

20/92 Video Festival
March 14-16, 2019

in order of appearance:

Frances Beaver
Emily Sasmor
Chris Papa and Maggie Hazen
M. Asli Dukan
Tracy Abbott Szatan
Levester Williams
Nina Karin Isaacson
Tobi Aremu
David Scott Kessler

TV Monitor

Isabel Beavers and Laine Rettmer
Yue Nakayama

juried by Icebox directors Ryan McCartney and Timothy Belknap



Song of the Giant Man

Duration: 9:49

2016

Frances Beaver

A man grows up and something doesn't happen: he doesn't stop growing. He grows to the size of his universe, dances with his home planet, extinguishes his star by pissing on it, prophesies his rebirth.

Born in Delco, Frances Beaver is an artist and educator living and working in Philadelphia. Using universe construction and storytelling, she develops elaborate mythologies and folklores for contemporary Pennsylvania life that take the form of movies. Music is important and so is playfulness. She was a co-founding member of the artist collective New Boon(e) and her work has been shown at Fringe Arts, the ICA, Icebox Project Space, Johnny Brenda's, Practice Gallery, and Little Berlin. She received her MFA from the University of Pennsylvania and her BFA from Tyler School of Art.

Her work can be seen on her Vimeo page [Vimeo.com/jfbeaver](https://vimeo.com/jfbeaver).

SEX OF THE EARTH, 2018 Digital Video Still, Courtesy of the artist





1980 FIAT PANDA 4x4

Duration: 2:00

2018

Emily Sasmor

A commercial for the 1980 Fiat Panda 4X4 — “The Great Utilitarian.” DRIVER presents the car’s full capabilities, performing a séance to contact a dead 1980 Fiat Panda 4X4.

Video Credits :

Jack Impink - The sound of their singing

RDFT Radio:

Aphex Twins - i, A\$AP Rocky - Purity (Ft. Frank Ocean), Childish Gambino - It Feels Like Summer, Frank Ocean - Ambience 003, Frank Ocean - Endless Livestream (Instrumentals), Frank Ocean - Nights (Demo), Jennifer Lara - I Am In Love, Jan Jelinek - Drift

Emily Sasmor creates interactive operas based around the complexities of honest engagement. Instead of using operatic musical structures, her pieces use pop music’s ability to manipulate and be manipulated by its listeners in a long format. Like pop music, the operas use caricatures of intimacy, desire, and violence. The actors aren’t people, but videos, sounds, writings, objects, and installations created through a mixture of original and appropriated imagery, sound, and text. The opera narratives present tumultuous relationships that mirror themselves in layers and layers of complex systems of control. Simulating these structures, the core of each opera is covered by symbols, metaphors, and jokes to hide the reality underneath — a truth only found through re-examination.

She received her BFA in Sculpture from Tyler School of Art, Temple University, and her MFA in Film, Video, New Media, and Animation from the School of the Art Institute of Chicago. Her work has appeared in various group shows, festivals, and screenings including Supernova: Outdoor Festival of Digital Animation and Art, and 2nd Floor Rear 2017: RITUAL.

STRANGER COWBOYS, 2017, Digital Video Still, Courtesy of the artist





u n. £aRth_ ^

Duration: 5:08

2018

Chris Papa and Maggie Hazen

An isolated being deploys its improvised technology to search for something absent from its solitary existence. Perhaps in an attempt to find a source of life outside itself and reconnect, it follows a techno-ritualistic procedure to contact the unknown. Its efforts lead to the discovery of the Voyager spacecraft's Golden Record, a recorded message to extraterrestrial life compiled by a NASA committee and launched into space in 1977.

Maggie Hazen is a New York based interdisciplinary artist from Los Angeles, working in a combination of moving image, sculpture and performance. She has exhibited, screened and performed works at Pulse Miami Beach as part of Pulse Play; The Museum of Tolerance, Los Angeles, CA; The Granoff Center, Brown University; CICA Museum, South Korea; Microscope Gallery, Brooklyn, NY; and The Boston Young Contemporaries, Boston, MA, among others. She has had residencies and fellowships at The Bronx Museum; The Shanghai Institute of Visual Art; The Saas-Fee Summer Institute of Art, European Graduate School, Switzerland; I:O at the Helikon Art Center in Turkey; Vermont Studio Center; and The Pasadena Side Street Projects, CA. She holds an MFA from Rhode Island School of Design and has taught at New York University, The Stevens Institute of Technology, The Shanghai Institute of Visual Art and is currently a professor at Bard College in Studio Arts.

Chris Papa is a sculptor, printmaker and video collaborator. He has exhibited work throughout the US and he has received awards including a 4Culture Individual Artist Grant, inclusion in the King County Public Art Collection, and a Seattle Public Utilities Emerging Artist Commission. Papa received an MFA in sculpture from the Rhode Island School of Design. He attended the Skowhegan School of Painting and Sculpture in 2014 and received a full fellowship for a residency at the Vermont Studio Center in 2012. He lives in the Hudson Valley of New York.

Call of the Lily, 2018, HD three-channel video, image courtesy of artist





Memories from the Future

Duration: 5:48

2019

M. Asli Dukan

Memories from the Future examines *A Place to Live* (1941), the Philadelphia Housing Authority funded and Academy Award nominated film, via a futuristic traveler searching for artifacts of its urban housing and development policy promise and by interweaving the narratives of both future-themed films.

M. Asli Dukan is an award-winning filmmaker and visual artist who works primarily in the genres of speculative fiction as a subversive artistic and liberatory practice. She has screened at numerous film festivals around the country including the Newark International Film Festival, the Imagination Film and Music Festival, the Langston Hughes Film Festival and the Blackstar Film Festival. In 2017, her mixed-media, augmented-reality installation, the “Resistance Time Portal”, which centered Black radicalism in a futuristic narrative, made its debut in the *Distance≠Time* exhibition at the Icebox Project Space. She has been the recipient of several grants, awards and fellowships, including a 2016 Transformation Award from the Leeway Foundation, a 2016 NBPC 360 fellowship from Black Public Media, a 2018 Philadelphia Independent Media Finishing Fund and a 2018 Flaherty Seminar fellowship. In 2018, she completed *Resistance: the battle of philadelphia*, a near-future web series about a community’s struggle against surveillance and state violence. She is in production on *Invisible Universe*, a documentary about Black creators in speculative fiction and in development on the anthology horror film based on the book, *Skin Folk* by Nalo Hopkinson. She holds an MFA from the City University of New York and currently resides in Philadelphia.

Resistance: the battle of philadelphia, 2018, HD, image courtesy of artist





Life Cycle 4

Duration: 2:52

2019

Tracy Abbott Szatan

There is silence, rain, thunder. A figure emerges from the sutures in space. An outpouring of energy is followed by a fracturing. It will be similar but not the same.

Life Cycle 4 is an immersive video poem, photographed using flame-worked glass lenses and presented here to fit the unique possibilities offered by Icebox Project Space's particular dimensions. The video deploys the sounds of life-giving and destructive forces alongside images of multiplicity, relation and return to meditate on the tendencies of life to move cyclically on scales both personal and collective, material and immaterial.

Tracy Abbott Szatan is an interdisciplinary artist based in Brooklyn. Her work engages the body and landscape to evoke internal, psychic and emotional states. Working across film, photography, object and installation, she explores the spaces in between representation and abstraction to evoke the indefinable. Her work has been exhibited most recently at Shapeshifter Lab and the Center for Performance Research in Brooklyn, Highways Performance Space in Los Angeles and the Agora Collective in Berlin. She is a curator with the roving video arts program *Straight Through the Wall* in New York City.

New Grey Planet: Moon Phase, 2017, 2:00 image courtesy of artist





Shift, Sift, Swoosh Bods

Duration: 17:33

2018

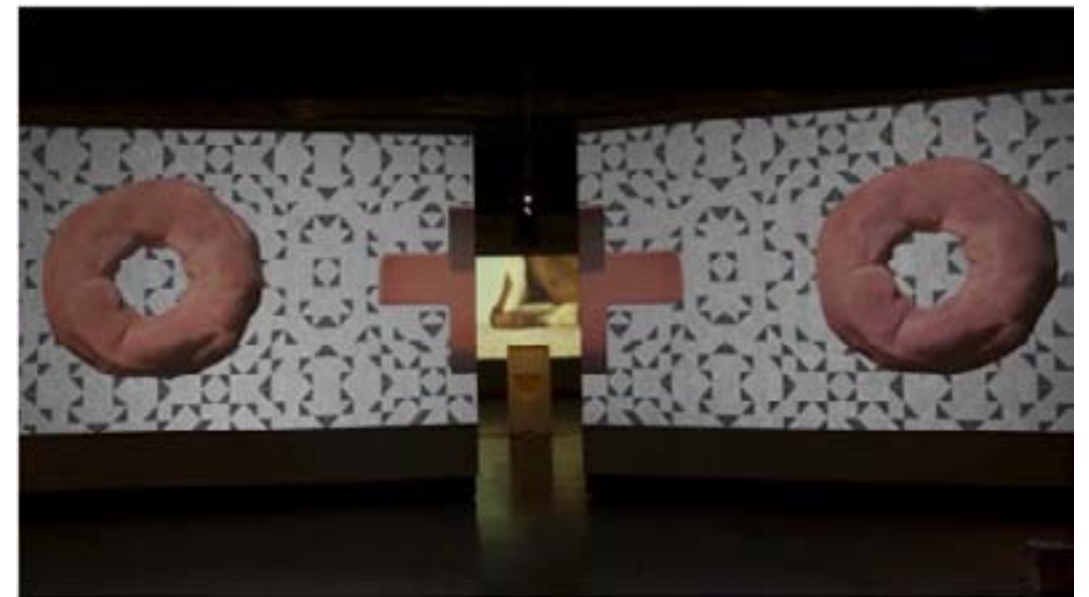
Levester Williams

Shift, Sift, Swoosh Bods, a curated screening of four video performances, cinematically and aurally foregrounds the (multi)pliable junctures of bodies and surfaces. Each frame captures an orchestration of visual prepositional posturing—that is, how the performer comes in direct contact with the surface of each sculptural object, whether as the body with, body into, body against, body beyond, etc. Coupled with ambient sounds, such posturing enunciates the polyvalences of each homographic body within a living space even as a uniform framing from the camera flattens each scene. Put simply, the idiosyncrasies of the performances reveal the nuances and complexities of similar bodies even when they are identically framed. The video eludes restrictive social and politicized framings of marginalized bodies and induces—or more, specifically, transduces—encounters with something other than an “Other.”

Levester Williams’s praxis is deeply rooted in aesthetic and critical inquiries into modes of existence and existing. Questions arising from the politics and poetics of identity, space/place, boundary, and the body congeal into forms of sculptures, installations, sound, animations, drawings, and videos. His work strives toward a greater fertility between objects and beings, language and the world.

Williams received his BFA from the University of Michigan Ann Arbor and his MFA from Virginia Commonwealth University. His works have been included in exhibitions at the Institute for Contemporary Art at Virginia Commonwealth University, Richmond, VA; BronxArtSpace, Bronx, NY; Harvey B. Gantt Center for African-American Arts + Culture, Charlotte, NC; Museum of African Design, Johannesburg, South Africa; and, among others, Institute of Humanities, Ann Arbor, Michigan. His selected awards include the U.S. Fulbright Research in the Arts Grant, Virginia Commission for the Arts Fellowship in Sculpture, and Gates Millennium Scholarship. His selected residencies include Skowhegan’s School of Painting and Sculpture, Madison, Maine; Vermont Studio Center, Johnson, Vermont; and the Bag Factory, Johannesburg, South Africa.

Shift, Sift, Swoosh Bods, 2018. Installation view. Courtesy of the artist





Nina Karin Isaacson is a Philadelphia-based filmmaker and visual artist whose work explores the female body as a dramatic locus of psychological, political, and formal rupture. ninaisaacson.com

Never Have I Ever, 2017 Acrylic on Plastic. Courtesy of the artist

A New Beginning

Duration: 5:09
2019

Nina Karin Isaacson

A New Beginning is part of an interdisciplinary series of works exploring the intersections of desire, violence, and banality.





NEGOTIATION

Duration: 6:33

2017

Tobi Aremu

An experimental art film that showcases a poetic, abstract, and physical exploration of black masculinity through contemporary movement and archival audio.

Director: Tobi Aremu

Performers: Quenton Stuckey & Keith Alexander

Executive Producer: Brandt Rental

Choreographer: Dionna PridGeon

Editors: Tobi Aremu & Lilleth Glimcher

Sound Design: Lilleth Glimcher

Tobi is a Nigerian-American filmmaker and video artist. His work is blackity black black. He's always hated bios.

image courtesy of artist





Amis Fishing at Night

Duration: 5:13
2018

David Scott Kessler

Amis Fishing at Night was filmed in an aboriginal village on the coast of Shoufeng, Taiwan. David recently spent 3 months traveling through Taiwan to create work for the upcoming exhibition *Due East* in 2020. Ben Warfield provided the musical score.

David Scott Kessler is a visual artist and filmmaker currently residing in Philadelphia. His work focuses on explorations of the sense, character, and dream-like qualities of certain places as well as our strained relationship with the natural world.

Burn 3, 2018, Video Frame, From the film 'The Pine Barrens' David Scott Kessler





Melt single channel video, Duration: 10:53, 2019

Gods (Fenrir) two channel video, 2019

Isabel Beavers and Laine Rettmer

Surface Onto Another is a performance for video of the artist's shadow moving over her apartment wall during twilight. Adapting early methods of Phantasmagoria, the artist positions her body off-camera and in front of a sunset so that her moving figure projects directly onto the wall. What appears on-camera is a silhouette moving within the shaded outline of a window adjacent to a closed door. Shadows and light sweep across the room as the artist moves into and out of the sunlight, affecting both the physical space and the shape of her body. The sonic accompaniment consists of the artist's movements as well as noise coming from outside of the room.

Isabel Beavers is a multi-media artist and educator based in Boston, MA. She explores ecologies, environmental histories and scientific storytelling through range of media including video, animation, sculpture and sound. Her work has been presented at the MIT Museum (2019), Institute of Contemporary Art/Boston (2019), Adelson Galleries (2019), FPAC Galleries (2019), Framingham State University (2018), Humbolt-Universität zu erlin Thaer-Institut (2018), Mountain Time Arts in Bozeman, MT (2017), Boston Convention and Exhibition Center (BCEC) (2017), Museum of Fine Arts Boston's William Morris Hunt Memorial Library (2017), Emerson Media Arts Center (2017), the Waterworks Museum (2016). She is the recipient of the National Service Corps MLK Drum Major for Service Award and was the first artist to be awarded a Tufts Institute on the Environment (TIE) Graduate Environmental Research Fellowship. Her work is in the permanent collection of Boston Cyber Arts, The Association for Gallatin Agricultural Irrigators in Montana, and Framingham State University. Recent honors include an artist residency at Skaffell Center for Visual Arts, a residency at Ars Bioarctica University of Helsinki, Finland, and position as Research Affiliate with Center for Arts, Design and Social Research. She holds an MFA from the School of the Museum of Fine Arts at Tufts University. www.isabelbeavers.com

Laine Rettmer is a video artist and opera director whose work explores the entrances and exits of the performance of self, gender and methods of social control. Her work as a visual artist has been presented at the MIT Museum (2019), Institute of Contemporary Art/Boston (2019), Adelson Galleries (2019), FPAC (2019), AREA Gallery (2018), The Clay Arts Center (2018), the Museum of Fine Art (2017), the Boston Independent Film Festival (2017), Manifesta (2016), Yuan Art Museum (2016), Yve Yang Gallery (2016), Perkins and Ping (2016), Present Company (2015), NADA NY, NADA Presents, (2014). Recent awards in visual art include a fellowship from the Center for Arts Design and Social Research, a fellowship from HFBK Hamburg and a residency at Skaffell Center for Visual Arts in Iceland. In 2020, along with composer John Aylward, Rettmer has been commissioned to make a public work of art based on Aylward's monodrama *Angelus Novus*, on the Rose Kennedy Greenway in Boston. Rettmer obtained her BFA from New York University, Tisch School of the Arts, and her MFA from School of the Museum of Fine Arts at Tufts.



MELT, exhibition at FPAC Gallery, 2019



Still Life with Fruits, Vegetables and a Chicken

Duration: 10:03

2017

Yue Nakayama

Somewhat silly, existential conversations take place, performed by way of numerous children's voices which mix together making it difficult to differentiate one from the other. The gender of the voices and whether the voice is human or computer generated is obscured throughout the video. The subject matter of these stupid and fanatical conversations includes killing cockroaches, socializing at the grocery store, and the extinction of chickens. Bright and colorful images of macro views of sculptural installation made from mundane objects with hand-drawn animation create a playful backdrop to the idiosyncratic voice-overs. The abstract shapes, voice-overs, and disco music in the background create a moment of dissonance and false hopes.

Yue Nakayama is a Houston based artist and filmmaker whose work addresses interpersonal communications within multicultural environments and across belief systems. Screenings and exhibitions of her work have been held in various venues across the United States and beyond including ICA Philadelphia, Vox Populi, Visual Arts Center - University of Texas Austin, the Museum of Fine Arts Houston, and DiverseWorks. Residencies she has been awarded include the Skowhegan School of Painting and Sculpture, Core Program at the Museum of Fine Arts Houston, and the Lighthouse Works fellowship. Nakayama is a recipient of Houston Art Alliance Artist Grant. She received BFA from Denison University and MFA from the University of Pennsylvania.

Installation view of Love in the Time of True Blue, 2018, image courtesy of the artist

