

RESOLUTIONS

A black and white photograph of a man and a woman standing in front of a ship. The man is on the left, wearing a light-colored short-sleeved shirt and trousers. The woman is on the right, wearing a dark, sleeveless dress. They are both smiling. The ship behind them has large, circular portholes. The image is slightly grainy and has a vintage feel.

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RESOLUTIONS is Hallwalls' annual two-day festival of new experimental films, videos, performances, web-based work, and sound art. I'm happy to say that **RESOLUTIONS 2006** will take place in Hallwalls' new space in downtown Buffalo on Friday January 27 and Saturday January 28. Squeaky Wheel will host the **RESOLUTIONS** after party on Saturday night at their new downtown location at 712 Main St.

I would like to thank the members of the selection committee, Ron Ehmke, Carl Lee, JT Rinker, and Carolyn Tennant, for the time they took to go through submissions and come to final decisions about the program with me. We received over 140 submissions from local, regional, national and international artists and thank all of those who sent us their work for doing so. This year's festival features original work by over 40 artists, some of whom have made the trip to Buffalo especially to be here for this event.

I'd like to take this opportunity to also thank Carl Lee for the beautiful design of this program as well as for his innovative design of the Hallwalls website, and Dorothea Braemer, Executive Director of Squeaky Wheel, for her support.

Please visit www.hallwalls.org for submission guidelines to **RESOLUTIONS 2007**. We'll start accepting entries in the late summer this year. Enjoy the events and thanks for supporting Hallwalls media arts programming.

Joanna Raczynska
Media Arts Director

HALLWALLS CONTEMPORARY ARTS CENTER
341 DELAWARE AVE.
BUFFALO, NY 14202
T: 716 854-1694; F: 716 854-1696
WWW.HALLWALLS.ORG

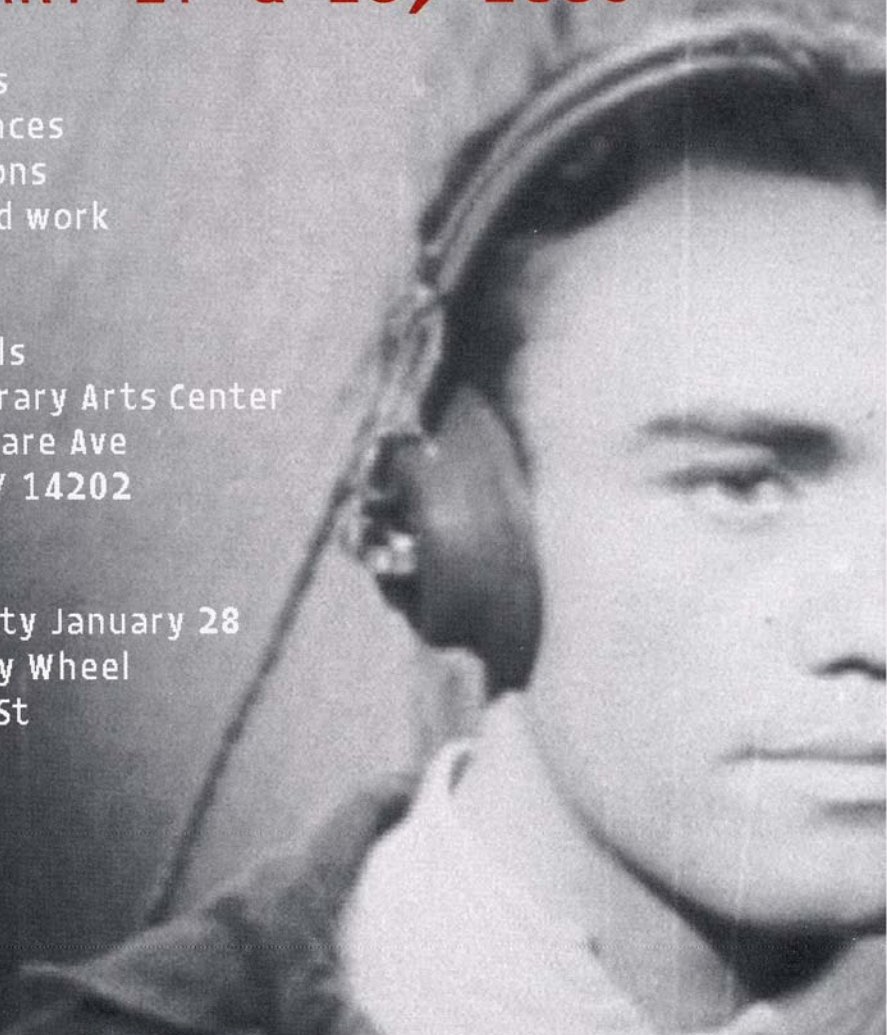


JANUARY 27 & 28, 2006

screenings
performances
installations
web based work

at Hallwalls
Contemporary Arts Center
341 Delaware Ave
Buffalo NY 14202

after party January 28
at Squeaky Wheel
712 Main St



PROGRAM OVERVIEW

ONLINE

Alan Bigelow
SAVING THE ALPHABET
www.SavingTheAlphabet.com

Recording Productions
VIDEO CALIBRATION
www.recordingproductions/videocal.html

Dave Pape
IT'S A WONDERFUL PROPERTY
resumbrae.com/wonderful/

INSTALLED AT HALLWALLS BOTH NIGHTS:

Gregg Biermann
SPHERICAL COORDINATES
(8:30, looped video, 2005)

Joe Merrell
4 VIDEOS: CORNER, LOS ANGELES; FIRE, SAN BERNARDINO; PIER & BEACH, SANTA MONICA; and DRIVE, LOS FELIZ TO BOYLE HEIGHTS
(video of various duration, 2005)

Arzu Ozkal Telhan
UNATTENDED BODY (30:00, video, 2003)

Zach Poff and N.B. Aldrich
INTERACTIVE SOUNDSCAPE DESIGNER

FRIDAY, JANUARY 27 AT HALLWALLS

(2 performances and 2 videos)

Josephine Anstey, Dave Pape, Sarah Bay-Cheng
HUMAN TRIALS (20:00, VR performance)

// SHORT INTERMISSION //

▶ Liss Platt
LONG TIME COMING (4:35, video, 2005)

Bill Brown & Thomas Comerford
CHICAGO DETROIT SPLIT
(8:00, 16mm projection and performance, 2005)

Virocode and Torsten Z. Burns
THE LAUGHING DEATH (15:00, video, 2006)

SATURDAY, JANUARY 28 AT HALLWALLS

TRT: approximately 1 hr. 25 min.

Elka Krajewska
91 SECONDS (1:31, video, 2005)

Annie Langan & Monica Duncan
FEMALE COMMUNICATION (6:00, video, 2005)

Jesse McLean
JAWSWIPE (3:30, video, 2005)

Nick Golebiewski
GEARS FOR FEARS (5:00, video, 2005)

Eric Fleishauer
PERFECTION (2:30, video, 2004)

Derek Taylor
TRAVELOGUE #7 (2:45, video, 2005)

Christopher Becks
PAN OF THE LANDSCAPE (10:00, 16mm, 2005)

Nicholas Economos
PANGAEA (3:24, video, 2005)

Seon Hyoungh Kim
BLUE WATER (4:51, video, 2004)

Roger Beebe
(rock/hard place) (6:15, 16mm, 2005)

Pamela Ybanez
PROPER PRONUNCIATION (3:00, video, 2005)

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70 SECONDS (1:10, video, 2005)

Adam Grossi
RANDOM HOUSE (2:00, video, 2004)

Stephanie Rothenberg
TODAY, TOMORROW, EVERYDAY
(2:00, video, 2004)

Luke Lamborn
SQUARE MILLIMETER OF OPPORTUNITY: HOUSES
(2:00, video, 2005)

Ben Russell
LAST DAYS (5:00, 16mm, 2004)

Wieslaw Michalek
THE MEANING OF WALKING IN THE PARK
(2:30, video, 2005)

Wago Kreider
VIENNA IN THE DESERT (5:00, video, 2005)

Robert Mead
PORTRAIT OF A FATHER SON WEEKEND
(4:00, video, 2005)

Russ Nordman
BOIL (4:13, video, 2005)

Aaron Valdez (sound design by Jennifer Proctor)
(dis)placement (5:30, 8mm, 2005)

Ann Steurnagel
SIGH (8:00, video, 2005)

Liss Platt
YOU CAN T GET THERE FROM HERE
(8:10, video, 2005)

▶ **SATURDAY JANUARY 28**
AFTER PARTY AT SQUEAKY WHEEL
(approximately 10 pm)
\$5/\$4 general admission

Stephan Apicella Hitchcock
DESIRE LINES (6:17, video loop, 2005)

Gregg Biermann
THE HILLS ARE ALIVE (7:18, video loop, 2005)

Brandon Blommaert
N/ or DIM SKITTLE (7:00, sound, 2005)

Jax DeLuca
SOMETIMES TWO CAN BE JUST AS LONLEY AS ONE
(8:22, sound, 2004)

Stephanie Maxwell in collaboration with Peter
Byrne and Allan Schindler
SECOND SIGHT (5:30, video, 2005)

Mike Olenick
**FOR A BLONDE... FOR A BRUNETTE...FOR
SOMEONE...FOR HER...FOR YOU**
(5:57, video, 2005)

Julie Perini
I M TRYING TO LEARN THE WORDS
(5:00, video, 2005)

Rozi Peters
DAVID DANCES (7:00, video, 2005)

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**STEPHANIE WALTER STEFANI STEPHANIE:
OR THE WORK OF ART IN THE AGE OF MECHANICAL RE
PRODUCTION** (ongoing multimedia performance)

ONLINE:

All web based works can be accessed directly at the addresses below or via Hallwalls Resolutions 06 webpage at www.hallwalls.org/media_arts_pages/res06.html.

Alan Bigelow

SAVING THE ALPHABET (www.SavingTheAlphabet.com) is an interactive story created in Flash, with a runtime (depending on the user) of approximately 5 minutes. It has been online since August 2005.

Recording Productions

VIDEO CALIBRATION (www.recordingproductions/vidoeal.html) is a moving filmstrip that was created by marrying two historical formats: experimental video and the traditional filmstrip. Nearly all the images were captured at The Experimental Television Center / Owego, NY and later assembled using FLASH technology. Visit www.recordingproductions.com for more information.

Dave Pape

IT'S A WONDERFUL PROPERTY (resumbrae.com/wonderful/) explores the difficult to describe boundaries between right and wrong, when it comes to modern copyright law and the appropriation of material thought to be part of the public commons.





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INSTALLED AT HALLWALLS BOTH NIGHTS:

Gregg Biermann

SPHERICAL COORDINATES

(8:30 min. looped video, 2005)

Spherical Coordinates is a new work in a series of digitally animated pieces that rework iconic Hollywood films. The camera moves in a variety of ways examining the inside of a 3D animated sphere on the inside of which a scene of *PSYCHO* is wrapped.

Joe Merrell

4 VIDEOS: CORNER, LOS ANGELES; FIRE, SAN BERNARDINO; PIER & BEACH, SANTA MONICA; and DRIVE, LOS FELIZ TO BOYLE HEIGHTS

(video of various duration, 2005)

These pieces are very different stylistically but united in the sense that the visual structure of the original material in each video is altered to reveal or imply things about the time and space depicted.

Arzu Ozkal Telhan

UNATTENDED BODY (30 min. video, 2003)

Unattended Body discusses how an existence at its most banal (Heidegger) can be simply perceived as a disturbance or a potential threat if it does not act in its expected way for the society.

Zach Poff and N.B. Aldrich

INTERACTIVE SOUNDSCAPE DESIGNER

was designed in 2005 as an interface for the public presentation of a collective database, or archive, of audio field and found recordings. The goal is to encourage members of a participating community to collect and contribute sound recordings of importance to the individual contributor and to their local culture as a means of artistic expression and mutual reflection.

PROGRAM 1:

FRIDAY, JANUARY 27, 8PM @ HALLWALLS:

Josephine Anstey, Dave Pape, Sarah Bay Cheng

HUMAN TRIALS

(20 min. VR performance)

HUMAN TRIALS is a networked virtual reality (VR) drama and an environment for supported improvisation. A participant is networked into the virtual environment with human actors who lead him/her through virtual locations, moral choices and emotional states. The story scape is a surreal quest, sometimes funny, sometimes disturbing: imagine Tarkovsky's *Stalker* crossed with *Alice in Wonderland* crossed with *Monty Python and the Holy Grail*. The participant also interacts with computer controlled characters and smart sets. The participant's reactions are logged, interpreted psychologically, and affect the characters' behavior, the presentation of further challenges, and the ending.

SHORT INTERMISSION

Liss Platt

LONG TIME COMING

(4:35 min. video, 2005)

Long Time Coming is comprised entirely of remixed audio and video clips from the last period of the 2004 Stanley Cup Final (Calgary vs. Tampa Bay). What emerges is the sexualized nature of the dance where seductive glances give way to serious bump and grind, and a lifetime of longings are finally fulfilled. This is Canada's national pastime as you've never seen it before.

Bill Brown & Thomas Comerford

CHICAGO DETROIT SPLIT

(8 min. 16mm projection and performance, 2005)

Brown and Comerford find the common ground of shared street names in their respective cities, yet they employ the unsplit 8mm format to juxtapose these like named tracts of land the juxtapositions allowing for chance encounters across time and space between these two midwestern cities. (featuring live accompaniment by Bill Brown and Carl Lee)



▶ Virocode and Torsten Z. Burns

THE LAUGHING DEATH

(15 min. video, 2006)

A mythic fable of political contamination told in a video context. The narrative proceeds through a linked series of reconstructed stories with social overtones.



PROGRAM 2:

SATURDAY, JANUARY 28, 8PM @ HALLWALLS:

Program running time approximately 1 hr., 25 min.

Elka Krajewska

91 SECONDS (1:31 min. video, 2005)

Annie Langan & Monica Duncan

FEMALE COMMUNICATION (6 min. video, 2005) A video based work that revisits the contribution women have made to the field of technology as telephone operators. Traditionally male dominated, the telecommunications and electronics industries present histories that typically highlight the achievements and inventions of men to the neglect of women's roles in shaping these fields. The artists pay homage to their female predecessors. Maiza Hixson

Jesse McLean

JAWSWIPE (3:30 min. video, 2005) A camera less animation project composed entirely of over 5,000 default video transitions and computer generated color mattes. The variety of color fields combined with constant transitioning allows for creative play with abstract forms and produces strobing effects that ultimately lead the viewer towards anxiety.

Nick Golebiewski

GEARS FOR FEARS (5 min. video, 2005) An animated history and explanation of one of the world's largest and longest running peaceful rallies, Critical Mass. On the last Friday of every month in NYC, and throughout the world, hundreds of bicyclists gather in a central location to cycle as a group through the streets, as a symbol of what the streets could look like.

Eric Fleishauer

PERFECTION (2:30 min. video, 2004) Video as a communication tool is very versatile. It can be adapted in many ways to suit one's needs. Through editing, any number of techniques can be used to restructure time and manipulate reality allowing for more control over how something is seen, and interpreted, by others. Here video effects are used to enhance an individual's appearance in an attempt to become more attractive in the eyes of an unrequited love.

Derek Taylor

TRAVELOGUE #7 (2:45 min. video, 2005) is the second in a series of personal travelogues

that contrasts the precise and the ambiguous, and explores ideas of dislocation, geographical space, and ways of looking through the repetition of sound and image.

Christopher Becks

PAN OF THE LANDSCAPE (10 min. 16mm, 2005) ...uses gorgeous Brakhage like painting on film to un Brakhage like ends: spectacular skies combine with the slow, mechanical movement of a silhouetted form to produce a biting melancholy, as if Becks is mourning the film's removal from the world it glimpses. Fred Camper

Nicholas Economos

PANSEA (3:24 min. video, 2005) This work reflects a life-long interest in the ways things work and the systems that seem to make sense of them. My practice arises from a reflection on physical forces, machines, and corporeality, and Bateson's notion of seeking the patterns that connect. I put myself in the position of being suspect of both magical thought and the authority of science while attempting to uncover something about the relationship of the named world and the real.

Seon Hyoung Kim

BLUE WATER (4:51 min. video, 2004) Part documentation of a kind of ritual, this video deals with an emotional state involving the color blue and water. Raining, falling tears, dropping water, drinking, and floating in water relates to the emotional state of depression. Depression is a step towards healing pain. Likewise, the blue water ritual heals one's emotional depression.

Roger Beebe

(rock/hard place) (6:15 min. 16mm, 2005) Morro Bay, California, is a little coastal tourist town known mostly for the Morro Rock, a volcanic plug that sits at the mouth of the Bay. In all the postcards of Morro Bay, the image is framed so that you can't tell that just beyond the edge of the postcard, maybe a few hundred yards from the Rock, is a gargantuan power plant with 3 towering smoke stacks. This film tries to restore the power plant to the frame, so that we can start thinking about what the juxtaposition of these two massive objects might mean.

Pamela Ybanez

PROPER PRONUNCIATION (3 min. video, 2005) begins to investigate the role of language in society, language not only as a means of communication but as a way of shaping individual identity. What does it mean to be called an American or to consider oneself as an American?

PROGRAM 2 CONT D:

→ SHORT INTERMISSION

Elka Krajewska

70 SECONDS (1:10 min. video, 2005)

Adam Grossi

RANDOM HOUSE (2 min. video, 2004) Live performance, instructional video footage, and a two word excerpt from an audiocassette are intertwined to illustrate the maddening voyage of a happy young couple searching for a place to call home.

Stephanie Rothenberg

TODAY, TOMORROW, EVERYDAY (2 min. video, 2004) reflects on useless technologies and the spectacle of the new by inserting ambiguous and absurd devices into the daily narratives of everyday people.

Luke Lamborn

SQUARE MM OF OPPORTUNITY: HOUSES (2 min. video, 2005) *Houses* is a part of the S.M.O. series which seeks to emulate the possibility of extraordinary but overlooked occurrences as if captured by a passing videographer. This series is informed by the writings of anthropologist Carlos Castaneda, who described rare moments when our normal perceptions of daily life would shift dramatically and without warning.

Ben Russell

LAST DAYS (5 min. 16mm, 2004) The Valley of Fire. Oficina Chacabuco. The Calumet Industrial Corridor. From the outskirts of Vegas to the desert ghost towns of Chile a pinhole travelogue for the world's end, for what was left behind.

Wieslaw Michalek

THE MEANING OF WALKING IN THE PARK (2:30 min. video, 2005) (North American premiere) The video image is produced digitally using computer and set to music through a formal algorithm controlling the amount of pixilation in the video stream. The algorithm replicates some of the canon composition principles developed by Johann Sebastian Bach and employed in his collection of variations on the theme (an anagram of his last name) collectively known as **The Goldberg Variations**.

Wago Kreider

VIENNA IN THE DESERT (5 min. video, 2005)

(Premiere) After the apocalypse, memories of a lost passion surface in a deserted landscape. A man and a woman argue: Is our love real? Did it actually happen? The vast oceanic sea of their desire responds, and catastrophe is redeemed.

Robert Mead

PORTRAIT OF A FATHER SON WEEKEND (4 min. video, 2005) Every year my father and I go fly fishing. Last year, on the way up North, he told me he had a tumor. We didn't fish as much as usual; instead we drove up White Face Mountain. Up top, following him around as if I was a little boy, I began to feel like I was dreaming. I couldn't stop taking pictures of him, even when we did fish. This video is made from those photographs and sounds recorded.

Russ Nordman

BOIL (4:13 min. video, 2005) explores, through poetic comparison, the phenomena of a fish boil and its similarity to human interaction.

Aaron Valdez (sound design by Jennifer Proctor)

(dis)placement (5:30 min. 8mm, 2005) A meditation on lost memories through the tail end discards of old 8mm home movies.

Ann Steurnagel

SIGH (8 min. video, 2005) is composed from found 16mm footage and a variety of audio sources including short wave radio signals, birdcalls, the hum of insects and white noise. **SIGH** presents a theme and variations on the general idea of communication and juxtaposes our often futile utilization of advanced audio technology with the simple act of listening.

Liss Platt

YOU CAN'T GET THERE FROM HERE (8:10 min. video, 2005) Using the bicycle and the bike ride as a central metaphor and motif, this short experimental film is a kinetic scrapbook of being sixteen. Cacophonous, contradictory, and constantly on the move, this personal narrative is rife with burgeoning queer desire, adolescent rebelliousness, and family crisis. Ultimately, the film is about the irreconcilability of striving for and running from, of growing up and shutting down, of pursuit and flight.

AFTER PARTY: JANUARY 28, SATURDAY NIGHT

starting at approximately 10 pm, after the Hallwalls screening
@ *Squeaky Wheel*, 712 Main St.

Headless Baby • 3

STEPHANIE WALTER STEFANI WALTER STEPHANIE
(OR THE WORK OF ART IN THE AGE OF MECHANICAL REPRODUCTION)

(ongoing multimedia performance) A multimedia performance in 15 acts adapted from Walter Benjamin's famous text. SWSWS features paintings, auras, magicians, films, trees, celebrities, spoons, flashing lights, propaganda and a plethora of artistic reproductions. Experience the social, psychological and physiological shifts mechanical reproduction has had on art and society!

Stephan Apicella Hitchcock

DESIRE LINES (6:17 min., video loop, 2005) is comprised of the scrolling end credits from films in the artist's collection. The title of this piece refers to the landscape architecture term "desire lines" where the placement of concrete sidewalks is established by the organic paths worn into the landscape by foot traffic.

Gregg Biermann

THE HILLS ARE ALIVE (7:18 min., video loop, 2005) An iconic scene from the beloved Hollywood musical *The Sound of Music* is transformed through a contrapuntal progression of split screen effects. The resulting mosaic reveals haunting melodies and reverberating dissonance.

Brandon Blommaert

H/ or DIM SKITTLE (7 min., sound, 2005) contains a series of short pieces created over the last year. For most of the pieces, the original sound source is simply a sine wave.

Jax DeLuca

SOMETIMES TWO CAN BE JUST AS LONLEY AS ONE (8:22 min., sound, 2004) is an electronically processed sound piece comprised of voice, piano, didgeridoo, and

other various recordings. Close your eyes and let your ears pick out each layer of tone and texture just as your eyes would for a painting. Visualize each layer of sound as it stacks snugly into the other, building the structure of a multi dimensional reality within an imaginary space.

Stephanie Maxwell in collaboration with Peter Byrne and Allan Schindler **SECOND SIGHT** (5:30 min., video, 2005) presents a passage through a mist in which perception is ultimately clarified and sharpened rather than obscured. The computer generated music features cyclical returns of a nucleus of core ideas, which alternate with a continuous progression of new ideas.

Mike Olenick

FOR A BLONDE...FOR A BRUNETTE...FOR SOMEONE...FOR HER...FOR YOU (5:57 min., video, 2005) is a karaoke style video that re-enacts a scene from Hitchcock's film **Vertigo**. The artist plays the role of John Ferguson at the moment where he re-discovers his Madeleine. Karaoke subtitles allow the viewer to perform Kim Novak's part and complete the scene. There is much suspension of disbelief.

Julie Perini

I M TRYING TO LEARN THE WORDS (5 min., video, 2005) The artist tries to memorize the lyrics to a song that was popularized by Martha Coolidge's 1983 film **Valley Girl**. Subtitles allow viewers to begin to understand the lyrics as well.

Rozi Peters

DAVID DANCES (7 min., video, 2005) Dance one: David dances around them and they ignore him. Dance two: This dance displays the complicated technique of movement without musical suggestion. Dance three: Rosalind is introduced to the floor where she prompts David in poorly timed footwork. Dance four: You will note that there can be dance without movement. Dance five: In a tour de force finale, David dances out of time without pause or hesitations for the entire song.

ARTIST BIOS



JOSEPHINE ANSTEY is a virtual dramatist, virtual reality (VR) artist, video maker, documentarian and writer. She is primarily interested in creating interactive, dramatic experiences populated by intelligent actor agents and experienced on projected, immersive VR systems. Her other projects include interactive installations, art videos, audio documentary, web and prose fiction. Her research interests include interactive fiction, low cost VR systems, and networked VR. Since 2000 she has been on the faculty of the media study department of the University at Buffalo, where she teaches production and analysis courses focusing on virtual reality, responsive environments and interactive fiction. **STEPHAN APICELLA HITCHCOCK** is a New York City based photographer and multimedia artist. He has lectured about his work at Harvard University, the Whitney Museum of American Art, and was a resident in the Lower Manhattan Cultural Council's WorldViews studio residency program at the World Trade Center. He received his BA from Hampshire College and his MFA from the Rhode Island School of Design, where he is now an adjunct professor. He is also currently the Foreign Guest Professor at the Tokyo National University of Fine Arts and Music (Gendai) Department of Musical Creativity and the Environment, the Art Institute of Chicago. **PAN OF THE LANDSCAPE** was made over the by the possibilities of the optical printer as well as the tradition of



has enjoyed attention from numerous programmers over its half year state of the medium. **ROGER BEEBE** is a professor of film and media studies at the University of Florida. His work has been shown around the globe at such unlikely venues as McMurdo Station in Antarctica and the CBS Jumbotron in Times Square and at more likely ones including Ann Arbor, NY Underground, and Rotterdam. From 1997 2000 he ran Flicker, a bi monthly festival of small gauge film in Chapel Hill, NC, and he is currently artistic director of FLEX, the Florida Experimental Film/Video Festival. **ALAN**

BIGELOW is a fiction writer living in Buffalo, NY. For the past five years, he has been writing what he calls webyarns, which are interactive fictions for the web. These webyarns are created in Flash and use text, audio, images, video, and other multimedia elements. He is currently completing an interactive novel. Bigelow is also an English professor at Medaille College and has been active in the Western New York literary scene for some years. You can read his most recent fictions on the web at webyarns.com.

GREGG BIERMANN's work comes out of the avant garde tradition of film as visual art. My focus has moved gradually from small gauge filmmaking to digital video and computer animation. Avant garde filmmaking is a significant and relatively young artistic project. Many of the genre's familiar tropes have by now lost much of their subversive or transformative power. I believe that artists inspired by the spirit of the historical avant garde can, by embracing new technologies, remain vital. The development of new tools has often determined innovative aesthetic developments. Consequently, my current work most often deals with the power of new technology to transform the familiar through unusual production strategies. These strategies often reveal surprising and obscure qualities of the subject matter, as well as essential features of the production process, medium or viewing experience itself. Most of these works could not have been achieved in earlier periods. **BRANDON BLOMMAERT** is an independent

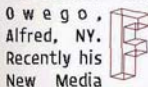
artist, currently living in Calgary, Alberta. He has been making music sporadically over the last 5 years. While not making music, his other focuses are on drawing, animation, and print. **BILL BROWN** likes to travel. Meandering across the variegated landscapes of America from his home in Lubbock, Texas, the filmmaker has visited the reputed UFO landing site in Roswell, New Mexico, and traversed the lengthy Trans Canadian Highway. He's visited decommissioned missile sites in North Dakota and wandered around the hills of Point Pleasant, West Virginia. But more importantly, he's made movies about his travels, creating an eminently unique body of work marked by stunning visuals and a personal voice, and hovering stylistically somewhere between ethnographic study, idiosyncratic travelogue, and critical essay. **TORSTEN ZENAS BURNS** received his BFA in video and sculpture in 1990 from the New York State College of Art at Alfred University and his MFA in video and performance art from The San Francisco Art Institute in 1993. Burns has created video, netart, and installation projects exploring speculative content, including fictional educational practices, experimental space programs, zombie /afterlife relationships and improvisational choreographies. His new video

Extending trainer: Pressure suits & Broom crafts will be screened at The Museum of Modern Art, **Premieres 2004 / 2005** program. **PETER BYRNE** is an artist and educator. His work has been shown in numerous exhibitions internationally. Peter is presently teaching in the School of Design at the Rochester Institute of Technology, who lives in Chicago. His activities include filmmaking, curating, writing, songwriting, birdwatching, train riding and teaching. His films have screened at a number of U.S. and international film festivals.





JAX DELUCA is a video/sound/image artist residing in Buffalo, NY. Her sound work is often used in conjunction with video installation and aimed to create an atmosphere in which the listener can be fully immersed inside the sound, applying their own emotional value to their experience. **MONICA DUNCAN** is an interdisciplinary artist and educator, investigating our world through performance, print and video. Her still and time based image work has been exhibited nationally and internationally. Since graduating with her BFA from the School of Art & Design at Alfred University with a concentration in printmaking and video, she has assisted organizations and artists at Visual Studies Workshop, Rochester, NY; the Experimental Print Center, Queens, NY; the Experimental Television Center, Owego, NY; and co founded Arts Electronic in Louisville, KY with Annie Langan. She is currently the Video Artist in Residence at the Atlanta College of Art. **NICOLAS ECONOMOS** is a digital media artist and educator living in rural Western New York. His art practice involves work in interactive media, sound, video, animation, and prints. He has recently exhibited at Art In General in New York City, the Cybertarts Festival in Stockholm, Chiangmai First New Media Art Festival in Thailand, DigiFest DXNet in Toronto, the Experimental Television Center in Boston, and Net Working in Bristol and London. He is a frequent artist in residence at the Experimental Television Center in Owego, NY, and is a visiting professor with the Electronic Intermedia Division at the SUNY School of Art & Design in Alfred, NY. Working primarily in film and video, **ERIC FLEISCHAUER** is an active artist exhibiting, curating, and teaching. Recently his work has been shown at the Ukrainian Institute of Modern Art in Chicago and the Santiago Biennial of Video and New Media in Chile. Eric lives and works in Pittsburgh Pennsylvania, where he works at Pittsburgh Filmmakers.



NICK GOLEBIEWSKI works in Super 8 Film, Video, Shadow Puppetry, Public Intervention, and as part of the political protest fashion group Foe Designs. He received a BFA in Painting at the University at Buffalo. Golebiewski has screened, performed, and exhibited his work at many venues and film festivals including The National Gallery of Victoria in Melbourne, Australia, White Box and Anthology Film Archives in NYC, The Bicycle Film Festival, at Squeaky Wheel and Hallwalls in Buffalo, and in the selected cities of Tokyo, London, San Francisco, and Los Angeles. Nick lives in Brooklyn, NY and commutes by bicycle. For more information, visit www.foedesigns.com/nick. **ADAM GROSSI** was born and raised in Reston, Virginia, one of the country's first planned communities. The wide ranging implications of this environmental identity continue to heavily impact his paintings, videos, and performances. He exhibits frequently in his beloved home city of Pittsburgh, and has recently been expanding his scope to national venues, including last year's Brooklyn Underground Film Festival. Learn more about his work at www.adamgrossi.com.



SEON HYOUNG KIM received a BFA at Hongik University in Korea majoring in Sculpture and is currently pursuing a MFA at the University of New York at Buffalo. Kim works in experimental video, performance, video installation, and digital experimentation. Her practice draws a connection between individuals' emotions and behaviors with psychological and social phenomenological issues, formulating her concept of an individual inside an individual. **ELKA KRAJEWSKA** is a Polish artist from New York City who works primarily in digital media to create short films and gallery installations that integrate photographs, drawings, web found images, object making, and video recordings. Krajewska received her MFA from Yale and was recently an artist in residence at The Museums Quartier in Vienna, Austria. **WAGO KREIDER** is a media artist who investigates the relation of urban space to the natural world, and human activity to animal existence. Exploring the uncanny correlation of erotic and destructive drives, his films bear witness to a primordial trauma: the confusion between animate and inanimate, the biological and the mechanical, Eros and Thanatos.

LUKE LAMBORN is an emerging artist examining new ways of altering and enhancing perception through digital technologies. He recognizes technology coupled with art as a powerful force in shaping the visual language of culture. While his art tends to adhere to the imposed parameters of a systematic process, it always maintains a visual energy a beauty that furthers viewers' visceral understanding of the work. He has exhibited and screened his artwork throughout the US and internationally. He obtained a BFA in digital media at the University of Colorado at Boulder, graduating Summa Cum Laude. Currently, he is pursuing his MFA in computer art at Syracuse University's Department of Transmedia.

ANNIE LANGAN is a photographer and video artist who studied at Rhode Island School of Design and received her BFA from the Atlanta College of Art in 2002. Her work has been included in national and international exhibitions as well as the private collections of art collectors across the United States. Annie has instructed new media lectures and workshops across the country, focusing on practices in photography and digital/analog video. In 2004, alongside Monica Duncan, Annie co founded Arts Electronic, a video and digital print artist residency program in Louisville, KY. **STEPHANIE MAXWELL** teaches in the School of Film and Animation at the Rochester Institute of Technology, Rochester, NY. She earned her MFA in film at the San Francisco Art Institute. Her unusual animated works are exhibited in



in interactive media, sound, digital media, and video. He has recently exhibited at Art In General in New York City, the Cybertarts Festival in Stockholm, Chiangmai First New Media Art Festival in Thailand, DigiFest DXNet in Toronto, the Experimental Television Center in Boston, and Net Working in Bristol and London. He is a frequent artist in residence at the Experimental Television Center in Owego, NY, and is a visiting professor with the Electronic Intermedia Division at the SUNY School of Art & Design in Alfred, NY. Working primarily in film and video, **ERIC FLEISCHAUER** is an active artist exhibiting, curating, and teaching. Recently his work has been shown at the Ukrainian Institute of Modern Art in Chicago and the Santiago Biennial of Video and New Media in Chile. Eric lives and works in Pittsburgh Pennsylvania, where he works at Pittsburgh Filmmakers.



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NICK GOLEBIEWSKI works in Super 8 Film, Video, Shadow Puppetry, Public Intervention, and as part of the political protest fashion group Foe Designs. He received a BFA in Painting at the University at Buffalo. Golebiewski has screened, performed, and exhibited his work at many venues and film festivals including The National Gallery of Victoria in Melbourne, Australia, White Box and Anthology Film Archives in NYC, The Bicycle Film Festival, at Squeaky Wheel and Hallwalls in Buffalo, and in the selected cities of Tokyo, London, San Francisco, and Los Angeles. Nick lives in Brooklyn, NY and commutes by bicycle. For more information, visit www.foedesigns.com/nick. **ADAM GROSSI** was born and raised in Reston, Virginia, one of the country's first planned communities. The wide ranging implications of this environmental identity continue to heavily impact his paintings, videos, and performances. He exhibits frequently in his beloved home city of Pittsburgh, and has recently been expanding his scope to national venues, including last year's Brooklyn Underground Film Festival. Learn more about his work at www.adamgrossi.com.

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and television programs and festivals and collected by museums. **JESSE JAMAICA MCLEAN** is an artist working primarily with film and video. McLean received a Juror's Choice award from the 2004 Black Maria Film and Video Festival and was the recipient of a Media Arts Fellowship from the Pennsylvania Council of the Arts. Her work has been shown both nationally and internationally, most recently at the Chicago Underground Film Festival and the Biennial of Film and New Media of Santiago, Chile. She resides in Pittsburgh, PA and is employed by Pittsburgh Filmmakers. **JOE MERRELL** was born in Seattle and grew up in Olympia, Washington. He studied Philosophy and Literature at the Evergreen State College in Olympia and later received his MA in Film at the California Institute of the Arts in Valencia. Between undergrad and grad school, he lived in Southeast Asia for a number of years (mostly Taipei and Hong Kong). He currently resides in Los Angeles. **ROBERT MEAD** lives and works in Brooklyn, New York. His films and videos have been screened at Robert Beck Memorial Cinema in New York, the Onion City Experimental Film and Video Festival in Chicago, Harvard University in Boston, and Zeitgeist Gallery in Somerville among others. He received his MFA from Massachusetts College of Art. In addition to making films he works as an Editor. **WIESLAW MICHAŁEK**, born in Lodz, Poland, emigrated to France in 1981 then traveled to Canada, Australia, and the UK. Since 1994 he has lived and worked in Toronto. He has lectured at Universities in Australia, UK, and Canada. Currently he teaches at Ryerson University in Toronto and where he supervises Masters students in documentary media and photography. Wieslaw has participated in a number of group and individual exhibitions in Canada, the US, Germany, and Poland; presented over 50 papers at conferences and meetings in North and Central America, Australia and Europe; and authored many texts on image processing, globalization, and photography. **RUSS NORDMAN** received his MFA from the University of Iowa in 1991, and was Studio Manager for Bill Viola from 1994 as an assistant professor teaching Intermedia and Digital Art at the University of Nebraska. Echotrope aims to expand the presence of experimental film, video, and new media art in the Midwest. For more information, visit www.echotrope.org.



MIKE OLENICK is a video artist/filmmaker/photographer. He received his MFA in photography from the Cranbrook Academy of Art and his BFA in Media Studies from the Columbus College of Art and Design. His work often fuses moments from his own life with ones from cinema and pop culture. The resulting works are a mangled collision of fact and fiction/comedy and tragedy/love and death. Mike currently teaches video production at CCAD and is a video editor in the Art & Technology Studio at the Wexner Center for the Arts where he has worked on projects with Sadie Benning, Jennifer Reeder and Andrea Fraser, among others.

He received a PhD in Computer Science from the University of Illinois at Chicago, where he worked at the Electronic Visualization Laboratory (EVL). Prior to that, he worked at the NASA Goddard Space Flight Center, in the Scientific and the High Performance Computing & Communications branch. He has created many videos and interactive VR environments that have been shown at the Smithsonian Museum of Natural History, the Chicago Museum of Science and Industry, and various conferences including SIGGRAPH, Supercomputing, and Ars Electronica. **JULIE PERINI** is an artist who makes experimental videos, installations, performances and events. She works with strangers, friends and other artists, as well as alone. She uses what is available in her everyday life, particularly time, space, people, gestures, gifts, words, ideas, an assortment of tasks and various machines. Perini received a BS in Communication from Cornell University in 2000. She is currently pursuing an MFA from the Department of Media Study at the University at Buffalo. **ROSALIND PETERS** is a film and video maker who works with narrative incorporating movement, rhythm and a distinct visual style. Her work has been screened nationally and internationally and has been funded by the UK Film Council and by the Arts Council of Northern Ireland. **LISS PLATT** is a media artist whose works take the form of videotape, films, photographs, websites, performances, and installations. Her artwork combines personal narrative, critical analysis, humor, and gender politics to explore the way various representations (popular, subcultural, artistic) inform our understanding of ourselves within the world. Her films and videos have been screened throughout the US, Canada, and internationally in England, Australia, Russia, Bratislava (Slovak Republic), Mexico, Croatia, and Japan. **ZACH POFF** is a new media artist located in Brooklyn, NY. In his software and media projects he explores how technology can and does radically refigure everyday experience. His work has been shown in the US and internationally in such venues as Hallwalls, The Armenian Center for Contemporary Experimental Art, and Polli Talu Art Center (Estonia). He has taught media art courses at Bennington College and Cooper Union Continuing Education. His film sound credits include Walid Raad's performance/video MY NECK IS THINNER



THAN A HAIR, Lynn Sachs' documentaries *STATES OF UNBELONGING* and *INVESTIGATION OF A FLAME*, and Hollie Lavenstein's *CLEAVE*.



RECORDING PRODUCTIONS is a creative output channel specializing in exploiting overlooked mediums [particularly filmstrips] for different experiments in sound and vision. Recording Productions is the duo of Brendan M. and Brendan F. who have been working together for four years, beginning in Central New York State. **STEPHANIE ROTHENBERG** uses performance, video, and net-based media to create interactive situations that question relationships between individuals and socially constructed identities, lifestyles and public spaces. Referencing corporate models and their infrastructures, her work merges popular forms of advertising and market research with participatory experiences involving role playing and fantasy. Stephanie's work has been exhibited in national and international festivals including *ISEA 2004*, Helsinki, Finland; New York Digital Salon's International Exhibition, NYC; and Thealit, Bremen, Germany. She earned an MFA from the School of the Art Institute of Chicago and is currently Assistant Professor of Communication Design at SUNY Buffalo. **BEN RUSSELL** is a semi-nomadic experimental film/videomaker whose works have screened at the Museum of Modern Art and in such exotic locales as Tokyo, Cologne, Rotterdam, and Iowa City. Ben runs a microcinema called Magic Lantern (www.magiclanterncinema.com) in Providence, RI, and he has made films about the assassination of Abraham Lincoln, the exploration of Easter Island, and the end of the world. His most recent film is an hour-long experimental narrative about the uncertain mythology of Billy the Kid.



ALLAN SCHINDLER is Professor of Composition and Director of the Computer Music Center at the Eastman School of Music. Several of his works are available on commercial compact disc recordings, and several are published by semiconductor (ROM) and Worldwide Music Inc. Schindler has also served as Music Editor and consultant for several publishing houses, including McGraw-Hill, Random House, and Alfred A. Knopf. For more information, visit www.esm.rochester.edu/allan/index.html. **ANN STEURNAGEL** is an experimental video and sound artist. Her work has been shown at festivals, galleries, and microcinemas throughout the United States including Boston, New York, and San Francisco as well as in Canada, Mexico, and Europe. In 1999, she won the grand prize at the XX VideoArt Festival in Locarno, Switzerland. She is also the recipient of a Somerville Arts Lottery grant, a Massachusetts Cultural Council Media Fellowship, a LEF grant, and a fellowship from the Radcliffe Institute for Advanced Study. Ann is currently a Visiting Assistant Professor teaching video production in the Art Department at Wellesley College.



DEREK TAYLOR is a media artist in South Florida working in film and video. His work has screened at Cinematexas in Austin, TX and the Art Institute of Chicago. He is currently adapting the story of a 1906 murder case in upstate New York into a short experimental film and producing a series of travelogues, among other projects. He received his MFA from the School of the Art Institute of Chicago in 2002 and has been teaching video production at Florida Atlantic University since 2003. **ARZU OZKAL TELHAN** is a Turkish born media artist whose current work reflects on social and political conditions in the third world and the USA. She received her BFA from Bilkent University, and her MFA from SUNY at Buffalo. She is currently teaching new media courses at SUNY at Buffalo and Canisius College. Her performances involve public participation that encourages her audience to subvert accepted social practice at least for a moment. She has shown her work in Barcelona, Cologne, Pittsburgh, PA and Istanbul. For more information on her work, please visit www.contrary.info. award winning film/video artist from Iowa City by way of Houston, Texas. His work has shown microcinemas, in elevators, churches, galleries, on the sides of buildings, and on computers around home movie collage and TV cut-ups, to lyrical landscape films his work deconstructs and examines culture and the everyday. **VIROCODE** is a collaborative project that has been producing artwork since 1987 concentrated in the mediums of photography and videotapes of 2005. Prior to living in Buffalo she moved fostered an unexpected acceptance of her to become part of the art community. Since and offer back.



PAMELA YBANEZ is a graduate of SUNY at UB receiving her MFA in the Spring from the Big Island of Hawaii where she lived for nine years. In this place it ancestry. And it was not until she lived in NYC that she realized her desire then Buffalo has expanded her notions of what an art community can take



AARON VALDEZ is an at film festivals, the world. From American consumer



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