



May 12-14, 2016
Icebox Project Space

(In order of the appearance)

Shorts

20/92 Video Festival Screening

Juried by Ryan McCartney & Timothy Belknap

Categories:

Shorts
Panoramic
Repeats

Repeats submitted by

Taji Nahl, Kees Holterman, Tyler Kline, Brent Galen Adkins,
Jayna Anderson, Billy Green, Leslie Koren, Keely Hooper, Sami Pfeffer,
Dessie Jackson, Donny Gettinger, Stephanie Wu, Kerry Lee,
Sascha Hughes-Caley

Charlotte Thurman

Halloween Candy Commercial '97 2014

Halloween Candy Commercial '97 combines static-laden, personal VHS home video footage with rotoscoped graphite drawings. The video from 1997 shows myself and my childhood friend acting out a commercial for a fake Halloween Candy Store. I am interested in how media becomes internalized, and how the devices we use to preserve memory have their own breaking points. Media becomes worn like a blanket -- deteriorating over time.

Martin Peeves

"...at the crib feeling like Van Gogh.." - *conceptual animation, performance + soundscape*
- *jasonKLEATSH.* 2011-2016

This video is part of the Everyday Arbeit series of work based on mundane moments in the everyday. Particularly, as seen in the video, "I'm chilling in my crib, a few tokes or whatever, staring at artwork on my walls n such All of a sudden, I feel like Van Gogh & "the creation" - warped n glitch'd AF is upon me ATCFLVG, music video art, Martin Peeves '11-'16.

Grant Petrey

MESMER 2015

Situated with Artaud's ideas of the experiential and assault, Mesmer explores subjectivity and sublime experience to question accepted knowledge and perceptions of phenomena and "truth". The strategy of aesthetic assault is deployed with the intention of disrupting the temporal to create formal and metaphorical parallax.

Amy Yee

View from Mt. Holyoke, Northampton, Massachusetts (10/25/14) 2015

A still image of Thomas Cole's 1836 painting "View from Mt. Holyoke, Northampton, Massachusetts, After a Thunderstorm" is digitally overlaid with a video shot on 10/25/14 at approximately 12:56 PM, from the same location.

Spence Townsend

the fox with the swollen belly 2014

This is a hand-drawn animation which illustrates “the fox with the swollen belly”, from Aesop’s Fables. The fable is set to music as a sing-along, with the text incorporated into the imagery. All animation and music production by Spence Townsend, along with vocal performance by his wife Julia Townsend.

Tim Portlock

11th_street_city_symphony.mp4 2013

A four minute silent goodbye created with visual effects software.

Taekyung Seo

Transfusion of Watermelon 2015.2.24

This watermelon is a piece of meat without blood.

Tyler Kline

VXF 11 Z 1 2016

Digital video is a way for me to gather the forms of my disparate processes into a shared landscape, the relationships that form and dissipate are largely reliant on aleatoric compositions. I am largely influenced by the work of Karlheinz Stockhausen when creating videos, in that they should be the opposite of marching.

Martin Peeves

DjG(Dada Is G one) girl. “ - animation + performance + soundscape - jasonKLEATSH
2011-2016

- based loosely on a narrative of a girl home alone after her Dad’s gone away. A not so exciting instant. - videoart, Martin Peeves, ‘11-’16

Sarita Zaleha

Collapse/Clap 2014

This video explores tourists’ responses to glacial calvings. Glacial calving is a term that describes the event of the end of a glacier breaking off. While calvings naturally occur, global warming is causing increased calving frequency. This tiled video projection displays up to ten videos simultaneously, sampled from over 50 YouTube videos which document tourists’ experiences of glacier calvings. Each time the glaciers calve and crash into the water below, tourists erupt with laughter, cheers, and applause. This piece investigates emotional responses to climate change in order to better understand our relationship to the environment.

Billy Green

Push 2016

Katrina Chamberlin

Eulogy 2014

In a society where individuals who challenge the official government narrative are constantly under surveillance and censorship, one finds coping mechanisms for communication that can seem absurd in the moment but become second nature under the circumstances. Like many of our communications at home, my family - as Armenians, a religious & ethnic minority and as activists living in Turkey through the 80’s and 90’s, often incorporated code words and languages to communicate personal details. In the same manner, even in the event of death, I send my mother a message posthumously, in morse code. In *Eulogy* (2014) I transcribe the text from the eulogy I spoke at her funeral into morse and broadcast the sound and light across the Aegean coast.

Jesse Harrod

Artist Statement 2016

Artist Statement underscores the erotic tensions and sensual feelings that pervade our relations with quotidian objects and devices. Bringing together many of the questions touched upon across my artistic practice, Artist Statement registers the pleasures of hapticity and the ways in which objects and material incite and choreograph our bodies, actions, and engagements with them. Just as the work registers the queerness of things, it equally points to queer ways of doing things with objects and materials.

Leslie Friedman

Born in 66 2015

3 minute digital animation set to Nina Hagen 'Born in Xixas'

This animation is part of a body of work called Vivianus. The island of Vivianus is a utopian escape for all misfits, a world where people are allowed to be their non-conformist selves, where inhabitants communicate through rock n' roll, and where everyone is welcome, but no one leaves. Inspired by the cults of the late 1960s and early 1970s California, Henry Darger's Vivian Girls, and Gustav Klimt's Beethoven's Frieze.

Em Jensen

Three Hours (Third Hour) 2016

The third of a three part performance/video series that documents one-hour passages through Amazon.com aimed to embrace the physiological and technological stream of consciousness that occurs when browsing the internet. Found imagery obtained from clicking suggested products on Amazon.com for an hour. Audio generated from customer reviews and personal narrative.

Carlo Ferraris

I'm no Longer Obsessed with Winning 2013

The title "I am not more obsessed with winning" expresses the apparent criticism of the super competitive context of the world of contemporary art. The video explores the relationship between visual arts and music, declining a simple sound typical of Hip Hop culture with the resumption of a short walk through the streets of New York.

PANORAMIC

Kay Hannahan and Tyler Hurley

Yordan 2016

Yordan takes us on immersive walk through the village of Altimir, Bulgaria. The panoramic frame captures the textures of the village that might otherwise go unnoticed - crumbling brick walls, discarded tires, bare tree limbs - all blanketed in new snow. This piece is part of a larger project documenting the life that remains in a seemingly vacant place.

Paul Hinson

Winter, Wissahickon Woods 2016

"Though aimless as the sun or wind / Observe how agile is the mind / A silver fish with silver fin / The roving mind moves out and in."

— Byron Herbert Reece, "Wisdom"

Early morning stillness of bodies and light, gathered by hand with a DIY lens: the conversation of self and place in the woods of Philadelphia.

Kris Harzinski and Will Haughery

Dew Basin 2015

It moves, in stillness, every moment distilled and preceded by itself. Like a pebble dropped in a pond, the ripples enchant and mesmerize the gaze. Flattened and upended, on the wall, not on the ground. Relics of similar activities adorn these trophy stands, gilded in sweat of past scrimmages.

Sarah and Joseph Belknap

12 Months of the Sun 2014

From May 2013 to May 2014, whenever Joseph thought about the sun, he and Sarah would take screen shots of five filtered satellite views via an iPhone app. Images courtesy of NASA/SDO and the AIA, EVE and HMI science teams.

Ben Pinder

Corrigenda 2015-2016

Music by Justin Wixson

Corrigenda follows a man who looks to the stars and yearns to make contact with the constellations of gods he sees in the sky. The word 'corrigenda' means errors that need correcting in a finished work. Our unfulfilled hero sees mistakes on Earth, so looks to the heavens for answers. The original soundtrack serves as an additional character, serving almost as narrator for the wordless scenes.

Corrigenda is a collaborative effort between Ben Pinder and Justin Wixson. In keeping with the spirit of theater and old silent film screenings, the soundtrack can be performed live, and the video is changed and edited for each performance. The current iteration of the film, including the original piano soundtrack, was created specifically for the 20/92 Video Festival.

Danielle Roney

Refugee Conversations 2014/2016

Adapted from Bertolt Brecht's play, *Refugee Conversations* (1940), the project of the same title, incorporates a reading by an Iranian immigrant (USA) with transit routes based in Istanbul. Filmed in 2011, the cinematic piece highlights the historic Sirkeci Station, once the end of the Orient Express, while portraying the expansion and contraction of personal mobility routes to and from a city at the epicenter of migration. The slit scan technique fragments the movement of people and places within the footage, displacing time and space within the fleeting moments of freedom of mobility.

Nicholas Steindorf

f.o.l.l.o.w. 2014/16

f.o.l.l.o.w. is a dream-sequence composited of computer rendered meshes and camera-captured footage collaged together on a two-dimensional plane. The poetic power of disparate actions and graphic hallucinations sequenced together instigates a free-associative reading that breaks up traditional narrative and perspective tropes.

Margaret Hull

Trouping 2015

Three performers collectively engage in a game-dance hybrid, mischievously and apathetically disrupting their environment.

Corinne Teed

Feral Utopias 2015

Feral Utopias is a three-channel animation created from studio recordings of LGBTQ participants and scans of 19th century etchings produced by colonial naturalists. The resultant multi-voiced narrative is a testament to struggle and survival, a collection and reorientation of queer voices in a hybrid, speculative landscape full of cross-species alliances.

Lisa Marie Patzer

Semi-Transparent 2016

Semi-Transparent is a personification of the algorithm behind the construction of digital identity. Selecting, cropping, and changing one's online profile image is thought to be a performative act. *Semi-Transparent* pushes this performative element one step further to include the transcoding step, when the visual image is transformed into programmable data.

Natessa Amin and Gordon Stillman

Dixie Cup 2016

The Dixie Cup factory in Easton, Pennsylvania, was active from the 1920s to 1980s and the large cup shaped water tower atop the factory is a prominent feature of the Easton skyline. The Dixie Cup introduced the one-time use item to America. The fully disposable consumable was invented and marketed to stop the spread of germs at public drinking fountains while providing ease of use.

A. P. Vague

MMeA #4 (excerpt) 2016

This video was created in the programming environment PureData specifically for the Icebox Project Space, inspired by the opportunity to utilize the unique acoustics and lighting possibilities of the site. The video renders each projection as a minimal colorfield--expressed in the software as a single magnified pixel--in order to alter the light in the room and blur the distinction between stage lighting and projected video.

Janne Höltermann

Afterglow 2015

The video was filmed in the obsolete architecture of German World War II bunkers and uses the reflected light of the phosphorescent guiding system to illuminate space. The elaborate guiding system was meant to provide orientation in complete darkness.

Each video sequence slowly reveals space: it begins with drawing a line into a dark space, then reveals more lines that outline the architecture until finally the concrete wall

“materializes” itself. During this process the image tilts between a supposedly virtual drawing and a physical architecture.