

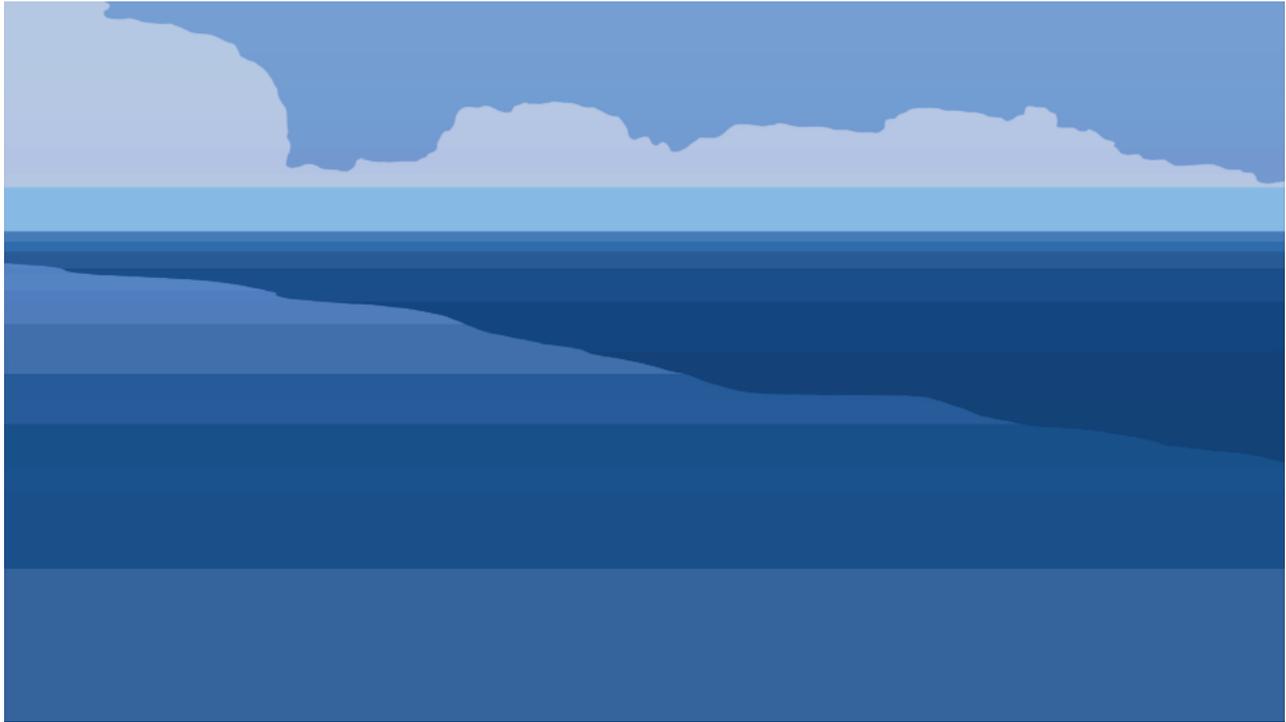
20/92 Video Festival

February 9 - March 9, 2023

in order of appearance:

Matt Frieburghaus
Charley Edward Birkhead
Melissa Langer
Kristen Neville Taylor
Jova Lynne
Lendl Tellington
Brandon Aquino Straus
Allison Kaufman
Tyler Bohm
Kate Stone
Four/Ten Media
Anito Gavino
angel shanel edwards
Samantha Nye
Allen-Golder Mullin Carpenter
Naomi Moser
Tongue
Ryan Wise
Zsolt Gyenes

juried by Icebox co-curators Logan Cryer and Timothy Belknap

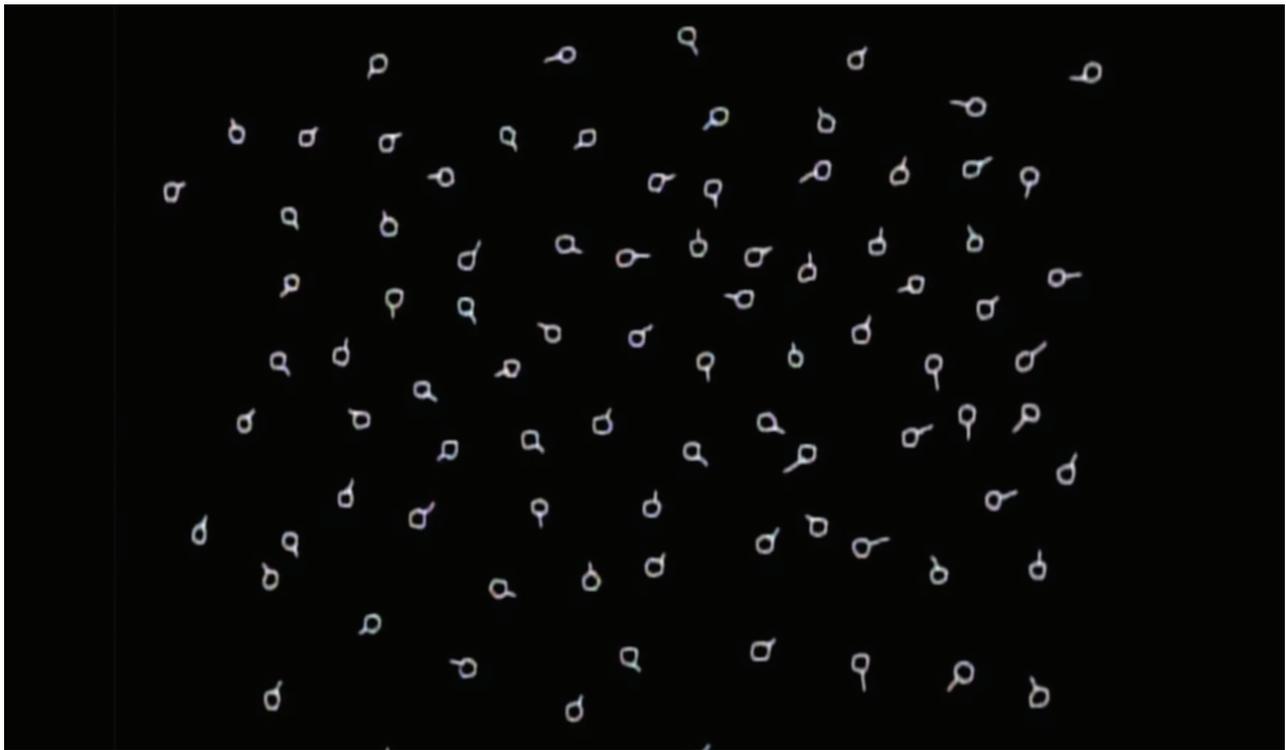


Matt Frieburghaus

Scanning the Greenland Sea (2021)

Scanning The Greenland Sea explores the colors of the intricate and repetitive motion of the sea as seen and recorded from a cliff on Grímsey Island. In this work, blue horizontal bars are set in motion like waves moving toward a viewer or perhaps the viewer traveling over the sea. The color bars are sampled from a single column of pixels in a video still of the sea and sky. Shapes representing waves or underwater shadows and the sounds of Arctic birds are intermittent to disrupt what could otherwise be a meditative experience.

Matt Frieburghaus records sensory experiences of natural phenomenon and uses digital processes to explore relationships between sight and sound.



Charles Edward Birkhead

Metaphormosis (2013)

This piece was scored to an animated sequence originally aired on Carl Sagan's *Cosmos* in 1980. The work intends to remind us of the seemingly small but inherently capable role we all play here on Earth and in our universe.

Charles Edward Birkhead is an artist, musician and composer living in Philadelphia.



Melissa Langer

In Excess: Excerpt (2022)

Music: Matt Engle

Additional Video: Lucky Marvel

In the summer of 1986, sanitation workers in Philadelphia went on strike for over two weeks, demanding better pay and benefits. With tensions rising, fires erupt from piles of trash all across the city.

Melissa Langer is a filmmaker, artist and Director of Photography living in Philadelphia who works primarily in non-fiction and experimental film. She is drawn to topics which are simultaneously mysterious and mundane, and which examine some of the more bizarre aspects of our human nature. Her films engage on the sensory level, and experiment with linear narrative forms. She's currently directing a feature length film on Philadelphia's long and fraught relationship to trash.



Kristen Neville Taylor

End-of-Days (2022)

video, editing and co-producer: Rich Hoffmann
sound design and mix: Jamey Robinson
narration: Philip Glahn
Former sand quarry in Cumberland County, NJ

End-of-Days is the first in a series of investigations into the circularity of glass beginning with sand. Silica sand is the second most exploited resource in the world and one of the primary ingredients in glass. Through multiple cycles of glaciation across New Jersey, coarse sands were formed in what would eventually become known today as the Pine Barrens. These "sugar sands" were prime material for the early glass industry and continue to be mined today. In the wake of these sand mines, they leave behind alluring "blue holes" that people in the surrounding area use for recreational purposes in spite of the warnings of their danger. *End-of-Days* takes place at a blue hole at the Manumuskin river preserve in Cumberland County and details how

the landscape has been physically disrupted by extractive economies and the way local culture shapes how place lives in collective memory.

End-of-Days was initially a part of an installation that tied together the history of land use and ownership in the first federal preserve; a recent discovery by geophysicists that the landscape is glass; and my father's career as a union glazier installing windows in skyscrapers. The term "End-of-days", also known as "friggers" and "whimseys", was an affectionate name for objects made by factory workers off the clock at the end of the work day. H.J. Powell in *Glass-Making in England* defines frigger as "a glass, made as an experiment, to test its effect, or the skill of the craftsman or boy." A central component of the installation involved the melting of an experimental, unstable glass formula made of silica sand and sodium carbonate, less its third major ingredient calcium carbonate. The result is a glass that begins to break down as soon as it's fired. The reuse of the blue holes as a recreational site, the creation of whimsys off the clock at the end of the work day, this kind of creative energy allowed from not working is what we require to break down old systems and re envision the world anew. Here *End-of-Days* takes on a dual meaning by referencing the political and environmental challenges we currently face and the imaginative possibility of endings.

Kristen Neville Taylor is an Philadelphia artist whose diverse practice combines drawing, sculpture and glass which converge playfully in installation style environments. Her work considers the impact of the stories we tell about nature calling attention to the systems and events that establish definitions and shape public perception of the environment. She is a co-founder of The Green Sun, a multifaceted project focused on the intersection of art and policy as they relate to the history of energy, energy democracy and possible energy futures.



Jova Lynne

Paradise Ad #1 (2019)

Paradise Ad #1 features Paradise, a persona created by Lynne that is the embodiment of elements of imagined landscapes. She appears in media formats that exist as reproductions of iconic travel advertisements from the 1970's-90's, known as "the golden era" of tourism. This piece is an excerpt of Lynne's, 'Visions of Paradise' series where viewers become voyeur, traveling with Paradise through imagined landscape exploring the slippery complexities of tourism (contemporary colonialism).

Jova Lynne is a multi-disciplinary artist born and raised in New York City, of Jamaican and Colombian heritage. Lynne is interested in the parallels between fictional, historical and personal archives in identity development. Lynne seeks to subvert anthropological practice in utilizing lens, sculpture and performative practices.



Lendl Tellington

Momma's Cat (2022)

Nannie, an 85 year old matriarch, recounts her dating life revealing a struggle to retain agency over her love life as a single black mother during the 1960's.

Lendl Tellington is a versatile storyteller working across film, photo, installation art and editorial. His work utilizes filmmaking as a means to excavate our prescribed histories revealing the unsung contributions of the marginalized in our collective consciousness.



Brandon Aquino Straus

Coconut Palace and a Bamboo Mansion

(2021 - 2022)

Coconut Palace and a Bamboo Mansion is a multi-channel video installation. It is the result of long distance research about Filipino culture, from the artist's second generation Filipino-American Perspective. The videos examine the connection between immigration, international commerce, the environment, and colonialism. Footage was shot in Philadelphia, Hawaii, and the Philippines.

Brandon Aquino Straus is a multidisciplinary artist living and working in Philadelphia. He received his Bachelors of Fine Arts from the University of New Mexico and also attended L'IPAG Paris. He works as a videographer and editor.



Allison Kaufman

3rd Ave Car Dealerships (2018)

3rd Ave Car Dealerships references the loud visual attempts of car dealerships to draw buyers' attention by combining imagery of fluttering pennants with audio from car salesman videos found on YouTube. Over time, the signs, pennants, and flags, once hopeful and earnest, become weather-beaten, forgotten, and recede into the busy landscape, echoing a salesman's weathered optimism.

Allison Kaufman is a video artist and photographer living in New York City. She received her BFA in Film and Television Production from NYU's Tisch School of the Arts in 2000 and her MFA in Photography, Video, and Related Media from the School of Visual Arts in 2008.

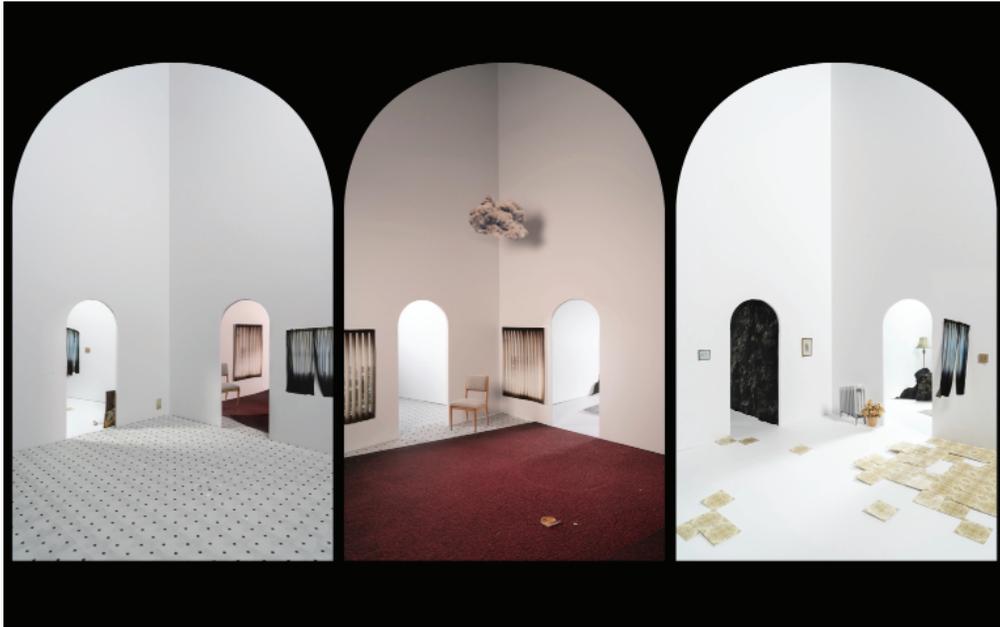


Tyler Bohm

Reclamation Project No. 3 (2022)

Reclamation Project 3 explores the gradual transition of urban environments to a natural state. Using San Diego as a template, the work uses AI-generated imagery to approximate the natural arid environment that will persist after human settlement. The end result, a desert habitat underscored by a soundtrack of manipulated audio demonstrations of ancient instruments, can be interpreted as a reversion or a progression, moving either backwards through time to an earlier era or forwards through a climatic upheaval that results in nature reclaiming the city.

Tyler Bohm is a new media artist whose recent work involves the appropriation and alteration of commercial films, often reframing original narratives to explore the impact of contemporary technologies.



Kate Stone

Strange Loops (2022)

Strange Loops describes an imaginary architectural structure that is slowly being overtaken by natural, supernatural and invisible forces. Each scene depicts a corner of a room with two doorways leading into adjacent rooms. The corner is positioned like a mathematical axis with objects arranged like points on a graph. The rooms pulse between dimensions. Like memories or dreams, these interiors are fragmented, distorted and in constant flux. A wind kicks up. An apocalyptic storm blows in. Rooms shift and change. Here, movement through space and movement through time are directly, but disproportionately linked. The place transforms according to cycles of destruction and renewal.

Kate Stone is a Philadelphia-born, Brooklyn-based artist working across photography, sculpture and animation. Her work explores the domestic uncanny, psychological space and the ways in which both natural and mythological forces shape our environment. Kate received a BA from Bard College and an MFA from Parsons the New School for Design.



Four/Ten Media

A Different Kind of Love (2021)

by Son Lux (Official Music Video)

Abstract retelling of a fictionalized "folktale" in which a celestial being is reformed from its destruction. A rock has been torn into pieces and scattered, but together with beams of light, begin to reform a whole. The pieces congeal around a "core", depicted by the color orange. The protagonist rises from this same material but refined in human form. He and the rock are connected, different yet the same, energized by piercings of new light. When he stares into the rock, the rock stares back, communicating as equals without speech. When the rock has formed, he has formed, thrusting us into fluid movement during the song's outro.

Four/Ten Media is a production company born from the partnership between filmmakers/percussionists Kevin Eikenberg and Evan Chapman. Kevin and Evan's unique background as classically trained percussionists has allowed the duo to create fresh and musically authentic visual representations of works in the contemporary classical and pop worlds.

Directors/Directors of Photography/Editors - Evan Chapman & Kevin Eikenberg

Gaffer/Key Grip - Nicholas Hughes

1st AD/Costume - Danielle Harris

VFX by: Alkemy X

VFX Executive Producer - Mark Miller

VFX Producer - Keilah Ahmann

VFX Supervisor - Bilali Mac

CG Supervisor - Mike Kirylo

CG Generalist - Adam Stockholm

Composer - Adam Schwartz

VFX Editor - Miji Park

VFX Editor - John DiMare

Rock Designer - Yuanyuan Su

Featuring: Kyle Marshall (Choreographer/Dancer)

Music by: Son Lux (Ryan Lott, Rafiq Bhatia, Ian Chang)

Flutes: Alex Sopp

Violins: Rob Moose

Clarinets: Hideaki Aomori

Voice: Hanna Benn

Voice: Nina Moffitt



Anito Gavino

Sisa (2022)

Sisa is a poetic essay film using dance and prose as modes to narrate their journey of immigration and disconnection from their motherland. This story is told from the lens of Filipino American mother and daughter, Anito Gavino and Malaya Ulan who collaboratively dive into their process of reflection on place and identity. In the documentary, Anito personifies herself as Sisa, a character in the Filipino revolutionary novel, *Noli Me Tangere*, a novel that incited Filipinos to revolt against their Spanish oppressors. Sisa suffered from mental health due to systemic injustice. Anito and Malaya relate their story to Sisa's experiences as they experience similar identity and cultural loss in their current lives in the US.

Gavino directs her project-based company Ani/MalayaWorks, a mother/daughter (and now Asian-American ensemble) multidisciplinary company founded in 2014, which she started as a way to teach her daughter about her ancestral lineage and legacy. Using dance, film, and theater as a storytelling mode to explore memories, spiritual journeys, and community-based decolonial art activism.



angel shanel edwards
i am in seven places at once,
can you hold this excess? (2023)

This work is a choreovisualsonic experimental and durational exploration of the magnification of self, the imposed isolation of the pandemic, tracing, and self-surveillance as it relates to transition. black excess and black survivability, black hands on black skin, black blood, on white gauze. The videos featured in this work span from 2020-2023 and asks viewers to look closely at a Black trans person, resist the urge to pour expectations of who I am onto me, to practice their gaze, and to hold some of the excesses of my living. This film is self-absorbed, as a response to the ways the world wants me dead. This work responds to the threats and risks of living. I work to see myself, and by compiling/ordering these moving self-portraits as a kind of divination, multiple selves emerge.

angel shanel edwards is a blackqueerandtrans first-generation Jamaican and Philly-rooted artist. They explore the creative modalities of movement, photography, poetics, and filmmaking. angel is committed to healing their wounds by listening to the earth, their ancestors, themselves, and their community. They have acquired and crafted their artistic gifts through non-institutional spaces because they don't believe institutions validate our brilliance; relationships do, we do. angel cultivates black queer and trans magic and community every day. They hold this quote by genius Gwendolyn Brooks: "We are each other's harvest, we are each other's business, we are each other's magnitude and bond."



Samantha Nye

DADDY (2018)

(Visual Pleasure / Jukebox Cinema)

A remake of the Scopitone film titled "Daddy" starring my mother, myself, and 5 self-identified "Lesbian DADDIES" over the age of 60. The original film and song were performed by Julie London in 1966. For my version, I commissioned a cover of the song from Justin Vivian Bond. In this video my mother performs the lead role, singing to the camera about finding her perfect Daddy while behind her, the five lesbian DADDIES perform acts of seduction, kink, BDSM, and worship on me. Will my mother choose her DADDY based on how well they perform on her daughter?

b.Hollywood, Florida sometime in the 1980s

Samantha Nye is a painter, video and installation artist who recently moved to Philadelphia. Her work reframes seduction through reenactments of 1960s pop culture. Her paintings, videos, and installations highlight aging bodies, celebrate queer kinship, and facilitate an intergenerational dialogue about sexuality and pleasure.



Allen-Golder Mullin Carpenter

kites (2021)

A film based on a poem I wrote that imagines a prison free future, where prisons have been so long abandoned that they stand vined over in ruin. Where the tattered remnants of the prisoners discarded uniforms blow free in the wind like tumble weeds and children use them to make kites to fly in the wind. In the film them prison suits are made from paper and tied to string and flown in the wind and set free in the streets. In the usage of paper, think of disposability and mass production, in line with the view people have of the incarcerated population, that through the prison industrial complex, are a backbone to mass production through forced labor making things such as “paper” cups.

Spoken word recorded through the phone in style of a jail verse.

Allen-Golder Mullin Carpenter (b. Washington DC 1999), more commonly know as Allen-Golder, is a black gender-queer interdisciplinary artist, designer, writer, and activist whose work focuses on black anthropology, history, and personal identity.

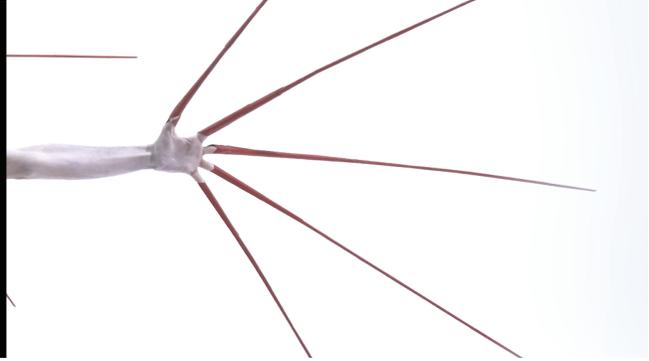


Naomi Moser

Emptathy (2023)

In *Emptathy*, Moser explores experiences of one-sided or empty empathy. After researching chatbot design and considering the love she experienced with a narcissistic ex, Moser conducted lengthy conversations on ChatGPT in order to test the AI's capacity for generating empathy in her. *Emptathy* is an initial piece based on this research and Moser's ongoing questions about how we experience authentic, performed, and programmed empathy.

Naomi Moser (b. 1990) is an LA based video, performance, and animation artist. She received her MFA in Photography from Cranbrook Academy of Art in 2018 and in 2019 she spent six months in Romania studying Yiddish theater on a Fulbright grant. She has participated in residencies in the US, Canada, Spain, and Lebanon.



Tongue

Egg Heaven (2022)

Video elements from *Egg of Heaven*. *Egg of Heaven* debuted October 8th 2022, and featured an immersive performance with video and hefty sounds by Hazel Grove. The projection to the north features the sky bog of Mrs Death and her consort of Water Goblins. The projection to the east features the all seeing all tasting Goddess and the Pink Witches.

Tongue; The Instrument of Expression and the Animal Itself. AL and AD began collaborating under the name Tongue in 2020. Tongue investigates the fantasies and mysterious patterns of living systems, with an eye for horror, abjection, and the sacred.

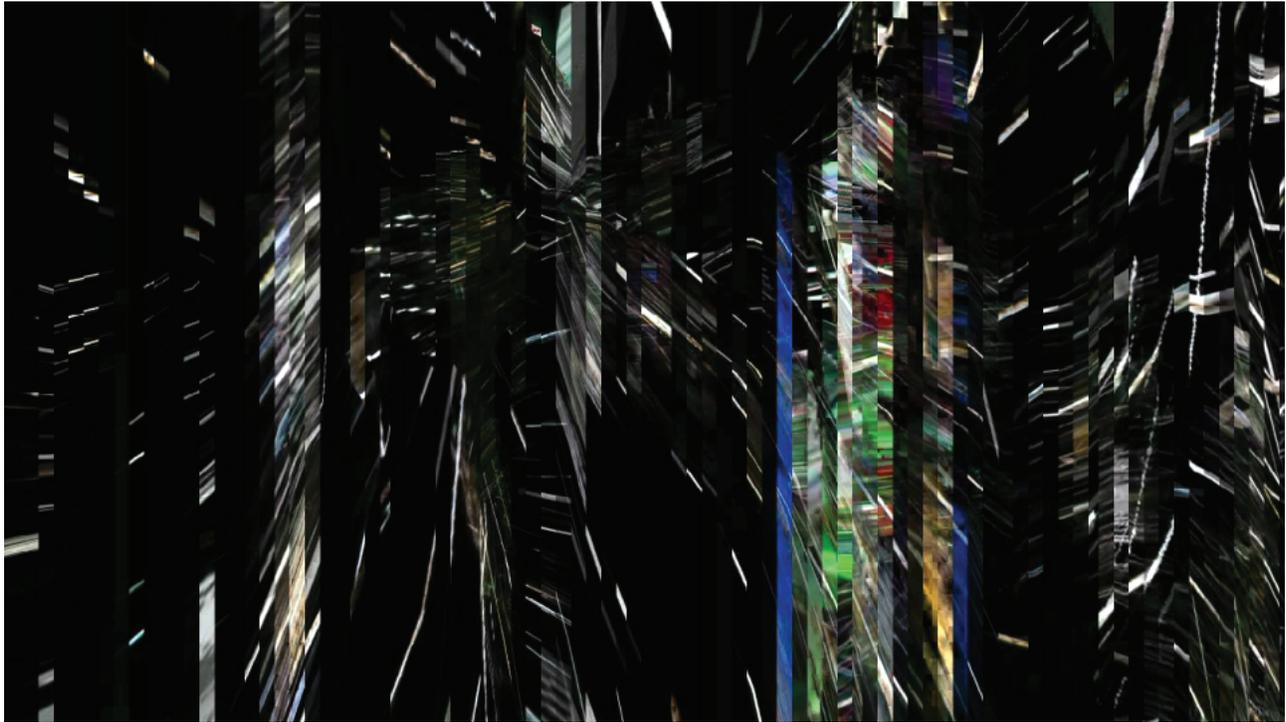


Ryan Wise

Cloud In The Heads (2010 - 2023)

Is it not fun to /imagine enormous faces floating by the windows? This work is a floating day dream possibly influenced by Stay Puft.

When not serving up motion graphics for the broadcast & entertainment industry, Ryan is building abstract sounds and visuals in the beautiful Old City.



Zsolt Gyenes

Vortex (2023)

This is an abstract audiovisual opus done by hybrid technique. Different analog and digital forms and methods merge. The basement is a sound-reactive improvisation. The result has formed a longer process. You can almost see what you can hear; visual music. Vortex in a visual and symbolic way.

Born 1962 Himeshaza Hungary. Based in Pecs, Hungary. He is an intermedia artist and art theorist. His artistic practice is concerned with the process of translation and fusion between different forms of media, exploring the creative possibilities of what might be lost or gained through such interpretation and how to get new qualities of art.