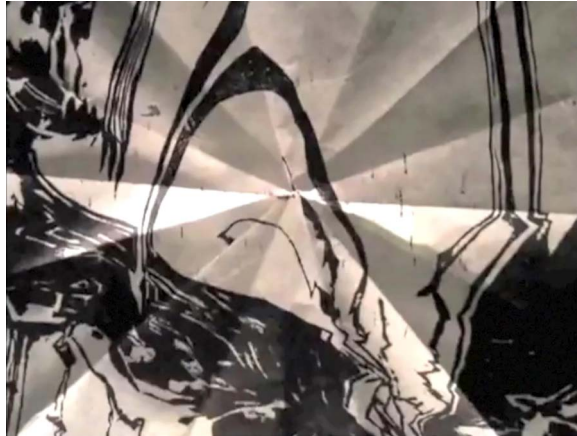


20/92 Video Festival

January 26 - February 24, 2024

Icebox Project Space
Philadelphia, PA

Curated by
Timothy Belknap and Logan Cryer

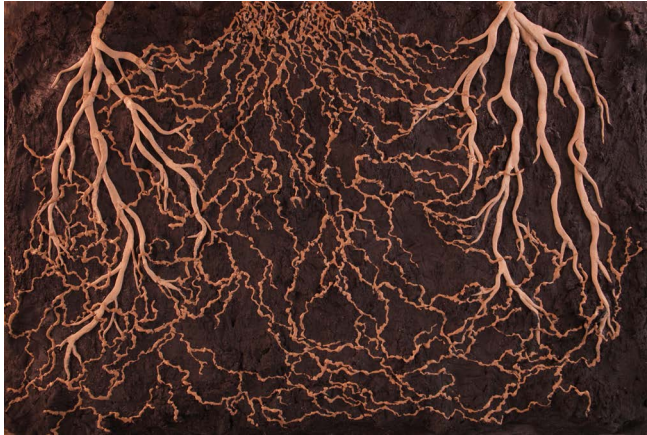


TYLER KLINE

***Ideaen Dactyls* (2014)**

Ideaen Dactyls is an artifact: a product of material iteration and transformation, animated paintings, social media, mobile devices, and the frisson between the static and sequential moment.

Tyler Kline is an artist, educator, and curator living and working in Philadelphia who believes strongly in the transformative power of art. Kline grew up in Stone Mountain, GA, studied Architecture and Painting at the Savannah College of Art and Design and received his BA in Anthropology and Sculpture from Portland State University and a MFA in Installation and Sculpture from The Pennsylvania Academy of The Fine Arts. Kline currently maintains a Kensington community centered transdisciplinary practice and teaches at the Pennsylvania College of Art and Design and Rowan University.



JO PEARL

***Unearthed* (2023)**

Unearthed is a campaigning, yet whimsical, stop frame animation using natural clay, itself from the earth, to celebrate and explore the theme of healthy soil, teeming with life. We zoom down and focus in on ever-more tiny beings that inhabit this largely unknown biome beneath our feet. Choreographed to Strauss's Blue Danube waltz, the film's characters dance out of Pearl's imagination, inspired by wiggling earthworms, fungal mycelium, bugs, and soil bacteria. Healthy soil is key to life on earth. In a germophobic world, where soil is mostly considered 'dirt', a location that disgusts because insects thrive and pathogens possibly lurk, *Unearthed* encourages us instead to fall in love with the tiny beings living there, and whispers an SOS - to 'Save Our Soil'.

Sculpting & Animation: Jo Pearl
Editing: Boris Hallvig
Sound Design: Rob Szeliga

Musical Credit

The Blue Danube by Johann Strauss
Performed by The Wilfred Symphony Orchestra

Jo Pearl is a London-based multi-disciplinary artist who combines stop-motion animation with ceramic sculpture. She developed her practice while studying BA Ceramics at Central Saint Martins School of Art in London 2015-19. Working principally in clay, she uses this benign material to elicit emotional reactions. She breathes life into the raw clay, exploiting its plasticity while wet by capturing her evolving forms photographically and weaving them into a film narrative. She also kiln-fires the work at the end of the shoot to create sculptures in suspended animation. This allows her to investigate the fleeting and the timeless,



EM JENSEN

A Cosmic Encounter / Expensive Advice (2023)

The happenings depicted in this video are based on actual occurrences. Compelled by the idea of predestined encounters, Em processes memories of the absurd by pondering the possibility of inevitable run-ins.

Em Jensen is an artist, educator, and angler in Philadelphia, PA. She received her BFA from Moore College of Art & Design in 2017 and her MAT from University of the Arts in 2022. She loves exploring outside to catch fish and believes that jokes and making things are the olive oil and vinegar on the side salad of life.



TY BOHM

Museum of Atemporal Art (2014)

Museum of Atemporal Art is an experimental, AI-driven film which deconstructs art history, recombining artistic movements and eras into an evolving mash-up. The piece serves as an accelerated synopsis of the history of the visual arts, weaving together recognizable imagery into new, emergent forms.

Ty Bohm is a new media artist and filmmaker who spent several years working in the architectural industry, where he adopted the tools of digital modeling to create experimental video works exploring the impact of technological advancement. In recent years, his work has been shown at FILE Festival (São Paulo), CineAutopsia (Bogotá), Cue Art Foundation (New York), Museum of Science Boston, Science Gallery Atlanta, NURTUREart (Brooklyn), Equity Gallery (New York), Boston Cyberarts Gallery, Terrault Contemporary (Baltimore), Proto Gomez (New York), Icebox Project Space (Philadelphia), Trestle Gallery (Brooklyn), Weston Art Gallery (Cincinnati), Gallery Madison Park (New York), Proto Gallery (Hoboken, NJ), Plexus Projects (Brooklyn) and Ann Street Gallery (Newburgh, NY). He is a graduate of Kenyon College and University of Oxford and lives in San Diego.



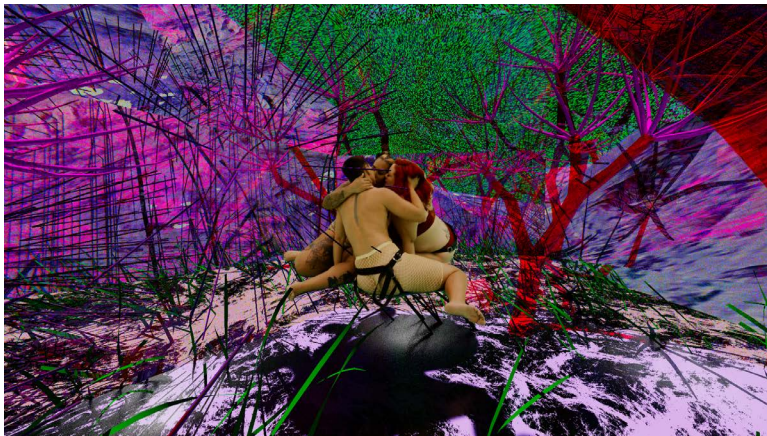
EVA WU

***Red Light Green* (2024)**

Red Light Green is the result of the past 18 months of the artist's first forays into 3D animation, music making, and spoken poetry. This screening is a special version of the work-in-progress short film formatted for IceBox's unique projection capabilities. The film is intended as an experience leading the viewer-voyeur beneath the veil of reality and initiating them into ever-shifting worlds of fantastic, erotic, and much-needed inspiration. Passing through portal after portal, then through a smorgasbord/fractal reality of shifting pleasures inhabited by queer and fabulous freaks living and thriving in their truth. How could you not be changed by stepping into this otherworld?

Red Light Green, 2024, by Eva Wu (with thanks to animation support from Joshua Mosely, performances from Jiz Lee, April Flores & Valentine, bolex camera footage by Maya Yu Zhang, translation by Banyu Huang, production assistance from Yianni Kourmadas, and mastering engineering by Keven Keenan)

Eva Wu is a visual artist from New Mexico based in Philadelphia for the past decade. Harnessing the power of vibrant color, love of technology, and magic of craft, Wu's immersive multimedia art spans moving image, public art, interactive installations, and social practice. With Hot Bits Collective, they collaborate to produce opportunities to watch fantastic queer porn in public, gather, cruise, and present otherwise underrepresented art/film for all. They have been awarded fellowships from The Pew Center for Arts & Heritage, Leslie Lohman Museum of Art, Leeway Foundation, Elsewhere Museum, and Center For Emerging Visual Artists. Their work has appeared at over 100 exhibitions and film festivals internationally, including Portland Institute of Contemporary Art, Oakland Museum of California, and Schwules Museum (Berlin). Currently they are an instructor of Visual Studies at Haverford College while also expanding their 3D animation skills in the Time-Based and Interactive Media graduate certificate program at the University of Pennsylvania.



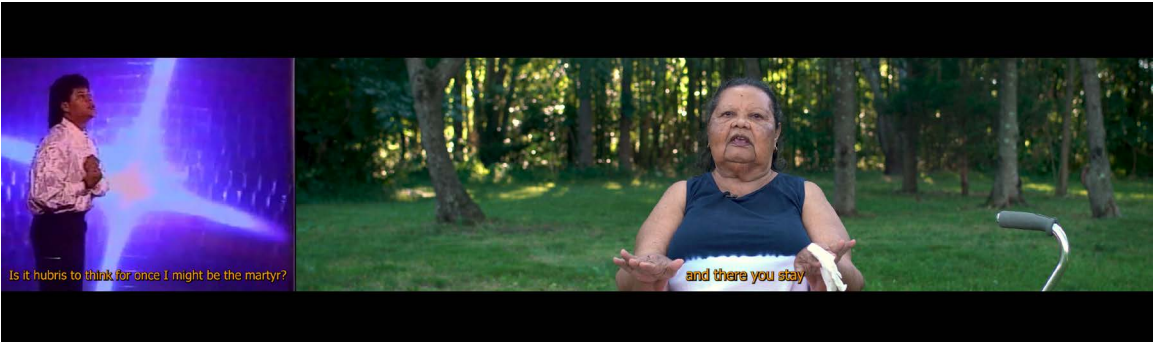


Adam Cooper-Terán ***ANNIA JEKKA (Segment) (2024)***

****WARNING* VIDEO CONTAINS FLASHING STROBE EFFECTS AND IMAGES OF DETAINED CHILDREN.***

ANNIA JEKKA is a 3-channel audio-visual meditation of the cycles of violence wrought on the land, specifically the Sonoran Desert in so-called Tucson, Arizona. The video begins with the lists of dead migrants found along the borderlands. From the sigils, time slips forward to the city, specifically its Westside, undergoing another era of gentrification and erasure of the town's original barrios. Further ahead, the privatized detention of migrant children in 2018 begins the timeslips into the past, unveiling parallel histories to conquista and westward expansion. It should be noted, this video is an excerpt of a much larger work and intended to be experienced as an occult object.

Adam Cooper-Terán (ACT) is a critically-acclaimed video, sound, and multimedia artist, better known for their collaborations with various theater companies, performance artists, musicians, rabble-rousers, and activists. Their work has featured across the globe in universities, museums, basements, and streets as large-scale projections, musical interventions, and installations of digital storytelling. As a performer, Adam incorporates live audio-media mixing into ritualized improvisations, leading to highly personal and political spectacles rooted in ceremony and activism. Adam currently works as an instructor with Photography Without Borders in Philadelphia, while serving as a Technical Director with two theater companies, Borderlands (Tucson) and StoryWorks (SF / Mississippi). For more information and overview of their work, visit ANTRAL.NET.



CRISTHIAN VARELA

Thinking About Pensando (2024)

Thinking About Pensando compiles together three generations of histories dealing with the effects of U.S. commercial intervention in Central America. These histories are shared in three forms of oral tradition: storytelling, song, and prose. The narratives shared by Abuelita, Tio, and Nieto are all unique, but are all shaped by the same generational trauma brought upon by labor exploitation. The U.S. not only exported goods from Central America, but also imported their Protestant dogma, which aligned productivity with piety. The dialogue in this video centralizes labor as the unifying force between displacement and perseverance. Paradoxically, the laborers find themselves in a liminal space where their resilience is proselytized into their exploitation. Not even Jesus could save us from the vicious dharma of capitalism.

Cristhian Varela is a multidisciplinary artist living and working in Philadelphia, Pa. Cristhian's work focuses on labor, latinidad, and the Honduran diaspora.



CHERYL HESS

***My Parents Wanted Me To...* (2020)**

In this poetic micro-documentary, cabaret performer Dito Van Reigersberg, aka Martha Graham Cracker, talks about his parents' reaction to his drag persona and what it means to come from conduit stock.

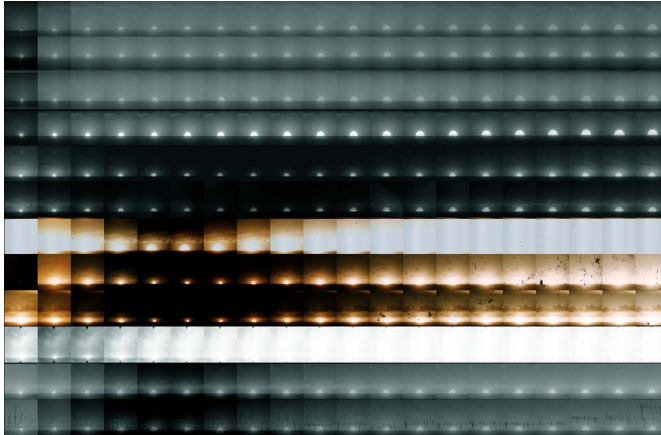
Cheryl is an award-winning filmmaker and cinematographer from Philadelphia. Her documentary *La Promesa: The Vow*, filmed in Cuba over a three-year period, premiered at the Tribeca Film Festival and was awarded prizes at The Nashville Film Festival (Best Documentary), the Philadelphia Film Festival (Best Documentary), the Iowa City Film Festival (Best International Film), the NAIN Film Festival (Best Short Film), the Black Maria Film Festival (Juror's Citation), and the Best Doc prize at the U.S. Super 8 + DV Film Festival which also awarded top honors to her hybrid short *Welcome to CB Land*. Cheryl is a recipient of the prestigious Pew Fellowship in the Arts and her work has been supported by the Tribeca Film Institute, the Knight Foundation, the Pennsylvania Council on the Arts, and the Wyncote Foundation.



ALLISON KAUFMAN ***Friday Nights at Guitar Center (2012)***

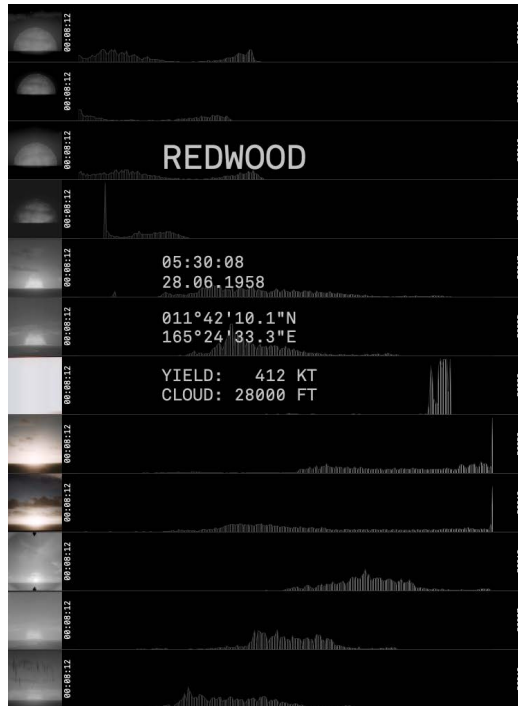
Friday Nights at Guitar Center explores the predominantly male customers of guitar stores via their impromptu in-store performances. It is an examination into the loneliness that is somehow abated and accentuated by spending time in American chain stores, the seductive, yet staged, packaging and stereotyping of identities that these stores perpetuate, the fantasy of rock stardom, and the simultaneity of exhibitionism and vulnerability. There is beauty and sadness in the revelation of our dreams and alter egos, in our desire to be seen and recognized.

Allison Kaufman is a Brooklyn-based artist working in photography, video and installation. She received her BFA in Film and Television Production from NYU's Tisch School of the Arts and her MFA in Photography, Video, and Related Media from the School of Visual Arts. Solo exhibitions of her work have taken place at Trestle Projects in Brooklyn, HERE Arts Center in New York City, Real Art Ways in Hartford CT, and Pittsburgh Center for the Arts.



ROBERT GERARD PIETRUSKO ***Invasive Species (2024)***

Invasive Species is a single-channel immersive video that sheds light on the ecological and cultural destruction caused by the US military's nuclear tests in the Bikini Atoll in 1958. These tests were each named after North American tree species—a naming that ironically highlights their similarity to biological invasive species, which are non-native organisms that disrupt local ecosystems. The video parallels the cinematic study of atomic bombs with the way 20th-century plant physiologists used film to analyze plant growth stages. Multiple camera angles, lenses, film stocks, and exposures were used to capture the detailed 'physiology' of these explosions. *Invasive Species* explores these tests through archival films, depicting them as sequential 'section cuts' that reveal the internal structure of four bombs, thereby illustrating the invasive and destructive nature of these tests.



Robert Gerard Pietrusko is a cartographer and composer based in Brooklyn, NY and Philadelphia, PA. His research focuses on the history and speculative design potential of environmental media. His design work is part of the permanent collection of the Foundation Cartier pour l'art contemporain in Paris and has been exhibited in more than 15 countries at venues such as The Museum of Modern Art (MoMA), The Centre Pompidou, Palais de Tokyo, and the Venice Architecture Biennale, among others. Pietrusko was the recipient of the 2021 Rome Prize for landscape architecture and his most recent album, *Elegiya*, was released on ROOM40 in July of that year. Pietrusko is currently an associate professor of landscape architecture at the University of Pennsylvania.



STEPHANIE MCCULLOUGH

AVIAN&TRANS - Nested, Encrypted (2023)

AVIAN&TRANS - Nested, Encrypted is an intimate flightpath through 10 digital nests. These vessels are the bodies and sanctuaries which creatures sculpt for themselves. Within these nests lie several 3D scans of Stephanie Lynn McCullough, situated in a bodily landscape. The digital code of each Stephanie scan has been opened in a text editor window. This code is what places the points, vertices, faces, and textures that constitute these digital personas. Within this text editor window, Stephanie's code was displaced with pieces of anti-trans legislation, as well as excerpts from the artist's diary on the relationship between her trans body and the US medical establishment, her mother, and the birds which she looks to for queer affinity. This displacement disrupts Stephanie's digital selves, visualizing the relationship between trans bodies, and the climate of the political and social environments they are nested in.

Stephanie Lynn McCullough is a writer and artist predominantly working in digital video and sculpture. She is currently based in Providence, Rhode Island and Philadelphia, Pennsylvania. She describes her work as "fairytale of transformation where queer creatures feminize, liquify, hatch, nest, masculinize, encode, warp, chrysalize, androgenize, fold, shift, shed, and meditate."



CINDY STOCKTON MOORE

Refuge: A Soil Portrait (2023)

Over the past two years, I have been looking at the soil at John Heinz National Wildlife Refuge at Tinicum, the country's first urban natural refuge. This ultra-short video is an introduction to the project, the sketch of an experimental soil portrait. It was created in dialog with Heinz's biologist and a small group of ecologically-focused artists; our joint visual research will be shared at the international soil conference in Italy this May.

Buried in February, my first cloth tests at Heinz showed little to no biological activity. A combination of the soil being too cold and wet – and the ground being less hospitable to a variety of lifeforms. Digging up the subsequent tests, I found a slowly expanding mosaic of color. Fabric buried throughout May showing hints of pinks, purples, blues and oranges. In the warm and wet month of July a densely patterned grid of blue-dotted growth appeared, resembling the surprising inner flesh of a dragon fruit. While the cloth transformed in the ground, we ran chemical analysis and rDNA extraction tests on the soil, gathering a host of data that shows the complex history and hidden activity just below the surface. This short video offers a glimpse of soil as a multi-species compound - responsive to human attention and care.

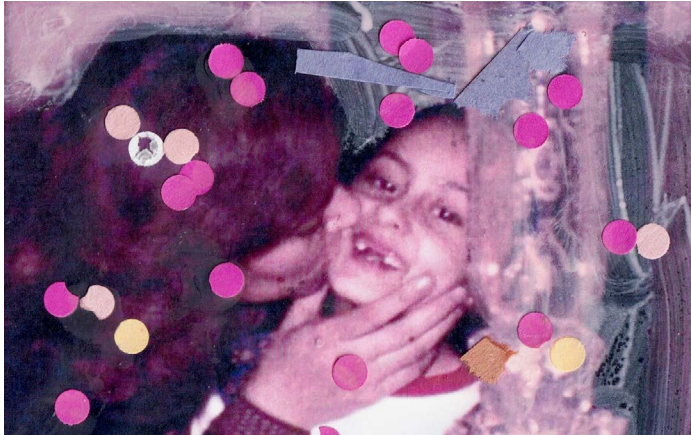


Original Music by: Rachel Wetzel
Soil Science and Testing by: Dr. Rhonda Janke, Sultan Qaboos University

In collaboration with: Garrett White, Biological Science Technician, John Heinz National Wildlife Refuge at Tinicum

In conversation with EcoArtSpace Soil Dialogues Group, Organized by Patricia Lea Watts

Cindy Stockton Moore is a Philadelphia based artist who works with aqueous media to create multimedia animations, works on paper, and site-specific installations. Installations currently on view (2024) include 'an openness to all things lovely' at Glen Foerd and 'Other Absences' at Eastern State Penitentiary. Additional recent projects include 'No City is All City' at the Schuylkill Center for Environmental Education, 'ShadowPlay' for NYC's Data through Design. Her experimental, collaborative videos have been screened in festivals and exhibitions nationwide and abroad. Cindy's writing on art has appeared in FlashArt, ArtNews, NYArts Magazine, SciArt Magazine, The New York Sun, and Title Magazine in addition to university and web publications.



NAZANIN NOROOZI

***This Bitter Earth* (2023)**

"This Bitter Earth is an experimental stop-motion film centered around found footage and archival images from viral news stories juxtaposed with hand painted Super 8 family movie frames. The film encompasses four main image series reconsidered and revisited in multiple: the 2020 downing of Ukraine International Airlines Flight 752 by the Iranian government; the devastating explosion at the Port of Beirut, Lebanon in 2020; the last U.S. airplane leaving Afghanistan in 2021 after the military's withdrawal; and home footage of a childhood birthday party in Iran.

Imagery from Super 8 home videos serves as a foil to the political permutations of instability and insecurity. Punctuating the historical horrors around them, the birthday party Noroozi depicts in print and paper pulp becomes tinged with tension, as though the celebrants are anticipating a disruption to their joy. By blurring and distorting the home videos and news footage alike, Noroozi removes the individuality of her subjects to allow

viewers to insert themselves and their own stories into the found images. She universalizes otherwise personal feelings of uncertainty, anxiety, and despondence: a sense of sadness at the loss of life, despair at betrayal of principle, and the helplessness of losing control of one's destiny ripple out globally."

Nazanin Noroozi is a multi-disciplinary artist incorporating moving images, printmaking and alternative photography processes to reflect on notions of collective memory and displacement. Noroozi's work has been widely exhibited at galleries and museums across the world including SPACES, Cleveland, OH; Athopos, Athens, Greece; Golestani Gallery, Dusseldorf, Germany; Immigrant Artist Biennial, NARS, Brooklyn; Noyes Museum of Art, New Jersey; as well as NY Live Arts, School of Visual Arts, and Postcrypt Art Gallery at Columbia University. She is the recipient of awards and fellowships from New York Foundation for the Arts Fellowship (film and video), Marabeth Cohen-Tyler Print/Paper Fellowship at Dieu Donne, Artistic Freedom Initiative, Elizabeth Foundation for the Arts, and Mass MoCA residency. She is an editor at large of Kaarnamaa; A Journal of Art History and Criticism. Noroozi completed her MFA in painting and drawing from Pratt Institute. Her works have been featured in various publications and media including, Die Zeit Magazine, Evergreen Review, BBC, Elephant Magazine, Financial Times, and Brooklyn Rail.



DANIEL KRANTMAN AND KAYLIANI SOOD (2023-24)

Sugar and Blue is a dance film exploring grief as a non-linear process which transforms time and occupies the body. The film regards the connections between rich color, revelatory movement, ritual, desire, and grief. This five minute short is the first complete iteration of an ongoing project. The chemical processes for the fabric cyanotype depicted in the film have been dramatized and should not be replicated.

Credits

Dancer: Kayliani Sood

Director, Camera: Daniel Krantman

Assistant Camera: James Molloy, Chris Tocchet

Special Thanks: James Molloy, Charles Cerrone, Vito Nando

Daniel Krantman is a Philadelphia-based Director of Photography and visual artist. His interest lies in both documentary storytelling and narrative filmmaking as means of discovering the threads that bind people together. He is credited for camera work in seven feature films and has been part of the local filmmaking community since 2019. Crucial to his work are sharp imagery, intentional body language, dynamic movement, and expressive lighting.

Kayliani Sood (she/they) is a professional dance artist and avid improviser based in the unceded land of the Lenni-Lenape people known as Philadelphia. Sood holds a BFA in Dance from the University of the Arts and has over 20 years of formal training in dance. As a multidisciplinary artist and somatic researcher, their work ranges in expression from movement to vocal, written, and visual arts. Sood's creative spirit finds life in the interstice, between bodies and in empty spaces.





BRITT WHITMOYER FISHEL

***AURA* (2023)**

Using digital projection and performance, *AURA* examines reflective identities through emotional patterns, thought processes, and spiritual development, as related to the bioenergetic field. The concept of an aura can be seen as a tool for self-exploration and personal growth. The embodiment of these ideas are transformed in multi-faceted ways to encourage connection, foster empathy, celebrate individuality, and honor the richness of the human experience.

Choreography: Britt Whitmoyer Fishel in collaboration with the artists
Performers: Teigha Beth Bailey, Erica Densmore, Lydia Patselas
Music by Demdike Stare

Britt Whitmoyer Fishel (she/her) is an award-winning choreographer/screendance maker/educator/author/scholar. As Artistic Director of Britt Fishel and Artists, her work examines relationships between the ephemeral nature of live performance and the permanence of dance in the digital sphere. BF & Artists has a research focus across feminism, gender gap, access, and community. In addition to BF & Artists, Fishel is the curator of Opine Dance Film Festival, an annual, international Screendance festival.



BERTIE MILLER

PAULBUNYON (2023)

PAULBUNYON by [S]MILES ft. Silky Southern. SHE SWEAR THAT SHE KNOW ME THIS B*TCH DONT KNOW ME. This low-res, glitched-out, hot pizza delivery is the music video for the track *PAULBUNYON* by [S]MILES and Silky Southern. They are both part of BACKSEAT! House, a multi-faceted creative collective based in Atlanta.

Bertie Miller/ice_butch works in video, sculpture, and new media. They have made music videos with Marco Plus, Silky Southern, BACKSEAT [S]MILES, SMO, Trvp Shawn, & more. They are interested in distortion, low resolution, remote sensing, glitch, transparency/opacity, and surveillance.



CORRINE JASMINE

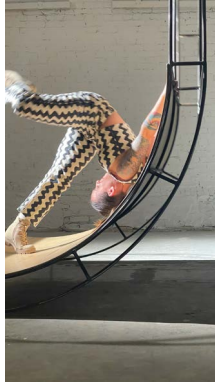
***Move Through* (2021)**

A union of past, current, and future selves on a loop. We search for a sense of reason and purpose amongst grief. We grasp for comfort during transitions. This work takes place in the liminal spaces between impact and healing. The space between knowing we deserve more than current and former situations, and the space before fully being ready to release. One where we simply reflect, revisit, and acknowledge. Liminal. With soft cushions for aching. Where witnessing is the only action. The work points towards the nuanced and open ended questions we ask ourselves and the world below the surface. This short video offers a glimpse of soil as a multi-species compound - responsive to human attention and care.

Director & Editor: Corrine Jasmin
Director of Photography: Davey Robinson, Mikey D'Amico
Featuring: Remy Black
Extended Cast: Khadijat Yussuff, Grace Hines
Music Written By: Corrine Jasmin
Song Production: Sam Cope
Production Assistants: Hana Kimura, Quinn McKnight
Production Company: Mad Street Films

Corrine Jasmin is a Brooklyn-based multidisciplinary artist, celebrated poet, and filmmaker. Jasmin is known for her unique lens-based work, commanding performances, and thoughtful writing. She works intimately with photography, video, multimedia, and installation. Her work has been exhibited in three solo shows, numerous group exhibitions, and she has performed around the country. Jasmin is an experimentalist who makes music under her given name. Her songwriting often paints vulnerable pictures of intimacy, belonging, and interconnectedness. She is a recent artist in residence at Pioneer Works in Red Hook, Brooklyn.

Social: @corrinewho



UNRESTRAINED GESTURE

***Rock* (2022)**

Rock is an exercise in feeling, sensing and watching risk. Riding a 6'x6'x6' steel and wood rocking sculpture a dancer and object share intense weight, energy and time to provoke feelings of uneasiness or awe in viewers. The accompanying sound score envelops the viewer and is created by the heaving breath of the performer in action and the rhythmic wave of steel on concrete.

Concept, Fabrication, Performance: Unrestrained Gesture (Vivian Beer, Christina Pitsch & Amanda Whitworth)
Cinematography: John W. Hession

Unrestrained Gesture: We are Vivian Beer (designer), Christina Pitsch (sculptor) and Amanda Whitworth (dancer), a team of women working rurally in New Hampshire who commit to busting out of the silos of our respective disciplines to test wild, innovative and playful ideas. We play with questions, movement, light, color and materials that ultimately become inventions, dances, sculptures and make-believe worlds. We assume "liveness" in bodies, objects and interactive design. Unrestrained Gesture often partners with photographer/videographer John W. Hession who has 20+ years of experience shooting in all formats for clients ranging from Sony and IBM to Elle and 17 Magazines. Instagram @unrestrainedgesture



DEVON VOELKEL

Crooks and Nannies - A Gift (2023)

This video for the Crooks and Nannies is a love letter to Devon's fears of wildfires consuming the landscape he grew up in. The video was filmed partly in Big Basin State Park which was 97% burned in the 2020 CZU fire, and is in the process of regrowth. This song and this video are very special to him.

Director/Cinematographer: Devon Voelkel

Production Designer: Matt Reed

Editor: Nick Morgan

Colorist: Jeffrey Chance

Gaffer: Ben McLaughlin

Key Grip: Miles O'Bryan

G/E Swing: Seamus Lonergan

B Cam Operator: Kevin Johnson

Forest Motion Control PA: Josh Jones

Forest Motion Control PA: Dominic Zappalla

Label: Grand Jury Music

Special Thanks: Big Basin State Park

Devon Voelkel is a versatile director and cinematographer, shaping narratives through the lens with an authentic touch with an absurd heart. Known for his work on music videos for artists like The Crooks and Nannies, Ed Schrader's Music Beat, AnnonXL, Yeenar, and @, Devon captures the unique essence of each story. Beyond music, he has worked in the realm of television, as cinematographer both for a PBS show and a stop-motion project for a Netflix production, showcasing both adaptability and a commitment to diverse storytelling. Devon's journey is marked by a genuine passion for the craft and an unwavering dedication to creating visuals that authentically resonate with the stories he tells.



SHANNON BROOKS

***Blue* (2022)**

Video recording of out-of-focus projection of a hand-processed 8mm film. The film captures spiraling landscapes of body, foot, hand, face, leg and chest. The sound is layered self-recordings of abstracted audio descriptions describing what I see, what I remember, what I feel watching the film, and what I felt filming the film.

Shannon Brooks is a multidisciplinary artist based in Philadelphia.

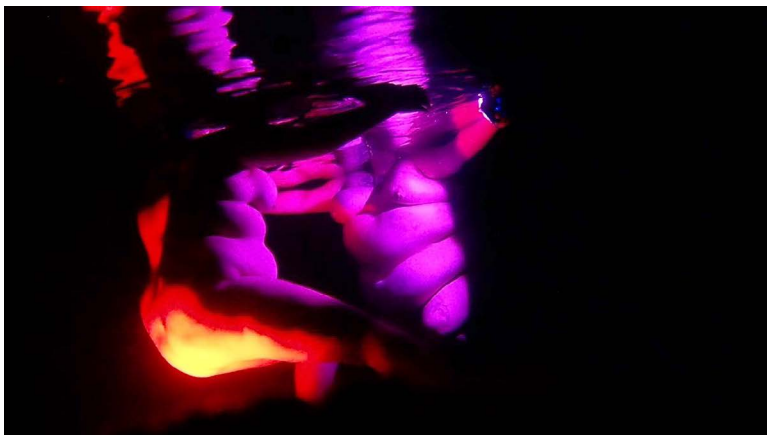


ALISSA ROACH

No Man Can Curse (2023)

Digital collage and poetry detailing a spiritual journey, of sorts.

Alissa Roach (b. Kingston, Jamaica) is an interdisciplinary artist based in Philadelphia, PA. She works across video, performance, installation, painting, and poetry. Her work often explores colonization and diasporic histories as they relate to the present moment. Using a variety of nontraditional materials and processes, her experimental practice engages with and explores island histories, techno-spirituality, chance encounters, and lapses in memory. Roach has previously shown work in several venues around Philadelphia including Cherry St Pier, Tiger Strikes Asteroid, Atelier Gallery, Pilot+Projects and Fleisher Art Memorial.



SHOOG MCDANIEL

Underwater Light Dance (2024)

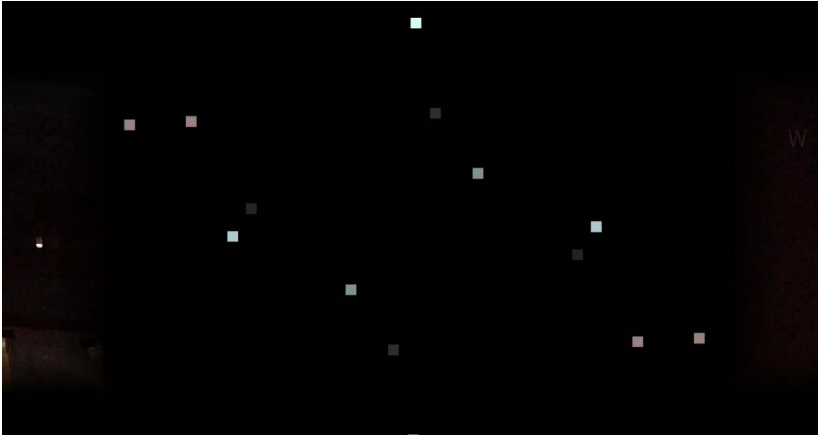
This movie *Underwater Light Dance* came out of a rare opportunity to be able to be in the clear Florida springs after dark. My friend Fae and I brought lights and filmed ourselves swimming around and playing with light on our fat bodies. Hope you enjoy!

Shoog McDaniel

Fae Brown

Soundscape by Gus Cannon

Shoog McDaniel is a multidisciplinary artist living and creating in rural Florida, often collaborating with the clear freshwater springs that they live close to. They take photos and videos of nude fat bodies in beautiful union with the natural world. They have created a book titled "Bask your Big Belly in the Sun" containing their watercolor illustrations, as well as a deck of playing cards that highlight their photographic works over the years.



BOYDEN GARDNER

***Network* (2024)**

Network begins with darkness. As the seconds tick by, lights appear, scattered and chaotic. In short moments, they shine in a multitude, but the activity quickly fades. Dive into the void as the lights attempt to piece themselves together and reveal the truth of their reality.

Boyden Gardner has been interested in the creative arts from a young age. Now attending Science Leadership Academy, a major goal of his is to tell stories that stretch beyond a single medium—overlapping art, music, photography, writing, editing, and more. He believes the best way to learn is through practice, trial and error, and collaborating with others.



ANDREW BURKE

***Vanishing Point* (2024)**

In our humanity, there is a vanishing point. We step in and out of it; it's a kind of zone in which we shift in each other's perspective from definite to indefinite, and vice versa." – Karl Ove Knausgaard. Taking inspiration from Knausgaard's writing on art's power to bolster our common humanity, *Vanishing Point* is a multi-channel film installation that meditates on human connection. The three screens show a line of musicians emerging from the distance as the music they play slowly becomes more audible. Through a series of synchronized camera movements, the sound of their instruments ebbs and flows, forming a constantly shifting trio playing a coherent piece of music across the three shots. The changing proximity and the resultant shifts in visual and sonic focus symbolize a mutable sense of connection between the viewer and musicians.

Performers: Nonoka Mizukami, Alberto Macias, Octavio Macias, Sam Carullo

Camera: Garrett Henderson-Black

Sound: Gavin Fields

Production assistant: Hannah McIntosh-Burke, Christopher Strader

Composer, director, editor: Andrew Burke

Andrew Burke is a composer based in Philadelphia. His work has been recognized by various awards and organizations including The Peabody Institute's Prix d'Été electronic music competition, the Macht Orchestral Composition Competition, the Delillo Composition Competition, Score Follower, University of Pennsylvania's David Halstead Music Prize, and the Kaleidoscope Orchestra's Call for Scores. He has held artist residencies at the Kimmel Harding Nelson Center for the Arts and the Merriweather District Artist in Residence. He completed his master's at the Peabody Institute in 2021 and is currently pursuing a PhD at the University of Pennsylvania where he has studied with Natacha Diels and Tyshawn Sorey.



JOSHUA MCGARVEY

Studio Visit (2021)

Studio Visit borrows from reality TV, internet videos, and documentary. The narrative flows from a green screen test to a chance encounter to an interview to a dog video into a twist ending. The piece celebrates interstitial poetry in a performance of the real.

Joshua McGarvey is an artist and designer based in Minneapolis.