

# COLLEGE ART ASSOCIATION

## ARTspace Media Lounge

*TRANSMEDIATION:*

*A Survey of Contemporary Video Art from the East Coast*

Organized by Micol Hebron for the CAA Services to Artists  
Committee at the 101<sup>st</sup> Annual Conference of the  
College Art Association in New York, New York.



# Program Description:

*Transmediation* has been curated by Micol Hebron (of Chapman University) for the ARTspace Media Lounge at the 101<sup>st</sup> Annual Conference of the College Art Association. Fifty-two students from ten colleges were selected to screen video art works in Media Lounge at the Hilton Hotel, New York, on February 13<sup>th</sup>-16<sup>th</sup>, 2013. Conceived to showcase work by top student-artists on the east coast, this program introduces vibrant, innovative work by a new generation of artists with a fresh perspective and approach to video and digital media.

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.

# Curator's Statement:

The *Transmediation* exhibition was conceived as a way to present a survey of the most interesting video and digital media work being done by the up-and-coming generation of contemporary artists on the east coast of the U.S. Additionally, the objectives of this program are to increase visibility of excellent student video art and to provide the opportunity for more art students to gain increased exposure and experience with the College Art Association. The fifty-one participating artists in *Transmediation* come from all over the world—New Zealand, Columbia, Israel, Iceland, Poland, Germany, South Korea, Chile, China, Puerto Rico, Lebanon, Ethiopia, Venezuela, and the United States. They represent a cross-section of the diverse cultural and conceptual trends of their generation but also of the pedagogical and creative approaches of the schools at which they studied.

This current generation of young artists are among the first to grow up with video cameras as an ubiquitous and accessible tool from the time they were children. They are also the first group of artists to begin their professional careers at a time when video is often completely dematerialized—recorded digitally from a phone or camera (without tape), and eventually existing as a file that is shared through social media or uploaded to a cloud platform (gone are the days of BluRay or DVD players!). Video is entirely portable and decentralized, and can be watched anywhere, anytime from any smart phone or tablet. Professional video and audio editing software is equally accessible, and experimentation in animation, sound effects, CGI, compositing and layering are commonplace aesthetic trends. The videos in *Transmediation* represent widely ranging perspectives as they explore age-old iconic and archetypal themes as well as newly arisen philosophical queries that have emerged as a result of our current technological climate.

--continued

In selecting artists for this exhibition, it was important to me to include a range of experience levels and aesthetic styles. I also wanted to ensure representation of a variety of sexual, cultural, and ideological perspectives. These artists offer their 21<sup>st</sup> century approach to issues within the medium of video that have compelled artists since the Sony Portapak first invaded the artist's studio in the late 60s: from the somatic to the cyber, and the narcissistic to the universal. It has been exciting to identify some of the formal and conceptual trends in this group of art works, which include: collaborations with parents and family members; the condition of parenthood; commentaries on celebrity culture; appropriation of 90s television shows; critiques on the medium of video; identity politics; manipulations of language and self-expression; interdisciplinary formalism (fusing science, dance, sculpture, performance, or painting with video); reinterpretations of art history; performative and theatrical actions; fusions of art and science; and much more. While many of these topics are of course familiar, I think that viewers will find novelty in the way that they are presented here. This digital catalog is intended to extend *Transmediation* beyond the Media Lounge and into your classrooms, computers, smart phones, and social media feeds, and it is my hope that you share it widely!

--Micol Hebron  
2013

**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. You are encouraged to show these videos to your friends and students, however!**



# Thank you!

Without generous assistance from the following people, *Transmediation* would not have been possible:

Sharon Loudon (Chair, Services to Artists Committee, CAA), Cindy Smith (co-curator, Media Lounge, Services to Artists Committee member), Emmanuel Lemakis (Director of Programs, CAA), Nicole Cohen (USC/The Berlin Collective), Stephan Stoyanov (Stephan Stoyanov Gallery), the CAA staff, all of the student artists, and the many great friends and faculty advisors who helped spread the word: Adam Bateman (Pratt), Marc Bradley Johnson (SVA), Jonathan Calm (SMFA), Chris Csikszentmihalyi (MIT/Art Center College of Design), Sue DeBeer (NYU), Jenny Draime (Chapman), George Ferrandi (RISD), Jane Gilhooly (SMFA), Davey Hawkins (Columbia), Dennis Hylinsky (RISD), Levi Jackson (Pratt), Dawn Kasper (UCLA), Cathy McLaurin (SMFA), Julie Miller (SMFA), Crys Moore (NYU), Tameka Norris (Yale), Daniel Peltz (RISD), Tony Schwensen (SMFA), Dean Snyder (RISD), Jane South (RISD), Dylan Trumbull (Chapman), Gediminas Urbonas (MIT), Jon Wasserman (NYU), and Laura Young (UCLA).

Thank you to Berlin Collective and  
Stephan Stoyanov Gallery for hosting a  
reception for the *Transmediation* artists

February 12, 2013  
6-9pm

STEPHAN STOYANOV GALLERY

<http://stephanstoyanov.com>



<http://berlincollective.de>

# Featured Schools:

Columbia University

Hunter College, City University of New York

Massachusetts Institute of Technology

New York University

Pratt Institute

Rhode Island School of Design

School of the Museum of Fine Arts, Boston

The School of Visual Arts

University of Connecticut

Yale University

# Featured Artists:

Fred Ata (SMFA)

Sophie Barbasch (RISD)

Katherine Bauer (NYU)

Elizabeth Bick (Yale)

Claudia Bitran (RISD)

Renee Browne (SMFA)

Jessica Borusky (SMFA)

Todd Bryant &

Louise Foo (NYU)

Douglas Burns (RISD)

Allison Burtch (NYU)

John Capogna (NYU)

Leo Castañeda (Hunter)

Valerie Jean Chen &

Moe Shahrooz (NYU)

Bug Davidson (SMFA)

Stephen St. Francis Decky  
(SMFA)

Patricia Dominguez (Hunter)

Awol Erizku (Yale)

Zach Gabbard (RISD)

Jean Paul Gomez (Pratt)

Ben Hagari (Columbia)

Laura Harrison (SMFA)

Case Hathaway-Zepeda (SMFA)

Ryan Hawk (SMFA)

Davey Hawkins (Columbia)

Cody Henrichs (RISD)

Sarah Hill (SMFA)

Tomashi Jackson (MIT)

Katrín I Jónsdóttir

Hjördísardóttir Hirt (Hunter)

Kevin Kelly (Hunter)

Megan Kim (RISD)

Lauren Klenow (NYU) &

Robin Crookall

Dominika Ksel (Hunter)

Soyoung Kwon (MIT)

Rebecca Loyche (Hunter)

Andrea McGinty (SVA)

Antonio Morales (SMFA)

Hao Ni (RISD)

Joe Joe Orangias (SMFA)

Owen Byron Roberts (NYU)

Yaejin Shin (MIT)

Jamie Sneider (SVA)

Joanna Tam (SMFA)

George Terry (RISD)

Quintín Rivera Toro (RISD)

Bradley Tsalyuk (SMFA)

Naormi Meijia Wang (SVA)

Brian Whiteley (SVA)

J.R. Uretsky &

Kayo Nakamura (UConn)

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# COLUMBIA UNIVERSITY

Ben Hagari

Davey Hawkins

## Ben Hagari

Columbia University

*I want to speak with my mouth\**, 2012, 3'0"

Ben Hagari was born in Tel Aviv in 1981. Hagari graduated from Ha'midrasha School of Art in 2008, and is currently living in NYC where he is enrolled in the M.F.A program at Columbia University. Solo exhibitions include "Invert", Rosenfeld Gallery, Tel Aviv (2011); "A Nous La Liberté", Kibbutz Be'eri Gallery (2011); "Weather House", Art Cologne (2009); "Cuckoo", Rosenfeld Gallery, Tel Aviv (2007).

Group exhibitions include "Artists' Film International", Whitechapel Gallery, London (2012); "Afterwards", Total Museum of Contemporary Art, Seoul (2012); "Bronner Residency", KIT Düsseldorf (2012); "The Museum Presents Itself", Tel Aviv Museum of Art (2011); 14th BJCEM Biennial of Young Artists Skopje, Macedonia (2009); "The Rear", Herzliya Biennial (2007).

Hagari has participated in international residencies and has received grants and awards from the Israeli Fund for Video Art and Experimental Cinema; The RölfsPartner Award Düsseldorf; The Young Artist Prize, The Ministry of Culture, and the American-Israel Cultural Foundation. From 2009 to 2012 Hagari was the head of the Video Department at Ha'midrasha School of Art.



## Davey Hawkins

Columbia University

*Library of Babel*, 2011, 3'00''

Davey Hawkins was born in 1986 in Reno, NV. He is currently living and working in New York City while he is an MFA candidate at Columbia University, class of 2014.





HUNTER COLLEGE  
CITY UNIVERSITY OF NEW YORK

Leo Castañeda

Patricia Dominguez

Katrín I Jónsdóttir Hjördísardóttir Hirt

Kevin Kelly

Dominika Ksel

Rebecca Loyche

## Leo Castañeda

Hunter College, City University of New York

*Level One*, 2012 , 4'26''

*Though they may at first seem like just abstracted landscapes, underlying my works exists a search for mythologies and structures that underlie the human and natural world. Growing up, comics, Japanese animation and computer games fueled my imagery with the same sense of escapism that they entailed, as I spent years drawing the characters and places that were in them. Instilled was the notion of building other worlds and becoming other entities by creating them, an idea that is ancient in the practice of art. Nowadays I am not separated from this world-building practice but continue to do so through a personal mythology that takes into account art historical and political practices, through a combination of the language of painting with the structures of comics, video-games and other forms of virtual reality.*



Leo Castañeda, Born 1988, Cali, Colombia, is an artist living in New York City. His works combine classical methods of illusionistic image-making with abstraction to create spaces that absorb the viewer. Castañeda then recreates events in his paintings and drawings using mediums such as interactive sculpture, animation and performance, to engage his audience as participants rather than passive observers. Castañeda received his BFA from Cooper Union and is currently pursuing an MFA at Hunter College.

## Patricia Dominguez

Hunter College, City University of New York

*Is It, 2012, 5'05"*

*Patricia Dominguez's work is based in the genealogy of the proximities and relationships between humans and non-human living beings. Currently, she is an MFA candidate at Hunter College in Combined Media. She has a multi-disciplinary approach towards her work as she utilizes video, installation, painting, drawing and site-interventions. Patricia has participated in artist residencies such as "The Watermill Center" (NY, 2011); "American Museum of Natural History" (NYC, 2011); "Sandbard Artist Residency" (India, 2012) and in the "Institute of Critical Zoologists" (Singapore, 2012). Her work has been included in publications such as "Younger Than Jesus: Artist Directory" (2009) by the New Museum of Contemporary Art and Phaidon Press, and in "Sub 30; Pintura en Chile" (2013) among others. She has exhibited at "The Watermill Center" (NY); "Matucana 100" (Chile); "Galeria Loewenthal" (Chile), and Sala CCU (Chile) among others. She was awarded "Conicyt" scholarship (2010), "Fondart" grant (2010) and "William Graft Travel Grant" (2012). She holds a Visual Arts degree from Universidad Católica de Chile (2007) and studied Botanical and Natural Science Illustration at the New York Botanical Garden (2010).*



## Katrín I Jónsdóttir Hjördísardóttir Hirt

Hunter College, City University of New York

*Scream #3, 2010, 3'28"*

Katrín I JÓNSDÓTTIR HJÖRDÍSARDÓTTIR HIRT was born in Iceland, Reykjavik in 1982. She graduated from the Icelandic Academy of the Arts with a B.A. degree in fine art in 2008, and graduated from the University of Iceland with a B.A. in art history & art theory in 2012. Katrín I is currently pursuing her M.F.A. in Fine Arts at the School of Visual Arts in New York and she is a Fulbright Grantee. Katrín was selected one of Icelandic young and aspiring artists of 2012 by Dungal Art Fund and received a scholarship from the Gudmunda Andresdottir Art Fund, which aims "to promote and encourage promising young artists to study."

Katrín lives in Brooklyn, New York. She is co-founder of Artima gallery and a board member of Sequences Real-Time Art Festival 2012. Katrín is a board member of Endemi art publication and director of [contemporary.is](http://contemporary.is) visual web media on contemporary art in Iceland. Katrín addresses socio-political issues and the fine line between art and life in her work.



Katrín believes that Art can save the world, and that in fact it is art's duty to do so. Art is our only hope for a better life. *"There is always peace within Art. Let's always try to see the world through the eyes of Art. Art embraces man like he is not as he wants to be or should be. That's why man can engage Art like it appears. It is Art that defines who we are. Art has never betrayed our trust. It has maybe not always followed conventional paths but it has never stabbed us in the back. Even so, we have doubted Art. Art needs our belief."*

**Katrín I Jónsdóttir Hjördísardóttir Hirt**  
Hunter College, City University of New York  
*I Am Sorry\**, 2009, 0'20"





**Katrín I Jónsdóttir Hjördísardóttir Hirt**  
Hunter College, City University of New York  
*Invitation to an Art Opening, 2010, 0'29"*



## Kevin Kelly

Hunter College, City University of New York

*You tell me how badly we're outnumbered*, 2011, 6'34"

Kevin Kelly is a video artist in the MFA program at Hunter College. In his work he examines narrative form and its relationship to people who become dramatic personae and the morphology of information in relation to the romantic and absurd. He lives in Brooklyn, New York.

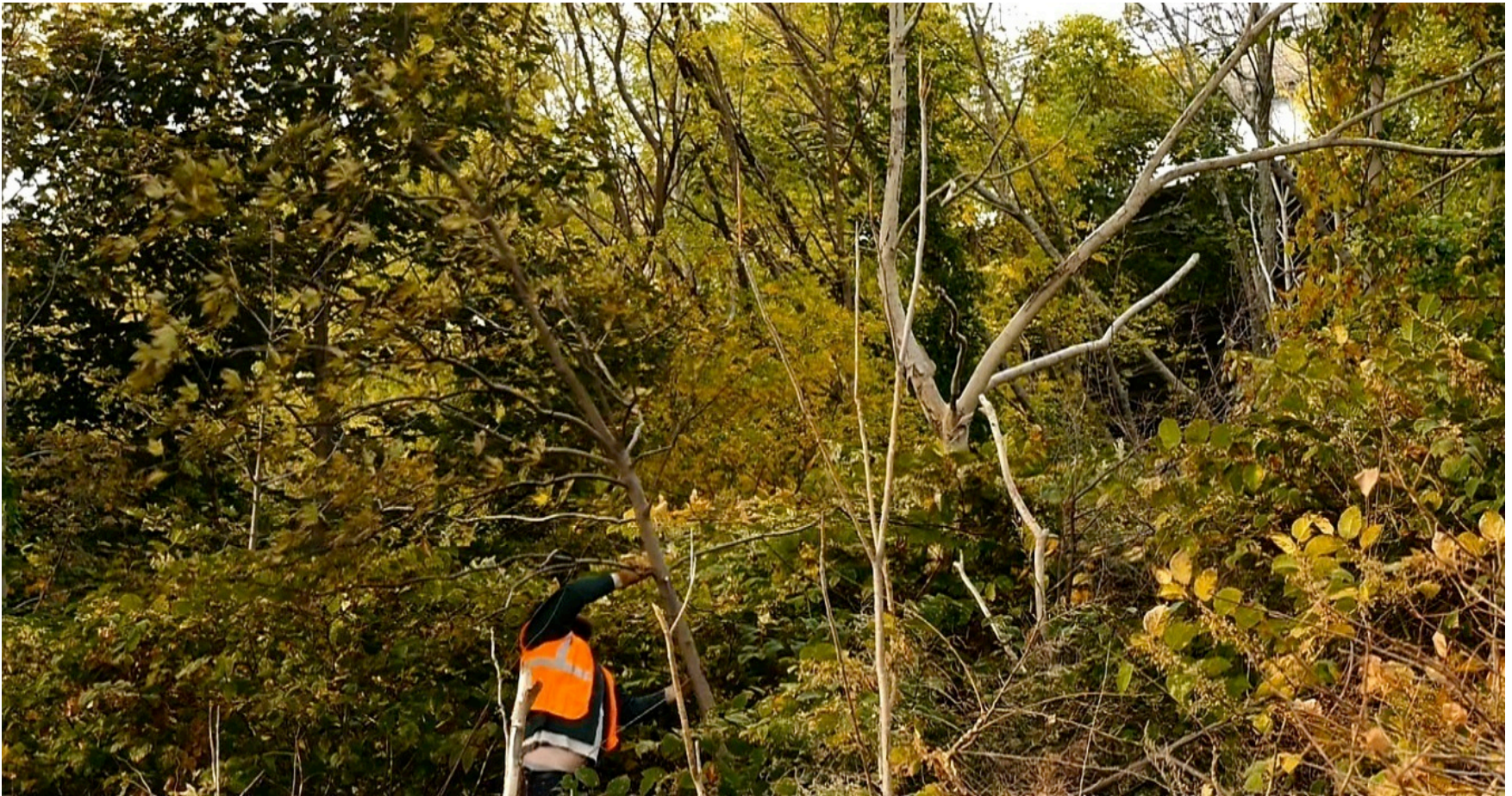




**Kevin Kelly**

Hunter College, City University of New York

*Man against his condition, 2012, 6'46"*





**Kevin Kelly**

Hunter College, City University of New York

*In Some Twisted Appropriation*, 2011, 8'14"



## Dominika Ksel

Hunter College, City University of New York

*The Normals\**, 2012, 3'39''

Dominika Ksel was born in 1981 in Kielce, Poland. She received her BA in Media Studies and Studio Art from Hunter College and is currently an MFA candidate at Hunter. She is an interdisciplinary artist who combines sound, video, performance and portable installations creating interventions and explorations of the psycho-social landscape.

She has exhibited and performed internationally, including MoMA, Museo Nacional de Belles Artes and the Orlando Museum of Art. She performs in the electronic group, Holotropic, and makes video works under the umbrella Magdalena Kakabrain.



## Rebecca Loyche

Hunter College, City University of New York

*Still Life I* (from the Still Life series of 3 videos), 2012, 5'00" each

*The **Still Life** series records some of the memories of an old building that is undergoing renovation in the Mitte neighborhood of Berlin. A still life is set up each time a wall is going to be knocked down. Each still life is made from materials and other traces that have been left behind in the rooms of the house. The men knocking down the walls start on one side, and I stand on the other, filming the still life and protecting the camera from the falling debris. The historical still life format of capturing slow decay became the medium to show rapid destruction. Original sound recordings have been edited to amplify the already existing ambient noises of the city going on right outside the windows of the house during the demolition. The life outside the window drowns out the life inside until everything settles once again.*





## Rebecca Loyche

Hunter College, City University of New York

*Anorexical Nightmare\**, 2001, 4'14"

Rebecca Loyche is an artist working primarily in video, photography, sound and film. She currently curates re:MMX in Berlin with her partner Jonathan Gröger and has curated programs throughout the United States, China and Europe. Her work has also been shown with great international breadth. Collaborative projects include: [Spaceallover.org](http://Spaceallover.org); a series of Nomadic Art events; tART Women's Collective in NYC; BUFF Brooklyn Underground Film Festival. She has worked for the David Smith Estate and ArtOmi international art residencies and sculpture park. She holds an MFA from Hunter College, NYC, BFA from Pratt Institute, NYC, and received a Meisterschüler studying with Candice Breitz at the Braunschweig School of Art, Germany in 2011



# Massachusetts Institute of Technology

Tomashi Jackson

Soyoung Kwon

YaeJin Shin

## Tomashi Jackson

Massachusetts Institute of Technology

*Untitled (Lindsay Lohan), 2011, 3'39"*

*"Untitled: Lindsay Lohan" is a music video collage that operates as a requiem and critique of contemporary tabloid culture, media saturation, and a narrative of child labor. Jackson can be seen singing, reading the New York Post, and coiffing a woman's hair as she reads a copy of The Gleaner, the student-run newspaper of Rutgers University. The figures interact against a fluid backdrop of imagery taken from internet sources: tabloid blogs, courtroom drawings, and YouTube.*



Tomashi Jackson was born in Houston, Texas and raised in Los Angeles, California. She earned her Master of Science in Art, Culture, and Technology from the MIT School of Architecture and Planning and her BFA from the Cooper Union School of Art. She is a multi-media artist presently engaging issues of labor, invisible infrastructure, narrative, memory, and intimacy. Tomashi lives and works in Cambridge, Massachusetts and New York City.

## Tomashi Jackson

Massachusetts Institute of Technology

*Plain Cite Plain Site Plain Sight, 2012, 14'12"*

*One of two videos produced for my video-sculpture-sound installation work, Plain Sight Plain Cite Plain Site: Teller. In this video I am cleaning glass and collaging images of 3 (young) writers (Toni Morrison, Edouard Glissant, and Ralph Ellison) while I lip sync to Whitney Houston's 1985 song "You Give Good Love." This happens inside of an Automated Teller Machine against the Pacific Ocean. This video is silent and goes well with Whitney Houston's "You Give Good Love" (1985) being played on repeat.*



## Soyoung Kwon

Massachusetts Institute of Technology

*Budae Jjigae\**, 2012, 9'46"

*Budae Jjigae* was invented during the famine years of the Korean war and post-war period. Koreans managed to use leftover meat discarded or handed-out from the U.S. army bases to make this dish ("Budae" means military base and "Jjigae" means stew in Korean). There is no exact recipe for Budae Jjigae, but popular meats for the stew are Spam, hot dogs, and sausages. This stew eventually became a very popular dish.

Soyoung Kwon holds a degree in Fine Art from Art Center College of Design in Pasadena, CA. She is originally from Ulsan, South Korea. She has lived and studied in Los Angeles, until she moved to Boston to pursue a Masters degree in Art, Culture, and Technology (ACT) at MIT. Lately, she is enjoying making animations of moving monuments, manuals, a vegetable cart, cooking postwar Korean food, and transforming the various recycled milk containers into action figures. Soyoung's early childhood was spent in the unpretentious setting of the South Korean countryside. A move to the industrial metropolis of Ulsan placed her in a position to observe culture and society with a perspective informed by an awareness of tremendous economic transformation.



부 [bu] 대 [dae] 찌 [jji] 개 [gae]



소 [so] 세 [sae] 지 [ji] 탕 [tang] 크 [k] 28



## **Soyoung Kwon**

Massachusetts Institute of Technology

*Memory of the Moving, 2012, 4'36"*

*This work took the form of an attempt to recreate memories of my family when we all loaded onto my father's motorcycle together to go and clean our new house before we moved in. The sound and text of a recorded phone conversation with my mom revealed the incompleteness and inaccuracy of the memory.*



## YaeJin Shin

Massachusetts Institute of Technology

*The Mutes*, 2012, 6'49"

*The Mutes* studies the limits of image and voice in the realm of serious consideration of 'position'. By deleting voices and concentrating on the visual image of the faces, this piece opens up the possibility of building a new language structure and addresses the questions of ontology and identity in communication among human beings. These ventures are also closely related to my consistent interest in investigating different ways of communicating and developing visual structures, as well as in examining how the vestiges of experience can remain in a form of the living figure in order to reenact a whole circumstance.



# New York University

Katherine Bauer

Allison Burtch

Todd Bryant & Louise Foo

John Capogna

Valerie Jean Chen & Moe Shahrooz

Lauren Klenow & Robin Crookall

Owen Byron Roberts

**Katherine Bauer**  
New York University  
*Circa, 2009, 3'00"*

*Through the eyes of alchemical concoctions and other symbols of arcana, a witch performs her spells and controls the explosions in the slag pot. She is an enchantress like **Circe**, who changed Odysseus' men into pigs with her potions.*



## Allison Burtch

New York University

*Watching You\**, December 2012, 2'36"

*Watching You* is a love story fabricated from tens of thousands of surveillance camera pictures. The cameras are on the ITP floor at NYU and were programmed using the open source language Processing. As an intersection between voyeurism and vulnerability, this piece questions the truth of surveillance.

Allison Burtch is a graduate student in the Interactive Telecommunications Program at NYU's Tisch School of the Arts where she creates interactive art dealing with surveillance, power and vulnerability. In the past year, Allison was an editor of the *Occupied Wall Street Journal* and researcher for Maya Lin's last memorial *What is Missing?*, a multi-sited work dedicated to promoting awareness of habitat and species loss.





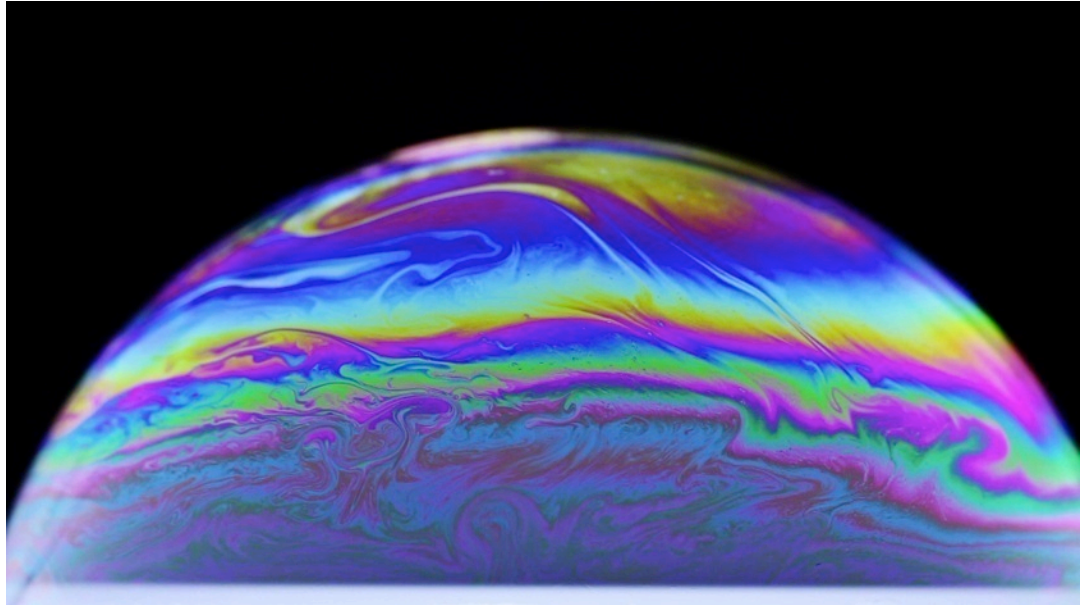
## Todd Bryant & Louise Foo

New York University

*Bubble Waves-Soap Bubbles Reacting to Sine Waves, 2012, 4'28"*

*This video is the resulting documentation of a project that explores the effects of sound waves on soap bubbles. The light is emitted from the table underneath the bubbles and refracts on the inner bubble wall. The different colors are created by the varying thickness between the inner and outer bubble membrane which determine the light wavelength. The sound source off to the side emits sound waves that physically push the colors around the bubbles.*

Louise Foo and Todd Bryant are both Master's candidates in the Interactive Telecommunications Program at the Tisch School of New York University. Louise is a founding member of the Danish band Giana Factory who just released the album "Save the Youth." She is currently studying the various applications of digital synesthesia. Todd is a researcher and video artist interested in creating real time digital environments.



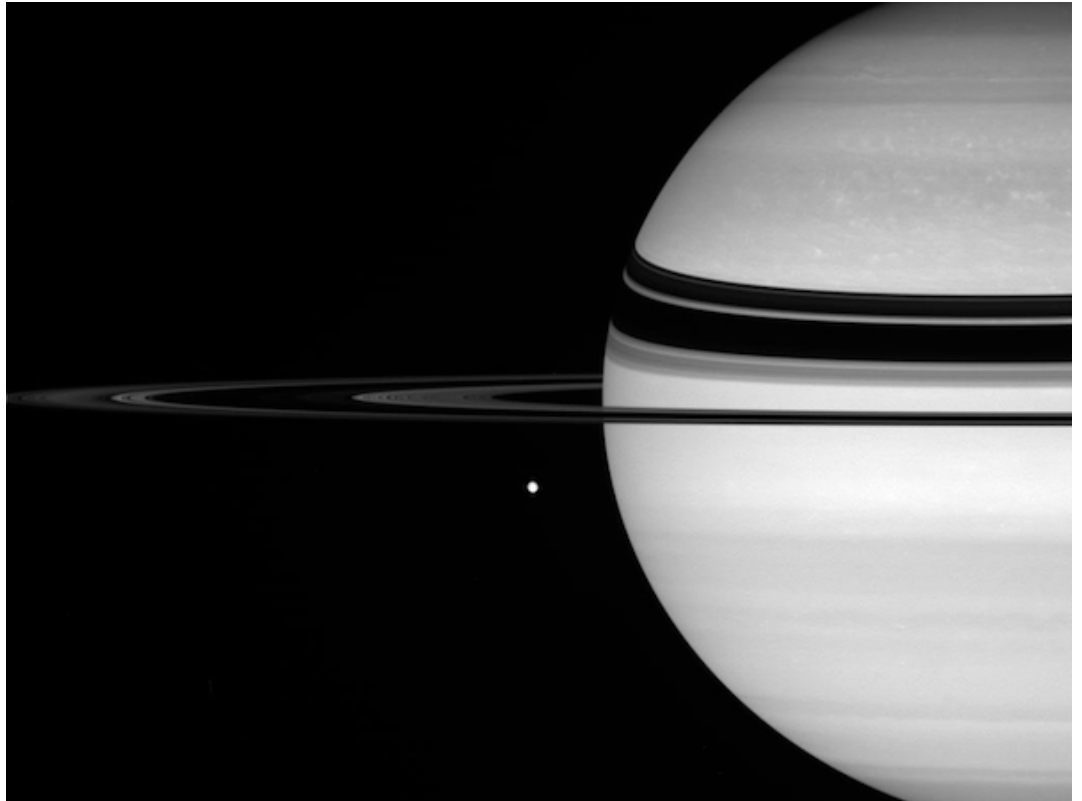
## John Capogna

New York University

*Solstice*, June 2012, 2'27"

*Part One of the NASA series, **Solstice** compiles raw image and video footage from NASA's Cassini and Voyager missions into a beautiful and haunting dance of stars and planets.*

John Capogna's work explores the physical and digital intersections where film, sound, light and sculpture meet. His background in Material Science has served him as an extremely valuable foundation for creating sculptural works. With these, he seeks to create precise mechanical, and sometimes kinetic, structures that lend themselves to organic forms. His latest areas of research are in sound art, both in the digital and physical manipulation of sound waves, sequential light, computer vision, generative processes and human-computer interaction. His goal is to create site-specific, narrative-driven spatially appropriate works that reward participants with audiovisual experiences.



**John Capogna**

New York University

*Moon Landing\**, December 2012, 3'16''

*Part Two of the NASA series, **Moon Landing** is a narrative of the 1969 lunar landing as related by my grandmother. This film is part of a larger production that examines mortality within the grand scope of the universe.*



## Valerie Jean Chen & Moe Shahrooz

New York University

*Space Bitch\**, 2012, 2'41"

*Space Bitch* is a retrospective animation that chronicles the rescue mission that never happened: the trip to bring the 1950s Soviet space dog, Laika, home.

Moe and Valerie are first-year students at NYU's Interactive Telecommunications Program. Moe is originally from Indianapolis and has a background in audiovisual technology. He is also a hip-hop artist and is known in the community as I. Sheik. Prior to attending ITP, Valerie graduated from USC with a degree in business/cinema and worked in Licensing at Creative Artists Agency in Los Angeles.



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

[www.isheik.wordpress.com](http://www.isheik.wordpress.com)

## Lauren Klenow & Robin Crookall

New York University

*Speedway\**, 2011, 2'15"

Lauren Klenow is a sculptor, animator, and installation artist and is currently working towards her MFA at New York University. Robin Crookall is a sculptor and photographer working in Seattle, Washington. Both Klenow and Crookall completed their bachelor's degree at the University of Washington and have exhibited at galleries and project spaces in Seattle including SOIL, NEPO, Gallery 40, Vermillion, Friesen Gallery and Gage Academy of Art as well as in exhibitions in New York, Rome and Berlin.



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

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



## Owen Byron Roberts

New York University

*The Airplane Is Fake*

*(Boy Meets World The Remix), 2012, 5'48"*

*I grew up without television and was relatively disconnected from the world of popular media until I got to college. Like "The airplane is fake", my work often stems from that moment of sudden and irreversible exposure. I became obsessed with cartoons, bad television and Internet communities—and trying to understand how people relate to each other through media.*

Owen Roberts is a multi-media artist based in Brooklyn. He is currently pursuing a masters degree at NYU's Interactive Telecommunications Program. He also plays drums for the band Giant Steps and spends a lot of time drawing cats.



# PRATT

Jean Paul Gomez

## Jean Paul Gomez

Pratt Institute

*Untitled Labor #4\**, 2011, 3'07"

### *Transitional*

*This project started as a question of social condition. I decided to use corn as an analogy of labor and transition. I started recording imperfections of buildings; I photographed cracks, unfinished walls, rotten wood, holes on the floor, etc. I began to fill these cracks and holes with corn, and by doing so, the presence of these imperfections became evident. The corn was placed to even out or correct these inadequacies.*

Jean Paul Gomez was born in Caracas, Venezuela in 1976. He grew up in Bogota, Colombia, where he studied visual arts at the National University of Colombia. He began to use photography as his main medium.

Rooted in the Conceptual movement of the 60's and 70's, his work questions the role of photography as a document of a past event, and places it in its own space as an autonomous entity. He involves photography conceptually, using it directly as a framework in which his settings or installations have to find their place and logic.

Jean Paul Gomez works and lives in New York City, and he is currently finishing an M.F.A at Pratt Institute.



# Rhode Island School of Design

Sophie Barbasch

Claudia Bitran

Douglas Burns

Zach Gabbard

Cody Henrichs

Megan Kim

Hao Ni

George Terry

Quintín Rivera Toro

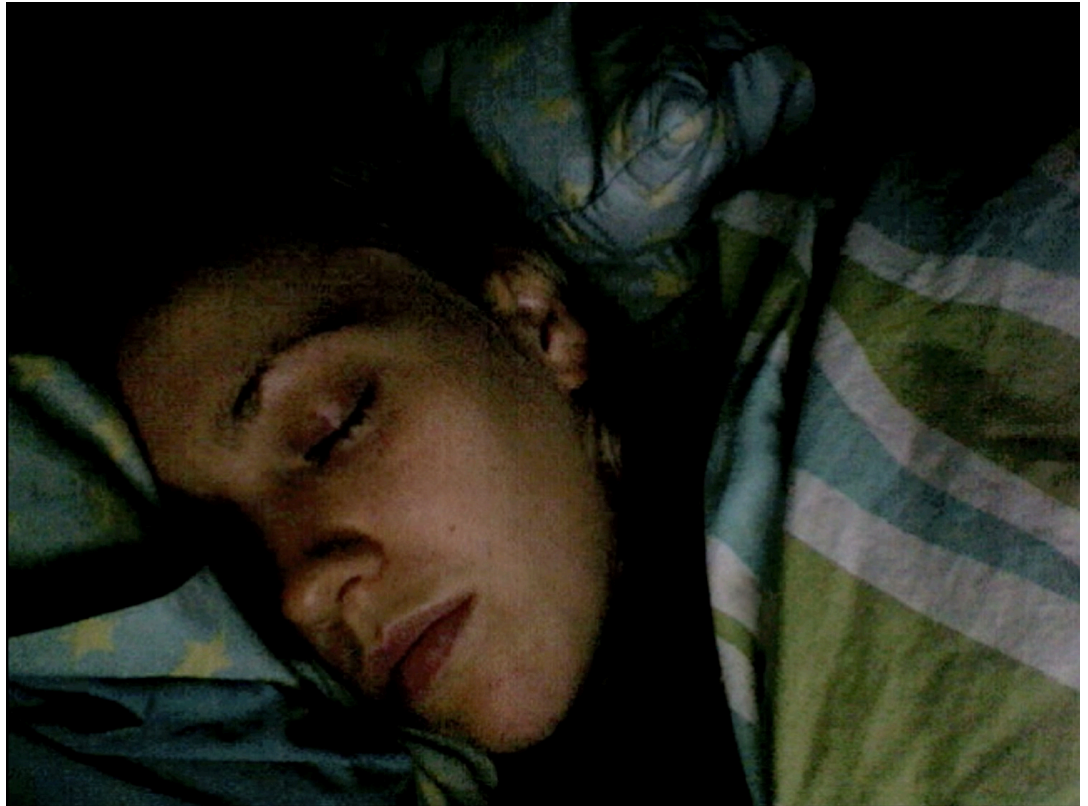
## Sophie Barbasch

Rhode Island School of Design

*Goodnight Call\**, 2011, 4'31"

*I have been collecting goodnight messages from strangers. I contact men via Craigslist, where I post the following advertisement in the strictly platonic part of the personals section: "Leave me a goodnight voicemail -(347) 403-9624- before you go to sleep at night as though we have been together for years. I will listen to it before I go to sleep." By providing this prompt, I give men the opportunity to direct their relationship fantasies and energies towards me. They can be the perfect boyfriend or pretend I am the lover that spurned them. In exchange, I experience the security of going to sleep knowing someone is thinking about me.*

Sophie Barbasch is a photographer based in Providence, R.I., where she is currently an MFA candidate at the Rhode Island School of Design. She holds a BA in Art and Art History from Brown University and has been an artist-in-residence at the Bemis Center for Contemporary Arts, Ragdale, Blue Mountain Center, Vermont Studio Center, and CAC Woodside. Recent publications and awards include The Atlantic Online, Conveyor Magazine, meatpaper, and Photo Boite's 30 Under 30 Women Photographers. She has exhibited in New York and Rhode Island.





## Claudia Bitran

Rhode Island School of Design

*Oops...I Did It Again\**, 2012, 1'42"

*Claudia is fascinated by pop culture. As a fan, she wants to feel her pop idols close and understand them, participate in their monumental spectacles, and know what it is like to be in their bodies. A common theme in her projects has always been the desire and the impossibility of reproducing the immensity of mass culture. She explores ways to comment on the pathetic/naïf, yet seductive dream of being a protagonist of Pop. Claudia works through video (stop motion animations and music videos), performances, through craft and composing pop songs. The concepts of backstage, cliché, humor, ridiculousness, disappointment, music, love, obsession and appropriation are the motors of her work.*

Claudia Bitran was born in 1986 in Boston, MA. At 7 she moved to Santiago, Chile. She received her BFA from the Pontificia Universidad Católica. Her work, has been shown in group shows in Chile, Argentina and the United States. In 2010, a few months before starting her MFA at Rhode Island School of Design, she participated in a popular reality TV show in Chile as a Britney Spears impersonator.



[www.vimeo.com/claudiabitran](http://www.vimeo.com/claudiabitran)

## **Claudia Bitran**

Rhode Island School of Design

*Someone Like You (Adele Official Cover), 2011, 6'09"*

*I took the sound of 50 lonely people singing an Adele sad song to their computers, and layered them to make a chorale composition. I then made a clay version of each person and created a tragic/comic craft music video space for them.*



## Douglas Burns

Rhode Island School of Design

*The Tomb*, 2012, 4'59"

*Zhou dynasty burial practices in China partially informed the making of The Tomb video. During this time it was believed that the deceased spent eternity inside their tomb. These lavishly decorated ancient structures were designed like houses of the period, which included the comforts of upper class domestic life. What if at some point during this eternal state, the items inside the tomb would cease to entertain? I imagine then the room might feel more like a jail cell than a celestial realm. The idea that heaven might not be all it's made out to be recalls Nicolas Poussin's Et en Arcadia Ego. It also points to the lesson of Vanitas, implying that the pursuit of wealth and power is futile. These art historical themes have helped me explore and critique my own concerns regarding death, success, spirituality and the desire for immortality.*

Douglas Burns explores positions of power, religion, and a variety of dogma through materials that reflect his middle class American upbringing. He studied Printmaking at Portland State University, Painting at The School of the Art Institute of Chicago and in June he will receive his MFA in Painting from the Rhode Island School of Design. Burns is also the lead singer and guitar player of the Red Dons, an international punk band with members located in England and the United States.



## Zach Gabbard

Rhode Island School of Design

*Blue Whip n' Crown, 2011, 5'09''*

Zach Gabbard lives and works in the Boston area where he teaches at the Massachusetts College of Art and Design. He recently received his MFA from Rhode Island School of Design and is currently involved in creating l.e.d. light signs with romantic, humorous, and meditative twists while pursuing a full-time position in higher education.





## Cody Henrichs

Rhode Island School of Design

*In Becoming*, 2011, 3'00"

**Cody Bruce Louis Henrichs** is an American born sculptor from Minneapolis, Minnesota. He attended the University of Sioux Falls, in South Dakota to study Theater Performance and English Literature until joining the United States Army where he served as a M.L.R.S. Systems Design Engineer. Upon return, he worked as a Tae Kwon Do instructor, Chemical Dependency Counselor, and artist's assistant while completing his education earning his degree in Studio Art and Theological Studies at Northwestern University. Now in Providence he is working on his MFA at the Rhode Island School of Design in Sculpture. On multiple occasions Henrichs was an artist in residence at the

Great Poor Farm in Wisconsin by invitation of Michelle Grabner. He has worked as an artist assistant and gallery preparator at several locations. He has taken part in exhibitions at the Minneapolis Institute of Art, The F331 gallery, The Denler art Gallery, and the Gelman Museum amongst others. He is the recipient of the Rhode Island School of Design Presidential Scholarship, and recently received a National Endowment for the Arts grants for his project *The Hannah* in Providence, Rhode Island.





## Cody Henrichs & Quintín Rivera Toro

Rhode Island School of Design

*Gentleman's Exchange*, 2012, 2'18"

*Two fathers, artists, and prisoners exchange a gentleman's frustration.*



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

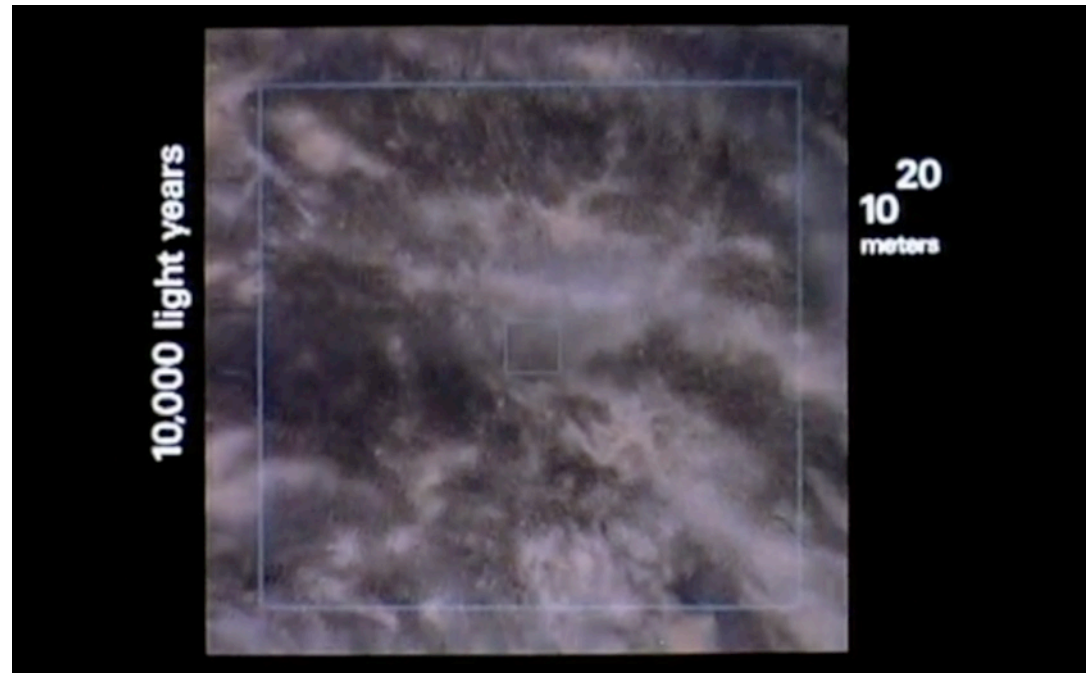
[www.quintinriveratoro.com](http://www.quintinriveratoro.com)

## Megan Kim

Rhode Island School of Design

*Powers of 10, 2012, 10'0''*

*Powers of 10, became more of a meta-narrative in which I wanted to create a similar experience or guided tour of what Charles and Ray Eames originally created in 1977, of a trip from a lakeside in Chicago to the farthest reaches of the galaxy and back to earth to this man and into his body and down to an atom, but in my own voice, using references relevant to 2012.*



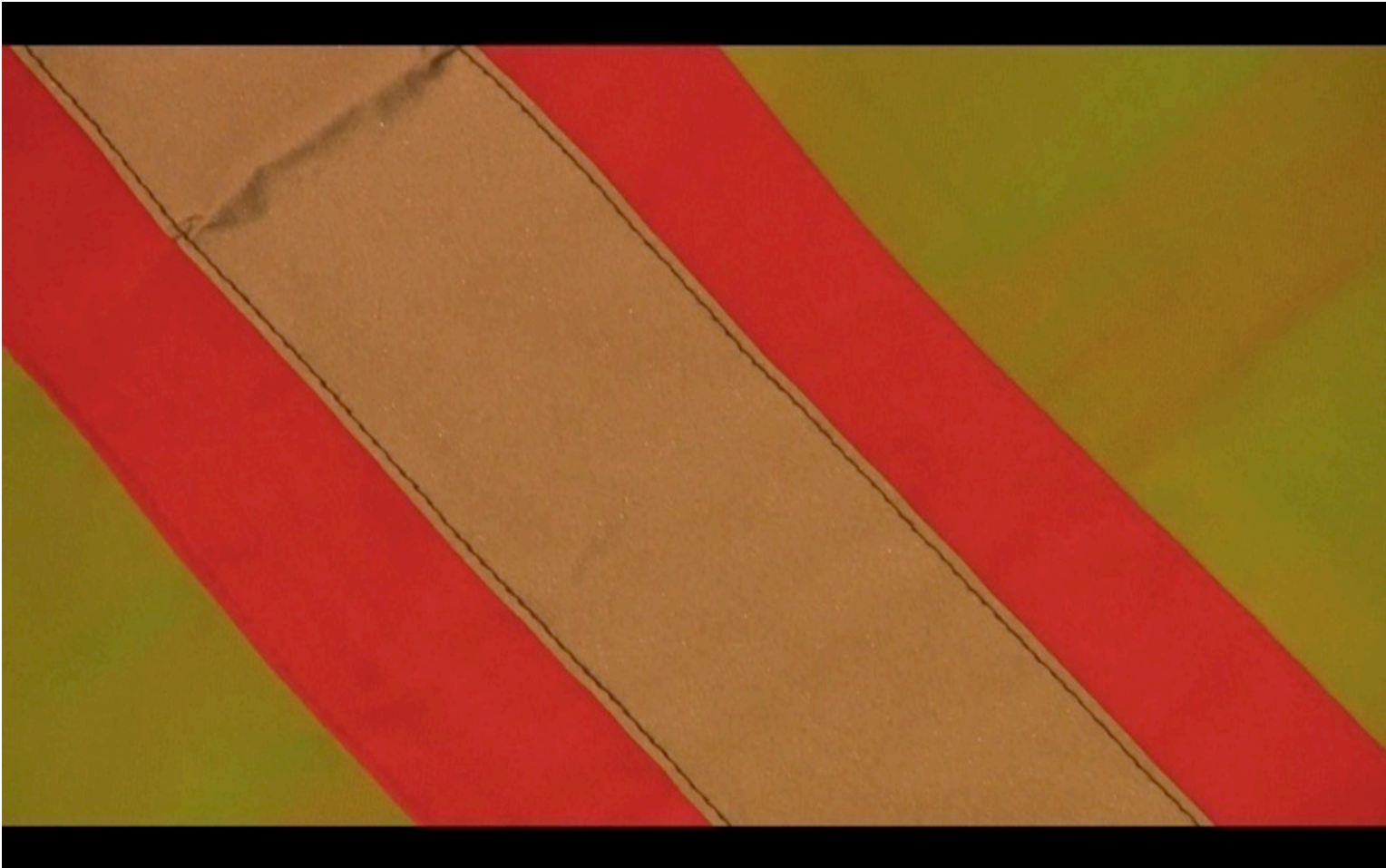
[www.vimeo.com/meganhaerimkim](http://www.vimeo.com/meganhaerimkim)

**Megan Kim**

Rhode Island School of Design

*Them*, 2012, 5'30''

(Featuring Anne-Marie van Noortwijk and Sam Zimman)

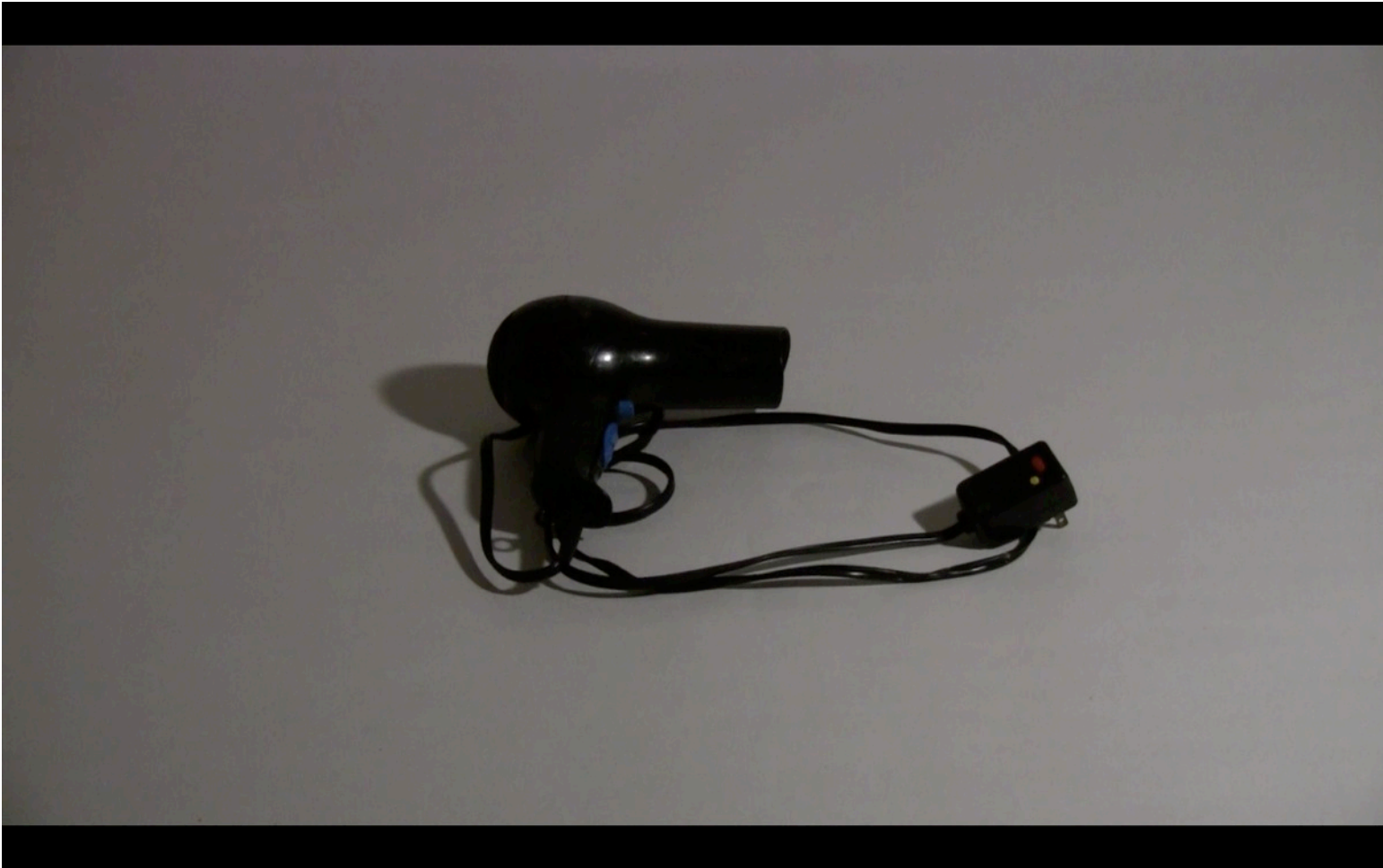


**Megan Kim**

Rhode Island School of Design

*100 Possessions*, 2012, 5'0"

(Featuring Music for 18 Musicians by Steve Reich)





## Hao Ni

Rhode Island School of Design

*Structure Study*, 2012

Video: 4'19" (performance: 9'00")

*We all had our experience with those cheap plastic recorder flutes in a school setting. Often times these instruments produce sounds of distress more than actual music, or inevitably become the weapon of choice for children while chasing each other down the hallway. Popular throughout Europe from medieval times to the Baroque era, the practice of recorder flute was rejuvenated for the purpose of creating a new national identity in Germany. The German Recorder Movement (1920s to 1930s) was an effort to latch onto the on-going German Youth Movement and attempt to return the children back to the simple, pristine ways of life. Peter Harlan, the leader of the Recorder Movement, wanted an instrument "whose sound could not be enhanced, no matter how great the art; whose essence could not be altered by any virtuosity". Children led by their young and energetic leaders, hiked and camped throughout the Motherland, away from the corruption of industrialization, authoritarian militarism, and later the defeated spirit from the sunken economy and the Treaty of Versailles. Not surprisingly, the Nazi party also latched on to these movements to manipulate the identities of children.*

*Taking this history into consideration, "Structure Study" is a performance full of contradictions. Through interpreting scores made up of combinations of pie charts and line charts, performers blow into different combinations of melted recorder flutes and PVC pipes. Through the act of playing, cleaning, and reading, the instrument is sustained and continues to function.*



Performers: Sophia Sobers, Katie Taylor



## Hao Ni

Rhode Island School of Design

*Structure Study*, 2012, 4'19"

Hao Ni was born in Hsin Chu, Taiwan. After graduating from The School of the Art Institute of Chicago's BFA program, he is now pursuing an MFA at the Rhode Island School of Design in Providence, RI. Hao often uses a wide range of medium and methods to investigate the creation of identity and power relations that constantly surround us. Ni's latest work "*Structure Study*" is a performance/interactive sculpture that explores the relationship between the Occidental power structure and the familiar music education around the world. Hao Ni is the recipient of the SAIC Edward Ryerson Fellowship, as well as the RISD Presidential Scholarship.



## George Terry

Rhode Island School of Design

*Loving Me, 2008, 7'46"*

*Elvis Presley sings his perfect sentimental love song "Loving You" over and over while I methodically, and sensually rub Vaseline and feathers onto a portion of my skin, and then proceed to apply bright colored feathers to myself. I cry out like a bird as I flap my arms. This is both bizarre and comical, and for a moment I was not George, I was.... something else.*

George Terry is a Virginia-born, Brooklyn-based artist working in sculpture, video and performance. He received his BFA in sculpture from Virginia Commonwealth University, the Harriet W. Sheridan Center for Collegiate Teaching Certificate from Brown University, and an MFA in sculpture from the Rhode Island School of Design, where he received the Graduate Award of Excellence in Fine Arts. Terry attended The Skowhegan School in 2008, and was included in ArtChicago that same year. His work has subsequently been shown in Providence, Richmond, Philadelphia, Detroit, New York City, Los Angeles, and Maine.



## George Terry

Rhode Island School of Design  
*The Lost Highway, 2013, 5'53"*

*The piece was inspired and set to the deeply slowed down tune of the song "Lost Highway" by Hank Williams. The character in this video is one I call the Dark Cowboy. He is possibly the devil, or at least is a close associate. The work has ties to moonshine, Appalachian folklore, Baptist Religion, country music, and medieval iconography.*





## Quintín Rivera Toro

Rhode Island School of Design

*Spooky 3\**, 2011, 1'44"

*The video "Spooky" is a biographical exploration of self identification with my daughter. As a three year old, her encounter with animal species is a truly threatening moment, even from a still or moving image. While physically removed from any harm or interaction, the child still experiences a 'fight or flee' response. "Spooky" is in some ways a type of fatherly love letter, of sympathy and humor, with my little one.*

Quintín Rivera Toro was born in Caguas, Puerto Rico in 1978. He holds a B.F.A. in Sculpture from Hunter College, New York - 2001 and a B.A. in Communications and Film Studies, from the University of Puerto Rico in

Río Piedras - 2007. He currently pursues his M.F.A. Degree in the Sculpture Department at the Rhode Island School of Design in Providence, Rhode Island. Quintín has been awarded the DAAD German Academic Exchange Travel Grant, with which he travelled to Cologne and Berlin in Germany; Full fellowships for residencies at the Vermont Studio Center, in Johnson, Vermont and the National Academy of Design in New York City; He has also been an artist in residence at the Ox Bow School of Art, S.A.I.C., in Saugatuck, Michigan; Quintín is a Rhode Island State Council for the Arts (R.I.S.C.A. - N.E.A.) Individual Artist Grant Recipient, and has received a Sylvia Leslie Young Herman Scholarship Award, and Academic Honors from the Rhode Island School of Design.



# School of the Museum of Fine Arts, Boston

Fred Ata

Jessica Borusky

Renee Browne

Bug Davidson

Stephen St. Francis Decky

Laura Harrison

Case Hathaway-Zepeda

Ryan Hawk

Sarah Hill

Antonio Morales

Joe Joe Orangias

Joanna Tam

Bradley Tsalyuk



## Fred Ata

School of the Museum of Fine Arts, Boston

*Luncheon on the Grass, 2012, 1'42''*

Fred Ata is currently a working artist in the city of Boston, Massachusetts. He obtained his Bachelor's of Fine Arts from the University of Massachusetts, Lowell in 2004 where he concentrated in black and white analog photography. He recently obtained his Master's of Fine Arts from Tufts University in conjunction with the School of the Museum of Fine Arts, Boston MA. He currently works in video and incorporates elements of performance.

With Ata being a transplant from Lebanon, he decided to make his work revolve around identity and all the weight which that word carries. His investigation of identity concerns culture, gender and sexuality; both representational and subjective. He approaches cross-cultural upbringing as having an impact on interactions within society, and questions what effects such upbringing could have on insecurity and assimilation to foreign situations. Ata is interested in the loss of culture, while trying to achieve a new yet unattainable ideal.



## Fred Ata

School of the Museum of Fine Arts, Boston

*The Fig Leaf is Hairy On Both Sides*, 2012, 20'56''

Ata immigrated with his family to Massachusetts while still a child. He was raised in the U.S. but was heavily influenced by the Arabic culture that was maintained within his suburban childhood home. *The Fig Leaf is Hairy On Both Sides* exposes two [second generation] queer characters' desire to return to their roots. Dance, intimacy and fragments of an enigmatic past comprise a nostalgic celebration culminating into an exploration of hybrid Arab-American identity. Influenced by history, tradition, and family aspirations, the struggle to preserve culture may be more demanding than anticipated. Willingly Fred and Melissa accept their relatives' expectations of them in respect to gender roles, sexuality and culture but not before revamping them to their own unique desires. She and he *will* find a harmony.



*The Fig Leaf is Hairy On Both Sides* addresses desires for the persistence of linear cultural and familial traditions from one generation to the next while also showing their necessary transformation in contemporary diasporic locales by second and third generation subjects living in queer time. What traditions will get passed on and how will a culture continue to evolve through a queer filter?

<http://fredataphotos.webs.com>



**Fred Ata**

School of the Museum of Fine Arts, Boston

*Unlawful Phantasies\**, 2009, 3'19''



## Jessica Borusky

School of the Museum of Fine Arts, Boston

*OKAY*, 2012, 10'28"

Jessica Borusky is a Floridian feminist whose work deals with language utilized within the contemporary American physical-fitness industry. Through performance, Jessica employs persona and humor in order to discuss the potentiality, and side effects of, bodily regimentation through language. Often, these personae go through a break or rupture within the work in order to illustrate the ways in which the body gets covered and coded: letting trauma, sexual abuse, and queer politics of the body to surface.



## **Renée Browne**

School of the Museum of Fine Arts, Boston

*Skin Movie No. 2, 2012, 4'40"*

*I am a Massachusetts native who has lived in Boston for the past 10 years. I received my BA in studio art from the University of Massachusetts, Boston, in 2010 and am currently an MFA candidate at the School of the Museum of Fine Arts, Boston.*





**Renée Browne**

School of the Museum of Fine Arts, Boston

*Breast Play*, 2012, 1'14"



**Renée Browne**

School of the Museum of Fine Arts, Boston

*You Are a Child Until You Have One*, 2012, 1:14





## Bug Davidson

School of the Museum of Fine Arts,  
Boston

Martindale, 2012, 7'51''

*Martindale* is a collaborative work with Two Left Feet dance company. Together we examined place, history, femininity and domesticity of the rural southwest. Once a thriving agricultural town, the city of Martindale Texas now awaits a purpose. It's structures are in a state of instability as a new era makes its mark on the town. Using each building as inspiration for image gathering we attempt to find beauty and connection with the locality. This work questions the possibility of marginalized identities to make a historical impact on place or conversely reside in these territories as apparitions



<http://www.behance.net/bugdavidson>

## Bug Davidson

School of the Museum of Fine Arts,  
Boston

Martindale, 2012, 7'51"

Bug Davidson is a moving image artist, film director and curator. Interested in all things visual, Bug's last film was an adaptation of Michelle Tea's Lambda Literary Award winning Novel "Valencia." Since then Bug has collaborated with Two Left Feet Dance company to create "**Martindale**" a dance for camera multimedia gallery exhibition. This summer Bug's "Screen Tests" were included in San Francisco's Queer Cultural Center's reunion show ReMix: ReFraming Appropriation curated by Jonathan D. Katz. Bug also enjoys bringing experimental queer film to Austin as the co-director of the Homoscope Film and Art series. Bug is currently an MFA candidate at The School of the Museum of Fine Arts in Boston, MA.



<http://www.behance.net/bugdavidson>



## Stephen St. Francis Decky

School of the Museum of Fine Arts Boston

*The Look-Ups: Kuschkins, 2011, 4'40"*

Stephen St. Francis Decky is an artist and filmmaker. He has been working with an ever-evolving cast of anthropomorphic characters for many years; These characters exist in a series of surreal yet serene landscapes, perpetually shifting in their own stories, logic, and perception. The stories are often told in several planes at once: from acrylic paintings and sculptural installations to the photographs and films via which these paintings and sculptures are brought to life.

Stephen's paintings and animations have appeared in galleries, festivals, and collections nationally and internationally, including the New Britain Museum of American Art, the Nagoya Museum of Fine Arts in Nagoya, Japan, and the Museum of Fine Arts, Boston.

He is currently working on a series of paintings concerning the *Lupo di Gubbio* and a short multimedia theater piece. His paintings are represented by William Baczek Fine Arts in Northampton, Massachusetts.



*"The Look-Ups" is a series of short animated films hosted by a small blue insect named Kuschkins. The episodes are both liminal and vaudevillian in nature, with characters changing and exchanging roles in a variety of shows within shows. In the eponymous first episode, Kuschkins introduces us to his dog, who is dating a cat and also hosting a show of his own - with a disgruntled, show-shifting co-host named Johnny FFFun. The 2nd and 3rd episodes are currently in post-production.*



## Laura Harrison

School of the Museum of Fine Arts, Boston

*Tears for Narcissus*, 2012, 8'0"

*"Tears For Narcissus"* is about cultural narcissism embodied by Betty, a sufferer of body dysmorphic disorder. Her search for self-love via plastic surgery culminates in failure as her marriage and face disintegrate. Her co-dependent spouse, Leonard, himself addicted to Xtreme Makeover, offers no solace. In a twist of fate, Betty winds up with the face she deserves and a little something more. Perhaps what she needs most.

Laura Harrison, born in 1969 in New Jersey, is a Cambridge, MA based artist who works in the liminal space between painting, animation and writing. Her latest films, "No Such Luck" and "Tears For Narcissus" (in its final editing stages at the MacDowell Colony) deal with themes of finitude, failure, contingency and the post human. She is in her third year at the Museum School.

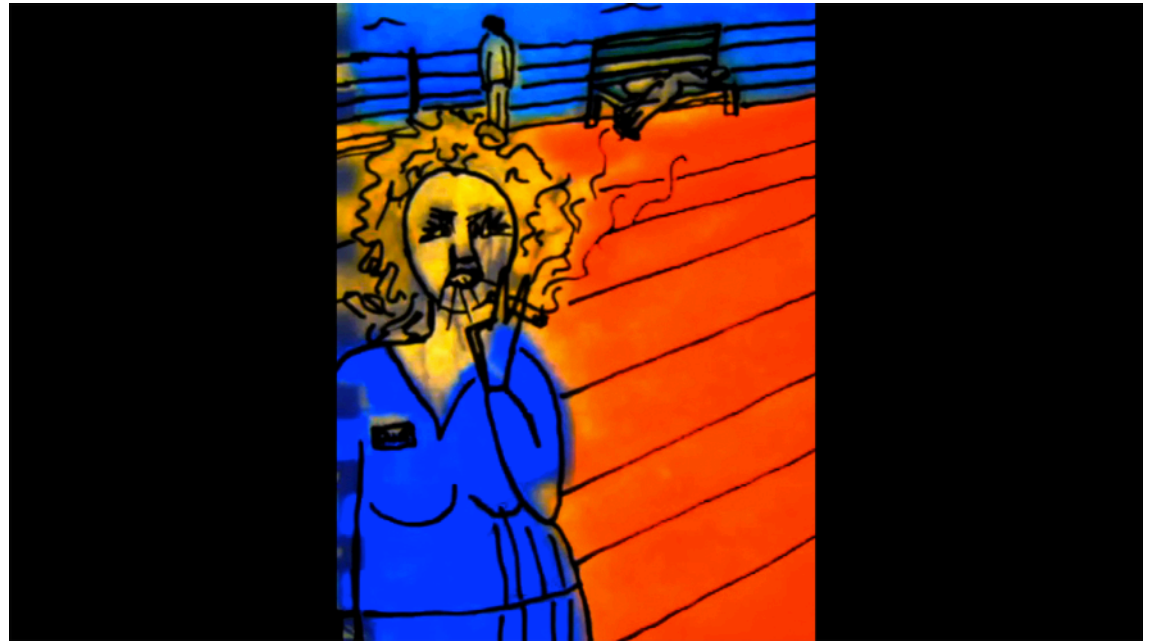


**Laura Harrison**

School of the Museum of Fine Arts, Boston

*No Such Luck\**, 2011, 5'0"

*"No Such Luck"* is an allegory about Atlantic City wherein one woman tries out her luck and loses amidst its various fathomless and frightening inhabitants.



## Case Hathaway-Zepeda

School of the Museum of Fine Arts, Boston  
*Nightbook*, 2012, 0'30''

*I'm originally from Los Angeles, California, but have spent the past several years in the woods of New Hampshire and Vermont. My video performance work involves minor distortions in time or perspective to disconnect the setting from its everyday meaning as I superimpose the internal landscape of my mind on the external landscape of my daily life. I also engage in metalsmithing and am deeply interested in issues of female incarceration.*





**Case Hathaway-Zepeda**

School of the Museum of Fine Arts, Boston

*While You Were Sleeping\**, 2012, 1'33"





## Ryan Hawk

School of the Museum of Fine Arts, Boston

*Balance*, 2012, 7'30''

*The space that I construct or define often exists within a moment of phenomena and by a utility of my own body; an engagement with the viewer manifests a relationship of mutual identification. These spatial moments are intended to instigate an inner-awareness, which results in mediation within a larger framework of values or beliefs. For me, sustaining an art practice is representational of a world in which response is not a choice, but a determinant of a continual process.*

*Through the use of line, I am able to suggest preexisting and future application of form, which alludes to notions of inter-subjectivity, evokes complexities of spirituality, and employs questions regarding the transference of unconscious materials. My work seeks questions, not answers, to provide a space for transmutation, and to establish a platform for debate. I hope to align my viewers with deep and complex thoughts regarding the passing of time, its relation to space, and to continuously examine how one constructs an identity within their everyday experiences, challenges, and relationships. Destination is something that I aim to suggest, but how to get there is often what's left.*

[www.cargocollective.com/RyanHawk](http://www.cargocollective.com/RyanHawk)



## Ryan Hawk

School of the Museum of Fine Arts, Boston

*Thou Perspective*, 2012, 5'00''

Ryan Hawk is a multidisciplinary visual artist, utilizing performance with video, sculpture, and drawing. Hawk's work has been shown in several venues throughout New York, exhibited at Chicago's Rapid Pulse International Performance Art Festival, and most recently, Hawk was a featured artist for Select Industries Art Fair 2012 during Art Basel Miami Beach. Ryan Hawk was born in Houston, TX in 1992 and currently lives and works in Boston, MA.



## Sarah Hill

School of the Museum of Fine Arts, Boston

*Surgery, 2012 4'00"*

Sarah Hill received her B.A. from Grand View University in Des Moines, Iowa and recently received an MFA from the Museum School in partnership with Tufts University. Sarah has studied with Black Market International, Festival of Live Art in Glasgow, Scotland. Sarah has also performed at Mobius, Proof Gallery, and Grace Exhibition Space in New York. She has worked on projects with William Pope. L (Cusp) and Roderick Buchanan (Swim). Sarah was a graduate and post graduate teaching fellow for the performance department as well as a graduate fellow for the Artist Resource Center. She will be showing with Anthony Greaney, Boston and Le Lieu, Center en art Acuel, Canada in the spring of 2013.



*"If straightness (masculinity in particular) is associated with minimalism, then excess (of form, color, or content) becomes the signification of the feminine, the queer, and the monstrous."*

~ In a Queer time and Place by Judith/Jack Halberstam

Point number five from the Non-Trans/Cisgender Privilege Checklist :

*5.) Strangers and acquaintances do not ask what my genitals look like or what medical procedures I have had.*

## Antonio Morales

School of the Museum of Fine Arts, Boston

*Morning of Flowers (Scene from Mercury Rhythms)*, 2012, 1'35"

Antonio Morales is currently in his fifth year and final semester at the School of the Museum of Fine Arts, Boston. His primary medium is in video art and animation. His work takes the form of personal mythologies. Culling from personal dream images, he creates worlds that ebb and flow to show the sun reflected through the moon. All animations are made using found footage from YouTube and reanimating them in order to create their own dialogue with Antonio's inner dialogue.





## Joe Joe Orangias

School of the Museum of Fine Arts, Boston

*Stump Apparatus*, 2012, 15'37"

Joe Joe Orangias is a sculptor and video artist who transforms materials for the body, and specific social groups, to experience non-normative languages embedded within landscapes and architectural sites. His current research focuses on postwar art, architecture, and urbanism, as well as queer visibility within mainstream art and design. Orangias is a 2013 MFA candidate at the School of the Museum of Fine Arts, Boston in affiliation with Tufts University. He received a BFA in photography from the Savannah College of Art and Design, and was recently an artist-in-residence at Art342 Foundation in Fort Collins, Colorado. Upon completing his thesis, Orangias will be a fellow at the Hochschule für bildende Künste in Hamburg, Germany.



***Stump Apparatus** is an investigation of communication between the landscape and homosocial desire. Tree stumps, a ball made of their sawdust, and custom stitched pads were utilized by a group of local people to physically shape a relationship to this water culture outside of Fort Collins, Colorado. The choreography was influenced by various rituals, and constructed around how natural resources may influence both individual and communal experience. Within this diverse group of men, a queer situation emerges as bodies enliven the desolate landscape, and each other, through movement and deployment of the stumps. Stump Apparatus works to show complexities in thinking about how individual bodies, social groups, and landscapes are impacted by construction, and the agency one has for shifting experience and cultural projection.*

## Joanna Tam

School of the Museum of Fine Arts, Boston

*I'm American, 2010, 3'07''*

*Are nationality, ethnicity and citizenship still relevant in a globalized society? Born and raised in Hong Kong under the British rule, I moved to the U.S. before Hong Kong returned back to China. I have then spent my entire adult life in America. I do not know much about China. I am not very connected to America either. This videoperformance is one of my series of attempts that examine the notions of ethnicity, nationality and cultural purgatory in relation to one's psychological and emotional states through spoken languages.*



Joanna Tam is a Boston-based artist and a Master of Fine Arts graduate (2012) at the School of Museum of Fine Arts, Boston / Tufts University. Her interdisciplinary art practice examines the issues of communication and miscommunication, displacement and social interaction in our contemporary globalized society. Tam's work has been exhibited at Laconia Gallery, Boston; Grace Exhibition Space, Brooklyn; PS122 Gallery, New York; Bar Lane Studios Gallery, York, UK; Pasajist, Istanbul; Four Eleven Studio, Provincetown among others. She is the recipient of the Aesthetica Short Film Festival Best Art Film Award (2012), the SMFA President's Research Award (2011) and the Third Prize at Prix de la Photographie Paris (2009).

## Bradley Tsalyuk

School of the Museum of Fine Arts, Boston

*Skulls – Office Work\**, 2012, 3'04"

*The Skull Girls arrive without notice. They take on multiple minimally developed personas. They are office workers, teenagers, zombies, and debutantes. The Skull Girls appear in the public realm only to perform poetic actions secretly.*

*How do we mourn? Where do we mourn? How do we engage with death in the everyday spaces of our lives? How do we avoid the often taboo attitude toward the subject of death? Death infiltrates all spaces, public and private. The Skull Girls have infiltrated everyday spaces surreptitiously. They are both figures of mourning and celebration. They cross boundaries, performing intimate actions in spaces where use has been delineated. The Skull Girls subvert the conventional function of spaces. They reveal the possibilities of all of the quotidian spaces around us.*



Bradley Tsalyuk was born in Los Angeles. His interest in science, music, and visual arts led him to the Los Angeles County High School for the Arts. After attending an arts high school, Bradley continued his education at the School of the Museum of Fine Arts Boston. His investment in investigation and creation fuel his conceptual art practice. Most recently his research has led to installations and performances that explore the dynamic between public and private spaces of mourning.

# School of Visual Arts

Andrea McGinty

Jamie Sneider

Naormi Meijia Wang

Brian Whiteley



## Andrea McGinty

School of Visual Arts

*OnOff\**, 2012, 1'39"

Andrea McGinty was born in 1985 in Sunrise, Florida. She is currently completing her Master of Fine Arts degree at the School of Visual Arts in Manhattan. In 2007, she received her Bachelor of Arts degree in Art History from Florida Atlantic University in Boca Raton, FL. Her work has been shown in Miami, Richmond, Philadelphia, and New York City. McGinty currently lives in Brooklyn, New York.



## Jamie Sneider

School of Visual Arts

*There's A Catch For Everything In This World, 2011, 5'24"*

Jamie Sneider is currently earning her MFA in Fine Arts at the School of Visual Arts. She received her BFA from New York University's Tisch School of Arts at the Experimental Theater Wing. Sneider's recent shows in NYC include group exhibitions at Strange Loop Gallery, Jim Kempner Gallery, Invisible Dog Art Center, VIP MFA Art Fair and the Visual Arts Gallery. Sneider will have a solo show in January at Real Art Ways in Hartford, CT.



## Jamie Sneider

School of Visual Arts

*Art My Dad Told Me To Make*, 2012, 4'59''

*Much of Jamie Sneider's interdisciplinary work begins from a personal diaristic standpoint, revealing taboos and idiosyncrasies present in daily life. She draws from both pop culture references and personal archives. Sneider's work explores narratives of family, female sexuality, media culture and social norms. Through sculpture, performance and video, she examines identity within a public space. The content is both autobiographical and analytical of culture, often with humorous tone.*



**Jamie Sneider**

School of Visual Arts

*Pregnant Stand-Up, 2012, 7'48"*





**Jamie Sneider**  
School of Visual Arts  
*Mating, 2012, 2'12"*



## Naormi Meijia Wang

School of Visual Arts

*Dream\**, 2011, 1'19"

*The following is an experimental film regarding 'face'.*

*It was inspired by a nightmare from the early morning. A lost time, a lost entanglement. Always wishing to have a perfect identity in the dream. Always find it difficult getting back to reality.*

*Fallen in sleep with too much expectation, the night was too long, as long as a roll of black ribbon, never ends. Subsequently, I see myself in the darkness, countless, different postures, empty eyes, exhausted body. Which faces should I bring back to reality, I wonder. To my horror, I couldn't see my legs, I started to*

*panic, I am lost. Woke up abruptly, broke into a cold sweat. Staring at the ceiling, a spider at the corner crawling slowly, twitter of the birds brought me back to life. It was a nightmare after all. Perhaps, we are all marching forward aggressively, trying hard to accept different characters imposed by the society, grumbling for not finishing a task with perfection, too many wonderful things remain to be completed. Too much regret, therefore, one can only dream for desire, as remedy. To the fellow audience, choose your true face, treasure it, give it hope. Forgive yourself for failing to confront you with sincerity.*



## Naormi Meijia Wang

School of Visual Arts

*Dream\**, 2011, 1'19"

*I am interested in Freudian psychology and human nature, and my works in various media delineate most of them in form of human body that is distorted, overlapped and revealed. My recent work is centered in three areas: photography, moving images and video installation. I also worked in other media such as drawing, painting, print, jewelry design and fashion design.*

Naormi Meijia Wang, is a Chinese-born, New York-based artist.



## Brian Whiteley

School of Visual Arts

*Slap, 2011, 2'53''*

*Self flagellation fetish*

Brian Whiteley is a New York City based interdisciplinary artist primarily creating multimedia works using video, photography, performance, and sound. He fully immerses himself into each project, participating in each unique situation to achieve honest documentation. The documentation is his source material for all artistic incarnations to follow. He has delved deeply into sexual fetishes, mass media and marketing, relationship identifiers, masculine and feminine gender roles, and cultural stereotypes. His large-scale projects manifest themselves as interactive installations, incorporating several forms of media.

His work has been shown at experimental venues and larger institutions, including: The Invisible Dog, NYC; The Gowanus Ballroom, NYC; The Affordable Art Fair, NYC; Bond Street Gallery, NYC; Bushwick Open Studios, NYC; and The Urban Arts Festival, NYC. His work has also been featured in publications such as The New York Times and Time Out NY. He is currently pursuing his Masters in Fine Art at the School of Visual Arts, NYC.





**Brian Whiteley**

School of Visual Arts

*Balloon, 2010, 4'35''*

*Abstraction of a balloon fetish as told  
on YouTube*



**Brian Whiteley**

School of Visual Arts

*Balloon II\**, 2010, 4'24''

*Abstraction of a balloon fetish as told  
on YouTube*

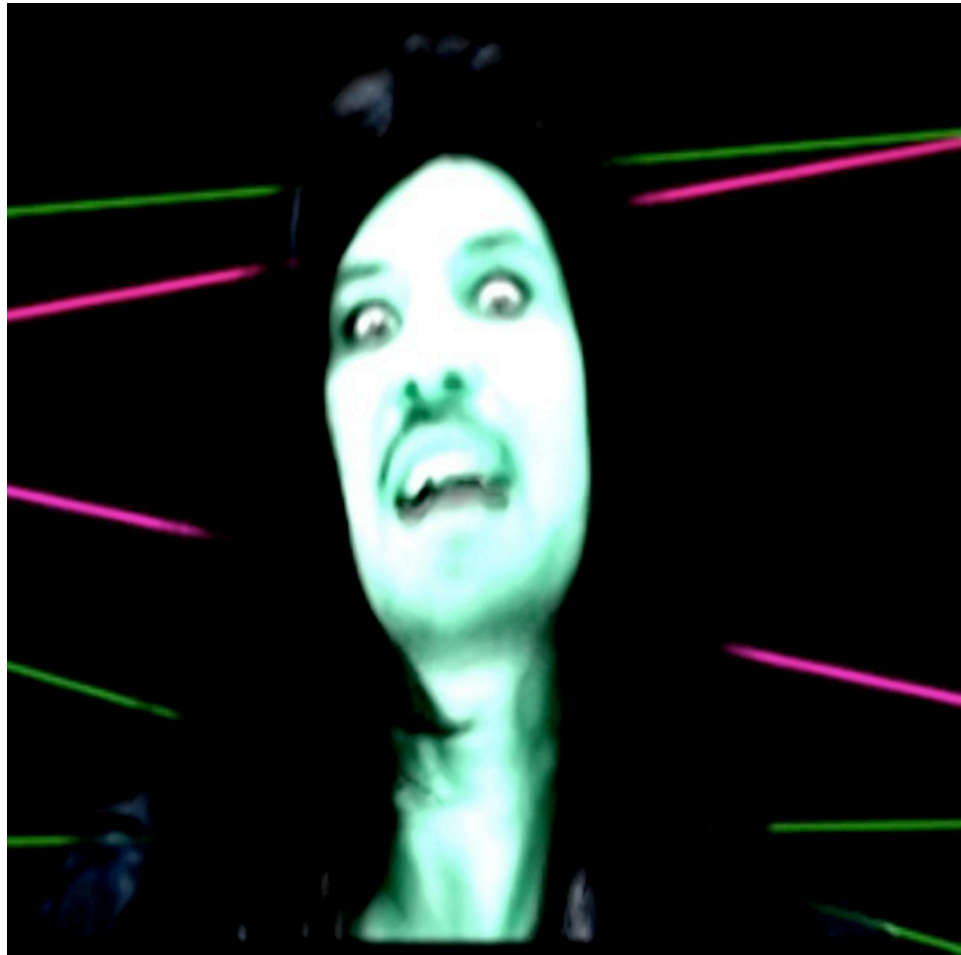


**Brian Whiteley**

School of Visual Arts

*Walking On Air, 2012, 3'06"*

*My rock n roll alter ego "Nick Shaker"  
of Shaker and Diamond (satirical band)  
- all music and lyrics - Brian Whiteley*



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

# University of Connecticut

J.R. Uretsky



**J.R. Uretsky**

University of Connecticut

*It's Work\**, 2012, 2'00"



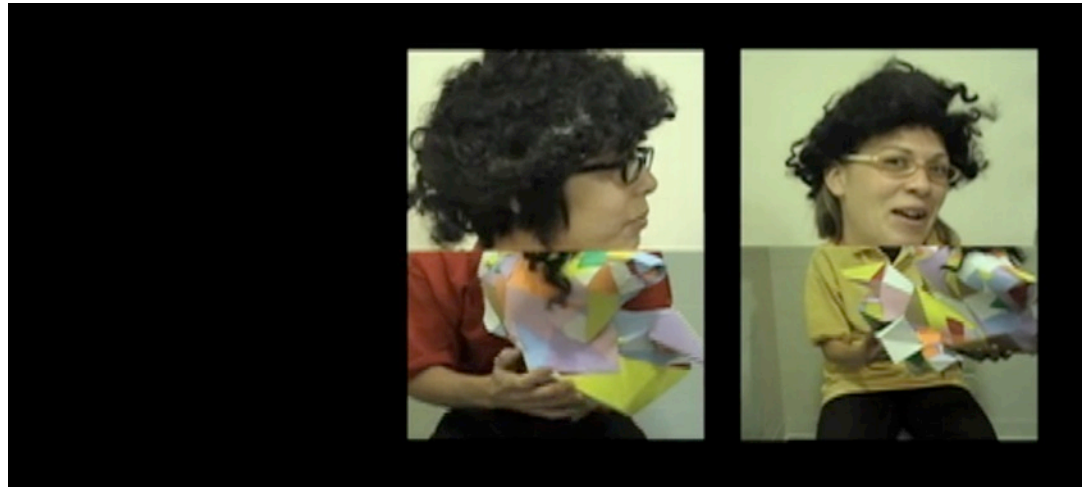
## J.R. Uretsky

University of Connecticut

*titled, 2009, 4'50"*

J.R. Uretsky is an interdisciplinary artist who navigates the complexities of human emotion through an autobiographical voice. Uretsky's work uses humor and empathy to both, celebrate and critique a disruption of personal space through anthropomorphic sculpture, puppetry, performance and videos that are visually and emotionally intense.

Uretsky has exhibited nationally and internationally at venues in New York, Los Angeles, Finland, and Germany. She has been an artist in residence at Fine Art Base (California), The Dirt Palace (Rhode Island), Big Red & Shiny (Massachusetts) and Arteles Creative Center (Finland). J.R. Uretsky's work has been published by online and video journals such as *Gaga Stigmata* and *ASPECT: The Chronicle of New Media Art*.



**J.R. Uretsky & Kayo Nakamura**  
University of Connecticut  
*No Junk*, 2009-12, 10'00"  
(multi-channel video)

*No Junk* is a series of videos created in collaboration by Seattle based artist Kayo Nakamura and Providence artist J.R. Uretsky. Initiated by Nakamura in 2009, the *No Junk* project is an interesting look into a creative world generated by two artists on opposite sides of the United States. The eleven video series is guided by a loose set of rules that are continually being enforced, broken and reinvented as the videos progress. The main restraint being that each artist is to recreate the previous *No Junk* video without purchasing items to create the work. The "found" nature of the works create a particular attention to every day objects while highlighting an urgency to create, perform and discover through collaborative processes.



# Yale University

Awol Erizku

Elizabeth Bick



**Awol Erizku**

Yale University

*Screen Tests:*

*AV Rockwell Updating Her Twitter, 2012, 0'11"*

*RuRu, 2012, 0'10"*

*Justin West, 2012, 0'12"*



## Elizabeth Bick

Yale University

*Duets\**, 2012, 11'31"

*Duet I, Duet II, and Duet III: These videos are choreographed dances with three men. The dance movements are reflective of our relationship, from beginning to end. We worked together after the relationship was over to accurately represent the rise and fall of our partnership.*

Elizabeth Bick uses still photography, video, and performance. Her works reflect a cyclical obsession with existentialism, pattern recognition, and the performance of everyday life. She is currently a candidate at Yale School of Art, MFA Photography 2013. Her work has been featured in the NYTimes during a residency at Lower Manhattan Cultural Council. She has received grants and residencies from the following organizations: Pollock-Krasner Foundation, Joan Mitchell Foundation, Santa Fe Art Institute, Chateau La Napoule Foundation, and the Museum of Contemporary Arts Houston. She currently lives and works in New Haven, CT, and New York, NY.



## Elizabeth Bick

Yale University

*Ela*, 2012, 6'12''

*The video **Ela** is a disjointed narrative surrounding casting calls I have been conducting in New York City for female aspiring actors. I am seeking a woman who has a story that mirrors my own. During the audition process, I select women who meet the same physical description as myself, and ask them to tell me about character forming experiences of their life. I chose Ela, a homeless inexperienced aspiring actor, who talks about happiness.*





# TRANSMEDIATION

A SURVEY OF CONTEMPORARY VIDEO ART BY FIFTY-TWO EAST COAST GRADUATE STUDENTS in  
THE ARTSPACE MEDIA LOUNGE at the 101st COLLEGE ART ASSOCIATION ANNUAL CONFERENCE  
Organized by Micol Hebron

DATES: February 13 - 16th, 2013

HOURS: February 13th and 16th: 9am - 5pm; February 14th and 15th: 9am - 7pm

WHERE: Hilton Hotel, 1335 Avenue of the Americas, New York, NY 10010

ROOM: Concourse F, Concourse Level

WHO: students from: Columbia University, Hunter, MIT, NYU, Pratt, RISD,  
SMFA, SVA, University of Connecticut, and Yale



STEPHAN STOYANOV GALLERY

&

BERLIN  
COLLECTIVE

Present a preview screening and reception for the artists  
6-9pm, February 12th, 2013 at Stephan Stoyanov Gallery  
29 Orchard Street | New York City 10002 | (212) 343-4240



FIN

**ca** 101

[www.collegeart.org](http://www.collegeart.org)