

2017 Experimental Film and Video - Part 1

CICA Museum
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www.cicamuseum.com

Featured Artists 참여작가: Ali Aschman, Diego Bonilla, Jayne Butler, Yao Cong, Brian Patrick Franklin, Joseph Farbrook, Ieva Grigelionyte, Günes-Hélène Isitan, Karen Krolak, Boris Marinin, Rodrigo Moreira, Vasilios Papaioannu, Suzanne Schireson

Ali Aschman

“Unnatural Growth” (2017)

Unnatural Growth is an animation made from charcoal drawings, graphite paper puppets and natural prairie environment. The film is a poetic expression of being a woman objectified, and the constant awareness of the proximity of violence and death. A vulnerable body makes its way through topographies of uncertainty, exploring feelings of discomfort, desire and defiance. Unnatural Growth has screened at Athens Animfest, Greece, and SENE Film, Music & Arts Festival in Providence, Rhode Island, where it received an award for Best Animated Film.

Ali Aschman is a visual artist and animator from Cape Town, South Africa, living and working in Chicago. Recent exhibitions include Northwestern University, Roots & Culture Contemporary Art Center, Chicago Artists Coalition and Hyde Park Art Center. She has screened her animations at film festivals around the world including Athens International Film and Video Festival, Holland Animation Film Festival, CutOut Fest and Animasivo. Aschman earned a BA from the University of Cape Town and an MFA from the School of the Art Institute of Chicago.

Diego Bonilla

“Accidental Occurrence”

Diego Bonilla is a Professor at California State University, Sacramento. In 2003, he received Syracuse University's Graduate School Doctoral Prize for his research based on the tracking of users in a computer application and offering a mathematical model to infer user behavior while experiencing interactive narratives. In 2004, he won the Internet/Multimedia Category at the Moscow International Film Festival with a modular movie entitled “A Space of Time.” The modular movie constructs itself differently every time it is experienced. Dr. Bonilla has published 3 books, the last one in 2008, entitled “Making Sense of tracking data. Connecting Interactive Storytelling, Computer Use, and Cognitive Processing,” and journal articles in education. In 2007, Dr. Bonilla developed “Dense Space,” which is an immersive virtual environment with photographic quality. From 2009 to 2011, he worked as a Consultant for the World Agroforestry Center developing and implementing a system of synchronous virtual communications among scientists working in the Amazon basin. As a scholar and educator, he served as a council member of the California Open Educational Resources Council and serves as Curriculum Developer in ICT literacy initiatives at the California State University. With his latest project, Accidental Occurrence, a modular film that is reconstructed via programming, Diego Bonilla is focusing his career in the development of hypermedia projects for artistic pursuits. Personal website: <http://diego.today>

Jayne Butler

“Blue” (2017)

Investigates the assignment of objects, activities, and aesthetics to gender through the experimentation of glitched 360 video.

Jayne Butler is a new media artist based in Denver, CO. She creates work inspired by the pop culture and political conversations that happen around her every second of the day. Her work expresses the critical thoughts and discoveries that these conversations spark and, more importantly, aims to transcend these conversations by creating constructive spaces (both physical and metaphysical) in which the public can discuss contemporary issues and ideas. She is currently working towards her MFA in emergent digital practices at the University of Denver.

Yao Cong

“B²EAU²T²Y” (2014)

Combining moving image language with contemporary dance theatre, I have blurred the line between real space and surreal space by advancing bidirectional narration through the wearing and removal of makeup. Straightforwardly unmask the cruelty of the subject in an infinite cycle using symbolization to deconstruct existing rights, orders, systems and values.

Civilization has long indulged in the pleasure of camouflage. Being admired or merely accepted is a polarizing desire when gender identities are adopted or imposed. Thus, as a means to survival we put on makeup in many forms. Both real and utopian societies enforce great social repercussions for outsiders, thus we struggle to compromise and are made indifferent by

the struggle. It is a lie to others as well as oneself. At once a cause and a result. Life is cruel and for freedom there is a price. Perhaps this is reality.

Yao Cong (b. 1992 China) Sensitive emotions have always been the driving force behind his inspiration. He intends to explore the existing modes of gender, sexuality and identity politics, which replace struggles with tranquility. Through reconfiguring the language of desire, anxiety and authority into a new fluid, hybrid structure, he creates immersive works with hazy, poetic and sharp aesthetics by diverse media such as moving image, physical theatre, installation and photography in constant attempts and explorations. Yao Cong received his BA in Intermedia Art from China Academy of Art in 2014, and his MA in Fine Art from Royal College of Art, London, in 2017.

Brian Patrick Franklin

“Break” (2017)

"Break" is a stop motion animation made from panels of laser-engraved wood. The geometric forms burned into the wood conflict with the rigidity of the wood itself as the circles endlessly and softly bloom, falling in and out of sync with the mechanical audio.

Brian Patrick Franklin received a Bachelor of Fine Arts from the State University of New York at Fredonia, and a Master of Fine Arts from Pennsylvania State University. He is currently an associate professor in the School of Art at Illinois State University where he teaches courses in expanded media. Franklin's interdisciplinary work has been shown in venues ranging from traditional galleries and festivals to impromptu takeovers of public space. As a former member of the band TiF, an experiment in online culture, performance art, video games, and human nature, he traveled across the United States performing in concert venues, youth centers, bars, and living rooms. Franklin is now one half of the artist group, Sphere, whose body of work explores the ambiguous relationship between physical and virtual activity.

Joseph Farbrook

“Guerrilla Dancer” (2013)

Guerrilla Dancer remixes the boundaries of what is culturally permissible in public spaces as she dances through supermarkets, churches, graveyards, electronics stores, shopping malls, playgrounds, demolition sites, construction zones, etc. The ambient audio from each location pulses as a rhythmic soundtrack highlighting the music present in every environment. As global terrorism has created a background noise of paranoia and fear, Guerrilla Dancer risks expulsion and arrest simply by dancing where it is unexpected.

Joseph Farbrook grew up in New York City and Santa Fe, raised by his father, a concrete poet and his mother, a painter. His artwork has taken the form of electronic installations, interactive video, augmented and virtual reality narratives. He has also developed media-reflexive live performances mixed with interactive screen projections. His latest work explores the intersections of the physical and virtual in art. Farbrook exhibits his work regularly in galleries and museums worldwide, including SIGGRAPH, The Los Angeles Center for Digital Art, The AC Institute in NYC, The Museum of Contemporary Art in Denver, MFA and Cyberarts Gallery Boston, and Waterman's Gallery London. Joseph Farbrook is an Associate Professor at the University of Arizona.

Ieva Grigelionyte

“Snail Porn”

The piece is an experimental project trying to measure the unknown behind the scenes of fantasy world, it also suggests the idea of Mike Mills animal right manifesto, where he states that animal rights is about not only protecting from suffering or refraining from treating them as property - but how the ultimate goal should be that they are regarded as people. Therefore - snails need porn!

Ieva Grigelionyte was born 1987 in Klaipeda, a city on the Lithuanian coast. Currently based in Reykjavik, Ieva has recently graduated Fine Arts from the Iceland Academy of Arts. She has put on a solo show as part of this programme and also been involved in a couple of group exhibitions. Ieva works predominantly through the medium of sculpture and installation, but occasionally utilises video in her artistic practice too. She tries to focus on the 'poetics of noticing', giving attention and becoming attuned to the space around her at any given time. As an artist she has called herself an *Object Choreographer*.

Günes-Hélène Isitan

“Hybrid Andres-Microorganisms/Lhassa-Microorganisms/Maude-Microorganisms” (2017)

Created in a laboratory using methods borrowed from microbiology and electronics, my artworks present realities that, although undoubtedly ours, are located beyond our five senses; they set forth an embodied humanity whose skin is neither a container nor a frontier, but a permeable multispecies zone. Indeed, in seeking what makes humans unique, we have paradoxically revealed a continuity with the nonhuman: we are made up of nearly 50% microbial cells. This discovery prompted me to explore the limits –if any- of this less anthropocentric humanity. Hybridities: Almost Other thus offers a reflection on the synergetic human–microbial holobiont through the creation of revealing "multispecies auto portraits". Symbiotic hybrids, we've never actually seen ourselves; that is what inspired me to create this evanescent

family portrait, where each person's identity and physical borders are dissolved under the action of their own invisible ecosystem. Indeed, this video was created in a Petri dish, using both a photographic film and microorganisms from my subjects' faces: through their own agencies, these microorganisms shift around the inks contained in the film, altering boundaries to the point of abstraction. In a posthumanist hope to redefine humanness, this video highlights our hybrid state, both human and microbial, macro and micro, individual and ecosystem. This piece was created from an eleven-day chronophotography of a family's microbial culture. The soundtrack stems from a generative sound program I wrote, which is controlled by those same microorganisms' cultures and processed into a soundscape: the tempo varies in accordance with the speed of the growths, and the various sounds are activated from the colors revealed by them.

Günes--Hélène Isitan holds a graduate diploma in Actual Arts Practice from Sherbrooke University and studied photography and interactive media at Concordia University in Montreal, where she currently lives. She has been working at the intersection of art and biology for the past decade. Her transdisciplinary practice, anchored in biomedicine arts, explores humanness beyond anthropocentrism. Using artistic microbiology, photography, electronics, video and installation, she presents a humanity who no longer appears in isolation, looking at nature from above, but is rather revealed as thoroughly entangled with it. Her works have been shown in solo and group exhibits in galleries in Canada, the US and in Asia, and has been featured in books and art magazines internationally. The Quebec Arts Council has supported her work, and she is represented both Galerie uNo (Quebec, Canada) and the SciArt Center (New York, USA).

Karen Krolak

"U+220E" (2017)

They lurk beneath band-aids and layers of foundation but we rarely acknowledge nature's first temporary tattoos. What could we learn from looking deeply into these superficial signs of hurting? If we bare them could we begin to bear them differently? Could metaphors within these manifest moments of injury offer clues about how to endure a wide range of emotional, physical, and cultural wounds? U+220E was originally presented in an inflatable, portable planetarium at Sierra Nevada College in Incline Village, NV. It was part of Warming to the Interior, an artistic research project that evolved from conversations with a survivor of sexual assault. Krolak's creative process for Warming to the Interior was influenced by Victoria Estok, Russell Dudley, Peter Rostovsky and Chris Lanier. Drawing from a photo taken by Jason Ries, Krolak abstracted images, crafted text, and collected field recordings to develop U+220E into a video. Museum visitors who attended CICA museum's Spring A4O2O exhibit may recognize Ries' photo from the instructions for Krolak's Sweater to Start after Stumbling down the Stairs.

Karen Krolak is a curator of experiences and a free range collaborator based in Boston, MA. Since 2000, she has been the co-founder/Artistic Director of Monkeyhouse, an award-winning non-profit that connects communities with choreography, and for the last 20 years she has been a faculty member at Impulse Dance Center in Natick, MA. Her embodied explorations weave in elements of text, textiles, choreography or story-telling to spark dialogues that reverberate between communities. Her idiosyncratic pieces have been presented abroad in Rome, Winnipeg, and Gimpo, nationally in New York, San Francisco, Chicago, Philadelphia, Minneapolis as well as regularly throughout New England. Her favorite collaborators are Nicole Harris, Jason Ries, Jeremy Wechsler, Kwaq7aj', Ralph Farris, Anne Howarth, and Barry Duncan. She earned her B.A. in Linguistics at Northwestern University and is currently pursuing an MFA in Interdisciplinary Arts at Sierra Nevada College. Much of her recent work has centered around the theme of finding physical poetry in imperfect bodies and around mourning as she grapples with the car accident that killed her mother, father, and brother.

Boris Marinin

"125" (2017)

I have always been considered an arcane foreigner, a psychopomp, feeling the ethereal tension. Breathing out, rather than holding air in. Passing beyond the veil. Observing many layers, like successive waves of water pushing each other. The ocean of under the physical. I am calculating the ambivalence of a ponderous machine. Mentally reconstructing this ambience as art piece. Navigating the existence, digging for information. This is the ability to fluently communicate in conceptual sense with those things that are essentially beyond the reach of the five material senses. My art attempts to discern the nature of things through the use of intelligent ethereal forms, that are not necessarily communicating on the material plain. I use addition, subtraction, multiplication and division. Like a spirit of a warrior, who eats the flesh of his fallen foes in order to receive their properties. I communicate with the essence of the object in front of me. And manipulating myself so the object becomes alive.

Boris Marinin

Multidisciplinary artist and curator Boris Marinin born in 1987 at the city of Moscow, Russia, immigrated to Israel in 1997. Holds a BFA in Screen Arts, and MFA at the Bezalel Academy of Art and Design in Jerusalem. His artistic process is influenced mainly by self-study, the practice of frustration and his psychoanalytic analysis. Artists Judith Sasportas, Joseph Beuys, Matthew Barney and musical genre Black Metal, inspired artistic decision and are an integral part of his developmental process.

Rodrigo Moreira**“Vocabulary / Intensive Portuguese - English / Speaking / Module I / Illustrated Version” (2016)**

Use of English is growing country-by-country internally and for international communication. Modern English, sometimes described as the first global lingua franca, is also regarded as the first world language. Taking a step back, this video is an attempt to teach a different language to English native speakers. Vocabulary / Intensive Portuguese - English / Speaking / Module I / Illustrated Version simulates a video lesson with pronunciation exercises for basic expressions in Brazilian Portuguese. Taken from a tourist guide published in the US, the entries are displayed along images that registered moments when Brazil and English speaking countries' histories intersected. The photographs, mostly, were taken from digital files made available by American and British institutions, cataloging a visual inventory of Brazil and its peculiarities.

Viewers are invited to repeat the words out loud and, by the end of class, withdraw their certificate of completion of the course.

Rodrigo Moreira is a Brazilian multi-disciplinary artist living and working in New York City. His works are focused on communication and social issues. He holds a BA in Graphic Design and a BA in Social Communications with complementary studies in Fine Arts. His work has been presented internationally in Colombia, Croatia, Cuba, Spain, USA and Brazil, where received the 66th Salão de Abril de Fortaleza Prize.

Vasilios Papaioannu**“Shells” (2017)**

Logline: A man, in the midst of a personal crisis, seeks solace in an icy forest where an abandoned horse leads him into a road of multiform sea waves of color. Synopsis: It is the coldest day of the year. The forest is covered under a blanket of white snow. 400 million years ago this same forest was an ocean. Today it is Vincent's refuge. He is settled into a chair, sipping a drink, occasionally playing the melodica, wholly unaffected by the icy air. In the hotel room, a short walk away, his wife and her sister are discussing his fate. No one knows what to do with him anymore. Isabelle, his young niece, sets out into the forest to find him. She has lost the most beautiful seashell in the whole world. Vincent is sure the little green men took it. The wooden box that protected it shows all the signs. Soon they will return it, there is no doubt about it. Isabelle leaves and Vincent is left alone. His memory is recharged by the reminiscence of the past summer. Invited by an abandoned horse he progresses deep into the forest where he is greeted by a giant wave.

Vasilios Papaioannu is a Greek-Italian filmmaker, writer and producer. He holds an MA in Communication/Text Semiotics from the University of Siena and an MFA in Film from Syracuse University. In his work Papaioannu explores the fleeting dreamscapes of reality using noise, movement, and disturbance. In conjunction with his filmmaking activity he is also a mixed media visual artist, combining painting, vector art and photography. He is currently an Assistant Professor at the Department of Transmedia, Film, in the College of Visual and Performing Arts at Syracuse University in New York.

Suzanne Schireson**“Bullet Eyes” (2017)**

The stories of her great grandfather's surgical practice during the infancy of plastic surgery inspire the current work. Schireson explores inherent contradictions that underlie his career: the necessity of precision vs. the risk of invention, and the power to heal vs. the fostering of insecurity. As a figurative artist, she is fascinated by his surgical obsession with the aesthetics of the head and body. In this work for CICA Schireson exhibits a stop-motion animation called “Bullet Eyes”. Animation allows her to capture the life of a single charcoal drawing on paper, and this one minute film consists of approximately 700 changes that occur to the drawing. Time-based media allows her to record the drawing as she builds, deconstructs, and reconstructs forms. In the end, the image is completely erased through her process and she is left with a blank sheet of paper. The erasure of the drawing and of the figure speaks to the act of masking identity and the violence of cosmetic surgery.

Suzanne Schireson's work includes video, drawing and painting. She recently received The 2017 Rhode Island State Council on the Arts Fellowship for Drawing. She had a solo exhibition at Smith College entitled “Ears May Talk Behind Your Back” (2015) and her work was included in “Selfies and Friends: Contemporary Portraiture” (2014) at Cade Tompkins Projects, Providence, RI and “Uncovered and Illuminated” (2014) at the New Bedford Museum of Art, New Bedford, MA. Schireson has also exhibited at The EcoareaJeonbuk Biennale at the Sori Art Center in Jeollabuk-do, South Korea (2012), “Silk Journey to Art” at The Beijing World Art Museum in Beijing, China (2015), and “Green Earth” at The Srimanta Sankaradeva Kalakshetra, Panjabari, Guwahati, Assam, India (2016). She is the recipient of numerous awards including two Elizabeth Greenshields Foundation Grants (2007 and 2009). Schireson holds an MFA from Indiana University (2008), a BFA from the University of Pennsylvania (2004), and a certificate from the Pennsylvania Academy of Fine Arts (2003). She currently lives and works in Providence, RI, USA and is Assistant Professor of Painting at The University of Massachusetts Dartmouth.

