

20/92 Video Festival

March 9-11th, 2017

A.P. Vague
Brendan Bercik
CLAIRE
Jiuxun Jin
Blinn & Lambert
Zornitsa Stoyanova
Neda Zarfsaz
Lisa Marie Patzer
Alex Ibsen
Maddie Hewitt
Mandy Bea
María Leguízamo
Willie Stewart
Janne Höltermann
Sally Eckhoff
Gordon Stillman
Pernot Hudson
Cari Freno

juried by Icebox directors Ryan McCartney and Timothy Belknap



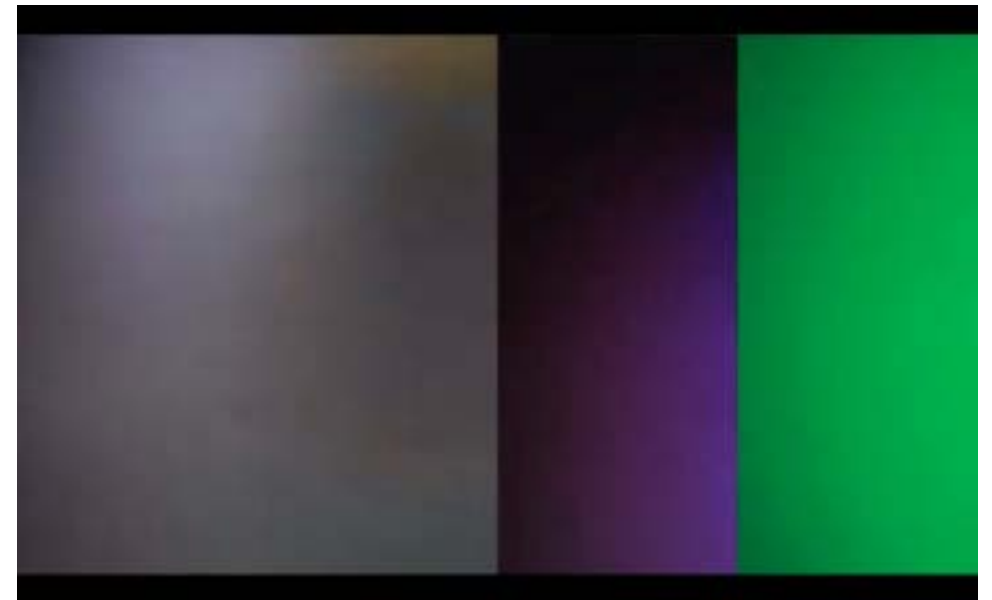
Idlewild
2017

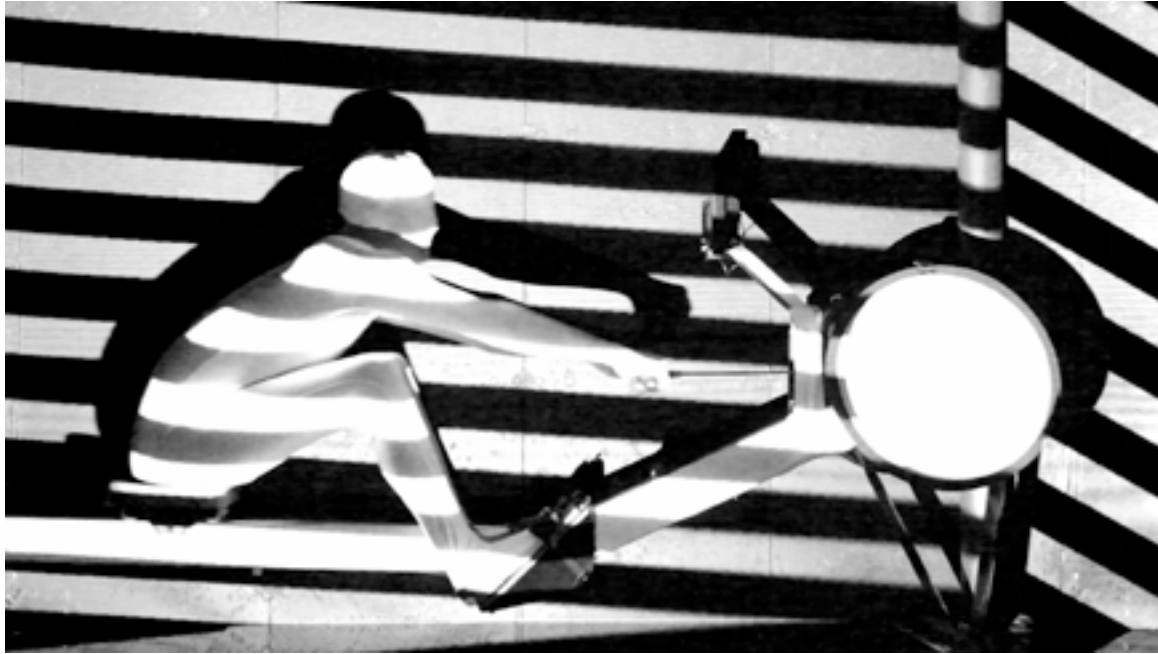
A.P. Vague

This piece explores the unique randomization of film grain by magnifying a reel of 8mm movie film that was exposed by the sun without the use of a camera and scratched to create abstract imagery. By scaling up the picture from 8 millimeters to 92 feet, the patterns that emerge both from the physical medium and the digital reproduction are meant to enhance the rare opportunities of the Icebox Project Space by emphasizing horizontal movement and saturated colors.

A. P. Vague (b. 1985) studied photography at Wichita State University, where he developed a body of work that focussed on non-objective imaging and experimental processes. By conceptualizing the darkroom as a set of tools in itself, this work sought to highlight the specific communicative properties of photographic media. Vague also worked closely with Tallgrass Film Festival and the Ulrich Museum of Art in Wichita. Vague incorporated more use of audio, performance, and programming into his processes during his graduate studies at Rutgers University. This work is concerned with translation and explores the connections between human speech, digital audio, and abstract visuals. While living in Philadelphia and working with Aux Performance Space, Vague participated in exhibitions and performances with Philadelphia Sound Forum, Eris Temple Arts, and Bridgette Meyer Gallery, among others. Currently teaching courses in digital media and technology at Wichita State University, Vague's work is now concerned with the mechanics of real-time communication in an effort to connect with various parts of the world. Vague has recently participated in various long-distance collaborations and telepresent performances occurring between Kansas and New York, Philadelphia, Brazil, England, Germany, and Romania.

Pulse Width Patterns, 2017, video





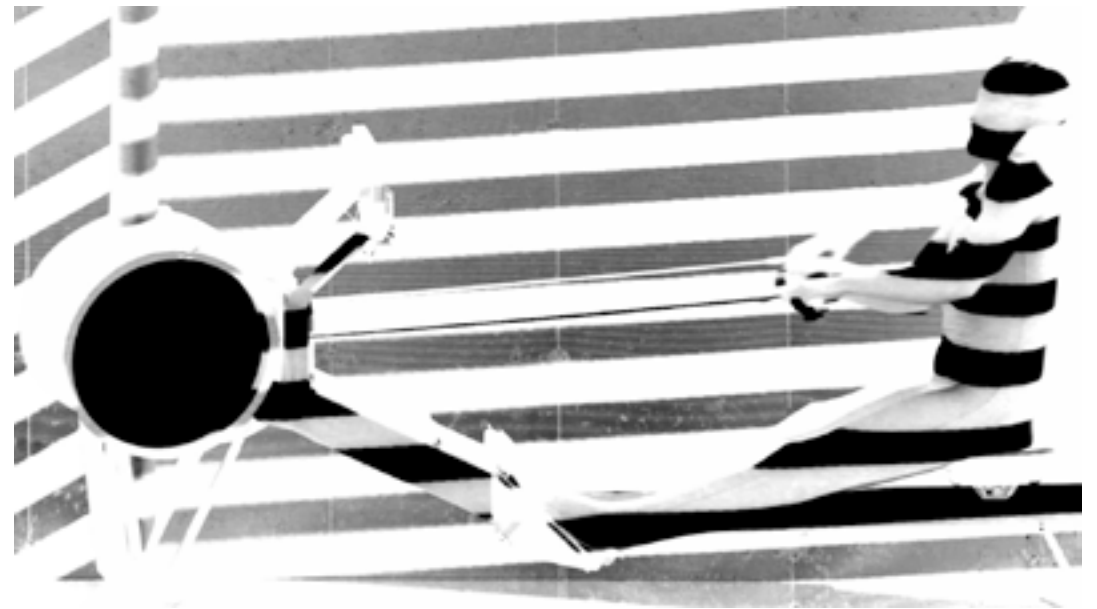
Joint Efforts
site-specific video
2017

Brendan Bercik

A single-channel video split in two.
A meditation on the tension that arises between dual desires.
On wanting to both better oneself and accept oneself.
On falling in line or out of time.
Or an homage to “Spy vs. Spy.”

Brendan Bercik is a Brooklyn-based artist and designer working with performance and audiovisual installations. He received his BA from the University of Pennsylvania in Visual Studies and Art History in 2015.

Joint Efforts (detail), 2017, site-specific video





Makeup
Audio/Video
2017

CLAIRE

**A dream.
A lipstick.
A body.**

CLAIRE is composed of Em Jensen, Rose Luardo, Sean McLaughlin.

Fever Dream (still), 2017, Audio/Video





Force Landing
2017

Jiuxun Jin

I grew up in a multi-cultural family, the conflicts of cultures and colonialism brought me to time based media works. In this video, I created an environment composed by the symbols of the colonists and myths -- as historical footages start to organizing a time line. One of an army started executing the orders and the other side seems to not have much time to realize that another force has already landed in their land.

Jiuxun Jin is a video artist currently based in Baltimore, Maryland. He grew up in Tinajin, China. He received his BFA in Digital Media Arts from Tianjin Academy of Fine Arts, and his MFA in Photographic and Electronic Media from Maryland Institute College of Art.

Tree New Bee





New Grey Planet: Chapter 1 and Library
2016-17

Blinn & Lambert is the collaborative project of Nicholas Steindorf and Kyle Williams. The duo works in video, digital animation, and practical special effects. Their ongoing project, *New Grey Planet*, is a science fiction movie about an empty space station. Filmed without actors, dialogue or voiceover, *New Grey Planet's* chapters are inspired by the movie *Solaris*, the myth of *Pagmalion*, and the story behind Balthus' painting *The Mountain*.

New Grey Planet: Moon Phase, 2017, 2:00

Blinn & Lambert





Explicit Female
shot on Samsung S7
May 2016

Zornitsa Stoyanova

Explicit Female film is part of an evening length performance of the same name. Dance, video art and audience interaction merge in an expressive and surrealist event celebrating the female body. Through kaleidoscopic effects the film creates sensual imagery evoking female genitalia, propagation, birth and multiplication of self. Using Mylar as its source material, generates a sci-fi esthetic that comments on the non organic transforming into perceivably biologic. During the live performance, Stoyanova uses this sci-fi reference as a metaphor to human creation; first just the idea of a fetus; then pregnancy, a feeling of being taken over from the inside by an alien parasite; and birth, when seeing your baby for the first time is like seeing a clone of yourself. The goal is connecting contemporary culture so used to futurist ideas to the biological reality of the female body.

Zornitsa Stoyanova is a performance artist, curator, writer, lighting and video designer based in Philadelphia, PA. She produces and presents events under the name Here[begin] Dance. Since becoming a mother in 2013 she has focused on abstracting the female body, feminist ideas and imagery. Mylar reflective material and custom lighting are integral part of her most recent work, *Explicit Female*. In 2016 she started working on a new evening length show called *Lick My Gun*, exploring female sexuality and gun violence. As Here[begin] Dance she has curated and produced; *Current and Dance Cinema Projects* from 2007 until 2011; and *Get What You Need*, a community dance workshop from 2015 until present. She teaches improvisation for performance, dance on camera and composition and has done so in Philadelphia, France, Hungary and her native Bulgaria. She is also a writer for thINKingDance.net.

Birth Mother, Digital Print on metallic paper, 2016





Muse Series
2014-2015

Neda Zarfsaz

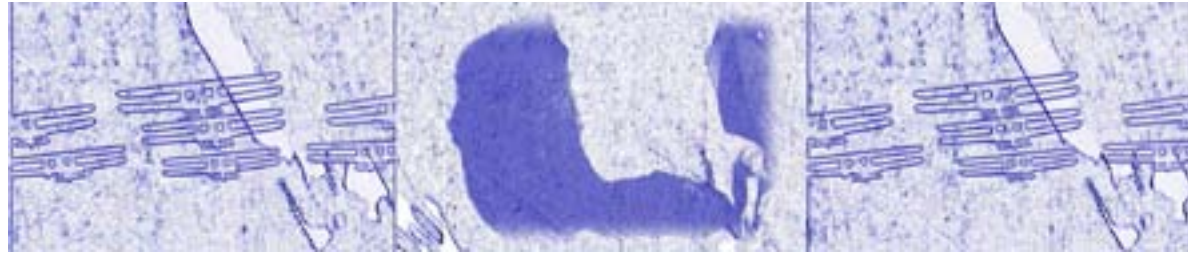
In this series of work entitled *Muse* the artist attempts to reflect the sun in the scope of camera: her attempt to materialize the light by reflection asserts a metaphor of being and nonexistence. It is inspired by Plato's quote, The sun's body is seen by everyone, its soul by no one. Her movement zooms out and gets further from the camera while she carries a 50×50 cm mirror. She reflects the light in various distances until a tiny star-like light becomes visible. The function is remarkable as it is done by intention: a tiny reflection leads to reflection and brings up various purports in layers of meanings. Mirror is an industrial element and it is rare to find it in the nature however there are lots of phenomenon that cause a reflection of light in the nature. At the same time, obviously there are lots of light reflections in new modern living spaces, reflection of light from glass windows of skyscrapers; metal objects, signs, and even the glass cover of your watch or cellphone for instance that seizing the attention unexpectedly. Reflection is the symbol of illumination and honesty in Iranian culture, deeming this concept it is utilized in traditional architecture as well as modern.

The interdependence of sublime landscape and life metaphor is profound; yet documenting this fragile interconnection is a challenging endeavor. Neda Zarfsaz's art showcases the essence of these intricate affinities without representing that in material, but in ephemerality that are mostly captured through photography and video. Her concepts loop together the end and beginning of life maneuvers; it is a journey that goes from specific to general, and vice versa. Zarfsaz's work alternates between abstraction and repetition and often takes landscape as a point of departure. Zarfsaz's projects display conventional aesthetic to make the audience look and look again, to think and think again.

Born on 05.26.1981 | Urmia – Iran

Muse Series, 2014-2015





Aerial Umbrella
2016

Lisa Marie Patzer

The inherent characteristics of an image capturing mechanism influences the captured image, and ultimately, our perception of the world. Aerial photography, made common during WWI, introduced a new perspective of human activity in relationship to the land and others. Capturing images from the air ultimately changed the way humans perceive place as well as the people who inhabit these places. The extreme distance achieved through aerial photography created an objective, less connected, relationship between the observer (or fighter) and the subject of the image. *Aerial Umbrella* is constructed from archival footage of propaganda films that encouraged U.S. citizens to buy war bonds to support the U.S. Air Force, along with footage of air raids in Poland. The archival footage is composited with an aerial perspective of a woman running, holding an umbrella. The woman is defenseless against the destructive devices, having only her umbrella to shield her from the bombs.

Lisa Marie Patzer's work as a new media digital artist addresses the dynamic relationship between the individual as an active agent in the public sphere; the role industries of culture play in shaping individual agency; and tactics to increase participation by disenfranchised groups in civic discourse. In her work, she approaches technology as both an extension of the body, a tool for individual authorship, as well as a conduit for social control. On the one hand, technology has provided individuals greater agency and an ability to be producers of culture, but by engaging with these technologies, individuals must subscribe to the reality constructed by the industries that design the technologies in the first place. As Lev Manovich wrote in "On Totalitarian Interactivity", interactive media asks us to identify with someone else's mental structure and subscribe to creative rules set forth by the software designer. It is in this dynamic space of individual voice vs. social conditioning and control where her work resides. Lisa Marie earned her MFA in Film and Media Arts from Temple University in 2013.

Semi-transparent, 2016





Love Letters (Pt. 1)
2016

Alex Ibsen

The film is about onscreen interactions; both human to human and human to non-human, and the real and artificial perspectives that come into play in these interactions. The obvious artifice and predicted repetition drop away like a veil to reveal infinite unknowable dimensions, and the mystical, the absurd, the hypnotic, are conflated with the sexual, the cosmic and the mineral creating an actual shimmering sensualized portal of color and sound and pattern and dimension.

Alex Ibsen received his BFA from The California Institute of The Arts and his MFA from The Tyler School of Art. He has shown work in Miami, Brooklyn, Philadelphia, Denver, and Los Angeles. His work is included in collections in Denver, Los Angeles, Mexico City Miami, New Haven, Palm Springs, and Philadelphia. Alex's work lives at the intersection of drawing, painting, and sculpture. He uses color, pattern, and figure to explore issues of sexuality, cosmic energy, unreal reality, and spiritual gateways. With his art practice he forges a path from material to ethereal and beyond.

Fearless Sapphire, 2017





Surface Onto Another
October 2016

Maddie Hewitt

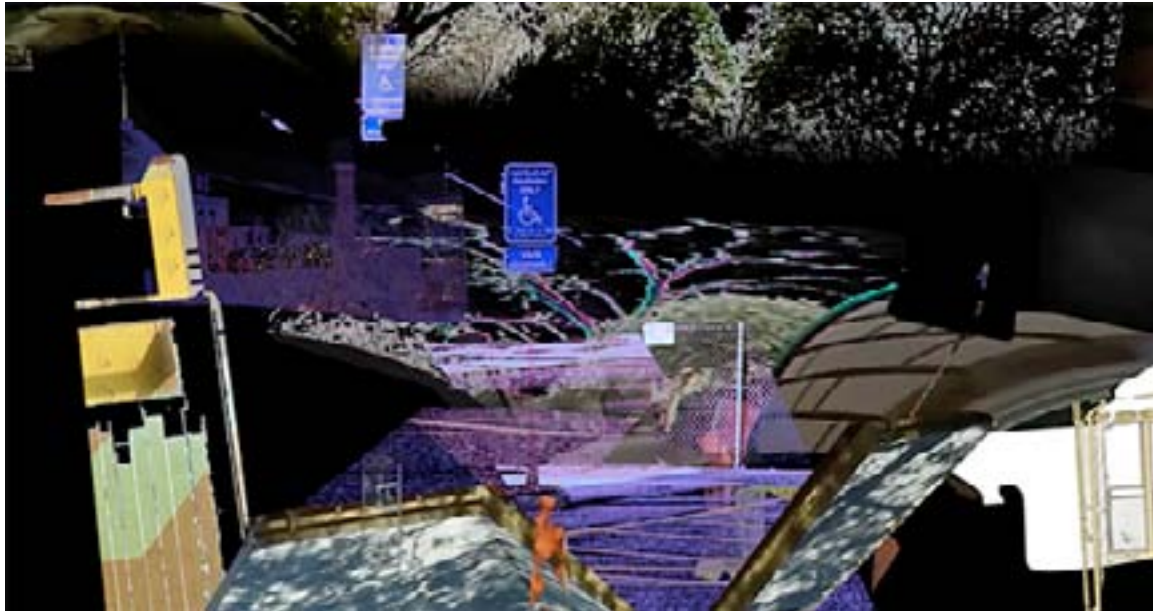
Surface Onto Another is a performance for video of the artist's shadow moving over her apartment wall during twilight. Adapting early methods of Phantasmagoria, the artist positions her body off-camera and in front of a sunset so that her moving figure projects directly onto the wall. What appears on-camera 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.

Maddie Hewitt earned a BFA from Tyler School of Art. In 2016 she was selected for an artist residency at Artistes en Résidence in Clermont-Ferrand, France and in 2015 she was an artist in residence at Flux Factory in Queens, NY. She is a former curatorial member at Little Berlin where her exhibitions were featured in The Creators Project at VICE, Art F City, and the Nicola Midnight St. Claire. Her artwork has been shown internationally with most recent venues including: La Cabine (Clermont-Ferrand, France), ACRE TV (Chicago, IL), Pilot Projects (Philadelphia, PA), and Flux Factory (Queens, NY). She currently lives and works in Philadelphia, PA.

Simple Machine (Pulley), August 2016

Medium: Performance with a kinetic sculpture consisting of a bicycle ceiling mount, a tripod, a metal beam, rope, a bed sheet, a galvanized bucket, water, and guitar pickups with live audio processing by Collar. Image courtesy of Stephanie Bursese





Twice like Rhodes
February 2017

Mandy Bea

Twice like Rhodes is an experimentation and exploration of footage filmed in Providence, RI.

Mandy is an interdisciplinary artist from Philadelphia working with video, animation, sound and other digital generative processes. She is influenced by cycles of deconstruction and reconstruction and its relation to urban resilience and anthropocene.

Midfielder, July 2016





Motionless March
2013

María Leguízamo

MOTIONLESS MARCH derives from a question about the solidity of ground and the physical laws with its own nonsense true. The work is a recording of a difficult march over the horizon. The political and social connotations of land, and the intangible weight of a person, can turn a mundane act into an invisible manifestation of resistance. A motionless march, remembering Morandi: “With the insistence of whom does not walk along length but towards the deep, not bearing a desire of extension but rather, of penetration and intensity. Not towards the outside, but inside”.

María Leguízamo is a young artist from Bogotá, Colombia, currently living in Philly as she is an MFA-Sculpture candidate at Tyler School of Art. She is part of the Da Peeblz, an intersectional, feminist band. Drawing, video, writing or object, are at the the core of her work ‘the gesture’. A minor verb that related to a material, originates any image. Leguizamo has focused her practice on themes such as the phenomenon of absence of land and the power of fragility as subversive apparatus, always departing from a contextualized personal experience.

Parasite, hadsewn coat, water, glass, wall, 2016





NOITULOS EDICIUS
2017

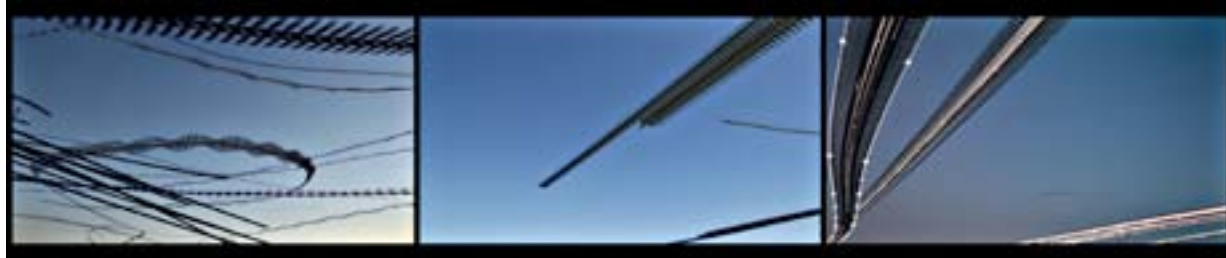
Willie Stewart

NOITULOS EDICIUS, is the song title Suicide Solution, from Ozzy Osbourne's album *Blizzard of Ozz*, reversed and spelled backwards. On January 12, 1986, a lawsuit against Osbourne was filed by the parents of John McCollum, a depressed teenager who committed suicide allegedly after listening to this song. The Parents Music Resource Center was formed concurrently with the stated goal of increasing parental control over the access of children to music deemed to have violent, drug-related or sexual themes via labeling albums with Parental Advisory stickers. Between 2000-2009, my three friends and father committed suicide, while they were looking into a mirror. These types of suicides are common in which the victim takes his or her life while looking into a mirror. I think this as a reverse mirror stage, a complete reversal of Jacques Lacan's original concept.

I was born in Gallatin, Tennessee, on December 30, 1982. My family were members of an outlaw motorcycle club. I was raised by my great-grandmother Doris, a seamstress, and was homeschooled by my grandmother Susan, a truck-stop waitress. On weekdays, I went to work with my grandmother, where I played Dungeons and Dragons with the children of other waitresses. On weekends, when my mother, Heidi, had free time, she took me to concerts. Together we saw the Melvins, Kiss, and Alice Cooper in arenas around Tennessee. In my teenage years, the subculture music and films of the 80's and 90's inspired me. After high school, I took a ten-year academic break, during which time I studied analog electronics with Bob Burriss, played guitar professionally with Yoko Ono, and spent four years as a commercial display artist, before returning to the Cooper Union to complete my Bachelors of Fine Art degree. I am now a Masters of Fine Art candidate at Yale University. I still listen to music with my mother and watch genre films in my free time.

Spook House, Installation, 2017





Information Planes

Sound: José Alejandro Rivera and Janne Höltermann
2016

Janne Höltermann

Planes compresses the flight trajectories of all incoming and outgoing planes of an airport in one day. In post-production the individual frames are overlaid to condense time and visualize the linear motion traces of the programmed landing and taking-off of aircraft. The video follows the dramaturgy of the day which is defined by the changing wind directions and flight trajectories, as well as major traffic time-based patterns. Each of the three video channels corresponds to a different time of the day (morning, afternoon, evening).

Janne is a native German and currently lives in Brooklyn. She graduated from Muthesius Academy Kiel, Germany and from MassArt Boston. She has been awarded residencies at Yaddo twice, Flux Factory, received travel grants from the DAAD, she was a Visiting Artist at Wesleyan University, and participated in the Bronx Museum's AIM program. Her video "Afterglow" has been funded by the film funding foundation of Hamburg and Schleswig-Holstein (FFHSH).

Amongst others she showed at ICA Philadelphia, Deutscher Künstlerbund Berlin, Museum of Contemporary Art Basel, NURTUREart Brooklyn, WPA Washington and MICA Baltimore, C.A.R. Zollverein Essen and Museum of Fine Arts Bremen.

Remodeling Zilkha, Two-channel video installation, 2013





The Witch

Sally Eckhoff (ukulele, vocals, and all artwork and animation) and Chip Duyck (recording engineer, guitar, bass)
2017

Sally Eckhoff

The Witch is hand-drawn animation based on our rerecording of a song by the Sonics, from Tacoma, WA. In 1960, The Sonics became, in the estimation of many musicians, the first punk band ever. This is an ordinary love song that says, “this girl’s gonna break your heart; therefore, she’s a witch.” Sally declared that if this is the logic, then we’re all witches. This movie is a feminist’s pop-up parade of famous and infamous women. Look quickly and you might catch Beryl Markham, Anita Bryant, Tanya Harding, Alice Neel, Arletty, Rosie the Riveter, and Bella Abzug.

Sally Eckhoff is an artist based in Philadelphia, Brooklyn, and upstate New York. Chip Duyck is an artist based in New York City and Bridgehampton, NY. Sally and Chip have been friends since 1977, and have played together on stages throughout New York, including PS122, Tier 3, and CBGB. Sally’s memoir, *“F*ck Art (let’s dance), about ten years of painting in the East Village*, was published by Water Street Press Books and is available through Amazon.

Our Lady of Sorrows, January 2017





Thinking of Harold Pinter, 2:02 - 6:54
2016 - 2017

Pernot Hudson

The initial impetus for this piece was simply to be able to see what has been seen many times, but anew. The restraints on filming the original version, running sixteen minutes and thirty two seconds, were the battery life of the consumer grade drone camera and the continuance of the wind. The segment shown here is 2:02 - 6:54 of the original version.

Pernot Hudson is a visual artist working in painting, sculptural objects, and transcription. His work remorsefully admits what limitations lie in using real material for the purposes of summoning impalpable memories and imaginings.

The relationship between imagery and power, however defined, has been a continual subject throughout his recent work. With indirect nods to classic landscape, still life, stagecraft, and documentation, Hudson leads us into what surely seems to be sacred space, only to show us a series of spiritual ciphers and poetic skepticisms.

Originally from Memphis, Tennessee, Hudson studied painting at Indiana University and then received his MFA from the University of Pennsylvania, where he currently teaches painting and drawing and is coordinator of their fine arts exhibitions programming. He has had recent exhibitions in Brussels, Belgium and Bitola, Macedonia. He has lived in Indianapolis, Chicago and New York and currently resides in Philadelphia, Pennsylvania.



white matte white
oil on linen
9 inches x 10.5 inches
2017



A Dubious Procedure
2016 HD

Cari Freno

A Dubious Procedure is a reflection on personal development and influence. It weaves through, and questions sources including home, family, environment, culture, and connection to consider and deconstruct evidence of the self.

Cari Freno (b. Cleveland, Ohio) has exhibited her work both nationally and internationally including venues in Chongqing, China and Berlin, Germany. Freno draws inspiration from the fields of psychology and education because of their focus on the human condition. Personal experiences have shaped a deep connection and appreciation for both domestic and natural landscape by fostering belief in a sense of transcendental spirituality. Freno's work aims to deconstruct and test this belief. She uses her contemporary environment as a stand in for personally influential people, objects, or institutions. Where magical thinking is traditionally thought to protect against fear and/or the unknown, she uses it to access a source previously closed off or forbidden by turning specific maladaptive behaviors on their head. Rather than being inhibited by specific rituals, magical thinking being one example, Freno uses the documentation of choreographed behavior as a tool to explore and express specific ideas and emotions from the past as a way to make meaning out of concepts such as identity and culture. The landscape of childhood development remains charged with a psychological force that she uses to expose and express unconscious themes, which impact everyone who tries to make sense of themselves and their past. Freno is currently an assistant professor of Drawing and Sculpture at Ursinus College and lives and works in Philadelphia, Pennsylvania.

Cook Forest Studies, 2012, HD video





Delaware River Panorama
2017

Gordon Stillman

Objects float on the Delaware river and pile up as the current moves them downstream.

Gordon Stillman is an artist living in Philadelphia. He works primarily with photography, video and installation exploring the act of looking and finding. Stillman received his BA in 2007 from the College of William and Mary, and his MFA in 2014 from the University of Pennsylvania. He currently teaches at Lincoln University.

Untitled, 2014

