

# 20/92 VIDEO FESTIVAL

March 8-10th, 2018

Taji Ra'ooof Nahl  
Minjoo Lee  
Michael Covello Odalla  
Rachel Rampleman  
Natasha Le Sourd  
Shana Hoehn  
Tyler Bohm  
Paul Hinson  
Rachel Rampleman  
Ryann Slauson  
Ben Mosca  
Nina Karin Isaacson  
Annette Isham  
Jack Hogan  
Sarah Crofts  
Katie Hubbell  
CLAIRE

Juried by Icebox directors Ryan McCartney and Timothy Belknap



*The Activators*

## Taji Ra'oof Nahl

Under rubric of the Micro Film Festival© *The Activators* is a video almanac surveying TR7 & collaborators' activations of sculptures, space & the bodies' relationship with materials & soundscapes. TR7's engagement with sculptures from ready-mades & found objects is found in installations, "Field Trips" & public spectacles. All captured with a cinematic approach, or what Ra'oof Nahl calls "cinematic contemporary art." Furthermore his investigations sometimes lead to interfacing with other artist' works, as in the *Exclamation Point*

*Series*, where the concept is a vehicle to show respect of others artistic production.

This Installation is Dedicated to Taji Ra'oof Nahl's Father-In-Law, SAM HILL. From The Almighty we come, to The Almighty we return.

Taji Ra'oof Nahl -TR7, is a Philadelphia based, interdisciplinary artist whose vocabulary delves into social commentary via historical & futurist aesthetic. Installation, video, performance art, sculpture, painting, are utilities that embodies poetic & abstract narrative for his oeuvre, a "cinematic contemporary art".

His work has been exhibited at, The Italian Palace - Tangier Morocco ,The Philadelphia Museum of Art, Philip and Muriel Berman Museum of Art at Ursinus College, Kelly Writers House at University of Pennsylvania, Pennsylvania Academy of Fine Arts, Averill and Bernard Leviton Gallery at Columbia College of Chicago and African American Art Museum Philadelphia.

Solo exhibitions include Pageant Soloveev Gallery Philadelphia, Indigo Bleu Design & Cultural Center & Little Berlin Annex Space. Group showing at West Chester University,

Goggleworks Reading Pa., Ice Box Project Space, Philadelphia Pa., National Archive Philadelphia. Pa., University of Pennsylvania. James Dupree Gallery, Philadelphia City Hall and others.

Taji also spearheads 2Spiral Art Collective, where he collaborates with artist of vast disciplines to develop art that explores the transformative elements of compassion, freedom, justice and productive activism.





*Face Eclipse . single-channel video 2018*

## Minjoo Lee

*Face Eclipse* is a single-channel video in which the shadow of light moves on the face slowly along with time. Although the running time of this video is 1min 20sec by using the time-lapse technique, the artist was sitting still without moving for a few hours to catch the passage of time on her face. As time goes by, her face gets slowly revealed and darkened back again

just like a celestial body gets obscured by the passage of another during an eclipse. Instead of objectifying the concept of 'time,' the artist rather let it flow. Let it go as it is. We are all well aware that no human being can seize time in our hands.



Minjoo Lee is a New York based artist whose main genre is experimental video and video installation. Lee's early videos mostly deal with her identity trapped in written language that ceaselessly controls our way of thinking and behavior. As a continuous search for her identity, she represents the concept of 'time' and 'being' using video installation, especially projection. Although 'time' and 'being' is a universal concept, she conveys her own interpretation through unordinary metaphors including sundial, eclipse and performative actions like

'playing dead.' By manipulating the real time using time-lapse technique, Lee's works draw consciousness of 'time' and 'being,' which otherwise would be forgotten in a hectic life.

She studied photography and video at Hunter College BFA program. Her works have been shown in Athens Video Art Festival, 2011 and in many galleries in the United State. She is one of the finalists in FilmsOnArtist Juried show, 2011.



*Playing Dead . 2017*



*Tesseract*

## Michael Covello Odalla

*Tesseract* reweaves several narratives, some told by prisoners of war and torture victims, and expands on the metaphorical power of their stories through abstracted visual pairings.

As a painter, I am interested in the power of the image on a material level. I am drawn to texture, color, space, and gesture. My training in printmaking contextualizes the reductive processes that remove and obscure information as well as additive processes that utilize filters and scrims sequentially.

The motifs of assembly, demolition, and accumulation are common throughout my work, and thus, as I work on a piece, attempts to organize a space are constantly being folded back in on themselves. My work embraces humanity's hive mind, where fables, myths, scientific cosmologies, historic occurrences, and contemporary anxieties serve as inspiration. I scour the internet

and accumulate images, texts, videos, and audio clips. Utilizing my findings through remixing, I create stories that speak to the collective identity of our culture. This process illuminates the overlaps between reality and the imagined and investigates the relationship between corporeality and memory. As an artist exploring and reacting to these complex and unsteady terrains, I see my artistic process as a suspension between remembering, forgetting, and rebuilding.



*Tesseract*



*Female Masking Study (01) . 2017*

## Rachel Rampleman

Born and raised in the suburbs of the Midwest, Rachel Rampleman creates bodies of work that explore subjects like gender, artifice, spectacle, and the excesses of popular culture through the tinge of a very American lens. Part directorial, part curatorial, and part anthropological, she probes into oft-overlooked elements of our culture to reveal an expanded landscape of American life. Rampleman's work frequently showcases exuberantly bold and irrepressible female/femme personalities who revel in challenging common clichés associated with masculinity and femininity, and who often assume roles stereotypically associated with men. This is a landscape where sexual

braggadocio, heavy-metal rock stardom, or hyper-muscularity have become characteristic of feminine prowess. Working primarily with lens-based media, Rampleman has made work ranging from documentary style videos and photos of and about Girls Girls Girls (the world's first and only all female Mötley Crüe tribute band), to experimental video series (such as *Busby Berkeley 2.0* - in which nostalgic 1930s routines choreographed by Berkeley and performed by Hollywood showgirls are transformed into something more hypnotic, industrial and menacing). In the *Female Masking Studies* video series presented at the 20/92 Video Festival, Rampleman continues her explorations



of performances of “feminine” identity. This time, the sub-culture of female-maskers is on display, and, obscured by silicon masks and various prosthetic accoutrements, the actual genders of the maskers is anyone’s guess.

Rachel Rampleman was born in Cincinnati, Ohio and currently lives and works in Brooklyn, NY. She received her MFA in Studio Art from NYU after attending the University of Cincinnati (BFA in Electronic Media). Best known for her witty and acerbic video work challenging gender stereotypes and constructions of “feminine” identity, her work has been shown internationally at the Shanghai Biennale (China), the Chennai Photo Biennale (India), and throughout Europe at S.M.A.K., Art Cinema OFFoff, and Monte Arts Centre (Belgium), C/O Berlin, Die Fruherle, and 2017’s VIDEONALE.16 at the Kunstmuseum Bonn (Germany). Nationally her work has been exhibited at Cleopatra’s, VOLTA NY, Petzel

Gallery, Socrates Sculpture Park, SPRING/BREAK Art Show, the Brooklyn Academy of Music, NP Contemporary Art Center, and Cantor Film Center (New York, NY), The Warhol Museum and the Miller Gallery at Carnegie Mellon University (Pittsburgh, PA), PULSE (Miami, FL), and the Fleckenstein Video Art Gallery (Flint, MI), among other venues. Rachel recently had solo exhibitions on view at TTTT in Ghent, Belgium, Carl Solway Gallery and the Mini Microcinema in Cincinnati, Ohio, 42 Social Club in Lyme, Connecticut, The Neon Heater Gallery in Findlay, Ohio, as well as an early career retrospective at The Center for Exploratory and Perceptual Art (CEPA Gallery) in Buffalo, New York. She is currently preparing for a solo exhibition at Cincinnati’s Weston Art Gallery in the Aronoff Center for the Arts.



*Female Masking Study (02) . 2018*



*Eve running 2016*

## Natasha Le Sourd

*Eve* is a series of work based on the methodology of Eve. We so often talk about Eve as the default of the human species. Here she is acclaimed for herself. Eve represents the freedom of womanhood, she is free of all judgments and responsibilities. In this video, I'm running in the field free of my womanhood like Eve.

Natasha Le Sourd is a contemporary artist based in Philadelphia. She is the love child of Paris and New York, raised in both cities, she graduated at Parsons School of Design for Fine Arts. She's a sculptor, videographer, photographer and, painter. She has shown work most recently in Los Angeles and New York.



*Truck my Truck . Photograph and sculpture . 2017*





*Boggy Creek, 2018, video projection and sound, 12 minutes 48 seconds*  
camera operator: Rodrigo Valenzuela  
locations: Monster Mart in Fouke, Arkansas and Caddo Lake at Uncertain, Texas

## Shana Hoehn

*Boggy Creek* is a video installation based on popular culture and mythology surrounding big foot monster sightings along the Texas-Arkansas border where I grew up. With the aid of anamorphic illusions, often used throughout art history to camouflage erotic images and dangerous political statements, I am interested in conflating "the real" as it is manifested in local folklore, social constructions, and digital manipulations in the video's images and props. Perspectival shifts in the work suggests multiple viewing locations; the viewer is invited

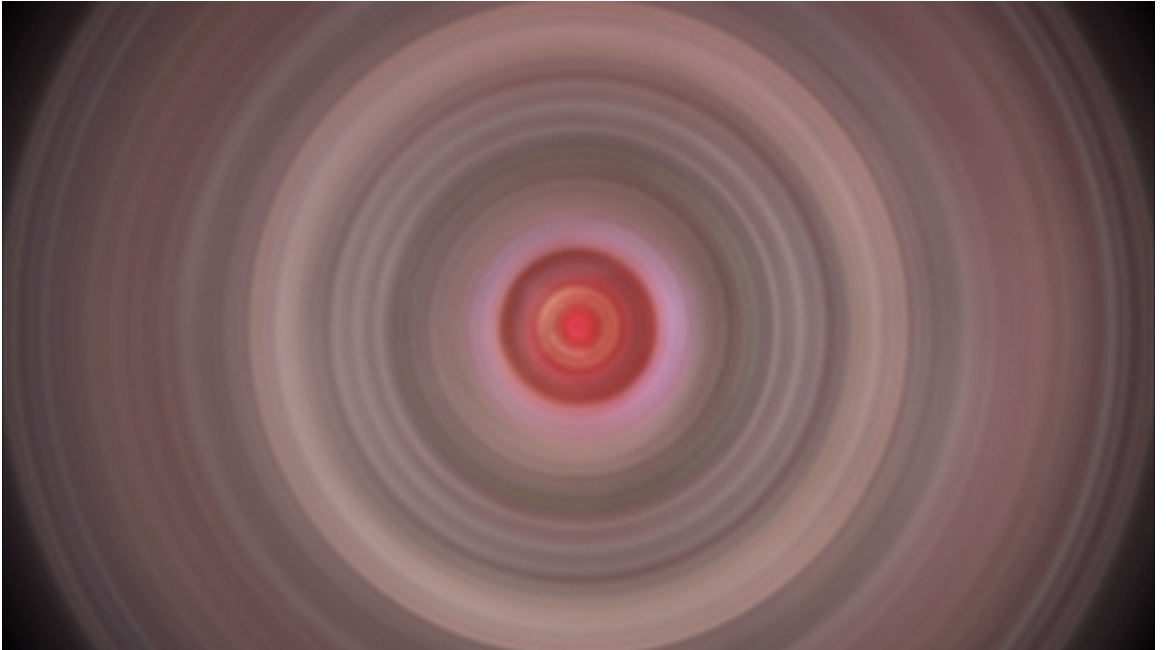
to move their body. The title, *Boggy Creek*, is both a local creek where there have been many Fouke Monster sightings and directly references the local 1972 horror film, *The Legend of Boggy Creek*, which is interspliced throughout my video.

In the video, I strap a crystal boat on top of my dad's old Cadillac. Affixed to my boat is an angry mermaid figurehead that has been digitally manipulated to skew its proportions. At home, I stop to pump gas at Monster Mart,



a convenience store featuring a large sculpture of the Fouke Monster. The monster and mermaid, both imagined as male-explorer fantasies, meet. As the video progresses, I travel waterways and search for the creatures seeking solidarity with their incarnated forms.

Shana Hoehn's videos and installations are informed by her experiences inside spaces of extreme social regulation. Hoehn (b. 1991, Texarkana, TX) is currently a Core Artist-in-Residence at the Museum of Fine Arts Houston. She received her BFA in painting from Maryland Institute College of Art and her MFA in sculpture and extended media at Virginia Commonwealth University. Hoehn has participated in residencies such as the Skowhegan School of Painting and Sculpture, Acre Residency, and SOMA Summer. Hoehn is a recipient of a Fulbright Research Fellowship in Mexico, an Elizabeth Greenshields Foundation Grant, an Idea Fund Grant, and a Foundation for Contemporary Arts Emergency Grant.



*Black Hole (screencap), 2018, short film*

## Tyler Bohm

This work is an altered version of the climatic scene from the 1979 film *The Black Hole*, during which the ship and crew are sucked into a black hole. The scene is reversed, with each frame warped into a circle. The work evokes the temporal and spatial distortions of warped space-time.

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. In recent years, he has held solo exhibitions at the OSU Urban Arts Space in Columbus and the NEIU Fine Arts Center Gallery in Chicago, and participated in group shows at Trestle Gallery (Brooklyn), Proto Gallery (Hoboken), and Terrault Contemporary (Baltimore). He is a graduate of Kenyon College and lives in Columbus, OH.



*Get the Humans Out of the Loop . 2017  
video on iPad, acrylic and crayons on plexiglass*



*Aerial Umbrella . 2016*

## Paul Hinson

A dreamy reimagination of the mountain landscapes of western Wyoming.

Recentring the invisible conversation between body and land, the queer back and forth where one takes the place of the other then moves again to take its place back —movement and migration rather than stillness and visual serenity.

One of a group of film poems filmed in collaboration with Luke Zender, Michaela Ellingson and Babs Case of Contemporary Dance Wyoming. South Pass is a broad sage brush plain that serves as a route of migration between east and west across the continental divide.

A cinematographer and artist, originally from the mountains of central Appalachia, Paul moved to Philadelphia for an MFA in film production. Most recently, Paul lensed the narrative short *After the Date*, about an unexpected romance between a trans woman and her new boyfriend, which premiered at Frameline41. Paul spent the last year as director of photography on *Queer Genius*, a feature documentary that shows portraits of visionary queer artists including Rasheeda Phillips, Camae Ayewa, Eileen Myles and Barbara Hammer.

Parallel to this, Paul's experimental film practice explores combinations of actor

improvisation, choreography, optical printing, observational documentary, landscape photography, and installation.

Their experimental shorts have premiered at the Montreal Underground Film Festival, The London and Portugal Underground Film Festival, The Haverhill Experimental Film Festival, Big Muddy, and The Y'allywood Film Festival. Paul is an artist member at Vox Populi, a collective gallery and performance space in Philadelphia.



*Road Dance., 2015*



*I was a sex tape for Halloween (part 1 - 5) . 2017 . 8:22*

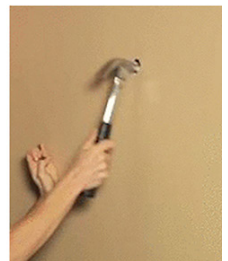
## Ryann Slauson

*I was a sex tape for Halloween* (part 1-5) involves five different poems set to looping soundtracks and revolving landscapes of pop culture iconography and internet architecture. Although distinctive units, these poems link together through a shared formal and emotional sensibility.



Ryann Slauson is a Philly-based interdisciplinary artist working in sculpture, painting, video, poetry, and music. They hold a MA/MFA from Purchase College at SUNY and a BFA from the University of South Florida, and play drums/sing in the post-hardcore band Closer.

I AM  
THROWING UP  
ON THE FLOOR  
I AM  
THROWING UP  
ON A PINK BLANKET  
ON A PERSON  
ON THE FLOOR





*Flat Earth . 2018*

## Ben Mosca

This piece explores the images found on embroidered police patches mostly from Florida. Through a carefully selected array gathered over several years this piece attempts to show the levels of camp and horror found on these objects. The title is a reference to a patch which contains a latin expression meaning "Death is certain, the time of death is uncertain".



Ben Mosca is an artist and filmmaker working in Brooklyn, New York. His work explores conspiracy theories and spirituality.



.Paradise is Uncertain 2017



*House of Light II. 2018*

## Nina Karin Isaacson

*House of Light* is an ongoing multichannel transmission of a live performance through time, crystallized into discrete electronic signals through the filters of recording, broadcasting, and transcoding tape-based video. The recording of the live event is thus perpetually re-viewed in concert with the artifacts of its own decay.

Nina Karin Isaacson is a Philadelphia-based filmmaker, writer, and artist whose work explores the female body as a dramatic locus of psychological, political, and formal rupture. Using interventions both material, such as the glitch, and generic, such as practical horror effects, she creates vividly uncanny experiences through the dislocation and exploitation the boundaries of suspension of disbelief. She is the founder of Flamethrower Films, an incubator that facilitates collaborative, constraints-based film labs. Her short film about the horrors of marriage, *A New Beginning*, is forthcoming in 2018. Reach her at [ninakisaacson@gmail.com](mailto:ninakisaacson@gmail.com).



*A House to Call Our House, 2013*  
set designs & construction by Julia Calabrese and Layla Marcelle Mrozowski





*Into Another 2 . 2018*

## Annette Isham

My work researches identity, role-playing, and physical limitations. I explore these dynamics experimenting with video, photography, installation, and by developing and acting out narratives. My work enjoys the absurd and often layers moments of fantasy and reality, creating worlds that play with time and space.

In my latest work I am using animation and drone technology to explore the romantic notions of the American West. Having grown up in the west and having feelings of alienation

from the landscape, my explorations start with the deconstruction of Rocky Mountain landscape imagery. Cutting up photos, rearranging time-elapse footage and creating landscapes that rotate and go into another. In this series I have also recorded myself in the landscape, creating a narrative that can re write the setting of the masculine American West and suggest a place where a feminine blob can move in and out of time and space.

Annette Isham currently lives in Denver, Colorado. Isham received her B.A. in Studio Art at the University of Richmond and an M.F.A. from The American University in 2010. She was awarded a fellowship at the Hamiltonian Gallery in Washington, DC, where she has shown two solo exhibitions. Isham has exhibited nationally including Condition X at Westside Gallery in NYC and Man as Object, Reversing the Gaze at SOMArts in San Francisco. She has recently completed a residency at the Anderson Ranch Arts Center in Snowmass, CO and is teaching Time Based Media classes at Rocky Mountain College of Art and Design.



*Found. 2018*



*I <3 Surplus . 2016  
single channel color HD video . 3' 59"*

## Jack Hogan

*I <3 Surplus* is about seemingly minor everyday nonconsensual sadism and masochism that turns boys into adolescents-for-life. More specifically, this video addresses the camouflaging of patriarchal militarization of daily life, and the state's monopoly on the legitimate use of violence and anonymity.

Seeing cops with their utility belts in Dunkin' Donuts, I think of how cool I felt to wear something similar as a child, pretending to be a cowboy 3,000 miles away in Waterford,

Ireland. My favorite place to spend money was the army surplus store. All my friends and I wanted camouflage fashion, Swiss Army knives and flags—prepubescent gear fetishists. I still can't walk past an army surplus store without window-shopping.

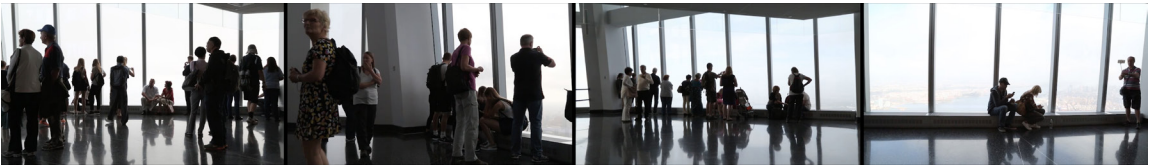
Jack Hogan (b. Waterford, Ireland, 1986) is an artist and lapsed architect based in New York. Jack's work incorporates installation, video, performance, sculpture and painting. Recent exhibitions include a solo exhibition at Flux Factory (2018); "Ohne Prickelnd, Sanft", Spike Berlin (2017); "Stranger Loops", Foley Gallery (2017); "Atlanta Ladies Memorial Association", curated by Kara Walker, Zimmerli Art Museum (2017); "4th International Exhibition of Digital Media", Raritan Valley (2017); "In Consequence of Everything, Also", Random Access Gallery,

Syracuse (2017); "About Academia"; Center for Art, Design and Visual Culture, UMBC, Baltimore (2017); "Engagement Party", curated by Natalie Bookchin, LIPS (2016). Fellowships include Bronx Museum AIM program; Saas-Fee Summer Institute of Art; Vermont Studio Center. Forthcoming projects include a curatorial project at Here Arts Center, New York. Jack has an MFA from Mason Gross School of the Arts, Rutgers University, and a BArch and BSc from UCD, Dublin.



*Possession (Not Eye Yet He) . 2018  
performance. 7' 14"*





*Transitors . 2015*

## Sarah Crofts

*Transitors* looks inward and outward from the observatory of the World Trade Center: a site of trauma and a catalyst for the sweeping expansion of government overreach, it is now also a popular selfie spot. Shifting between the first person perspective in a simulacrum of the 100th floor's expansive vista and the crowd of tourists within, *Transitors* meditates on the dichotomy of our lived experience as individuals and our collective actions in aggregate. All

while a simulated whistling wind accompanies a spoken narrative recounting the true-ish story of several drivers unwittingly following each other off the road in a thick fog.



Sarah Crofts was born in North Adams, Massachusetts. She received her BFA from Pratt Institute in Brooklyn, New York with a double major in photography and art history. Sarah went on to work in the film industry as a location scout, location manager and producer on projects ranging from independent short films and large scale photo shoots to feature films and network television series. After

working for several years in the film industry, she resumed studies at Hunter College in New York and received her MFA in 2016. She has participated in exhibitions both domestically and abroad. Sarah lives and works between Brooklyn, New York and Bogotá, Colombia.



*Transitors . 2015 . Installation*



*Thumb Wars . 2017*

## Katie Hubbell

Carefully lacquered fingernails drop soil adjacent to breathing mud. Gloved fingers follow and then soapy hands -- a flash of a face —while an undulating voice bends “thumb wars for one, tongue twister for none, and congratulations you won” in warped swirls of sound. Hubbell challenges our visible and sensory perceptions here through highly aestheticized and yet

disturbing images flickering back and forth on the diptych screens. Her “tongue-twisting” images and sound reverberate off a defunct tongue, revealing a libidinal dystopic desire.

~Laurel McLaughlin

Katie Hubbell's multimedia practice operates within the formal slippages of installation, sculpture, performance, and video. She examines mass-media aesthetization, highlighting the tensions and comforts embedded within sensuous images. Using objects from everyday life, Hubbell's practice reveals the flirtations and repulsions, states of boredom and states of obsession, parallels and contradictions which inhabit twenty-first century advertisement culture and self-help models of care.

Katie Hubbell received an MFA from the Slade School of Fine Art, University College London and a BFA in painting from Kansas State University. She currently lives and works in Philadelphia, PA.





*Emotion House . 2017 . audio/color video*

# CLAIRE

A rage is a rage is a rage is a rage  
Until it's champagne being spit in your face.  
And then it's nightgown terror.  
Your sister. Your roommate. Yourself.  
HELLO?

In this empty House  
Every room is a different Emotion  
Like hand cream  
And a toilet  
Are Emotions

CLAIRE is a three artist video collective from Philadelphia, Pennsylvania. Together, Em Jensen, Rose Luardo, and Sean Mc create experimental performance and video work influenced by media and popular culture.



*Woods Bullies . 2017 .audio/color video*

