

Index Art Center

DAY SESSION: 1 – 6 PM

Marilena Karagiozi: *Dreality (Greece)* 2:57

Fred L' Epee: *Athanasia (Switzerland)* 5:30

When this corruptible body has assumed its incorruptibility, and this mortal body has clothed itself with immortality (athanasia), then the word that is written will be fulfilled: Death has been engulfed in victory

Christine Stoddard: *A Call to the Stronger Sex (Brooklyn)* 2:43

Crystal Beiersdorfer (video) Lars Bröndum (music) and Barbara Gunter Bröndum (spoken word):
Beige (USA / Sweden) 5:30

A video collaboration with Barbara Bröndum (spoken word) and Lars Bröndum (sounds) that explores the mundane reality of the color beige and its use in suburbia.

Kuesti Fraun: *SMART USER (Germany)* 00:44

A prayer to the new gods of permanent availability

Tushar Waghela: *Lament of Sammy's Forest (India)* 7:00

My son plays with his toys — lions, tigers and snow bears. Somewhere out there, he believes, there exist real forests with all these wild species. Would these forests remain when he reaches my age? Every two seconds, we lose almost the area of a football ground of our primeval forests to deforestation, mining and climate change.

Danielle Langdon and Scott McMahon: *Shelf-Life- Compilation from the Cutting Room Floor (Columbia, MO)* 12:38

Shelf Life is a collaborative video made by artists Danielle Langdon and Scott McMahon. The work is comprised of individually shot footage and captured sound, which Langdon and McMahon orga-

nized and edited together. Most of these short clips may have previously been slated for the cutting room floor or lost in the abyss of digital storage, but finding some correlation between these disparate visuals provided the framework for a new puzzle of moving images. The work explores interventions in natural and developed environments.

Diana Rönnberg: *Stories From the Forest, Records From the City - (Lives in Sweden and Poland)* 10:00

Liminality derives from the Latin word *limen*, meaning a threshold.

The concept was first developed and coined in the early 20th century by folklorist Arnold van Gennep and later taken up by the cultural anthropologist Victor Turner.

van Gennep noticed that a rite of passage consists of three stages, preliminal, liminal and postliminal. The middle stage is characterized by ambiguity, trickster energy, uncertainty, chaos, but also play and untainted creativity. In this video work I examine my double cultural identity and the three languages I use on a daily basis.

I was born in Poland but moved to Sweden when I was 8 years old. I decided to study in Poland and have been living in-between my two homelands for the past ten years.

Alexandre Alagôa: *VORTEX (Sesimbra, Portugal)* 9:05

A corridor of an apartment is transformed into a claustrophobic maze, a vortex that swallows and imprisons you in the infinite fall through the *mise en abyme*: it's the Descent into the Maelstrom

Dillon Lemon: "....." (USA) 2:26

Deconstructs footage from *Dünyayı Kurtaran Adam*. A Turkish adventure film, also known as *Turkish Star Wars* because of its notorious use of unauthorized footage from *Star Wars* worked into the film. Using *Dünyayı Kurtaran Adam* as substrate I construct a variety of alchemical transmutations. Transforming the original representational images into chromatic abstractions.

William Doty: *The City-State (Madison, WI)* 2:48

This work is the video version of my drawing "the city-state". The individual has deconstructed their society and sees it as a cold, ruthless, constructed hierarchy with the most glamorous, well-to-do elements on the top and the most marginalized bits of society below. Inspired by *Final Fantasy VII* and Stateville Correctional Center in Crest Hill, IL.

Pat Reynolds: *CIRCULATION (Brooklyn)* 3:20

Circulation is a series of looping non-narrative video works that focus on bodies in perpetual cycles of transformation and reconstruction. The videos use a variety of virtual camera movements and model deformations to simulate bodily movement on otherwise stationary digital models.

Snow Yunxue Fu: *The Chambers (Chinese, lives in Chicago)* 1:40

Chambers of digital waters, storming in three sculptural layers with intervals of repetition going back and forth. Wild yet controlled, real yet digital, astonishing yet not harmful, providing a limit-

ed opening to interface with the imaginary subliminal nature.

Snow Yunxue Fu's artwork approaches the subject of the Sublime using topographical computer rendered animation installations. She examines and interprets the world around her through digital reality, where she draws a parallel to the realms of the physical, the virtual, the metaphysical, and multi-dimensionality.

Wednesday Kim: *Dépaysement Dreams (South Korea,lives in North Dakota) 1:05*

Inappropriate-visitors-trespass-in my dream. like the world refracted through the prism of a schizophrenic mind.

Mandy Cano Villalobos and Aaron Henderson: *Offering (Mandy: Grand Rapids, MI, Aaron: Pittsburgh, PA) 3:50*

Offering is a short film created by filmmaker Aaron Henderson and interdisciplinary artist Mandy Cano Villalobos. Separated from her son during an artist residency, Cano Villalobos collected the last of her breastmilk and poured it upon the ground of an abandoned silo. Through this simple performance, the artist assigns sacred value to the disregarded space and offers her bodily milk as a baptismal signifier.

Eri Kassnel: *Postludium (Germany) 7:29*

The video Postludium is an obituary for the former gasworks area in Augsburg/ Oberhausen. It shows a ghostlike dance in the empty rooms of the building especially of a historical disc-type gasometer, built in 1915, and another recent disc-type gasometer ("Gaskessel"). The piece "Echoes of Industry" was recorded in the "Gaskessel". Dancer: Alessandra La Bella

Marcos Bonisson and Khalil Charif: *Tupianas (Brazil) 5:35*

Super 8 filmed in Brazil during the 70's. It's a reflection about the idea of Tupi, by elaborating a non-linear narrative with a collage of "antropofagic images", presenting the body and space as topology of desires, experimenting the choice in life, and language of the essential, instead of the accessory.

Jennida Chase: *The Pleasure of Ruins (Illinois) 3:50*

The Pleasure of Ruins ruminates on spaces of exquisite decay. Once lively and purposeful, these spaces have fallen out of their original context and a new system of use has taken hold. The past echoes through the present in resounding nostalgia. Animation adds a third layer of life to the conversations.

Harold Charre: *Savagery (France) 11:10*

A dark mass ahead in nature. This nature, we do not know if she is dying or if she is overkill. An old priest observes this strange mass closer and decided to undertake a long journey. But is this really an escape ? The film questions the unknown and its origins. Technically it is made of a blend of

drawings, stock footages from my personal archives and from the public domain and an original music score. My desire was to picture a reality transformed by visible pencil strokes, though creating a particular texture evoking wild forces, both beautiful and disturbing.

Jake Moore: *Dancing Girl Emoji (UK) 5:07*

This work was made in collaboration with Jade Annaw under the name Delta Sorority. ‘*Dancing Girl Emoji*’ is a single-channel video performance with sound. Featuring a male and female in their early twenties, the work alludes to the digital facade constructed through a process of filtering, framing and editing one’s image for social media. Using the Snapchat facial recognition feature as a trigger, the performers robotically transition between heightened versions of facial gestures, their expressions referencing the gestural extremities of emoticons. We specifically focused on ideas of a desire for machine perfection. We were interested in capturing humanly, in-between moments which are so often edited out of our online personas – this is what we described as the slippage between the URL and IRL self. We wanted to explore the slippage that might occur through our desire to achieve this perfection. In attempting to achieve something that is above human, the body becomes ‘Other’ and grotesque.

Nenad Nedeljkov: *Stretching of Daily Life (Serbia) 4:48*

This video is a product of contemplation on simple human actions in public space, whether it concerns people in movement or not. Through the process, I have established the connection and simultaneity among any of these actions, as well as unity within each individual action. This specific kind of collage need to provide a new sight on our reality and daily life, and the triptych form seems to be quite a logical solution in this case.

Zlatko Cosic: *Story 1 Scenes 1-9 (Yugoslavia / USA) 5:00*

A multi-narrative experience in nine scenes.

Jean-Michel Rolland: *The Sunset Doors (France) 3:52*

“La Porte de l’Orient” (the East Gate), David Soussana’s sculpture installed in Marseille (France) in 1985, is subject to an audiovisual experimentation where the passersby and the sun play a major role.

Heather Stratton: *Forensics & Ceremony Iteration #4 (Kentucky) 6:40*

Forensics & Ceremony is an experimental video driven by sound and mood, as experienced through the feminine lens–the inspiration for this piece is mediated communication and dissemination via technological proxy. The video is meant to be viewed as a contemplative experience as either a singular viewing experience or as a seamlessly looping experience.

Heather Stratton: *The Whispering Tree (Kentucky) 2:59*

“The Whispering Tree” is a video-poetry narrative that explores themes of the dominance of the

patriarchy through historical familial footage, spoken word poetry and other footage and sound. My family name ceased—and became reimagined—at the point of my great-grandparent's immigration through Ellis Island at the start of the 1900's, as our family name was reassigned to something more Americanized in the eyes of the government officials. I am fascinated not only by this event that wiped away my family's true name, but also how we erase each generation's name through marriage, only preserving the patriarchal name.

Adam Tuch: *Gheist Brain I (NY) 5:20*

This piece starts with a circular hypnotic motion with different variants of the same picture. The idea is to pull the consumer into the world of the piece through various postmodern ideas and non ideas with aspects such as humor, non humor, and artistic persuasion.

Alessandro G. Capuzzi & Emanuele Dainotti: *SANTA TERESA (Italy) 12:06*

The film is composed by one long take, the final perfectly coincides with the beginning. You can loop it and make it infinite. Santa Teresa is the fictional name that Roberto Bolano's gave to Ciudad Juarez in his masterpiece novel "2666". The victim of SANTA TERESA, as a sort of Sisyphus, is forced in an infinite pattern death-resurrection-violence-death. The staging, cold, surgical, motionless, without editing cuts follows a detective who becomes murderess, then return to investigate, seamless

----- **BREAK** -----

Eri Kassnel: *Cradlesong (Germany) 6:58*

Five young men, about 18 years old, escaped from violence and war to a place, where they hope to find their fortune. Now they are safe, but somehow they are lost children, longing for a place of identification and familiar warmth. This is a sound composition accompanied by a slide show. The basic materials are interviews with five refugees from Afghanistan, Pakistan, Gambia and Ethiopia, who talk about their dreams and longings.

Lin Li: *Hundun (Hong Kong but now a British citizen residing in Scotland) 2:53*

Cycles of the same notes sung in different permutations become an incantation which invokes light and transforms chaos into order.

Carlotta Piccinini: *ENACTION #2 (Bologna, Italy) 6:53*

Enaction is a video art project consisting of three trilogies.

It is a cross over research project that integrates art and science, freely inspired by enactivism theory. Each trilogy narrates Enactivism theory assuming three distinct life forms ranked according to the common evolutionary concept: the first trilogy forms are abstract but live entities; those of the second trilogy are plants and the last will be animal forms.

In every trilogy the living forms will interact with several vital dimensions that will be: water, light

and air.

Jake Moore: *The Ocean's Breath was Salty (UK) 4:30*

'The Ocean's Breath was Salty' is a single-channel computer animation with sound. In an increasingly ubiquitous technological climate, the work considers the elastic relationship between the simulated and the real, the artificial and the natural.

Referencing video game interplay, the audience embody a user who is able to navigate and manipulate virtual reality; an unstable space that can be moulded depending on its required function. Virtual forces of gravity and resistance become malleable, allowing the user to manoeuvre and shape a digital reconstruction of the real for their own viewing pleasure.

APOTROPIA: *Echoes of a Forgotten Embrace (Italy) 4:00*

"Echoes of a Forgotten Embrace" takes inspiration from the concept of emotional memory, depicting the encounter of two lovers in a liminal dimension, a place where movements preserve the memory of the past and create a synthesis of the entire action.

Emilia Izquierdo: *ECLIPSE (UK) 4:41*

Eclipse (2017) explores the relationship between society and the cosmos. It opens with a solar eclipse and ends with a lunar eclipse exploring our relationship with the digital/technological through the process of combining hand drawn animation and digital technology showing footage of violence, totalitarianism, political power games, the fight for social justice and natural phenomena. It weaves the cosmic and the political exploring our relationship with the earth in both spheres using the digital and the non-digital.

Jean-Michel Rolland: *NEONS MELODY (France) 3:02*

Kristin Helga Rikhardsdottir: *IN IT - to win it (ICELAND) 6:03*

The work "IN IT - to win it" tells a story of a drive-through intercom system that takes its own approach to its job quite seriously and seems to have a rather special relationship with its customers. By using its environment and contact with costumers, the intercom believes it has mastered the art of human communications, judgment making and compassion.

Harriet Rickard: *MuddaFucka (UK) 8:10*

MuddaFucka is a series of disjointed recordings and self composed songs. Following the eye of a girl secretly peeping on unwitting victims, sleeping animals and climaxing into a frenzy of anger and revenge

Anouk Chambaz & Julija Paskeviciute: *Vegetation Walk (Switzerland & Lithuania) 7:21*

To-do list on the walk: -enter the wild vegetation -make a path, not intentional but unintentionally intentional -film -have lunch mid-way I guess what you take away from the animality of the body,

you add to the beauty of the mind.

Mark Gens: *Games People Play (Brooklyn) 3:50*

John Conway's Game of Life (1970) is a type of cellular automaton: a mathematical idealization of a physical system comprised of an infinite grid with each square of the grid a discrete cell. The specific language used in Game of Life operates as a closed system, expansive, gridded, binary. My performance, RELEVANT/IRRELEVANT, reveals my frustration with binary systems and ultimately I find it impossible to assign relevance or irrelevance to the ideas presented. Conway's text and my text snap back and forth as if in a conversation.

Heather Stratton: *The Gift (What You Seek is Seeking You) Lexington, Kentucky- 2:05*

In "The Gift," Stratton juxtaposes family films as they were recorded, with altered footage that slowly pulls the image apart from itself, mimicking the experience of recalling only bits and pieces of a memory. Over time, memory morphs, losing parts of itself and often times reassembling in an inaccurate order when finally recalled. Stratton visually portrays this experience as the images switch back and forth from one place in time to another.

Glasz DeCuir: *DUAL Virtual Worlds – Immersive Experience by DD, Echo and SaveMe Oh – (San Sebastian, Basque Country, Spain) 4:57*

Duncan Poulton: *Pygmalion (Birmingham, UK) 7:13*

Pygmalion is a video which combines computer-generated models and found imagery to address how ancient ideas of perfection and beauty have been carried forward into the digital age. A contemplative and tranquil meditation on relics, statues and the act of copying, from the plaster cast to the data transfer.

Markus Keim+ Beate Hecher: *Mare Mediterraneum (Vienna, Austria) 9:00*

According to estimations by international organizations, more than 3.500 people drowned in the Mediterranean Sea on their flight to Europe in the year 2015. The real number is probably significantly higher. "mare mediterraneum" is an experimental-documentary in seven chapters about the escape route of refugees over the Mediterranean Sea. Uncontrollable waves destroy the chance for a better life. What remains is flotsam that reminds of the ones who drowned. Those who reach the other shore, are expected by an uncertainty about their future.

Benjamin Rosenthal: *Impenetrable As Night (Lawrence, KS) 8:04*

Impenetrable as Night takes inspiration from the landscape of northern Iceland as virtual site for a demented tactical and techno-spiritual training camp. Covert mountain-like structures in the fjord reveal themselves to be hybrids of bunker and landscape, and metaphors for "the closet." Animated figures perform actions that blur the line between worship, ritual violence and queer eroticism. The iconic icelandic "hot tubs" become potential sites for some sort of sinister training activity, vi-

olent or erotic ritual. The virtuality of the space is revealed consciously via the inclusion (and revelation) of the 3D wireframe, the visible glitch, the use of real-time rendering of individual frames screen-recorded from Maya, and puncturing and layering of spaces that don't conform to conventions of believable 3D space.

Mohammad Alhemd: *Indulgences- Reborn (Living in Kuwait, with Kuwaiti nationality)* 7:24

This video attempts to relate what is happening now in the Middle East to what was happening in the past. In particular, this video emphasizes the similarities between the current events in the Middle East and events in Europe during the dark ages. In this video, the similarity between both periods is underscored. In particular, the video highlights the dark ritual elements in a suicide bombers' preparation. Furthermore, the insertion of elements from a catholic sacramental service underlines the twisted notion that religion can be used to justify the commitment of cruel actions.

Daniel Wechsler: *Dust (UK)* 3:42

The yet to be titled visual technique for 'Dust' is a result of user and CPU mistakes- I shouldn't have pressed that, and the CPU shouldn't have done that. The new visual behavior created is a random and unstable glitch, replacing objects outlines with arrows and single pixels. From that point on, it only seemed natural to combine one fatal error with a few minor ones: 'Dust' is an abstract video work observing the bombing and the after math of Hiroshima and Nagasaki, in a new form.

Patrick Moser: *No Exit (St Augustine, FL)* 2:51

Brandy Bajalia: *Stale Roses, Scalding Coffee (NYC)* 2:43

Scalding Coffee, Stale Roses is a series of actions in defiance of my assumed meekness.

Sabina Jacobsson: *The Collectors (Swedish, living in Norway)* 17:36

This is a shortfilm project based on paintings by David Hockney in the period 1965-1972. The film also touches his theories on the secret knowledge of our old masters from his book in 2001, 2006. Rediscovering the Lost Techniques of the Old Masters.

Emma Finn: *Double Mountain (Scotland)* 12:18

Situated in the mountains, places which by their very nature create boundaries and divide up space. The 'Marks' are currently up in the mountain, dwelling on how to get out of broken cable cars, find their lost tickets and making endless paper airplanes. The air is thin and they move slowly and quietly; the mountain itself is making all the noise.

Sound Design by Mike Parr-Burman/Mike Fowler.

Jim Tuite n Jeremy Hurewitz (AKA rootless) – No One Thing – (Edison, NJ and Brooklyn) 8:58

The line "no one thing anyone does" is actually a Robert Creeley poem entitled "A Loop". The line

speaks to the ambiguity of our lived experiences. The music rootless hopes to create a tapestry, moving quickly with a coherent underlying theme. In the mid-section, the words get cut up, in the way things can get reordered in life and have their own odd logic.

Music: rootless (Jeremy Hurewitz). Video: Jim Tuite

Ninfa Sanchez: *La Máquina de Sueños (Mexico) 5:38*

Three dreams where the protagonist becomes her own demon who visits her from time to time to remind her that reason and dream can never be separated.

Flakorojas: *Inversa (Venezuela) 3:35*

Inversa (Inverse) it's a dialogue between body and space. It substitutes one piece for another, inverting everything, searching for the possibilities of shapes. Through an old TV and the curious gaze of a black cat, there is a collage that talks about an inverse narrative, a choreography that keeps going over and over until it reaches the effimere point of stability.

Simon Gerbaud: *Saver (Mexico) 7:54*

This animated short film explores everyday objects (a shoe, a laptop, a chair, a fridge, an animal skull ...) using the deconstruction.

The title is a wordplay that combines two verbs in spanish: to know (saber) and to see (ver).

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DAY 2: EVENING SESSION

Anne Dushanko Dobek: *Promises, Promises* (NJ) 3:51

A surreal overview of several installations referencing the sex trafficking of children.

Tracy DiTolla: *Skewed Consciousness* (Wyckoff, NJ) 5:41

Explores skewed childhood memories tainted by Catholic guilt.

Dina Fiasconaro: *Pucky's Pappagallo* (Baltimore, MD) 5:00

A short documentary/personal essay about my grandmother's hair, and the impact it had on both her and our family.

Ursula Pelczar: *The Blessing* (UK) 3:29

The video invites the viewer on a hypnotic journey through the process of self-discovery. While "The Blessing" mimics the structure of a TV Beauty Makeover Show, it explores the intersection of spirituality and self-enhancement. Why do we strive for 'the better'? What is 'the better'? Is a state of mind another commodity we can buy?

Emmanuel Manoli Vozos: *To Build A Fire* (Union, NJ) 7:21

Adapted from Jack London's classic tale of survival in the wilderness. Shot during a real blizzard.

Heath Schultz: *Typologies of Whiteness, White People Love Police* (Austin, Texas) 5:22

The experimental film is constituted of appropriated images varying from popular music to protest footage. The film is my attempt to locate the linkages between white reactionary politics, liberal apologetics for police, and structural violence of whiteness.

Sinasi Gunes: *Anatolia* (Istanbul, Turkey) 2:21

In the video-work Anatolia, acts of covering and wrapping are not personalised. Cultural layers of

the past do not reach as far as the cultural diversity of the region of Anatolia. The covering of the model here is gestural. However, different social roles are questioned to point to the feminine in this work. The concept for the video-work refers to the issues of taboo and privacy in addition to the cultural diversity of Anatolia itself.

Lingyun Zheng: *A Tomato Is Not A Tomato* (NY) 4:41

A Tomato Is Not A Tomato is a mood piece reflecting the director's feeling of growing up in an intercultural environment. In this film, the balloon represents her past in China (childhood and hometown) while the tomato represents her present days of uncertainty in New York. The transformation of these elements symbolizes the entanglement of present and past. The feeling of alienation is expressed through the transformation as well as the floating space from New York to China. And the red color inherits the symbolic meaning of itself in China's communist revolution, which conveys the feeling of fretfulness.

Heather Stratton: *American Defiance, Pray for Us* (Lexington, Kentucky) 3:30

Traveling to the Bible Belt, I heard a most beautiful and entrancing litany of the Blessed Virgin Mary on an Ohio radio station, the Sunday afternoon following Thanksgiving of 2016. The voices held me captive as I drove through a massive wind farm, fighting against becoming entirely mesmerized by the pairing of the liturgy and larger than life wind turbines hypnotically swirling with the landscape like an evenly spaced out congregation in white robes, emulating a choir of crosses thrust into the heartland. The current political and cultural climate of the United States is in a way, stuck in limbo as we await the official appointment of our new President-Elect, leaving our country more divisive and divided than we have been for many decades. No matter what side of the political spectrum you are, one thing I think we can all agree on is that we need forgiveness and understanding. We need someone to pray for us.

Patrick Moser: *The Game* (St .Augustine FL) 2:22

Quinn Lachler: *Losing It* (2015) (Buffalo, NY) 2:19

A short experimental piece on the eccentricities of focus. There are several compositions that change as focus slowly fades and entropy becomes dominant.

Michael DiFeo: *Title Redacted* (NJ) 1:51

An animation where I explore the intersection of memory, paranoia, espionage, and delusion.

Anaïs Duplan: *I Think That I Can Love It* (Jacmel, Haiti) 2:24

An experiment in melding the video screen with the page-of-text, the videos feature a line-by-line feed of two poems: "I Think That I Can Love It," about the freedom or lack thereof the Black female body and "Why Does It Feel Natural to Want to Be Stable for the Lady in the Mirror?" a poem on gender instability in the age of social machinery. Each video-poem is set across found footage from archival and/or educational films, often featuring black-and-

white images of white people in idyllic situations, volcanic eruptions, physical conflict, running in fear, running with semi-joy, and abstractions of light.

Andrea Leoni: *Line* (Rome, Italy) 3:35

A line develops and marks its surrounding space in search of a composition strategy: it multiplies, enlarges, stretches increasing its size up to create more and more complex shapes. It invades all the space around striving to expand further, yet it will go all the way back, forced by a representation limit, to its simple and basic initial state.

Josh Jordan: *BREAKTHRU* – 1992 (Brooklyn) 4:47

-----INTERMISSION-----

Nancy Daly & Kim Llerena: *Baby Rasta* (Washington, DC) 14:12

Baby Rasta is the story of a drug kingpin/philosopher of logic/world class athlete/inventor of a future Olympic sport, as told by Dr. Robert Portada, a university professor/world traveler. At its core, *Baby Rasta* suggests that the line between truth and fiction is hazy – especially after a hashish binge in a tiny unnamed bar in the back alleys of Barcelona.

Cristobal Catalan: *No Man's Land* (UK from Spain) 3:33

Made entirely of still images and hand scribed digital animation, '*No Man's Land*' is a surreal journey into the dynamics of deterritorialisation, dispossession and transmigration as a form of pilgrimage.

Barry Whittaker: *Throwing Things at the Sky To See if They Stick* (OH) 2:58

The sky is important symbol across the globe. Among its many illustrations, the sky is frequently used to signify progress, adventure, hope, or dreams. As a child, I frequently questioned the logic behind filling the sky with buildings and advertising. This blocking out the sky seemed an alien idea to me. Who has the right to sell the sky? In the name of progress and profit, humans regularly fill the sky with structures, signals, smoke, and satellites. *Throwing Things at the Sky to See if They Stick* is a video project about the ever-changing sky-scape and the imprint humans have made on it.

Daniel Alexander Smith: *Static Wave* (MA) 1:09

A wave made of white noise is a fluid form composed of nothing.

Dillon Lemon: *Ascidia* (US) 3:39

Emelie Mahdavian: Intangible Body (USA) 2:44

This experimental film explores censorship of Iranian women's dance performance and what constitutes a woman's "body" in the digital age. Given that women "dancing" in public is illegal in Iran today – and even animated movies are censored – we set out to play with the edge of what constitutes a body, a dance, or an Iranian woman... Created via motion capture composited with video, the film has three layers, each representing one aspect of the dancer's body, but without any video of her figure appearing in the final film: the motion capture figure is controlled by an algorithm tied to the speed of the dancer's movement; the music is entirely sampled from her voice; and the fabric with which she danced was isolated in the video via chroma keying to create a residue of her interaction with a prop that invokes the presence of the absent dancer.

Mores McWreath: Spot 270 You (NY) :15

The Spots Series is an ever growing body of video art made up of 15 or 30 second "spots" that use the shape of commercial advertising as the container for a subjective exploration of the contemporary world. Videos are produced and distributed on a weekly basis allowing for a timely response to the events unfolding in the world today. Subjects range from the hopelessness of privileged white liberals, the desire to avoid politics through self-improvement, wish fulfillment fantasies, Citizen Kane, fear of rejection and the desire to find connection. There are currently 85 videos in the series and they are very flexible in the way they can be shown including in groupings, individual loops, or dispersed throughout a screening.

Kahori Kamiya: Job Interview (Pearl River, NY Originally from Japan) 2:46

This video is comprised of four elements: my husband's first parting memory, a ritualized performance concerning the disposable human identity, the Job Interview text messages intervening to force a revelation, and Ave Maria song. All of these elements combine into a united psychological symphony. "Job Interview" attempts to interrogate the established economical society of copy-paste "labor" and the endless cycle of devoted employees like a karmic system.

Emilia Izquierdo: CAVE (UK) 2:18

Cave (2017) is a loop video animation that refers to extreme situations in which it is difficult to distinguish between anger and pain. Using key moments in 3 extracts from Martha Graham choreographies the piece explores release and constraint through movement: Clytemnestra and Medea's (Cave of the Heart) dance of revenge and Lamentation. The piece addresses this state of desperation and entrapment of our body and the need of release exploring this way human issues that go beyond technology and social systems.

Kathleen McDermott: Memorial For Bad Jokes (NY) 4:18

Memorial For Bad Jokes is an exploration of the relationship between the artist's mortality and electricity. The constructed environment within the video functions as a purgatory and as an absurdist procession performed to the rhythms created by a cast of wearable electronics. "I Thought It Would Be Funny," is a death shroud made of LED lights, pulsing based on a simple timing circuit. The lights blink in time with a

capacitor's discharge and function as a visualized heartbeat, but one that continues even as the wearer dies and is revived. Time is also kept by "The Little Drummer Boy," a wearable mechanical drum stick strapped around the artist's waist, and "The Public Speaker," a shawl covered in speakers that plays a recording of the artist screaming. "The Social Escape Dress," passes through, emitting a cloud of fog through a wearable system of vaporizers and aquarium pump motors. These multiple representations of the artist speak to both the multiplicity of identity in the digital era, and to an ongoing interest in the relationship between machines and nonsense. Machines, video and editing by Kathleen McDermott. Sound design for this piece was done in collaboration with Senem Pirlir.

Michael Szpakowski: One Kiss of Mine (UK) 2:14

A kind of afterthought following on my 12 remixes project. In 2014 I made a rather electronica heavy arrangement of the traditional ballad Barbara Ellen, which my daughter sang. In 2015 I remixed the track and created this video to go with it. The track title features an excruciating 30 year old pun.

Noelle Fitzsimmons: Stay Still (Austin, TX) 5:24

Questions the differences between subject and photographer; and the borders that distinguish us from one another.

Mores McWreath: Spot 921 Not You (NY) :14

Oscar Lebeck: Laurieston (Germany) 2:08

The human image is becoming more and more an impression culture in our society. The self-presentation takes on ever more radical and egocentric features. How can one counteract this and where does the self-portrait of an artist differ from self-production in the digital world? In the work "Laurieston", the artist perceives himself as a subject and simultaneously becomes an image-subject. They give the impression of a snapshot of the control of themselves. The tree is anchored with a wire rope. This anchoring is primarily intended to prevent strong and jerky movements caused by the wind. It serves as a support and is not immediately recognizable. The bracing with wire behaves dynamically and requires a constant active balancing.

Chao Heng Yang: Search Within (UK) 2:30

SearchWithin is a short film that disrupts visual and ontological perception. Virtual images simulate reality, while reality blends with virtual supplements. They approach each other and meet in the uncanny space: the gap. The gap is like the slit between the wall and the bed, collecting daily dust, hairs and biscuit crumbs without people's consciousness. The gap, an intermediate space, a spectrum between fact and truth, is where fictional narrative develops its fantasies.

Patrick Moser: Rake Hole Dancer (St Augustine, FL) 2:33

Josh Jordan: MODERN GIRL – 2004 (Brooklyn) 4:50

-----INTERMISSION-----

Yael Azoulay: *Please Break My Heart* (Brooklyn) 18:14

In February 2016 I auditioned and hired an actor to break my heart. We entered a relationship in which the camera was present at all times, until we managed to forget it was there. Please Break My Heart examines the line between fiction and reality – if there is such a thing – through creating an image that is not entirely false, but is deceptive.

APOTROPIA: *Sense of Place* (2015) (Italy) 5:00

The term “sense of place” may describe both an arrangement of features that makes a place unique and the sensation and perception of place as experienced by the living bodies that belong to it. The body is our general medium for having a world and our relationship to space is inevitably connected with culture and shaped by the kind of bodies we have.

Mauricio Sanhueza: *Parasite* (Peru) 6:23

*Throughout the centuries dreams have been to many cultures around the world the images that speak of the future. In modern times dreams were seen as a connection to the unconscious. Today these morbid and extremely disturbing dreams are associated with the symptoms of a mental illness. This video is a free version of *The Labyrinth of Crete* in which the myth of Theseus and the Minotaur are reflected in a single character.*

Szymon Krzyżanowski: *VHS* (Wołomin near Warsaw, Poland) :52

The “VHS” movie consists of a series of carefully arranged frames. Each one of them has been converted in such a way as to have the character known from the Video Home System. The film presents raw suburban areas which would have a completely new impact on the viewer when presented in fullHD or 4K. In this case, in accordance with Marshall McLuhan’s theory, the form determines the reception. The paradox of “VHS” is that its 1920×1080 resolution, amplifies the intended impression, at the same time distancing the movie from the video format. “VHS” shows perfectly, how the form and strictly technical aspects undeniably influence the reception of an audio-visual work.

Vasco Diogo: *May I Dance* (Lisbon, Portugal) 3:54

Wednesday Kim: *The Birth of Tragedy* (South Korea, Currently in North Dakota) 1:52 *Trauma from Korean public spa. The hidden forces of the unconscious blend with traumatic memories and incoherent mixtures from my subconscious mind, forming bizarre images, which appeared in my daydreams and night dreams.*

Monika Rostvold: *The Color Red Makes You Hungry* (NY) 4:17

A reaction piece after doing a month long performance piece/ art of experience at a strip club. Documenting the physical and psychological transition into the persona "Mona"

Zlatko Cosic: *St. Louis Spin (Trumpo Mix)* (Yugoslavia-USA) 2:00

Abstract explorations of society.

Yael Azoulay: *Auditions For Please Break My Heart* (Brooklyn) 5:16

This is video is part of the project mentioned above but could be screened on its own. due to the nature of the project it might work well to show both videos.

Josh Jordan: *SOMEBODY TO LOVE - 2016* (Brooklyn) 5:01