:30
Georgie Friedman, *Light of the Storm*, 2:50
Gazelle Samizay, *This Will Be the Last*, 5:30
Jason Houston, *Indonesian Borneo: Rain Meditation*, :30
Ruben Aubrecht, *April*, 30:00 loop

22.02.2013 | SAME OCEAN

All the films in *Same Ocean* explore historical issues in different ways with projects reflecting on current events, explorations of little known curiosities, as well as reconsiderations of past artistic movements.

Carlie Trosclair, *Kowalsky Intervention* (2012) 1:09
Angelo Picozzi, *00:00:45:00* (2007) :48
Bilsu Hacar, *Keep My Pic Sister* (2012) 1:02

Johannes Gierlinger, *Broken Time* (2011) 1:00
Diran Lyons, *99 Problems* (2012) 2:34
Marcantonio Lunardi, *Trilogy of Decadence* (2011-12) 9:58
Seth Indigo Carnes, *Total Disintegration* (2010) 10:58
Laura Kraning, *Devil’s Gate* (2011) 21:20

8.03.2013 | SPRING ARTNIGHT PASADENA

The spring *ArtNight Pasadena* event featured four video-based installations dealing with how a person perceives, including *The Fan* which elegantly displays the separation of red, green, and blue light that makes up white light from a digital projector.

Katja Baumann, *Bird* (2011) 1:18
Emmanuelle Nègre, *Fan* (2012) Fan, video projector, video loop
Filipe Alfonso, *Televisão* (2012) 14:44
Carolyn Radlo, *What I Remember* (2007) 5:50 silent

22.03.2013 | ATTENTIONAL SHIFT

Attentional Shift featured nine projects working with repetition and found footage, focusing the audience’s attention through selective editing and image manipulation in order to reveal secondary meanings behind the initial surface impression.

Zach Nader, *optional features shown* (2012) 2:10
Stephanie Hough, *I Don’t Wanna Talk About It* (2012) 5:15
Marco Mendeni, *FOV01* (2012) 6:59
Jessica Miller, *The Medium* (2012) 16:40
Charmaine Ortiz, *Search: “How to Draw a Woman,” Male Perspectives from YouTube Result Pages 1-50* (2012) 10:00
Rembrandt Quiballo, *Blowout* (2012) 7:26
Tahir Ün, *THE GAME* (2013) 2:56
Rocky Horton, *all the songs God is responsible for according to Grammy Awards acceptance speeches 1971-2012* (2012) 2:49
Mikey Peterson, *Anas Nebula* (2012) 2:07

20.04.2013 | PASADENA EARTH & ARTS FESTIVAL

A special one-day exhibition for the *Pasadena Earth & Arts Festival* honoring Earth Day, featured four videos investigating pollution, ecology, and landscape.

Chris Adler, *Situating Surface I: People Watching* (2012) 70:00 loop
Ellie Irons, *Phytoplasic* (2012) 3:39
Silvia Rigon, *Panta Rei* (2012) 4:39 loop
Tahir Ün, *POSE* (2011) 6:00

26.04.2013 | LIMBIC RESONANCE

Limbic Resonance explored how individuals experience different types of relationships—between people, and between people and their bodies.

Antoinette Zwirchmayr, *ohne titel (no title)* (2012) 1:50
Jeffrey Curtis, *Transit* (2012) 5:20
Manfred Borsch, *limbic* (2012) 2:52
Anikó Kuikka, *<3* (2012) 4:55
Karin Stohart, *White Horse* (2012) 4:32
Karen Sztajnberg, *The Narrative of Inadequacy* (2012) 34:00
Ashley Morgan, *Stars Have Their Moment* (2012) 2:51
Nadav Assor, *Feelers (Esotropia Conversations II)* (2012) 15:35

27.09.2013 | PETER BO RAPPMUND

A screening of two hour-long films by Peter Bo Rappmund. Visually stunning with intricate, evocative soundtracks, both films investigate the footprint of political and cultural constructs on the land itself. A discussion with the artist followed the screening.

Psychohydrography (2010) 1:03:00
TECTONICS (2012) 1:00:00

25.10.2013 | LUCID STREAMING

The films in *Lucid Streaming* shared surreal, dream-like imagery. Live-action, collage, stop-motion, computer-generated—this was a collection of new moving image work exploring political, cultural, historical, and mythological themes from artists in the US, Canada, and Europe. At times conveying (and inducing) discomfort, amazement, and surprise, they are all on the edge of strange.

- Francesca Lolli, *Abaddon* (2013) 4:30
Ellen Wetmore, *Collective Invention* (2013) 2:08
Marcantonio Lunardi, *Default* (2012) 2:53
Jean-Guillaume Bastien, *Déjà-vu* (2012) 4:00
Marko Schiefelbein, *I can. You can.* (2012) 7:25
David Jacques, *The Irlam House Bequest* (2013) 15:46
Jonathan Monaghan, *Rainbow Narcosis* (2013) 8:46

22.11.2013 | MOMENTS IN TIME

These new experimental documentaries from artists working around the globe are all moments in time when the filmmaker acts as dispassionate observer, dropping in on an activity for a short while giving a glimpse of the whole story of other places, other lives.

- Karen Vilchis and Ninfa Sánchez, *Hope of Salvation* (2013) 11:49
Brenda Miller, *Landscape With Two Women* (2013) 4:58
Simon Welch, *Cast* (2012) 6:49
Joe Duffy, *LANDFILL* (2012) 7:30
Emma Piper-Burket, *A Tour of the Sulaymaniyah Museum* (2012) 3:51
Zhu Xiaowen, *Terminal Island* (2013) 10:50
James Mattise, *As Best I Can Remember* (2013) 12:33
Ada Kobusiewicz, *Danube Treasure* (2013) 5:00

14.03.2014 | SPRING ARTNIGHT PASADENA

Four visually enticing works with subtle humor expressing ideas of inspiration, transformation and perception.

- Mary Baum, *Crystal Paragon* (2013) 14:42
Salvatore Insana, *Fill Up The Space* (2012) 4:02
Alex Pacón, *Cracks* (2013) 3:30
Millee Tibbs, *Virgin Land, Wyoming* (2012) 2:25

MIA IN RESIDENCE AT THE OUTPOST @ARMORY

In 2014, the Armory asked MIA to take up residence in a gallery space adjoining the Outpost@Armory archive. A seminal Los Angeles arts organization known for international artist residencies and active community engagement supported the work of socially-engaged artists utilizing public spaces and collaborative methods to explore geo-political issues. Reflecting on Outpost's commitment to the international exchange of ideas, four artists were chosen for month-long installations. What they share in common is astute social and political commentary, as well as a use of symbolic visual language.

15.02–13.03.2014 | OUTPOST@ARMORY RESIDENCY

EVELIN STERMITZ

- Water Portrait I-IV* (2010)
I Portrait of Carmen Lipush, 2:06
II Portrait of Majda Gregoric, 2:06
III Portrait of Ines Zgonc, 2:06
IV Portrait of Asja Trost, 2:06

15.03–13.04.2014 | OUTPOST@ARMORY RESIDENCY

ANDREW ELLIS JOHNSON

- DESCENSION* (2011) 8:40 loop
Suspension (2013) 4:59

15.04–13.05.2014 | OUTPOST@ARMORY RESIDENCY

VIENNE CHAN

- Attempts at Immutability* (2013) 28:00 loop
V'la'ir (2012) 1:00

15.05–13.06.2014 | OUTPOST@ARMORY RESIDENCY

PAUL BARRIOS

- Tres tiempos (Three Times)* (2012) 8:21
Nudo de nudos (2012) 3:14

PROGRAM INDEX

#

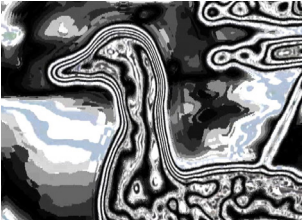
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2.



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4.



5.



6.



7.



1. <3

(2012) 4:55

[Anikó Kuikka](#)

26.04.2013 | LIMBIC RESONANCE

Live action surreal meditation on love and relationship in three parts. Romance is the sugar coating on our idea of a relationship; from the first date till death do us part. It is performed as religiously, with all the holy objects and rituals: hearts, candle-light dinners, diamonds, dancing, rose petals, poems, holding hands, looking deep into each other's eyes. What we believe is unique is actually learnt social behavior.

2. 00:00:45:00

(2007) 0:48

[Angelo Picozzi](#)

22.02.2013 | SAME OCEAN

00:00:45:00 takes its form from a found roll of film of 15 photographs, which upon inspection contained within its sequence 3 photographs taken in Hiroshima, Japan, sometime shortly after the atomic bomb "Little Boy" was dropped over the city. 00:00:45:00 takes its temporal duration from the length of time it took "Little Boy" to explode over the city after its release from the Enola Gay.

3. 8 Happinesses in 8 Minutes at the Park

(2011) 5:30

[Lili White](#)

28.12.2012 | FAVORITES from AXWFF

Manipulated video footage—almost one shot—which is an homage to motherhood, human, and animal.

4. 8:07–8:14AM 10/15/2004, White Sands

(2004) 7:00 silent

[Lisa K. Blatt](#)

22.06.2012 | IMPERIUM NATURAE

Locked off shot of a desert landscape where the white dunes blend and reshape as shadows pass over.

5. 10 blocks

(2012) 8:30

[Mark Strandquist](#)

24.08.2012 | ENDLESS PLAIN

10 blocks represents the distance of several low-income housing communities in Washington, DC to the US Capitol building. As the capitol of our country, DC should stand as a model for all of the hope and potential our collective power can encourage and facilitate. Instead, the reality is one where millions of people go without decent housing, safe streets, good schools, and nutritious food, while living under the shadow of the façade our country has built for itself. If these injustices exist within such a short proximity of one of our greatest symbols, we must question the greater tragedies and injustices that are occurring every day.

6. 11:04–11:14AM 9/15/05, Atacama desert

(2005) 10:00 silent

[Lisa K. Blatt](#)

22.06.2012 | IMPERIUM NATURAE

Watching from a great distance the shadows of clouds passing over a vast landscape.

7. 99 Problems

(2012) 2:34

[Diran Lyons](#)

22.02.2013 | SAME OCEAN

Barack Obama raps a modified version of Jay Z's "99 Problems." The revised lyrics cover subjects ranging from Occupy Wall Street, escalating energy costs, bank bailouts, "Fast and Furious," Obama's birth certificate, and the use of predator drones.

8. 108 Global Rice Bowls

(2008) 5:40

[Chee Wang Ng](#)

23.11.2012 | BLACK FRIDAY

108 bowls of rice appear in sequence with the sound of a bell. Each clang pierces through the emptiness of phenomena and enlightens the mind into awareness. 108 are the number of beads in a Buddhist rosary, a complete cycle of a prayer. Chinese diaspora diverse voices sing across the globe.

A

9. Abaddon

(2013) 4:30

[Francesca Lolli](#)

25.10.2013 | LUCID STREAMING

A disorienting ensemble performance explores themes of race, gender, nationality, and sexuality against the backdrop of the Irish Troubles.

10. all the songs God is responsible for according to Grammy Awards acceptance speeches 1971–2012

(2012) 2:49

[Rocky Horton](#)

22.03.2013 | ATTENTIONAL SHIFT

A simple and surprising film of clips of every instance an award winner thanked God in the history of the Grammy Awards.

11. American Love Story: A Landscape in Sequence

(2011) 10:33

[Dawn Nye and Katrazyna Randall](#)

24.08.2012 | ENDLESS PLAIN

This is a true story told from memory and visually investigated through an idealized frame of the rural American landscape. The narrator tells the story of a culture where death is the mundane thread of daily existence and comfort food marks the boundaries of hope.

12. Anas Nebula

(2012) 2:07

[Mikey Peterson](#)

22.03.2013 | ATTENTIONAL SHIFT

Lights pulsate and pop within the stark hypnotic field of this one-shot video that contains layers of manipulated ambient sound from the original source recording. A collision dramatically alters the space and displaces the viewer, revealing that patterns made by the human mind are often contradicted by nature itself.

13. and this forest will be a desert

(2010) 2:33

[C + A Projects](#)

[\(Carolyn Radlo and Alanna Simone\)](#)

[Music by Wardruna](#)

16.06.2012 | MAKE MUSIC PASADENA

28.12.2012 | FAVORITES from AXWFF

A stop-motion film about the state of the world: it's all about plastics, panic, and paradise. A translucent landscape, a sparkling pile of trash, is inhabited by a wry polar bear. Rapid text appears over the images – condensed versions of three different mythologies, three different fires: the battles of Ragnarök, the Nordic end of the world; an account of a recent forest fire caused by changing weather patterns; and Muhammad's ascent to the highest fiery heaven. Each layer reiterates the background source of our worried fantasies and fears of destruction despite the beauty to be found right here, right now.

14. Arlington

(2011) 4:46

[Michael Woody](#)

24.08.2012 | ENDLESS PLAIN

This is a video sketch that relates several stories from within the biker community in Arlington, Texas during the late 1970's. It focuses primarily on the role of motorcycles within the culture. The piece features the machines, depicting their influence as a catalyst for important events within the members' lives. It is derived from a body of work that uses archive and interview as a basis for the exploration of memory, narrative, and history.

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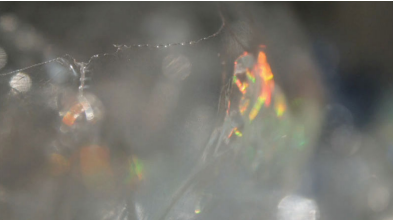
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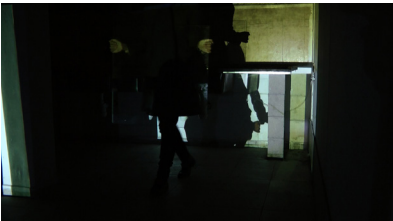
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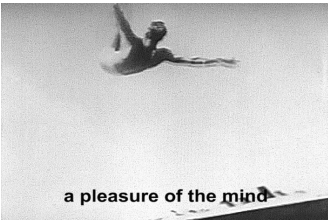
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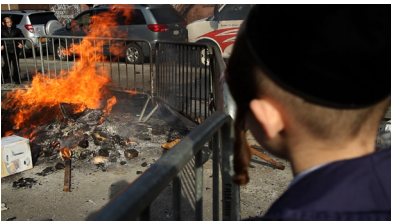
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21.



15. Arto Mwambé Music Video

(2010) 3:09

[Katja Baumann](#)

16.06.2012 | MAKE MUSIC PASADENA
Up and down, left and right, front and back. The music video for DJ-duo Arto Mwambé is animated with motion tracking, thus it seems as if the actress moves the film to the rhythm of the music.

16. As Best I Can Remember

(2013) 12:33

[James Mattise](#)

22.11.2013 | MOMENTS IN TIME
A short portrait reflection on the life of Samuel Mattise. Using found audio recordings, the film reflects on 20th century American culture, World War II, and a family dairy business in Jermyn, Pennsylvania.

17. Ass On The Street

(2009) 2:30

[Elana Mann](#)

22.06.2012 | IMPERIUM NATURAE
This is a document of a street performance in which the artist dressed as a blind working girl donkey and walked down the street. The video reveals the subsequent interactions between performer and pedestrians.

18. Attempts at Immutability

(2013) 28:00 loop

[Vienne Chan](#)

15.04.–13.05.2014 | OUTPOST @ARMORY RESIDENCY
Video images of objects and cycles of movement being projected back onto themselves.

19. Autre-chienne

(2012) 5:02

[Jose Armando de Miranda Filho](#)

23.11.2012 | BLACK FRIDAY
The video was made spontaneously and without great pretension on a Saturday afternoon as the artist was making a carrot cake. Years after the French Revolution, the issue of hunger persists. When the queen, Marie Antoinette, made her arrogant and flippant comment, she did not think she would lose her head during a popular uprising by the population that no longer bear to live in poverty and hunger.

20. Axiom

(2010) 1:00

[Sally Grizzell Larson](#)

28.12.2012 | FAVORITES from AXWFF
The rhythm of clapping hands, the repetition of images in equally timed segments: We are lulled and seduced. Like any other high-functioning receptor, the human brain is indiscriminate about what it picks up. How then do we resist the seemingly benign when we're mesmerized by it in spite of our better judgment?

B

21. Before After

(2011) 16:17

[Daniel Terna and Michael Kugler](#)

[Music by Dustin Wong](#)

24.08.2012 | ENDLESS PLAIN
An exploration of South Williamsburg Brooklyn through a series of filmed experiments and encounters in the mostly Latino and Jewish communities. In some cases, objects were used as props to facilitate interventions with spaces and communications with people. The camera is considered as a compass that gives direction to a variety of inquiries. The sequences are the result of unexpected encounters with people, images, and local rituals. The title, *Before After*, references a fading photography storefront sign along Lee Avenue in the heart of the Jewish neighborhood.

22. Being Goes On Regardless

(2010) 6:30

[Carolyn Radlo Music by Longplayer](#)

16.06.2012 | MAKE MUSIC PASADENA
A two-channel video installation for two walls (shown here in a theatrical version), which explores the depth and complexity of experience and the fluid continuity of life behind the scenes of awareness. It samples a bit of music from the *Longplayer* which is a thousand year-long musical composition that began playing midnight, 12/31/1999 and which will play without repetition until the last minute of 2999. It was composed by Jem Finer for singing bowls played both by humans and machines. [www.longplayer.org](#)

23. Bell & Howell 2146 XL

(2011) 9:00

Super 8, in Spanish with subtitles

[Ana Rodríguez León](#)

28.12.2012 | FAVORITES from AXWFF

A trip from the past to the future through the eternal now of a camera's point of view.

24. Bird

(2011) 1:18

[Katja Baumann](#)

8.03.2013 | SPRING ARTNIGHT PASADENA
Screenshots taken from a filmed flying bird, printed as a giant flip book and transformed back into a film again.

25. Blowout

(2012) 7:26

[Rembrandt Quiballo](#)

22.03.2013 | ATTENTIONAL SHIFT
This video is an absurd dissection of how contemporary war is represented today. Featuring a collection of YouTube videos uploaded by American soldiers, this piece appropriates clips of explosions from the wars in Iraq and Afghanistan which were meant to flaunt our military prowess, but in this context becomes increasingly unsettling. As the footage morphs into and out of refracted pixilation, one begins to notice a reference to video games that is reinforced by the enthusiastic cheers of the soldiers.

26. Broken Time

(2011) 1:00

[Johannes Gierlinger](#)

22.02.2013 | SAME OCEAN
Collage of cut up, abraded, found footage. The image selection and trace materials cover and yet reveal the secret.

27. The Bourough

(2010) 1:34

[Kelly Oliver](#)

28.12.2012 | FAVORITES from AXWFF
A film of collaged and manipulated footage construct a line from *To Kill A Mockingbird* amid the melancholy atmosphere of holidays in the suburbs. "There are a lot of ugly things in this world. I wish I could protect you from them."

C

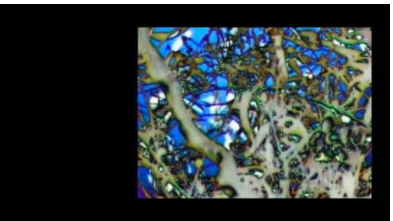
28. Cape Neddick, Maine – 08.2007

(2008) 4:45 loop

[Steven H. Silberg](#)

24.08.2012 | ENDLESS PLAIN
The technical aspect of this work is inspired by the unbiased digital interface of the screen and how it places and changes pixels in order to allow us to perceive an image. In *Reductive Video*, each frame of video is analyzed with the previous. Each frame is then reduced to only the advancing (or new) pixels. By displaying only the new pixels, the video itself is reduced to only the important elements needed to describe movement.

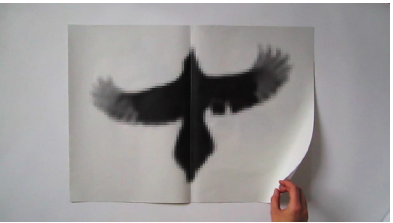
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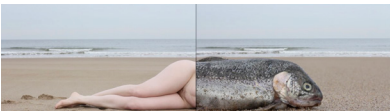
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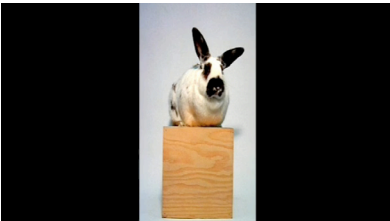
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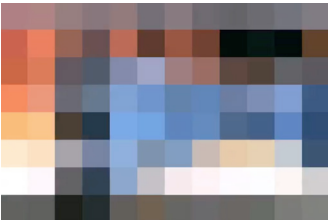
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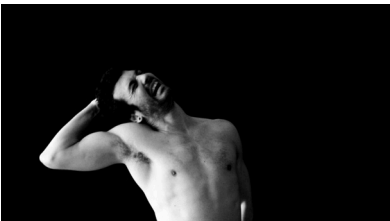
33.



34.



35.



29. Cast

(2012) 6:49

[Simon Welch](#)

22.11.2013 | MOMENTS IN TIME

Cast meditates on a group of anglers night-fishing on a French beach. Illuminated only by their small headlamps, this relatively ordinary activity takes on an otherworldly aspect, becoming an allegory for contemporary life.

30. Chair Dance II

(2012) 6:26

[Sara Holwerda](#)

28.09.2012 | HUMAN ANIMAL

Performance for the camera. As a conventional element of cabaret, burlesque, and striptease performances, the chair signifies the body of the male spectator. A classic chair dance places the female performer in a sexualized relationship with the chair, and through her movements, she models a set of cultural expectations about the female body and how it should function in heterosexual relationships.

31. Collective Invention

(2013) 2:08

[Ellen Wetmore](#)

25.10.2013 | LUCID STREAMING

What would that grand painting by Rene Magritte of an inverted mermaid look like as a performance with a real woman on a real beach and one real, dead smelly fish?

32. Commissioned (After W. W.)

(2010) 15:00

[Whitney Lynn](#)

27.07.2012 | STRANGE LOOP

Responding to compositions by William Wegman with his dogs, a rabbit is (repeatedly) placed on a wooden box, in order to "sit" for a portrait. Ultimately an exercise in futility, *Commissioned (After W. W.)* is an exploration of portraiture, training, sabotage, and attempts to control nature.

33. The Complect Voice (Suite for Birds and Mammals)

(2012) 12:34

[Julie Rooney + Jonathan Sokol](#)

27.07.2012 | STRANGE LOOP

The Complect Voice seeks the collaborative efforts of humans and animals to create musical performances through a scored musical suite. These videos apply the structure of music to the functional sounds made by animals from a variety of sources (alive, internet-based, taxidermied). Although union is seemingly achieved, the tension between the deliberate manipulation of the animals, the blurred distinction between imitation sources, and the animal's resistance to the formulation of music emphasizes what separates and relates humans to other species.

34. Computer Rock (Style Wars)

(2011) 1:06:51

[Jason Irla](#)

8.10.2012 | FALL ARTNIGHT PASADENA

Computer Rock is sourced from the classic documentary film *Style Wars* which recorded the early days of graffiti and hip-hop culture. Part homage to the graffiti writer Kase 2, the inventor of the graffiti style he coined "Computer Rock," and part deconstruction of the artist's own history as a graffiti writer, *Computer Rock* condenses the imagery of *Style Wars* down to an 8 pixel by 12 pixel animated mosaic. Each frame of *Computer Rock* has been manipulated individually and then reassembled into a video file, condensing the color of *Style Wars* into a grid of colors averaged based on the hue of each pixels nearest neighbor, at once abstracting the the historical narrative presented in *Style Wars* while also representing the cultural melting pot of graffiti and hip-hop culture.

35. Cracks

(2013) 3:30

[Alex Pachón](#)

14.03.2014 | SPRING ARTNIGHT PASADENA

Every sound generates a movement and every movement produces a sound. Dancing with the music produced by

dance and, with a certain sarcasm, the source of the relationship between dance and music. The piece poses an action where the rhythm depends completely on the human body's expressions and vice versa. Equally provoking rejection and smiles, the piece uses the absurd and surreal to build an unsettling atmosphere together with the hypnotic power of moving images and contemporary dance.

36. Crystal Paragon

(2013) 14:42

[Mary Baum](#)

14.03.2013 | SPRING ARTNIGHT PASADENA

Crystal Paragon explores the idea of escapism and the power that art can have to transport the viewer to another place. It was an attempt at creating a magical object that had transportive power to take you away.

D

37. Danube Treasure

(2013) 5:00

[Ada Kobusiewicz](#)

22.11.2013 | MOMENTS IN TIME

An experimental-documentary video about the condition of the contemporary world through the metaphor of waste in the Danube river.

38. Default

(2012) 2:53

[Marcantonio Lunardi](#)

25.10.2013 | LUCID STREAMING

A man sits at a desk with a phone in an abandoned factory, on hold.

39. DESCENSION

(2011) 10:30:26

[Andrew Ellis-Johnson](#)

15.03 – 13.04.2014 | OUTPOST@ ARMORY RESIDENCY

Filmed in Fayoum, Egypt, just after the revolution of 01/25/2011, *DESCENSION* places the audience in a suggested majlis, an Arabic meeting room.

40. Déjà-vu

(2012) 4:00

[Jean-Guillaume Bastien](#)

25.10.2013 | LUCID STREAMING

A collection of dream-like images in which five women share a sense of déjà-vu.

41. Devil's Gate

(2011) 21:20

[Laura Kraning](#)

22.02.2013 | SAME OCEAN

Devil's Gate explores the metaphysical undercurrents of a Southern California landscape scarred by fire. The film lyrically depicts the physical and mythological terrain of Devil's Gate Dam, located at the nexus of Pasadena's historical relationship with technology and the occult, and intertwining with its central figure, Jack Parsons, founder of the Jet Propulsion Laboratory, who some believe opened a dark portal in this place. The film merges an observational portrait of a landscape transformed by fire, ash, and water with a fragmentary textual narrative, providing a view into man's obsession with controlling and transcending the forces of nature and spirit. It can be seen as unearthing a subconscious of the landscape, as the echoes of the past reverberate in the present and infect our perception and experience of place.

E

42. ebbs and flows

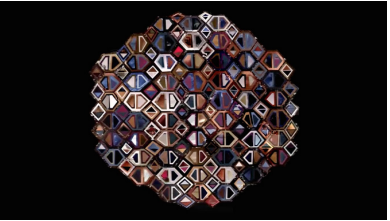
(2011) 2:51

[Clint Enns](#)

26.10.2012 | N/A (NOT APPLICABLE)

A meditative video exploring a transition from truth to loving kindness, the endless cosmic flow.

36.



37.



38.



39.



40.



41.



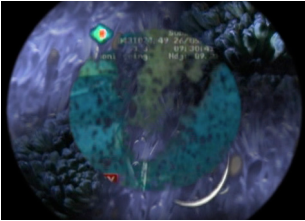
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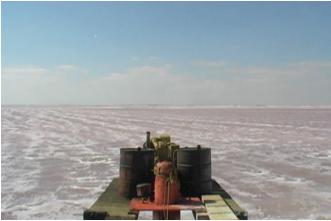
44.



45.



46.



47.



48.



49.



43. Etude #1

(2010) 1:25

Etude #2

(2010) 1:11

[Karl Cronin](#)

16.06.2012 | MAKE MUSIC PASADENA

These studies were created in the process of sketching Karl's *Prince de Dame* song cycle, a series of magical-realist stories sung with orchestral accompaniment. *Prince de Dame* follows the course of a young man from Colorado named Sven Thompson as he undergoes a spirit quest that takes him deep into the woods, through the desert, to the depths of the ocean, and ultimately to a new understanding of himself. Along the way he learns to blur the barriers that exist between himself and other beings, and makes peace with the darkness of the shadow that is ever at his back.

44. everything, BUT

(2010) 3:01

[Lili White](#)

22.11.2012 | BLACK FRIDAY

A collage film which articulates the intersection between nature and civilization, suggesting fissures between human and natural infrastructure. The spoken text breaks through a cacophony of voices bombarding the audience with a smorgasbord of newspaper stories and documentary facts from both physical and metaphysical stratum; whose implications stretch between humor and horrific reality, joining earth to sky, desert to garden, sustenance to starvation.

45. Explosions Bring Us Closer Together

(2010) 1:32

[Jonathan Johnson](#)

24.08.2012 | ENDLESS PLAIN

Explosions Bring Us Closer Together montages found images and sound to create a reflection on the interconnectivity made possible through technology, however dark and absurd. New meanings and formal relationships come to the surface when sound and image from various sources are re-contextualized. Internet, personal, found and archival images are latent records that reveal the comedy, geography, and drama of our social lives.

46. Exportadora de Sal

(2007) 7:00

[Cynthia Hooper](#)

22.06.2012 | IMPERIUM NATURAE

Exportadora de Sal examines the oddly mysterious and curiously appealing terrain of an enormous evaporative-based salt mine in Mexico. Seawater is circulated and gradually evaporated within an elaborate maze of vast ponds, while a gracefully orchestrated army of pumps, trucks, bulldozers, and conveyor belts dutifully process the final product. The vibrantly tinted saline solutions, hillocks of flying foam, and perfunctorily performing pumps and machinery all labor to create a strangely magical landscape.

F

47. FOV01

(2012) 6:59

[Marco Mendeni](#)

22.03.2013 | ATTENTIONAL SHIFT

A video game stripped of everything but the landscape becomes a film, which explores the change in perception of space and time and the relationship between reality and simulated experience.

48. The Fallacy of Misplaced Concreteness

(2012) 35:28

[Alice Wang](#)

25.01.2013 | WINGED HOST

In WWII, during a risky covert operation orchestrated by the Chinese government, my grandfather married my grandmother as part of his cover as a wealthy businessman in Hong Kong. Decades later, during the violent reforms of 1960's China, my grandfather's undercover work for the Communist army would resurface, resulting in torment for his wife and children.

Arranged in three vignettes, the film visits the shape-shifting spaces of historic sets and image-production sites in China, from the Cultural Revolution set in Zhenbeibao Western Film Studio, to Imperial German Qingdao. An inward-coiling spiral, layered compositions form an intimate look at how we see and

remember, plumbing the depths of an entangled unconscious between three generations of women.

49. Fan

(2012)

Fan, video projector, video loop installation

[Emmanuelle Nègre](#)

8.03.2013 | SPRING ARTNIGHT PASADENA

A video projection on electric fan, *Fan* shows the transformation of white projection as it metamorphoses into a range of colors dancing hypnotically.

50. Fast Twitch/Slow Twitch

(2011) 11:08

[Cassils](#)

28.09.2012 | HUMAN ANIMAL

A two-channel video installation screened theatrically in two-panels reflecting on two seminal performance works, Eleanor Antin's *Carving: A Traditional Sculpture* (1972) and Lynda Benglis' 1974 *Artforum Magazine* intervention advertisement. The work interprets these pieces, while linking them to performative practices associated with the production of hypermasculine and transgendered bodies.

Rather than diet as Antin did, Cassils built her body to its maximum capacity by adhering to a strict bodybuilding regime, consumed the caloric intake of a 190-pound male athlete, and took mild steroids for eight weeks of the training. She documented her body as it changed, then collapsed twenty-three weeks of training into twenty-three seconds creating a timelapse video.

A collaboration with photographer Robin Black staged a homage to the Benglis' Advertisement. Rather than buying advertisement space in *Artforum*, they disseminated *Advertisement (Homage to Benglis)* in gay fashion and art publications. Substituting Cassils' ripped masculine physique for a double ended phallus, they leaked their image without disclosing anything about its subject.

51. Feelers (Esotropia Conversations II)

(2012) 15:35

[Nadav Assor](#)

26.04.2013 | LIMBIC RESONANCE

Two performers acting as themselves: a healer and a security guard, exchange roles throughout this piece. The

choreographies of body-therapy and body-search are conflated and contrasted throughout this video, with each performer's actions further mediated via a camera they wear, pointed at their own eyeball and thus providing a reflected image of the second performer, now the subject of their actions. Both participant's stories, triggered and exposed via the interface of touch, reveal moments of vision and the lack of it, while being constantly plagued by the blind spot generated by the camera itself, squarely present at the center of the frame.

52. Fill Up The Space

(2012) 4:02

[Salvatore Insana](#)

music by Playing With Nuns

14.03.2014 | SPRING ARTNIGHT PASADENA

Nervous spidery spirits looking for a body (language) move along in space—a time lapse without any shape, without any edge or borderline, in liquefaction. Filling up the space-time, floating in that white magma formerly known as the unconscious.

53. Foodfilms

(2010) 7:58

[Viktoria Schmid](#)

23.11.2012 | BLACK FRIDAY

This film comprises photograms of the ingredients of four dishes: alphabet soup, goulash, Kaiserschmarren (a typical Austrian sugared pancake), and coffee. Made in the darkroom without a camera, food items are abstracted into film.

54. The Foreignness of Language

(2011) 8:24

[Nina Ross](#)

27.07.2012 | STRANGE LOOP

This self-portrait, performance video piece explores how second-language acquisition influences and disrupts identity. Learning a language is about learning to participate in a culture. The process of learning a second-language involves adapting and adjusting to knowing or not knowing oneself in an unfamiliar language.



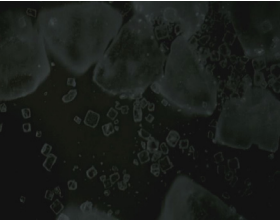
50.



51.



52.



53.



54.

55.



G

55. The Game

(2013) 2:56

[Tahir Ün](#)

56.



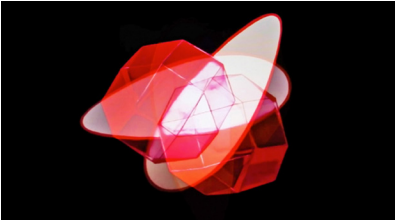
57.



58.



59.



60.



22.03.2013 | ATTENTIONAL SHIFT

The surreal nature of normalcy on the Turkish side of a border with Syria is shown in contrast to the other side where the civil war is heating up.

H

56. Hojotoho!

(2010) 3:00

[Elana Mann with Juliana Snapper](#)

16.06.2012 | MAKE MUSIC PASADENA

In this project, Elana Mann and Juliana Snapper directed and performed for each other. Each artist chose a song and then solicited performance directions from the other. The exchange resulted in two videos. *Hojotoho!* is the first of the performance exchange.

57. Hope of Salvation

(2013) 11:49

[Karen Vilchis & Ninfa Sánchez](#)

22.11.2013 | MOMENTS IN TIME

The camera follows and witnesses the celebration of a rural religious festival.

58. Search: “How to Draw a Woman,” Male Perspectives from YouTube Result Pages 1-50

(2012) 10:00

[Charmaine Ortiz](#)

22.03.2013 | ATTENTIONAL SHIFT

Search: “How To Draw a Woman” is a collection of YouTube videos of men describing the techniques and attributes necessary for portraying a woman. This not only consists of understanding an overall bodily form, but the successful capture of specific feminine aspects: smooth face, flowing hair, delicate hands, sexy eyes, etc. YouTube not only allows these men to project and

broadcast themselves (unconscious fears and desires), but it also projects back onto the spectator notions of gender, beauty, and fantasy.

59. HyperLightness ad absurdum

(2011) 25:10

[Margarida Sardinha](#)

8.10.2012 | FALL ARTNIGHT PASADENA

HyperLightness ad absurdum is an animation where one sees several geometrical forms rotating when in fact there's only one (if you stop the animation you'll only see one geometrical solid). By means of visual memory our sight produces an optical illusion – afterimage – that is explored to convey the relationship between geometrical solid's ideal structures and their resultant divine progressions under a fractal rotational movement. The optical illusion is due to a very fast-pace rotation producing an afterimage compounding self-reflective, or mirror-images, of the original icon/symbol. It is a hypnotic procedure leading to “extreme consciousness” which links to key philosophical postulates of innate vibrational geometry that together foreshadow future technologies at a microcosmic/subatomic and macrocosmic levels.

I

60. I AM MY OWN CHEERLEADER

(2011) 5:42

[Joe Casey Doyle](#)

26.10.2012 | N/A (NOT APPLICABLE)

I AM MY OWN CHEERLEADER was performed in an empty stadium, Kibbie Dome in the University of Idaho. In an act of transformation, the artist pulls away (molts) strands of purple curling ribbon and reveals a hand-knit purple curling ribbon letterman's sweater. The performance pays homage to those who paved the path towards gay rights; curling ribbon reinforces the sentiment of celebration.

61. I can. You can.

(2012) 7:25

[Marko Schiefelbein](#)

25.10.2013/LUCID STREAMING

A woman speaks directly to camera, a tangled declaration of ideals – all phrases culled from advertisements.

62. I Don't Wanna Talk About It

(2012) 5:15

[Stephanie Hough](#)

22.03.2013 | ATTENTIONAL SHIFT

Constructed from a VHS instructional video with all speaking parts removed, we witness awkward moments of breathy exchange. A dual process of revealing and concealing is taking place; concealing the scripted, revealing unconscious actions and behaviors.

63. i dream in your language

(2012) 29:06

Part 1 – 3:33 Jong Geon Lee, 2010
Part 2 – 2:20 Alice Pedroletti, 2010
Part 3 – 3:25 “Joe” Lu Wee Peng, 2010
Part 4 – 5:58 Jose “Chepe” Cuadra, 2010
Part 5 – 7:00 Marjam Oskoui, 2011
Part 6 – 2:27 Nicole Jaquis, 2012
Part 7 – 4:23 Michiko Yao, 2012

[Michele Jaquis](#)

27.07.2012 | STRANGE LOOP

i dream in your language is a series of short vignettes about language, communication, misunderstanding. Participants were asked what it is like to communicate with people who don't speak their native language and what languages they dream in. Each interview, subtitled in both English and the second language spoken, reveals the complex negotiations of translating and interpreting what's been said and what was meant.

64. If I Scream At You For Long Enough Eventually You Will Grow Ugly

(2009) 6:43

[Jason Irla](#)

[music by Psalm Alarm](#)

16.06.2012 | MAKE MUSIC PASADENA

If I Scream At You For Long Enough Eventually You Will Grow Ugly explores the complicated nature of the mind and

consciousness which is made up of multiple voices working in chorus to create an individual narrative.

65. In Balance With

(2012) 5:51

[Courtney Kessel](#)

23.11.2012 | BLACK FRIDAY

On one end of a see-saw is a child (the artist's daughter), on the other possessions are piled until the child and belongings weigh the same.

66. Infinite Delay

(2007) 9:30

[Kadet Kuhne](#)

[Original score by Kadet Kuhne and Mem1](#)

16.06.2012 | MAKE MUSIC PASADENA

22.06.2012 | IMPERIUM NATURAE

Infinite Delay explores the subtleties of tension that exist between surrender and resistance through an unconventional, experiential narrative. The captivating underwater images of an overtly constrained subject explore a dialectic - possibly depicting someone being forced to wait, or alternatively representing a subject actively constructing an erotics of waiting, an active desire brought on by an infinite delay of gratification. The sensing body surrenders itself, floating endlessly in electric blue water while enclosed in coiled tubes and webbing. Through the mediating function of consciousness and embodiment, all questions of identity and placement are dissolved into a blurring of lines between the inner and outer world, self and other, and past and present.

67. In Ictu Oculi (In the Blink of an Eye)

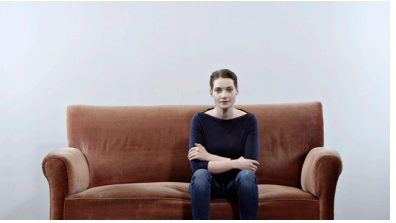
(2009) 10:35

[Greta Alfaro](#)

22.06.2012 | IMPERIUM NATURAE

In Ictu Oculi is linked to the tradition of Baroque still life and vanitas. A banquet is prepared for vultures. The food table represents our civilization and its values which can be destroyed in the blink of an eye. In popular culture, the vulture is symbolically related to death, fear and greed.

61.



62.



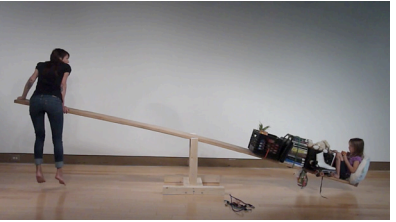
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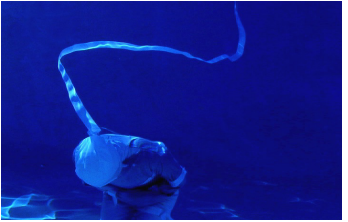
64.



65.



66.



67.



68.



68. Instants d'après/
Future Anterior

(2007) 6:31

Muriel Montini

23.11.2012 | BLACK FRIDAY

A woman emerges from the shadows in slow motion. As she approaches, we hear echoes of a story. It might seem insignificant, but it's the sort of story that haunts your thoughts for the rest of your life.

69.



69. I See You

(2012) 4:20

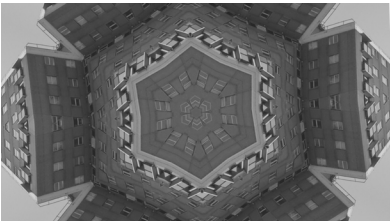
Coalfather Industries (Kara Jansson and Craig Newsom)

70.



26.10.2012 | N/A (NOT APPLICABLE)
Manipulated footage of a mall environment with electronic voiceover speaking a conventionalizing message assumed by social media. But the collective web does nothing to ameliorate loneliness, and functions as little more than a sterile echo chamber where we know more and tell more, but care less.

71.



70. Inside Out

(2011) 8:00

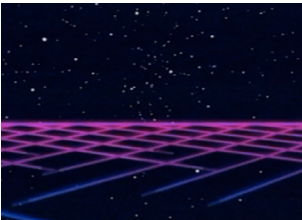
Liliana Resnick

72.



28.12.2012 | FAVORITES from AXWFF
Superimpositions and repetitions are new approaches to the usual song. One man. One woman. His violence. Her fear. In a repetitive cycle of violence a man empowers himself by destroying a woman.

73.



71. The Irlam House
Bequest

(2013) 15:46

David Jacques

74.



25.10.2013 | LUCID STREAMING

In the psuedo-style of a documentary, a series of drawings describes a fictitious collective, an anonymous politico-cultural entity.

72. Isle of Lox: The Face

(2012) 3:54

Isle of Lox: The Pink Situation

(2012) 3:01

Leyla Rodriguez and Cristian Straub

26.10.2012 | N/A (NOT APPLICABLE)

Mysterious ritualistic live action in a lush surreal landscape and extraordinary religious space, *The Face* marks the beginning of the travel mysteries. In the second installation, *Tribe of Lox* gathers to celebrate a special ritual.

J

73. John's Desire

(2011) 4:34

Henning Frederik Malz

24.08.2012 | ENDLESS PLAIN

An experimental film made entirely out of animated corporate logos of different film production companies and film distributors from around the world. It is about the always recurring motif of outer space and the wish to claim global importance, spreading and radiating sublimity.

K

74. Kazetta/Cassette

(2011) 9:50

Péter Lichter

25.01.2013 | WINGED HOST

Our last class trip was at the end of sixth grade in 1997. After this we did not see each other for years. One of us took a dictaphone with himself on this trip. Recently we have come across the recording by chance and returned to the past to create this film.

75. Keep My Pic Sister

(2012) 1:02

Bilsu Hacar

22.02.2013 | SAME OCEAN

Documentation of an interactive installation. With a burqa, all women look the same. On the inside, every woman is different. Each has different thoughts, feelings, hopes. The burqa is a symbol of all the pressures of being a woman. Just stand behind the burqa and strike any pose. See yourself as just a woman.

76. Kowalsky Intervention

(2012) 1:09

Carlie Trosclair

22.02.2013 | SAME OCEAN

Stop-motion documentation of an installation in an abandoned building. The work explores how we perceive abandoned spaces and the effect our environments have on our understanding of reality – that which has been constructed and that which can be re-imagined.

L

77. La Disparation

(2009) 5:05

Fette Sans

22.06.2012 | IMPERIUM NATURAE

An intimate portrait of a naked man sitting bathed in pink light. His gaze is direct – at the camera, the photographer, the audience. This is presence and intimacy.

78. LANDFILL

(2012) 7:30

Joe Duffy

22.11.2013 | MOMENTS IN TIME

Space is mapped and land is filled – a narrative understood through the animation of GPS data co-ordinates and interwoven audio of trash pickers and members of squatter communities in the slums of Jakarta.

79. Landscape With
Two Women

(2013) 4:58

Brenda Miller

22.11.2013 | MOMENTS IN TIME

Mimicking historic Romantic portraiture, *Landscape With Two Women* considers the language of knitting used in the construction of lace shawls and intarsia socks worked by two expert amateur knitters.

80. limbic

(2012) 2:52

Manfred Borsch

26.04.2013 | LIMBIC RESONANCE

A close up of the limbic response to music as demonstrated by automatic physical reactions, e.g. twitching muscles, grimaces, sweaty hands, chills, goose bumps.

81. Lukrowane-Lukratywne/
Sweet Deal

(2012) 5:00

Katarzyna Pagowska

23.11.2012 | BLACK FRIDAY

The Polish words Lukrowane and Lukratywne come from the stem word lucre which means both “sugary-sweet” and “profitable.” Whipped cream and strawberry sauce here represent the Polish national colors, moreover they can be understood as semen and blood representing the masculinity underlying war and sport both of which shape a nation’s identity current nationalistic movements.

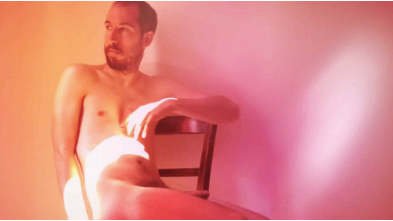
75.



76.



77.



78.



79.



80.



81.



82.



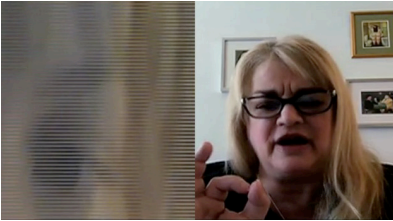
83.



84.



85.



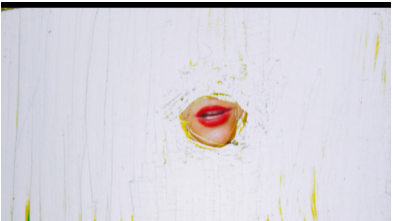
86.



87.



88.



M

82. Maj'noun

(2012) 25:02

[Hazem Berrabah](#)

25.01.2013 | WINGED HOST

A young man, inspired by a love song, dances through an abandoned city in Tunisia. The village gates between them. The vastness of the desert separates them. The madness of *maj'noun* feeds the fire of his desire, It leads him to the ecstasy of the absence.

83. Mash It Up

(2012) 2:05

[Jeremy Eichenbaum](#)

23.11.2012 | BLACK FRIDAY

Mash It Up is a User's Guide to Mashed Po-video-taters which fulfilled an Art Center graduate class assignment using "references as tools and materials." The instructional video illustrates the process of making a digestible piece of information. Influences are part of the process.

84. Mating

(2012) 2:12

[Jamie Sneider](#)

Music by Enur featuring Natasja Saad

28.09.2012 | HUMAN ANIMAL

Playing the male role in wooing his female subject, the artist enacts the mating dance of the Superb Bird of Paradise (*Lophorina superba*) to explore female desire and sexuality.

85. The Medium

(2012) 16:40

[Jessica Miller](#)

22.03.2013 | ATTENTIONAL SHIFT

Critical feedback from dead artists is sought through consultations with psychic mediums, sessions which are recorded on Skype. Sometimes unidentified artists emerge, while other times artists with historical significance surface providing specific suggestions. Recording the psychic meetings over Skype underlines the metaphysical possibilities of remote communication; the inconsistency and possible

interference of Internet video chat matches the inconsistency and possible interference that comes when channeling the dead.

86. The Mirrored Curtain

(2011) 10:50

[Lori Felker and Robert Todd](#)

28.12.2012 | FAVORITES from AXWFF

This is a travel show, marking an adventure to a place, a non-space, an unnamed border. Experience the duality of a singular location anywhere and all over the world, where there's always something to see and almost everything to imagine.

87. The Mount Of Assembly

(2012) 17:09

[Simone Bailey](#)

8.10.2012 | FALL ARTNIGHT PASADENA

The Mount Of Assembly documents a camera's fall and retrieval.

88. Mouth

(2012) 1:52

[Timothy David Orme](#)

23.11.2012 | BLACK FRIDAY

Mouth is a film that began as a poem and that I originally intended to make a stop-motion film. By pure chance, I was given a large box of 35mm movie trailers, and I immediately started working through them, looking for a way to make a film from existing footage. Given that many of these trailers had well-known Hollywood actors in them, my options were very limited. One trailer (a trailer for a very bad movie I imagined would fade into obscurity fairly quickly) was amazing to me, almost every shot a close-up; there were mouths everywhere. A few months of scraping around those mouths with a razor blade and Mouth was finally finished.

89. my country is a Living Room

(2011) ongoing

[Carlo Zanni](#)

8.10.2012 | FALL ARTNIGHT PASADENA

A radical use of Google Scribe to write a short poem on the occasion of the 150th anniversary of Italian unification. Only the words in bold letters at the beginning of each sentence were consciously written, the rest is automatically suggested by the software. Suggested words were accepted by viewers pressing the space bar, and so, phrase by phrase, this visionary and dystopian poem wrote itself. As a stream of consciousness, some inconvenient truths emerge. The poem has been translated using Google Translate into fifty-seven languages with no editing. The poem and translations are available as a hard-cover print-on-demand book at lulu.com.

90. My Talent is Art

(2011) 3:50

[Tara Raye Russo](#)

23.11.2012 | BLACK FRIDAY

My Talent is Art is a retelling of a childhood admonition to not become an artist. Fears of an impoverished, unstable, and unconventional lifestyle are playfully contrasted with skill, self-determination, insight, and endurance of the artist.

N

91. The Narrative of Inadequacy

(2012) 34:00

[Karen Sztajnberg](#)

26.04.2013 | LIMBIC RESONANCE

The Narrative of Inadequacy documents individuals self-disclosing moments of sexual inadequacy. Subjects face away from the camera, resorting to the psychoanalytical notion that a full account is better made without direct eye contact. This tableau of semi-anonymous accounts forms a collective register of the failure of second-hand notions of adequacy.

92. Neural Network

(2012) 3:25

[CD Howe](#)

26.10.2012 | N/A (NOT APPLICABLE)

An EEG was used to harvest brain waves of the artist during a number of various activities, including reading, relaxing and test taking, over the course of several weeks. This data was assigned a numeric value according to the RGBA (Red, Green, Blue, Alpha) scale, allowing for a color to be assigned to each thought pattern. These hues were then chronologically projected onto a standing wave of water that corresponded to the dominant recorded brain wave; ergo for an Alpha wave with a running average of 14hz, a sinusoidal wave at 14hz was released, and so on and so forth.

93. Noms De Pays

(2012) 3:34

[Devon Johnson](#)

25.01.2013 | WINGED HOST

A short experimental film shot in Super 8, is an exploration of involuntary memory and the photographic image suggested by the writings of Marcel Proust.

94. Not Clear Cut

(2012) 7:30

[Paul Turano](#)

24.08.2012 | ENDLESS PLAIN

A small instance of collateral damage from the recent financial crisis, *Not Clear Cut* portrays the challenging decision a family made to harvest forty acres of 70+ year-old hardwood trees as an attempt to make up for money lost. The poetic visual and auditory approach is one of empathy, resentment, remorse, and a sense of irrevocable loss.

95. Nudo de nudos

(2012) 8:21

[Paul Barrios](#)

15.05. – 13.06.2014 | OUTPOST@ ARMORY RESIDENCY

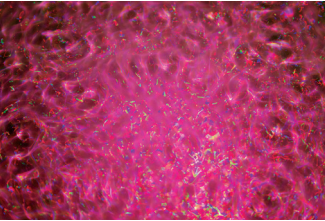
Nudo de nudos depicts a curious mechanism that transports symbolic items to create relationships between different people. Objects appear as codes, and interpretation opens possibilities in a world saturated with efficient systems of information but which lacks effective communication.

Today I am going to be a part of the products.

I am a little confused about the difference between the two groups of patients.

To be honest I do not know what to do with the fact that the two are not the only one who can not afford to pay for the cost of the project.

Mr.LivingRoom had stolen the money from the government and the private sector and the public sector.



O

96. The Obsession, Hands in Hair

(2012) 2:55

[Lauren Cross](#)

28.09.2012 | HUMAN ANIMAL

Performed for the camera, *The Obsession, Hands in Hair* explores perceptions of beauty in the performance in everyday gestures.

97. ohne Titel (no title)

(2012) 1:50

[Antoinette Zwirchmayr](#)

26.04.2013 | LIMBIC RESONANCE

Lit like the central figure on a stage, the body seen here as a quiet monument fills out the frame. There's a mud and flesh colored silhouette, rounded, dreamlike and eventually resembling a softly shaped mountain range. Small puffy clouds of steam hover across it. Through the fine mist of humidity exuding from beyond one corner of the frame, a porous landscape of skin draped in ample rings of flesh can be made out. Before the shot changes to show a new perspective of the body-massif, it becomes clear that it belongs to a female figure, revealed in large fragments shot by shot. With a solemn vehemence, the image links fragility and monstrosity, associating the feminine with the uncanny.

98. One Mississippi

(2010) 5:07

[Rebecca Louise Tiernan](#)

Music by the Amigo Male Singers

28.12.2012 | FAVORITES from AXWFF

A psycho-narrative of four girls playing skipping rhymes in a barren field with a lonesome scarecrow.

99. optional features shown

(2012) 2:10

[Zach Nader](#)

22.03.2013 | ATTENTIONAL SHIFT

A film comprised of car commercials in which the text and representations of cars and people have been digitally replaced. Anticipation and expectation

proliferate throughout image culture. Through complication of the source material, existing images are used to navigate new ways of approaching aspiration and loss.

100. Orgasmatique, Dramatique, Horror

(2009) 2:13

[Melissa Bruno](#)

27.07.2012 | STRANGE LOOP

A performance art video that critiques the exploitation of the female face in popular body genre films (pornography, melodrama, horror) and the role women have been burdened with in cinematic history as the sole bearer of emotion. The work also questions whether the viewer can understand emotion from a single facial gesture once the context is removed.

101. Our Summer Made Her Light Escape

(2012) 4:42

[Sasha Waters Freyer](#)

25.01.2013 | WINGED HOST

Our Summer Made Her Light Escape is a wordless 16mm portrait of interiority, maternal ambivalence, and the passage of time. It explores the beauty and quotidian cruelties of the natural world right outside one's door. This short film is part of a larger cycle of films about motherhood which explore the relationship between the inner life of fantasy and projection, and lived human experience.

102. Outlandish Pudding

(2011) 20:23

[Anna Bruinsma](#)

23.11.2012 | BLACK FRIDAY

Three awkward semi-erotic encounters while dining with relatives are followed by a dirty ballet. Untranslated Mandarin dialog consists of the artist's relatives encouraging her to try the food, describing its health benefits and teasing her about the food. They go on to talk about desserts, different candies, pastries, and meat as well as travel and stories about the artist as a child. Finally, a museum tour guide describes different insects to a group of children.

P

103. Panta Rei

(2012) 4:39 loop

[Silvia Rigon](#)

20.04.2013 | PASADENA EARTH & ARTS FESTIVAL

An endless amount of trash flowing towards the viewer in perpetual motion, a metaphor of the passage we are facing epochally, with water at the center of the struggle for sustainability.

104. Paradise

(2007) 10:02

[Noe Kidder](#)

28.12.2012 | FAVORITES from AXWFF

Filmed in Lisbon, Kauai, and at Catwalk Artist Residency in Catskill, NY, *Paradise* is an experiment with abstraction made with a home-made optical printing technique and overlapping layers of sound, text, and image conveying loss.

105. Phytoplastic

(2012) 3:39

[Ellie Irons](#)

20.04.2013 | PASADENA EARTH & ARTS FESTIVAL

Phytoplastic tracks the deterioration of a microscopic aquatic ecosystem through physical and chemical pollution. A small puddle of water containing a healthy community of algae and other phytoplankton grown from a sample of Hudson River water are subject to a barrage of pollutants, from plastic particles to bleach, silt and dish soap, creating a succinct portrait of ecosystem collapse. The footage for this piece was shot through a Motic Compound Microscope at the SVA Nature and Technology Lab. Sound was recorded along the Hudson River piers in New York City and at Echo Lake in the Sierra Nevada Mountains.

106. Pietà

(2012) 2:06

[JE Baker](#)

23.11.2012 | BLACK FRIDAY

A shadowy image of a dead fawn being bathed by a female figure acts as a metaphor for the maternal body and its relationship to birth and death. The film recalls religious imagery, ritual, and sacrifice.

107. Pieces of Jonestown

(2010) 3:28

[Aaron Oldenburg](#)

24.08.2012 | ENDLESS PLAIN

Filmed in the empty field in Guyana that used to be Jonestown, where the Peoples Temple massacre occurred in 1978, as well as the surrounding towns and villages. Selections from interviews conducted with local residents Wilfred Jupiter and Carlton Daniels in June, 2010 recall the fateful project in the jungle.

108. POSE

(2011) 6:00

[Tahir Un](#)

20.04.2013 | PASADENA EARTH & ARTS FESTIVAL

A quiet commentary on people's isolation from spatial reality. Visitors to a scenic overlook are silhouetted against a red sky. Curiously, most pose for their cameras rather than take in the view.

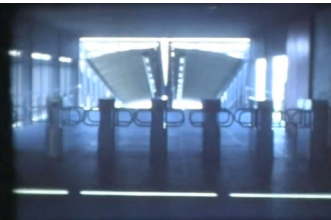
109. Pot Healers

(2012) 10:40

[Ralph Dorey](#)

26.10.2012 | N/A (NOT APPLICABLE)

A film about breaking and mending. Wry, comedic, mysteriously affecting.



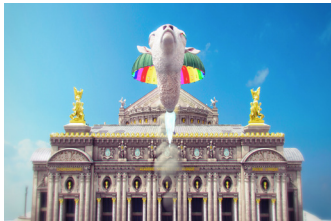
110.



111.



112.



113.



114.



115.



110. Pre-human, Post-human, Inhuman: Simians, Early Humans, Hybrids, Proportions, Races, & Post-humans

(2011) 56:00

Teri Frame

28.09.2012 | HUMAN ANIMAL

A six-part enactment with clay of the evolution of the human body.

Simians explores the boundaries between human and animal. During this act, Frame takes on the forms and gestures of our closest living ancestors, the other great apes. By studying what has been designated as inhuman, it is her attempt to better understand what is human.

Early Humans studies aspects of hominid form such as varying degrees of upright posture, the transition from power grip to precision grip and its relationship to stone tool technology, and ratios between cranial size and the placement of facial features.

Hybrids examines the world of human/animal composites. Such creatures have been universally prevalent within mythologies and representations of the human body. Recent concerns over genetic engineering reveal a time-less preoccupation with the para-human.

Proportions explores the social significance of the nose and its proportional relationship to surrounding facial features. During the Enlightenment, pseudo-sciences such as physiognomy and phrenology linked the proportions of the human face and head with morality, and condemned non-Europeans for falling outside of the proportional and moral 'norm.'

Races scrutinizes the European notion of race and investigates the proportional structures and facial characteristics of four individuals from differing geographical locations (Europe, Africa, Eastern Asia, and North America).

Post-humans considers how past migrations in the form of the human body might impact its impending physical changes.

111. Psychohydrography

(2010) 1:03:00

Peter Bo Rappmund

27.09.2013 | TWO FILMS

A stop-motion analysis of the flow of water from mountain to aqueduct, city to sea. Shot at and around the Eastern Sierra Nevada, Owens Valley, Los Angeles Aqueduct, Los Angeles River, and Pacific Ocean.

Q
R

112. Rainbow Narcosis

(2013) 8:46

Jonathan Monaghan

25.10.2013 | LUCID STREAMING

A mysterious and surprising 3-D animation following a headless lamb through a series of otherworldly environments.

113. Relational Plane
Rich Flight 209

(2012) 3:11

Peter T. Christenson

26.10.2012 | N/A (NOT APPLICABLE)

Relational Plane Rich Flight 209 is a "thematically networked narrative" and consciousness stream fostered through the merging and repurposing of appropriated video footage and found audio segments. The clips were selected based on their similar depictions and presentations of symbolic and economic capital in popular culture and ultimately assembled to create a fluid storyline.

114. Removing All Trace
(Of the Family)

(2009) 4:50

Zach Kley

25.01.2013 | WINGED HOST

Question: What would a home video become if the presence of people were completely removed? A tongue-in-cheek "revisionist" attempt at re-writing a

family's history/video archive. Every frame in which a human presence is seen or heard has been carefully removed, and what remains are the moments of awkward fumbling, the quick flashes of the camera swiveling, and the silent meditations on a vacant domestic space.

115. Repast

(2010) 7:23

Salwa Aleryani and Sasha Zuwolinsky

23.11.2012 | BLACK FRIDAY

A three-panel projection documenting the symbolic ritual preparation and manipulation of a meal.

S

116. Same Stream Twice

(2011) 4:29

Lynne Sachs and Maya Street-Sachs

28.12.2012 | FAVORITES from AXWFF
"My daughter's name is Maya. I've been told that the word maya means illusion in Hindu philosophy. In 2001, I photographed her at six years old, spinning like a top around me, and made a film, *Photograph of Wind*. Even then, I realized that her childhood was not something I could grasp but rather – like the wind – something I could feel tenderly brushing across my cheek. Eleven years later, I pull out my Bolex camera once again and she allows me to film her – different but somehow the same."

117. Second Firing

(2010) 2:33

Kelly Oliver and Keary Rosen

24.08.2012 | ENDLESS PLAIN

"The apple pie is cooling on the window-sill. After all that work I still wasn't invited to the *Second Firing*."

A collaborative film which explores the conjunction between language and imagery. The audio portion was written and performed by Keary Rosen and then set to video shot and edited by Kelly Oliver.

118. Siempre Solos /
Never Alone

(2011) 3:00 loop

Nestor Armando Gil

24.08.2012 | ENDLESS PLAIN

An epic journey on the high seas. A domestic maritime odyssey. For a child the bathtub is both the ocean upon which a toy vessel sails under the guidance of little godhands; and the vessel itself, taking on water, in which kid captain struggles against the oncoming tempest. The vessel holds the water, the vessel rides upon the water. We are Matryoshka dolls; the world as a plate balanced upon the back of a giant tortoise; Santa Barbara as Chango; turtles all the way down.

119. Sisyphus

(2011) 1:15

Noah Coleman

8.03.2013 | SPRING ARTNIGHT
PASADENA

The classic story of Sisyphus – the man condemned to push a stone up a hill only to watch it roll back down as it reaches the top – is retold with a Slinky.

120. Situating Surface I:
People Watching

(2012) 1:10:00 loop,
installation for two walls

Chris Adler

20.04.2013 | PASADENA EARTH
& ARTS FESTIVAL

Individuals seated alone watching off-camera narrative films shown on one wall; on the facing wall are a series of land and seascapes. These contrasting films target embodiments of depth/flatness and the front-stage self. Situated opposite in space, the images enter into a staged conversation, with the visitor in between.

121. Slices of Clarity

(2010) 4:02

Brooke White

25.01.2013 | WINGED HOST

Alzheimer's Disease alters ones connection to memory and place. *Slices of Clarity* is a personal examination of the disease using x-rays, photographs, and 8mm archival films.

116.



117.



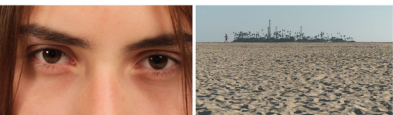
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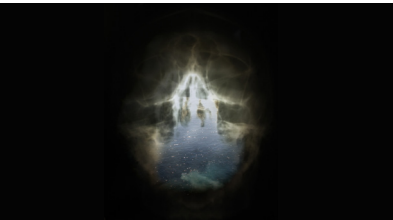
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121.



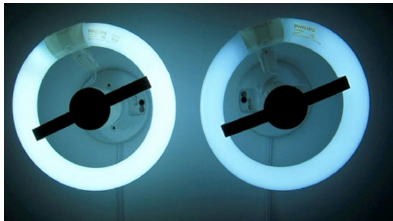
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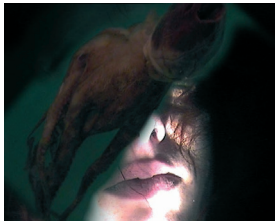
123.



124.



125.



126.



127.



128.



122. Smorgasbord (After Per Lysne)

(2012) 2:10

[David Beck](#)

23.11.2012 | BLACK FRIDAY

A film about the art of rosemaling (translated literally from Norwegian as "decorative painting"), an artistic tradition that began in 18th century Norway as a way to cope with the long, dark winter months. This folk art has undergone a large transformation in style and practice, largely in part due to 19th century Scandinavian immigration to America. The man known for single-handedly revitalizing the art in America was an immigrant named Per Lysne who turned to new rosemaling techniques and applications when he was unable to find work while living in Wisconsin, during the Great Depression.

123. The Somatic Natural History Archive (SNHA)

(2009 – Ongoing)

Harvest #28 (10.7.09), Corvus corax (Raven) 1:08

Harvest #73, awaiting identification, Santa Fe, NM (2011) :30

Harvest #27 (10.6.09), Bouteloua eripoda (Black Grama) 1:08

Trout Sketch (5.39.10) :23

Harvest #48 (3.17.10), Cala lillies, :27

Harvest #56, Osage Orange (4.21.10) 1:21

Harvest #33 (10.16.09), Caelifera (grasshopper) :41

Harvest #70 tree fungus (2011) :30

Harvest #79 Grand Tesque trail (2010) 1:05

Harvest #83 geese (2011) :56

[Karl Cronin](#)

22.06.2012 | IMPERIUM NATURAE

The Somatic Natural History Archive (SNHA) is an ongoing art practice and public resource, begun in 2009, that documents encounters with 10,000 plants and animals. *Series 1* is projected to be fully installed by 2019. The number 10,000 was chosen because it is large enough to reveal some of the breadth of our planet's biodiversity, and because the number has been used historically to refer to the "phenomenal world" (all that is).

124. Stars Have Their Moment

(2012) 2:51

[Ashley Morgan](#)

26.04.2013 | LIMBIC RESONANCE

Home building materials serve as representations of people and have worlds of their own: two light bulbs are shown in relation to each other.

125. Story of the Octopus with a Heart-Shaped Head

(2009) 11:41

[Alessandra Cianelli](#)

28.12.2012 | FAVORITES from AXWFF
Cianelli is a native of Naples where the octopus plays a central role. This is sonorous fairy tale, a reading, a video projection... "Once upon a time there was a heart beating. He was inside a small living human being ... on a full moon night of February he plunged himself into the only true water: the sea.... There he couples with an octopus by substituting what we would call the head but which is in reality the stomach."

126. The Subterraneans

(2011) 4:37

[Toby Tatum](#)

26.10.2012 | N/A (NOT APPLICABLE)

A series of visions relayed through manipulated and layered footage of cave-like spaces which offer access to the underworld and the presences that lurk beyond these thresholds.

127. Subway

(2011) 7:40

[Angela Ferraiolo](#)

28.12.2012 | FAVORITES from AXWFF
Subway is a generative montage programmed on a computer. The original video was separated into single frames, color graded, and stored in data arrays then algorithmically reassembled into the final movie. The algorithm for *Subway* can also take motion input from the audience through a sensor, and in that way the film can be shown as an interactive montage.

128. Suspension

(2011) 4:59

[Andrew Ellis-Johnson](#)

15.03.– 13.04.2014 | OUTPOST@ ARMORY RESIDENCY

Suspension, reads like a visual parable. With an ever-changing light source, a single human foot suspended above a heavy block takes on qualities that suggest conscience, martyrs, and the suspension of time.

T

129. Tape Loading Error

(2012) 2:55

[s.ara](#)

26.10.2012 | N/A (NOT APPLICABLE)

An animation exploring the visual culture of video games and the spread of popular gif files. The imagery of Magritte's surrealist paintings gives a working platform for modular elements and texture, thus sharing the action with layers that emulate lo-fi quality and bug/glitch images of early computers.

130. TECTONICS

(2012) 1:00:00

[Peter Bo Rappmund](#)

27.09.2013 | TWO FILMS

A stop-motion survey of the physical qualities and metaphysical quandaries of the United States-Mexico border. The film follows the boundary and its immediate surrounding topography incrementally from the Gulf of Mexico to the Pacific Ocean.

131. Televisão

(2012) 14:44

[Filipe Alfonso](#)

8.03.2013 | SPRING ARTNIGHT PASADENA

Using the image of televisions in windows as a unifying motif, the connection between the internal and the external is examined. The on-screen (the actors on TV) and off-screen (residents, artist, viewer) interact in a choreography and narrative through an association of television images and content, building types, proximity/distance to the presence of the television.

132. Terminal Island

(2013) 10:50

[Xiaowen Zhu](#)

22.11.2013 | MOMENTS IN TIME

Terminal Island is a visual and psychological journey inside a recycling plant in the port of San Pedro, California where the world of material goods ends and restarts.

133. This is a Test Reel

(2010) 3:00

[Matoula Eolou Gekko](#)

28.12.2012 | FAVORITES from AXWFF

Shot in 8mm and Super 8 on the 8th of 04/2010 on the main streets of Athens, citizens hold cue cards expressing their fears over the financial crisis hitting Greece.

134. This Must Be The Place

(2011) 6:00

[Luis Arnías](#)

24.08.2012 | ENDLESS PLAIN

A film inspired by a statement by Henry David Thoreau: "Live each season as it passes; breathe the air, drink the drink, taste the fruit, and resign yourself to the influences of each." A traveler films a lakeside scene in the US and then by a river in Venezuela, simply letting cultural differences reveal themselves.

135. Those Inescapable Slivers of Celluloid

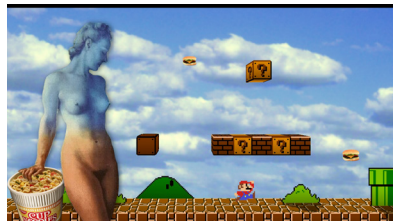
(2011) 6:46

[Jeremy Moss](#)[music by Olivia Block](#)

25.01.2013 | WINGED HOST

Part lyrical exploration, part structural landscape study, *Those Inescapable Silvers of Celluloid* is a personal record of stumbling upon sun bleached bullet-riddled vintage pornography sequestered in hidden desert nooks and sagebrush, circuit boards, and shattered glass along off-the-path shooting ranges, rotting cow parts in ritual-like mounds, and encountering a prophet's omniscient and culpable gaze.

129.



130.



131.



132.



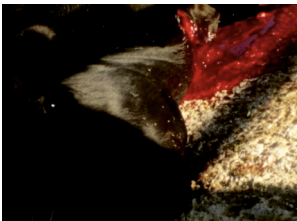
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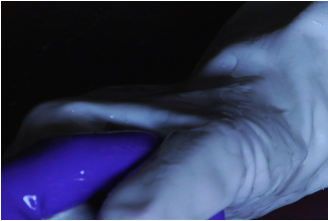
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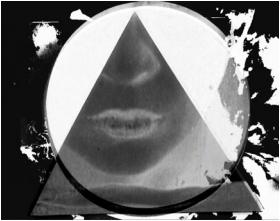
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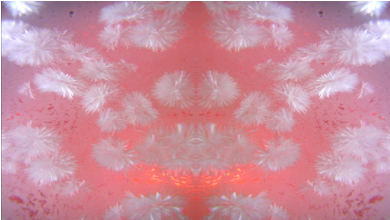
138.



139.



140.



141.



142.



136. Thumb Wars

(2011) 2:40

[Diane Dwyer](#)

28.09.2012 | HUMAN ANIMAL
Performance by Diane Dwyer and
Matthew de Leon.

Performance score:

1. wear rubber gloves
2. pour liquid on your hands.
3. thumb wrestle

137. Thursday Night
at the KFC on Western

(2012) 3:36

[Laura Paul](#)

24.08.2012 | ENDLESS PLAIN
Document of a young man eating in an
architecturally superior Kentucky Fried
Chicken restaurant on Western Avenue
in Koreatown, Los Angeles.

138. Total Disintegration

(2010) 10:58

[Seth Indigo Carnes](#)

22.02.2013 | SAME OCEAN
Total Disintegration mines 1920s avant-
garde cinema, where everyday objects,
fractured and prismatic bodies, dissolve
into and through each other. This work
is a live cinematic generation created in
the studio, working with videos as paint
in a palette.

139. A Tour of the
Sulaymaniyah Museum

(2012) 3:51

[Emma Piper-Burket](#)

22.11.2013 | MOMENTS IN TIME
A silent document of the sparsely filled
halls of the museum of antiquities in
Iraqi Kurdistan.

140. Tragic Chemistry

(2012) 5:04

[Chris Ritson](#)

26.10.2012 | N/A (NOT APPLICABLE)
A kaleidoscope of natural materials,
forms, branching and replicating
systems – and then into the studio and
into a chemical solution – examining the
idea that everything is constructed
through sequential interactions between

distinct forms, and what persists
through time is not the form but the
relationship to a solution.

141. Transit

(2012) 5:20

[Jeffrey Curtis](#)

26.04.2013 | LIMBIC RESONANCE
Transit, based on the astronomical
phenomenon of the same name, is an
exploration of space, distance, and rela-
tionships. An experiment with transmit-
ting a visceral connection from film
to viewer, the goal is to leap effortlessly
form location to location while rarely,
if ever, disrupting the pathway of the
performer. Transit has also had a second
life as a multi-screen installation, with
a multiplied perspective of a single
event informing and counterpointing
each other.

142. Transit

(2012) 2:49

[Nathan Meier](#)

25.01.2013 | WINGED HOST
Shot in a single day during the transit of
Venus, first, a strange environment, then
the film reloaded and exposed again
indoors photographing artist Anaeis
Ohanian. Nearly all edits made in-camera
resulting in a spontaneous juxtaposition
of colors and images.

143. Tres Tiempos
(Three Times)

(2012) 3:14

[Paul Barrios](#)

15.05.2014 – 13.06.2014 | OUTPOST
@ARMORY RESIDENCY
Tres Tiempos refers to visual transfor-
mation through materialization, decon-
struction, and reconstruction. Symbolic
objects are ritually buried in three
different walls.

144. Trilogy of Decadence

(2011–12) 9:58

[Laboratoire Italie](#)

[Suspension](#)

[The Last Twenty-One Days](#)

[Marcantonio Lunardi](#)

22.02.2013 | SAME OCEAN

The main characters in *Laboratoire Italie*
are three small worms which fight in
order to avoid falling down a vial placed
below them. However, they are not
alone, as there is also the strong, charis-
matic voice of a politician who has been
omnipresent on the parliamentary life
in Italy for the past twenty years, Silvio
Berlusconi.

Suspension expresses a country's
mood squeezed between the social
condition and the political situation.
Italian citizens have long expected that
something might change. Today each
home, each family has one or, often,
many televisions.

In *The Last Twenty-One Days*, Italy
witnessed a change to its political sys-
tem. Silvio Berlusconi, after seventeen
years of running the government, was
forced to resign. There were days when
the national media overwhelmed the
citizens with numbers, graphs, and unin-
telligible explanations of the crisis.

U

145. Una Sporca Vacanza
(Dirty Vacation)

(2005) 7:00

[Cinzia Sarto](#)

28.12.2012 | FAVORITES from AXWFF
Documentary and fictive, fragments of
realities from different times and places:
a labyrinth of cement cubes, debris,
and water, humans distracted and
seemly indifferent to the world surround-
ing them.

V

146. Virgin Land, Wyoming

(2012) 2:25

[Millee Tibbs](#)

14.03.2014 | SPRING ARTNIGHT
PASADENA
Virgin Land, Wyoming explores the desire
to make the imaginary into the real.
Using constructed prosthetic unicorn
horns fitted onto horses at a ranch
resort in Wyoming, the strapped on
horns reveal their construction and deny
the possibility of believability. The idea
of the unicorn departs from its tradi-
tional representation as fantasy and
presents itself as anti-heroic, exposing
the seams in a human fabrication
of nature. The tourist attraction of the
American West constructed through
cinema, literature, and heroic painting
is as much an artifice as the fantastical
unicorn. Like the Western landscape
they inhabit, these domesticated crea-
tures have been manipulated to satisfy
a desire for a romanticized ideal.

147. V'la'ir

(2012) 1:01

[Vienne Chan](#)

15.04. – 13.05.2014 | OUTPOST@
ARMORY RESIDENCY
V'la'ir was made in response to the rising
cost of housing in Tel Aviv. Chan learned
Hebrew Sign Language in order to do
a manual reading of David Avidan's
poem Harechovot mamirim l'at ("and to
the city, there is no beginning and there
is no end") the signing of which she
videotaped and projected onto the walls
of the city's buildings.

W

148. Watercolors

(2007) 13:00

[Ann Deborah Levy](#)

24.08.2012 | ENDLESS PLAIN
Beginning in the late winter, just before
leaves appear on the trees, the film
records the changes in weather, foliage,
color, and light through a year, as
reflected on the surface of a pond.

143.



144.



145.



146.



147.



148.



149.



Sunlight falls on the leafless woods on an afternoon and creates unexpected hues in the water; wind ruffles the water, creating abstraction; ice and snow texture shadows that fall on the surface; and light changes color from bright white of early summer to gold in August to cloudy sky on a rainy day.

150.



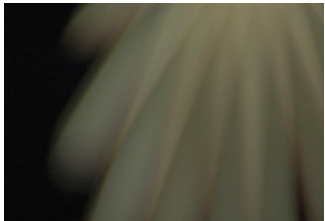
149. Water Portrait I-IV

(2010) 2:06 each

I Portrait of Carmen Lipush
II Portrait of Majda Gregoric
III Portrait of Ines Zgonc
IV Portrait of Asja Trost

Evelin Stermitz

151.



15.02 – 13.03.2014 | OUTPOST
@ARMORY RESIDENCY

A four-channel installation in which women's faces are reflected in the ripples of the Ljubljana River in Slovenia. Their words, dedicated to the water, reveal experiences of violence against women.

152.



150. Way to Go!

(2011) 6:12

Rachelle Beaudoin

153.



28.09.2012 | HUMAN ANIMAL

Way to Go! is a performance for video in which Beaudoin does as many pushups as she can while eating a bite of cake with each pushup. The cycle of indulging, feeling guilty, and working out is compressed into one action. Burning calories while eating creates a situation where one action negates the other ostensibly creating equilibrium. The dynamic quickly changes and the act of eating becomes more of a chore than the exercise. The performance takes place in a private space and deals with issues of perfection, expectation, and domesticity. The experience at first seem sensual; the way women's relationship with sweets is often depicted, but turns into a more uncomfortable and visceral situation as the piece progresses.

154.



151. What I Remember

(2007) 5:50 silent

Carolyn Radlo

8.03.2013 | SPRING ARTNIGHT
PASADENA

A silent hypnotic meditation on an artifact representing pre-Christian earth-orientated culture. The object of

contemplation is a corn dolly, a folk art construction made of straw from Poland.

152. White Balloon

(2012) 2:22

Stephanie Meredith

25.01.2013 | WINGED HOST

A film about removal and recomposition: two found videos from YouTube are re-filmed and combined into one piece.

153. White Horse

(2012) 4:32

Karin Stohart

26.04.3013 | LIMBIC RESONANCE

White Horse explores the illusion and seduction of idealized romance. Filmed with a hired actor, a kiss is repeatedly interrupted by the action of staging the gesture. The breakdown of the illusion is complicated by complicity. The filmmaker simultaneously exploits and enforces the fantasy by exploring a desire that is both sincere and self-aware.

XY

154. You Can See the Sun in Late December

(2010) 6:40

Sasha Waters Freyer

28.12.2012 | FAVORITES from AXWFF

A melancholic meditation on motherhood, confinement, winter.

Z

*

A Special Five Hour Screening Event

Water, Water Everywhere:

Paean To A Vanishing Resource

Jennifer Heath, Guest Curator

26.01.2013 | WATER, WATER

April

30:00 loop

Ruben Aubrecht, Germany

A film run throughout the screening: continual rain seen on a television monitor as if through a window.

PART 1: WE'RE ALL DOWNSTREAM

Louisiana

3:42

Fiammetta De Michele, Italy

A meditation – with the music of Tchaikovsky – on the disastrous oil spill in the Gulf of Mexico in 2010. The swan cannot dance, but slips and stumbles in agony, her feathersweighted with tar and oil.

Shifting

7:12

Michel Varisco, USA

Based around the Louisiana wetlands before, during, and after the BP oil spill in the Gulf of Mexico, this short movie examines an already fragile and deteriorating landscape within the context of one of the worst environmental disasters in United States history. Through a synthesis of science and art, shifting aims to describe the beauty and destruction of a unique environmental landscape with the intention to create discussion and promote action around conservation, land use, and energy issues.

Floodland Study #1 – visible measures

11:40

James Brady, UK

This site-specific video-performance was created on the occasion of a fieldwork day in 05/2009, initiated by Dr. Jason Kirby, Principal Lecturer in Physical Geography, Liverpool, John

Moore's University. The artist accompanied Dr. Kirby and his postgraduate students as they conducted paleo-environmental "mud core" research on location at Oglet shore salt marsh on the banks of the Mersey Estuary near Liverpool, England.

A River Runs Through Us

22:30

International Rivers, Inc., USA

"Rivers for life" is the unifying theme motivating activists in the global movement to protect rivers from the ravages of big dams. This film offers a personal and hopeful introduction to one of the biggest threats facing many rivers today, as told by the people at the forefront of the movement, and was filmed at the Rivers for Life 3 meeting – a gathering of 350 river activists from fifty countries, held in rural Mexico in 10/2010. This documentary is a complex yet clear picture of a critical issue for our times.

Poise of Tides

5:28

Claudia Borgna, UK–USA–Italy

Wading into the lake collecting water in plastic bags, the artist considers how rubbish and man-made objects are transforming the landscape.

Ditches of Boulder

8:18

J. Gluckstern, USA

One of several short videos produced for a 2009 ditch project in the City of Boulder, Colorado, designed to both educate the public about the extensive history of the ditch system in the region and reveal some of the ephemeral and unique beauty the ditches contribute to the everyday environment.

Im/pure

2:20

Gazelle Samizay, USA

Water fragments and washes away the pristine reflection of a woman.

A Colossal Fracking Mess

10:08

Jacques del Conte, USA

In 2010, Vanity Fair journalist Christopher Bateman asked Jacques del Conte to join him on a trip to Northeast Pennsylvania, to interview subjects affected by hydraulic fracturing – "fracking" – in the Delaware River Gap. They discovered one gut-wrenching story after another, about livelihoods robbed from unfortunate citizens living in the path of fracking runoff. The film profiles some of these people, as well as activists fighting the local gas industry.

Constant Dripping & No Escape

3:20

Susanne Wiegner, Germany

In this animated film, the constant dripping of water symbolizes our careless waste of important resources in our everyday lives. The consequences of our disregard don't appear in faraway countries or times, but are a domestic disaster with no escape.

Indonesian Borneo: Water Meditation

0:30

Jason Houston, USA

A short, moving-image piece based on a still-image aesthetic and inspired by key social and environmental variables related to the larger, more narrative work. This lovely film acts as a coda, a meditation between longer works in the exhibition. It was made during a project that took place in Indonesian Borneo exploring the issue of deforestation in critical habitat for the endangered Bornean Orangutans.

PART 2: OUR CUP RUNNETH...

Book of Drought

3:38

Basia Irland, USA

In many places around the world, the memory of water is more tangible than the physicality of water itself. The implications of this are enormous, including the loss of crops, lack of clean water, insufficient levels for power generation,

Pyassi (The Thirsty)

4:05

Swarathma, India

The film is inspired by the politicization of the South Indian River Cauvery that flows through the states of Karnataka and Tamil Nadu. For over 200 years a dispute has raged over distribution of its waters. Much blood has been shed, as the wily ones in power have made it their personal political anvil, damming it and restricting access for the poor and powerless. Pyaasi is a lament of the Mother River whose children have forgotten they are brothers. The song, by the Indian band, Swarathma, has become an anthem in the struggle for water justice in India.

Carbon for Water

22:00

Evan Abramson and Carmen

Elsa Lopez, USA

Ninety percent of the people in Western Province, Kenya, lack access to clean water, so they boil it with wood. Deforestation is rampant in a land once covered by lush forest, and waterborne diseases kill thousands there each year.

Climate Change:
An Intimate Portrait

2:16

Jessica Plumb, USA

The video offers a close and personal view of melting glaciers in Alaska, beginning with intimate, interior views of crevasses, moving out slowly to reveal the jagged face of receding tidewater glaciers. The images are accompanied by a soundtrack of water melting, dripping, and roaring. The sound of melting water is the most enduring memory of filming on-site, and it was a constant reminder of the speed at which glaciers are receding.

Leaky Mountain

9:17

Beth Block, USA

A two-year drought followed a fire that burned the hills to ash. A few tenacious plants tried to grow back but had not succeeded. The filmmaker, on a walk, stumbled across an unnoticed leak in the side of the mountain with hundreds

and hundreds of gallons of water pouring out, creating a thirty-foot waterfall that plunged into a canyon filled with nothing but charred and dead brush and not a soul in sight for miles around.

Voyage

3:30

Pat Law, Scotland

The shadow of a ship’s bow wriggles through the water resembling a fantastic sea creature; a disembodied, mechanical-sounding voice repeats a brief weather report: “dry.”

Light of the Storm

2:50

Georgie Friedman, USA

Filmed at night, the intensity and unpredictability of a lightning storm illuminates the room in intermittent strobes, shifting the focus between the sky and the viewing environment.

This Will Be the Last

5:30

Gazelle Samizay, USA

Washing.

Indonesian Borneo: Rain
Meditation

:30

Jason Houston, USA

A short, moving-image piece based on a still-image aesthetic and inspired by key social and environmental variables related to the larger, more narrative work. This film acts as a coda, a meditation between longer works in the exhibition. It was made during a project that took place in Indonesian Borneo exploring the issue of deforestation in critical habitat for the endangered Bornean Orangutans.

ARTIST INDEX

A

Chris Adler

Situating Surface I: People Watching
(2012) 1:10:00 loop
20.04.2013 | PASADENA EARTH & ARTS FESTIVAL

Chris Adler is an artist and videographer (Dallas, Texas, 1989) pursuing his MFA at California Institute of the Arts. His work is characterized by an interest in flatness and surface as they relate to the photographic object and its presentation in constructed space. His image series functions as a collection of objects, aiming to bypass representation through specific considerations of composition, juxtaposition, and installation.

Salwa Aleryani & Sasha Zuwolinsky

Repast
(2010) 7:23
23.11.2012 | BLACK FRIDAY

Salwa Aleryani (Sana'a, Yemen) is among the few artists working from her homeland. Following a BA in Graphic Design from the University of Petra in 2006, she was awarded a Fulbright scholarship and later received her MFA from Savannah College of Art and Design. Her recent work explores the intersection of the personal and the public and how the construction and use of public space contributes to the manufacturing of our public self. In 2012, she was in residence at Dar Al-Ma'mûn Foundation in Marrakech, and was invited to participate in the Triangle Artists Workshop in New York.
salwaaleryani.com

Sasha Zuwolinsky (Peru/Costa Rica) is a filmmaker and video artist, a Fulbright Scholar with a BA in Mass Communications from the University of Costa Rica and an MFA in Film and Television from the Savannah College of Art and Design. Her work in short film and music video has been shown in various film festivals in Latin America and Europe. She is interested in the possibilities of the screen as a medium of involvement. Her work explores the relationship between medium and audience, the nature of experience, and the emotional possibilities of the filmic experience.
vimeo.com/sashazuwolinsky

Greta Alfaro

In Ictu Oculi (In the Blink of an Eye)
(2009) 10:35
22.06.2012 | IMPERIUM NATURAE

Greta Alfaro (Pamplona, Spain) is an artist currently based in London working with photography and video. Her video works explore animal impulses, which happen when the artist is not present. A graduate of Universidad Politécnica de Valencia, Spain, and Randolph-Macon Woman's College, Vermont, she received her MFA in photography from the Royal College of Art, London. Her works have been exhibited worldwide and can be found in the following collections: Saatchi Collection, Igal Ahouvi Collection, Yinka Shonibare Collection, the art collection of the Universidad Politécnica de Valencia, Casa de Velázquez, Fundación Bilbao Arte, City Councils of Valencia, Burriana, Puerto Lumbreras and Mislata, Museo de Arte Contemporáneo Florencio de la Fuente.
gretaalfaro.com

Filipe Alfonso

Televisão
(2012) 14:44
8.03.2013 | SPRING ARTNIGHT PASADENA

Filipe Afonso (Portugal,1985) studied Science Information at Porto University, Cinema at ESTC (Lisbon) and FAMU (Prague) and is enrolled in the master's program in Science Communication, Contemporary Culture and New Technologies at FCSH-UNL (Lisbon).
filiperodriguesafonso.wordpress.com

Luis Arnías

This Must Be The Place
(2011) 6:00
24.08.2012 | ENDLESS PLAIN

Luis Arnías (1982) is a photographer, filmmaker, and sculptor from Venezuela who currently lives and works in Boston. In 2009, he completed a degree at the School of the Museum of Fine Arts, Boston.
luisarnias.com

Nadav Assor

Feelers (Esotropia Conversations II)
(2012) 15:35
26.04.2013/LIMBIC RESONANCE

Nadav Assor creates subjective mediations of cities and bodies, exploring performed, humanized patterns within the apparatus of people and technology through video installations and performances. He has shown his work internationally in festivals, museums and galleries, most recently at the

2013 Berlin Director's Lounge, the 2012 Transmediale and EMAF festivals in Germany, the Lab in San Francisco, Hyde Park Art Center in Chicago, and Petah Tikva Museum in Israel. He is a recipient of multiple fellowships and awards in both Israel and the US. He received his MFA with full merit fellowship from School of the Art Institute of Chicago in 2010, and is currently a professor of Media Art at Connecticut College.
nadassor.net

B

Simone Bailey

The Mount Of Assembly
(2012) 17:09
8.10.2012 | FALL ARTNIGHT PASADENA

Simone Bailey is a San Francisco-based writer and artist. Both her writing and time-based studio practices are centered on narrative and performance. Bailey has participated in screenings and group exhibitions both locally and internationally. She received master's degrees in Fine Arts and Visual and Critical Studies from California College of the Arts.

JE Baker

Pietà
(2012) 2:06
23.11.2012 | BLACK FRIDAY

JE Baker was brought up in rural Illinois on a horse farm by an artist and an equine veterinarian. Baker's interdisciplinary work creates narratives of metamorphosis influenced by autobiography, mythology, and the physiology and psychology of embodiment. Baker has recently exhibited work at the San Francisco Public Library, The Kinsey Institute, Mildred Lane Kemper Museum in St. Louis, and The Milk Factory in Chicago. Her visual work and writing has been published in volumes by FLAT Publications, Timber Journal, and PIECRUST Magazine. She currently lives and works in St. Louis.
jebaker.com

Paul Barrios

Tres tiempos (Three Times)
(2012) 3:14
Nudo de nudos
(2012) 8:21
15.05 – 13.06.2014 | OUTPOST@ARMORY RESIDENCY

Paul Barrios (Manizales, Colombia) works in video and performance primarily focused on

social and political issues affecting Colombia and the world. He is a graduate of the Fine Arts program at the University of Caldas, Colombia.
elresidir.org

Jean-Guillaume Bastien

Déjà-vu

(2012) 4:00

25.10.2013 | LUCID STREAMING

Jean-Guillaume Bastien (Amqui, Quebec) lives and works in Montreal, and studied film production at Concordia University. His films have been presented at several international festivals in Lisbon, Toronto, Los Angeles, and Edinburgh.
jeanguillaumebastien.com

Mary Baum

Crystal Paragon

(2013) 14:42

14.03.2014 | SPRING ARTNIGHT PASADENA

Mary Baum (La Grande, Oregon) lived in Oregon until she went to Brigham Young University to complete her undergraduate work. She graduated in 2014 with her BFA and is planning to attend graduate school to earn her MFA beginning of 2015. Her work deals primarily with magic and the idea of escapism and how art can make impossible things possible.

Katja Baumann

Arto Mwambé music video

(2010) 3:09

music by Arto Mwambé

16.06.2012 | MAKE MUSIC PASADENA

Bird

(2011)

8.03.2013 | SPRING ARTNIGHT PASADENA

Katja Baumann is an artist and designer based in Frankfurt, Germany. Her videos have shown internationally and her most recent project, *Taxis*, premiered at the Berlinale in 2012. She studied at the Academy of Art and Design Offenbach, Germany, and the Camberwell College of Arts, London.
katjabaumann.com

Rachelle Beaudoin

Way to Go!

(2011) 6:12

28.09.2012 | HUMAN ANIMAL

Rachelle Beaudoin is an artist who uses video, wearables, and performance to explore feminine iconography and identity within popular culture. She attended the College

of the Holy Cross where she studied Studio Art. She holds an MA in Digital+Media from Rhode Island School of Design. In 2007 she was named the recipient of an Award of Excellence from the Rhode Island School of Design. She has exhibited at Intimacy: Across Digital and Visceral Performance at Goldsmiths, London; the University of Lapland in Rovaniemi, Finland; and in *Low Lives 3*, an international exhibition of live performance-based works transmitted via the Internet and projected in real time at multiple venues. She often works collaboratively with Jeanne Jo on textiles and new media projects. They served as artists-in-residence at the Super G Experiential Residency Program in 2011. Beaudoin was awarded a residency at Anderson Ranch.
rachellebeaudoin.com

Hazem Berrabah

Maj'noun

(2012) 25:02

25.01.2013 | WINGED HOST

Hazem Berrabah was passionate about images from a young age. He earned his degree in film studies at the ESEC in Paris in 2006 and has evolved as a chief operator in Tunisia and in several Arab countries. At 27, he was the director of photography in several of Nacer Khemir’s movies, and some twenty short films. He has directed several video essays, a short fiction entitled Refuge, 2007, and two documentaries, Caravan of Erg, 2011 and The Way of Water, 2003. His interest in dance led him to a multi-disciplinary course of study in performing and visual arts, which resulted in *Maj'noun*.
hazembe.com

David Beck

Smorgasbord (After Per Lysne)

(2012) 2:10

23.11.2012 | BLACK FRIDAY

Dave Beck is a practicing 3D digital artist and sculptor, living in Wisconsin. He is the recipient of the 2010 International Science & Engineering Visualization Challenge Award, awarded by the National Science Foundation. Beck’s artwork has been featured in publications such as the New York Times, Sculpture Magazine, National Geographic, the journal Science, and the book Game Scenes: Art in the Age of Videogames. Beck currently teaches in the School of Art and Design at the University of Wisconsin, Stout. From 2007–2011, he was employed by Clarkson University, where he directed the Digital Arts & Sciences Program, which received the “2010 Innovative Program Award” from the International Digital Media and Arts Association (iDMAa). He has also taught

sculpture and contemporary art history at the University of Wisconsin, Madison.
davebeck.org

Lisa K. Blatt

11:04-11:14AM 9/15/2005, Atacama desert

(2005) 10:00 silent

8:07-8:14AM 10/15/2004, White Sands

(2004) 7:00 silent

22.06.2012 | IMPERIUM NATURAE

Lisa K. Blatt was raised in Saint Louis, Missouri, and feels more at home in extreme landscapes, using the environment to shape her stories. Her worksites are entrenched in meaning and significance, whether she is on the Atacama Desert in Chile, on the runway from which Enola Gay took off, or living in a tent on a live volcano in Antarctica. These kind of locations have provided a background for her photography and video installations that have been included in international and domestic exhibitions, including *Polar Extremes*, a solo show at the Reykjavik Museum of Photography Reykjavik, Iceland; *Sound Design for Future Films*, Moderna Museet, Stockholm, Sweden (2008); *Proyecto Circo* at the 8th Havana Biennial in Havana, Cuba; the Shanghai Biennial, Museum of Contemporary Art, Shanghai (2007); and the solo show *Night Light* at Mills College Art Museum (2006). Blatt has been awarded residencies at the Montana Artist Refuge, Center for Land Use in Wendover, and Anderson Ranch in Snowmass, Colorado. Blatt received her MFA in New Genres from the San Francisco Art Institute. She lives and works in San Francisco.
lisakblatt.com

Manfred Borsch & Johannes M. Arend

limbic

(2012) 2:52

26.04.2013 | LIMBIC RESONANCE

Manfred Borsch (Cologne, Germany, 1985) tried to play the violin at the age of seven, but soon he switched to the viola. Since 2007, a viola has been his main instrument in the course of Audio and Video Engineering at the Robert Schumann Hochschule (School of Music and Media) in Düsseldorf, Germany. His artistic approach to the moving image combines his basic education in classical music with his interests in art and science. His primary focus is on the conflict between the auditive and visual layers of communication.
mfred.net

Johannes M. Arend (Neunkirchen (Saar), Germany,1986) started learning keyboard at the age of six, followed by piano lessons. Because of his passion for music

production and audio engineering realized at an early age, he started his studies in Media Technology at Fachhochschule Düsseldorf, University of Applied Sciences (2007). During his studies, he built up his own production studio. After he received a Bachelor of Engineering degree in 2011 with a thesis focused on audio engineering and (virtual) acoustics, he started working as a freelance composer and audio engineer. In 2012, he decided to deepen his scientific study of audio engineering and acoustics and began master’s studies at Cologne University of Applied Sciences.
jmarend.de

Anna Bruinsma

Outlandish Pudding

(2011) 20:23

23.11.2012 | BLACK FRIDAY

Anna Bruinsma lives and works in Los Angeles. She has exhibited her work internationally, most recently in a solo show, *Remote Painting*, Go-Go Project, at AWA Gallery in Amsterdam. She is the former Assistant Director of Annie Wharton, Los Angeles, and the Gallery of Functional Art, Santa Monica. Recently she has undertaken residencies abroad at the Ghetto Biennale II in Port-au-Prince, Haiti (2011), at the Upernavik Museum, Upernavik, Greenland (2012), the Sunhoo Industrial Park, Hanjzhou, China (2012), and she is currently working with the Centre for Recent Drawings in London. She studied at the San Francisco Art Institute and holds a BFA in painting from Cooper Union.
annabruinsma.zenfolio.com

Melissa Bruno

Orgasmatique, Dramatique, Horror

(2009) 2:13

27.07.2012 | STRANGE LOOP

Melissa Bruno (Massachusetts) is a filmmaker and performance artist. She received an MFA in cinema at San Francisco State University and a BFA in film/video at Massachusetts College of Art. Her work is a hybrid of performance art and narrative film, in which relationships are dissected and analyzed from a female perspective. Video allows her to work independently as a videographer and performer within an intimate environment to produce provocative and nuanced work. Her films have been screened worldwide, most recently at Videoholica, Images Festival, SIMULTAN #6, Rompan Limites Experimental Cinema, Festival Internacional Del Cine Pobre, and the 2011 Women’s Show at Anthology Film Archive.
dresstokillfilms.com

C

C + A Projects (Carolyn Radlo & Alanna Simone)

and this forest will be a desert

(2010) 2:33

Music by Wardruna

16.06.2012 | MAKE MUSIC PASADENA

28.12.2012 | FAVORITES from AXWFF

C+A Projects is comprised of Carolyn Radlo and Alanna Simone, a mother-daughter team of artists based in California and Chicago. They collaborate on projects, which deal with social and political situations communicated through sparse text and evocative imagery. They like to work with words, images, and meaning without necessarily relying on narrative or linearity. Many of their projects focus on the exchange of ideas between them, the differences and similarities that show up in their work made side-by-side, but always guided and supported by chance.
thecarolynandalannashow.com

Seth Indigo Carnes

Total Disintegration

(2010) 10:58

22.02.2013 | SAME OCEAN

Seth Indigo Carnes is an NYC-based conceptual media artist whose works focus on the creation of emotive experience and spiritual goods. His projects explore the boundaries that permeate contemporary society: high/low culture, private/public, self /group, and nature /machine.
sic.ph

Cassils

Fast Twitch/Slow Twitch

(2011) 11:08

28.09.2012 | HUMAN ANIMAL

Cassils is an artist, stunt person, and body builder who uses an exaggerated physique to intervene in various contexts in order to interrogate systems of power, control and gender. Often employing many of the same strategies used by Fluxus and guerrilla theater, her method is multidisciplinary and crosses a spectrum of performance, film, drawing, video, photography, and event planning. She is a founding member of the Los Angeles-based performance group the Toxic Titties. She has exhibited at Whitechapel Gallery and Thomas Danes Gallery in London; Manifesta, Schnitt Ausstellungsraum, Edith Ruß Site for Media Art in Germany; LGBT Film Festival in Paris; the Museum Moderner Kunst Stiftung Ludwig in Vienna; MUCA Roma and

International Festival, Ex-Teresa Arte Actual in Mexico City; Art in General in New York City; and the Yerba Buena Center for the Arts in San Francisco; Los Angeles Contemporary Exhibitions; the USC Center for Feminist Research in Los Angeles, as well as at Art Basel Miami Beach in Florida.
heathercassils.com

Vienne Chan

Attempts at Immutability

(2013) 28:00 loop

V'la'ir

(2012) 1:01

15.04–13.05.2014 | OUTPOST@ARMORY RESIDENCY

Vienne Chan (Hong Kong, 1980) splits her time between Berlin and Montreal where she is studying the Philosophy of Religion at Concordia University. She received a BA with distinction in Cultural and Humanistic studies from McGill University. Her work has been exhibited widely in Europe, as well as in the US, Brazil, China, and Ramallah. In 2012 she received the Jury Prize in Video at Besetzt: Diskurse zu Kunst, Platform 3, Munich.
viennechan.info

Peter T. Christenson

Relational Plane Rich Flight 209

(2012) 3:11

26.10.2012 | N/A (NOT APPLICABLE)

Peter T. Christenson is a robot psychologist from the S-89 galaxy and the proud founder of the Stuffist Movement. He currently serves as the Super Gorilla In Residence at Washington State University and can be reached through telepathic dialing or traversable E-R bridge.
peterchristenson.com

Alessandra Cianelli

Story of the Octopus with a Heart-Shaped Head

(2009) 11:41

28.12.2012 | FAVORITES from AXWFF

Alessandra Cianelli lives and works in Naples where she studied art at the Fine Arts Academy and philosophy at Naples Eastern University. Since 2004 her work moves between traditional painting, sculpture, set design, and current media technologies, photography, and performance. She investigates contemporary society against the background of the social disintegration of villages and rural areas. Her concern is with issues of identity and memory, and the construction/de-construction of myths and rites.
alessandracianelli.com

Coalfather Industries (Kara Jansson and Craig Newsom)*I See You*

(2012) 4:20

26.10.2012 | N/A (NOT APPLICABLE)

Coalfather Industries represents a shared vision between artists Kara Jansson and Craig Newsom. Since Jansson and Newsom live in two different parts of the United States, all collaboration takes place via the Internet and the phone. These processes necessarily frame the work within the technological language of software and devices. In effect, communication is the work and the viewable artifacts of that communication are merely a by-product. The viewable artifacts of this communication take the form of video, still images, and narrative dialogue. A recurring theme is the pervasive dual sensation of confusion and despair that accompany the most banal and seemingly pointless aspects of everyday life. Mobile and low-end devices are used to capture brief yet ordinary moments for repurposing into new contexts. The narration is the product of text to voice software readings of online chats between Jansson and Newsom.

With Coalfather Industries, Jansson and Newsom juxtapose the mundane aspects of everyday life, removing them from their original context to highlight their absurdity. Coalfather is a social critique of waste, of blind consumerism, patriotism, the guzzling of gas, factory farmed meat, and 99-cent products made in Chinese sweatshops and sold at big box stores.
coalfather.com

Noah Coleman*Sisyphus*

(2011) 1:15

8.10.2012 | FALL ARTNIGHT PASADENA

Noah Coleman (Chicago, Illinois, 1985) was given numerous creative experiences throughout his childhood that continue to influence his work today. Though he works primarily in sculpture, he considers himself a tinkerer and an inventor. In 2011, he received his BFA from Brigham Young University and currently works in Provo, Utah.
noahcoleman.net

Karl Cronin*Etude #1*

(2010) 1:25

Etude #2

(2010) 1:11

16.06.2012 | MAKE MUSIC PASADENA

*Selections from The Somatic Natural**History Archive (SNHA)**Harvest #28 (10.7.09), Corvus corax (Raven)*

1:08

*Harvest #73, awaiting identification,**Santa Fe, NM (2011) :30**Harvest #27 (10.6.09), Bouteloua eripoda**(Black Grama) 1:08**Trout Sketch (5.39.2010) 0:23**Harvest #48 (3.17.10), Cala lilies 0:27**Harvest #56, Osage Orange (4.21.10) 1:21**Harvest #33 (10.16.09), Caelifera**(grasshopper) 0:41**Harvest #70 tree fungus (2011) 0:30**Harvest #79 Grand Tesque trail (2010) 1:05**Harvest #83 geese (2011) 0:56*

22.06.2012 | IMPERIUM NATURAE

Karl Cronin is a composer and choreographer living in San Francisco. His work is deeply influenced by his ongoing research of kinetic empathy and embodied cognition. In 2009, he began a project called the *Somatic Natural History Archive*, which exists as an embodied archive of biodiversity. Each entry in the archive marks the artist's attempt to align himself with the morphology and behavior of a non-human organism. Armed with these experiential memories of connecting to the otherness of the species, he creates performance offerings that share what he has learned. These offerings blend music, movement, and design.
karlcronin.com

Lauren Cross*The Obsession, Hands in Hair*

(2012) 2:55

28.09.2012 | HUMAN ANIMAL

Lauren Cross is an interdisciplinary artist who earned her BA in Art, Design, and Media from Richmond, the American International University in London, and an MFA in Visual Arts from the Art Institute of Boston at Lesley University in Cambridge. Cross' first full-feature documentary, *The Skin Quilt Project*, was the 2010 official selection for the International Black Women's Film Festival.
laurenecross.com

Jeffrey Curtis*Transit*

(2012) 5:20

26.04.2013 | LIMBIC RESONANCE

Jeffrey Curtis is a physical/media artist who has for the past decade been working in the genre of screendance, the creation of choreography designed for the camera. Rinterpreting movement through space

for movement across the video frame and playing with the rhythm of the edit alongside musical rhythm, he has been finding ways to transmit viscerally the experience of dance with video. Curtis holds a BFA in Dance from the University of Iowa and an MFA from the University of Washington, where he is a lecturer in the Dance Department.
jeffreycurtis.org

D

Ralph Dorey*Pot Healers*

(2012) 10:40

26.10.2012 | N/A (NOT APPLICABLE)

Ralph Dorey says this of himself: "I paint and write and keep to myself at the edge of town. My institutional studies ended four years ago and I have grown a beard ever since. Improvisation is the closest thing to immanence; sound is the closest thing to life. My last PhD proposal title was *Applications of the unknowable: a praxis of instability through the non-human*. I think about George Clinton every day, and Martin Heidegger every other. To this writer, an artist's politico-ethics are the most important variable. I currently apply the ideas and games of Debord and Deleuze to the empowerment and self-realization of children at a special school. My only regrets are that I heard Dennis Oppenheim speak only once and that I didn't do more to save him."
ralphdorey.co.uk

Joe Casey Doyle*I AM MY OWN CHEERLEADER*

(2011) 5:42

26.10.2012 | N/A (NOT APPLICABLE)

Utilizing sculptural strategies, a strong dedication to craft and work ethic, humor, popular culture and my skills as a metal smith and fiber artist, I maintain a hybrid practice that explores sculpture, craft, and moving image.

A three-ring circus:

Arena one: As an advocate for gay rights, equality, and myself, I create sociopolitical works that question our relationship to gender roles/stereotypes and sexuality. Each of these works begins with a question to society and to myself.

Arena two: I create works that explore the ambiguity of materials, scale, and color, and employ repetition as a form of meditation. I am interested in material limitations, the gendering of materials and processes, and the debunking of craft vs. fine art.

Arena three: I use video as a method of recording intimate performances, my process

as a maker of objects, and as a tool for collaboration.

*jcaseydoyle.com*Joe Duffy*LANDFILL*

(2012) 7:30

22.11.2013 | MOMENTS IN TIME

Joe Duffy is a lecturer in Contemporary Film & Video at the Manchester School of Art. His art practice includes photography, moving image, and installation. Duffy collaborates with sound artist Elmer Birkbeck investigating narrativity through place, space, sound, and image. His current solo work includes a series exploring apocalypse as capitalist anxiety.
artdes.mmu.ac.uk/profile/jduffy

Diane Dwyer*Thumb Wars*

(2011) 2:40

Performance by Diane Dwyer and Matthew de Leon

28.09.2012 | HUMAN ANIMAL

Diane Dwyer thinks a lot about presence and place, performance and its residue. She is curious about how our use of technology continues to change the way we understand identity and location, both in our virtual and mortal worlds. As she explores these ideas, she addresses a range of subjects, from the experience of alienation to the seduction of power. Her work tries to question her own definition of performance, and how the documentation of action shapes the meaning of a piece. Her process is one of experimentation and play. She enjoys the outcomes that come from a practice that both resists and challenges expectations and presumptions.
dianedwyer.info

E

Jeremy Eichenbaum*Mash It Up*

(2012) 2:05

23.11.2012 | BLACK FRIDAY

Jeremy Eichenbaum (Los Angeles, California, 1982) is a visual artist and speculative designer who is currently investigating how technology shapes identity and positions our perception in the physical world. His recent investigations examine how the medium of video can be used as a tool for exploring digital materiality and conditional logic. Through elements of design, photography, video, and narrative text, Eichenbaum asks us to contem-

plate how these constantly evolving relationships impact our ability to communicate, express ourselves and maintain balance in a highly fragmented world culture. He hopes to gain new insight into our collective thinking while investigating his own personal modes of communication and self-expression.
cargocollective.com/jeichenbaum

Clint Enns*ebbs and flows*

(2011) 2:51

26.10.2012 | N/A (NOT APPLICABLE)

Clint Enns (Winnipeg, Manitoba) is a video artist and filmmaker whose work primarily deals with moving images created with broken and/or outdated technologies. His work has shown both nationally and internationally at festivals, alternative spaces and microcinemas. He recently completed an MA degree in mathematics at the University of Manitoba, and will continue his studies in Cinema and Media at York University.
clintenns.tumblr.com

F

Lori Felker & Robert Todd*The Mirrored Curtain*

(2011) 10:50

28.12.2012 | FAVORITES from AXWFF

Lori Felker chose filmmaking as her official second language in 2003, bumping German into third place. Eventual fluency is important to her, so she employs many forms and formats, practices frequently with others, and tries hard not to shy away from expressing her thoughts on human behavior, travel, interactivity, frustration, failure, and political irritants. She is currently faculty and staff at the School of the Art Institute of Chicago (MFA 2007), and the Festival Coordinator for the Chicago Underground Film Festival. Her work has screened at the Rotterdam International Film Festival; NYFF: *Views from the Avant-Garde*; VideoEx, Zurich; Festival du Nouveau Cinema, Montreal; Curtas Vila do Conde Film Festival, Portugal; Wexner Center for the Arts; MassArt Film Society; MuHKA_media, Belgium; Boston Underground Film Festival; Video Fest, Dallas; Florida Experimental Film Festival; Space Gallery, Pittsburgh. She is an Illinois Arts Council Artists Grant recipient, a Wexner Center Artist in Residence, and a Fulbright Fellow (Berlin).
FelkerCommaLori.com

Angela Ferraiolo*Subway*

(2011) 7:40

28.12.2012 | FAVORITES from AXWFF

Angela Ferraiolo is a writer and filmmaker who explores how computational and procedural practices might affect the traditions of literature and art cinema. Her work has screened at the New York Film Festival's Views from the Avant-Garde, the Australian International Experimental Film Festival, and at the International Conference of Generative Art in Rome. Professionally she has worked at H20 Productions, Westwood Studios, and Electronic Arts. Her plays have been produced at Expanded Arts and La Mama Galleria in New York, and the Brick Playhouse in Philadelphia. She has an MFA in Media Arts from Hunter College. She is currently the Electronic Writing Fellow at Brown University, and a guest faculty member in Visual Arts at Sarah Lawrence College.
angelaferraiolo.com

Jose Armando de Miranda Filho*Autre-chienne*

(2012) 5:02

23.11.2012 | BLACK FRIDAY

José Armando (Ouro Preto, Minas Gerais State, Brazil, 1964) moved to the city of Belo Horizonte during his childhood, where he lives and works today. He began working in the theatrical scene and later studied arts education at the School Guignard. He has a diverse art practice including painting, sculpture, installation, and video art. Besides visual arts, he also writes fictional stories where the characters of an imaginary under-world encounter unpredictable situations. Addressing issues of society, his work is both ironic and provocative.
vimeo.com/user12113255

Teri Frame*Pre-human, Post-human, Inhuman:**Simians, Early Humans, Hybrids, Proportions, Races, & Post-humans*

(2011) 56:00

28.09.2012 | HUMAN ANIMAL

The human body has continuously been the center of Teri Frame's interest, which is made evident in her studio practice and research. Although she was trained as a ceramist, performance art and video have come into her work and she continues to work among these fields. Frame has exhibited, lectured, and taught throughout the United States, Canada, and South Korea.
teriframe.com

Sasha Waters Freyer*You Can See the Sun in Late. 12.*

(2010) 6:40

28.12.2012 | FAVORITES from AXWFF

Our Summer Made Her Light Escape

(2012) 4:42

25.01.2013 | WINGED HOST

Sasha Waters Freyer is a filmmaker, mother, teacher, and amateur dressmaker. Since the 1990s, her experimental and documentary films have featured dominatrices, coal miners, artists, children, and activists. These are inhabitants placed in the margins of our mediated landscapes – critical margins that are in the words of Wendell Berry, “always freeholds of wildness.”

Following its World Premiere at the 2010 Telluride Film Festival, her most recent feature documentary, *Chekhov for Children*, had its New York premiere at the Film Society of Lincoln Center in New York and its international premiere at the 2011 Rotterdam International Film Festival. Her work has screened on the Sundance Channel and national PBS, the Tribeca, Woodstock, and Ann Arbor Film Festivals, the National Museum for Women in the Arts, the LA Film Forum, Kassel Documentary Festival, and Rencontres Internationales Paris/Berlin, among other notable venues. Her award-winning 2003 documentary, *Razing Appalachia*, which is about a community fight against strip mining in Blair, West Virginia, was broadcast in the US on the acclaimed series “Independent Lens” and in more than 30 countries globally as a part of the ITVS series “True Stories: Life in the U.S.A.” As of January 2013, she is the Chair of the Department of Photography and Film at VCU School of the Arts.

*pieshake.com*Johannes Gierlinger*Broken Time*

(2011) 1:00

22.02.2013 | SAME OCEAN

Johannes Gierlinger grew up in the countryside of Austria, and lives and works in Vienna. He studied Digital Media and Television at the universities of Salzburg and Istanbul, and is currently enrolled at the Academy of Fine Arts in Vienna. He has received several scholarships and grants, including the annual grant for film from the Salzburg State Government, and his films have been shown at several national and international film festivals. Gierlinger’s films and photography are classified primarily as essay, documentary, and experimental.

*johannesgierlinger.com*Nestor Armando Gil*Siempre Solos / Never Alone*

(2011) 3:00 loop

24.08.2012 | ENDLESS PLAIN

Nestor Armando Gil was born in the deep south of North Florida to recently transplanted Cuban parents, and now resides in Easton, Pennsylvania where he teaches Sculpture and Extended Media at Lafayette College. Operating at the crossroads of sculpture, performance, and new media practices, Nestor has exhibited widely; this includes installations, situations, and events that explore ideas of journey, borders, and interactivity.

nestorarmandogilprojects.com

H

Bilsu Hacar*Keep My Pic Sister*

(2012) 1:02

22.02.2013 | SAME OCEAN

Bilsu Hacar (Turkey, 1987) graduated from Mimar Sinan Fine Arts University where she studied Cinema and Television. After graduation, she began her study of French Literature at Istanbul University. She has worked in the film industry since 2005 and has made four short films as writer and director. For the last three years, she has also been working in Istanbul as a freelance creative project manager. As an artist she works primarily in video, installation, and digital art.

*bilsuhacar.blogspot.com*Jennifer Heath, curator*Water Water Everywhere: Paeon to a Vanishing Resource*

(5:00)

26.01.2013 | WATER, WATER

Jennifer Heath is an independent curator, award-winning cultural journalist, writer, editor, and activist. Her exhibitions include *The Veil: Visible & Invisible Spaces*, which has been traveling around the United States since 2008; *The Art We Love to Hate: Black Velvet*, for which she was named by the Smithsonian as the United States’ foremost expert on black velvet painting; and *Resurrections: ECO-loggy & ECO-nomy*, for which she invited artists to create functional objects from trash. She is the author or editor of nine books of fiction and non-fiction, including *On the Edge of Dream: The Women of Celtic Myth and Legend*; *The Echoing Green: The Garden in Myth and Memory*; *The Scimitar and the Veil: Extraordinary Women of Islam*; *The Veil: Women Writers on its History, Lore, and Politics*; and co-edited with Ashraf Zahedi, *Land of the Unconquerable: The Lives of Contemporary Afghan Women. Children of Afghanistan: The Path to Peace* (with Zahedi) is forthcoming from the University of Texas Press. Her exhibition, *The Map is Not the Territory*, co-curated with Dagmar Painter, debuted at the Jerusalem Fund Gallery in September 2013. *Water Water Everywhere: Paeon to a Vanishing Resource* is a five-hour media exhibition comprised of film – personal, documentary, experimental, scientific, humorous – exploring crucial water issues which has been screened in venues as diverse as Boulder, CO, Lagos, Nigeria, and Port Angeles, WA.

*jenniferheath.com**waterwatereverywhere-artshow.com*Sara Holwerda*Chair Dance II*

(2012) 6:26

28.09.2012 | HUMAN ANIMAL

Sara Holwerda grew up in an unincorporated small town in central Michigan named after the plant that killed Socrates and now lives and works in Chicago. Performative actions and issues relating to the female body drive her creative practice. Her ten-year career as a competitive figure skater encouraged an exaggerated level of self-awareness about how her body looks and performs, and helped her develop a penchant for Camp. The almost constant performance required of all women in society, especially women in entertainment and service industry roles, is a cultural condition that Holwerda investigates and responds to in her performance and video work. She earned a BFA from University of Michigan and an MFA from Cranbrook Academy of Art.

*saramholwerda.com*Cynthia Hooper*Exportadora de Sal*

(2007) 7:00

22.06.2012 | IMPERIUM NATURAE

Cynthia Hooper’s videos, paintings, and interdisciplinary projects investigate landscapes transfigured by social and environmental contingency. Her work is meditative and poetic, generously observational, and proposes a nuanced, discursive, and sometimes even sympathetic reception for the sites she examines. She has worked with Tijuana’s complex urban environment and infrastructure, as well as contested and politicized water issues along the U.S./Mexico border. She has also made a variety of videos about water and land use issues in California and Ohio, including projects about the Klamath and the Cuyahoga rivers. Her recent exhibits include the Center for Land Use Interpretation in Los Angeles; the Museum of Modern Art in Mexico City; The Centro Cultural Tijuana, Intersection for the Arts in San Francisco; and MASS MoCA. Cynthia has also been awarded residencies at the Headlands Center for the Arts and the Djerassi Resident Artists Program, as well as a Gunk Foundation Grant.

*cynthiahopper.com*Rocky Horton*all the songs God is responsible for according to Grammy Awards acceptance speeches 1971 – 2012*

(2012) 2:49

22.03.2013 | ATTENTIONAL SHIFT

Rocky Horton (Arlington, Tennessee, 1973) first discovered painting at Harding University. After graduating in 1997 with a BS degree in Art, he lived and worked in Italy, first Milan then Naples, for approximately two years. Since completing an MFA in studio art at West Virginia University, he has served as a Professor of Art at Lipscomb University in Nashville, Tennessee.

*rockyhorton.com*Stephanie Hough*I Don't Wanna Talk About It*

(2012) 5:15

22.03.2013 | ATTENTIONAL SHIFT

Stephanie Hough (1982) is an artist and new media practitioner based out of Cork City, Ireland. She grew up in a bar, which began her interest in a broad spectrum of society and social interaction. Hough graduated with a First-class Honors Degree in Fine Art from the Crawford College of Art & Design in 2005, and received an MA in Art in the Digital World from the National College of Art and Design, Dublin. Her research interests include a wide variety of subject matter, and

her processes and production of such is just as diverse. Hough has exhibited her work throughout Ireland, UK, mainland Europe, and the US. Stephanie was a founding member of Basement Project Space (An Artist-Led Initiative) in Cork City from 2009–2012.

*cargocollective.com/stephaniehough*CD Howe*Neural Network*

(2012) 3:25

26.10.2012 | N/A (NOT APPLICABLE)

CD Howe is a Canadian-American musician and artist who designs works at the intersection of instrument and installation. He is interested in the humanity imbued within machines, the sonic and visual synthesis of natural processes, and the role contemporary ritual and religiosity play in the post millennial era. He is currently attending the Center for Music Technology at Georgia Tech, where he explores interactive musical environments, specialization installations, and biofeedback instrumentation.

video.com/cdhowe

I

Salvatore Insana*Fill Up The Space*

(2012) 4:02

Music by Playing With Nuns

14.03.2014 | ARTNIGHT

Salvatore Insana (Italy) attended the University of Roma Tre Dams, concluding his MFA in 2010. With Elisa Turco Liveri (actress, choreographer and performer), he created the company Dehors/Audela in 2011 (dehorsaudela.blogspot.it). He continues his research in motion pictures, photography, and other media forms collaborating with the experimental filmmaker Roberto Nanni, with the Atelier Meta-Theatre, a historic space for theatrical research directed by Pippo Di Marca, with the SLIM art label, with the experimental group Villanuccia-Lyrics. He has worked with musicians and sound artists Aron Carlocchia, The Additive, Frank Heierli, Tobias Faar, Ynaktera, Playing with Nuns, Leira Kabuki, Nino Martino, Santiago Merino, and with the label Brusonetlabel. He’s also editor of the film magazine TaxiDrivers.it, and collaborates with Krapp’s Last Post and Zero. He has also collaborated with MarteMagazine, MPNews, Suddando, Hydepark. His video works have been screened at several festivals around the world (Arte Video Roma Festival, DotFest, Traverse-Video, Vafa Macao, Bang festival, Image

contre Nature, Niff – Naoussa, Sguardi Sonori, Onda Mediale).

salvinsa.blogspot.it

Music by Playing With Nuns, Sequences of Lost Children,

*koppnetlabel.blogspot.it*Jason Irla*If I Scream At You For Long Enough Eventually You Will Grow Ugly*

(2009) 6:43

music by Psalm Alarm

16.06.2012 | MAKE MUSIC PASADENA

Computer Rock (Style Wars)

(2011) 1:06:51

8.10.2012 | FALL ARTNIGHT PASADENA

Jason Irla hates running, is an artist, heirloom tomato enthusiast, and Detroit native. As is only appropriate of someone hailing from Detroit, Irla produces videos concerned with issues of decay, corruption, and cannibalization, although mainly in relation to digital media and technology. Irla has worked in a variety of media but is currently preoccupied with video as a way of exploring issues of time, perception, and memory. Irla came to video work accidentally through a crisis in painting where he found video was a medium perfectly suited to continuing a dialogue with painting without having to constantly clean brushes or stretch canvases. He and his wife Chloe Watson were both recently Assistant Professors of Painting at the University of Maine at Farmington’s department of Sound, Performance and Visual Inquiry and have now returned to Baltimore.

*jasonirla.com*Ellie Irons*Phytoplactic*

(2012) 3:39

20.04.2013 | PASADENA EARTH & ARTS FESTIVAL

Ellie Irons is an interdisciplinary artist and educator exploring the interplay of humanity and ecology through drawings, environmental sculpture, and new media. Born in rural Northern California, she completed her undergraduate work at Scripps College in Los Angeles, where she studied environmental science and art. After falling in love with biology fieldwork, she began to combine art and ecology. She moved to New York City in 2005, and completed her MFA at Hunter College 2009. She now teaches and keeps a studio in Bushwick, Brooklyn. She is a member of the Brooklyn-based collaborative Future Archaeology. Recent exhibitions and projects include *Neversink Transmissions*, a public project with Daniel Phiffer, as well as

group shows at Smack Mellon, Splatterpool Gallery, and Wave Hill's Glyndor Gallery, as well as a solo exhibition at the Queens Botanical Garden in Flushing, New York. Recent residencies include the Carriage House, the SVA Nature & Technology Lab, Alfred University's Institute for Electronic Arts, and a Signal Fire Outpost Residency. ellieirons.com

J

David Jacques

The Irlam House Bequest

(2013) 15:46

25.10.2013 | LUCID STREAMING

David Jacques, winner of the Liverpool Art Prize 2010 (and shortlisted for the Northern Art Prize 2010), is a graduate of the Chelsea School of Art and Duncan, Jordanstone College of Art in Dundee, Scotland. His films and multimedia installations have been shown widely, most recently at Tate Liverpool. davidjacques.co.uk

Michele Jaquis

i dream in your language

(2012) 29:06

part 1 – 3:33 Jong Geon Lee, 2010

part 2 – 2:20 Alice Pedroletti, 2010

part 3 – 3:25 “Joe” Lu Wee Peng, 2010

part 4 – 5:58 Jose “Chepe” Cuadra, 2010

part 5 – 7:00 Marjam Oskoui, 2011

part 6 – 2:27 Nicole Jaquis, 2012

part 7 – 4:23 Michiko Yao, 2012

27.07.2012 | STRANGE LOOP

Michele Jaquis is an interdisciplinary artist who examines the complexities within personal relationships, identity, language, and communication. She has moved up and down the East Coast most of her life, but relocated to Los Angeles after receiving her MFA in sculpture from Rhode Island School of Design in 2000. She participated in various video screenings, film festivals, performance events, and group exhibitions in the US and abroad, and has curated several video screenings and performance events throughout Los Angeles and New England. Michele has taught at RISD, Cal State Long Beach, UC Riverside, and Otis College of Art and Design where she is currently Assistant Professor and Director of Interdisciplinary Studies. Her 2008 documentary, *Recovered: Journeys Through the Autism Spectrum and Back*, won Best Documentary in the Director's Chair Film Festival in Staten Island, NY and was an Official Selection in both

the Victoria Independent Film Festival in Sebastopol, Australia and the REEL HeART International Film Festival in Toronto, Canada. michelejacquis.com

Andrew Ellis Johnson

DESCENSION

(2011) 10:30:26

Suspension

(2011) 4:59

15.03 – 13.04.2014 | OUTPOST@ARMORY

RESIDENCY

Andrew Ellis Johnson (Cortland, New York) was schooled at SUNY Buffalo, the School of the Art Institute of Chicago, and Carnegie Mellon where he received an MFA. He has also attended Skowhegan School of Painting and Sculpture and Poznan Academy of Art in Poland. After teaching in Massachusetts, Nebraska, and West Virginia, he joined the faculty at Carnegie Mellon. Recent residency/ exchange projects include those at Korean National University of the Arts in Seoul, Fayoum International Art Center in Egypt, University of the Arts London at Camberwell, and Sites of Passage in Israel and Palestine. Johnson's work addresses exigencies of daily realities and undresses the refined aesthetics of art. artscool.cfa.cmu.edu/~johnson

Devon Johnson

Noms De Pays

(2012) 3:34

25.01.2013 | WINGED HOST

Devon Johnson is a Brooklyn-based artist working primarily in lens-based media. He holds a BFA in photography from Virginia Commonwealth University, and an MFA in photography from George Mason University. In 2013 he was awarded a stipend from the Goethe-Institut to go to Berlin. His work examines how our understanding of place is altered by the passage of time, the failure of memory, and the influence of external texts. devonjohnson.net

Jonathan Johnson

Explosions Bring Us Closer Together

(2010) 1:32

24.08.2012 | ENDLESS PLAIN

Jonathan Johnson is an artist and educator who uses photography and video to explore ideas about place and nature. He has exhibited his films and photographs at the Museo Reina Sofia, Wexner Center for the Arts, SoNik New Media Festival, The Living Arts and Sciences Center, Margate Photo Festival, Emergensee Berlin, Begehungen Art, Kolner

Filmhaus, and the University of Westminster. Johnson has received awards and grants from The Principal Financial Group, Society for Photographic Education, Stanley Foundation, and The National Endowment for the Humanities. Johnson received his BA from the University of Alaska and MFA in Photography and Intermedia from the University of Iowa. In addition to working in academia, he has worked in public affairs and in the music industry. Currently, he is an Assistant Professor of Photography and Digital Media at Otterbein University in Columbus, Ohio. jonathanjohnson.net

K

Courtney Kessel

In Balance With

(2012) 5:51

23.11.2012 | BLACK FRIDAY

Courtney Kessel (Pittsburgh, Pennsylvania, 1974) received her BFA in Sculpture from Tyler School of Art in 1998 and completed an MFA in Sculpture & Expanded Practices and a certificate in Women's & Gender Studies in 2012 from Ohio University. She studied at Temple University in Rome, Italy from 1995–1996. Kessel has exhibited her work nationally and internationally including the Tampa Museum of Art, Exit Art, New York, St. Petersburg Museum of Fine Art, and with the Brooklyn Waterfront Artists Coalition. Through sculpture, performance, video, and sound, Kessel's work strives to make visible the quiet, understated, and often unseen love and labor of motherhood. Her work transcends the local binary of public/private and extends into the repositioning of the ongoing, non-narrative, excessive dialogic flow that occurs within the domestic space. Kessel examines language and maternity through a feminist lens thereby opening a dialog between what is seen and not seen. courtneykessel.com

Noe Kidder

Paradise

(2007) 10:02

28.12.2012 | FAVORITES from AXWFF

Noe Kidder directs films from her sense of place and history. In *My Father Was a Gangster*, Kidder set out to make a portrait of herself as a missing person in New York City and ended up taking a portrait of her friend Tin, who tells a childhood story about her father in Singapore. She is inspired by nature itself, and the mirror that art makes with it. She directs films from a sense of place and

history, with much work generated in the presence of others. noekidder.blogspot.com

Zach Kleyn

Removing All Trace (Of the Family)

(2009) 4:50

25.01.2013 | WINGED HOST

Zach Kleyn is an artist who lives and works in Los Angeles. He received his BFA from Biola University and MFA from California Institute of the Arts. His work, which stems from his own experience of being raised in a fundamentalist Christian family, is an examination into the ways in which ideologies weave themselves into the tapestry of a human personality. In videos, drawings, performances, publications, sculptures, and installations, he aims to “critique the ideological invasion of the self, mourn the loss once these principles have crumbled, and provide a new space to seek out meaning following the symbolic ‘death of God.’” zachkleyn.com

Ada Kobusiewicz

Danube Treasure

(2013) 5:00

22.11.2013 | MOMENTS IN TIME

Ada Kobusiewicz (Portland) achieved an MA in Art, Research, and Production at the Academy of Arts in Grenada, Spain and later an MA in Light Design at the Academy of Arts in Novi Sad, Serbia. Presently she is in the PhD program at the Academy of Arts, University of Castilla La Mancha, Spain. Her work is multi-disciplinary and incorporates dance, photography, installation, and theater. She exhibits internationally and lives and works in Serbia, Spain, and Poland. adakobusiewicz.com

Laura Kraning

Devil's Gate

(2011) 21:20

22.02.2013 | SAME OCEAN

Laura Kraning's experimental documentaries are portraits of secret worlds hidden beneath the surface of the everyday that traverse the border between the objective and the subjective, the real and the imaginary. Her early work as an abstract painter infused her filmmaking process in which she makes visible the textural and symbolic layers inherent in landscapes filmed over time. Her work has screened at international festivals and venues including the New York Film Festival, International Film Festival Rotterdam, Edinburgh International Film Festival, Ann Arbor Film Festival, Rencontres Internationales, National Gallery of Art,

Image Forum Festival, and Los Angeles Film-forum. Laura received the City is Cinema Jury Award at the 2010 Ann Arbor Film Festival and the 2010 Princess Grace Foundation John H. Johnson Film Award. Devil's Gate premiered at the 2011 Ann Arbor Film Festival and Visions du Réel in Switzerland and was nominated for a Golden Gate Award at the 2012 San Francisco International Film Festival. laurakraning.com

Kadet Kuhne

Infinite Delay

(2007) 9:30

Original score by Kadet Kuhne and Mem1

16.06.2012 | MAKE MUSIC PASADENA

22.06.2012 | IMPERIUM NATURAE

Kadet Kuhne is a media artist whose work spans the audiovisual spectrum. With the goal of forming somatic experiences which can prompt visceral responses to sound and movement, Kuhne openly exposes the use of technology in her practice by employing fragmented, jump-cut edits and amplifying evidence of sonic detritus. This glitch aesthetic, contrasted with layered ambient reflection, is intended to heighten tensions between motion and stasis: a balanced yet heightened “nervous system” to reflect our own. Trained in jazz guitar, Kadet became attached to the instinctive nature of improvisation, which led her to the California Institute of the Arts where she studied Composition and Integrated Media. As an award-winning filmmaker she has numerous shorts that have screened worldwide, and she also creates video and sound installations that involve a combination of motion sensors, customized software, and online virtual space exploring themes of communication and control. Select exhibitions and performances include the Museum of Art Lucerne, LACMA, Musees de Strasbourg, Yerba Buena Center for the Arts, de Young Museum, REDCAT, Museum of Contemporary Art-LA, Not Still Art Festival, SFMOMA, Highways Performance Gallery, and the Antimatter Film Festival. kadetkuhne.com

Anikó Kuikka

<3

(2012) 4:55

26.04.2013 | LIMBIC RESONANCE

Anikó Kuikka (1986) is a Finnish artist and director working with experimental film, moving image & video installation, currently living in London. She studied at Turku Arts Academy, Slade School of Fine Arts, and the Finnish Academy of Fine Arts where she earned both BFA and MFA. anikokuikka.com

L

Sally Grizzell Larson

Axiom

(2010) 1:00

28.12.2012 | FAVORITES from AXWFF

Sally Grizzell Larson is a visual artist schooled in photography at the Maryland Institute, College of Art. Screenings of her video works include 11° FILE (Electronic Language International Festival), São Paulo; Berlin International Directors Lounge; Rencontres Internationales Paris/Berlin/Madrid; Alternative Film/Video Festival, Belgrade; Big Screen Project, New York; NewFilmmakers NY, Anthology Film Archives; and the National Museum of Women in the Arts' Festival of Film and Media Arts. Her video *Certain Women* was awarded “Best of Festival-Experimental” at the Berkeley Video and Film Festival in 2006. *Axiom* was awarded “Best in Category: The Medium is the Message” and Third Place overall at the Toronto Urban Film Festival in 2010. sallygrizzelllarson.com

Ann Deborah Levy

Watercolors

(2007) 13:00

24.08.2012 | ENDLESS PLAIN

Ann Deborah Levy was trained originally as a painter, and later designed for and performed with New York downtown experimental theater troupes in the 1980s, especially Abreaction Theatre, a collaboration of artists of many disciplines. Excited by the interdisciplinary aspects of theater but in search of a visual medium, she began making films in the late 1990s. Her artwork and films have been shown in festivals, art galleries, and alternative venues in the US and Europe. She has been awarded Yaddo and MacDowell Colony Fellowships. Her current work examines the idea of landscape and explores what traveler's record in images, diaries, and letters. resonantimages.com

Ana Rodríguez León

Bell & Howell 2146 XL

(2011) 9:00

Super 8

28.12.2012 | FAVORITES from AXWFF

Ana Rodríguez León (Barcelona, 1981) studied cinema at Escuela Superior de Cine y Audiovisuales de Cataluña, before moving to Madrid in 2006 where she developed her professional career. She has directed numerous films, which constitute an inner and

aesthetic examination of the construction of identity and its relation to memory, the body, and death. She uses Super 8, HD, and found footage to explore the borders of fiction and documentary in video art.

bellandhowellfilm.wordpress.com

Péter Lichter

Kazetta/Cassette

(2011) 9:50

25.01.2013 | WINGED HOST

Péter Lichter, (1984) one of the editors of the film-periodical, *Prizma*, published two books of poetry at the age of sixteen and twenty. He studied film history and film theory at the ELTE University, Budapest, writing his PhD thesis about American avant-garde cinema. Lichter has been making short experimental and documentary films since 2002. His films have been screened at festivals and venues such as: Cinema 16, New York; Exploding Cinema, London; MisALT, San Francisco; Angers Premier Plans; Madrid Experimental Cinema Week; Klex, Kuala Lumpur; Director Lounge, Berlin; Oblo Film Festival, Lausanne, Hungarian Film Week, Cinefest. *lichterpeter.blogspot.com*

Francesca Lolli

Abaddon

(2013) 4:30

25.10.2013 | LUCID STREAMING

Francesca Lolli (1976) moved to Milan after brief philosophy studies in Pergia, Italy, where she graduated from the acting school Teatro Arsenale, and thereafter attended the Accademia di Belle Arti di Brera graduating magna cum laude as a scenographer. For her dissertation she shot a documentary about the artist Andres Serrano that convinced her to again change direction and dedicate herself to video art. Lolli joined the art collective Anonimartisti in 2010, and continues her research in video performance. *vimeo.com/francescalolli*

Marcantonio Lunardi

Default

(2012) 2:53

25.10.2013 | LUCID STREAMING

Trilogy of Decadence

(2011–12), 9:58

22.02.2013 | SAME OCEAN

Marcantonio Lunardi (Italy, 1968) is a director, cameraman, and documentarian, who divides his time between Lucca and Istanbul. He practices a combination of visual techniques, which is the most significant

feature of his work. By working between the genres of traditional documentary and experimental film, Lunardi is constantly searching for opportunities to connect one with the other. His instinctive curiosity has also induced him to work with music: stills chosen to accompany sounds are organized and transformed, thus creating what he defines “a video score.” His films are aesthetic as well as political. Historical memory, individual and collective culture, the nature of time and action are recurring themes in Lunardi’s work. *marcantonio.eu*

Whitney Lynn

Commissioned (After W. W.)

(2010) 15:00

27.07.2012 | STRANGE LOOP

Whitney Lynn questions ideas related to containment, desire, and control through a body of work that includes sculpture, photography, performance, and video. Her work has been shown at the Wattis Institute for Contemporary Arts, Steven Wolf Fine Arts, Catherine Clark Gallery, Patricia Sweetow Gallery, and Southern Exposure, all in San Francisco; Exit Art, New York; and the Corcoran Gallery of Art, Washington D.C. Born on Williams Air Force Base, she received her MFA in New Genres from the San Francisco Art Institute and BFA in Sculpture and Extended Media from Virginia Commonwealth University. *whitneylynnstudio.com*

Diran Lyons

99 Problems

(2012) 2:34

22.02.2013 | SAME OCEAN

Diran Lyons studied sculpture and painting at California State University, Fresno and New Genres and Painting at University of California, Santa Barbara, where he was a Regents Fellow. His art practice is heavily conceptual with exacting craft and edgy content, including indoor and outdoor installation, video and photography, painting and drawing, and performance. Lyons currently lives and works in Clovis, California, exhibiting different bodies of artwork nationally and internationally. His *Political Remix Videos* have been featured on major media outlets, including Wired Magazine, maxkeiser.com, and the IMDB most popular short film ratings, where he was the first remix artist ever to reach #1.

Lyons’ 2006 solo museum exhibition, *ENGULFED*, at the Gulf Coast Museum of Art in Largo, Florida, affirmed the repurposing of existing ideas and materials by advancing Nietzsche’s notion of the aesthetic object

as a “Creative Lie.” The exhibit consisted of six works tailored to appear as a group show of internationally recognized artists whose practices rework classical theories of the sublime. The artworks therein, produced by Lyons himself, were original and hitherto unseen by the public but labeled with the names of the artists fictitiously included in the exhibit. The illusory environment called into question the reductive qualities of museological discourse and its role as a trusted gatekeeper of art as a homogenous archive of recognizable bodies of knowledge. *lyonspotter.blogspot.com*

M

Henning Frederik Malz

John’s Desire

(2011) 4:34

24.08.2012 | ENDLESS PLAIN

Frederik Malz (Dusiburg, Henning) lives and works in Cologne, Germany. He studied sociology at the University of Duisburg-Essen and since 2008, has been studying at the Academy of Media Arts (KHM), Cologne. He was a guest in 2011/2012 at the Academy of Fine Arts in Düsseldorf. He has curated several exhibitions and film programs at RaumKalk, Simultanhalle and the Academy of Media Arts (KHM) in Cologne. His works have been shown in Germany, Austria, Canada, China, France, and the US.

Elana Mann

Hojotoho!

(2010) 3:00

(a performance exchange between Elana Mann and Juliana Snapper)

16.06.2012 | MAKE MUSIC PASADENA

Ass On The Street

(2009) 2:30

22.06.2012 | IMPERIUM NATURAE

Elana Mann is a multidisciplinary artist whose artwork explores alternative economies, empathetic exchange, and the politics of resistance. Recently she has been investigating listening strategies in protest movements and armed conflict. She has presented her work in galleries, museums, buses, senior centers, and street corners all over the world, including the Ford Foundation, New York; the Hirschhorn Museum at the Smithsonian, Washington D.C.; The Museum of Contemporary Art, Los Angeles; and A Gentil Carioca, Rio de Janeiro, Brazil. She is a recipient of California Community Foundation’s 2009

Visual Arts Fellowship and has published six books, four of which are in the collection of the Getty Research Institute. Her projects have been written about in such publications as The Los Angeles Times, NPR, O Globo, El Pais, La República, and X-Tra Magazine. Mann received a BFA from Washington University in St. Louis and an MFA from California Institute of the Arts. *elanamann.com*

James Mattise

As Best I Can Remember

(2013) 12:33

22.11.2013 | MOMENTS IN TIME

James Mattise has a BFA in Photography and Filmmaking from Virginia Commonwealth University and is currently Visual Arts Film Technician for the Massachusetts Museum of Contemporary Art. He works in various mediums including film, photography, painting, sculpture, screen printing, instrument design, and collage. He founded the Studio Two Three Film and Video Series in Richmond, Virginia. *jamesmattise.com*

Nathan Meier

Transit

(2012) 2:49

25.01.2013 | WINGED HOST

Nathan Meier is a graduate of the film program at the California Institute of the Arts in Valencia, California, and makes personal film portraits about people and places. Using a range of mediums from Super 8 and 16mm film to HD video, he is able to capture his subjects with striking intimacy. His work has been screened in festivals and institutions across the country including the dead CENTER Film Festival in Oklahoma and the Museum of Contemporary Art in Los Angeles. *vimeo.com/nmeier*

Marco Mendeni

FOV01

(2012) 6:59

22.03.2013 | ATTENTIONAL SHIFT

Marco Mendeni (Brescia, Italy) commutes between Milan and Berlin, and has long been dedicated to artistic research that deals with the contamination of materials, computer animation, and 3D production – all of this with a particular focus on the process that leads the video game medium to become a social medium. Mendeni graduated with a degree in New Technologies in Art, and his works have been presented at electronic arts festivals and exhibitions. *marcomendeni.com*

Stephanie Meredith

White Balloon

(2012) 2:22

25.01.2013 | WINGED HOST

Stephanie Meredith is a graduate of Claremont Graduate University and the College of Santa Fe (Santa Fe University of Art and Design) in both Studio Art and Psychology. Her primary work is in painting. She has received awards from the American Association of University Women, the Friedman Award and a material award from Claremont. In 2012, Stephanie was included in Brea Gallery’s “SOCAL: A Graduate Introspective” and dA Center’s “Trilateral Exchange: The MFA Candidate Exhibition.” *stephaniemeredith.blogspot.com*

Brenda Miller

Landscape With Two Women

(2013) 4:58

22.11.2013 | MOMENTS IN TIME

Brenda Miller is a filmmaker and textile artist from Wotton-under-Edge, Gloucestershire, UK. Her practice draws on aspects of everyday life. Through linking the everyday to familiar domestic activities, she references women’s heritage. In turn, this motivates the necessity to include textiles within her practice as she feels it is a fundamental part of women’s cultural history. *axisweb.org/p/brendamiller*

Jessica Miller

The Medium

(2012) 16:40

22.03.2013 | ATTENTIONAL SHIFT

Jessica Miller (Bangor, Maine, 1977) currently resides in Brooklyn, New York. She earned an MFA from the School of Visual Arts in the Department of Photography, Video and Related Media in 2012, a BFA in Photography from the San Francisco Art Institute in 2003, and a BA in Psychology from Randolph-Macon Woman’s College in 1999. Jessica’s work was recently featured in the PDN Annual as well as in the Guggenheim Museum’s Stillspotting project. Currently she is on the faculty at Parsons The New School for Design, CUNY Staten Island, and Montclair State University. *jessica-miller.com*

Jonathan Monaghan

Rainbow Narcosis

(2013) 8:46

25.10.2013 | LUCID STREAMING

Jonathan Monaghan (Rockaway Beach, NY, 1986) is an artist, animator, and 3-D printing researcher. A graduate of New York Institute of Technology and the University of Maryland, he has exhibited widely with solo shows in Glasgow, Scotland, Washington D.C., and Oslo Norway. His work is primarily concerned with notions of power, wealth, technology, and authority. *jonmonaghan.com*

Muriel Montini

Instants d'après/Future anterior

(2007) 6:31

23.11.2012 | BLACK FRIDAY

Muriel Montini studied cinema. She lives and works in Paris. Since 1999, she has made several movies that have screened worldwide in institutional exhibitions and film festivals. In 2013 she received the Grand Prix at the International Random Film Festival in Garpenberg, Sweden. *murielmontini.fr*

Ashley Morgan

Stars Have Their Moment

(2012) 2:51

26.04.2013 | LIMBIC RESONANCE

Ashley Morgan lives and works in Milwaukee where she is an instructor at the Milwaukee Institute of Art & Design. She studied sculpture at the University of Wisconsin, Milwaukee where she received an MFA in 2010, and visual arts at Arkansas State University, earning a BFA in 2006. In addition to local and national research, Morgan has traveled abroad to study contemporary sculpture on the streets of Florence, Italy in order to gain insight into the boundaries between public and private viewing of contemporary art. Her work has been exhibited both nationally and internationally including at public art projects in Florence, Italy and Seoul, Korea. She has created site-specific installations and been a part of numerous group exhibitions, including works at the Charles Allis Art Museum and the John Michael Kohler Art Center. In recent years, Morgan has also been selected as a fellow for the Greater Milwaukee Foundation Mary Nohl Fellowship and awarded a Sonnabend Fellowship for the Museum of Jurassic Technology in Los Angeles. *ashleymorgan.info*

Jeremy Moss

Those Inescapable Slivers of Celluloid

(2011) 6:46

25.01.2013 | WINGED HOST

Moss is a filmmaker and an Assistant Professor of Film and Media Studies at Franklin &

Marshall College in Pennsylvania. He was born in Southern Utah where he grew up surrounded by the intensity of a stark desert landscape and the Mormon ideology and culture. After a two-year missionary stint in Brazil and a degree in English Literature, he moved eastward to Ohio where he pursued an MFA in filmmaking. His moving image work is distinctly structural, at times surrealist – an intrinsic, yet subversive, extension of, and response to the place of his upbringing. His own formal asceticism clearly pushes for new and alternative experiences – both cultural and aesthetic – exploring the relationship of moving bodies within moving frames, the impact of jolting montage juxtapositions, and an ongoing existential narrative. His films have screened throughout the US and Europe, Latin America, Australia, and Asia.

jeremymoss.org

N

Zach Nader

optional features shown

(2012) 2:10

22.03.2013 | ATTENTIONAL SHIFT

Zach Nader is a Brooklyn-based artist who investigates uses and usefulness of images. Nader has recently exhibited at Jen Bekman Gallery, NURTUREart, Magenta Flash Forward Festival with Humble Arts Foundation, Houston Center for Photography, Yaffo 23 in Jerusalem, Israel, and Microscope Gallery in Brooklyn, New York hosted a solo screening. He also helps run www.usefulpictur.es, a site highlighting the work of artists that actively seek to complicate current understandings of photographic images, and conducts artist interviews for layflat.org.

zachnader.com

Emmanuelle Nègre

Fan

(2012)

Fan & video installation

8.03.2013 | SPRING ARTNIGHT PASADENA

Emmanuelle Nègre was born in France and studied at the Villa Arson School of fine Art. Her practice experiments with video as a tool, exploring projection, cinema code, and light phenomenon. She received the Diplôme National Supérieur d'Expression Plastique in 2010. After a year residency in Nice, France, she attended the international residence in Digital Art Studios in Belfast in Northern Ireland. She now lives in Belfast and works as Co-Director at Catalyst Arts Gallery.

emmanuellegenre.blogspot.co.uk

Chee Wang Ng

108 Global Rice Bowls

(2008) 5:40

23.11.2012 | BLACK FRIDAY

Chee Wang Ng (Kuala Lumpur, Malaysia) lives and works in New York City. He studied Liberal Arts at Wartburg College, Waverly, IA, and earned his BFA in Architecture from Rhode Island School of Design. Ng has had solo shows at the Dunedin School of Art Gallery, New Zealand; Godwin-Ternbach Museum, NY; Aljira, a Center for Contemporary Art, NJ; Pace University, NY; Capital Square, and Plymouth Gallery in Des Moines, IA. His works had also been in exhibited at the Corcoran Gallery of Art, Washington, DC; Asian American Arts Centre, NY; Museum of Chinese in America, NY; Art in General, NY; Henry Street Settlement, NY; University of California, Berkeley; State University of New York at Stony Brook; State University of New York-College at Geneseo; New Jersey City University, NJ; Indiana University, Bloomington; Savannah College of Art and Design, GA; Northern Illinois University, DeKalb, IL; Wilfrid Laurier University, Waterloo, Canada; and with SESC, Sao Paulo, Brazil. His art awards include the Aljira Emerge Six Program, and World Food Prize Foundation 2004 Distinguished Service to the Arts, and had received the New Jersey State Senate Resolution and the New York State Assembly Citation.

ngcheewang.com

Dawn Nye & Katrazyna Randall

American Love Story: A Landscape in Sequence

(2011) 10:33

24.08.2012 | ENDLESS PLAIN

Katrazyna Randall and Dawn Nye have been making collaborative works since 2001. They have been in exhibits and festivals across the United States, most recently at Receiverfest in Charlotte, NC. They both currently live and work in Maine. Randall has shown all over the United States, as well as in Micronesia. She is a media artist who uses traditional media as well as new media to explore her subjects. Her work is influenced by philosophy, social criticism, design, politics, and the history of art.

katrazynarandall.com

Dawn Nye has worked as a graphic designer but has maintained a studio art practice for the last 20 years. Her work is most concerned with telling stories of conflicting human desires, best intentions, beauty, and futility. She uses humor, pathos, and the history of image to connect to ideas that cannot be accurately described with words. She is influenced by graphic design, film, animation, music, literature, and the history of art, but also by the

people she meets, the neighborhoods she has lived in, and the headlines she reads.

dawnnye.com

O

Aaron Oldenburg

Pieces of Jonestown

(2010) 3:28

24.08.2012 | ENDLESS PLAIN

Aaron Oldenburg is a game designer and new media artist whose primary interest is in game rules as an expressive medium. His video and interactive work has exhibited in festivals and galleries in New York, Berlin, São Paulo, and Los Angeles, including SIGGRAPH and FILE Electronic Language International Festival. He currently works on physical computing projects, designing new interfaces, and electronic sculptures. He teaches game design as an Assistant Professor in University of Baltimore's Simulation and Digital Entertainment program and has an MFA from the University of Maryland, Baltimore. In 10.2003, he finished two years as an HIV Health Extension Agent for the Peace Corps in Mali, West Africa.

aaronoldenburg.net

Kelly Oliver

The Bouroughs

(2010) 1:34

28.12.2012 | FAVORITES from AXWFF

Kelly Oliver is a video artist who has exhibited her work both nationally and internationally in venues such as The New York Underground Film Festival, The Liverpool Biennial, Off-Loop Barcelona Video Art Festival, GloguaAIR Berlin, Carnegie Museum of Art, and the Institute of Contemporary Art in Philadelphia. She has collaborated with artist Keary Rosen on a number of video works exploring the conjunction of language and imagery.

vimeo.com/user1443843

Kelly Oliver & Keary Rosen

Second Firing

(2010) 2:33

24.08.2012 | ENDLESS PLAIN

Collaborators in film work, Keary Rosen writes and performs the audio portion, which is then set to video shot and edited by Kelly Oliver. They have collectively exhibited their work both nationally and internationally in such venues as The Chicago Underground Film Festival, The RISD Museum of Art, Nunery Gallery London, Off-Loop Barcelona

Video Art Festival, and the Institute of Contemporary Art in Philadelphia.

kearyrosen.com

Timothy David Orme

Mouth

(2012) 1:52

23.11.2012 | BLACK FRIDAY

Timothy David Orme is a writer and film-maker. His short films and installations have screened at film festivals and galleries all over the world. His second book of poetry is forthcoming from BlazeVOX Books. The first chapter of his novel *Reflummuxology: Or, a Navel Inverse*, is available through Alice Blue Books.

timothydavidorme.com

Charmaine Ortiz

Search: "How to Draw a Woman", Male Perspectives from YouTube Result Pages 1–50

(2012) 10:00

22.03.2013 | ATTENTIONAL SHIFT

Charmaine Ortiz is a visual artist based out of Carolina Beach, NC. Her work is rooted in her love for history and her need to connect with her father, who as a civil engineer drew with graphite until the digital era. She received the Combined Honors Fellowship earning her MFA in Painting and an MA in Art History from Savannah College of Art and Design. She has earned other merit awards including SCAD's Thesis Encore Award, as well as grants and fellowships from the Kimmel Harding Nelson Center for the Arts, the Contemporary Art Center at Woodside, and the Vermont Studio Center. She has exhibited her work both nationally and internationally and has also presented her art historical research at Universities across North Carolina and Georgia. Her work was most recently accepted into the Drawing Center, New York.

CharmaineOrtiz.com

P

Alex Pachón

Cracks

(2013) 3:30

14.03.2014 | SPRING ARTNIGHT PASADENA

Alex Pachón (Badajoz, Spain) combines personal projects as a director with freelance work in motion graphics and visual effects for films and broadcast. He has lived in Barcelona, Madrid, Portugal, Brazil, and is currently based in the UK.

alexpachon.blogspot.com.es

Katarzyna Pagowska

Lukrowane-Lukratywne/Sweet Deal

(2012) 5:00

23.11.2012 | BLACK FRIDAY

Katarzyna (Kasia) Pagowska (Poland, 1977) is a Warsaw-based visual artist. She has studied Philosophy at the Warsaw University, Sculpture at the Warsaw Academy of Fine Arts, and Fine Art at the Falmouth College of Fine Arts. She produces and places her performances and installations in public spaces, yet they are often "lens-oriented" photos and films realized by her are not documentation only, but entirely independent works. She is particularly interested in the theme of social/aesthetic/political exclusion.

Laura Paul

Thursday Night at the KFC on Western

(2012) 3:36

24.08.2012 | ENDLESS PLAIN

Laura Paul lives and works in lives in Los Angeles. She works in multiple mediums, including photography, film and video, drawing, and installation with a special interest in spatial theory, history of landscape, and their intersections with image and moving images. She graduated from the University of Washington in 2009 and received her MA in Cinema and Media Studies from the UCLA School of Theater, Film, and Television in 2012. While at University of Washington, she was named a Mary Gates Scholar and invited to participate in the Summer Institute in the Arts and Humanities. Most recently, she was awarded the Gilbert Cates Fellowship for Artistic and Academic Merit.

vimeo.com/user1576546

Mikey Peterson

Anas Nebula

(2012) 2:07

22.03.2013 | ATTENTIONAL SHIFT

Mikey Peterson is a Chicago-based video-audio artist, singer-songwriter, and art educator. He creates experimental video art that focuses on distortion, organic abstraction, and sound having shown work internationally at festivals including the Lucca Film Festival in Italy; the STREETVIDEOART exhibition in Paris, France; the Video Art And Experimental Film Festival at Tribeca Cinemas in New York; and at the Performance Intermedia and DokumentART Festivals in Szczecin, Poland. His work has shown at the Chicago Cultural Center, at the University of Chicago's Smart Museum, and is exhibited on the Paris-based television channel, Art Television, and the New York-based website, Videoart.net. Additionally, Peterson writes and performs sparse yet melodic songs with

his band The Trust, and as The Duende Bros has partnered with poet Eric Elshtain to develop an inimitable form of musical dance poetry.

mikeypeterson.com

Pezconejo

(Karen Vilchis and Nifa Sánchez) Karen

Hope of Salvation

(2013) 11:49

22.11.2013 | MOMENTS IN TIME

Karen Vilchis and Nifa Sánchez are artists in Mexico who work collaboratively on films of social commentary. The motto of their artistic enterprise, Pezconejo (fish-rabbit), is "nothing without cultural content."

vimeo.com/pezconejo

pezconejo.wordpress.com

Angelo Picozzi

00:00:45:00

(2007) 0:48

22.02.2013 | SAME OCEAN

Angelo Picozzi is an artist based in Glasgow, Scotland whose work investigates the limits of visual perception as a measure of external reality. His video, audio, photographic, and sculptural pieces explore notions of time, duration, history, and memory.

angelopicozzi.com

Emma Piper-Burket

A Tour of the Sulaymaniyah Museum

(2012) 3:51

22.11.2013 | MOMENTS IN TIME

Emma Piper-Burket has been creating documentary and experimental films since the age of sixteen. In 2007, she co-founded *Kitchen Caravan*, an acclaimed web show about international and sustainable food culture, and in 2009 she founded *Play Farm*, a yearly summertime media-making, food-producing retreat for filmmakers, web designers, and writers in rural Oregon. She is also the director and producer of the Iraqi Seed Project.

vimeo.com/emmaandsurroundingarea

Q

Rembrandt Quiballo*Blowout*

(2012) 7:26

22.03.2013 | ATTENTIONAL SHIFT

Rembrandt Quiballo was born in the Philip-pines. At the outbreak of revolution, his family left the country and he was raised in the United States. He received a BFA in Painting and Photography and a BA in Philosophy from the University of Arizona. He is currently pursuing his MFA in Photography at Arizona State University. His work explores mass media and its relationship to hegemonic history. [rembrandtquiballo.com](#)

R

Carolyn Radlo*Being Goes On Regardless*

(2010) 6:30

Music by Longplayer

16.06.2012 | MAKE MUSIC PASADENA

What I Remember

(2007)

8.03.2013 | SPRING ARTNIGHT PASADENA

Carolyn Radlo is a Californian artist whose work is mostly concerned with metaphysics and the problems of representing the nature and experience of life. Her practice includes video, photography, painting, and words, yet video best conveys the dual experience of the passing of time and the ever-present now. Her works are meditative and intentionally intellectual, and have been shown in Europe, the US, and recently in Egypt. [carolynradlo.com](#)

Peter Bo Rappmund*Psychohydrography*

(2010) 1:03:00

TECTONICS

(2012) 1:00:00

27.09.2013 | TWO FILMS

Peter Bo Rappmund (Wyoming, 1979) studied film and music composition at the University of Colorado at Boulder, Mills College in Oakland, and California Institute of the Arts, Valencia. His complex works examine human interventions in landscape and often journey over vast topographies. [peterborappmund.name](#)

Liliana Resnick*Inside Out*

(2011) 8:00

28.12.2012 | FAVORITES from AXWFF

Liliana Resnick explores tensions between the inner world of human beings and the exterior world that encloses them. She works in narrative, documentary, and experimental style and often mixes them all. She holds a MFA in Cinema from San Francisco State University. Prior to that, she studied dance as well as philosophy and comparative literature at the University of Zagreb in Croatia. Upon graduation, she spent two years in Beijing, studying movement in Peking Opera performances at the Academy of Chinese Traditional Theater, and Taijiquan. Beside choreographing and filmmaking, she writes on the topics of film, dance, and art. [cyclofilm.com](#)

Silvia Rigon*Panta Rei*

(2012) 4:39 loop

20.04.2013 | /PASADENA EARTH

& ARTS FESTIVAL

Silvia Rigon's artistic investigation concerns the notion of monstrosity and our ambivalent perception of nature and technology. Her work has been exhibited internationally in such venues as: The Metropolitan Museum of Photography, Tokyo, Japan; The Center for Contemporary Art, Tallin, Estonia; The Parachute Factory, Yale University, New Haven; The Center of Contemporary Art in Torun, Poland; The California Institute of Nanotechnology, Los Angeles; and The Pacific Design Center, Los Angeles. She holds a degree in painting from the Academy of Fine Arts of Venice, Italy, and a MFA from the Department of Design and Media Arts at UCLA. She is on the faculty at Pasadena City College in the department of Visual Arts and Media Studies. Previously, she worked at the Walt Disney Company and taught at RISD and UCLA. [silviarigon.com](#)

Chris Ritson*Tragic Chemistry*

(2012) 5:04

26.10.2012 | N/A (NOT APPLICABLE)

Chris Ritson was raised in Hawaii, on the island of Oahu. It was in the tropical island environment that the influence of nature became the cornerstone of his intellectual pursuits and philosophical inquiries. While studying the sciences at the University of Hawaii and working on a shrimp hatchery, his interests shifted from biotechnology to the arts in order to explore how we make meaning in the context of our natural world. He later

came to California where he completed his degree at SFAI in New Genres and lived for some time. His work has been featured across the US, as well as internationally in Taiwan, Korea, Australia, and Europe. He now lives and works in New York City. [chrisritson.com](#)

Leyla Rodriguez & Cristian Straub*Isle of Lox: The Face*

(2012) 3:54

Isle of Lox: The Pink Situation

(2012) 3:01

26.10.2012 | N/A (NOT APPLICABLE)

Leyla Rodriguez's interventions in public space (in the forms of temporary textile installations, videos, films, and objects) have been exhibited in numerous galleries and film festivals. She was the recipient of The Kraft New Media Prize in 2011. Born in Buenos Aires, she is now a student at HAW University in Hamburg, Germany.

Cristian Straub (Bucharest, Romania) is a former student of Wim Wenders. Many of his short films and artistic works have been shown and awarded internationally at film festivals. His commercial clients include brands like Beiersdorf, Görtz, SAT1, Esther Perbandt, and Anna Fuchs. He lives and works in Hamburg, Germany. [leyloxandkrilox.com](#)

Julie Rooney & Jonathan Sokol*The Complect Voice (Suite for Birds and Mammals)*

(2012) 12:34

27.07.2012 | STRANGE LOOP

Julie Rooney works in Colorado and has exhibited at art galleries, film festivals, screenings, and artist residencies throughout the United States. She received her BA from DePauw University and is currently completing her MFA at the University of Colorado at Boulder. [julierooney.com](#)

Jonathan Sokol has received numerous awards for his music, including the Morton Gould Young Composer Award, the NEC/ BMOP ConNEction Competition Winner, and Honorable Mention for the Rudolf Nissim Prize. He received his DM from the Indiana University Jacobs School of Music, his MM from New England Conservatory, and his BM from Baldwin-Wallace College. [jonathansokol.com](#)

Nina Ross*The Foreignness of Language*

(2011) 8:24

27.07.2012 | STRANGE LOOP

Nina Ross is a Melbourne-based photography, video, performance artist who is currently a Master of Fine Art candidate at Monash University. She received her BA in Media Arts at RMIT University in 2004 and in 2006 completed an Honors degree in Fine Art at RMIT. Exhibited throughout Australia and internationally in Berlin, the US, Bulgaria, and regularly in Norway, she has received various grants including the City of Melbourne Young Artist Grant. [ninaross.com.au](#)

Tara Raye Russo*My Talent is Art*

(2011) 3:50

23.11.2012 | BLACK FRIDAY

Tara Raye Russo (Santa Fe, New Mexico) is an interdisciplinary artist in photography, video, performance, and site-specific installation. Russo seeks to capture an element of happenstance with her art, often through the use of symbolic layering that cautions as well as inspires the viewer. In 2012 Russo directed and curated the *Standard for Spring*, a public intervention event that used the Standard Hotel in NYC as its hub for live reverse window video projections and the Chelsea Highline area for outdoor video screenings and performance art. Most recently Russo's experimental video/performance project Protest: *Stand in Solidarity, Farmers vs. Monsanto No.1* was included in the international online streaming performance art festival, *Low Lives: Occupy!* and featured at *ISEA2012, Machine Wilderness* in Albuquerque, New Mexico. Russo's video work was featured at SiteFest 2011 in Brooklyn, New York, and at multiple outdoor screenings around the greater New York metropolitan area for Pixel Pops! [tararayerusso.com](#)

S

s.ara*Tape Loading Error*

(2012) 2:55

26.10.2012 | N/A (NOT APPLICABLE)

s.ara (sandra Araújo) is a visual artist and VJ based in Portugal whose animation mash-ups have been exhibited internationally. [s-ara.net](#)

Lynne Sachs & Maya Street-Sachs*Same Stream Twice*

(2011) 4:29

28.12.2012 | FAVORITES from AXWFF

Lynne Sachs makes films, videos, installations, and web projects that explore the intricate relationship between personal observations and broader historical experiences. Since 1994, her five essay films have taken her to Vietnam, Bosnia, Israel, and Germany – sites affected by international war – where she tries to work in the space between a community's collective memory and her own subjective perceptions. Strongly committed to a dialogue between cinematic theory and practice, Sachs searches for a rigorous play between image and sound, pushing the visual and aural textures in her work with each and every new project. Since 2006, she has collaborated with her partner Mark Street in a series of playful, mixed-media performance collaborations they call The XY Chromosome Project. In addition to her work with the moving image, Sachs co-edited the 2009 Millennium Film Journal issue on "Experiments in Documentary." Supported by fellowships from the Rockefeller and Jerome Foundations and the New York State Council on the Arts, her films have screened at the Museum of Modern Art, New York Film Festival, Sundance Film Festival, and recently in a five-film survey at the Buenos Aires Film Festival. In 2010, the San Francisco Cinematheque published a monograph with four original essays in conjunction with a full retrospective of Lynne's work. Lynne teaches experimental film and video at New York University and lives in Brooklyn. [lynnesachs.com](#)

Margarida Sardinha*HyperLightness ad absurdum*

(2011) 25:10

8.10.2012 | FALL ARTNIGHT PASADENA

Margarida Sardinha (Lisbon, Portugal, 1978) has studied, lived, and worked in London for ten years. She attended Fine Art Combined Media studies at Central Saint Martins College of Art and Design and at Chelsea College of Art and Design. Her cross-media work comprises site-specific installation, experimental film, animation, text, sound, photography, and study drawings, which are by definition kinetic and geometrically abstract. Its main focus is the production of abstract optical illusions a propos the spiritual in art thus making concept parallels with literature, philosophy, religion, and science. Archetypal geometry, dynamic symmetry, symbology and color are explored in a semiotic process of building, photographing, and animating these "signs" that are understood as imprinted/

innate forms of consciousness which enable us to see, hear, and speak aesthetically. [margaridasardinha.com](#)

Fette Sans*La Disparation*

(2009) 5:05

22.06.2012 | IMPERIUM NATURAE

Fette Sans (France) is an artist and curator, living between Berlin and Los Angeles, who works in photography and video. She makes intimate documents of the urban landscape while staging encounters with lovers and friends. Exhibited widely in Los Angeles and Europe, she is the editor of Riot Perfume, New York and a regular contributor to Lurve Magazine, Paris/Berlin; Freunde von Freunden, Berlin; and Arktip Magazine, Los Angeles. Fette also curates a tumblr of sharp criticism focused on photography and writings on art and philosophy: [fette.tumblr.com](#) [fettesans.com](#)

Cinzia Sarto*Una Sporca Vacanza (Dirty Vacation)*

(2005) 7:00

28.12.2012 | FAVORITES from AXWFF

Cinzia Sarto (Italy) holds a BA in Architecture from the Cooper Union University of New York. Although she has worked for many years as an architect she is now more involved with visual experimentation in documentary, video, and theater that is video-set. Her visual research focuses primarily on the experience of human bodies within the landscape they choose to inhabit. Her documentary *Femmina per Grazia Ricevuta* (co-directed with Lina Cascella) was awarded fist prize at *Campania Spot Festival* (2006), and her more experimental work *Una Sporca Vacanza* won the video art first prize at DigiFestival.Net 2007 and also at Tam Tam Digifestival 2007. Her work has screened in the US, and throughout Europe and Asia. [vimeo.com/24309235](#)

Marko Schiefelbein*I can. You can.*

(2012) 7:25

25.10.2013 | LUCID STREAMING

Marko Schiefelbein (Stralsund, Germany) studied fine arts at Braunschweig University of Art, Germany and Slavonic Studies & East-European History at the University of Kiel, Germany. Awarded the 2013 BRAWO LED Award (Volksbank Braunschweig Wolfsburg), his films have also been released

on DVD by Goethe-Institut. He has shown throughout Europe, South Africa, Hong Kong, Canada, and the US.
markoschiefelbein.com

Viktoria Schmid

Foodfilms

(2010) 7:58

23.11.2012 | BLACK FRIDAY

Viktoria Schmid is a DJ, filmmaker, and musician. She studied film theory, attended the University of Vienna and Friedl Kubelka School for Independent Film, and now studies at the University of Art and Design in Linz, Austria. Schmid is co-founder of the filmkoop wien.
viktoriaschmid.com

Steven H. Silberg

Cape Neddick, Maine—August 2007

(2008) 4:45 loop

24.08.2012 | ENDLESS PLAIN

Steven H. Silberg is an image-influenced, pixel-based cross-media artist with a background ranging from photography to book conservation. Working in print, video, and interactive installation, he engages “new media” as a literalist. For him, the pixel and structure of the digital image are as important as the composition and content. Created in Baltimore, his work has been enjoyed regionally, at venues including Baltimore’s ArtScape, the University of Maryland, and the Delaware Center for the Contemporary Arts; nationally, at the University of Texas, Dallas, Missouri State University, and Orange Coast College in California; and internationally at the Third Beijing International New Media Arts Exhibition and Symposium. Silberg was also selected as the Winner of the Washington Post’s 2010 Real Art DC competition. He received his MFA from MICA in 2004 and his BFA from the University of Delaware in 1997. He is a Lecturer in Foundations, concentrating in Photography and Video, at University of Maryland in Baltimore.
shsarts.com

Jamie Sneider

Mating

(2012) 2:12

Music by Enur featuring Natasja Saad

28.09.2012 | HUMAN ANIMAL

Jamie Sneider is a visual and performance artist working in New York, currently earning her MFA in Fine Arts at the School of Visual Arts. She received her BFA with Honors from New York University’s Tisch School of Arts at the Experimental Theater Wing. Much of her project-based work begins from a personal

diaristic standpoint, revealing taboos and idiosyncrasies present in daily life. Sneider’s work explores narratives of family, female sexuality, and idealizations or perfections of femininity. Through sculpture, performance and video, she examines identity within public space. The content is both autobiographical and analytical of culture, often infused with a humorous tone. Sneider has performed solo shows in New York at Performance Space 122, Dixon Place, The Kitchen, HERE, the Atlantic Theater and internationally at the Copenhagen Theater Festival. She is a recipient of the Jerome Foundation Grant for performance. She has exhibited work in New York, Boston, Los Angeles, and Paris.
jamiesneider.com

Evelin Stermitz

Water Portrait I-IV

(2010) 2:06 each

I Portrait of Carmen Lipush

II Portrait of Majda Gregoric

III Portrait of Ines Zgonc

IV Portrait of Asja Trost

15.02 – 13.03.2014 | OUTPOST@ARMORY RESIDENCY

Evelin Stermitz (Austria, 1972) is an interdisciplinary artist using video and the Internet, installations and conceptual works to examine issues of gender and identity, socio-cultural role models, and the gap between men and women in light of the concept of the Other (Lacan) and the performativity of the body (Butler). She studied Pedagogics and Media Communication at the University Klagenfurt, Austria and undertook postgraduate studies in Visual Communication at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia. She is the recipient of numerous lecture and travel grants from the Austrian Cultural Forum as well as prizes at the International Festival Sarajevo Winter, 2013, and Festival Internacional de la Imagen, Caldas, Columbia. She has curated exhibitions in Vienna; Oslo, Norway; Rijeka, Croatia; and in Ptuj and Ljubljana, Slovenia. She is a frequent lecturer on topics of gender and media at festivals and institutions in Europe and the US. She is a founder of ArtFem.tv and a member of Faces-I.net (FACES/gender, technology, art.) Her extensive list of films as well as photography, net art, and interviews are hosted at *evelinstermitz.net*.

Karin Stohart

White Horse

(2012) 4:32

26.04.2013 | LIMBIC RESONANCE

Karin Stohart (Bellingham, WA, 1981) lives and works in Los Angeles. She received

a BFA from Southern Oregon University, Ashland, Oregon in 2006, and an MFA from Cranbrook Academy of Art, Bloomfield Hills, Michigan in 2012. Her photos and films explore the aesthetics of vulnerability and the seduction of romantic fantasy. She has exhibited in Boston, Massachusetts and Brooklyn, New York, and in group exhibitions at The Spencer Museum of Art, Lawrence, Kansas, and The Museum of Contemporary Art Detroit as part of Chido Johnson’s project, Let’s talk about love baby.
karinstohart.com

Mark Strandquist

10 blocks

(2012) 8:30

24.08.2012 | ENDLESS PLAIN

Mark Strandquist is a multi-media artist and curator currently based in Richmond, Virginia. He strives to create work that illuminates truths about individuals and events that are normally distorted or ignored by popular media. His work has been featured in a multitude of film festivals and independent galleries, as well as in an upcoming exhibit at the Art Museum of Americas. He is currently working on a BFA at Virginia Commonwealth University.
nomovement.com

Karen Sztajnberg

The Narrative of Inadequacy

(2012) 34:00

26.04.2013 | LIMBIC RESONANCE

Karen Sztajnberg came to New York from Rio de Janeiro in 1994 with a Fulbright Foundation scholarship to Bard College. She has an MFA from Columbia University and has worked in the film industry as an editor, writer, director, and video artist. Her works were shown at HotDocs, Visions du Reel, Tribeca, Big Sky, London, Bafici, Centre Georges Pompidou, and Taiwan’s Museum of Fine Arts.

T

Toby Tatum

The Subterraneans

(2011) 4:37

26.10.2012 | N/A (NOT APPLICABLE)

Toby Tatum (Reading, England, 1974) studied Fine Art at Chelsea College of Art, London. Tatum’s films have been exhibited at numerous film festivals and arts events worldwide, including screenings at the Rotterdam International Film Festival, the London Short Film

Festival, and the Berwick Upon Tweed Film & Media Arts Festival. He lives and works in Hastings, England.
tobytatum.com

Daniel Terna & Michael Kugler

Before After

(2011) 16:17

Music by Dustin Wong

24.08.2012 | ENDLESS PLAIN

Daniel Terna (Brooklyn, New York, 1987) works primarily in video and photography, making use of lens-based media’s ability to trigger memory. Terna’s work questions when and why we choose to make photographs. His images examine the relationship we had with photography in the past, and what it has become today. His video work blends a personal photographic narrative with a cultural tourist’s usage of photography, engaging in the very practice that is being critiqued. Terna’s photographs and videos have been exhibited in New York at UnionDocs, Outpost Artist Resources, NurtureArt Gallery, and the Austrian Cultural Forum. Additional screenings have taken place at the Contemporary Arts Center, New Orleans; Carpenter Center for the Visual Arts, Cambridge, MA; National Gallery of Indonesia, Jakarta; and Gallery Tayuta, Tokyo.
danielterna.com

Michael Kugler is a Brooklyn native who graduated with a BA in Comparative Arts from Washington University in St. Louis in 2007. He has worked as a media educator with organizations including the Tribeca Film Institute, the Museum of the Moving Image, the Jacob Burns Media Arts Lab, and Urban Arts Partnership. His films and audiovisual installations have been exhibited in the US and in Japan. Kugler is currently pursuing an MA in Media Art in Design at the Bauhaus University in Weimar, Germany.
michaelkugler.tumblr.com

Millee Tibbs

Virgin Land, Wyoming

(2012) 2:25

14.03.2014 | SPRING ARTNIGHT PASADENA

Millee Tibbs (1976) is an artist residing in Detroit. She holds an MFA in photography from RISD. Tibbs has exhibited at places such as Blue Sky Gallery, Portland Center for Art Photography, Oregon; Notre Dame University, Indiana; Mary Ryan Gallery and Winke-man/Plus Ultra Gallery, both in NY; and at both the Museum of Modern Art and the Spanish Cultural Center in Santo Domingo, Dominican Republic. Her work is currently held by the Portland Art Museum, Portland; the Pierogi 2000, Brooklyn flat file and is a

part of the online database at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum and was published in the Humble Art Foundation’s *Collector’s Guide to Art Photography Vol. 2*. She has been a Fellow at The MacDowell Colony, and an artist-in-residence at the Wassaia Project and the Santa Fe Art Institute. She currently teaches at Wayne State University.
milleetibbs.com

Rebecca Louise Tiernan

One Mississippi

(2010) 5:07

28.12.2012 | FAVORITES from AXWFF

Rebecca Louise Tiernan is an Irish-American, who was raised in the US and England and has a love for experimental film, video art, and theatre.
video.com/user2449911

Carlie Trosclair

Kowalsky Intervention

(2012) 1:09

22.02.2013 | SAME OCEAN

Carlie Trosclair is an installation artist who uses malleable materials such as fabric and wallpaper to re-create interior spaces into re-imagined realities that engineer an experience focused on the visceral and psychological elements of embodied perception. Trosclair earned an MFA from the Sam Fox School of Design and Visual Arts at Washington University in St. Louis, a BFA from Loyola University New Orleans, and is a Fellow of the Community Arts Training Institute, MO. She recently attended residencies at Vermont Studio Center, and Woodside Contemporary Artists Center in New York, and has upcoming solo exhibitions at Antenna Gallery, LA and the Haas Gallery of Art at Bloomsburg University, PA. Trosclair lives and works in St. Louis, MO where she is the collaborative teaching artist in residence at Rebuild Foundation, facilitating neighborhood engaged workshops and installations.
carlietrosclair.com

Paul Turano

Not Clear Cut

(2012) 7:30

24.08.2012 | ENDLESS PLAIN

Paul Turano has independently produced numerous award winning personal films, videos, and installations. His work has been exhibited nationally and abroad and has been shown at festivals throughout the world, including the Black Maria, Athens International, Hartford International, Chicago International and the New England Film and Video festivals,

Globians Documentary Festival, and International Directors Lounge, Berlin, The Australian International Experimental Film Festival, the Sydney Underground Film festival, Antimatter, and The International Experimental Cinema Exposition among others. Based in Boston, his works have been screened locally at the Institute of Contemporary Art, The Harvard Film Archive, Mobius, Mass Art Film Society and the Museum of Fine Arts. He is the recipient of a Media Fellowship from the Massachusetts Cultural Council and a Moving Image Fund Grant from the LEF Foundation. He has taught media production and cultural theory at Hampshire College, Massachusetts College of Art, Harvard University, and the School of the Museum of Fine Arts Boston and has recently been an artist-in residence at Emerson College.
paulturano.com

U

Tahir Ün

THE GAME

(2013) 2:56

22.03.2013 | ATTENTIONAL SHIFT

POSE

(2011) 6:00

20.04.2013 | PASADENA EARTH & ARTS FESTIVAL

Tahir Ün (Turkey) holds a BA degree in the History of European Arts from Ankara University. He was one of the founders of the Institute of the Art of Photography and the author of three books of photography as well as articles about image theory. He has been an active as a photographer since 1976 and now is interested in new media art. He lives in Izmir and gives lectures in photography in the Communication Faculty of Yasar University, Turkey.
tahirun.net

V W

Alice Wang

The Fallacy of Misplaced Concreteness

(2012) 35:28

25.01.2013 | WINGED HOST

Through experimental film, video projections, and digital prints, Alice Wang explores the perceptual possibilities of image and memory lodged within the deep recesses of our elastic minds. Shifting at the intersection of various dimensions – censored histories and forbidden thoughts, adjacent spaces, and virtual matter – her work animates latent material realities taking shape at the cusp of liminal experiences. On the verge of disintegration, the materiality of images in her work reveals itself to be an unstable substance. Like the flow of memory, it surges and disappears in consciousness at the speed of light. Wang received a BFA from the California Institute of the Arts and an MFA from New York University. She also studied Computer Science and International Relations at the University of Toronto prior to her formal education in art. Since the fall of 2012, Alice has been living and working in Paris as a fellow of the Carla Bruni-Sarkozy Foundation. Her most recent exhibitions have been at Concord Space in Los Angeles and Tor 111 in Berlin. iiiiiiiiiiiiiiiiiiii.com/ (22 “L”s)

Simon Welch

Cast

(2012) 6:49

22.11.2013 | MOMENTS IN TIME

Simon Welch is a British filmmaker who has been based in Strasbourg France since 1994. He regularly exhibits in international film festivals and exhibitions. Originally a painter, he studied Fine Art at Liverpool Polytechnic, UK and achieved an MA and PhD in Visual Arts from the Université Marc Bloch, Strasbourg. He is a part-time lecturer in film studies at the University of Strasbourg. His films are non-narrative and increasingly refer to the relationship between animals and human beings. welchsimon66.wix.com/simon-welch-films

Ellen Wetmore

Collective Invention

(2013) 2:08

25.10.2013 | LUCID STREAMING

Ellen Wetmore was raised in Saginaw, MI and received her MFA from the School of the Museum of Fine Arts and Tufts University, MA. She is an interdisciplinary artist working in sculpture, installation, video and photography. Her videos focus on the body and gesture, and inspire a blend of humor and horror. She is an Assistant Professor of Art at the University of Massachusetts, Lowell. ellenwetmore.iwarp.com

Brooke White

Slices of Clarity

(2010) 4:02

25.01.2013 | WINGED HOST

Brooke White is both a practicing artist and an educator who specializes in fine art photography and video art, with an MFA from Cornell University and a BFA from Alfred University, New York State College of Ceramics. White has exhibited her photographs and videos nationally and internationally including at the Hammer Museum, Los Angeles; the Bemis Center for Contemporary Arts, Omaha; MASSMoCA; and the DiVA Art Fair in New York, Paris and Berlin. Much of her work, both photographic and video, is created while traveling in areas such as East Africa, South East Asia, South America and the Deep South of the United States. brookecwhite.net

Lili White

everything, BUT

(2010) 3:01

23.11.2012/BLACK FRIDAY

8 Happinesses in 8 Minutes at the Park

(2011) 5:30

28.12.2012 | FAVORITES from AXWFF

Lili White made Super 8 films while studying painting at the Pennsylvania Academy of Fine Arts. When the computer transformed movie making at the end of the last century, she began using that technology. Her films resemble atmospheric collage with themes of

power and repression connecting news to science facts, paralleling myth to personal stories, with references to other art forms. She has exhibited her movies in exhibitions in the Germany, England, Ireland, China, and the US. White also curates exhibitions and screenings, including Another Experiment By Women Film Festival in New York. liliwhite.com

MIA ARCHIVE

Michael Woody

Arlington

(2011) 4:46

24.08.2012 | ENDLESS PLAIN

Michael Woody’s digital and video based works are derived from found and second-hand footage and photography. His work uses recent memory, history, and mediated narrative as a jumping off point from which to evaluate structure and meaning. He is currently exploring the archives of extreme cultures in an attempt to find and produce prophetic visions of liberation. His work has been shown in fairs, festivals, and galleries on both coasts and overseas. michael-woody.com

X Y Z

Carlo Zanni

my country is a Living Room

(2011) ongoing

8.10.2012 | FALL ARTNIGHT PASADENA

Carlo Zanni (La Spezia, Italy, 1975) explores what he calls “data cinema”: a new way to approach filmmaking based on the use of live data feedback gathered from the Internet, to create ever-changing, time-based, social-consciousness experiences. The data used can be eBay.com stock market charts, or a set of images gathered from daily top news, or World Bank Indicators and other political data. He makes the interchange available on his website in digital archives of weeks, months, and years. His work has been shown worldwide in galleries and museums including: MACRO Museum, Rome; Hammer Museum, Los Angeles; Galleria Lorcan O’Neill, Rome; MAXXI Museum, Rome; New

Museum, New York; Gavin Brown’s Enterprise at Passerby, New York; Chelsea Art Museum, New York; and P.S.1 Contemporary Art Center, New York. zanni.org

ARTIST INDEX

Xiaowen Zhu

Terminal Island

(2013) 10:50

22.11.2013 | MOMENTS IN TIME

Xiaowen Zhu is a media artist, scholar, and curator currently based in Los Angeles. She uses video, photography, performance, installation, and mixed media as platforms to communicate the complicated experience of being an international and to wrestle with the notion of a disembodied identity. She is the first receipt of the TASML Artist Residency Award and Marylyn Ginsburg Klaus Post-MFA Fellowship. She received her MFA in Art Video from Syracuse University, and BA in Film, TV Production & Media Art from Tongji University, China. During her undergraduate study, she attended an exchange program in Academy of Art and Design Offenbach in Germany. zhuxiaowen.com

Antoinette Zwirchmayr

ohne Titel (no title)

(2012) 1:50

26.04.2013 | LIMBIC RESONANCE

Antoinette Zwirchmayr resists the stereotypical attributes of a perfectionist who examines every surface closely and questions each. This is evident in her handling of the material at her disposal. Where possible, she develops her own films and consciously assumes the risks and unpredictable errors, defects, and damages. The possibility of failure in this operation is expected, and she leaves it to the properties of the material to make its own markings. Zwirchmayr works exclusively in analog film. She was awarded the 2013 Birgit-Jürgenssen Prize from the Academy of Fine Arts Vienna in Austria. antoinettezwirchmayr.com

This publication, compiled by the series curator and author, artist Alanna Simone, is a complete inventory of MIA programming from June 2012 through June 2014 at Armory Center for the Arts, Pasadena, California. The project was produced by Alanna Simone and facilitated at the Armory by Janine Christiano, Special Projects Manager; Sinéad Finnerty-Pyne, Gallery Manager/Assistant Curator; and Irene Tsatsos, Gallery Director/Chief Curator.

For current information about the MIA series, please visit: miascreen.com.

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