

EXPERIMENTAL TELEVISION CENTER LTD.

2004-2005

The **RESIDENCY PROGRAM** offers self-directed creative time to mediamakers from throughout the country. Since 1971 we have assisted over 1400 artists in the creation of works using new electronic video, sonic and digital technologies. Each year about 40 artists are invited to work in the studio, in a retreat-like workshop environment, which offers access to an image processing system, intensive individualized instruction and time for exploration and personal creative growth. The image processing system is a hybrid tool set, permitting the artist to create interactive relationships between older historically important analog instruments and new digital technologies, and to explore boundaries and intersections within narrative, documentary and experimental forms. With assistance from mediaThe foundation, we were able to significantly advance the digital components of the imaging system, incorporating a second G4 computer, other sonic and control modules by Doepfer, interactive software including Max/MSP, Jitter and Pluggo as well as DVD authoring and editing software.

This year's 56 artists represent 8 states, as well as Israel, Canada, Bulgaria and Norway. About 40% are artists from outside New York State. Applicants in 2004-05 included Mara Alper (NY); Phyllis Baldino (NY); Rene Beekman (Bulgaria); Stephan Belovarich (NY); Kjell Bjorgeengen (Norway); Debora Brown (AZ); Jubal Brown (Canada); Torsten Zena Burns (NY); Pablo Caolpinto (PA); Heather Delaney (NY); Hayley Downs (NY); Monica Duncan (KY); Brendan Ford (MA); Madeleine Gallagher and David Barker (NY); Raymond Ghirardo (Ithaca, NY); Pamela Hawkins (Rochester, NY); Kathy High (Averill Park, NY); Sara Hornbacher (Atlanta, GA); Jitter Working Group (NY and PA); Zohar Kfir (Israel); Annie Langan (KY); Kent Lundberg (MA); Mary Magsamen and Stephen Hillerbrand (NY); Darrin Martin (NY); Brian Milbrand and Courtney Grim (NY); Bianca Bob Miller (NY); Nicedisc (NY); Toban Nichols (CA); John Phillips (Philadelphia, PA); Joe Reinsel (MD); Ron Rocco (NY); Luciana Sanz and Amoeba Technology (NY); Frank Shifreen (NY); Gretchen Skogerson (MA); Jim Supanick (NJ); Julia Tell (NY); Julius Vitali (PA); Ann Sargent Wooster (NY); Roger Wyatt (NY); Jud Yalkut (Dayton, OH); Neil Zusman (Ithaca, NY).

Tapes produced at the Center were again included in exhibitions throughout the United States and Europe and on the Web. Recent exhibition venues have included the The Robert Beck Memorial Cinema, Eyebeam, the Museum of Modern Art, The Kitchen, The Tank, Tonic, Art in General, Anthology Film Archives and Art Brutale and in festivals including the *New York Film Festival*, the *Venice Biennale*, *Dallas Video Festival*, *Viper* (Basel) and the *8th Annual Dumbo Festival*. Tapes are distributed by Electronic Arts Intermix, Filmmakers Coop, Drift Distribution, Facets, Microcinema International, Women Make Movies and many others. Artists working at the Center this year have received awards and recognition from State Arts Councils, the National Endowment for the Arts, and private foundations and have received numerous awards and citations in festivals around the world.

In keeping with our **EDUCATIONAL OBJECTIVES**, we hosted the 10th Annual International Summer Workshop, a 10 day intensive residency available for graduate and undergraduate academic credit to 16 media makers. The workshop is co-taught by Pamela Susan Hawkins and Hank Rudolph. Please visit <http://www.etcisw.com> to see the works which are created during this workshop.

We also participate in online salons hosted by NAMAC, empyre and other arts, information and advocacy groups. Through the Media Arts Technical Assistance Program we work with organizations from all regions of New York State to develop the media arts field. We helped organize meetings and other symposia including *Strengthening Media Arts in NYS*, a NE Regional NAMAC Think Tank and assisted organizations to attend the *Deep Focus* launch in NYC.

The Center serves as a **SPONSORING ORGANIZATION** for artists' projects in the electronic and film arts, providing support services, assistance with development and fiscal and administrative management services. We sponsor about 20 projects each year. Since 2001, with requests totaling over one million dollars, artists have received almost \$350,000.

Completed projects have received worldwide exhibition and distribution, and have been supported by the National Endowment for the Arts, the NYS Council on the Arts, the McCarthy Foundation, Funding Exchange, the Rockefeller Foundation, ITVS, Astraea Foundation, Soros Documentary Fund, Chase Manhattan and many others.

Recent participants include Irit Batsry, winner of the prestigious Bucksbaum Award for *Neither There Nor Here*, with a world premiere at the International Film Festival, Rotterdam and inclusion in the Whitney Biennial 2002; Alan Berliner for *The Sweetest Sound*, featured on POV; Abigail Child for *By Desire*; Slawomir Grunberg for the Emmy-award winning documentary *School Prayer: A Community Divided*; Barbara Hammer for *Culture Doctor*, *The Female Closet*, and her new work *Resisting Paradise*; Ken Jacobs for *NY Ghetto Fishmarket, 1903*; and Kristin Lucas for *Supervision*. Projects have been supported by the New York State Council on the Arts, Funding Exchange, NVR and the Distribution Fund, Creative Capital, New York Foundation for the Arts, The Radcliffe Institute for Advanced Study at Harvard University, the Jerome Foundation, and National Geographic.

For 2004-05 the following artists have received awards from the New York State Council on the Arts: Irit Batsry for *Of Set*; Abigail Child for *By Desire*; Norman Cowie for *The Dimension in Which It Reigns Supreme* with additional support from

the Funding Exchange; Jeffrey Lerer for *Manuscript Fragments Found at the Gilbery Hotel*; Andrea Stake for *The Birthday Party*; Caspar Stracke for *Cinemacity*; Jim Supanick for *Seed, Sold Back to the Farmer*; Erika Yeomans for *Pose-Down*. Greta Olafsdottir and Susan Muska received support from the McCarthy Foundation for *A Legacy of Resistance*.

Other sources of support for sponsored projects currently in production has come from ETC Finishing Funds, Women In Film, Wexner Center for the Arts, Funding Exchange and the McCarthy Foundation.

Since 1989 the Film and Electronic Arts **GRANTS PROGRAM**, has awarded almost one million dollars to individual artists and arts organizations in the State.

Finishing Funds 2005 supported 16 electronic media, sonic art and film projects, encompassing web projects, performances, site-specific installations and interactive works. For 16 years, the program has provided \$300,000 to New York State artists, to assist with the completion of diverse and innovative projects which challenge the traditional boundaries of the media.

This year we had a record number of applicants with requests totaling over \$370,000. Finishing Funds is supported in part with public funds from the New York State Council on the Arts and by mediaThe foundation. mediaThe foundation supported 3 special awards for New Media and Intermedia Performance which went to Angie Eng, Tali Hinkis and Kyle Lapidus of LoVid, and Koosil-Ja Hwang. The other Finishing Funds 2005 recipients are Kabir Carter, Abigail Child, Alex Hahn, Eunjung Hwang, Mary Mattingly, Jillian McDonald, Tammy McGovern, Federico Muelas, Laura Parnes, Jennifer Reeves, Jason Van Anden, Jeremy Xido and Adam Zaretsky.

This year's awards recognize work which is very diverse, encompassing web projects, animation, acoustic distribution systems, site-specific installations, public art and interactive performances, and includes experimental documentary and narrative, film performance, robotics and the sonic arts. The works approach such diverse issues as the wireless world, the works of Kathy Acker, modular image synthesizing tools, contemporary values, bisexual identity, the Hudson River Park and organic farming. The works in progress have received recognition and support from other organizations including the New York State Council on the Art, Harvard University, Rensselaer Polytechnic Institute, Lower Manhattan Cultural Center, Jerome Foundation, Villa Croce Museum, Eyebeam Atelier, The Kitchen, Roulette, Harvestworks, Cultural Spanish Consulate and the Austrian Federal Government. This year's peer review panel was composed of independent media artist and educator Darrin Burns and Buffalo-based new media artist Aaron Miller.

Presentation Funds provides support to New York State organizations for in-person appearances by film and media artists. The program brings innovative cinema programming, including independent film and media art, as well as audio installation works to new audiences and to underserved communities in all regions of the State. In addition, the program assists organizations which serve special constituencies and encourages the development of new presentation venues throughout the State.

The program supported in-person appearances before about 150,000 people, with cable and web audiences conservatively estimated at an additional 150,000. In 2005 we provided assistance to 37 sponsoring organizations in 14 counties across New York State. These organizations contributed almost \$700,000 toward these media exhibition projects.

This year's recipients included Institute for Electronic Arts at Alfred University, Apexart, Art in General, Art Mission, Bard College, Bowrey Arts and Sciences, Collective Unconscious, Cornell Cinema, Crandall Public Library, Dansology Inc., Diapason Gallery for Sound, Dumbo Arts Center, Evolutionary Girls Club, Filmmakers Cooperative, Fractured Atlas, Hallwalls, Harvestworks, Here Arts Center, Independent Curators, International Film Seminars, Ithaca College, Loisaids Arts, Lower Media Loft, Millennium Film Workshop, Movement Research, New Dance Alliance, Summer School for the Arts, Phoenix Action Network Listen with your Eyes Media Festival, Pratt Institute, Roulette, Saratoga Film Forum, Sephardic House, Squeaky Wheel, Theater for the New City and Visual Studies Workshop.

Founded in 1999 The **Media Arts Technical Assistance Fund** is designed to help non-profit media arts programs in New York State stabilize, strengthen or restructure their media arts organizational capacity, services and activities. The mission is to help organizations to address systemic issues within institutions and within the field. Through direct assistance the program supports organizational and professional development, and the building of critical skills which will assure the vitality and longevity of the organization. Another important component of the **Technical Assistance Program** encourages the media arts community to convene and discuss issues which have bearing on the field's vitality and longevity. Media Arts Breakfast Meetings and other gatherings Upstate are held on a regular basis to meet and share visions and concerns.

This year we convened in Buffalo at CEPA Gallery, in Rochester at the George Eastman House, and in New York City at the Jewish Museum, the Tribeca Film Institute and at Kodak. We are collaborating with American Documentary/POV on *Issues of Identity: Mapping the Media Arts in New York State*, a multi-focus project which seeks strategies for addressing areas of concern to the media arts. We supported *Strengthening the Media Arts in New York State - A Statewide Media Arts Convening and NAMAC Regional Meeting*, held in partnership with WAMC and the Electronic Media and Film Program of the New York State Council on the Arts. About 30 media arts and advocacy groups from around the State were invited for one day of discussion surrounding issues of critical interest to the communities, and a second day devoted to one of four NAMAC think tank meetings held across the country each year.

In addition to direct support, Technical Assistance helps organizations to attend professional conferences, seminars and festivals including the Association of Moving Image Archivists Annual 2005 Conference, World Social Forum, Alliance for

Community Media Conference *Waves of Change*, 51st Annual 2005 Flaherty Film Seminar *Cinema and History*, *Piling Wreckage Upon Wreckage*, American Institute for Conservation of Historic and Artistic Works 2005 conference, and NAMAC's *Deep Focus* launch at the Smithsonian in New York City.

This year's total request to Technical Assistance was about \$ 90,000. The program provided about \$ 52,000 in support of requests from 43 organizations in 11 counties including the Anthology Film Archive, ArteEast, Association of Independent Video and Filmmakers, CEPA, Children's Media Project, DYKE TV, Electronic Arts Intermix, Fales Library at NYU, Filmmakers Cooperative, Franklin Furnace, free103point9, George Eastman House, Ghetto Film School, Global Action Project, Hallwalls, Harvestworks, Independent Media Arts Preservation, Ithaca College, Broadcast Archive and Media of the Jewish Museum, Kibo Projects, Kirkland Art Center, New Media Alliance, Paper Tiger TV, Rhizome, Rensselaer Polytechnic Institute, Saratoga Film Forum, Squeaky Wheel, Syracuse University, Tribeca Film Institute, Visual Studies Workshop.

The Center is committed to the early **HISTORY** of media art and its **PRESERVATION**. Housed at the Center is a collection of over 1000 videotapes which chronicle work produced here over the last 30 years. We are a founding member of Independent Media Arts Preservation. We are past participants of the Regional Cataloging Initiative and the National Moving Image Database project of the American Film Institute, and will participate in the Pilot Union Catalog project in NYS.

Begun in 1994, the Video History Project is an online research initiative which reflects the complex evolution of the media arts field, the multiple and interrelated histories of the media arts field, and encourages a collective voice in the crafting of our histories.

The goals of the Video History Project are: To provide a dynamic vehicle for the creation and dissemination of an inclusive media history, crafted by those who are shaping it; To further the critical discourse among scholars and historians engaged with the study of the origins of media art; To contribute to the continued enrichment of knowledge within the media arts community globally; To capture the cultural environment, technological visions of individuals, and the modes of institutional support present during the early developmental years of media; To document and interrelate information about individuals, organizations, instruments, creative artworks, and events; To raise cultural awareness of the origins of media art; To increase public awareness of and appreciation for media history throughout the State and internationally. Goals are realized in an interrelated set of activities combining research and scholarship, through the enrichment of History Web content, and as collaborative projects supporting issues in electronic moving image preservation through the hosting of conferences and seminars.

The first **conference**, *Video History: Making Connections*, (1998) brought together over 250 pioneering practitioners and contemporary artists working in new media and interactive technologies. In June 2002, the Center invited over 60 media arts professionals, conservators, technical experts, and artists to gather at the historic firehouse home of Downtown Community TV Center in New York for *Loing Back/Loing Forward*, a two-day working symposium on moving image preservation. The symposium was organized by the Experimental Television Center, in association with Independent Media Arts Preservation (IMAP) and Bay Area Video Coalition. Focused on the physical preservation of independent electronic media works and related issues concerning tools and ephemera, *Loing Back/Loing Forward* facilitated an honest and sometimes disturbing evaluation of our progress as a field and informed discussion about necessary and realistic initiatives and partnerships. The edited proceedings and reports are posted on the Experimental Television Center's Video History site. *Loing Back/Loing Forward* was also documented on videotape by Bay Area Video Coalition.

Research and scholarship is an important aspect of our program. We contributed to *Playback: Preserving Analog Video*, a DVD produced by BAVC (2003) with major support from the National Endowment for the Arts. We provided research into the early commercial video recorders relying on original manuscripts, technical data, and product literature, as well as photo and video documentation of the early equipment.

The Preservation area of the Video History website contains two commissioned texts. *Video Preservation: The Basics* (2000, 2002) by Sherry Miller Hocking and Mona Jimenez, and *Reel to Real: A Case Study of BAVC's Remastering Facility* (2002) written by Luke Hones, and edited by Sherry Miller Hocking and Mona Jimenez. The Preservation resource area also contains a selection of historically important texts concerning early efforts at media preservation.

In 2003 we produced a CD *Early Media Instruments* featuring a database of significant imaging devices which played a critical role in the historical development of independent media art. The database contains photographs of the devices, examples of product literature, as well as texts and manuscripts describing the tools. The devices include video, audio and computer-based tools, both commercially available and designed by artists and engineers. The CD was featured in a three month long exhibition "Origins" at ArtsInteractive Gallery, curated by Mary Ann Kearns for the Cyberfest in Boston, along with representative tools from the era of the early 1970s.

The focus since 2000 has been on the continued enrichment of content on the **Video History Web** and the development and implementation of collaborative strategies for advancement of electronic moving image preservation resources and tools. Formally launched in 2000, the Video History Web functions as both a dynamic and interactive on-going research collection and dissemination vehicle for media professionals, educators, and media programmers as well as the general public. Resources include critical essays, manuscripts, interviews, biographies, an extensive bibliography with over 2500 entries and information on collections, distribution, tools, preservation, organizations, and individuals. In the Chronology area visitors can generate a timeline of events in media arts history, or view the events within a defined range. Visitors are encouraged to contribute

information to those areas which provide access to historically significant texts concerning the evolution of media art and community television. We also target resources, gaining permission before materials are electronically published. Information is uploaded to the site on a regular basis.

The fully searchable site structure serves information contained in 12 databases holding over 6000 records. Results are reported topically, organized by resource area. The search function allows visitors to search all of the records, encouraging the visitor to discover broad interconnections among people, places and events. The site had over 1.5 million accesses in 2004. Over 28 billion bytes of history information was provided, 4 billion in the first 12 weeks of 2005 alone. The site last year had over 6 million hits.

The site is visited by thousands of people every year. It is a resource used by researchers, historians, artists, archives and video enthusiasts. We routinely respond to queries from researchers, scholars, educators and home enthusiasts. The site has been an important tool for a range of activities – including original research for writing of books, catalogs and monographs; a method for locating primary source materials; a way for people to locate others they have lost contact with over the years; a source for preservation information of tapes created with obsolete equipment.

In 2004-2005 the Daniel Langlois Foundation for the Arts is assisting with the continued development of the Video History Website. The Foundation supported eight organizations that are encouraging the meeting of art and science in the field of technologies, as part of its new Strategic Grants for Organizations. The Foundation received 168 submissions in response to its call for proposals within this program, of which eight were selected: four from Canada, two from the United States, one from India and one from Peru. With the assistance of the Langlois Foundation, as well as of the New York State Council on the Arts, we are focused presently on early video/media instruments - those tools designed individually or by artists and technologists working collaboratively, as well as innovative commercial devices. This research links associated texts, documentation, technical data, maker biographies and interviews, and tapes produced on these systems. Content derives from our tool and paper archives. We are electronically photographing the devices, and in some cases, creating moving image records of the functioning of the tool. We are scanning associated texts, documentation, and ephemera related to events which include posters, exhibition program notes, exhibition catalogs; and audio and video interviews. The data would be published on the existing History Project Website; we are exploring other modes of distribution of the information as well. These include a DVD publication, and a companion text, published in association with *Felix: A Journal of Media Art and Communication* to be co-edited by Kathy High, along with Sherry Miller Hocking and independent researcher Mona Jimenez. We intend to draw into the discussion new makers who have a relationship with analog devices either as part of their art practice or as an essential element of their conceptual base, and new media artists whose conceptual approaches are similar to those of early media practitioners. A Festival is planned for 2006 to focus on the research, and bring historical and new works to arts audiences. In this way we see the project as a bridge between “old” and “new” media, in the same way that the History Conference was conceived.

The National Television and Video Preservation Foundation provided in-kind support in 2004-05 to preserve and remaster 10 hours of very early videotapes from the Center’s collection; the works were produced in the 1970s and showcase early analog and digital video imaging tools. The project focused on those instruments - tools individually designed by artists and the collaboration of artists and engineers/technologists, modifications to existing technology, and innovative applications of commercial technology – and the collaborative relationships between artists and engineers, and the interdisciplinary nature of early media arts practice. The tapes which we are seeking to preserve feature important early video devices designed in the early to mid 1970s, including those created by Nam June Paik (wobbulator or scan processor, and the construction of the Paik/Abe Video Synthesizer and its use with the TV Bed, exhibited at the Everson Museum in 1972), David Jones, Bill Hearn, Steve Rutt and Bill Etra, Dr. Don McArthur, the Vasulkas and Dan Sandin. We have informational materials, technical information, ephemera including early posters and programs, and photographs related to the tools.

We received an Artist in Residence Award from the Institute for Electronic Arts (2005) for the creation of series of DVDs which document the operation of artists’ designed instruments, including the the Paik/Abe Video Synthesizer, Paik Raster Manipulation Unit, Rutt/Etra, Sandin Image Processor, Jones Colorizer, Frame Buffer, Keyer and Sequencer.

Other contributors have included The National Television and Video Preservation Foundation, The Andy Warhol Foundation for the Visual Arts, Statewide Challenge Grant Program, Media Alliance, Institute for Electronic Arts at Alfred University. Partners: the Institute for Electronic Arts, Independent Media Arts Preservation, Bay Area Video Coalition, Everson Museum of Art, Critical Artware.

The Center's programs are supported by the Electronic Media and Film Program at the New York State Council on the Arts; Daniel Langlois Foundation for Art, Science, and Technology; the Media Arts Program of the National Endowment for the Arts; mediaThe foundation; NYS Challenge Grant Program; The Andy Warhol Foundation for the Visual Arts; the New York Foundation for the Arts; the Media Action Grant Program of Media Alliance; by the Institute for Electronic Arts at Alfred University, the Everson Museum of Art, IMAP, BAVC, VidiPax; and by corporate support from Dave Jones Design and Black Hammer Productions and by the contributions of many individual artists.

EXPERIMENTAL TELEVISION CENTER ARTISTS IN RESIDENCE 2004-2005

Mara Alper

Ithaca, NY

Mara Alper is an award winning video artist, documentary maker and screenwriter. Her works *Silent Echoes*, *Stories No One Wants To Hear*, *Moving On*, *Maria Mitchell: Explorer of the Stars* and other programs have screened on PBS, The Learning Channel, Kanal-4 Germany, Museum of Modern Art, Museum of Fine Arts Boston, Dallas Museum of Art, Folkwang Museum in Dusseldorf, National Arts Club, Duke University, Dance Theater Workshop, The Today Show, and Good Morning America. She has received grants and fellowships from the National Endowment for the Arts and Rockefeller Foundation, MacDowell Colony, Yaddo, the Experimental Television Center/NYSCA and the Wexner Center for the Arts. As an educator, Alper was a Visiting Professor at NYU Tisch School of the Arts, and now teaches video production at Ithaca College.

Jerusalem is a video-sound installation about the convergence and collision of three cultures. Texts from the Old Testament, New Testament and Koran in Hebrew, Latin and Arabic are animated to liturgical chants from these three traditions.

Amoeba Technology

Brooklyn, NY

Sanz performs under the name Lu(x)z and is part of the collective of experimental artists Amoeba Technology. Amoeba is a group of electronic musicians, djs, video artists, filmmakers and environmental architects. Since the early 1990s we have been performing, creating and curating our own productions and presenting works in Berlin, Brazil, Amsterdam and Paris. They have performed widely throughout New York, at Tonic, Dumbo, the Williamsburg Art Center, Combustive Arts, the Bang on a Can Festival at Symphony Space, Yale University and Pseudo Space.

Video is a tool for immediate expression and visualization of music in a real-time environment. Content is created on film and video to be later mapped, re-processed and re-manipulated on a performance level. Amoeba creates rich, immersive collaborations of sound collages and abstract moving image paintings. The environments we create with multiple projections, canvas, plastic inflatables and geodesic domes are all important to the alteration of consciousness through sonic and visual senses.

Phyllis Baldino

Brooklyn, NY

Phyllis Baldino engages in a conceptual art practice that merges performance, video, sculpture, and other forms. Rendered with wit and ingenuity, Baldino's ironic performance tapes question the function and meaning of everyday objects and actions. Low-tech and straightforward, her works often document the artist in the process of assembling found objects, taking them apart, reconstructing them, or transforming their function.

Out of Focus Universes is a multi-channel video installation which continues my explorations into the idea of parallel universes.

Rene Beekman

Sofia, Bulgaria

Coming from a background of single-channel video and installation, more recently I've been involved in collaborative projects concerning the development of original software for live-cinema performances. I've worked with Bruce Gremo and premiered *Route* at the World Wide Video Festival in Amsterdam in 2000. *Route* is a multiple-computer instrument concept. *Mutable Surface* is an inter-routing improvisation using Max/MSP and nato. I've also collaborated with Dutch composer and musician Xavier van Wersch on antipodes which premiered at the Kiev International Media Art Festival in 2002 and performed at the PEK Festival in The Hague. Other performances at Mixology, and Harvestworks, with screenings internationally. Distribution and permanent collections: Montevideo Collection, and The Kitchen.

Using Jitter, I am developing a new software instrument that integrates sound, image and control into one environment and allow the free exchange of data between all three. It is based on a Sandin Image Processor. The Center is one of the only facilities in the world which provides access to both the original analog tool and the software to recreate it in the digital universe. During a residency at the Center for Contemporary Art in Bulgaria I will develop a network extension to the software, to allow for both realtime and non-realtime use between several machines on a LAN.

Stephen Belovarich

Troy, NY

BS in Electronic Arts, RPI. An independent artist, and editor in the Upstate NY area. I am interested in interactive and participatory installations, and Orwellian surveillance in contemporary society.

eyeCONTACT is a participatory installation exploring human attentional awareness, eye gestures and surveillance using Max/Jitter. The system has a unique personality, one that breeds life into television.

Kjell Bjorgeengen

Oslo, Norway

A new media artist and educator based in Oslo, Kjell has been active in video for over 20 years. He is a teacher, and has exhibited single channel and installations throughout Norway, and in Thailand, Japan, Denmark, Sweden, Poland and Germany, as well as in the US.

the creation of new works specifically for an exhibition at the Bergen Art Museum in Norway in 2006, in collaboration with Marc Ribot

Debora Brown

Atlanta, GA

BFA, Atlanta College of Art. MFA, Alfred University. Exhibitions: Bound, The Haunt, Ithaca, NY; Click! Buffalo, Squeaky Wheel, Buffalo, NY; Europride Intercultural Week, SHULZ, Koln, Germany; Moonbow Festival, Stockholm, Sweden; Nights and Days of Tribades, Organized jointly with Rivinvaliry (Between-the-Lines Association) and The Student Union of the University of Helsinki (HYY), Helsinki, Finland; Visual Studies Workshop; and Squeaky Wheel.

I am interested in combining video images, photographs, and other elements via real-time sequencing and image processing. I am interested most of all in human beings - how they experience themselves and each other, how they transform, and how they interact with the world. I am particularly interested in the rituals that we use to connect with our spirituality and to learn and to grow.

Jubal Brown

Toronto, Canada

Central Tech Special Arts Program; Ontario College of Art and Design. Exhibitions: Images Festival (Canada); Video Art Biennial (Toronto); Art Fair (Paris); Canada House (London); Brussels Art Fair; Art Basel (Switzerland); Toronto International Art Fair; Art Gallery of Nova Scotia. Curatorial: Festival of Independent Film and Video (Toronto); Video Art Biennial (Toronto); Art System; Art Santa Fe. Awards: Sobey Art Award; Canada Council for the Arts.

The Invasion of the Body Snatchers is an experimental video addressing issues of media and identity. Contemporary society witnesses massive identity movements which are mimetically transmitted into our lives via contemporary media, including tv, internet, video games, fashion and film.

Torsten Zena Burns

Brooklyn, NY

Torsten Burns was born in 1968. He received his BFA in Media Arts at Alfred University. In 1993 he received a MFA in New Genres from the San Francisco Art Institute. He has created a variety of video, photo and sculptural installation series exploring experimental body potentials. The works created delve into alternative medical terrains, energistic fictions and (movement/gesture) explorations. They explore speculative medical systems, experimental communication potentials and improvisation. Burns work is distributed by Video DataBank, Chicago, and the Lux Center in London. His work has been exhibited at the European Media Arts Festival in Germany, the Impakt Festival in the Netherlands, the EMAF and Transmediale Festivals in Germany, the Pandaemonium Festival in England, the Rencontres Arts Electronique Festival in France, the Kunstvlaai 3 Art Fair in Netherlands, the Dallas Video Festival, the Museum of Modern Art in New York, Art in General and the Philadelphia Museum of Art, The Whitney Museum of American Art, The New York video festival, Jaraf:video, Pacific film archive, The 8th biennial of moving images in Switzerland and most recently showed his new single channel video installation series Galactica at the Museum of Modern Art, NY. In collaboration with Darrin Burns he has recently shown Learning Stalls on the EAI Artists' Web Projects. He has been visiting artist at the Bay Area Video Coalition and recently at the Headlands Center for the Arts in Sausalito, and Artists in Residence at the Smackmellon Studios, the Experimental Television Center and Eyebeam.

The Abominable freedom (What if?) Adding to the circle we see a special nude force assembled a workshop begins to take shape between yellow hooded bodies, snowy man-apes, crystalline heads, and teachers made of bone..an experimental videotape exploring the roots of an alternative naked & deeply saturated freedom...

With Virocode I'll work on *Laughing Death*, an installation and dvd project

Pablo Colapinto

Philadelphia, PA

BA in Visual Studies, Harvard University. Studied electronic processes under Ivan Tcherepnin. Adjunct Professor at Temple University. Editor and Instructor at Scribe Video Center. Operator for The Builders Association, a midi-controlled multi-feed for theatrical performance, Alladeen, performed at the Biennale in Bonn, Germany. I am interested in analog video systems, and my experiences with the Serge Modular Synthesizer changed the way I conceived of sound. Exhibitions: Fleischer-Ollman Gallery; Philadelphia Streaming Media Festival.

Plant is the visual content for an internet-based science-fiction narrative about plant-life on Mercury. The work establishes a psychological portrait of mythological flora. I'm interested in the interactions of control systems on analog and digital imaging.

Heather Delaney

Brooklyn, NY

University of Redlands, Pratt Institute and NYU Tisch School of the Arts. Heather has served as editor at NYU Center for Advanced Technology and the School of Medicine. She has been video instructor at Global Action Project. Her work has been exhibited at Red Door Gallery, FrameWorks and is presently represented in a European tour.

movement as a representation of the workings of the central nervous systems' transit through a series of internal and external sensoriums.

Haley Downs

Brooklyn, NY

University of Miami; Maine Film Workshops. Downs has been documenting Florida subcultures for several years. She creates "scratch videos". Exhibitions: NY Underground Film Festival; Chicago Film Festival; John Hopkins Film Festival; San Francisco Film Festival. She created "Move", a commission by Miami Light Project, a non-profit performing arts organization, which continues to be widely shown. Her scratch video "BoarHog" screened at Art Basel in 2003. She has been documenting cracker culture, or multi-generational folk culture for the last three years.

Owl & Dog, a narrative of a young woman's experiences in Central Florida. She wanders through the streets of New York, and tells passersby the story of her life, with her father as he dies of cancer.

Monica Duncan

Louisville, KY

Monica Duncan, an interdisciplinary print, video, performance artist and educator was born and raised in Webster, New York. She received her BFA from Alfred University Instructor; she served as assistant to the Director, International Student Residency, a program of Alfred University and the Experimental Television Center. Exhibitions of the work of the Evolutionary Girls Club throughout Germany, Sweden and Finland, and at Virginia Museum of Fine Arts, Cornell University, Massachusetts College of Art and Rhode Island School of Design. She is currently collaborating with Lara Odell on the Antibodies, a video/performance project which explores color theory in a social context.

Direction/Distance is a collaborative project of Monica Duncan and Annie Langan exploring urban and rural landscapes. This is a study in how moving image changes itself and its meaning because of its source, and is also a metaphor for the malleability of time and distance.

Brendan Michael Ford

Westborough, MA

BS, Ithaca College. Assistant Editor for an untitled documentary of the Dada movement, with producer Byron Caplan. Presently repairing and restoring synthesizers.

The construction of materials whose meaning is regulated by audio elements.

Madeleine Gallagher and David Barker

Brooklyn, NY

Michael Barker and Madeleine Gallagher attended graduate school at Mount Royal School of Art from 2000 - 2002. Both studied video and have assisted each other in the past on several video projects. Michael Barker lives in Philadelphia and Madeleine Gallagher lives in Brooklyn.

Madeleine Gallagher's interest in video and visual art has existed as an exploration of physical and visual sensation, endurance, perceptual thresholds and phenomenology. Schooled in Painting and Sculpture, she arrived to making video work through performance art. The current body of work she has been working on involves collaborations between her as a live video performer and experimental musicians. Gallagher has exhibited her video and sculptures and performed at Goliath Visual Space, The Baltimore Contemporary Museum of Art, The Maryland Institute College of Art, Free 103.9 Gallery, Galapagos Art Space, and The Brooklyn New Workshop Theater and at Rake AV. Gallagher teaches video at The Massachusetts College of Art.

Michael Barker's work is both visual and aural. He creates experimental music that is integrated into a diverse schema, improvisation, live audio processing for video and dance. As a sound artist, his works includes a series of collected and found audio recordings. He has performed recently in such groups as the PIMA group, Sharks with wings, Lanyard, and the Deviled Eggs. Barker has exhibited his visual art, which includes digital prints, video and neon sculpture at the Slough Foundation,

Philadelphia Museum of Art, The Maryland Institute College of Art, Vox Populi and Transport Gallery.

landscape as interactive installation, pattern and visual representation of vibration.

Raymond Ghirardo & Megan Roberts

Ithaca, NY

Raymond Ghirardo is a sculptor and media artist who received his M.F.A. in sculpture from Cranbrook Academy of Art in 1978. Currently Professor at Ithaca College teaching sculpture and digital arts. Megan Roberts is a composer and media artist, received her M.F.A. in Electronic Music and Video from Mills College Center for Contemporary Music in 1977, and is currently Associate Professor at Ithaca College teaching electronic media production. Together they have been collaborators in video, sound sculpture, installation and performance works for the past 27 years. Their video works have been exhibited world-wide; sculpture and media installations have been most recently shown at the Las Vegas Cultural Arts Center, at Handwerker Gallery in Ithaca and the Dowd Fine Arts Gallery in Cortland, and in Rochester, Kansas City, Mojacar (Spain), NYC, and Cleveland. They have received a residencies at Yaddo, MacDowell Colony, Fundacion Valpariso, Center for Contemporary Art in Prague, at Caldera in Portland, Oregon, and Yosemite Renaissance Artist in Residence Program (Yosemite National Park. and awards from the New York State Council on the Arts, the New York Foundation for the Arts and the Finishing Funds Program of the Experimental TV Center.

Impossible Solids is a large-scale installation work composed from a variety of visual, sound and media elements, drawn from both natural and urban landscapes. The overall structure incorporates video projection on pools of water, reflected and refracted by suspended panels of glass.

Courtney Grim & Brian Milbrand

Buffalo, NY

MFA, Rochester Institute of Technology. Director of the New Media Institute and Professor of Media at Medaille College. Emerging Artist Award from Burchfield Art Gallery. Exhibitions: Burchfield-Penny Art Center (Buffalo); Hallwalls; William Marten Gallery (Rochester); CAVE Gallery (Washington, DC); Billboard Project (Buffalo); Bicentennial Bus Project (Olean).

surveillance of local space, combining live feed. Using 7 cameras, motion sensors and Jitter we play an interactive relationship.

Pamela Hawkins

Rochester, NY

Pamela Susan Hawkins has shown her time based works in such venues as the European Media Arts Festival, Osnabruck, Germany, the WRO 97 Festival in Wroclaw, Poland, Art in General in New York city, Mobius in Boston and the National Poetry Video Festival in Chicago. She recently toured in central Europe. Her 15 year practice as an artist encompasses video, audio, digital, printmaking and photography. She holds a BFA in Printmaking from Rochester Institute of Technology and an MAH in Media Study and Fine Art Photography from the University at Buffalo. Pamela's employment has taken her from Artistic Director at Pyramid Arts Center in Rochester to Experimental Video Instructor at Rhode Island School of Design to Video/Audio Instructor at the National Academy of Fine Arts in Oslo, Norway. She has had residencies at the Experimental Television Center in Owego, New York and NOTAM in Oslo, Norway to make time based visual and aural works. Pamela currently teaches Drawing, Contemporary Art History and Video at N.Y.S.C.C. and is Assistant to the Directors of the Institute for Electronic Arts at Alfred University. She is the founder and co-instructor of the annual International Student Residency program at the Experimental Television Center.

to discover the unseen, and to celebrate people

Kathy High

Averill Park, NY

Kathy High is a media artist, curator, and teacher living and working in Brooklyn and upstate New York. Her video work touches on topics including body politics, science fiction, and the paranormal. Her works have been shown in festivals, galleries and museums both nationally and abroad, including the Guggenheim Museum (NYC), and the Museum of Modern Art (NYC), as well as aired on PBS. She has received numerous awards for her video works including grants from The Rockefeller Foundation, the Jerome Foundation, and the National Endowment for the Arts. She is currently working on a musical about human genomic technologies, called The 23 Songs of the Chromosomes. High is an Associate Professor teaching video and media arts in the iEAR/Department of Arts at Rensselaer Polytechnic Institute, in Troy, NY and has recently taught at Princeton University, NJ, and Cooper Union, NYC. She is the founder and editor of the critical journal, FELIX: A Journal of Media Arts and Communication, which encourages dialogue among alternative media makers (<http://www.e-felix.org>). FELIX's most recent issue is a collaboration with Mexican and U.S. artists entitled RISK/RIESGO.

exploration of the intersections of analog and digital for an upcoming Feliz issue; in collaboration with the Experimental Television Center and independent artist and educator Mona Jimenez.

Sara Hornbacher

Atlanta, GA

Hornbacher studied video with the Vasulkas and experimental filmmaking with Paul Sharits, Hollis Frampton and Tony Conrad, earning a graduate degree from the Center for Media Study at the University of Buffalo. She was an instructor of video for 9 years at The School of Visual Arts. She served as Guest Editor for The College Art Association's first Art Journal issue on Video in 1986. In 1994, she accepted the position as Video Chair at The Atlanta College of Art. Since 1995, she has been actively exhibiting her work in Atlanta, showing video installation environments and sculptural video works at: Nexus Contemporary Art Center, The City Gallery at Chastain, The Atlanta College of Art Gallery, and most recently at The Fay Gold Gallery. She was awarded a Nexus Studio in 1996, and has received several other artist grants in support of her work.

Installation works and single channel for DVD

Jitter Working Group

Peer Bode. Connie Coleman. Erica Eaton. Pamela Susan Hawkins. David Jones. Aaron Miller. Alan Powell. Hank Rudolph. Neil Zusman. This working group consists of Hank Rudolph and David Jones of the Experimental TV Center; Peer Bode and Pamela Hawkins of Alfred University; artist and curator for the Evolutionary Girl's Club Erica Eaton; independent artist Neil Zusman; artists and educators Connie Coleman and Alan Powell. Educator and artist Aason Miller is the workshop's facilitator. The mission of this collaboration is to devise strategies for application of Max/MSP and Jitter, two sonic and image processing software programs which are widely used by artists and arts organizations, within a complex hybrid electronic arts system.

Zohar Kfir

NY, NY and Israel

Zohar Kfir is a video artist from Tel Aviv, active in many fields ranging from sound design to video installation, exploring practices for transforming reality onto new points of view. She has shown work at Makor Gallery, Transmediale 04 (Germany), VAD Festival (Spain), Paris Underground Film Festival, FACT (Liverpool), NY Underground Film Festival and V Scape (Israel), and in Smack Mellon Gallery, Galapagos Art Space, ICA Center for the Arts and Video Lounge. BA, Digital Media, Camera Obscure (Israel); MA Interactive Telecommunications, NYU. Void - a four channel installation based on a text by Nicolas Bouvier, appearing as spatial interpretation and observation of the text.

The work deals with the conjunction of time and memory.

Annie Langan

Louisville, KY

BFA, Atlanta College of Art; Rhode Island School of Design. Instructor and assistant to the Director, International Student Residency, a program of Alfred University and the Experimental Television Center. Photography instructor, Chance School (KY). Exhibitions at Momus Gallery (GA), Temple University, University of Buffalo, Swanson-Cralle Gallery (KY), Gallery 100 (GA) and Sun Trust Plaza Gallery (GA).

Direction/Distance is a collaborative project of Monica Duncan and Annie Langan exploring urban and rural landscapes. This is a study in how moving image changes itself and its meaning because of its source, and is also a metaphor for the malleability of time and distance.

Kent Lundberg

Weston, MA

PhD, MIT. I am interested in the theory, design, operation and history of analog video synthesizers. My academic experiences with circuit design and my teaching experiences in the design of analog video synthesis devices, are integral to this opportunity to study first-hand historically significant analog instruments.

The production of abstract music videos by hand control of analog video synthesizers and by automatic synchronization to music synthesizers through voltage control. This is an initial research project for the development of the next generation of video synthesizers.

Mary Magsamen & Stephen Hillerbrand

Bowling Green, OH

Multi-media artists, curators and new media activists, Mary Magsamen and Stephan Hillerbrand, have been collaborating for the past 5 years. Both Mary and Stephan's work has been exhibited nationally and internationally. Exhibitions include; The New York Underground Film Festival, The Aurora Picture Show, White Columns, Momenta, Artspace, The Urban Institute for Contemporary Art and the Florida Atlantic University Gallery. Stephan Hillerbrand is a National Endowment for the Arts and Art Matters Grant recipient and a MacDowell Colony Fellow. Mary Magsamen is a recipient of the Longwood Cyber Residency and the Experimental Television Center Finishing Fund.

the quiet of suburbia is indicative of our current social and political environments. People no longer look outward. They look at the TV. This is a three channel installation; one channel is surveillance footage of a neighbor's house, the other two channels are of sleeping people, with eyes wide open.

Darrin Martin

NY, NY

Presently Visiting Assistant Professor, School of Art and Design, Alfred. Darrin Martin is an interdisciplinary artist whose works have examined various relationships the body has to urban architecture, interactive technologies and domestic and institutionalized spaces. His videos, sculptures, performances and installations position the audience in arenas that confront the fragmentation of self, the history of spectacle, and the desire for intimacy. His videos and performances have exhibited at festivals and museums including the DIA Center for the Arts, The New York Video Festival, the Los Angeles Museum of Contemporary Arts and The European Media Art Festival in Germany. His installations have exhibited at venues including The Kitchen and WRO Media Arts Biennale in Poland. While living in New York City, Darrin co-founded Art in General's monthly video series and programmed the weekly Video Lounge at the Knitting Factory. He has a BFA from Alfred University and an MFA from the University of California, San Diego. His videotapes are distributed by The Kitchen.

The Hard of Hearing (HOH) series utilizes random script authoring to explore indeterminacy in a series of experimental narrative works. The new work uses similar content - in this case current hearing testing procedures - but uses the unique characteristics of DVD media as a starting point. Exhibition at the Museum of Modern Art, Strengthening the Media Arts in NYS (Albany), the Chicago Underground Film Festival, Dumbo Under the Bridge Festival and Pacific Switchboard.

Bianca Bob Miller

NY, NY

Miller (also known as Bob) is a New York media artist-- a writer and performer working with film, video, music and humor. She has written and directed a host of short comedies, documentaries and 15 performance videos set to music she composes and performs. Bob's works have earned many awards, including four American Film Institute/Sony Visions prizes and two student Emmy's from The Academy of Television Arts & Sciences. Her work has been seen on television in the U.S. and abroad and has traveled the international festival circuit.

a series of one minute live action performance shorts tentatively titled called New York Minutes. Some of the working titles are: *Defensive Walking*: How to avoid tourists, shoe shopping nanny packs and other pedestrian obstacles, including footing diagrams and front line defense maneuvers. *Shelving Solutions*: How to carry your coffee cup between your teeth without dripping while balancing the New York Times C section between your donut bag and the rush hour subway pole.

Nicedisc

NY, NY

Nicedisc is the audiovideo duo of Jeff Pash and Nick Phillips. Their work extends from minimalist traditions in experimental film, exploring the aesthetic possibilities of reductionism. Having recently completed a UK tour in support of their debut DVD *Untitled (Rebuild All Your Ruins)*, Nicedisc is currently working on multiple projection environments controlled live using custom-built software and hardware. <http://rayr.net>

Nicedisc, the laptop audio-video duo of Jeff Pash and Nick Phillips, utilizes laptops and custom-built audio-video improvisation software to allow them the flexibility to re-imagine the possibilities of video in the live setting. The duo has been performing across the country since early 1999, and earlier this year released its debut DVD *Untitled*. Nicedisc's current work is an exploration of sonic and visual minimalism, inspired by the work of the 1960s structural school of film.

Toban Nichols

San Francisco, CA

Toban Nichols is a San Francisco video and installation artist whose work has been regularly exhibited in galleries such as, 291 Gallery in London, New Langton Arts in San Francisco, and The Seattle Art Museum since 1988. Born in Smith Center Kansas, Nichols received a BFA in Painting from Wichita State University in 1996 and an MFA in Digital Media and Videography from The San Francisco Art Institute in 2003. Toban has been an instructor for several years in painting, digital media, and in 2002, was honored to assist installation artist Ann Carlson and video artist Mary Ellen Strom in their residency at The Yerba Buena Center for the Arts in San Francisco.

Ambient sound and the surrounding environment of cities and towns. My work has a narrative related to video, TV or film and is about texture, light, motion and mirroring.

John Phillips

Philadelphia, PA

Presently a Professor at the University of the Arts. Exhibitions: at 5 Spot (Philadelphia), Lehrman Art Center (PA), Institute of Contemporary Art (PA), Ocean Multimedia Festival (UK). In 2003 Phillips was compuser-in-residence at the Millay Colony for the Arts. He has received awards from the Pennsylvania Council on the Arts and the National Endowment for the Arts.

A new performance piece, a suite of clips and processes, using a gestural interface and analog and digital processing with Jitter.

Joseph Reinsel

Baltimore, MD

Joe Reinsel has composed digital audio-visual works of art that have been shown and performed in England, Scotland, Los Angeles, New York, Boston, Baltimore, and other venues on the east coast. Reinsel's pieces involve live improvised audio and video(MAX/MSP/Jitter, NATO) using selected samples taken from field recordings. His last few compositions have been personal reflections on the precariousness of nature. Reinsel has an M.F.A. in Electronic Arts from iEAR Studios, Rensselaer Polytechnic Institute and an M.A. in Music composition and Music technology from Radford University. Along with his own creative work he has collaborated with Jin Hi Kim, Bay Atlantic Symphony, Leroy Jenkins, Mary Griffin, McLean Mix, Johns Hopkins Symphony, Elizabeth Streb, and Ralf Nunn. He is Digital Audio Specialist at the Brown Foundation Digital Media Center at The Johns Hopkins University in Baltimore, MD. where he teaches workshops in digital media.

Re-surface is an exploration of depth and layered time, based on Willem DeKooning's Excavation.

Ron Rocco

Brooklyn, NY

Rocco studied Fine Arts at The State University of New York College at Purchase, and advanced technologies as a graduate student, at the Center for Advanced Visual Study at M.I.T. His work as an artist has always employed mechanisms of sensation and perception, to open a larger social role. Small Events Diary. The sound of simple tasks provides the mantra for video vignettes, segments of daily activity which border on the mundane, transform the individual and allude to the provocative. For example the act of searching in the dark for your slippers or a lost item can transform into science fiction, terror or poetry depending on the treatment.

Two works created as part of the *Freizeit Series* Videos: *Frei Zeit*, is a project in video and digital color photography, which explores the 'free time' activities of individuals in social settings. In these works body language and context join to encapsulate a feeling for specific social dynamics or cultural phenomena. Other images play with metaphorical associations of objects or places from private or public environments. These associations reflect upon the humor, or isolation found in these settings. The Freizeit video series functions as encapsulated events, exploring individual action or recollection, witnessed through the visual flow of time and place. *The Way you Dream* with music by Michael Stipe and Asha Bhosle. and *For My Culture* with music by Robbie Williams and Maxi Jazz

Frank Shifreen

NY, NY

Columbia University; Adelphi University. Recent exhibitions at Scott Pfaffman Gallery, TNC Gallery, Open Space Gallery. Curated shows for the NextMuseum (Detroit), TNC Gallery (NY), and Open Space Gallery (PA). Web development for Shamansdream, Hereincyberspace and The digitalmuseum. He is associated with Alan Moore, a founder of CoLab and the MWF Video Club, and encourage film and video artists and assist with distribution. He recently curated Art Against War, for New York Arts Space, Macy Gallery at Columbia University and on 3 web sites. drinkink.org, edigitalmuseum.org, and on <http://www.retiorm.ath.cx>. Exhibitions: Space 450 (NY); Columbia University; Bombay, India and travelling.

Video is an extension of painting, and the movement of color and light, multiplicity of synchronous information.

Gretchen Skogerson

Somerville, MA

B.A., Columbia College; M.A., Tisch School of the Arts, New York University; M.F.A., Rensselaer Polytechnic Institute; previous teaching: Rensselaer Polytechnic Institute, City College New York, Playing2Win in Harlem NY; exhibitions and showings: Arts Center of the Capitol Region, Troy NY; Women in the Director's Chair, Chicago; Albany NY Center Galleries; g-niale, Straisund, Germany; Darklight Digital Film Festival, Dublin, Ireland; Thaw 00, University of Iowa; Independent Exposures traveling exhibition; articles published: IEEE MultiMedia Magazine, insound.com.

Visible Spectrum 10-2-1 maps isolated moments in modern day society to selective color schemes. The work is constructed in 10 scenarios, each of which concerns social issues as experiences on a personal scale - a vacuum cleaner erases a glowing blue map of the Middle East to reveal a gym floor.

Jim Supanick

Jersey City, NJ

MFA, Rutgers University. Jim's videos have been exhibited at the Center for the Study of Political Graphics (LA), the Center on Contemporary Art (Seattle), the Antimatter Film Festival (Vancouver), webcasts on thesync.com, Axlegrease, Yale University and many other venues. He has been a guest curator and is the author of many published critical essays on cinema in Limn, Echoes, Film Comment, Cineaste and other journals. He has curated exhibitions for Rutgers University, Center for Photography at Woodstock and Raritan Valley College. He received a NYFA Fellowship for Non-Fiction in 2001.

a series of semi-abstract landscape spaces composited from cartoon source footage; these shots will ultimately be assembled in a loose associative chain. A purely visual project.

Julia Tell

Princeton, NJ

BA, Bennington College; MFA, California College of Arts and Crafts. Exhibitions and awards: Dallas International Film Festival; Input 2000 (Nova Scotia); Black Maria Film and Video Festival (NJ); Southwest Film Festival (TX); AIVF DC Salon. Awards: New York State Commission on the Arts, DC Commission on the Arts and Humanities; Roy Dean Film Grant; Film Arts Foundation.

Untitled, a work that I am just beginning, is a video installation about family origins. A Woman's Place is an 8-channel video installation about how women fit into the public spaces, and how they feel in the public sphere. It is also a visceral exploration of the female body's movement in public. It is a combination between dance-video, formal experimental video images, and documentary interviews.

Julius Vitali

Emmaus, PA

Executive Director of Open Space Gallery in Allentown. A printmaker and performing and visual artist, Vitali has received awards from the Pennsylvania Council on the Arts, the Adolph and Esther Gottlieb Foundation and a National Endowment for the Arts Commission in association with Painted Bride Art Center. His work has been exhibited at Muse Gallery, Philadelphia; Sea Cliff Gallery; Franklin Institute, Philadelphia; and featured widely in international arts publications. He co-curated the traveling photography exhibition *Pioneers of Digital Photography*.

9/11 work-in-progress performance art work. Audio by Eric Ross.

Ann Sargent Wooster

New York, NY

Ann Sargent-Wooster is an artist, author and teacher. Her paintings, tapes and live performances have been seen at the Pompidou Center, Paris; the Institute for Contemporary Art, Boston; The Kitchen and elsewhere. She has received support from the New York State Council on the Arts and the New York Foundation for the Arts. She has been published in *Artforum*, *Art in America*, *Art News*, *Afterimage*, and was a contributing editor of *Express Magazine*. She wrote *Reach Out and Touch Someone: The Romance of Interactivity for Illuminating Video*, edited by Doug Hall and Sally Jo Fifer.

The Incest Project is an experimental documentary and narrative presenting multiple perspectives on this issue

Roger Wyatt

Saratoga Spring, NY

Roger B. Wyatt, Ed. D., is a filmmaker, media artist, information scientist, and historian. He has been involved with filmmaking and digital media for over 20 years. He is the co-author with Brian O'Connor of the forthcoming book *Photo Provocations*. Roger Wyatt oversaw the film project documenting the restoration of the Statue Liberty during the early 1980s. He has written extensively for *Videomaker*, *Smart TV*, and other publications. He has extensive experience with streaming media. And he has substantial experience developing and implementing virtual events, classes and workshops online.

The Songs of Steel, a digital cinema work using post-modern techniques to tell a pre-modern tale - a romance of Gaul, a meditation on change, a Roman Noir tale concerned with paradigmatic shifts.

Jud Yalkut

Waynesville, OH

Jud Yalkut has played a major role in the development of contemporary film and video. He was recently recognized by the Whitney Museum of American Art with a two month retrospective of his work. He has exhibited internationally. Yalkut began work directly in the video medium in 1968 with Raindance Corporation and was one of the first artists to produce work at the WNET-TV Television Laboratory in New York, starting in 1972. He has collaborated extensively with Nam June Paik. He taught film at New York's School of Visual Arts, at the Millennium Film Workshop, at the City University of New York in Queens, and video at New York University. A Dayton, Ohio resident since 1973, Yalkut has been an Assistant Professor at Wright State University through 1977, and later taught at Xavier University in Cincinnati, and was Artist-In-Residence at Sinclair Community College in Dayton. He is a five-time recipient of Individual Artist Fellowships from the Ohio Arts Council (four in media arts,

and one in criticism), a Professional Filmmaking Grant in 1974 and two Artist's Project Grants.

Sea Islands, a video installation, to be premiered at the Emily David Gallery at the University of Akron, and travelled to European video festivals in 2006.

Neil Zusman

Ithaca, NY

Neil Zusman is a video/ web artist. A poet of many mediums, he is an animator and orchestrator of images. His current work is all interactive, a wild unique stop on the World Wide Web. His work is shown at Art on the Edge and Turbulence and has been presented at THAW 98. *Mouse.Dance* has been commissioned for Turbulence by the National Endowment for the Arts. Videotapes have recently been seen in The Found/Stolen Show at Moebius in Boston, the F3 Film Festival in Austin, Banff Arts Center, Pseudo.Com, the Cooler, and the Anchorage in New York. He would of course rather remain mysterious.

An interactive DVD installation with stereo sound, with a layered media surface of generative iterational line and shape animations emphasizing the personal and archeological nature of the pictorial

EXPERIMENTAL TELEVISION CENTER EXHIBITION AND DISTRIBUTION 2004-2005

EXHIBITIONS

New York State

Anthology Film Archives
Art In General
Art Brutale
*Beyond/In Western NY - various
CEPA Gallery
Donnell Library
Eggplant
Electronic Arts Intermix
Exit Art
Eyebeam
Hallwalls
Harvestworks
Hunter College
Institute for Electronic Arts
Ithaca Jung Society
Lower Manhattan Cultural Council
Micro Museum
Millennium
Momenta Gallery
Munson Williams Proctor

Museum of Modern Art
NYU
New Museum of Contemporary Art
New Sonic
RIT
Robert Beck Memorial Cinema
Rockland Center for the Arts
Rooftop Films
Roulette Intermedium
Saratoga Springs Public Library
Smackmellon Studios
Spark Video: Beacon
Squeaky Wheel
Syracuse University
The Kitchen
The Tank
Two Boots Pioneer
Visual Studies Workshop
Visual Arts Gallery
Whitney Museum

EXHIBITIONS

National and International Exhibitions

Abaton, Czech Republic
Academy of Fine Arts, Bratislava
Alberta College of Art, Canada
Art Gallery of Ontario
Art Council of England
Artist's Television Access, CA
Atlanta Contemporary Art Center, GA
Bad Bonn, Switzerland
Belgium Museum
Café Campus, Montreal
Center for Contemporary Art, Austria
Centre Pompidou, France
Chaney Gallery, MD
Chop Suey, WA
Corcoran College of Art and Design, WA
Contemporary Art Forum, Toronto
DNA Lounge, CA
Dominion Club, Germany
Emily David Gallery, OH
Empty Bottle, IL
Folkwang Museum, Germany
Fort Point Open Studios, MA
Fun Haus, Toronto
Gagarin 205 Club, Greece
Grusenmeyer Art Gallery, Germany
Hafenklang, Germany
Institute of Contemporary Art, PA
IVAM, Spain

Izhevsk Film Club, Russia
John Dee, Norway
Judi Rotenberg Gallery, MA
Karel de Grote Hofeschool, Belgium
Knitting Factory, CA
Kunstmuseum St. Gallen
Künstlerhaus, Germany
La Maroquinerie, France
Luchtbal, Belgium
Lund University
Lux Center, UK
Majic Stick, MI
Memling Museum, Belgium
Ministry, Italy
Mocvara, Croatia
Monastery, Austria
The Massachusetts College of Art Gallery, MA
Momus Gallery, GA
Museum of Contemporary Art, Belgium
Museum of Contemporary Art, Belarus
Musée Jenisch
Oudenaarde, Belgium
Oxford Brooke University, UK
Pacific Film Archive, CA
Patronaat, The Netherlands
Port Club, Russia
Projects Gallery, Seattle WA
Proxima, Poland

Sabala's, OR
 Sa Bandeira, Portugal
 Stetson University, FL
 St. John's Church, Poland
 Tate Modern, London
 The Forum, UK
 Three Walls, IL
 Tochka Club, Russia
 Underground, Germany
 University of Alabama
 University of Alaska
 University of Art & Design, Austria
 University of Ballarat, Australia

University of Denver
 University of Illinois
 University of Mareira, Portugal
 University of Maryland
 University of the South
 University of Westminster, UK
 University of Wisconsin
 USC
 Vega, Denmark
 Volsbuehne, Germany
 Wexner Center for the Arts, OH
 Wright State University, OH
 Zayed University, Dubai

WORKSHOPS

10th Annual International Summer Workshop. The Center hosts a two week intensive workshop open for undergraduate and graduate academic credit to media arts practitioners from around the US. <http://www.etcisw.com/>

FESTIVALS, TOURING EXHIBITIONS, CABLE AND BROADCAST

Antimatter Festival of Underground Shorts
 Arizona International Film Festival
 Art in General, Annual Video Marathon
 ARTE - European Cultural Television
 Asian American Film Festival
 Chicago Underground Film Festival
 Dallas Film Festival
 European Media Arts Festival, Germany
 Hamptons International Film
 Howl Festival
 IFP Feature Market
 International Film Festival of Uruguay
 L'Etrange Festival
 Los Angeles Film Festival

New Jersey Int'l Film Festival
 New York Video Festival, Lincoln Center
 New NY Expo of Short Film and Video
 Newport Beach Film Festival
 NY Underground Film and Video Festival
 NY Film Festival
 Rome Independent Film Festival
 Santa Fe Film Festival
 Soul South Korean Film Festival
 SXSW
 The Dumbo Short Film and Video Festival
 Viper Festival
 World Wide Video Festival, Amsterdam

WEB – SELECTED LISTING

Mara Alper	maraalper.com
Jon Cates	criticalartware.net/
Alan Sondheim	anu.edu.au/english/internet_txt
Anita Cheng	n2.burnettgroup.com/gesture/
Benton Bainbridge	el.net/~bbain
Carol Goss	imporvart.com/nsa/
Connie Coleman and Alan Powell	colemanpowell.com
David Crawford	lightofspeed.com
Eric Rosenzweig	interport.net/~er
Foofwa d'Imobilite	trace.ntu.ac.uk/writers/sondheim/index.htm
Greg Bowman	lightlink.com
Jeanne Liotta	users.interport.net/~jeanli
John Knecht	merz.colgate.edu
Ken Montgomery	bway.net/~atmotw
Kristin Lucas	involuntary.org
Joseph Scheer	iea.art.alfred.edu/
Larry Gartel	sites.netscape.net/gartel2000/homepage
Michael Schell	members.aol.com/schell77 and members.aol.com/huntjerry
Nancy Walker	nancyworld.com
Reynold Weidenaar	magneticmusic.org

Rohesia Metcalfe	panix.com/~hamiltro
Ron Rocco	fine-art.com/ron_rocco/home.htm
Frank Shiffren	drinkink.org
Shalom Gorewitz	gorewitz.com
Slawomir Grunberg	logtv.com/tv
Torsten Burns	home.earthlink.net/~bodybanks
Virgil Wong	biennial.org and paperveins.org
Peer Bode	iea.art.alfred.edu/
The Poool	thepoool.com/
Barbara Hammer	barbarahammerfilms.com/
Darrin Martin	eai.org/eai/artist.jsp?artistID=7630
Alex Hahn	alexanderhahn.com/
Hinkis and Lapidus	ignivomous.org
Amoeba Technology	amoebatechnology.net/
Termite TV	termite.org/
Simon Tarr	berserker-rage.com
Bart Woodstrup	bartwoodstrup.com

AWARDS

Eyebeam	Jerome Foundation	New York State Council on the Arts
Finishing Funds	National Endowment for the Arts	New York Foundation for the Arts

DISTRIBUTION AND PERMANENT COLLECTIONS: INTERNATIONAL

American Cultural Center Archives, Paris	MonteVideo Intermediat, Holland
Archives and Exhibition Library, Brussels	National Film and Television Archives, Ottawa
Art Gallery of Ontario, Toronto	National Gallery of Art, Ottawa
Art Metropole, Toronto	PRIM Videotheque, Montreal
Australian Film Institute	The Art Institute of Beersheva, Israel
Centre Georges Pompidou, Paris	The Funnel, Toronto
Cinenova, United Kingdom	Time Based Arts, Holland
Henie Onstad Kunstsenter, Hovikodden, Norway	Trimaran Arts Promotion, Spain
Infermental Video Magazine, Canada	University of Hawaii
Kijkhuis, The Hagg, Netherlands	V/Tape, Toronto
London Filmmakers Coop	Video Gallery, Copenhagen
London Video Arts, England	Videographe, Montreal
Louisiana Humlebaer, Denmark	Western Front, Vancouver
Microcinema International	

DISTRIBUTION AND PERMANENT COLLECTIONS: NATIONAL

American Federation of the Arts	Filmmakers Coop, New York
and/or Gallery, Seattle	Herbert Johnson Museum, Ithaca
Anthology Film Archives	Independent Curators
Athens Center for Video, Columbus	Museum of Modern Art
Binghamton University	New York Public Library
Blank Media	NFLCP, Washington
Canyon Cinema	Parabola, New York
Carnegie Museum of Art, Pittsburgh	Polaroid Corporation
Chautauqua-Cattaraugus Public Library System	Safer Society
Cigna Corporation, national headquarters	Smithsonian, Museum of American Art
Donnell Library	Syracuse University
Drift Distribution	The Kitchen
Electronic Arts Intermix	UCLA Film and Television Archives
Everson Museum of Art, Syracuse	Video Data Bank, Chicago
Facets Multimedia, Chicago	Visual Studies Workshop
Fanlight	Whitney Museum of American Art
Film/Video Arts, NY	Women Make Movies

EXPERIMENTAL TELEVISION CENTER ELECTRONIC AND FILM ARTS GRANTS 2004-2005

The **EXPERIMENTAL TELEVISION CENTER** provides support to electronic media and film artists and organizations in New York State to encourage creative work; to facilitate the exhibition of moving-image and sound art to audiences in all regions of the State; and to strengthen organizations with active media programs. Since 1989 we have awarded almost one million dollars to organizations and artists. The program is made possible with support from the New York State Council on the Arts.

FINISHING FUNDS supported 16 electronic media, sonic art and film projects, encompassing web projects, performances, site-specific installations and interactive works. For 16 years, the program has provided \$300,000 to New York State artists, to assist with the completion of diverse and innovative projects which challenge the traditional boundaries of the media. Finishing Funds is supported in part by the New York State Council on the Arts and by media The foundation.

This year's awards recognize work which is very diverse, encompassing web projects, animation, acoustic distribution systems, site-specific installations, public art and interactive performances, and includes experimental documentary and narrative, film performance, robotics and the sonic arts.

The works approach such diverse issues as the wireless world, the works of Kathy Acker, modular image synthesizing tools, contemporary values, bisexual identity, the Hudson River Park and organic farming.

The works in progress have received recognition and support from other organizations including the New York State Council on the Art, Harvard University, Rensselaer Polytechnic Institute, Lower Manhattan Cultural Center, Jerome Foundation, Villa Croce Museum, Eyebeam Atelier, The Kitchen, Roulette, Harvestworks, Cultural Spanish Consulate and the Austrian Federal Government.

With an award in 2005 from mediaThe foundation, **Finishing Funds** is supporting 3 special awards for New Media and Intermedia Performance; the awards went to Angie Eng, Tali Hinkis and Kyle Lapidus of LoVid, and Koosil-Ja Hwang.

This year's peer review panel was composed of independent media artist and educator Darrin Burns and Buffalo-based new media artist Aaron Miller.

Darrin Martin, Assistant Professor at Alfred University, is an interdisciplinary artist whose works have been exhibited at the DIA Center for the Arts, The New York Video Festival, the Los Angeles Museum of Contemporary Arts and The European Media Art Festival in Germany. While living in New York City, Darrin co-founded Art in General's monthly video series and programmed the weekly Video Lounge at the Knitting Factory. He has an MFA from the University of California, San Diego. His videotapes are distributed by The Kitchen.

Aaron M. Miller's interactive multimedia performances and installations have been exhibited internationally, including a recent tour of Poland and the Czech Republic with Gary Hill and others. A specialist in Max/MSP and Jitter, Aaron has worked as a research assistant, instructor and lecturer at many institutions including Le Fresnoy in Roubaix, France. Recently, Miller was selected to be a part of the Albright-Knox Art Gallery's biennial invitational *Beyond/In Western New York*. Miller received his M.A. in Media Studies and Computer Music from the University at Buffalo.

PRESENTATION FUNDS provides support to New York State organizations for in-person appearances by film and media artists. The program brings innovative cinema programming, including independent film and media art, as well as audio installation works to new audiences and to underserved communities in all regions of the State. In addition, the program assists organizations which serve special constituencies and encourages the development of new presentation venues throughout the State.

The program this year supported in-person appearances before about 150,000 people, with cable and web audiences conservatively estimated at an additional 150,000. In 2005 we provided assistance to 37 sponsoring organizations in 14 counties across New York State. These organizations contributed almost \$700,000 toward these media exhibition projects.

This year's recipients included Institute for Electronic Arts at Alfred University, Apexart, Art in General, Art Mission, Bard College, Bowrey Arts and Sciences, Collective Unconscious, Cornell Cinema, Crandall Public Library, Dansology Inc., Diapason Gallery for Sound, Dumbo Arts Center, Evolutionary Girls Club, Filmmakers Cooperative, Fractured Atlas, Hallwalls, Harvestworks, Here Arts Center, Independent Curators, International Film Seminars, Ithaca College, Loisaids Arts, Lower Media Loft, Millennium Film Workshop, Movement Research, New Dance Alliance, Summer School for the Arts, Phoenix Action Network Listen with your Eyes Media Festival, Pratt Institute, Roulette, Saratoga Film Forum, Sephardic House, Squeaky Wheel, Theater for the New City and Visual Studies Workshop.

The **MEDIA ARTS TECHNICAL ASSISTANCE FUND** is designed to help non-profit media arts programs in New York State stabilize, strengthen or restructure their media arts organizational capacity, services and activities. The Fund provides help with organizational and professional development to groups which receive support from NYSCA's Electronic Media and Film Program. The Media Arts Technical Assistance Fund can assist with the hiring of consultants or other professionals to help with organizational, management and programming issues which influence the media arts activities of an organization, or assist with other activities which contribute to organizational and staff development or the building of critical skills.

The **Technical Assistance Program** facilitates Statewide communications within the field. The Center's mailing list is contained in a database of over 1000 media organizations internationally; there are over 800 contacts in New York State. 338 are organizations which have received NYS support for media arts programming. We also maintain electronic mailing lists, for efficient and effective communications. Over 180 organizations based in metropolitan New York and 64 organizations located in Upstate New York are presently on these e-mailing lists.

Founded in 1999 The **Media Arts Technical Assistance Fund** is designed to help non-profit media arts programs in New York State stabilize, strengthen or restructure their media arts organizational capacity, services and activities. The mission is to help organizations to address systemic issues within institutions and within the field. Through direct assistance the program supports organizational and professional development, and the building of critical skills which will assure the vitality and longevity of the organization. Another important component of the **Technical Assistance Program** encourages the media arts community to convene and discuss issues which have bearing on the field's vitality and longevity. Media Arts Breakfast Meetings and other gatherings Upstate are held on a regular basis to meet and share visions and concerns.

This year we convened in Buffalo at CEPA Gallery, in Rochester at the George Eastman House, and in New York City at the Jewish Museum, the Tribeca Film Institute and at Kodak. We are collaborating with American Documentary/POV on *Issues of Identity: Mapping the Media Arts in New York State*, a multi-focus project which seeks strategies for addressing areas of concern to the media arts. We supported *Strengthening the Media Arts in New York State - A Statewide Media Arts Convening and NAMAC Regional Meeting*, held in partnership with WAMC and the Electronic Media and Film Program of the New York State Council on the Arts. About 30 media arts and advocacy groups from around the State were invited for one day of discussion surrounding issues of critical interest to the communities, and a second day devoted to one of four NAMAC think tank meetings held across the country each year.

In addition to direct support, Technical Assistance helps organizations to attend professional conferences, seminars and festivals including the Association of Moving Image Archivists Annual 2005 Conference, World Social Forum, Alliance for Community Media Conference *Waves of Change*, 51st Annual 2005 Flaherty Film Seminar *Cinema and History, Piling Wreckage Upon Wreckage*, American Institute for Conservation of Historic and Artistic Works 2005 conference, and NAMAC's *Deep Focus* launch at the Smithsonian in New York City.

This year's total request to Technical Assistance was about \$ 90,000. The program provided about \$ 52,000 in support of requests from 43 organizations in 11 counties including the Anthology Film Archive, ArteEast, Association of Independent Video and Filmmakers, CEPA, Children's Media Project, DYKE TV, Electronic Arts Intermix, Fales Library at NYU, Filmmakers Cooperative, Franklin Furnace, free103point9, George Eastman House, Ghetto Film School, Global Action Project, Hallwalls, Harvestworks, Independent Media Arts Preservation, Ithaca College, Broadcast Archive and Media of the Jewish Museum, Kibo Projects, Kirkland Art Center, New Media Alliance, Paper Tiger TV, Rhizome, Rensselaer Polytechnic Institute, Saratoga Film Forum, Squeaky Wheel, Syracuse University, Tribeca Film Institute, Visual Studies Workshop.

EXPERIMENTAL TELEVISION CENTER LTD.

FINISHING FUNDS 2005



Kabir Carter *Decontrolled Carriage Drops*

Working in between the multiple arenas of acoustic distribution systems, *Decontrolled Carriage Drops* plays on the delivery systems in wireless broadband and the black market distribution of sound works. www.kabircarter.com

From Shared Frequencies



Abigail Child *By Desire*

Digital three-screen installation exploring the issues and voices of bisexual identities, to refigure our sexual ideas and topographies via contrapuntal editing strategies and multiple screens. www.abigailchild.com

Angie Eng *Memobile*

Video performance emerging from my interest in nomadic life, using Jitter and Max patches. Music: David Weinstein and Zeena Parkins. Set: Liminal Projects. Programmer: Luke DuBois. www.slant.org/eng/



Alex Hahn *Luminous Point*

Treatise about light and memory revisiting an early artificial memory system, the baroque Wunderkammer, looked at it through eyes of a 21st century artist. A non-linear interactive DVD for installation and the web. www.alexanderhahn.com

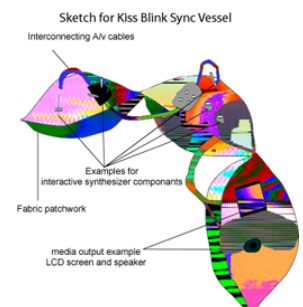
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Tali Hinkis and Kyle Lapidus *LoVid*

Kiss Blink Sync Vessel

Kiss Blink Sync Vessel celebrates electricity and human interactions with an information-saturated world, and includes modular audio/video synthesizers encased by sculptural shells output sculptures with embedded video monitors and speakers. www.ignivomous.org



and



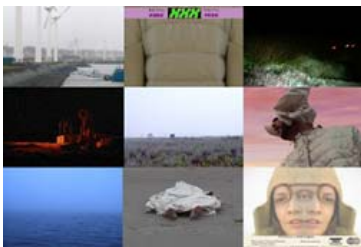
Eunjung Hwang *Bestial Delights*

A series of experimental animation exploring a variety of characters from the cryptic image world of dreams and the subconscious. A kaleidoscopic moving puzzle or thought picture deriving its own symbolism. www.eunjung.peabodies.com

Koosil-Ja Hwang *Dance Without Body*

An experimental performance providing the audience with two perspectives on one story, using two sites connected by live streaming technology; imagery includes captured performances and cinematic explorations with synthetic images. Based on the philosophical writings of Giles Deleuze and Felix Guattari. www.dancekk.com/

From deadmandancing EXCESS



Mary Mattingly *A New Breed*

A cyclical narrative describing interactions of people with others, themselves technology and nature in the near future. It becomes an interactive, choose-your-own-adventure DVD. www.marymattingly.com

Jillian McDonald *Snow Stories*

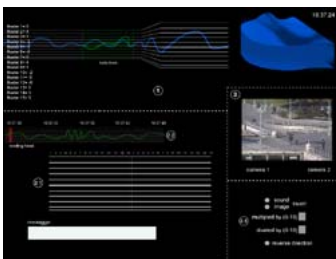
An interactive website where the journey depends on the visitor's experience of snow. It is a story remixer driven by data - stories - provided by the user, and inspired by a text from Alain Robbe-Grillet's *Into the Labyrinth*. www.jillianmcdonald.net

From To Vincent With Love



Tammy McGovern *Orientations*

Meditation on values that nets together images of American dreams and traditions with a combination of materials obtained from internet searches, television broadcasts and scanned objects. Inspired by works of Abigail Child and Martin Arnold.



Federico Muelas *Bow Notch Geysers*

An interactive installation for the semicircular pond cut out from the esplanade between pier 45 and 46 in the Hudson River Due to its shape the Park works as an amplifier of the waves in the river. The project points to the shifting context that reflects the changing socio-economic conditions in the New York waterfront. An interactive component allows web viewers to create their own wave sequences based on data streams created by movement of the Hudson.

www.federicomuelas.com

Laura Parnes *Blood and Guts in High School*

Multi-channel video installation inspired by the Kathy Acker book, which takes place during the rise of Reagan Republicanism and the emergence of punk rock. Each chapter plays simultaneously, reflecting Acker's non-linear narratives. www.lauraparnes.com





Jennifer Reeves *When It Was Blue*

A live, ephemeral film performance and an ode to the beautiful, unspoiled natural environment which is fast diminishing. Superimposition created through double-projection resembles a floating montage.
www.jenniferreevesfilm.com

Jason Van Anden *The Smile Project*

Neil and Iona are a pair of human scale robotic sculptures who interact with each other and their audience “emotionally”. Prototypes have been exhibited at Columbia University.
www.smileproject.com/



Jeremy Xido *Cafe Bon Bon (and our secret lives)*

Cafe Bon Bon is a clandestine adventure through the city. It turns participants simultaneously into the protagonist, camera and audience of their own “living film” as they physically embark on an adventure into the night. Audience members, wearing headphones, walk alone in the skin of one of four different characters that make up a set of four intersecting contemporary narratives eventually converging in a nightclub with a small stage.
www.cabula6.com

Adam Zaretsky *pFARM*

The basis of the pFarm performance is Organic Farming Subculture. Sado-Masochistic Subculture. Biotech Company Subculture in Woodstock, NY. Exhibitions include the Woodstock Film Festival, Experimental Art Foundation and Contemporary Artist Center.
www.pFarm.org



Panelists

Darrin Martin, New York
 Aaron Miller, Buffalo

Program

Sherry Miller Hocking, Director
 Jason Livingston, Program Assistant



EXPERIMENTAL TELEVISION CENTER PRESENTATION FUNDS 2004-2005

The program supported in-person appearances by media and new media makers, film and sonic artists before about 150,000 people, with cable and web audiences conservatively estimated at an additional 150,000. With requests from 37 sponsoring organizations in 14 counties across New York State, the program supported the following projects. These organizations contributed almost \$700,000 toward these media exhibition projects. Audience statistics follow each entry for exhibitions presented before July 2005.

Institute for Electronic Arts

Alfred

Workshops and tutorials for Jitter and Max/MSP, at the Institute for Electronic Arts, with real time performances by Aaron Miller and David Stout. 295.

Apexart

NY

Place for Self with media presentations by Vito Acconci, Barbara Bloom and Vittorio Messina. *Too Much Pollution to Demonstrate* with media presentations by Barbad Golshiri and Neda Razavipour.

Art in General

NY

Video Marathon, February 5 through March 26, 2005, is co-curated by Sofia Hernandez Chong Cuy and Jeffrey Walkowiak and features media works by Aisha Khalilah Burns, Paul Chan, Rene Gabri, Sabine Gruffat, Randy Moore, Elizabeth Raskin, Xaviera Simmons and Abbey Williams. 1100.

Art Mission

Binghamton,

Rain/Fall, an installation presentation by Megan Roberts and Raymond Ghirardo for exhibition series *Digital Salon*, an annual three week exhibition of digital and new media work. Digital works by Peer Bode, Ralph Hocking, Mara Alper, Ken Jacobs, Ariana Gerstein. 750.

Bard College

Annendale

Appearances by Leighton Pierce, Corey Archangel, Skip Blumberg and Robert Gardener. 120.

Bowrey Arts and Science Ltd.

NY

Shoot This Poem at The Bowrey Poetry Club, with presentations by Henry Hills, Abby Child, Maya Ciarrocchi, Tal Yarden, Hank Smith, Ron Littke, Bill Dyszel, Bruce Tovskey, Tracy Wuischpard, Cathy Weiss, Ronald Gray, Arleen Schloss, Penny Ward, Carla Peterson, Samuel Topiary, Charlie Steiner and Pooh Kaye. 93.

Collective Unconscious

NY

The First Lower West Side Film Festival features live media mix performances by Feedback Galore and the Ill Clan. 250

Cornell Cinema

Ithaca

James Benning presents *13 Lakes*. 44.

Crandall Public Library

Glens Falls

Meet the Filmmaker series presenting the works of Jeff Spitz.

Dansology Inc.

NY

Deadmandancing Excess, a live performative media and dance work, presented at 33 Wooster, for a premiere run October 14 - 23, 2004. 200.

Dansology Inc.

NY

Roulette Mixology Festival presents Dance Without Body in June 2005, which integrates dance performance with live video synthesis and mixing techniques. 400.

Diapason Gallery for Sound NY
Emerging Artists, a series of six month-long exhibitions by 6 emerging sound artists including Seth Nehil, David Galbraith and Aki Onda.

Dumbo Arts Center Brooklyn
8th Annual Art Under the Bridge Festival, October 15-17th, in studios and arts spaces throughout the neighborhood., including Smack Mellon, One Arm Red and 5+5. *The Short Film and Video Festival* is curated by Les Leveque and Daniella Dooling. screaMachine is a video remix performance with interactive projection. Paul Chan, Daniella Dooling, Benj Gerdes and Kathy High will also present and discuss media work. 200,000.

Evolutionary Girls Club Rochester
 In-person appearances by Neil Freed, Pamela Hawkins and Kierin Baldwin. 60.

Filmmakers Cooperative NY
Visiting Artists Series presentations by Abigail Child, Phil Solomon, James Benning, Michael Gitlin, Bruce McClure and Nina Fonoroff at Binghamton University. 255.

Hallwalls Buffalo
 Screening and presentation by Phil Solomon at the Center for the Arts, Buffalo. Screening and presentation by Matt McCormick, co-presented with Squeaky Wheel. Screening by filmmaker Deborah Stratman. *Beyond/In Western New York* presents the media works of David Gatten, Siew-wai Kok and Eve Heller. 700.

Harvestworks NY
 Harvestworks at the Chelsea Art Museum with *Workspace Projects* presentations by Julia Heyward, Charles Cohen, Jeff Carey and Cory Archangel. 110.

Here Arts Center NY
 The *10th Culturemart Festival*, featuring new hybrid mixed media and multidisciplinary performances by Alyse Rothman and Nerve (Phenomenon), Joshua Fried (Radio Wonderland) and The Littlewood Project (video by Sammauel Topiary). 309.

Independent Curators NY
What Sound Does a Color Make premiering at Eyebeam Atelier in May 2005, featuring presentations by Scott Arford, Kurt Hentschlager, Thom Kubli, Fred Szymanski, Atau Tanaka and Stephen Vitiello. 125.

International Film Seminars NY
 George Stoney - two evening in-person appearances at the Saratoga Film Forum, co-sponsored by the Saratoga County Arts Council, NAACP of Saratoga County and the League of Women Voters of Saratoga County. 51

Ithaca College Ithaca
 A major retrospective screening of the works of Vincent Grenier at the Park Hall Auditorium, Ithaca. 150.

Ithaca College Ithaca
Occupied Spaces, a presentation by Art Jones. 150.

Ithaca College and NYS Summer School for the Arts Ithaca
 NYS Summer School for the Arts presents evening screenings for the general public, featuring the works of Vincent Grenier, Megan Roberts and Raymond Ghirardo, Lalah Mehran. 400.

Loisaida Arts Brooklyn
Shoot This Poem, a presentation by video artist Charles Dennis. 35

Loisaida Arts Brooklyn
New Works by Charles Dennis. 100.

Media Loft NY
Three Filmmakers, Barbara Rosenthal, Bill Creston and Jeffrey Lerer, at Dahlia's Flix and Mix.

- Millennium Film Workshop NY
Personal Cinema Series presenting artists Ken Jacobs, Nisi Jacobs, Jacob Burckhardt, Jennifer MacMillan, and Michael Park. 272.
- Movement Research NY
Public Sleep/Sleep Over is a 12 hour performance, with live sound by Charles Cohen and video by Geoff Matters. 1500.
- New Dance Alliance NY
Performance Mix festival for six evenings at the Joyce Soho, featuring the video dance work of Petra Martin and Alex Chase. 300.
- Phoenix Action Network Rosendale
Listen with your Eyes Media Festival. Screening with Michael O'Reilly as part of the Listen with Your Eyes microcinema series at the Rosendale Cafe. 37.
- Pratt Institute Brooklyn
 Exhibition of works from the Institute for Electronic Arts, the Evolutionary Girls Club and personal works by Pamela Hawkins.
- Roulette NY
Roulette Festival of Mixology, a series of eight concerts at Location One focusing on ways in which artists experiment with new technological interfaces between sound and video. Marina Rosenfeld, David Behrman, Angie Eng, David Linton, Julia Heyward. 270.
- Saratoga Film Forum Saratoga Springs
 In-person appearances by film and media artists during the 2005-06 season.
- Sephardic House NY
9th International Sephardic Film Festival: Roots and Origins at the Center for Jewish History in Manhattan and at the Jewish Community Center, on February 3 - 9, 2005 with in-person appearances by directors Abolfazl Jalili, Shemi Zarhi, Yigal Naor and Matteo Bellinelli. 2000.
- Squeaky Wheel Buffalo
 Screenings by DeeDee Halleck as part of the *Visions and Decisions Festival*, Matt McCormick, Phil Solomon and Terry Cuddy and David Gracon. 130.
- Squeaky Wheel Buffalo
 Presentations by Monster Loteria Tour and Chicago artists Jim Finn and Arthur Jones, James Benning, and the *Madcat International Film Festival* with Ariella Ben-Dov. 131.
- Theater for the New City NY
10th Annual Lower East Side Festival of the Arts, with in-person appearances by 5 media artists - Signe Baumann, Andrea Lewis, Dan O'Berry, Richard Sandler, Ray Skerret. 1300.
- Visual Studies Workshop Rochester
 In person appearance by Aaron Miller of works created with Jitter. 9.

EXPERIMENTAL TELEVISION CENTER

MEDIA ARTS TECHNICAL ASSISTANCE FUND 2004-2005

The Fund provides help with organizational and professional development to media arts organizations in the State. This year's total request to Technical Assistance was over \$90,000. The program provided about \$ 52,000 in support of requests from 43 organizations in 11 counties throughout NYS.

- Anthology Film Archive NY
Staff attendance at the 2004 *AMIA* annual conference on moving image preservation, November 10-13, 2004.
- ArteEast Brooklyn
A strategic planning consultant to create a five-year strategic plan to help organization through key transitions, including changing format of film presenting program
- CEPA Gallery Buffalo
Media Arts Breakfast in Buffalo, an EMF Breakfast on September 14, 2004.
- CEPA Gallery Buffalo
For an outside consultant to network CEPA's digital imaging lab and to provide staff training; this will improve facility maintenance and help staff to better manage and utilize the organization's technical resources.
- Children's Media Project Poughkeepsie
Preparation for organizational restructuring to support the development of an earned income stream leading to greater financial stability and educational opportunities for our constituents. Consultant Sharan Sklar.
- DYKE TV Brooklyn
The re-invention of Dyke-TV: hire of new ED, restructuring of board, diversification of funding base, initial outreach to NYC community and expansion nationally.
- Electronic Arts Intermix NY
Survey and assessment of newly acquired historical holdings, development of plan integrating preservation data into collection database, and research of new preservation protocols. Consultant: Pamela Smith.
- Fales Library at New York University NY
Attendance at the *American Institute for Conservation of Historic and Artistic Works*, June 8-13, 2005.
- Filmmakers Cooperative NY
Consultant: Jim Hubbard. MIC needs assessment based on inclusion of the Coop in the MIC database. This is a test case for applicability field-wide.
- FIVF AIVF NY
Data retrieval and stabilization of digital data and file backup systems.
- Franklin Furnace NY
Attendance at the *American Institute for Conservation of Historic and Artistic Works*, June 8-13, 2005.
- free103point9 Acra
facilitate a one-day retreat with our expanded staff, to plan for major organizational growth associated with our Greene expansion. Consultant: Sklar Media
- free103point9 Acra
online tool kit of best practices for transition from static to database driven websites. Fieldwide applications.

Dryden Theatre, George Eastman House
Media Arts Breakfast in Rochester at the Eastman House on January 26, 2005. Rochester

Ghetto Film School
 Technical assistance and organizational development support for the Annual Public Screening with emerging filmmakers in the Bronx. Bronx

Global Action Project
 Attendance at and documenting of the *World Social Forum*, and presenting independent video works produced by GAP through a GAP-sponsored event Radical Awareness through Youth Media. NY

Hallwalls Film and Video Program
 To support the assessment of the Hallwalls Video Library Collection, as the planning phase now includes the integration of collections with historical data on the website. Consultant: Stephen Vitiello. Buffalo

Harvestworks
 To upgrade our bookkeeping software and improve financial reporting process. NY

,IMAP Independent Media Arts Preservation
 Attendance at the *Association of Moving Image Archivists conference*, November 10-13, 2004. NY

,IMAP Independent Media Arts Preservation
 Attendance at the *American Institute for Conservation of Historic and Artistic Works*, June 8-13, 2005. NY

,IMAP Independent Media Arts Preservation
 Attendance at the *Association of Moving Image Archivists conference* November 30-December 3, 2005. NY

Ithaca College Department of Cinema
 Attendance and participation in NAMAC Deep Focus launch on the East Coast. June 2, 2005. Ithaca

Ithaca College Department of Cinema
 Attendance at the 51st Annual Flaherty Film Seminar, *Cinema and History, Piling Wreckage Upon Wreckage*, June 2005. Ithaca

Jewish Museum Broadcast Archive and Media
 Host for the *Media Arts Breakfast* October 14, 2004. NY

Kiboko Projects
 development of video as a creative tool within cultural exchange and storytelling using interviews between various groups in USA, Russia and Kenya. Consultant: Sharan Sklar. NY

Kirkland Art Center
 Assistance in relocating the *Bleak Winter Film Series* at the Marquee, and to further outreach to the film programmers in the region. Clinton

New Media Alliance
 Attendance and participation in NAMAC Deep Focus launch on the East Coast. June 2, 2005. Averill Park

New Media Alliance
 Attendance at the Alliance for Community Media Conference, *Waves of Change*, July 6-9, 2005. Averill Park

Paper Tiger TV
 Evaluation of funding strategy and identification of new methods to achieve fiscal stability. Consultant: Martha Wallner. NY

Rhizome	NY
Attendance at the <i>American Institute for Conservation of Historic and Artistic Works</i> , June 8-13, 2005.	
Rhizome	NY
For refinement and improvement to organizational subscriptions database to enhance membership services and maximize income potential.	
Arts Dept. iEAR Studios ,RPI for <i>Felix</i>	Troy,
Assist <i>Felix</i> in transitioning from self-published journal to one published by an independent press. Consultant: Dr. Cynthia Chris.	
Saratoga Film Forum	Saratoga Springs
Attendance at the <i>Woodstock Film Festival</i> in order to improve programming and administration of the Saratoga Film Festival.	
Saratoga Film Forum	Saratoga Springs
Technical assistance with installation of new 35mm projection system, providing the region with its only screening venue offering access to 35mm format independent film.	
Sklar Media	NY
<i>Media Arts Breakfast in Rochester</i> at the Eastman House on January 26, 2005.	
Squeaky Wheel	Buffalo
Redesign and upgrade of computer lab to address technology changes, and to incorporate new media and web-based programming. Staff education on maintenance of digital and film components. Consultants: Michael Bosworth and Boston Connection.	
Squeaky Wheel	Buffalo
Participation in the NAMAC NYC regional Think Tank session, at AIVF June 1, 2005.	
Department of English,Syracuse University	Syracuse
Attendance at the 51st Annual Flaherty Film Seminar, Cinema and History, <i>Piling Wreckage Upon Wreckage</i> . Review to appear in <i>Afterimage</i> .	
Tribeca Film Institute	NY
Host for the <i>Media Arts Breakfast</i> at Tribeca Institute on December 9, 2004.	
Visual Studies Workshop	Rochester
Attendance at the NAMAC Retreat for Executive Directors, Portland Washington, October 21 - 24, 2004.	
Visual Studies Workshop	Rochester
Attendance at NAMAC's Deep Focus symposium and the Media Arts Breakfast in NYC, June 2005.	

EXPERIMENTAL TELEVISION CENTER

HISTORY AND PRESERVATION 2004-05

Begun in 1994, the **Video History Project** is an online research initiative which reflects the complex evolution of the media arts field, the multiple and interrelated histories of the media arts field, and encourages a collective voice in the crafting of our histories.

Project Goals

- To further the critical discourse among scholars and historians engaged with the study of the origins of media art
- To contribute to the continued enrichment of knowledge within the media arts community globally
- To capture the cultural environment, technological visions of individuals, and the modes of institutional support present during the early developmental years of media
- To document and interrelate information about individuals, organizations, instruments, creative artworks, and events
- To refine critical awareness of the origins of media art
- To increase public awareness of and appreciation for media history throughout the State and nationally.

Goals are realized in an interrelated set of activities combining research and scholarship, through the enrichment of History Web content, and as collaborative projects supporting issues in electronic moving image preservation through the hosting of conferences and seminars.

Project Activities> Convening

The Video History: Making Connections conference (1998, Syracuse University) brought together over 250 pioneering practitioners and contemporary artists working in new media and interactive technologies.

In June 2002, the Center invited over 60 media arts professionals, conservators, technical experts, and artists to gather at Downtown Community TV Center in New York for *Looking Back/Looking Forward*, a two-day working symposium on moving image preservation. The symposium was organized by the Center, in association with Independent Media Arts Preservation (IMAP) and Bay Area Video Coalition. Focused on the physical preservation of independent electronic media works and related issues concerning tools and ephemera, *Looking Back/Looking Forward* facilitated an honest and sometimes disturbing evaluation of our progress as a field and informed discussion about necessary and realistic initiatives and partnerships.

Participants at the symposium included representatives of Art and Science Laboratory (Santa Fe), Artists Television Access (San Francisco), Bay Area Video Coalition (San Francisco), Electronic Music Foundation, Electronic Arts Intermix, Experimental Television Center, George Eastman House, Guggenheim Museum, IMAP, la foundation Daniel Langlois (Montreal), La Guardia Community College, MercerMedia, MoMA, National Museum of the American Indian, New York University Preservation and Cinema Studies Departments, New York State Council on the Arts, Smithsonian Institution Archives (Washington), Standby Program, Tate Gallery (London), The Kitchen, V Tape (Toronto), Video Data Bank (Chicago) and WNET.

The edited proceedings and reports are posted on the Experimental Television Center's Video History site, as well as on the IMAP website. *Looking Back/Looking Forward* was also documented on videotape by Bay Area Video Coalition.

Looking Back/Looking Forward was organized by the Experimental Television Center (ETC) in association with Independent Media Arts Preservation (IMAP), Bay Area Video Coalition and the Electronic Media Specialty Group of the AIC (American Institute for the Conservation of Artistic and Historic Works). *Looking Back/Looking Forward* was hosted by the Downtown Community Television Center and made possible with public funds from the Electronic Media and Film Program of the NYS Council on the Arts, and assistance from IMAP, MercerMedia and Dave Jones Design. The symposium was organized by Sherry Miller Hocking, Assistant Director of the Experimental Television Center, and independent consultant Mona Jimenez.

Project Activities> Research and Scholarship

We also contributed to *Playback: Preserving Analog Video*, a DVD produced by BAVC (2003) with major support from the National Endowment for the Arts. We provided research into the early commercial video recorders using original manuscripts, technical data, and product literature. We also photographed and taped the early equipment for use on the DVD. The DVD features interviews with leading conservators, curators, media technicians and artists on issues ranging from the latest techniques to ethical issues and viewer experiences. The DVD is distributed to museums, libraries, history archives, media arts organizations and colleges throughout the country.

The Preservation area of the Video History website contains two commissioned texts. *Video Preservation: The Basics* by Sherry Miller Hocking and Mona Jimenez, was originally written in 2000, with assistance from a Media Action Grant from Media Alliance. Sherry Miller Hocking engaged in a significant revision of the text in 2002. *Reel to Real: A Case Study of BAVC's Remastering Facility* (2002) was written by Luke Hones, and edited by Sherry Miller Hocking and Mona Jimenez. The Preservation resource area also contains a selection of historically important texts concerning early efforts at media preservation.

We produced a CD *Early Media Instruments* which features a database of significant imaging devices which played a critical role in the historical development of independent media art. The database contains photographs of the devices, examples of product literature, as well as texts and manuscripts describing the tools. The devices include video, audio and computer-based tools, both commercially available and designed by artists and engineers. The CD was featured in a three month long exhibition "Origins", curated by Mary Ann Kearns for the *Cyberfest* in Boston, along with representative tools from the era of the early 1970s.

Project Activities> Video History Web

Formally launched in 2000, the Video History Web functions as both a dynamic and interactive on-going research collection and dissemination vehicle regarding early media history for media professionals, educators, and media programmers as well as the general public. Resources include critical essays, manuscripts, interviews, biographies, an extensive bibliography with over 2500 entries and information on collections, distribution, tools, preservation, organizations, and individuals. In the Chronology area you can generate a timeline of events in media arts history, or view the events within a defined range.

The fully searchable site structure serves information contained in 12 databases holding nearly 6000 records. Results are reported topically, organized by resource area. The search function allows visitors to search all of the records, encouraging the visitor to discover broad interconnections among people, places and events. Each resource area contains historically significant texts, descriptive information and extensive links.

Visitors are encouraged to contribute information to the chronology and bibliography areas, and also to those areas which provide access to historically significant texts concerning the evolution of media art and community television. We also target resources, gaining permission before materials are electronically published. Information is uploaded to the site on a regular basis.

The site is visited by thousands of people every year. It is a resource used by researchers, historians, artists, archives and video enthusiasts. We routinely respond to queries from scholars, educators and home enthusiasts. The site provides public accessibility to information which is extremely difficult to locate. It has been an important tool for a range of activities from conducting research for the writing of books, catalogs and monographs to a method for locating primary source materials.

The Video History Web has provided over 28 billion bytes of history information, 4 billion in the first 12 weeks of 2005 alone. The site has had over 6 million hits, with 1.5 million accesses in 2004. Access and content download for 2005 is running about 50% more than in 2004.

How the Site Works

There are 12 separate but related databases which provide the content for the Video History Website. These include Bibliography, Collections & Distribution, Events, Group Histories, Interviews, Texts and Manuscripts, Preservation - Commissioned Papers, Preservation - Historic Texts, Tool Descriptions, Texts Regarding Tools, Biography, and Videotapes. There are almost 5000 records in the databases.

The History Project web site is a mixture of static and dynamic web pages. The static pages create the outer structure of the site, with pages describing each of the main sections of the site. The rest of the pages are created dynamically from a set of database tables in real-time.

Dynamically generated pages are based on templates for a given section; information pulled from the database completes the page as the template dictates. The menus and logo within each section share common menus and structure defined on the template pages. When content from the database requires several pages, the template is defined in a way that creates links at the bottom of the page to each of the pages within that particular text.

The search page is different from the other dynamically generated pages. It consists of a pair of pages with a simple or advanced search form. When the visitor fills in the search terms and submits them, the various database tables are searched for those terms. The results of the search are then built into a new dynamically generated page that lists the results, grouped by the section of the site that the information comes from. Each of the lines in the search result page is dynamically created as a link to another dynamically generated page, which in turn displays the information for a specific match within the search.

The dynamic contents of the site are updated by uploading new database tables to the server using custom site maintenance pages, which are not visible to the public. New pages conforming to the existing sections and format are added by uploading these updated database tables, which are exported from the main offline databases.

In order to change the format of the existing pages, or to add additional sections to the site with new forms of information, new database tables must be created, along with new template pages to display the new form of information.

The template pages are written in a web server language called PHP, and can be quite complex. The code that is written into those templates is executed on the server and creates the actual HTML code that is served as the final dynamic web pages. The PHP code is not visible from the web. It resides behind the scenes on the server.

The database system, MySQL, designed specifically to be used with servers. Although a fast and powerful database engine, it does not have a simple user interface. The site maintenance pages give us the user interface needed to update the database tables.

Moving Forward

With the assistance of the Daniel Langlois Foundation in 2004 and 2005, as well as by the New York State Council on the Arts, we are focused presently on early video/media instruments - those tools designed individually or by artists and technologists working collaboratively, as well as innovative commercial devices. This research links associated texts, documentation, technical data, maker biographies and interviews, and tapes produced on these systems. Content derives from our tool and paper archives. We are electronically photographing the devices, and in some cases, creating moving image records of the functioning of the tool. We are scanning associated texts, documentation, and ephemera related to events which include posters, exhibition program notes, exhibition catalogs; and audio and video interviews. The data would be published on the History Project Website.

We are digitizing materials relating to development of media at the Center from 1969 thru the decade of the 80s, and also the activities in the upstate NY region during that period. Included are organizations such as NYSCA, Everson Museum of Art, Ithaca Video Projects, Portable Channel, Media Study/Buffalo, Synapse, Cornell Video Project and many others.

The National Television and Video Preservation Foundation provided in-kind support in 2004-05 to preserve and remaster 10 hours of very early videotapes from the Center's collection; the works were produced in the 1970s and showcase early analog and digital video imaging tools. The project focused on early instruments - those tools individually designed by artists and the collaboration of artists and engineers/technologists, modifications to existing technology, and innovative applications of commercial technology - and the collaborative relationships between artists and engineers, and the interdisciplinary nature of early media arts practice. The tapes feature important early video devices designed in the early to mid 1970s, including those created by Nam June Paik (wobbulator or scan processor, and the construction of the Paik/Abe Video Synthesizer and its use with the TV Bed, exhibited at the Everson Museum in 1972), David Jones, Bill Hearn, Steve Rutt and Bill Etra, Dr. Don McArthur, the Vasulkas and Dan Sandin. We have informational materials, technical information, ephemera including early posters and programs, and photographs related to the tools.

Work is on-going on the databases. The remaining inventory level collection records for the database of image processing tools is nearing completion. The audio and video interviews with tool and system designers have been assessed, and inventory level collection records created. The complete assessment and inventory of paper records relating to imaging devices is on-going.

We are committed to public access to the information, both on the Video History Web, and also through special projects. We are engaged in the planning process for "Analogues and Intersections: Video Art and New Media" (working title), a special issue of

FELIX: A Journal of Media Arts and Communication to include a print publication and accompanying DVD. The focus of the issue is the development of unique instruments by artists and technologists used in the creation of contemporary electronic art. Editors for the issue are Sherry Miller Hocking, Experimental Television Center; Kathy High, *FELIX*/Rensselaer Polytechnic Institute, and Mona Jimenez, New York University.

The project emphasizes the contextualizing of historical information, and the broadening of dialogue about early experimental media tools from the perspective of developers, artists, curators, and others involved in media arts practice. We use the term 'instrument' broadly to include such tools as audio and video synthesizers, scanning devices, and programming code. The phenomenon of instrument invention is critical to the historical development of the media arts fields specifically, and to the broader visual arts; it also has strong analogies to the ways contemporary artists approach digital technologies, and to their efforts to create bridges between analog and digital domains. The issue will take a core sample of instruments and works from the 1970s – a pivotal time for research and development – and a sample from our contemporary period, and examine the intersections through essays, interviews, and primary documentation involving artists, technologists, curators, and historians.

We are also creating original DVDs documenting the core analog devices and their operation. To date, with production assistance from Mona Jimenez, Hank Rudolph, Benton Bainbridge, and Kathy High and post-production and authoring by Pamela Susan Hawkins, we have completed 8 DVDs representing the Sandin IP, Rutt/Etra, Paik/Abe Colorizer, Raster Manipulation Unit, Jones Colorizer, Jones, Keyer, Jones Sequencer, Jones Frame Buffer. We have received support from the Institute for Electronic Arts at Alfred University. Paik/Abe Colorizer, the Hearn VideoLab, the Jones Buffer and Keyers. This research volume would form a collection for the *Felix* issue, and could be independently distributed.

The Video History Project has received support from The Andy Warhol Foundation for the Visual Arts, Statewide Challenge Grant Program, the New York State Council on the Arts, and New York Foundation for the Arts Technology Planning Grants Program, and from the Everson Museum of Art, the Media Action Grant Program of Media Alliance, and the Institute for Electronic Arts at Alfred University. Corporate support has been provided by Blackhammer, Dave Jones Design and VidiPax as well as individual contributors. Partners have included the New York State Alliance for Arts Education, IMAP, BAVC and the Electronic Media Specialty Group of AIC. The Project is under the direction of Ralph Hocking & Sherry Miller Hocking of the Experimental Television Center. Mona Jimenez served as contributor for conference and web planning and for the symposium. David Jones Design implemented the web design, and David serves as webmaster.

EXPERIMENTAL TELEVISION CENTER SPONSORED ARTISTS PROJECTS 1999-2005

MARA ALPER

Forgiveness

Forgiveness, an experimental video documentary, is a psychological and philosophical approach to forgiveness told through four powerful stories from a prisoner, a recovering alcoholic, a grieving mother and a renowned world leader, Archbishop Desmond Tutu. National Video Resources provided a New York State Media Artists Distribution Grant in 2003-04

Mara Alper is an award winning video artist, documentary maker and screenwriter. Her works *Silent Echoes*, *Stories No One Wants To Hear*, *Moving On*, *Maria Mitchell: Explorer of the Stars* and other programs have screened on PBS, The Learning Channel, Kanal-4 Germany, Museum of Modern Art, Museum of Fine Arts Boston, Dallas Museum of Art, Folkwang Museum in Düsseldorf, National Arts Club, Duke University, Dance Theater Workshop, The Today Show, and Good Morning America. She has received grants and fellowships from the National Endowment for the Arts and Rockefeller Foundation, MacDowell Colony, Yaddo, the Experimental Television Center/NYSCA and the Wexner Center for the Arts. As an educator, Alper was a Visiting Professor at NYU Tisch School of the Arts, and now teaches video production at Ithaca College.

IRIT BATSRY

These Are Not My Images (neither there nor here)

These Are Not My Images (neither there nor here) interweaves elements of different genres - documentary, essay, experimental, narrative) in order to question the way we see and show reality. The work follows the voyage of a disillusioned Western filmmaker, accompanied by a half-blind guide and her encounter with a local filmmaker in a skewed road movie set in the near future. It evokes the different meanings of "place": a location, a territory, a context, a situation, and a home. It speaks of being at your own place and being (at the place of) another, about identity and alterity, intimacy and distance. The world premiere was held at the International Film Festival, Rotterdam in 2000. The work received the First Prize, 10th International video Festival, Vigo, Spain, 2001; and the Grand Prix, Video de Creation, Societe Civile des Auteurs Multimedia, Paris, France 2001. It has been broadcast on ARTE (European Cultural Television) and screened at the National Film Theater, The London Intl. Film Festival, UK; The Lux Cinema, The London Intl. Film Festival, UK; Walter Read Theater, The New York Video Festival, Lincoln Center, USA; Pate Cinema, Netherlands; Auditorio Municipal, The International Video Festival of Vigo, Spain; The Jerusalem Cinemateque, The Jerusalem Intl. Film Festival, Israel; Museum of Contemporary Art, Strasbourg, France; The Melkweg Cinema, World Wide Video Festival, Amsterdam, the Netherlands; European Media Arts Festival, Osnabruck, Germany; The Nelson Atkins Museum, Kansas City, USA; Die Balie Cinema, Amsterdam, The Netherlands; Kino 46, Bremen, Germany; Immagina Leggera Festival, Palermo, Italy; ISEA conference, Forum des Images, Paris, France; Pesaro Film Festival, Italy; La Crie Theater, Fictions du Reel, (vue sur les dots), Marseille; Art Film festival, Slovak Republic; Netimage Festival, Bologna, Italy; Societe Civeile des Auteurs Multimedia, Paris, France; In Video Festival, Milano, Italy; Instants Video Festival, Manosque, France; Filmhouse, Cologne, Germany; The Arsenale Cinema, Pisa, Italy. *These Are Not My Images (neither there nor here)* was produced during an residency at the Academy of Media Arts, Cologne, in association with La Sept/ARTE with support from the Department of Fine Arts (French Ministry of Culture). Made possible with public funds from the New York State Council on the Arts in 2000, The Experimental TV Center, Central St. Martins College of Arts (London), Grand Canal (Paris), The Lux Center (London). Soundtrack by Stuart Jones. 80 min., 2000. Mastered on DI. Projection formats include 35 MM, Digital Betacam, BetacamSP.

Irit Batsry is a New York based artist. Her work has been shown extensively in 35 different countries and awarded international prizes (First Prize in the festivals of: Locarno 1995 and 1990, Vigo 1994 and 2000, Sydney 1989, San Francisco 1989, among others). She was awarded the Guggenheim Foundation Fellowship in 1992, the Grand Prix Video de Creation of La SCAM in 1996 and in 2001 and the Langlois Foundation for Art, Science and Technology Fellowship in 1999. Her videotapes were broadcast on TV (PBS, WDR, ARTE ...) and shown in major museums including the ICA (London), the Reina Sofia Museum (Madrid), Palais de Tokyo (Paris), Museu d'arte Moderna (Rio), Ludwig Museum (Cologne), and the MOMA in NYC.

IRIT BATSRY

Of Set

Of Set (experimental video, 60 min. Approx.) uses the closed world of a film set as a ground for an interrogation about image-making, a starting point for questioning the relationship between fiction and documentary, technology and the creative process. I spent two weeks in Brazil shooting each night on the set of the film *Madame Satã* by Karim Ainouz. I was

accepted by the director, the cast and the crew as an artist making her own work, rather than documenting the making of a particular film. I have used a small part of it to create *Set*, a five channel video installation and an outdoor architectural projection at the Whitney Museum in December 2003. "It is a journey to several hearts of darkness: cinematic, social, personal and artistic... A video installation about the making of a real film about a real life, "Set" throws a fistful of themes at us ... These include masquerade and illusion, social difference and conflict, religious art and ritual, artistic collaboration and individual expression.... She displays an unusual ability to draw rich pictorial, symbolic and poetic resonances from the nuts and bolts of filmmaking, and she shows a sure grasp of the inextricable unity of form and content, or structure and meaning, that is scarce in contemporary art." (Roberta Smith, The New York Times, Jan. 9 2004). Support from NYSCA 2004-05. Additional support from the New York Foundation for the Arts.

ALAN BERLINER

The Sweetest Sound

How do you convey the power, magic and mystery of names? The way they confer identity? How they function as compressed histories — a set of codes that tell us where we come from, who we are, who we were, or sometimes even who we might want to be? The only way Alan could figure out how to do it was to fully examine one name very closely. His own. With the intimacy and humor of a personal essay, Alan dives head first inside the American name pool in search of the treasures and dangers hidden inside his own name. In the end, we understand the power and magic embedded in a name, and how our identity is shaped by what we call ourselves. Additional support was provided by the National Endowment for the Arts, Arte France, ITVS, the Righteous Persons Foundation, British Broadcasting Corporation; TV 1, Finland; NYFA. The film has been exhibited on POV; Visions du Reel, Switzerland; Hirshhorn Museum, Washington; SXSW Film Festival; BBC2, London; Austin, Texas; Taos Talking Picture Festival; Berlin Film Festival. Exhibitions at "Eye and Thought: Jewish Autobiography in Film and Video" at NYU Center for Media, Culture and History.

Alan Berliner's ability to combine experimental cinema, artistic purpose and popular appeal in compelling film essays has made him one of America's most acclaimed independent filmmakers. His award-winning documentary films, *Nobody's Business*, *Intimate Stranger* and *The Family Album* have been broadcast all over the world and honored at top international film festivals. He has won three Emmys, and has had retrospectives of his films stages at both the Museum of Modern Art and the International Center of Photography. A native New Yorker, Berliner received a *Distinguished Achievement Award* from the International Documentary Association in 1993, and was a recipient of the *Storyteller Award* from the 2001 Taos Talking Picture Film Festival.. In addition to his work in film, Berliner has also produced a large body of audio/video installations. Berliner studied at the Cinema Department at Binghamton University. He has been an artist in resident at the Experimental Television Center and the Walker Art Center. He is the recipient of awards from the NYS Council on the Arts, the National Endowment for the Arts, Arte France, ITVS and the Righteous Persons Foundation.

ALAN BERLINER

Elegy

Elegy is a film work which reveals war. This project was supported in 2000 by the New York State Council on the Arts. Alan received a major grant from the Righteous Persons Foundation for his film work in 2000.

ALAN BERLINER

Wide Awake

Wide Awake is a 60-minute, experimental documentary film exploring the frustrations, the struggles and the exasperations of insomnia, an affliction experienced by more than 100 million Americans. As someone who has suffered from lack of sleep for most of my adult life, I want to portray the layers of urgency, obsession and insight that have impacted upon my daily battle with fatigue. In addition to exploring the broad social implications of insomnia, *Wide Awake* will chronicle the experience of a group of insomniacs as they surrender to their exasperation (and exhaustion) and enter the ultimate destination for help: the sleep clinic. I will also incorporate uniquely cinematic evocations of my own subjective experience with insomnia, street and family interviews, newspaper articles, television reports, clips of feature films and old documentary/educational films -- all combined in a highly charged editorial montage, rhythmically dynamic yet playfully fluid. Like my other work, this film represents a personal approach to experimental documentary filmmaking -- a first-person journey into the frontiers of identity that begins as a series of questions that need to be asked and inevitably evolves into a broadly accessible transcendent mirror into which viewers can see and learn about themselves with clarity and insight. All of my work is fueled by my unyielding passion to transform what would generally be considered "private," into universally resonant experience. Challenging prevailing conventions of traditional documentary storytelling through dynamic compilation, collage, and counterpoint of a wide variety of personal, poetic, historical, archival, interview and musical sources, this film tells the story in a way as compelling as the story itself. He is the recipient of awards from the NYS Council on the Arts (2004), and from ITVS, NEA and HBO.

DAVID BLAIR***The Telepathic Motion Picture of the Lost Tribe***

The Telepathic Motion Picture of the Lost Tribe is a feature-length project with Internet, installation and videotape versions. The story is set in an imaginary and rather hyperbolic reconstruction of Manchuria during the period of the Japanese Empire. *The Telepathic Motion Picture of the Lost Tribe* has received support from the New York State Council on the Arts (1998-99), the National Endowment for the Arts, a commission from Holland House (part of Culture Capital Europe 96), and a special funding from the Japanese Ministry of Education and the University of Tokyo and will be hosted at the Institute for Advanced Technology in the Humanities at the University of Virginia, and will have a dedicated domain name. Venues currently interested in an installation version of the work include: Recontre Arts Plastique Electronique, Rennes France; Argos, Brussels/Belgium; and Videoformes, France.

David Blair is a visual artist working in New York City. His feature-length film and Internet text project *Wax* has received world-wide exhibition and distribution. In 1985, he began execution of his first electronic feature, *AWAX@*, which was completed in 1991, as a co-production with ZDF Television. The project had its premiere on AD as *Kleine Fernsehspiel@*, ZDF TV. This film version of the feature had extensive distribution in the US and Japan. There was additional release in Australia, and the UK. Since 1994 Blair has used Internet as a medium for distribution of electronic cinema. The 1994 multicast of *WAX* over the Mbone was declared an historic first by the New York Times. This was followed by a network version of the feature entitled *Waxweb*. Available in 4 languages globally across the World Wide Web, it was the first large narrative site on the network. *Waxweb* was completed in 1999, and is now available on CDrom as well.

PEER BODE, JOSEPH SCHEER and JESSIE SHEFRIN *Real Time Shifts*

Real Time Shifts is a cross media production and post production project comprised of a single channel video tape work, a multi-channel installation and a four color, 150 page artists' book with CD ROM and web site. This project is a collaboration between three artists, each whose work crosses different media and languages. Support was received from the New York State Council on the Arts (1998-99), the Center for Advanced Technology, Alfred University, and from the Agfa Division of Bayer. CD is distributed by EAR/Rational Music. *Real Time Shifts*, a book of electronic images by Peer Bode, Joe Scheer, and Jessie Shefrin was published by Bayer Corporation, AGFA Division.

The work was exhibited for two months in the Spring of 1999 at the Chancellor's gallery at SUNY Central, Albany, NY, and in the Fall of 1999 at the Bausch + Lomb Gallery, Rochester NY. Individual channels were presented at the European Media Art Festival in Osnabruck Germany and Hof3, Trubschachen, Switzerland and the Video Jam Session, Emmental, Switzerland. A screening of the work was presented to John Hanhardt, Senior curator of Film and Media, of the Guggenheim Museum at the Seneca Street Press Gallery, Hornell, in March 1999. Digital Prints of the project were exhibited at the International Design Conference Aspen, Aspen, CO and Digital Media-Prints and Multiples Computing Commens Gallery, Arizona State University. A multi channel video tape, CD Rom and digital print exhibition of this piece will be exhibited at C.E.P.A. Gallery in Buffalo, in September of 2000 and at the International Art and Engineering Conference, Collaborations, at Alfred University, in the Year 2001.

ABIGAIL CHILD***By Desire***

By Desire is a 56min experimental digital video exploring issues of bisexual, transgender & down-low identities - sexy, groundbreaking & long overdue. Reaching out to more than 200 individuals, *By Desire* has interviewed people across the spectrum of sexual practice. *By Desire* explores bisexuality as it intimately effects lives & shapes communities, black & white, and reflects these multi-faceted realities and the often complicated real life situations that result. For these persons only recently included in definitions & civil rights of gays & lesbians, *By Desire* offers a chance to be heard. For anyone interested in sex & the future of bodies, this will be the tape to watch. Support from NYSCA 2004-05.

Abigail Child is a film and video maker whose work in montage and sound/image relations pushes the envelope of film/video with humor and ephemeral beauty. Her recent work explores mixed genres and strategies for rewriting narrative, as well as exploring public space through memory and history.

NORMAN COWIE***The Dimension in Which It Reigns Supreme***

Funding Exchange through the Paul Robeson Fund provided support for Cowie's experimental documentary *The Dimension in Which It Reigns* studies the Pentagon's concept of "full spectrum dominance," military control of air,

land, sea, space, and information. The work is a poetic, essayistic text that will reveal some of the social distortions and human costs of the institutionalization of full spectrum dominance. Support from Funding Exchange through the Paul Robeson Fund and the New York State Council on the Arts.

Ranging from collaborative documentaries to video art, Norman Cowie's work interrogates the relations of power and domination in contemporary society and seeks to complicate the ways in which meaning and consent are constructed through the media. Cowie's videotapes often use the techniques of documentary, off-air appropriation, and short form sound and text collage. Currently a video producer and a professor of media theory and production, Cowie has been drawn towards media literacy as an activist and pedagogical tool. "Scenes from an Endless War", supported by Finishing Funds in 2002, was recognized by Best Experimental Documentary (tied), Iowa City International Documentary Festival, 2003 Director's Citation, Black Maria Film and Video Festival, 2003 Best Short Film, Melbourne Underground Film Festival, 2003. His work is distributed by Video Data Bank.

NICHOLAS ECONOMOS

Book Tick

Subversive use of surveillance software, secret searches for words, mechanical motions and murmurings. With current changes to laws regarding personal privacy and the expanded possibilities for collecting personal information via computer technologies, there is an increasing threat to privacy in contemporary culture. The project seeks to identify this issue, raise awareness and generate dialog. Book tick is not preaching or screaming out but rather restlessly signaling for acknowledgement in subtle gestures. The project utilizes "CarnivorePE" open-source software developed by Radical Software Group (RSG), found at <http://www.rhizome.org/carnivore>. Book tick uses "CarnivorePE" to search a LAN (Local Area Network) for keywords and return data to serve as triggers for a kinetic gallery installation. To accomplish this the artist developed a custom software client using macromedia Flash ActionScript to process the collected data and pass it to a microcontrolled circuit. A second custom program was developed in PBasic to receive the data and activate the microcontroller to trigger the gallery installation actions. The keyword triggers are selected from Jorge Borge's story "The Lottery in Babylon". Book tick is activated when these keywords are used in network traffic such as email and web searches. The keywords are also "spoken" by the computer in a voice that is custom synthesized by the artist. A key element of book tick is social through involvement of gallery participants. The networked computer in the gallery allows people to experiment with generating keyword triggers on the LAN and watch the results immediately. As the installation progresses Book tick's activity increases due to the increased use of keywords on the network. He is the recipient of an award from the NYS Council on the Arts in 2003-04.

Nicholas Economos is a digital media artist and educator living in rural western New York State. His art practice involves work in interactive media, sound, video, animation, physical computing and prints. He has recently exhibited at the Cincinnati Contemporary Arts Center, Art in General, Ocularis, the Visual Studies Workshop, DigiFest at DXNet, Toronto, the Boston Cyberarts Festival, and Net-working, London. An excerpt of his sound work, daybreak is in DRUNKEN BOAT #4, SPRING 2002 at www.drunkenboat.com. His web project wallcloud.com and his interactive sound piece Twice-Told Tales are in the permanent collection at Rhizome.org at the New Museum, NY. He edits as a Superuser for Rhizome, writes for Net Art Review, and has written for Squeaky Wheel in Buffalo, NY. He has been a frequent artist-in-residence at the Experimental Television Center in Owego, NY and is a visiting professor of Expanded Media at The School of Art and Design, NYSCC at Alfred University in Alfred, NY.

ARIANA GERSTEIN

Milk

Milk is a feature experimental documentary with accompanying video installation, researching the relationship between food and technology. *Milk* deals with the controversies surrounding the consumption of one of our most common and ancient of beverages. There are passionate individuals involved in this debate who protest, or produce, collect, write about, research, and avidly consume or abstain from the consumption of milk and the products resulting from it. The issues are surprisingly vast- with impact on the health of our children, our economy, environment and in some cases our sense of cultural identity. The story of how milk became the symbol of perfection and purity is filled with visionaries, political intrigue, and the shifting of social structures and power players. *Milk* will fascinate and touch a wide audience with information on a subject lost among "sexier" topics. *Milk* will be broadcast on the PBS series POV, and exhibited in galleries and museums around the world. She is the recipient of an award from the NYS Council on the Arts in 2003. Additional support has been received from the Rockefeller Foundation, the National Endowment for the Arts, the Research Foundation of the State University System, and Kodak. Distributors: Documentary Educational Resources & Indican Pictures.

Ariana Gerstein received her M.F.A. from the School of Art Institute of Chicago on a full Trustees Merit Scholarship. Her works include digital video, sculpture, installation and performance. Her films have been screened and awarded prizes at many festivals including Dallas Film Festival, Ann Arbor Film Festival, Charlotte International Film Festival, San Francisco International Film Festival, London International, Black Maria Film Festival and others. Her films have shown at Anthology Film Archives, San Francisco Cinematheque, the Chicago Museum of Contemporary Art, Pacific Film Archives in Berkley, and other locations. Ariana Gerstein has also collaborated with other artists on various works including a long-running performance schedule with the dance and percussion group Jellyeye Drum Theater and with husband and filmmaker Monteith McCollum on a feature-length award winning documentary *Hybrid*, currently being shown in festivals worldwide and included in the 2002 POV series. She recently completed two new films, *The Sick Dream of Chicken Soup* (2000) and *Images of Flying and Falling* (2001). She was awarded a New York State Foundation for the Arts Fellowship in the category of Computer Arts based on work done on *Images of Flying and Falling*. Ariana Gerstein is an Assistant Professor in the Cinema Department at Binghamton University.

RAYMOND GHIRARDO and MEGAN ROBERTS *Rain/Fall*

Rain/Fall is an installation that exploits the use of sculpture and computer animation in a non-traditional form. We have incorporated computer animation in our work for fourteen years, as an outgrowth of a body of video installations we have developed as collaborators over the past 27 years. These works often include diverse technical elements: video projection within and upon objects, movement triggered sound and image, interactive mechanical constructions, sound specialization and digital animation. The work consists of several white umbrellas, suspended in mid-air, with rear video projections on the umbrellas' fabric of actual and virtual images and objects falling like rain. The imagery on the tape is digitally masked so that the projection falls only on the objects, with no spillover. Images range from the literal (raindrops) with slow transitions to the unexpected/ludicrous (cats, refrigerators, bombs, Buicks...) creating a level of absurdist surreality. The umbrellas have audio transducers attached, turning the cloth surface into a loudspeaker, alternately reinforcing or contradicting the visual imagery. The sound is directional and focused, creating an intimate aural environment under the cone of the umbrella. The effects can be calming and meditative or terrifying and alarming. Our most recent work has evolved from an awareness and study of many natural and unnatural landscapes and geologic features. Sculptural elements, video projections and manipulated audio recall the pinnacled topography of the US southwest and Australian termite mounds, the bubbling mudpools from the geothermal areas of New Zealand, the cracked curled earth of dry creekbeds and abandoned eroded goldfields. Using the recorded real imagery from the natural environment, remembered form, and anthropomorphic exaggerations, there emerges a distilled sense of place. Ghirardo and Roberts are the recipients of an award from the NYS Council on the Arts in 2004. Other funders: Center for Contemporary Art, Prague and Yosemite Renaissance, Yosemite National Park, Marywood University. Exhibition: Center for Contemporary Art, Prague; Consolidated Works Gallery, Seattle, WA; Mahady Gallery, Marywood University; Mooste Kulalisstudio, Mooste, Estonia.

Raymond Ghirardo is a sculptor and media artist who received his M.F.A. in sculpture from Cranbrook Academy of Art in 1978. Currently Professor at Ithaca College teaching sculpture and digital arts. Megan Roberts is a composer and media artist, received her M.F.A. in Electronic Music and Video from Mills College Center for Contemporary Music in 1977, and is currently Associate Professor at Ithaca College teaching electronic media production. Together they have been collaborators in video, sound sculpture, installation and performance works for the past 27 years. Their video works have been exhibited world-wide; sculpture and media installations have been most recently shown at the Las Vegas Cultural Arts Center, at Handwerker Gallery in Ithaca and the Dowd Fine Arts Gallery in Cortland, and in Rochester, Kansas City, Mojacar (Spain), NYC, and Cleveland. They have received residencies at Yaddo, MacDowell Colony, Fundacion Valpariso, Center for Contemporary Art in Prague, at Caldera in Portland, Oregon, and Yosemite Renaissance Artist in Residence Program (Yosemite National Park) and awards from the New York State Council on the Arts, the New York Foundation for the Arts and the Finishing Funds Program of the Experimental TV Center.

LEAH GILLIAM *Agenda for a Landscape Vol. 6*

Agenda begins by introducing the viewer to the etymology of the rover's name and a history of the mission. The second section of the video combines original and found imagery in the construction of whimsical and fictitious Martian landscapes. Comparing data from NASA's 1960s era technology surveys with slave era documents, in the third section *Agenda* establishes direct and symbolic connections between discourses of power and agency. *Agenda* uses NASA's 1997 Mars Pathfinder Mission and the Sojourner rover as a point of entry into a larger investigation into the relationships between humans, animals and machines. The project deconstructs NASA's implementation of the Sojourner Truth mythos and the human propensity to anthropomorphize mechanical objects. Award from the NYS Council on the Arts in 2004.

Other Support: Wexner Center for the Arts, Longwood Cyber Residency Program; Bard College Faculty Research Grant and Huddersfield Media Center (UK) and FACT (UK). Exhibition: Powering Up/Powering Down, San Diego California January 2004, Stitch & Split: Selves and Territories in Science Fiction Tapes Foundation, Barcelona, Spain, March 2004, Columbia University Visiting Artist Lecture Series.

Leah Gilliam credits a journalist mother and an abstract painter father with her early exposure to cultural production. Ms. Gilliam studied Modern Culture and Media at Brown University (B.A., 1989) and Film and 20th Century Studies at The University of Wisconsin at Milwaukee (M.F.A., 1992). Her new media projects have been presented at the New Museum of Contemporary Art, Thread Waxing Space Gallery, The Whitney Museum of American Art, and traveled as part of the exhibition Contact Zones: The Art of the CD-ROM. *Playing the Race Card* traveled as part of the exhibition Race in Digital Space, her video *Apeshit* was voted one of the Best of 19996 by Film Comment and her 1995 video *Sapphire and the Slave Girl* was the winner of the New Visions Video Award for the San Francisco International Film Festival. Leah Gilliam's work examines how knowledge is produced and coded and how the conscious reorientation of cultural texts challenges their implications and constructions. In practice, she appropriates texts, using them as a springboard to interpret larger issues of technology, history and orientation. She teaches in the Film & Electronic Arts Program at Bard College.

JACQUELINE GOSS

Kishlak Dwellers

Kishlak Readers is an animated video illustration of Soviet scientist A.R. Luria's 1933 book *Cognitive Development: Its Cultural and Social Foundations*. In this book, Luria presents data collected from three years of interviews with Uzbek farmers who lived in the outer regions of the Soviet Union in the early 1930s. During this time, Soviets introduced literacy programs into the primarily oral-based Muslim communities of Central Asia. Interested in documenting the positive cognitive changes that people experience when learning how to read (and therefore documenting the success of Soviet expansionism), Luria used teahouses and farm fields as an experimental laboratory to collect conversations within these communities. Kishlak Readers features animated characters performing Luria's conversations. Illustrations of the optical illusions, word/math problems, and syllogisms used by Luria in his experiments will accompany these characters. His data and conclusions take the form of animated charts and bar graphs. On-screen text will be used to suggest Luria's off-camera presence as the promoter of the powers of reading and writing. The project has received support from the New York State Council on the Art in 2003, The Jerome Foundation (2003) and Eyebeam Atelier, and premiered at Eyebeam in 2003.

Jacqueline Goss works in many electronic media and explores the fundamental issue of how ideas are translated between text, image and sound. In some of her videotapes she uses her own natural speaking voice to offer up off-kilter interpretations and fantasies of historical and fictional female characters which are crafted to fit into personal narratives. In other works, she reshapes found footage to let the characters speak for themselves. Projects include tapes about Typhoid Mary, Helen Keller and Dian Fossey, as well as an interactive program about fictional disease called Apophysesia that causes women to grow antlers. She began making films and tapes as a student at Brown University and later earned a MFA in Electronic Arts from Rensselaer Polytechnic Institute in 1997.

SLAWOMIR GRUNBERG and BEN CRANE

School Prayer: A Community Divided

School Prayer: A Community Divided is an Emmy award-winning documentary television project. The battle cry on both sides is Religious Freedom when a Mississippi mother takes a stand on prayer in her children's public school. Raising complex issues about tolerance, this film chronicles an impassioned clash of principles in which the Constitutional rights of an individual collide with the deep-rooted tradition of a rural community in America's bible-belt. *School Prayer* has received support from the New York State Council on the Arts, the Soros Documentary Fund and the Independent Television Service. *School Prayer: A Community Divided* received a 2000 Emmy Award for Outstanding Coverage Of a Continuing News Story. It has been screened at the Leipzig International Film Festival, the Athens International Film Festival, the Double Take Film Festival, the NY Lower East Side Film Festival, the Human Rights Watch Film Festival, X International Documentary Film Festival (Portugal), and the Louisville Film and Video Festival. It received Best of the Festival award at the Hope and Dreams Film Festival, the Bronze Plaque at the Columbus International Film & Video Festival, and the Bronze Award at the Flagstaff International Film Festival. *School Prayer: A Community Divided* is distributed entirely by LOGTV, LTD., a non-profit organization for the production and distribution of educational films.

A graduate of the Polish Film School in Lodz, Slawomir Grunberg has taught at MIT and Ithaca College. He has served as director and editor for the PBS series *Nova* and *Frontline* and has received numerous awards, recently a Guggenheim Fellowship. His independent work has been widely exhibited at international venues such as the Sinking Creek Film Celebration, the Athens International Film Festival and Cinema du Reel in Paris. Ben Crane is Associate Professor of

Communications at Ithaca College where he teaches documentary, ethics and critical thinking. As a writer, producer and director his honors include the Gabriel Award, the Ohio State Award and Columbia University's Major Armstrong Award.

SLAWOMIR GRUNBERG

Through The Eyes of Albert Maysles

Through The Eyes of Albert Maysles is an 87-minute documentary about the life and work of this direct cinema pioneer. Serving as both a present-day profile and a career retrospective, *Through The Eyes of Albert Maysles* fuses direct cinema sequences, with clips of Maysles' films, and interview footage. This project has received funding from the New York State Council on the Arts in 2000. *Through The Eyes of Albert Maysles* was selected for the HotDocs Festival in Toronto, Canada.

BARBARA HAMMER

Resisting Paradise

Resisting Paradise (80 minutes, 16mm) is a film documentary. Shot in the Mediterranean fishing village of Cassis, France, the film recounts the histories of French Resistance fighters as well as those of the painters Bonnard and Matisse, who continued to produce landscapes, portraits, and still lifes in this land of light and beauty, even as the Nazis occupied France. The work asks questions about art during political crises. What are our responsibilities during a time of war and political crisis? The documentary poses the question : "How can art exist during a time of political crisis?" Funding: New York State Council on the Arts (2002), Experimental Television Center, Creative Capital, New York Foundation for the Arts and The Radcliffe Institute for Advanced Study at Harvard University. Exhibitions: 20th Jerusalem International Film Festival, Israel; Message to Man International Film Festival, Saint-Petersburg, Russia; Solomon R. Guggenheim Museum, New York, NY; Lake Placid Film Forum; Tribeca Film Festival; Ecole nationale supérieure des beaux-arts, Paris; Independent Feature Market.

Barbara Hammer is considered a pioneer of lesbian/feminist experimental cinema. She has made 80 films and videos and received the Frameline Award in 2000 for making a significant contribution to lesbian cinema. She chooses film/video as a visual art form to make the invisible, visible. Her work reveals and celebrates marginalized peoples whose stories have not been told. Her cinema is multi-leveled and engages an audience viscerally and intellectually with the goal of activating them to make social change. Her trilogy of documentary film essays on lesbian and gay history has received numerous awards: *Nitrate Kisses* (1992), *Tender Fictions* (1995), *History Lessons*, (2000). Hammer's most recent work has turned to global issues outside her community as she has investigated a revolutionary filmmaking "collective" in Japan in the feature-length documentary, *Devotion, A Film About Ogawa Productions*, 2000, (Jurors' Merit Award at the Taiwan International Documentary Film Festival) and *My Babushka: Searching Ukrainian Identities*, 2001, funded by a grant from Soros Documentary Fund of the Open Society Institute. Hammer's 16mm feature documentary film, *Resisting Paradise*, compares the lives of Resistance Fighters in with those of the painters Matisse and Bonnard during WWII in Provence, France. *Resisting Paradise* continues Hammer's experimental use of film emulsion, her creative use of picture and sound, and her long-time commitment to making visible neglected aspects of history. *History Lesson* received support from the New York State Council on the Arts (1999). Hammer's most recent work has turned to global issues outside her community as she has investigated a revolutionary filmmaking collective in Japan in the feature-length documentary, *Devotion, A Film About Ogawa Productions* .2000, (Jurors' Merit Award at the Taiwan International Documentary Film Festival) and *My Babushka: Searching Ukrainian Identities*, 2001, funded by a grant from Soros Documentary Fund of the Open Society Institute. Barbara Hammer was awarded a Fellowship at Harvard University through the Radcliffe Institute of Advanced Study, 2001-02 to continue her research and edit her latest film, *Resisting Paradise*, which is screening on the Sundance Documentary Channel. She is currently working on a long experimental documentary on the French Surrealist artists Claude Cahun and Marcel Moore.

BARBARA HAMMER

History Lesson

History Lesson is an hour long experimental work, offering "radical sexual politics in a jester's surprise package of impudent humor and Situationist-style found-footage monkey-shines." (Dennis Harvey in *Variety*). The work draws on early film clips, including naturalist films, newsreels, women's sports and WWII Women's Army Corps, classroom sex-ed pics, "girl-on-girl" stag reels, "The Children's Hour", Harlem Renaissance documentation, actual "dyke bar" police busts, and antique commercials.. There are also staged skits which point to traditional "lesbian" imagery, as well as a running visual motif of the filmmaker's alter ego, There are also some broad, fairly amusing staged skits turning the tables on traditional "lesbian" imagery (a when a male doctor doing prurient "research" on live "deviant" women gets a dose of his own medicine), as well as a running visual motif of the filmmaker's alter ego. *History Lessons* premiered at the Frameline Film Festival, and has been screened at the Independent Feature Market and the Sundance Film Festival.

BARBARA HAMMER***Lover/Other***

To mirror, to fix, these are the words that have no meaning here;

Under the mask is another mask, I will never finish lifting all these faces.

- Claude Cahun, *Aveux non avenus*

Lover/Other, a 60-minute documentary, tells the story of Claude Cahun the Surrealist writer, photographer, Resister, and lesbian, born Lucie Schwob (1894 - 1954) and that of her partner and lover, her half-sister, Marcel Moore, born Suzanne Malherbe (1892-1972). Visuals and voice-overs will bring art, politics and gender identity to the fore as I continue my investigation into artists and Resistance during WWII. Stylistically, the film will be an expanded documentary, a unique form of traditional documentary film making. Although based in film making that draws on interviews and includes relevant archival imagery, the expanded form of film making does not keep to a homogenous tone/style throughout the work. This documentary shatters traditional elements into facets held together by creative imagination and invention. It is a collage with archival materials, interviews, reenactments and lyrical interludes. Cahun often wrote about her attempt to change identity and gender, to destabilize notions of the self by blurring categories and transgressing boundaries in an era that became increasingly more doctrinaire. It would be a mistake and a misuse of her materials to present them in a completely literal documentary fashion employing only archival images and interviews in a homogenous manner. I do not want to fix a woman artist who worked all her life to unfix her image. Lyrical interludes of visual poetry that are inspired by Cahun's writing in *Aveux non avenus* add another dimension to the film. The weave of aphorisms, dream sequences, and imaginary dialogues and encounters in the anti-autobiography calls for creative illumination. The sound will be as complex as the visuals weaving the voice-overs of actors, avant-garde musical composition, sound effects and design. A subtle score that will not manipulate emotional audience response will evoke atmosphere, time and place. She is the recipient of an award from the NYS Council on the Arts in 2004. Other Funding: ETC Finishing Funds/ 2004; Women In Film; Hefner Foundation. Exhibition: Pacific Film Archive, University of California Berkeley in conjunction with a conference on collaboration and the work of Claude Cahun and Marcel Moore.

KEN JACOBS***N.Y. Ghetto Fishmarket 1903***

The original film is credited to an Edison cameraman. It is a slow downward-angled "visit to the zoo" 1 minute pan of an open-air market which ends abruptly as a bearded market-worker, looking dead-on into the lens, begins to raise his fists to his waist. The one minute pan is expanded to 80 minutes during which time unique visual phenomena is generated by my *Nervous System* projection technique (uncanny illusionist 3-D movements only sometimes resembling real life). The sound is edited and organized from instrumental and voice improvisations by Catherine Jauniaux made while watching rehearsals of the work. Supported by the New York State Council on the Arts (2002).

For more than forty years, film artist Jacobs has explored the cinematic experience in unfailingly innovative ways. His lifelong project has been the aesthetic, social, and physiological critique of projected images that by turns lull or assault the viewer as the artist manipulates them. Jacobs investigates the rarely examined territory between 2-D and 3-D in his ambitious *Nervous System* pieces. Studied painting with Hans Hofmann, 1956-57. Jacobs started making films in 1955. Created/Directed Millennium Film Workshop, 1966-68; started the Dept. of Cinema at Binghamton University, 1969; Professor of Cinema 1974-2000; Distinguished Prof. of Cinema 2000. Grants: (a selection) D.A.A.D., 1986; Maya Deren Award, 1994; Guggenheim Fellowship, 1995; National Endowment for the Arts, 1995; Rockefeller Foundation, 1999, NYFA, 2001, NYSCA, 2001. Included in The Whitney Museum The American Century, 1950-2000, 1999-2000 and the 2002 Whitney Biennial.

AMY JENKINS***Shelter for Daydreaming***

Shelter for Daydreaming is a mixed-media video installations focusing on memory and the psychological and emotional perception of intimate spaces. Including the diverse mediums of video, sculpture, writing, performance, and audio, my installations explore the personal relationships people form with places and objects, revealing the emotional content behind that which we occupy and use everyday. Supported by the New York State Council on the Arts (2001), the Jerome Foundation, Finishing Funds of the Experimental Television Center, Harvestworks Digital Media Arts Center, the MacDowell Colony and the Andy Warhol Foundation. Premiered at the John Michael Kohler Art Center, Wisconsin, with a three month solo exhibit and an event at Harvestworks in Manhattan. Additional two month solo exhibition at Julia Friedman Gallery, Chicago.

Media artist Amy Jenkins has an MFA from School of Visual Arts, New York, and a BA in Fine Arts from The Colorado College. She is a Brooklyn-based artist whose installations, videos, and photography have been exhibited and published

internationally. Her work has received wide support from granting organizations, including New York State Council for the Arts, New York Foundation for the Arts, Pollock-Krasner Foundation, Jerome Foundation, the Experimental Television Center, and Aaron Siskind Foundation. As a Djerassi Resident Artist in Woodside, CA, she was selected for the Hewlett-Packard Honorary Fellowship. She has also been a Harvestworks Media Artist-in-Residence in NY; other residencies include an NEA-sponsored Fellowship and residency at Virginia Center for the Creative Arts, VA, and artist residencies at MacDowell Colony, Peterborough, NH; Yaddo, Saratoga, NY; and Light Work, Syracuse, NY. Her video *Closures* received the Director's Choice Award from the Black Maria Film and Video Festival, as well as a Jury's Choice Award at the New York Exposition of Short Film and Video. Recent exhibitions include solo shows at Julia Friedman Gallery, Chicago, Anna Kustera Gallery, NY, and John Michael Kohler Art Center, Sheboygan, WI; as well as museum group shows at The National Gallery of Art, Washington, DC; Cheekwood Museum, Nashville, TN; Palm Beach ICA, FL; Salina Art Center, KS; Contemporary Art Center of Virginia, VA; the Havana Biennial 2000, Havana, Cuba; Brooklyn Museum of Art, NY; and Anthology Film Archives, NY. Included in the Thames and Hudson book *New Media in Late Twentieth-Century Art* by Michael Rush, Ms. Jenkins's artwork has also been reviewed and reproduced in *The New York Times*, *ARTnews*, *Performing Arts Journal*, *Aperture*, *Art New England*, *The Village Voice*, and *Bomb*. She is represented by Jack Tilton/Anna Kustera Gallery in New York, and by Julia Friedman Gallery in Chicago.

AMY JENKINS

We, Precarious

We, Precarious is a multiple channel video installation which visually describes the circular continuum of life from before birth to death and back again. Central to its theme is the trilogy of Mother, Sister and Daughter. Configured as a large scale, triangular triptych, each panel will show the circular cycle of living through pairings of young and old, the firm and infirm, the dying and the unborn. A fourth element, which reveals the intimate and celebratory moments within living, will be viewable from within the triangle-shaped space made by the three large projection screens. A Mother, a Sister, a Daughter. Each share all three roles and yet, as one evolves into the next, their roles change. *We, Precarious* is an elegy for the living and the dying -a pregnant woman, her dying Sister, her dying Mother, and eventually, her newborn Daughter. In the passage from one stage of life to the next, there is a peaceful and even joyful acceptance of the continuum of life through death and back to birth-a cycle unbroken. She is the recipient of an award from the NYS Council on the Arts in 2004. Additional funding has been received from the Sioux City Art Center and private contributors.

JEFFREY LERER

Manuscript Fragments Found at the Gilbert Hotel Manuscript

Fragments Found at the Gilbert Hotel, a 3D computer animation, is a surreal black comedy taking place at a single room occupancy hotel circa 1959. The struggle for survival and dignity is played out every day. The story is an accumulation of narrative fragments, but each piece also stands alone. The work is character-driven, featuring 18 inhabitants, and is based on a collaboration with novelist Lisa Reardon (*Billy Dead*, published by Vantage Press, and *Blameless*, published by Random House). *The Gilbert* is written in 26 fragments (a-z) and will be released in Fragment groups of at least three fragments/release. Supported by the New York State Council on the Arts 2002 and 2004-05, and the Experimental Television Center's Finishing Funds program. Exhibitions include the Park School of Communications, (Ithaca), The 9th Digital Salon (NYC), IMMEDIA Festival at University of Michigan, and broadcast on *Reel NY*, (WNET, NY), *Electronic Alive II*, National Invitational, and the University of Tampa.

Lerer's animation and multimedia projects have been exhibited for the past ten years at locations across the country, including the Bennett Siegel Gallery in New York City, the Roy Park School of Communications at Ithaca College, McGill University in Quebec, and at the TJ Watson Research Center. His work *Three Ticket Slot* was included in the PBS national broadcast, *The 90s (It's Debatable)*. His new work is a 3D Novel, *Manuscript Fragments Found at the Gilbert Hotel*. He has taught at the Fashion Institute of Technology and designed courses for Pratt Institute where he has taught 2D and 3D computer graphics and animation. He is presently teaching at School of Visual Arts, NYC. The courses are Advanced Narrative Development, Thesis Research and Senior Thesis leading to a BFA in 3D Computer Modeling and Animation. He has received awards from the New York State Council on the Arts in 2002 and 2004, sponsored by the Experimental Television Center, the New York Foundation for the Arts, the Experimental Television Center's Finishing Funds Program, TJ Watson Research Center, Electronic Music Department, and the Fund for Innovative Television. He received a Fellowship from the New York Foundation for the Arts in Video. He is on the Animation Committee for SIGGRAPH. He received a BA in Political Science and Psychology from the University of Arizona and studied computer graphics and animation at the Pratt Institute.

JEANNE LIOTTA***Observando el Cielo***

Observando el Cielo is a 16mm experimental color sound film, using original time-lapse footage of the starry sky. The title references the Spanish language astronomy workbook I have been using in the photography I construct for all of my films. Actual time-lapse cinematography is laborious; it is essentially animation, involving the capturing and recreating of the movements of our planet within the solar system, as evidenced by the apparent passing of stars and planets. This time-intensive process of shooting the stars lodged itself deep within me; my truest interest lay in what was slowly happening to me as I held wide open the shutter of my camera in an attempt to draw in the light of burning stars, light which in fact had started its journey into my lens possibly years before. I concentrate solely on the night sky photography as a pure quasi-scientific document, subject to the vagaries and whims of nature/weather, constrained by light pollution including the phases of that pesky moon. I resign myself to the patient meditation required by the process. That, in fact, was what I was observing. Soundtrack will be based on the outtakes from the independently released CD by artists Barbara Ess and Peggy Ahwesh called 'Radio Guitar', a duo of processed guitar and shortwave radio broadcast. Screenings: BAM Cinemathek *Next Wave Festival* and the *London Film Festival*. She is the recipient of an award from the NYS Council on the Arts in 2003.

Jeanne Liotta (b.NYC 1960) has been making films and other cultural ephemera since 1987 when she made her first super-8 film 'Blue Moon' for an international collaborative project called the Filmer's Almanac. Her interest in artistic collaboration stems from her early theatre training and work with The Living Theatre and Alchemical Theatre in the 80's, and carried her into a 10 year media collaboration with Bradley Eros, with whom she made films, video and performance until 1995. During that time she also worked with the noise/band art collective Circle X doing live film performances and artists book projects. Since 1996 she has been working independently in film and video, as well as other media including work for the Web, installation, and photography. She has received awards from Harvestworks, the Experimental Television Center's Finishing Funds Program, Black Maria Film Festival, US Super 8 Film and Video Festival and the Franklin Furnace Fund for Performance Art. Her work is widely shown and has appeared at NY Underground Film Festival, The International Film Festival Rotterdam, the Viper International Film Festival, European Media Arts Festival, MIX Festival, The Museum of Modern Art, The Whitney Museum of American Art 'Color of Ritual, Color of Thought: Women Filmmakers of the Avant-Garde 1943-2000', and The Sundance Channel 'Every Picture Does Not Tell A Story'. In Fall 2002 she was a fellow at the MacDowell Colony. Last year she was invited by The San Francisco Cinematheque to present a retrospective of her film and video works at the Yerba Buena Center for the Arts. Liotta has taught at The New School, Binghamton University, Pratt Institute, Adelphi and Cooper Union. She presently teaches at The New School and Pratt Institute, and is a Visiting Artist at The School of the Museum of Fine Arts in Boston. Her latest film, 'Loretta' will be seen this season as part of the New York Film Festival 'Views from the Avant-Garde'. In addition to her artistic work, she is also a special researcher at The Anthology Film Archives on The Joseph Cornell Collection, and is preparing a monograph on his films.

KRISTIN LUCAS***Supervision***

Supervision is an experimental video which constructs my personal visions of the future. Visions of future as presented through mass media and adopted by the populous have shaped perceptions of reality, inspired hope and optimism about the future, and fueled the capitalist drive to conquer the unknown regardless of the consequences of our actions. Using family photographs and super-8 films as a departure point, I constructed my own visions of future with a cast of family and friends. *Supervision* is a series of short video scenarios informed by present-day politics and fashion. The recurring theme is the relationship between human and nature, the love for nature as well as the desire to dominate even surpass nature through technology. Single-channel video, 2003. 25 minutes. Distributor: EAI. Exhibition: "Plug In", Kunst und Neue Medien, June 2003. Supported by the New York State Council on the Arts (2002) and the Jerome Foundation.

Kristin Lucas was born in 1968 in Davenport, Iowa. She graduated with a BFA from The Cooper Union for the Advancement of Science and Art in New York in 1994 and began screening and exhibiting video work in 1996. Lucas has participated in artist residency programs within the United States and abroad. Her video works have been distributed by Electronic Arts Intermix in New York since 1998. In 1997 Lucas received the "Young Creator" prize for her video "Host" at the 7th Biennial of Moving Images in Geneva, Switzerland, followed by a "Best of Show" prize for Thaw '98 Festival in Iowa City. In 2001 Lucas received the "St-Gervais Geneve" prize for her video "Involuntary Reception" at the 9th Biennial of Moving Images in Geneva, Switzerland.

BRANDA MILLER***Kids in Formation***

Kids in Formation is an investigation of how new information technologies are used to target young children and shape them as consumers, profoundly affecting the formation of their identities. She is the recipient of an award from the NYS Council on the Arts in 2001.

Video artist, educator and media activist, Branda Miller teaches at Rensselaer Polytechnic Institute. Focusing on the relationships of art, technology and community, she experiments with media to support independent voices, explore new visions and stimulate critical perspectives. Her media art works have been screened at festivals, museums and broadcast internationally, as well as extensively used in community organizing and education.

SUSAN MUSKA and GRETA OLAFSDOTTIR***Women, The Forgotten Face of War***

Women, The Forgotten Face of War examines the question of what happens to ordinary women after their world has been turned upside-down by war. This startling, yet compelling documentary by Susan Muska and Greta Olafsdottir (directors/producers of *The Brandon Teena Story*) tells the stories of women survivors of ethnic cleansing in Kosovo. The story traces the lives of four women, starting in 1999 as they flee war-torn Kosovo -- through to the fall of 2001 as they continue their slow but deliberate process of pulling their lives together. The documentary is a strong counterpoint to the glorification of war, demonstrating its lasting scars and reinforcing the notion, in the words of Greta Olafsdottir, that "war does not discriminate." The documentary is emblematic of the power of independent film to illuminate issues that few other media can capture with such poignancy and resonance. *Women, The Forgotten Face of War* has received support from the Mary and John McCarthy Foundation, the Rockefeller Foundation, the Joy Weiss Foundation, the Rosie O'Donnell Foundation and the Chase Manhattan Foundation.

Susan Muska has worked for several years as a director for the National Institute of Health on a project in Rwanda, responsible for producing educational video materials for such agencies as the Rwanda Red Cross and the Ministry of Public Health. She has created a variety of documentaries for PBS and the BBC, and created a video installation for the San Francisco AIDS Foundation. She is also active with DYKE-TV in Manhattan. Greta has a background in professional photography. She and Greta Olafsdottir have collaborated on a number of successful documentary projects.

SUSAN MUSKA and GRETA OLAFSDOTTIR *America is Hard to Find*

America is Hard to Find is a controversial and insightful look at two giants of the US anti-war movement, Philip and Daniel Berrigan, Catholic priests whose absolute faith and outrageous actions earned them a place on FBI's most wanted list. Their story is a moving account of faith in the potential of the human spirit and its collective expression. McCarthy Foundation. Exhibition at the IFP Market, NYC, 2005.

SHAWN ONSGARD***Ghost in the Oat Bin***

Ghost in the Oat Bin is a hybrid long-wire audio installation and electro-acoustic instrument ensemble that investigates the musical potential of architectural narratives. The ensemble of piano wires, spanning distances 10 to 2000 feet long, performs itself as an ongoing installation via a unique two stage feedback loop where each wire simultaneously acts electrically as a microphone and mechanically as a loudspeaker. Mapping piano wire onto architectural forms- for instance the length of a passageway or height of a steeple- transforms buildings into musical instruments. Narratives accumulate silently in architectural landscapes as layers of history. They organize our experience of space and inhere to the materials and forms of construction. Mediating architectural forms with sound, *Ghost in the Oat Bin* seeks to infect the play of meanings across spatial surfaces with musical significance, and acquire knowledge of a particular space through musical action and the contingencies of musical experience. He is the recipient of an award from the NYS Council on the Arts in 2004. Exhibition: Underwood Park, Brooklyn, Summer 2004.

Wesleyan University and University of New Mexico. Sound commissions for Woody Vasulka, Mollie O'Brien, Ryuko Mizutani, and for public television programs. Audio works exhibited at Williamsburg Art Nexus, Smack Mellon Studios, SITE Santa Fe, Wesleyan University, and the Santa Fe International Festival of Electro-Acoustic Music. Shawn is a freelance recording engineer as well as pianist and recording artist.

JENNY PERLIN***Perseverance and How to Develop It***

Perseverance & How to Develop It (16mm, b/w and color, sound, 14:10, 2003) takes the viewer on a journey through obsession, the drive for success, 1915 self-help tricks, and strikes at the Ford Motor Company. The film explores how the

growth of industry in the 20th century relied on self-help to instill a drive for success in young workers. The self-help book *Perseverance & How to Develop It* was published in 1915. Its concluding chapter, "Practical Exercises," outlined five tasks to be practiced on a daily basis. Untangling yarn, counting grains of rice, measuring oneself against a watch-- these tasks made for success, by disciplining the mind and body. These exercises bear a striking resemblance to movements along an assembly line. *Perseverance's* publication came at the same time as the perfection of the Ford Motor Company assembly line. In the same period, Sigmund Freud wrote "On Mourning and Melancholia," describing a phenomenon which we now call depression. The appearance of these texts - at the height of American industrialization and World War I--was not a coincidence. To become a productive member of society, whether working in the city or preparing for war, a young man needed to manage his moods and develop self-control. The same issues come into play today. Workaholicism, the widespread use of psycho-pharmaceutical drugs, self-help books, and an insatiable quest for happiness all resonate with *Perseverance*, written nearly 100 years ago. The cycle of work, success, depression, and back to work, continues to this very day. The film received its world premiere at the Rotterdam International Film Festival, (2003) and was recognized with a Special Jury Award at the 2003 Ann Arbor Film Festival. *Perseverance* has received support from the New York State Council on the Arts in 2003, and through the Experimental Television Center's Finishing Funds program (2003) and was recognized with a Special Jury Award at the 2003 Ann Arbor Film Festival. Exhibition: Madcat International Womens Film Festival, CA (2002); Rotterdam International Film Festival (2003); Wexner Center for the Arts (2003); Gene Siskel Film Center (2003); Images Film Festival, Toronto (2003); Belluard Bollewerk International Festival, Switzerland (2003); "Power and Representation," Conference, Finland (2003). Athens Film Festival, OH (2003).

Jenny Perlin studied film and cultural studies at Brown University, completed her MFA in Film at the School of the Art Institute of Chicago, and postgraduate studies at the Whitney Independent Study Program, New York City. Perlin's films work with and against the documentary tradition, incorporating innovative stylistic techniques to emphasize issues of truth, misunderstanding, and personal history. She has recently completed *View from Elsewhere*, a look at conditions of political asylum seekers in Switzerland, and *Perseverance & How to Develop It*, a film about the cultural and social histories of self-help in the United States. *Perseverance* has received support from the New York State Council on the Arts, and through the Experimental Television Center's Finishing Funds program. Perlin's films have screened nationally and internationally, including the Rotterdam International Film Festival, Whitney Museum of American Art, Ann Arbor, Black Maria, Images festivals, the Havana Biennial, SF Cinematheque, Pacific Film Archive, Walker Art Center, and Kino Arsenal, Berlin. Exhibitions include: P.S. 1/MoMA, NY, KunstWerke, Berlin, Drawing Center, NY, Shedhalle, Zurich, Queens Museum, Kunsthalle Exnergasse, Vienna, and the Expo 02, Switzerland.

JOSEPH SCHEER

Night Flyers

Night Flyers is a new technology installation comprised of high-resolution, large format digital prints and video projection. The videos are projected on the same paper as the images printed using an Iris printer. This semi transparent paper called goli comes from China and was traditionally use for windows until glass became more prevalent. The prints and video projections are suspended in rows from the ceiling of the exhibition space. Each print or video projection is approximately 4x5'. Depending on the size of the space as many as forty prints will be dispersed amongst the video projections. This will allow viewers to move around and through the piece. Night Visions: The Secret Designs of Moths, published by Prestel Publishing (2003) is a book featuring the moth prints, with an introductory essay concerning media by Johanna Drucker. Supported by the New York State Council on the Arts (2002), Alfred University Research Grant, and National Geographic. Exhibition at Burchfield Penny Art Center (Buffalo), National Museum of China, The Central Academy of Art (China), Wassenberg Art Center (OH), Atlanta College of Art (GA), Westchester Community College, Butterfly Pavilion (Colorado), Montshire Museum of Science (VT), Museum of Natural History (PA). Published in National Geographic Magazine (May 2002), the New York Times (2002), Alfred Magazine (Summer 2002), Photo District News Magazine (2002).

Scheer, Professor of Print Media and Co-Director/Founder of The Institute for Electronic Arts at Alfred University. He earned a B.F.A. from Alfred University and M.F.A. and M.A. degrees from the University of New Mexico. He teaches a number of courses including: book arts, mixed media printmaking, drawing and digital imaging. He has taught advanced courses designed to push the boundaries of traditional mediums through the use of new electronic tools. His large scale works challenge notions about the intrinsic relationship between the external natural landscape and the internal psychic landscape. His work has been widely exhibited throughout the country and is in the public collections of the Dayton Art Institute, Dayton, Ohio, the Minnesota Museum of Art, and the Memorial Art Gallery and the print archives of the Visual Studies Workshop, both in Rochester, NY. His work is also in the collections of Agfa, Polaroid, Sentry and Oven West Corporations. He has been a visiting artist at Loughborough College of Art in Loughborough, England and has had artist residencies at Citi des Arts, Paris, France, The Experimental Television Center, Owego, New York and in Lucerne

Switzerland. Recent Projects Include: The Napf the Navel of the World, an International we video project based in Switzerland. His current works, which span print media, video and web based projects, use technology to re-examine nature through interpretive collecting and visual recording. His most recent work has been screened at the European Media Festival, Osnabruck, Germany: The Viper Media festival Lucerne, Switzerland and exhibited at The Brooklyn Museum of Art, Brooklyn, New York and the National Museum of China Beijing. Articles about his work have been published in National Geographic Magazine and the New York Times. He lives and works in Hornell, New York.

ANDREA STAKA

The Birthday Party

The Birthday Party is an experimental 15-minute narrative short 35mm film exploring the relationship between a mother and daughter from the former Yugoslavia living in New York City. The film gives an intimate look into a family microcosm and the trans-cultural experience of Yugoslav immigrants. Generational tensions arise, as U.S. born Lily adapts more easily, then her mother. The subject of war-torn Yugoslavia is not the center of the story, but subtly informs the sensibility of the characters. The film relies primarily on visual storytelling. Each of Lily's emotions is filmed experimenting with different film genres drawing you into a child's emotional experience, at times naïve and playful, at times calculating and imaginary. The Film focuses on small details -a funny noise, sunlight on a tree, a sudden breeze.

My films are influenced by my personal experience. Born and raised in Zurich to Bosnian and Croatian parents I have been living between cultures. Switzerland was the country of school and everyday life; safe, calm, and somewhat lonely. Yugoslavia was the country of family and holidays, but also the country of loss since war broke out in the early 90's. HOTEL BELGRADE and YUGODIVAS were successfully received at international film festivals, and won numerous awards. Both films were nominated for Best Swiss Film and theatrically released throughout Switzerland. The films screened at Sundance, Locarno, Munich, Leipzig, Palm Springs. I am presently writing my first narrative feature film to be shot in 2005. My films have received funding by the Swiss Ministry of Culture, the Zurich Council for the Arts, Swiss Public Television and Arte.

CASPAR STRACKE and GABRIELA MONROY

Cinemacity

Cinemacity takes a close look at the recent development of "Cineplex culture", a suburban phenomenon that has now conquered the megalopolis, heralding a new form of overall entertainment, including airport- style VIP lounges, restaurants, game parlors, retail and movie related attractions. It hypothesizes these urban developments as Vegas-style forms of closed urban colonies. A city that has grown within the city, where the "tentacles" of malls and cineplexes have fused in one giant rhizomatic net of underground lounges and malls with infinite connecting tunnels. It outlines an utopian vision, in which the service personnel have become residents of a colony, in a place where all known side effects of dense urban environments occur, ranging from pollution and street crime to greenhouse effects of climate-controlled in-door environments. The project is designed for cinema houses and takes place prior to an ordinary film screening.

Caspar Stracke is a Video Artist from Hamburg, Germany living and working in New York since 1993. He worked in the realm of Experimental Cinema, since 1993 in Digital Media and Media Archaeology. His films, videos and installation work has been shown in numerous exhibitions, retrospectives and festivals in the US, Europe and Japan. In 1999 he completed his first feature-length film project "CIRCLE'S SHORT CIRCUIT" which toured throughout the US and was selected for the American Century Part II exhibition at the Whitney Museum, NY. He has curated video programs for Knitting Factory, NY, Eighth Floor Gallery, NY, Ocularis, Brooklyn, Up and Coming, Hannover, Cityzooms Bremen, VIDEOEX, Zürich. Since 2003 live video performances with MOSTRA. Caspar Stracke lives in New York and Hamburg, working as a free-lanced editor.

JIM SUPANICK

Seed, Sold Back to the Farmer

Seed, Sold Back to the Farmer will be a 30 minute-long videotape exploring various aspects of work over the last 50-odd years, namely, Taylorism, deskilling, industrial migration and global restructuring, and reskilling cast as individual responsibility. Its text, in both spoken and written form, combines my own writing with passages taken from writers such as Nathaniel Hawthorne and Julio Cortazar. The soundtrack is derived largely from preexisting audio materials, extracting musical excerpts from such disparate sources as Morton Feldman, Herbie Nichols, Barry White, Bernard Herrmann, and The Who, used in both altered and unaltered form; also included are two songs by The Minutemen heard in their entirety. My treatment of images follows much the same approach, drawing on such visual materials as caricatures, computer screensavers, illustrations from Boy Scout manuals and religious pamphlets, as well as old cartoon and newsreel footage. Having grown up in a blue-collar environment when the migration of our industrial base overseas effectively put an end to

the way of life lived by preceding generations (and long assumed as an inevitability for my own), the resulting inner conflicts and questions of identity ring with a special resonance for me.

Jim's videos have been exhibited at the Center for the Study of Political Graphics (LA), the Center on Contemporary Art (Seattle), the Antimatter Film Festival (Vancouver), webcasts on thesync.com, Axlegrease, Yale University and many other venues. He has been a guest curator and is the author of many published critical essays on cinema in Limn, Echoes, Film Comment, Cineaste and other journals. He has curated exhibitions for Rutgers University, Center for Photography at Woodstock and Raritan Valley College. He received a NYFA Fellowship for Non-Fiction in 2001.

ERIKA YEOMANS

Pose-Down

Inspired by a true event, *Pose-Down* is a feature-film set in Southwest Florida and revolves around three main characters in a fictitious Gulf Coast town, Pelican Cove. It traces three kids from their high school days in the 1980's to young adulthood in the 1990s where a murder brings them together. It had been in consideration for the 2003 Sundance Feature Film Lab Program. The film is shot in my hometown of Fort Myers, Florida.

Erika Yeomans is a director/writer of video, film and performance projects. From 1989-1999, she was the Artistic Director of the performance art collective Doorika. She is interested in the restructuring of myth, narrative and the cross-pollination of other medias. Yeomans produced and directed over 17 original theater productions that toured venues throughout the United States. She has also created high-profile performance art/multimedia projects such as the installation project Cardboard, Vinyl, Rhinestones: The Denim Fiancé. Since 1999, Yeomans has focused on filmmaking. Her videos have won awards and screened at film festivals and art institutions around the world. As a director/writer, Yeomans' work tends to be theatrical, genre driven and fetishistic. In all of her projects, Yeomans' is interested in blurring the line between humor and pathos. Her work has been exhibited at the Stedelijk Museum, Sandra Gering Gallery, and Artists' Space. A collaborative piece with Virgil Marti was shown at the last Delaware Biennial.