

# College Art Association ARTSpace Media Lounge

*Forward Thinking: A Curatorial Roundabout*

Organized by Micol Hebron for the CAA Services to Artists Committee at College Art Association's 100th Annual Conference, Los Angeles, California.



ARTSpace programs are free and open to the public.

ARTSpace's Media Lounge is made possible in part through a grant from the National Endowment for the Arts awarded to the College Art Association for ARTSpace.

Special thanks to Jacki Apple (Chair, CAA Services to Artists Committee), Emmanuel Lemakis (Director of Programs, CAA), Helen Bayer (Marketing and Communications Associate, CAA), and, CAA staff, the faculty advisors at each college, and especially all of the student curators and artists, for helping to make this project a reality.



This program is curated and produced by Visual and Media Arts students in six Los Angeles colleges. Each group of students has curated exceptional media work from another participating graduate program to be projected as large screen video in the Media Lounge Theater at the Los Angeles Convention Center during the College Art Association's 100th Annual Conference, taking place February 22 – 25, 2012. Conceived to showcase work by top student-artists on the West Coast, this program introduces vibrant innovative work by a new generation of artists with a fresh perspective and approach to video and digital media.

*This curatorial roundabout was conceived as a way to involve more students in CAA programming, and to encourage new relationships and dialogues among the generation of student artists in Southern California and beyond. I wanted to showcase these student artists as the creators and curators of the content that the art and art history scholars will be analyzing, theorizing, and historicizing in the future--possibly at CAA Annual Conferences.*

*This digital catalogue is intended to serve as a teaching resource, and a tool for sharing, increasing viewership, and continuing the dialogues started by the artwork and curatorial decisions produced by the students in "Forward Thinking".*

--Micol Hebron

Los Angeles, 2012

Videos marked with an asterisk\* indicate the video files that are included on the flash drive catalogue. Please do not reproduce, exhibit, or excerpt the videos and images herein without express permission from the artist.

# Featured Schools

## **Art Center College of Design**

Curated by students at the California Institute of the Arts

## **California Institute of the Arts**

Curated by students at the University of California at Los Angeles

## **University of California at Los Angeles**

Curated by students at the University of Southern California

## **University of Southern California**

Curated by students at Chapman University

## **Chapman University**

Curated by students at Otis College of Art and Design

## **Otis College of Art and Design**

Curated by students at Art Center College of Design

# The Curators

## **From Art Center College of Art and Design:**

Filip Kwiatkowski and Cima Rahmankhah

## **From California Institute of the Arts:**

Marisa Williamson and Danielle Dean

## **From University of California at Los Angeles:**

EJ Hill, Devin Kenny, and Dylan Mira

## **From University of Southern California:**

Chris Coy and Marc Horowitz

## **From Chapman University:**

Sayer Kanakriyeh

## **From Otis College of Art and Design:**

Brandy Wolfe, Bridget Kane, and Shalini Sanjay Patel

# Special Thanks to the Faculty Advisors

**Gabrielle Jennings**, Art Center College of Design

**Chris Peters**, California Institute of the Arts

**Andrea Fraser**, University of California at Los Angeles

**Sherin Guirguis**, University of Southern California

**Kelli Fuery**, Chapman University

**Kathrin Burmester**, Otis College of Art and Design

# The Artists

## **From Art Center College of Design:**

Filip Kwiatkowski and Cima Rahmankhah

## **From California Institute of the Arts:**

Sean C. Flaherty, Ting Ying Han, Larissa Brantner James, Eve-Lauryn LaFountain, Tina M. Notaro, Tyler Matthew Oyer, Minha Park, Bryne Rasmussen, Ashley Romano, Vivian Sming, Liz Toonkel, and Marisa Williamson

## **From University of California at Los Angeles:**

Roxy Farhat, EJ Hill, Devin Kenny, and David Whitaker

## **From University of Southern California:**

Marchris

## **From Chapman University:**

Hannah Karsen, Sayer Kanakriyeh, and Rebecca Rau

## **From Otis College of Art and Design:**

Srijon Chowdhury, Bridget Kane, Elena Rosa, and Tammy Vo

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# ART CENTER COLLEGE OF DESIGN

**Filip Kwiatkowski\***

**Cima Rahmankhah**

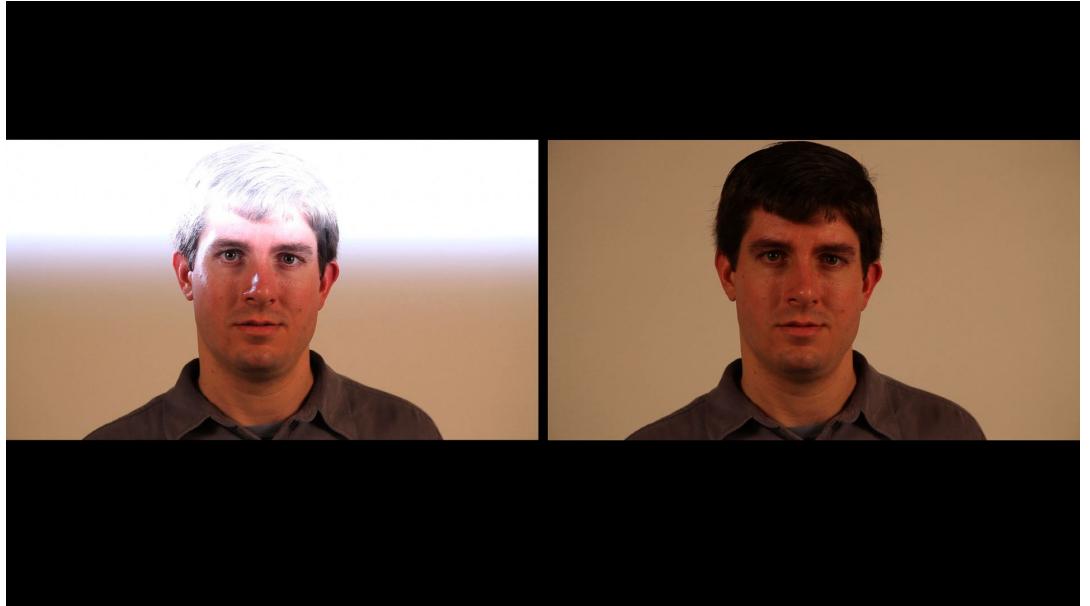


**Filip Kwiatkowski**

*Untitled, 2010\**

8'34"

Art Center College of Design

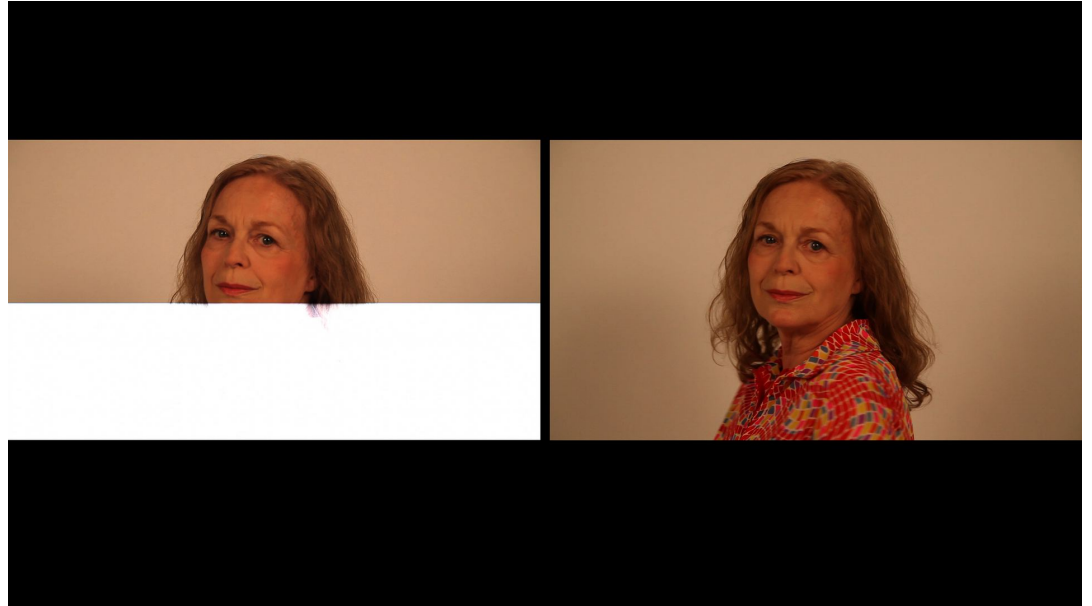


**Filip Kwiatkowski**

*Untitled, 2010\**

8'34"

Art Center College of Design



## Cima Rahmankhah

Genera, 2011

20' 45"

Art Center College of Design

*This work investigates the role of gender in language and society by creating an imaginary world in the form of a still life where linguistic gender effects social gender and vice versa. There are three layers of language – English, French, and Persian. Texts in English appear on the video telling a story of a person who struggles with gendered languages and with a gendered society. Two friends converse in French about the meaning of gender. Rosetta Stone French teaches the grammar of gender. The singer sings in Persian. Fruits and vegetables receive a gender according to their natural gender in French. They will dress in accordance with socially gendered dress-code. A woman belly dancer may not dance in a suit.*



## Cima Rahmankhah

*Genera*, 2011

20' 45"

Art Center College of Design

Cima Rahmankhah was born and raised in Iran, where she studied painting at Sooreh University, Tehran. She is currently working towards an MFA at Art Center College of Design. Her work deals with social stigmata rooted in memory, compares the ways in which power structures differ from culture to culture, and also explores the aesthetics of power. She works in various media, including painting, installation, and video.



[www.cimarahmankhah.com](http://www.cimarahmankhah.com)



**Cima Rahmankhah**

*Genera*, 2011

20' 45"

Art Center College of Design



**What about the French? When they are having conversations, thinking to themselves, do they really think of bananas as women? And apples might then perhaps be girls.**

# CALIFORNIA INSTITUTE OF THE ARTS

**Sean C. Flaherty**

**Ting Ying Han**

**Larissa Brantner James**

**Eve-Lauryn LaFountain\***

**Tina M. Notaro\***

**Tyler Matthew Oyer**

**Minha Park**

**Bryne Rasmussen**

**Ashley Romano**

**Vivian Sming**

**Liz Toonkel**

**Marisa Williamson**

## Sean C. Flaherty

*Gesture Studies #3, 2011*

6'48"

California Institute of the Arts

*My work explores how shared experiences within social systems influence and form communication, as well as how these experiences influence the formation of an identity or character type. In my recent videos, photos, and drawings, I have chosen to examine the visual language of cinema and, more specifically, the language of gesture. Gesture and visual communication were chosen in part because they have both strong cultural influences and some level of innate or unconscious quality. The visual human communication in film, as well as the visual language of editing, and cinematography should not be divorced from our daily experience.*



*The way we experience life is cinematic in nature; cinema was developed out of human experiences after all. It's hard to say whether the visual language of dreams came from watching films or if the language of film came from our dreams.*

*In the "Gesture Studies" series, I am investigating several different types of gestural communication, in direct relation to the history, technical and aesthetic evolution of cinema. More specifically, in these studies, I have examined the silent era of the 1920s (e.g. Faust, The Phantom of the Opera) in contrast with more contemporary films (e.g. Raging Bull). In "Gesture Studies #3" the original source material has been slowed down to two percent of the film's original speed, this change in speed is done digitally so ninety eight percent of the frames are now computer generated.*

## Sean C. Flaherty

*Gesture Studies #3, 2011*

6'48"

California Institute of the Arts

Sean C. Flaherty was born in Visalia, CA in 1985. He earned his BFA from California State University Long Beach, and is currently a MFA candidate at California Institute of the Arts in the Fine Arts program. He has exhibited video, photography, drawing, and sculpture throughout California as well as internationally.

[www.FlahertyStudio.com](http://www.FlahertyStudio.com)





**Sean C. Flaherty**

*Gesture Studies #3, 2011*

6'48"

California Institute of the Arts



## Ting Ying Han

*Self-Storage*, 2009

5'00" (excerpts)

California Institute of the Arts

*The storage unit is a liminal space for what remains after a transition: shifts, relocation, change of residence, despite the fact that it is for mainly economic reasons that people store their possessions. The storage unit becomes the subconscious link to one's past, evoking sentiments of nostalgia and a time irretrievably lost.*



## Ting Ying Han

*Self-Storage*, 2009

5'00" (excerpts)

California Institute of the Arts

Ting Ying Han is a visual artist who was born at Taipei, Taiwan. After finishing a degree in International Shipping and Management, as her parents wished, she decided to leave her family and pursue her dream. She currently explores and combines several aspects of media-based art, ranging from sculpture, installation, film, video, sound, and performance. Themes within her work deal with relational interaction played out in society at large, and also the relationships in her personal life and events.



<http://tingyinghan.com>

**Ting Ying Han**

*Self-Storage*, 2009

5'00" (excerpts)

California Institute of the Arts





**Larissa Brantner James**  
*Cajalco Tin Mine In Riverside,*  
*California – Abandoned Tin*  
*Mine Claim, 2011*  
1'00" (excerpt from 12'00")  
California Institute of the Arts



*“Investment Process” is a multi-media installation that includes photographs, video projections, and sculpture. The work explores how culture constructs pleasure through industry and production. “Investment Process” addresses issues of commodity, commerce, and a societal desire to possess and collect objects. “Investment Process” questions how an art object is imbued with value, a creation process that is conducted by multiple members of the industrial world and art world.*

*DVD players and speakers are placed across from each other. Low shelves support two video projectors screening the following video pieces, “Kennecott Copper Mine in Ophir Mountains near Salt Lake City, Utah (worlds largest open pit copper mine)” (2011) and “Cajalco Tin Mine in Riverside, California (abandoned tin mine claim)” (2011). Aptly titled, these videos document a contemporary, functioning open pit copper mine and non-functional tin mine abandoned in 1892. Bronze is a metal alloy that consists of a ratio of copper and tin elements. The exploitation of land and manual labor involved in the mining industry motivated the video projections. The copper mine video shows a mining blast which explodes the surface soil, allowing mining trucks to transport the broken soil to an extraction and processing plant. The only audio heard throughout the duration of the video is the sound of the mining blast explosion. The tin mine video is one static shot of the abandoned mine entrance surrounded by a natural rocky landscape, alive with green plants and the sounds of nature, birds, frogs, and a nearby creek. The contrast of motion to stillness and sounds of a man-made landscape to nature in these videos points to our societal impact on the earth. The environmental repercussions and social implications of the mining industry are economically driven and directly tied to the concept of value in culture.*

Trail Guide: Joel Robinson, <http://www.naturalist-for-you.org/>

## **Larissa Brantner James**

*Cajalco Tin Mine In Riverside,  
California – Abandoned Tin  
Mine Claim, 2011*

1'00" (excerpt from 12'00")

California Institute of the Arts

My creative practice is interdisciplinary, utilizing multimedia and new genres. I am interested in photography and video's fictitious nature--how moving and still images reveal the unreal and imaginary spaces of the human psyche. I look for magic and myth within the common place. My recent solo show at California Institute of the Arts, titled "Investment Process", addresses issues of commodity, commerce, and a societal desire to possess and collect objects. The work explores how cultures construct and process pleasure through industry and production.

I graduated from UCLA with a BA in the Theory and Practice of the Moving Image in 2002. Intrigued by developmental psychology and the perception of reality, I also studied Cognitive Science during my undergraduate years. Currently, I am in the California Institute of the Arts MFA Photography and Media program.

[www.larissajames.com](http://www.larissajames.com)

**Eve-Lauryn LaFountain**

*In the Rockies, 2010\**

1'40"

California Institute of the Arts

*A hand processed high contrast black and white 16mm film, transferred to video, shot on a handmade 16mm pinhole motion picture camera exploring the Rocky Mountains.*



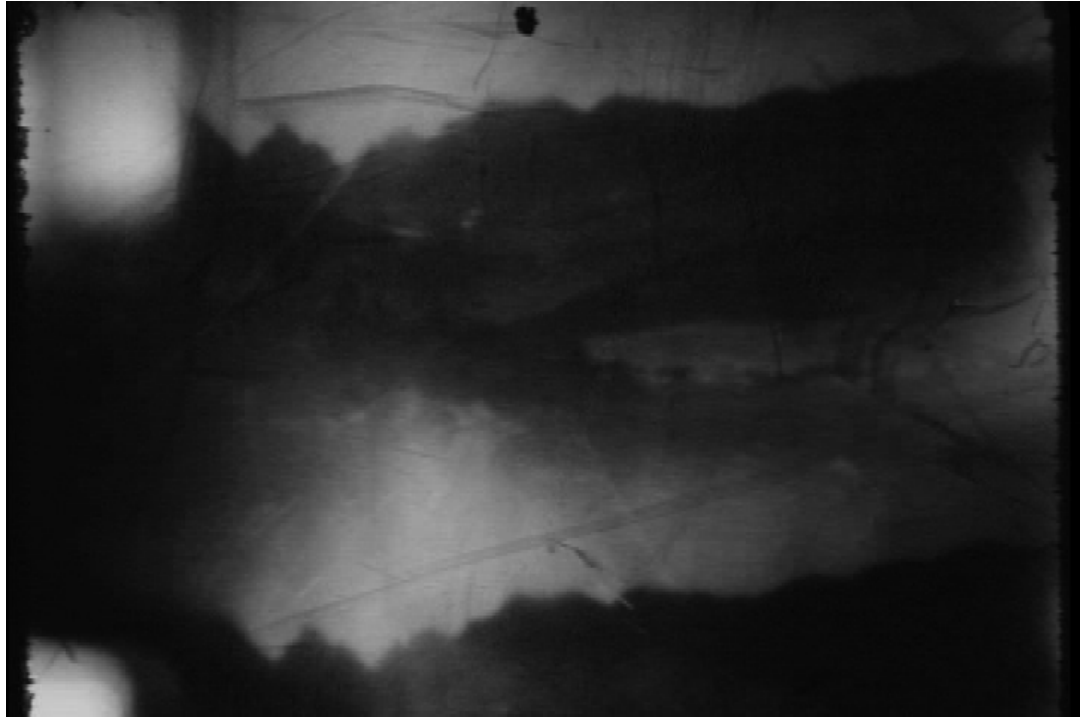
## Eve-Lauryn LaFountain

*In the Rockies, 2010\**

1'40"

California Institute of the Arts

Eve-Lauryn Little Shell LaFountain is an award winning Jewish and Turtle Mountain Chippewa filmmaker and photographer from Santa Fe, New Mexico. After completing the ABC Disney Institute of American Indian Arts Summer Film Workshop in 2008, Eve was sponsored by NBC Universal to move to Los Angeles and participate in the prestigious Page Program. While in college in Amherst, Massachusetts, Eve was the head facilitator of a non-profit youth media arts program called Video Vanguard. Eve's films have been screened at the ImagineNative Film and Media Arts Festival in Toronto, the American Indian Film Festival in San Francisco, the Smithsonian Museum in New York, The Center for Contemporary Arts in Santa Fe and the Santa Fe Film Festival. For the past two years Eve was the General Operations Manager of the Echo Park Film Center, a non-profit community media arts center, where she taught classes, curated and ran screenings, and was in charge of all daily operations. She holds a BA in experimental film, photography and Native American studies from Hampshire College. She is currently an MFA candidate at the California Institute of the Arts in the programs in Photography and Media and Integrated Media.



<http://www.littleshellstudios.com/>



**Eve-Lauryn LaFountain**

*In the Rockies, 2010\**

1'40"

California Institute of the Arts



**Tina M. Notaro**

*Cycles of Reconnection, 2011\**

5'41"

California Institute for the Arts

*This video addresses the emerging tendency of disconnection from soil and the basic cycles of life that depend on the health of the ground. The egg of potential life, the pollen of fertilization, the seed of potential growth and the soil of death and regeneration emerge, in this piece, as broad cyclical metaphors.*

*Disassociation with the cycles of existence has led to the acceptance of genetic manipulation, poisoning and degradation of plants, animals, and therefore, humans. This piece encourages reconnection with soil, the primal-material source. The video was originally projected within an installation environment that was structured to imply the anatomy of a cell. Interaction with soil and other life cycles is embodied in the imagery and forms.*



## Tina M. Notaro

*Cycles of Reconnection*, 2011\*

5'41"

California Institute for the Arts

I was born in Milwaukee, Wisconsin and attended Boston University at the age of 17. I traveled internationally for 18 years. Throughout my years of travel I lived for extended periods in various countries and continents. I painted murals, constructed sculptural installations, participated in performances, and helped produce collaborative, multi-media events, in a number of countries. I also periodically attended the University of Wisconsin Madison where I studied fine art.

I fabricated and traded jewelry and gems while traveling. From 1996 to 1998 I studied gemology at the Gemological Association and Gem Testing Laboratory of Great Britain.

In 1999, I worked for a year as the manager of the Colored Gemstone Laboratory at *Tiffany and Company* in New York City. I also constructed a house of my own design in Ireland on my land between 2000 and 2004. I expanded my knowledge of space and sculptural techniques during the years constructing my house. I left Ireland and my life of travel to immerse myself in artistic and scholarly pursuits.



## Tina M. Notaro

*Cycles of Reconnection*, 2011\*

5'41"

California Institute for the Arts

I entered the BFA program at the University of Arizona in 2007. Over the years my aesthetic has slowly transformed from combined-media sculptural objects of permanence to temporal works of space and expanded media. My research and art practice continues to reflect the maturation and synthesis of years of cultural, artistic, and intellectual inquiry. I am currently an MFA candidate in Art and Technology at California Institute of the Arts. I intend to continue my immersion in culturally significant and existentially inquisitive research and production.



[www.tnotaro.shutterfly.com](http://www.tnotaro.shutterfly.com)



## Tyler Matthew Oyer

*Shimmy. Pose.*, 2010

3'23"

California Institute of the Arts

*Tyler Matthew Oyer is "an interdisciplinary gospel immortalist"*

--Kembra Pfahler of the Voluptuous Horror of Karen Black

*Tyler Matthew Oyer "Looks like a performer"*

--Marta Beckett of the Amargosa Opera House in Death Valley Junction

[www.tmostudio.com](http://www.tmostudio.com)



## Minha Park

*Domun Bridge, 2011*

5'09"

California Institute for the Arts

*July, 2011:*

*I traveled the borderline between China and North Korea. This region is popular for South Koreans because they can see the taboo image of "North Korea". As a South Korean, it was a very weird and rare experience to see it. The majority of tourists were South Koreans of Chinese. We all acted as if we were in a safari or a zoo, behind the safe zone of the borderline. We enthusiastically took photos of the borderline and North*

*Korea. However, I thought that what we saw is just an illusion provided by tourism: a county's history, some people's disaster, ideology, etc. – all those heavy issues suddenly consumed so lightly under the system of Neo-liberalism. To me, it was a funny reality that the borderline became an amusement park-like tour zone.*

*This work was started when I found the short video footage of a North Korean that I filmed from that tour zone. Filming North Korea was extremely difficult. The original footage was only 1 minute. I extended this footage into 5 minutes and made short fiction about the blurry North Korean man image. This film is about failure of "seeing" and one's desperate gesture or micro resistance against the macro limitation, the social barrier, and conflicting ideologies.*



## Minha Park

*Domun Bridge, 2011*

5'09"

California Institute for the Arts

I am from Seoul, South Korea. I earned BFA and MFA degrees in painting and printmaking from Ewha Womans University. I am currently an MFA candidate in Art at the California Institute of the Arts. My main medium is video and I am interested in the individual's reaction to the artist's observation of social and political phenomena.

[www.minhapark.com](http://www.minhapark.com)



**Minha Park**

*Domun Bridge*, 2011

5'09"

California Institute for the Arts





**Bryne Rasmussen**

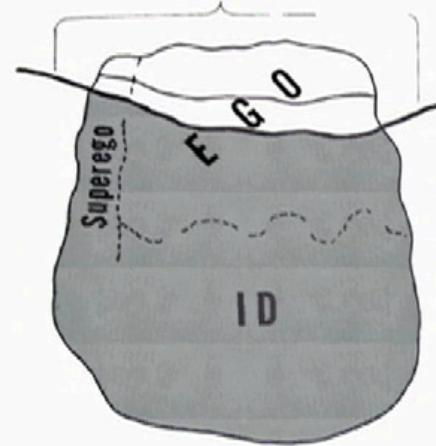
*carving layered terrain*, 2010

1'35"

California Institute for the Arts

*The video "carving layered terrain" attempts to visualize hidden layers of existence, present a perverted reading of the Freudian diagram of consciousness, and travel through an iceberg.*

## REGION OF CONTACT WITH OUTER WORLD



SCHMATIC REPRESENTATION OF FREUD'S CONCEPT OF THE UNCONSCIOUS. This diagram shows Freud's concept of the relation of the id, ego, and superego. The id is completely unconscious, and the ego and superego are partially so. The heavily shaded portion represents everything in a person's mental make-up of which he is never aware and can never verbalize. The grey area (preconscious area) may come into awareness and be recalled. The white region represents everything of which one is aware at any given time, somewhat like an iceberg that has most of its mass below the surface. One should not think of this diagram as any physical structure like the brain. It is merely an analogy to show a concept.

## Bryne Rasmussen

*carving layered terrain*, 2010

1'35"

California Institute for the Arts

Bryne Rasmussen is an artist from Chicago currently living in Los Angeles and completing an MFA at the California Institute of the Arts in the Art and Technology program. Her current work engages emerging New Age phenomena as a form of contemporary myth-making. Networks of adults and now primarily young people have proliferated, via YouTube and other online social media, a series of pseudo-religious beliefs that attempt to account for the boom in children with behavioral problems as a preordained cosmic occurrence. What many in contemporary society see as behavior that needs to be medicated or modified, believers celebrate as an important evolutionary step.



The work addresses outlandish theories and somewhat tamer pop-culture conjectures that blame various environmental factors—from mercury levels and immunization, to technology and media saturation—for all behavioral ills in children. The material is used as a parallel to explore broader contemporary issues, such as, the rise of hyper individualism, the medicalization of personality, the neurodiversity movement (specifically autism rights groups), the generational personality of the “millennials,” the accelerated development of technology, and social networking.

**Ashley Romano**

*Mouth Pieces: Blow*, 2010

5'33"

California Institute of the Arts

*By slowing and focusing in on rhythmic actions and sounds, constricted motion can be examined through the confined space of the video screen. The measured movements serve as gestures related to temporal time and space.*



**Ashley Romano**

*Mouth Pieces: Blow*, 2010

5'33"

California Institute of the Arts

Ashley Romano is a visual artist working in performance and video. She is from Oklahoma City, Oklahoma and is a graduate student at the California Institute of the Arts.



**Ashley Romano**

*Mouth Pieces: Blow*, 2010

5'33"

California Institute of the Arts



## Vivian Sming

*Fall Migration*, 2009

2'06"

California Institute of the Arts

*"Fall Migration" examines language surrounding nature. It recontextualizes scientific accounts of the annual Monarch butterfly migration and places it amongst videos of people evacuating from the recurring Los Angeles fires. Statements such as "Every year, a magical event takes place" and "The journey lasts longer than a lifespan" seem romantic when referring to nature but transform into something despairing when placed in the context of human beings. Like other species, humans must migrate due to natural forces. But while animal migration is seen as a heroic journey, human evacuation is seen as a painful experience. Through the process of recontextualization, man's romantic view of nature offers a despairing glimpse of the human condition.*





## **Vivian Sming**

*Fall Migration, 2009*

2'06"

California Institute of the Arts

Vivian Sming is an interdisciplinary artist who examines how ideas and representations of nature can perhaps reveal human regard for others

[www.viviansming.com](http://www.viviansming.com)





**Vivian Sming**

*Fall Migration, 2009*

2'06"

California Institute of the Arts



## Liz Toonkel

*Crossing the Line*, 2011

10'20"

California Institute of the Arts

*"Crossing the Line" explores the surface of the water as a symbol of the line that exists between life and death. It asks the question of whether the choice of death leads to freedom for the female subject. I take the action of placing my head into a small aquarium, pulling myself towards death. When my head is submerged, a grand piece of music from Beethoven's opera "Fidelio" plays. This choral number from the end of the narrative reveres woman as wife and is juxtaposed with the knowledge that one of the women of the opera, Marceline, is left for spiritual (marriage) or physical death. My gesture and my quest to stay in the water for as long as I can suggests that when crossed over it will be beautiful and I will be free.*



## Liz Toonkel

*Crossing the Line*, 2011

10'20"

California Institute of the Arts

Liz Toonkel is an artist who hails from Chappaqua, New York and currently resides in Los Angeles, California. She works in performance, theater and film. She earned her BFA at New York University's Tisch School for the Arts in Film and Television Production with a minor in Gender and Sexuality. She is currently earning her dual MFA at the California Institute of the Arts in Art and Technology and Scenic Design. She has also studied at Parsons The New School for Design, FAMU, and the Fashion Institute of Technology.

[www.liztoonkel.com](http://www.liztoonkel.com)



**Liz Toonkel**

*Crossing the Line*, 2011

10'20"

California Institute of the Arts





## Marisa Williamson

*The Black Dinner Party, 2011*

4'23"

California Institute for the Arts

*The piece features activist Angela Davis, and entertainers Oprah Winfrey and Beyonce Knowles. It is in response to, among other things, Judy Chicago's "The Dinner Party".*



## Marisa Williamson

*The Black Dinner Party, 2011*

4'23"

California Institute for the Arts

Marisa Williamson is a Los Angeles-based artist, originally from Philadelphia. She received her BA in Visual Arts from Harvard University and is an MFA candidate at California Institute of the Arts. Working in a range of media including sculpture and video, her thematic interests include gender, race, technology, memory, and the body.

[www.marisawilliamson.blogspot.com](http://www.marisawilliamson.blogspot.com)





# UNIVERSITY OF CALIFORNIA AT LOS ANGELES

**Roxy Farhat**

**EJ Hill**

**Devin Kenny\***

**David Whitaker\***

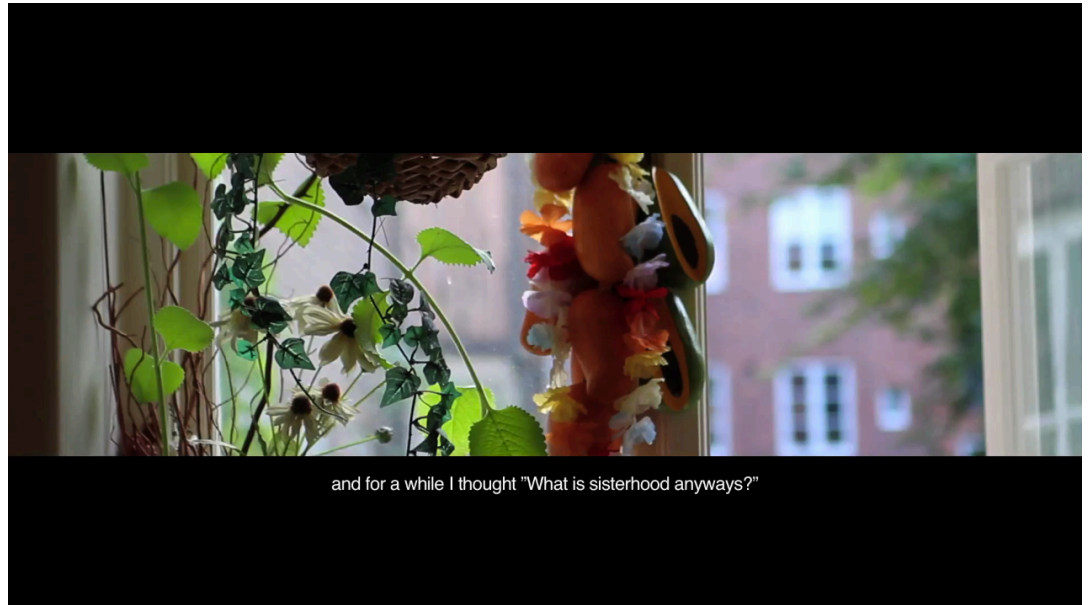
## **Roxy Farhat**

*Untitled, 2011*

13'00"

University of California at Los Angeles

*We hear six women in Malmö, Sweden having an informal conversation about feminism and sisterhood and how they implement those ideas in their everyday lives. Their conversation narrates footage of the collective where three of the women live and all of the women come to find a safe and supportive space.*



and for a while I thought "What is sisterhood anyways?"

## **Roxy Farhat**

*Untitled*, 2011

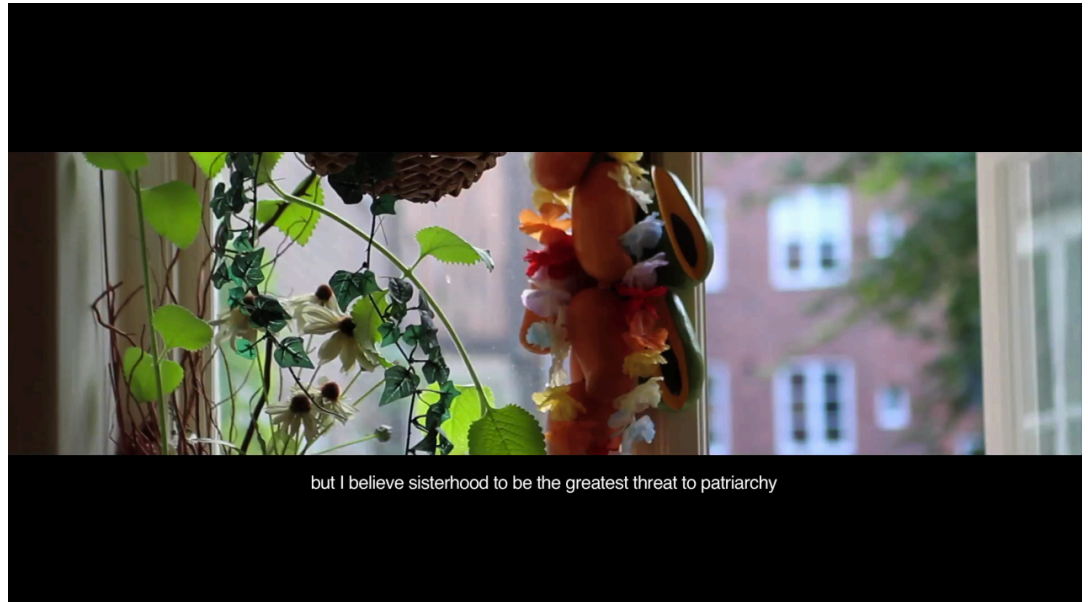
13'00"

University of California at Los Angeles

Roxy Farhat works with video and performance to make political commentaries and satires utilizing the simple language of popular culture to exasperate complicated issues such as ethnicity, gender and the image of 'the other'.

Farhat was born 1984 in Tehran, Iran and grew up in Sweden. She holds a BFA from Konstfack, Sweden and is currently pursuing her New Genres MFA at the University of California at Los Angeles.

[www.roxyfarhat.com](http://www.roxyfarhat.com)



**Roxy Farhat**

*Untitled*, 2011

13'00"

University of California at Los  
Angeles



## EJ Hill

Watering Hole, 2011

8'59"

University of California at Los Angeles

*"Watering Hole" is an investigation of the liminal space between mouth as passive receptacle and mouth as active agent. Usually a site for communication, consumption/purgation, and sexual enactments, it begins to perform an entirely new function as it gives way to its own natural processes.*

EJ Hill is a Los Angeles-based artist whose performance and video work explores the materiality of the body as well as its social and cultural implications. Recent exhibitions include *Overkill* at The Mission Projects (Chicago), *dream, in, the, act* at Kunz, Vis Projects (Chicago) and *One-Day Performance* at LiVE WORK (San Francisco). He was a 2010 resident of the ACRE Artist Residency in Steuben, Wisconsin and is a current MFA in New Genres candidate at UCLA.



**Devin K. Kenny**

*Misfires, 2011\**

6'4"

University of California at Los Angeles

*Taking a somewhat disturbing video posted on the business website as well as the official youtube page of director and stylist Vashtie “Va\$htie the downtown sweetheart” Kola as a starting point, I went about to unlock what unsettled me about the original work by filtering it through my own interiority. Through the process of taking a video that happened improvisationally and by slavishly reproducing its aural affects (that of the actors and the diegetic sound), I hoped to get a bit closer to something that seems to have been made in a very lighthearted spirit, one which I think is incongruous with some of the greater, graver issues buried within power dynamics related to gender in and out of professional situations.*



Source footage directed and performed by Vashtie Kola and Scott Mescudi



**Devin K. Kenny**

*Misfires, 2011\**

6'4"

University of California at Los Angeles

Devin Kenny is an interdisciplinary artist based in Los Angeles, working in several mediums and in collaboration with a number of artist groups including Wild Isle, DADDY, COMOTROOVAY-SA, and the Bruce High Quality Foundation. He is an MFA candidate at UCLA in New Genres.

[www.devinkenny.info](http://www.devinkenny.info)



Source footage directed and performed by Vashtie Kola and Scott Mescudi.

**Devin K. Kenny**

*Misfires, 2011\**

6'4"

University of California at Los  
Angeles



Source footage directed and performed by Vashtie  
Kola and Scott Mescudi.

## David Whitaker

1 2 3, 2010\*

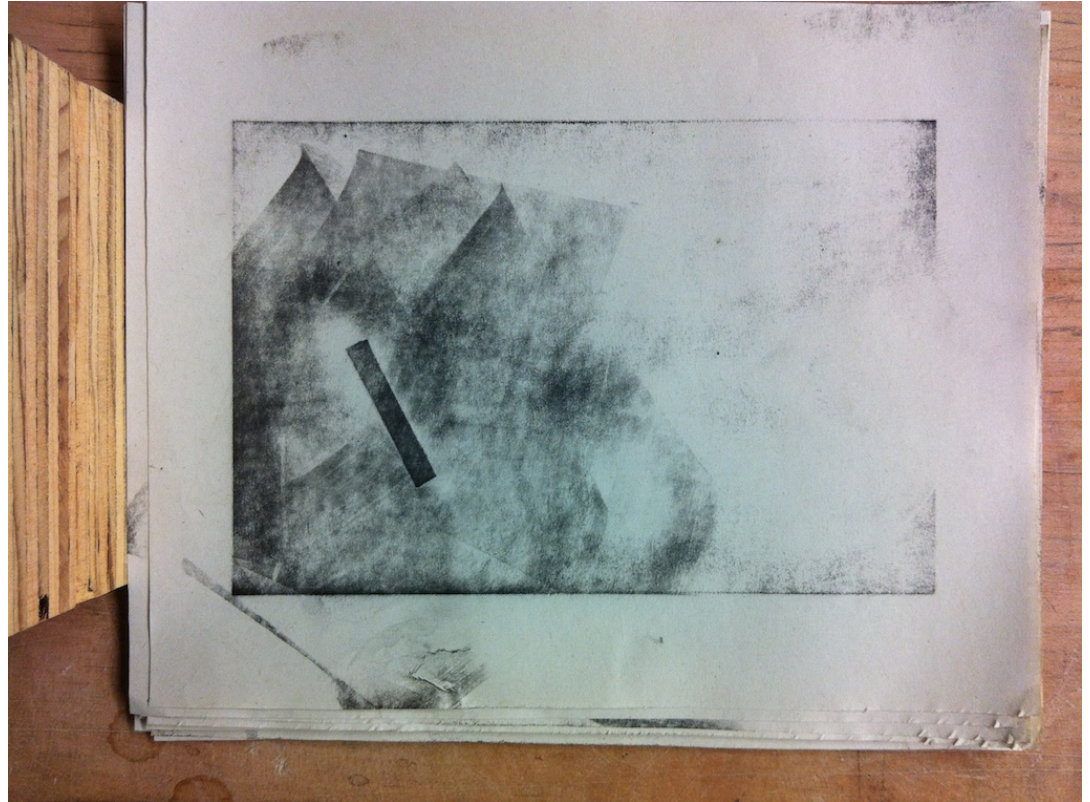
1'00"

University of California at Los Angeles

*Evidence and sequentiality aren't necessarily at odds with one another. The sequentiality relates to movement. Working slowly to move shapes on a piece of paper. The rubbing process flattens and stabilizes the image that I am working with. I think of it as a way of making the movement that I am working on permanent. Like a slowly constructed snapshot. Putting the rubbings in sequence and animating them condenses all of the information created over several hours into 30 seconds or so.*

*Each rubbing (frame) works as a drawing. The gestures and attitudes that occur during the rubbing process relate to the content of each image as well as to my thoughts and emotions during the production period.*

*Animating the rubbings is a way of, well, animating them. Acceleration results in a sequence. Slowing results in the individual image. There is a continuum available here.*





## David Whitaker

1 2 3, 2010\*

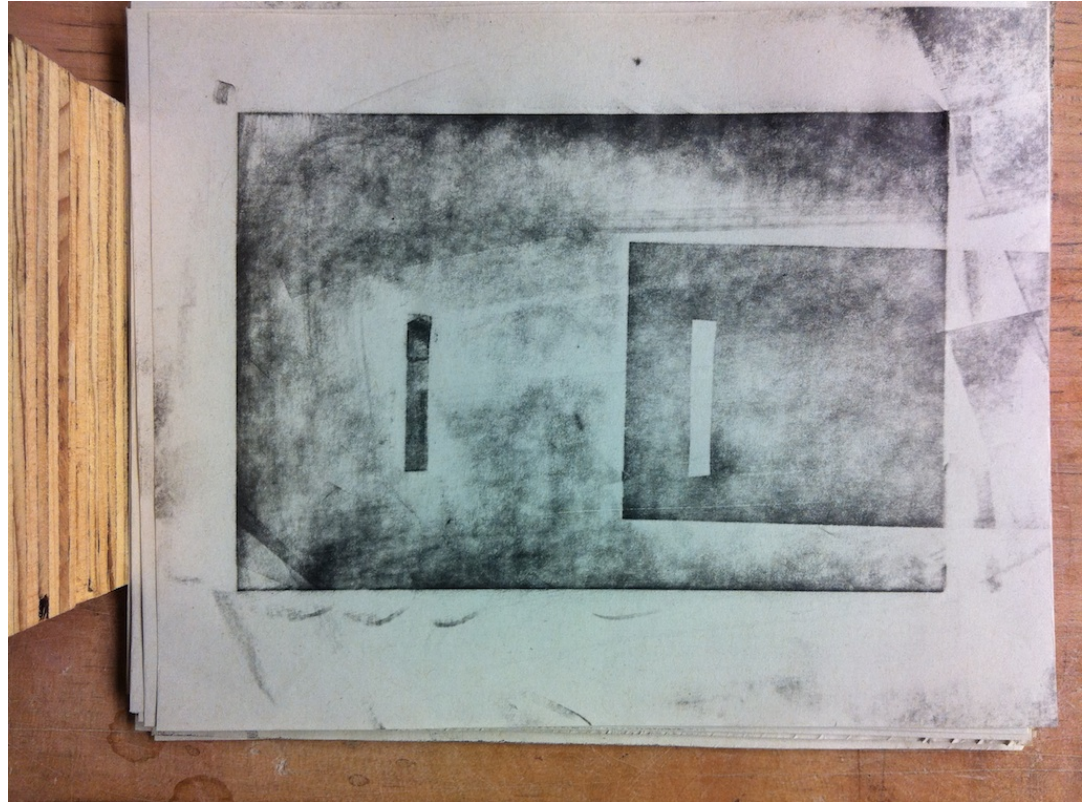
1'00"

University of California at Los Angeles

David Whitaker is in his second year in the ceramics department of the MFA program at the University of California at Los Angeles. He is a potter, animator, and space-maker, working to change the world through art and education. David works with the understanding that human beings have infinite potential for creativity, growth and learning which manifests itself through art, love, and spirit.

Observation is a key part of David's artistic practice. He uses indexical processes like rubbing, casting, and photography to shift and question his own ways of seeing. By moving away from the habitual and towards the uniqueness of each experience, a new space of sharing and learning is opened for the audience.

[www.davidwhitakerart.com](http://www.davidwhitakerart.com)



**David Whitaker**

*1 2 3, 2010\**

1'00"

University of California at Los  
Angeles



# UNIVERSITY OF SOUTHERN CALIFORNIA

**Marchris\***



## Marchris

*The Title is a Drawing I and II,*  
2011\*

7'11" and 16'08"

University of Southern California

*Skirting the existential for the self-referential, "The Title is a Drawing" is a series of peripheral conversations between two dust clods. Like a stranger tripping on cracks in the sidewalk, the ad-hoc immediacy of this micro-performance stumbles and stutters toward near face-plants. In a way, it feels as if one is witnessing a joke narrating its own ill-formed mitosis -- the act of creation decidedly present as these characters weave speckled threads of dialogue along pubic hair suspension lines. À la Beavis and Butthead, the intended audience seems to only ever consist of two; the rest of us just get to watch.*



## Marchris

*The Title is a Drawing I and II,*  
2011\*

7'11" and 16'08"

University of Southern California

MARCHRIS is the collaborative project  
of Marc Horowitz and Chris Coy-- both  
students at USC in the MFA program.

[www.ineedtostopsoon.com](http://www.ineedtostopsoon.com)

[www.seecoy.com](http://www.seecoy.com)



**Marchris**

*The Title is a Drawing I and II,*  
2011\*

7'11" and 16'08"

University of Southern California



# CHAPMAN UNIVERSITY

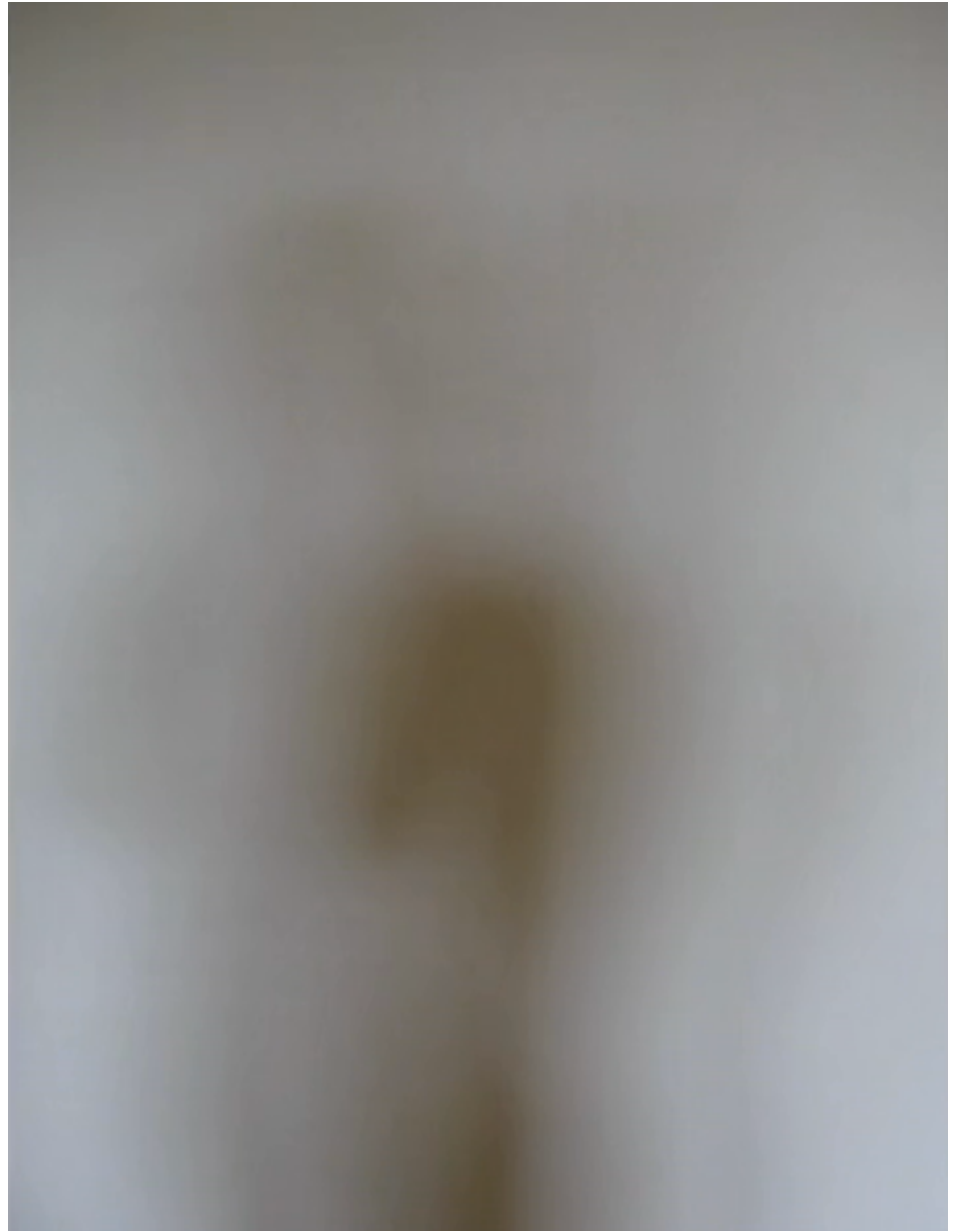
**Hannah Karsen**  
**Sayer Kanakriyeh**  
**Rebecca Rau\***

**Hannah Karsen**

*Zip*, 2011

1'24"

Chapman University



## Hannah Karsen

*Zip*, 2011

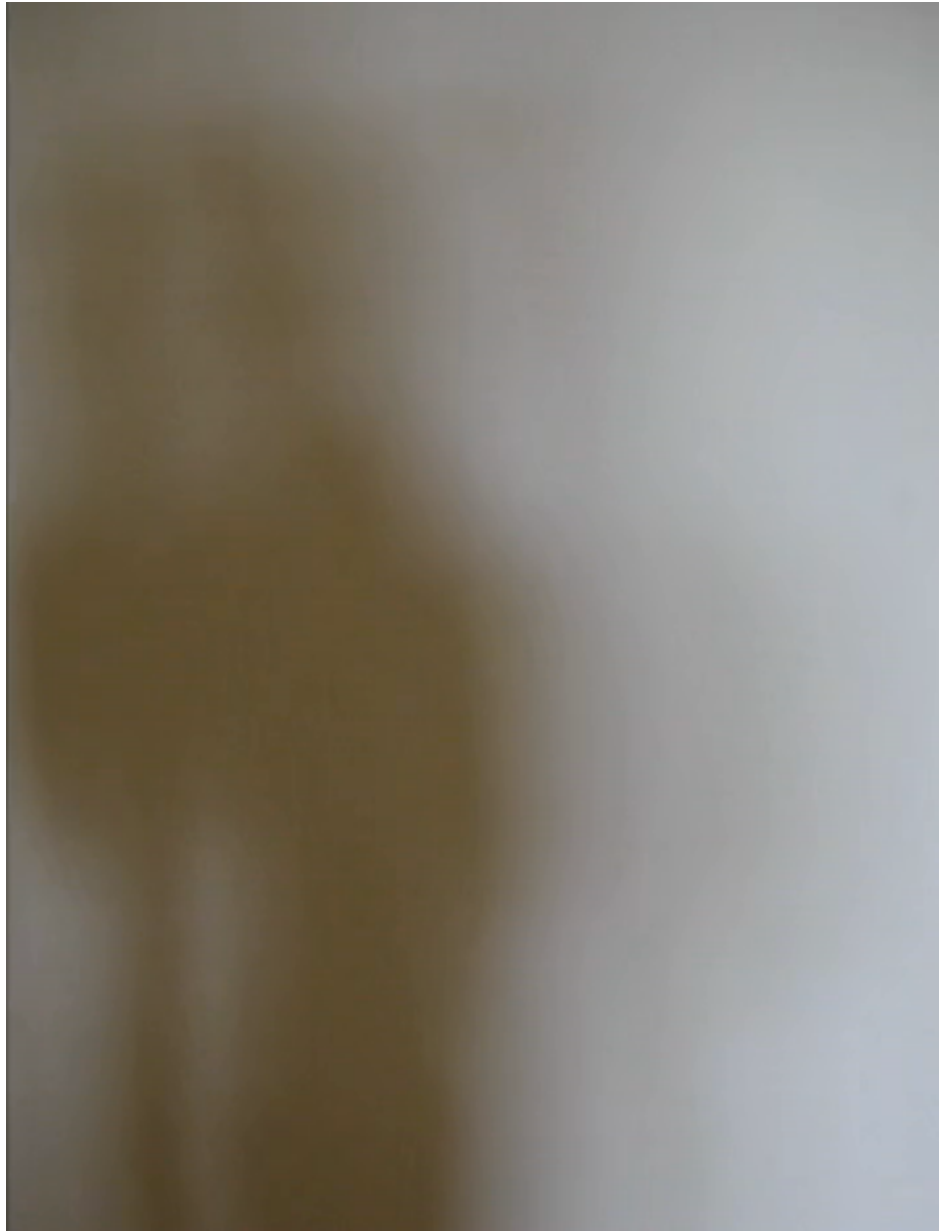
1'24"

Chapman University

Hannah Karsen is an artist who works with photography and video as mediums in which to explore issues of perception through a formal exploration of one's interior and exterior environment.

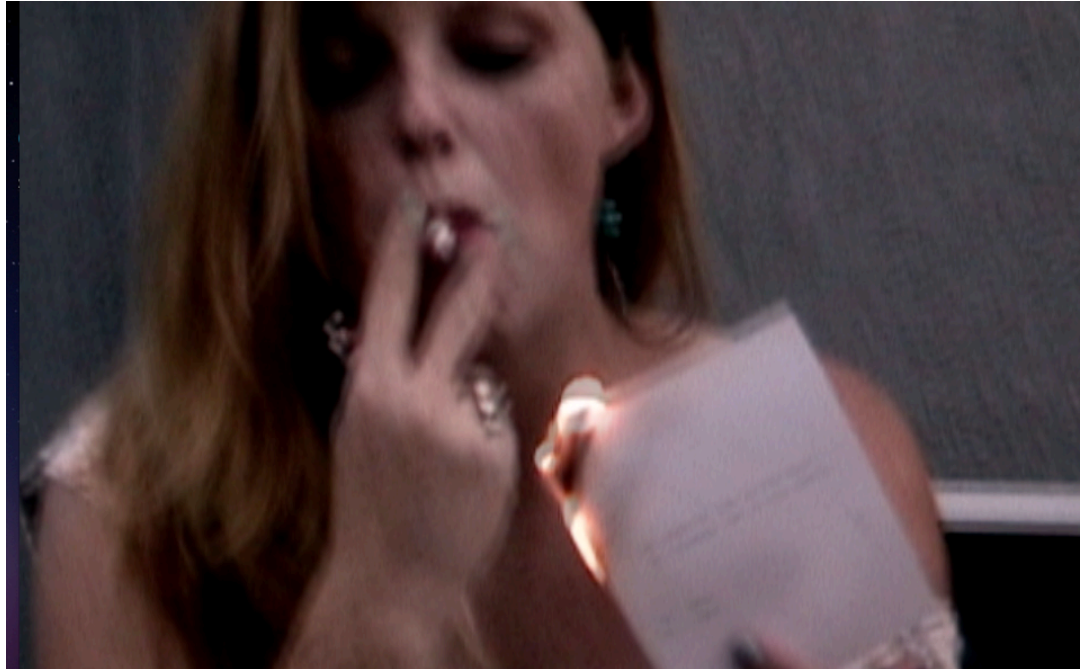
Mediated by the camera, her work constructs a transitory relationship to these environments by bringing the periphery into view. The constructed sense of fragility and longing is an inherent element of her work, in which her mediated relationships to these moments sustains a particular potency toward the affect of connecting to a particular space. The impermanence of a connection, and the fleeting circumstance that movement creates is present in this work to function in a tension between familiar and unfamiliar forms. The formal consideration that the photograph and video allows of these places complicates the fixed relationship to reveal the complexity of perception and vision.

Hannah Karsen will graduate in 2012 from Chapman University with a BFA in Studio Art, and a BA in Art History.





**Sayer Kanakriyeh**  
*Carbon Celluloid*, 2011  
2'50"  
Chapman University



**Rebecca Rau**

*The Tutorial*, 2011\*

12'20"

Chapman University

Rebecca Rau studied at Chapman University. She was born in Chicago and lives and works in Los Angeles, CA.



**Rebecca Rau**

*The Painting*, 2011

1'57"

Chapman University



**Rebecca Rau**  
*The Painting*, 2011  
1'57"  
Chapman University



# OTIS COLLEGE OF ART AND DESIGN

**Srijon Chowdhury\***

**Bridget Kane**

**Elena Rosa\***

**Tammy Vo**



## Srijon Chowdhury

*Untitled, 2011\**

0'58"

Otis College of Art and Design

*"Untitled" is an animation where the viewer is travelling through color fields. The notebook that the fields are drawn in is visible, the opposite sides of the pages where the marker bled through is visible. Even though the drawings inside the notebook beg to be believed in, the cropping of the animation as a whole doesn't allow for any suspension of belief.*

I am Bangladeshi-American, and spent my formative years in Bangladesh. Growing up in Bangladesh and the American Midwest gave root to my questioning of reality: throughout the years I have been presented with drastically different, and often opposing, ideologies and perspectives. My work looks to mysticism and is hued with a mythology of the Midwest.

[www.sri-c.blogspot.com](http://www.sri-c.blogspot.com)





## **Bridget Kane**

*The Bakersfield Sound, 2011*

3' 04"

Otis College of Art and Design

*“The Bakersfield Sound” is a title from a country music movement of the same name that surfaced out of Bakersfield, California in the 1960s. Like many cities in California’s Central Valley, Bakersfield had become a destination for migrant workers who had traveled west from Texas and Oklahoma looking for work on farms and in oil fields during the Dust Bowl era. The Bakersfield Sound was a result of this displacement.*



*At the forefront, this work is an examination of flux in dichotomy through the juxtaposition of sound, image, and text – each claiming their own autonomous movement while intersecting with one another from different subject positions. Through exploring ideas and representations of place, perspective, and ideologies, I refer to contemporary means of participation, production and consumption to interrogate shifts of balance, inclusion, and exclusion within both current social, economic, and political conditions and the repetition of their historical models.*

## **Bridget Kane**

*The Bakersfield Sound*, 2011

3' 04"

Otis College of Art and Design

Bridget Kane is from Worcester, MA, currently living and working in Los Angeles. She received her BA in Studio Art from Clark University in 2007 and will receive her MFA in Fine Arts from Otis College of Art and Design in 2012. Her work has been shown at SoHo Photo Gallery in New York City, New Orleans Photo Alliance and most recently, at Shangri-La in Joshua Tree, CA.

Her work Investigates problems in representation, reproducibility, and current means of communication through a mediation of contemporary image production. She examines issues of loss, the failure of desire, and identity construction through signifiers of nostalgia, Americana, and pop culture.

[www.bridgetkane.com](http://www.bridgetkane.com)

**Elena Rosa**

*Turtle, 2011\**

6'06"

Otis College of Art and Design

*I construct situations through film and video investigating the “idea” of power and its concrete manifestation. This work explores “idea” and manifestation in concert. I am interested in the constitution of the idea of power, for example: collective phenomenology (i.e., memory, intuition, perception); hegemonic rules and regulations on morality and cultural domination; mass media representational images and text. These videos explore how “meaning” and “knowledge” are generated and established through the idea and what and whom it defines, serves, and benefits as well as who and what it does not.*



## Elena Rosa

*Turtle*, 2011\*

6'06"

Otis College of Art and Design

Elena Rosa was born in San Francisco and lives and works in Los Angeles. She studied classical theater at the Drama Centre London, earning her BA and is currently an MFA candidate at OTIS College of Art and Design. She works primarily in performance and performance based video.

[www.elenarosa.net](http://www.elenarosa.net)





**Elena Rosa**

*Turtle*, 2011\*

6'06"

Otis College of Art and Design



**Elena Rosa**

*Michael*, 2011

5'46"

Otis College of Art and Design





**Elena Rosa**

*Michael*, 2011

5'46"

Otis College of Art and Design



**Elena Rosa**

*Michael*, 2011

5'46"

Otis College of Art and Design



## Tammy Vo

*Untitled, 2010*

9'21"

Otis College of Art and Design

*I'm interested in the construction of female sexuality and objectification. My work employs the task (a focused activity), the contrast of concealment and exposure, and the blurring of the seductive and abject to deconstruct these concepts. I reference similar imagery found in fetish videos but interrupt the sexualization of the female body through distortion or in moments when gender is called into question. The notions of objectification and desire are also examined when parts of the body become overly sexual only through their concealment. When the body becomes increasingly disfigured within a task, the viewer can be prompted to find indifference in the actual naked body.*



## Tammy Vo

*Untitled, 2010*

9'21"

Otis College of Art and Design

Tammy Vo was born in San Jose, California in 1985 and received her BA in Art and Art History from University of California, Los Angeles in 2007. She is a MFA candidate at Otis College of Art and Design in Los Angeles, California and will graduate in 2012.



**Tammy Vo**

*Untitled, 2010*

9'21"

Otis College of Art and Design



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