The Screen@SAB presents:

SCREEN2018
A Durational Screening of Video and Moving Image Works

Part 1: BODY / Part 2: ABSTRACTION

The Screen@SAB's Fall 2018 screening program gathers artists from across the globe working in diverse moving image practices. From live signal processing using the tools of broadcast analog television, to animation, film, 3D imaging, and custom generative software - to video performance, and video as performative documentation. This program offers a glimpse into the varied paths and approaches video, performance, and moving image artists explore.

Drawing from the rich history of video and its experimental and performative origins - many artists included in this presentation straddle the past and future. A number of them fuse the conceptual and visual aesthetics of early video art and experimental film, whilst pushing the genre forward through technological and interactive experimentation. Other artists confront the lens head on - challenging the physicality of the camera as an object, and its relation to the body and environment. And still others explore narrative, or use the camera to document a unique happening.

This program has two parts. Part 1: BODY, and Part 2: ABSTRACTION

Part 1: BODY - The materiality of the body has long been a compelling avenue of research for artists. The videos included in this segment, probe the dynamic of lens and flesh - body, ritual, and narrative. They explore the sensory experience of inhabiting the body space, contemplate the body as form, and question the illusion of human separateness. Humor is often at play in these selections as the body is a funny place to be. The body and its limitations, awkwardness, sensuality, sexuality, and idiosyncrasies are exposed. Identity, and the complexities
of human behavior and self inquiry are rooted in each selection. These works contribute to an ongoing conversation about our perceptions and experience of the body, and our emotional, physical, psychological, environmental, and cultural relationship to it.

**Part 2: ABSTRACTION:** In Jerry Saltz’s Abstract Manifesto in Twenty parts, he responds to a reader’s question, “Is abstract art for real? I mean, I often don’t really get it. Isn’t it just smudges, and stripes, and squares and stuff?” The letter was signed “Embarrassed”.

Saltz proceeds to lay out 20 statements about the function of abstraction, and what it allows artists to do. It is the first three of these statements that resonate. 1. Abstraction is one of the greatest visionary tools ever invented by human beings to imagine, decipher, and depict the world. 2. Abstraction is staggeringly radical, circumvents language, and sidesteps naming or mere description. It disenchant, re-enchants, detoxifies, destabilizes, resists closure, slows perception, and increases our grasp of the world. 3. Abstraction not only explores consciousness — it changes it.

In these abstract moving image works, artists become observers, creators and interpreters of the seen, unseen, and unexplored. Creating fresh visual experiences through improvisation, chance, and experimentation - through testing, failing, testing again, reorienting, re-patching, splicing, floundering, flustering, crashing, burning, and rising from the ashes. Venturing into unknown territory are the signifying hallmarks of the selected video and moving image works in this program.

Many thanks to all of the participating artists and to the Department of Art at UMASS, Amherst for making this presentation possible!

Screen@SAB

**Part 1: BODY 9/4- 9/13**

*Jason Bernagozzi*

Emergence, 2:50
Single Channel Video, 2017

Emergence is a video that explores the tension between violence and intimacy at a small town pro wrestling match in Johnson City, NY. As the wrestlers engage in their dramatic struggle for dominance, the frame difference processing analyzes and exposes the intricate details of their movements, expressions and interactions. Paired with the song "Crying" by Roy Orbison, the artist frames the archetype of the pro wrestling match as a tension between consensual physicality and the performance of masculinity.

BIO: Jason Bernagozzi is a video, sound and new media artist living and working in Fort Collins, Colorado and is the co-founder of the experimental media arts non-profit Signal Culture. His work has been featured nationally
and internationally at venues such as the European Media Arts Festival in Osnabruk, Germany, the LOOP Video Art Festival in Barcelona, Spain, the Beyond/In Western NY Biennial in Buffalo, NY, and the Yan Gerber International Arts Festival in Hebei Province, China. His work has received several awards including grants from the New York State Council for the Arts, free103point9 and the ARTS Council for the Southern Finger Lakes. http://seeinginvideo.com

Jasmin Glaab
TAKE THE CHANCE 1 (REENACTED), 2017
Video/Performance, 9:19 min

In the performance «TAKE THE CHANCE 1 (REENACTED)» the artist Jasmin Glaab talks about her existential needs. The performance was staged during the festival «ATOPIE» in Riga (Latvia) which took place in abandoned houses and public space. The performer puts on the question who might be responsible for the current situation and engages public to satisfy her needs.

BIO: Jasmin Glaab (*1988 in Frankfurt a. M., DE) is artist, art educator and curator of the artist run initiative kunsthallekleinbasel in Switzerland. She earned her Bachelor in Fine Art in Basel (FHNW) and her Master in Art Education in Zurich (ZHdK). Glaab specializes in the organization of independent art spaces and self-supporting projects. In her artistic practice she works mainly in the fields performance and painting. www.jasminglaab.com

Stephanie Sutton
Heavy Set, 2017
Single Channel Video, 8:45 min

Physical transformation, or the potential for it, has been the long running pursuit of my research. What does change look like? If change isn't obvious, can we measure the effort of failure? My performances for the camera aim to render the abstraction of effort into something tangible for the viewer; to capture the moment a threshold is crossed or a new boundary is discovered. Using myself as the corpulent subject, I borrow from conventions in labor and ritual to perform tasks that complicate assumptions of discipline in an effort to destabilize dated virtues of self-control. I am concerned with empowering the fat body as a distinguished model for listening to the body's
insights and desires. The corpulent self is one that engages its will with the body as a site where pleasure is indulged rather than disciplined. It stands in opposition to the cultural abjection of fatness. The fat self has the potential to see the image of its body, then, not as a symptom of weakness, but as an expression of a transgressive identity.

BIO: Stephanie Sutton is an artist whose practice utilizes performance, photography, sculpture, and video installation to explore transformative notions of embodiment. Through the critical lenses of feminist theory, identity politics, medical pathologies, and anthropology, her performances for the camera employ conventions of labor and ritual to complicate assumptions of discipline to destabilize virtues of self-control. She received her MFA from the University of Georgia in 2017. stephanie-sutton.com

Nicholas Economos
Hermaphroditos, 2016
Single Channel Video, 3:02

This video is a composite of two clips made during an artist residence at Signal Culture, Owego, NY in May 2016. The source clips were generated using a Raster Manipulation Unit, aka Wobbulator and recorded to a video camera directly from the display monitor. The color version of the Wobbulator is a recent development at Signal Culture realized through the efforts of Dave Jones and Jason Bernagozzi. Looking through the viewfinder of the camcorder, the images reminded me of documentation of weather or astronomy observations. I chose to leave the ambient sound of the studio for the audio track as a reflection of that experience.

BIO: Nicholas Economos lives near Big Flats, New York. His art practice includes software art, responsive media art, sound, video, and animation. He is an Editor Emeritus for Rhizome.org at The New Museum of Contemporary Art in NYC. His awards include an Individual Artist Project Grant in Film, Media, and New Technology Production from the NYS Council on the Arts; a Newcomer Award at the Darklight Film Festival in Dublin, Ireland; and an Individual Excellence Award in Media Arts from the Ohio Arts Council. He has exhibited at Currents in Santa Fe, NM; Art Interactive in Cambridge, MA; Hallwalls in Buffalo, NY; Art in General in NYC; Fylkingen in Stockholm, Sweden; Contemporary Arts Center in Cincinnati, Ohio; F.I.L.E. in Sao Paulo City, Brazil; Window Project Space in Auckland, New Zealand; Chiangmai New Media Art Festival in Bangkok, Thailand; DigiFest in Toronto, Ontario; and the Cyberarts Festival in Boston, MA. He was invited to be in the DVD anthology distributed by Electronic Arts Intermix, " ETC: Experimental Television Center 1969–2009". He taught media art for the Department of Expanded Media at the School of Art and Design at Alfred University and the T.I.M.E.-Digital Arts Department at The Cleveland Institute of Art. https://www.wallcloud.com/
**Monica Panzarino**

*Mammaries, 2016*

*Video/Performance, 3:59*

This performance of Barbra Streisand’s 1973 hit single, “The Way We Were”, pairs a play on the word “memories” with a unique combination of real-time image and sound processing tools to evoke nostalgia for outmoded technologies. The image is processed by re-scanning a replica of the historic Paik/Abe “Wobbulator”, built by Jason Bernagozzi. Panzarino’s voice is processed by “The Nipulator 2.0”, a custom-built, wireless performance tool created by the artist that utilizes hardware potentiometers (or knobs), a DJ Hero microcontroller, and a Max/MSP software patch. The left "nipple" of the bra manipulates the frequency of Panzarino’s voice in real-time, while the right "nipple" adds reverb.

**BIO:** Monica Panzarino (b. 1979, New York, NY) is a video artist and educator. Her single-channel, performance, and installation works combine real-time image/sound manipulations with a feminist, and often humorous, critique of American popular culture. Panzarino received a Master of Fine Art from the School of the Art Institute of Chicago in 2011, and a Bachelor of Fine Art from the New York State College of Ceramics at Alfred University in 2002. Her work has exhibited at the Museum of Contemporary Art Chicago, Cheekwood Botanical Garden & Museum of Art in Nashville, TN, the Institute of Contemporary Art in Boston, MA, the European Media Art Festival in Osnabrück, Germany, WRO Media Art Biennale in Wroclaw, Poland, the Chicago Underground Film Festival, Art in General in New York, NY, and Aggregate Space Gallery in Oakland, CA, among other venues. She was an artist-in-residence at Signal Culture in Owego, NY in 2016 and 2015, and at the Experimental Television Center in Owego, NY in 2008, 2007, and 2003. Panzarino lives and works in Queens, NY. https://vimeo.com/monicapanzarino

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**Eric Souther**

*Ritual and Repetition, 2018*

*Single Channel Video, 8:30*

Ritual and Repetition was shot in Xiamen at the Nanputuo Temple. The experimental short film examines the ritualistic space of the temple as a site that engages a range of histories and religions (Buddhism and Confucianism), which day after day interacts with crowds of people coming to pray, practice, sightsee, and explore the space.
BIO: Eric Souther is a video and new media artist whom draws from a multiplicity of disciplines, including anthropology, linguistics, religion and critical theory. These investigations coalesce into works where ritual, materials, and technological assemblages form emergent systems. Work made with these systems arise from the dialog between myself and the codes that constitute our world. He looks for new ways of seeing beyond the seductive qualities of an image to find unseen pathways that help us understand our digital and non-digital existence. His work takes many pathways, which includes single channel video, interactive installation, projection mapping, and audiovisual performance.

His work has been featured nationally and internationally at venues such as the Museum of Art and Design, NYC, Everson Museum of Art, Syracuse, NY and the Museum of Art, zhangzhou, China. His work has been screened in The Athens Digital Arts Festival, Athens, Greece, Cronosfera Festival, Alessandria, Italy, the Galerija 12 New Media Hub, Belgrade, Serbia, and the Simultant Festival, Timisoara, Romania. In 2016, Eric won the Juried Award for Time-Based at the international art competition ArtPrize. He received his M.F.A. in Electronic Integrated Arts from Alfred University and is currently an Associate Professor of New Media at Indiana University South Bend. http://unseensignals.com/index.html

Rebecca Shapass
Figure Study: Associations 2017
Single Channel Video, 1:28

Associations is a study and deconstruction of my own female anatomy. Through the removal of any sexual associations of the body, I aim to reclaim my anatomy by showing the body as a shape, a monument, a movement-- a work of art of its own accord.

BIO: Rebecca Shapass is a filmmaker and multi-media artist from New York City whose work explores themes of femininity, sexuality, and nostalgia. Her work has shown at Microscope Gallery (Brooklyn, NY), Open Signal (Portland, OR), Puffin Cultural Forum (Teaneck, NJ), AE Arthouse Film Festival (Minneapolis, MI), and amongst others. She has been a resident at NURTUREart (Brooklyn, NY) and Signal Culture (Owego, NY). She will be a part of Smack Mellon's 2018-19 Artist Studio Program where she will also be a NY Community Trust Van Lier Fellow. www.rebeccashapass.com
Ben Rak
In Culture After Culture, 2013
Single Channel Video, 4:10

This work depicts a Jewish 'soul' remembrance candle on which is projected a video of myself surfing. The work is part of an ongoing investigation into the mechanisms behind cultural belonging and the relationship between media stereotypes and identity construction. Drawing on my sub-cultural affiliation to surf culture and my ethnic background of being Jewish, I attempt to create a kitsch presentation of personal hybridity. The body language of the surfing is choreographed and synchronized to stereotypical Jewish music – referencing traditional Jewish dancing and hinting that all identity is in fact performative. The candle is part of a Jewish tradition of remembrance, lit to commemorate the dead. Colloquially it is referred to as a 'soul' candle, relating the idea of performative identity to the soul - which traditionally is considered the nucleus of the self (the true center of one's authentic identity).

BIO: An artist, educator, and independent curator, Ben Rak was born in California, in the United States (1978), and grew up in Israel. He is presently working and living in Sydney, Australia, where he lectures at the University of New South Wales Art & Design and the Australian National University School of Art in Canberra. He is the co-founder and director of Throwdown Press, a residency-based print facility which, in an attempt to create discourse on the role of printmaking in contemporary practice, invites artists with no prior print experience to produce etchings and silkscreens. Rak holds a BFA in printmaking (2008) with first-class honours (2009) and an MFA (2013), both from the University of New South Wales. Rak has also fostered international dialogue by curating exchange exhibitions between Sydney-based artists and multiple international institutions. http://www.benrak.com.au

Ellen Wetmore
Grotesques, 2014
Single Channel Video, 3:00

Grotesques is a composite video based on the composition strategies of the Uffizi ceiling frescos by Alessandro Allori. It interrogates childhood fairy tales including Rapunzel, Hansel and Gretel, and the Venus Anadyomene

BIO: Ellen Wetmore's artworks inspire a blend of humor and horror. Her work focuses on lived experience blended with well-honed paranoia, using her body as the primary vehicle. Working in the mediums of drawing
and video, and employing ideas that are often subversive and polemical in nature, Wetmore's work collapses the distance between sign based languages and experience.

Wetmore's video projects have been featured in screenings at the Sandwell Arts Trust in the West Midlands, UK, Ciné Lumière in London, the Dorsky Gallery in Long Island, NY, Currents, Santa Fe, New Mexico, CologneOff, Cologne, Germany, Videoholica in Bulgaria, and the MIA screen in Cairo. She is a 2012 School of the Museum of Fine Arts Traveling Fellow, a summer 2015 visiting artist at the American Academy of Rome and served as a juror for the video dance festival InShadow of Lisbon. In 2016 she was shortlisted for the Georgia Fee award and in 2017 was awarded the Massachusetts Cultural Council Artist Fellowship in Film/Video and a Berkshire Taconic ART Grant. Her work can be found online at http://www.ellenwetmore.com, and on Vimeo. She lives in Groton, Massachusetts and is an Associate Professor of Art at the University of Massachusetts, Lowell.

Sara Bonaventura
As if the color was looking at you, 2017
Single Channel Video, 10:00

Triptych version of a choreography performed by Annamaria Ajmone, processed with analog synth during a residency at Signal Culture. The video presents a body that has been triplicated and entangled in a network of exterior conditionings. The perceptual value of the same choreographic action changes as the color changes. "It is a multiplicity that is being bended and explained, and it is up to us and our ability to conceive it and to try explaining it" (Deleuze)

BIO: Sara is an Italian visual artist currently based in Singapore. As independent videomaker she has been collaborating with performers and musicians, such as Samara Lubelski, Lau Nau, Carla Bozulich and the Canadian Constellation Records, vjing, directing clips, adv. She curated visuals in clubs and festivals. Her works have been screened in Italy and abroad; recently, at the Anthology Film Archives, NewFilmmakers NY series, and for Other Cinema at San Francisco ATA Gallery; she won the Veneto Region Award at the 10th Lago Film Fest in 2014, she has been selected for several residencies, ie in 2016 by Joan Jonas at Fundacion Botin (Spain). She is currently working on her first feature film, Forest Hymn for Little Girls. http://www.s-a-r-a-h.it

Greg Leshé
Surface Drag, 2017
Video / Performance, 31:00
No goals, no predetermined outcomes, no roadmap back to the memories that should bring me back...to that real, in-time place. Nostalgia, actuality and entropy all converge in this artwork commemorating an airport runway from my life-defining childhood days with an aviator, fiery father and nuclear family. That was the 1970s. This one specific location on the earth, in northern New Jersey is forever changing. It fills vast spaces of psychic terrain, occupying my dreams and obsessions. This two channel video installation, entitled “Surface Drag” records a series of actions performed over the course of a week that filled a need to reposit my adult mind-body onto an abandoned, degenerating airfield. Even then, it was half way developed into a suburban neighborhood. Not the place I remember or want to believe in. In my head airplanes still fly through there, through people’s living rooms. They have no idea. But for some reason I go back there in mind, in person, in artwork that sets out each time, without expectation, to record that place, to chronically revisit, to declare something about it without fully knowing why. It’s a personal tabula rasa that ends with me. From what I know the runway no longer exists. I’m going back there.

BIO: Greg Leshé was born in Natchitoches, Louisiana and grew up in northern New Jersey. His autobiographical works explore the intricate links between memory, the body, and self-performance. While many of his artworks can be characterized as interdisciplinary, he consistently draws on the conventions of video and photography for their production. An ongoing series of photographs and video installations reveal his private, residual self, through performed reenactments of experiences with family, aviation, manual labor, masculinity, alcoholism, violence, and obsession.

His solo exhibitions include, “Personal Gravity” at the Jersey City Museum, NJ and “Personal Radar” at Exhibit A Gallery, NY. He received his BFA from Alfred University, and his MA from New York University and the International Center of Photography. His honors include “Distinguished Artist” and “Highest Merit” awards from the New Jersey State Council on the Arts for Photography in 1992-93, and an Individual Artist Fellowship Award in Interdisciplinary Performance in 2001. Greg was an artist in residence at the Newark Museum’s Arts Workshop Program in 2004. He was featured in a group exhibition entitled, “20 Years In”, at the International Center of Photography in fall 2006, which celebrated the 20 year photography program between New York University and the International Center of Photography.

Part 2: ABSTRACTION 9/17- 9/23

Allison Cekala
Salar, 2015
Hand processed 16mm and Super 8 film, 4:18
(converted to video)

Salar (2015) explores landscapes made of salt, challenging ideas of "natural" and "constructed" landscapes. Shot in the Atacama Desert of northern Chile and in Boston, Massachusetts. This piece was the inspiration for a longer video work, Fundir, which traces Boston's road salt to one its main sources in Chile. Shot on hand processed 16mm and Super8 film.
BIO: Allison Cekala is a Massachusetts based filmmaker, photographer, and educator. Her work, largely rooted in landscape, investigates the ways in which humans move, shape, and transform their surroundings, integrating her interests ecology, geology, and deep time. She is currently working on a film that traces the Rio Grande river from its source in Colorado to the Gulf of Mexico. Cekala holds an MFA from School of the Museum of Fine Arts at Tufts University and BA from from Bard College in Photography and Environmental Studies. She is currently a teaching assistant in the Visual and Environmental Studies Department at Harvard University and an Adjunct Professor of Photography at Montserrat College of Art. www.allisoncekala.com

David Webber
Letter I, 2018
Video/Animation 16mm film transferred to video, 2:01

The films in the Alphabet series explore direct animation and structural cinema. Using the 16mm celluloid as a canvas, the work explores the formal possibilities of film and the compositional strategies of time-based media. Direct or camera-less animation is a technique of working directly working on to the celluloid surface. I used the letters of the alphabet to organize the hundreds of experiments that explored the extended techniques of painting, scratching, or collaging directly onto film.

BIO: David Webber is an Assistant Professor of New Media at the University of Central Oklahoma where he teaches photography, video, sound, installation and interactive art. Originally from the Philadelphia area, Webber received a BFA from School of the Museum of Fine Art and a MFA in Electronic Integrated Art from Alfred University. As an artist, Webber works primarily with time-based media and interactive installations. In his spare time he makes analog synthesizers and electro-acoustic music. http://davidedwardwebber.com/

Walter Wright
AVSynth 01, 2018
Single Channel Video, 9:54

A new Processing sketch with audio driving the video, additional sound and image processing using the AVSynth, vocals by George & Grace, the parakeets.
BIO: Walter Wright is an interdisciplinary artist, his practice includes computer programming, electro-acoustic music, and video performance. His focus is on "improvisation as a way of being present in the world." https://nohtv.wordpress.com/

Wenhua Shi
Senses of Time, 2018
Single Channel Video, 5:00

Senses of Time depicts the lyrical and poetic passage of time. The work reflects on time and focuses on defining subjective and perceptual time with close attention to stillness, decay, disappearance, and ruins.

BIO: Wenhua Shi pursues a poetic approach to moving image making, and investigates conceptual depth in film, video, interactive installations and sound sculptures. His work has been presented at museums, galleries, and film festivals, including International Film Festival Rotterdam, European Media Art Festival, Athens Film and Video Festival, Ann Arbor Film Festival, Pacific Film Archive, West Bund 2013: a Biennale of Architecture and Contemporary art, Shanghai, Shenzhen & Hong Kong Bi-City Biennale of Urbanism, and the Arsenale of Venice in Italy. He has received awards including the New York Foundation for the Arts, the New York State Council on the Arts, and Juror's Awards from the Black Maria Film and Video Festival. http://shiwenhua.net

Jason Robinson
A Real Pleasure (Usering 11), 2018
Video, 3:40

A Real Pleasure is part of the Usering Series, an ongoing experiment in video processing.

BIO: Jason Robinson makes films, videos, sounds, prints, performances and gifs about family, friends, and the materiality of analog video signals. He is an assistant professor of Digital Art at the University of Mary Washington in Fredericksburg, VA. robinsoncobras.com
Ellen Mueller
Planning a Starter Castle Series, 2017
Animation, 6:43

These animations examine McMansions, the large ostentatious modern houses that are cheaply built and are often considered lacking in architectural integrity. There are stereotypical markers of affluence that regularly appear in home decor magazines: house plants, novel fixtures, statuary symbols of wealth (pineapples, lions, gargoyles), the latest trending furniture, and so on. These animations, created with Processing, emphasize the repetition and sameness that occurs in much of this advertising material.

BIO: Ellen Mueller has exhibited nationally and internationally as an interdisciplinary artist exploring issues related to the environment and capitalism as it affects daily life. She received her MFA in Studio Art from University of South Florida, and recently published books with Oxford University Press, Elements and Principles of 4D Art and Design, and Routledge, Remixing and Drawing: Sources, Influences, Styles. http://ellenmueller.com/

Daniel King
“Glass Record”, 2015
Single Channel Video, 5:32

The mediating surface of the table top scanner, as seen through an accumulation of reflections, transparencies, and the contact points where the physical becomes digital. What happens when looking becomes recording? When does transparent glass reveal its opaque nature? Glass Record seeks to streak the surface, making the invisible, visible.

Daniel King is an artist concerned with lens-based questions of how images sit within larger thoughts about place, time, history, and memory. In still and moving images, texts, artist books, installations, and objects, his work deals with everyday things, places, and surfaces that go unnoticed underfoot in our built environments. His films and videos have screened in festivals across the US and internationally, and his photographic prints and objects make their way into the world from time to time. www.danieljacobking.org
Jazer Giles
Spillover, 2018
Single Channel Video, 10:00

Spillover is comprised of contiguous footage from a live performance. The generative computer video utilizes a mixture of edge detection, fractional Brownian motion, and polynomial functions to determine the 2-dimensional direction of video warping. The luminosity of the projected video (after it's downsampled) is used to drive oscillators and modulate FM variables to generate the audio. This audio in turn determines the magnitude of the warping factor, which will generate more audio, etc. There are multiple levels of feedforward and feedback in both the colorspace and sample coordinates, employing an algorithm based on an audio comb filter with chaotic elements. A webcam captures the projected image to introduce direct video feedback. The live performance utilized a small midi controller to modify 20 parameters across the video and audio domains.

BIO: As a composer and new media artist Jazer Giles explores the imbricate nature of mathematics and art, employing the expressive potential of computers and programming languages. His research and performance practice centers on data transcoding, particularly the interaction of video and audio. With undergraduate degrees in Physics and Music from Skidmore College and a Masters of Music in Composition from the University of Massachusetts, Jazer synthesizes academic rigor and seasoned performance experience into thought-provoking audio/video environments. His work has premiered throughout New England, in New York City, and internationally in Berlin and Mexico City. Current collaborators include choreographer Barbie Diewald, composers Salvatore Macchia and Ben Taylor, and The Royal Frog Ballet performance collective. https://www.jazergiles.com

Jeremy Speed Schwartz
Iterations, 2016
Animation, 3:00

'Iterations' is a dazzling and complex iterative loop. Shapes and lines overlap and affect each other across time,
culminating in an 8-second loop that retains the flowing qualities associated with straight-ahead full animation with a complexity of movement impossible to achieve through a standard straight-ahead technique. The piece was inspired by the work and techniques of animator Adam K. Beckett.

BIO: Jeremy Speed Schwartz is an experimental animator and artisan programmer based in upstate New York. As a founding member of The League of Imaginary Scientists, he creates interactive installations in collaboration with scientists and artists in many disciplines. His recent work includes 'The Social Cinema Machine', a collaborative animation made at the Sundance Film Festival in 2017. Jeremy is a graduate of CalArts, a board member for The iotaCenter and a professor at SUNY Alfred. jeremyspeedschwartz.com

Leslie Rollins
Cold Embrace (Running Chilled Mix), 2018
Improvisational A/V synthesis/feedback video, 6:09

In readings of a traditional Celtic Cross spread, my wife Lisa has pretty much a permanent place reserved for her in the Environment spot. Her attention to creating and maintaining a verdant space for my creative efforts seemingly knows no bounds, and for that I am eternally grateful to her. As a small token, I dedicate this meditation to her and point out that her touch literally helped bring this to life. The white patterns in this video are the trees and branches on a blue cloth which she purchased and sewed to make light-blocking curtains for my studio. These in particular cover a large sliding glass door which leads to the back porch in our house. As I tend to work in the dark when exploring video, depending on the time of day and the back lighting of the curtains, they can show up as reflections on my television monitor. If you look closely, you can often see these shapes in my output as I’ve come to accept them as a part of the background to my explorations; like accepting fingerprints as a part of my fingers. The sounds in this are a recording from inside our refrigerator and an improvised keyboard passage. Thank you Lisa for your love, nurturing, and support.

BIO: The seemingly limitless manifestations that are observed during improvisational performance of electronic audiovisual materials drive me to seek collaborative interactions between compositional systems, machines, and myself. In holding space to facilitate an emergence of indeterminate phenomenon through analog synthesis, feedback systems, and field recordings, I share elements from multiple sources to celebrate shapes, patterns, and spaces. https://soundcloud.com/337is
Rebekkah Palov
Suspension Landscape After the Drought: Camera Views, 2018 (inter-title version)
Single Channel Video, 17:44

In this episodic video, rotating forms are in orbit but without any apparent gravitational mass. Then in pugnacious resistance text appears on the screen and brings us from gravity to language and reminds us there are always secrets. Remixed and extended text from writings by Giorgio Agamben and Boris Groys.

BIO: Rebekkah Palov b. USA 1969, has a background in cinema with art practice in music and video, she is a member of "Carrier Band" (IEA Records). Her video work and sound art has played both nationally internationally including exhibition at Anthology Film Archives NYC, MADATAC Madrid, Spain. IMAGES CONTRE NATURE, Marseille France, SoundFjord Gallery London UK, Radius - Experimental Radio Chicago, IL. and Digital Art Weeks Zurich Switzerland. Palov is a media arts writer and researcher on the history electronic arts, in particular the work of Harald Bode (b.1909). rebekkahpalov.us