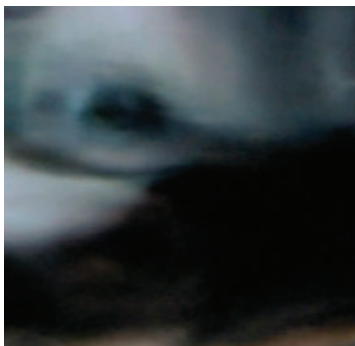# RE:
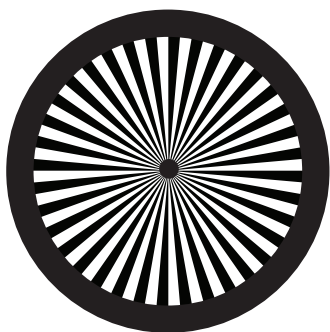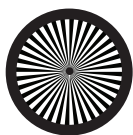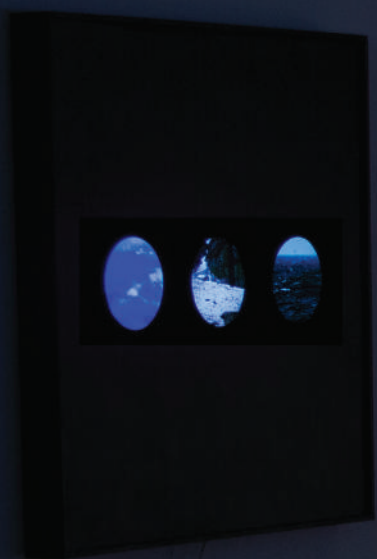# CINEMA

The Persistence of the Cinematic
in Contemporary Practice

RE:CINEMA

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Re:Cinema

The Persistence of the Cinematic in Contemporary Practice
Curated by Ryszard Dabek

Adam Abel / Aziz+Cucher / Jade Boyd / Daniel Carroll / Daniel A Cherrin / Ella Condon / David Connolly / Magali Duzant / Elizabeth Eastland / Clare Ferra / Angela Garrick / Rachel Guardiola / Michelle Gevint / Lillian Handley / Emma Hicks / Robert Hickerson / Jeesu Kim / Lilian Kreutzberger / Jai McKenzie / Max Nalevansky / Salvatore Panatteri / Stefan Popescu / Andrew Robards, Jack McGrath & Silas Darnell / Adam Sébire / The Twilight Girls / Geoffrey Weary / Matt Whitman

Spanning the fields of video art, installation, experimental film practices, photography and new media, Re:Cinema examines an expanded idea of the cinematic in relation to contemporary practice; cinema itself is considered not as a strict formal entity, but as a persistent conceptual and visual presence that informs a wide range of visual production and artistic inquiry. As such, the cinematic is regarded not so much as a cohesive and totalising system, but rather as a trace element of contemporary visual culture. Re:Cinema is a binational exhibition project funded by the University of Sydney's International Project Development Fund. This first exhibition at the SCA Galleries will be followed by a second at Parsons The New School for Design in New York during December 2013. Both exhibitions feature work by current research students from the two institutions as well as alumni and faculty members.

Exhibition Dates:
30 May to Friday 14 June 2013, SCA Galleries, Sydney Colllege of the Arts,
The University of Sydney, Balmain Road, Rozelle

6 Dec 2013 – 31 Jan 2014, 25 East Gallery, Parsons The New School for Design,
Fine Arts Department 25 East 13th Street 5th Floor New York, NY 10003

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Regarding the Cinematic

Re:Cinema is an exhibition-based research project conducted between Sydney College of the Arts, The University of Sydney and Parsons The New School for Design in New York. The project, instigated and curated by the author, is to put it simply, concerned with examining the "persistence of the cinematic in contemporary practice." At the time of writing the first of two exhibitions has been completed in Sydney; with the second scheduled to take place in New York in December 2013.[1]

The Sydney-based exhibition featured the work of twenty-seven artists across three gallery spaces at Sydney College of the Arts. It contained a variety of work ranging from single channel video and video-based installation to sculpture, photography, digital imaging and a computer-controlled diorama. Within the curatorial remit of the project I have sought to select work that to varying degrees of abstraction can be identified as on some level engaging the cinematic. In this sense the very idea of the cinematic is evoked not as a purely formal entity or as a fixed referent but rather as a presence that can be recognised as operating through and upon the works in the exhibition. It is this very idea of the cinema as a persistent and pervasive formal and conceptual presence in much of contemporary artistic practice that is the crux of my investigation.

In recent times, the most poignant (and effective) example of this idea of cinematic engagement in the sphere of global contemporary art is undoubtedly *The Clock* (2011) by Christian Marclay. The work, consisting of a 24 hour cycle of film sequences purloined from the history of cinema, is deceptively simple both in terms of formal and narrative structure. Through the deft use of a recurring motif; the filmic representation of clocks and watches, *The Clock* is possessed of temporal logic that sees the time space of events depicted on the screen synchronised with the real time of the viewer.

Viewed as a work of pure montage, *The Clock* employs a range of visual and aural links to slide from one narrative space to another with often surprising and disarming effect. Even seemingly arbitrary editing decisions are subsumed by the greater design of the work as the viewer is constantly reminded not only of the passage of screen time but also the simultaneous expenditure of real lived time. It is a situation that is further complicated by the numerous narrative ellipses that litter the work as characters and situations unexpectedly return to the screen. Within *The Clock* the viewer is drawn into an increasingly labyrinthine conceptual space that at once reveals and draws upon the mechanics of cinematic engagement. While we may know what time it is, we are never really sure where we stand.

It is perhaps this sense of disorientation that is the most powerful aspect of *The Clock*. Beyond the easy pleasures that the work offers in allowing us to recognise snippets of our favourite films lies a much more profound meditation on spectatorship and our relation to the cinematic. That this is done through a collapse of filmic montage into that most contemporary of forms: the mashup, is indeed remarkable. At the very heart of the work is an acknowledgement that the cinematic itself is, in this post-digital age, an entirely negotiable and volatile entity and that art itself may just be key in understanding what it has and will become.

If we are to speak of the cinematic we should perhaps first address the time-honoured question: What is Cinema? Indeed, the answer to this question remains as illusive today as it was in 1958 when it was used for the title of a collection of essays (Que-est-ce que le Cinéma?) by the then recently deceased film theorist and critic André Bazin. For Bazin the cinema was a system of total representation of mythical proportions. Indeed it was his contention that the very idea of cinema existed well before its invention and that its development was guided by an insuppressible human drive to reproduce reality with greater and greater fidelity. In his words: "Every new development added to the cinema must, paradoxically, take it nearer and nearer to its origins. In short, cinema has not yet been invented!" [2]

For all Bazin's insight and lasting influence his ideas are inescapably tied to a particular technological and historical epoch. They were born to an age of cinema spectatorship that required moving images to be displayed and viewed under strict architectural and perceptual conditions. These were conditions that demanded that one must visit a movie theatre to fall under the spell of moving images. This classical model of cinema spectatorship is now but a mere strand of the multiplicity of ways we engage and are

engaged by moving images. Rather, we must consider the ways in which Bazin's total system of cinema is renegotiated and redefined by forces arising from the conditions of ubiquity, instantaneity and malleability that are the hallmarks of the digital era. As J.Hoberman recently observed "Bazin had imagined cinema as the objective "recreation of the world". Yet digital image-making precludes the necessity of having the world, or even a really existing subject, before the camera – let alone the need for a camera." [3] As tellingly simple as it is, Hoberman's observation reveals the impact the very condition of "digitalness" has had on notions of the cinematic. However, it is not only production that is re-negotiated but also distribution and reception, as the very appearance of the spectacular undergoes a process of constant reconfiguration.

At this point I should note that not all the twenty-seven works included in *Re:Cinema* are immediately recognisable as "cinematic", at least not in the common sense of the term. As an adjective, cinematic is often and seemingly indiscriminately applied to a range of contemporary visual productions; from advertising photography to graphic novels. Its use denotes an affinity to the narrative and spectacular forms of classical cinema, and as such is bound to an idea of the cinema that is historically defined and conceptually ossified. While the twin motors of spectacle and narrative are certainly present in many of the works I have included in the *Re:Cinema* project, I would argue that the idea of the cinematic can admit a much wider range of formal strategies and effects; approaches that do not simply reinforce a particular historically prescribed understanding of the cinema but rather engage the splintered shards of cinema that are embedded in the ever expanding field of technologies and relations that the digital engenders.

Within the *Re:Cinema* exhibition this idea of the cinematic as a point of engagement is overt in the case of some works. In others its presence is like that of a trace element that none-the-less directly informs the formal and conceptual constituency of the artwork. I offer a brief inventory of these 'cinematic' traces by way of orientation:

spectacle/hallucination
spectatorship/participation
projection/light
materiality/immateriality
medium/genre
narrative/performance
document/fiction

In each case I have sought to present these traces as pairs, not to set up binaries but to hint towards the unstable and fluid nature of the cinematic in the contemporary moment. In doing this I acknowledge those often vertiginous and undetectable moments when spectacle becomes hallucination, where the real collapses into its own image.

Indeed, such is the sheer fluidity of forms and effects that the moving image now engenders that one could just as easily recombine these pairs to effectively map its

efficacy. For example the intimate relationship between document/performance established by filmmakers like Errol Morris and Werner Herzog has in recent times been pushed to astonishing ends in films like Joshua Oppenheimer's *The Act of Killing* [4] where the performative acts as both an enabler and generator of the revelations of the document.

It is this very space between performance and document that a number of works included in *Re:Cinema* interrogate. In each case the moving image is employed not merely to document a performance but also as an element that is integral to its realisation in actual and represented form. It is a cinematic logic that ultimately informs these works: without the over-riding imperative of disclosure through representation there would be no performative act. In Robert Hickerson's *Debasement Triptych* (2012) the artist directs his divorced and estranged parents through a range of performative tasks that were designed to explore and question their relationship as members of a family. However, what is played out in these performances owes little, if nothing, to traditions of cathartic expression. Rather we are made acutely aware of the status of these troubled relations as a type of representational impasse; a series of interpersonal exchanges that are wholly directed and enacted for the benefit of the camera. The work is infused with a representational logic that simultaneously rests upon the realness of the characters portrayed and the artifice of the situation they are placed in. It is logic that lies at the heart of cinematic illusion and the tension between performance and document that exists at all levels of production regardless of genre. As Jean Luc Godard observed of the actors' performance: "I just want them to be in a situation which is not a real situation for them – a fiction situation – but I want them to be in this fiction exactly as they would be in life." [5]

Indeed it can be asserted that this idea of "cinematic performance" persists as a point of engagement across a range of ubiquitous (mobile devices/YouTube) and rarefied forms (video-art) of the moving image. However, as I have shown, it is one of many points of engagement for artists working with or through the cinematic. Traces of the cinematic can be detected in a wide range of secondary forms that engage different pictorial orders or are materialised through ways and means other than the moving image. In the same way that the still images of advertising can be read through the lens of the cinematic meaning so too can a range of artistic practices traditionally tied to the formal concerns of painting and sculpture be seen to be infected by this elemental cinematic trace. Within the exhibition *Re:Cinema* I have sought to include a number of works that engage the language and concerns of minimalism. In each case the presence of the cinematic becomes a complicating and problematising force.

For the industrially produced acrylic/aluminium wall works of Salvatore Panatteri the cinematic is both a formal pre-condition and a point of pictorial ground zero. Using a series of dimensional constraints based on cinema aspect ratios (1.33, 1.78 etc.) Panatteri plays out a system of minimalist abstraction that at once references the history of the moving image and alludes to its sheer ubiquity. That he chooses to do this in Chroma Key Red further implicates the digital in this state of ever-multiplying pictorial abundance. Here is the image before the image, the starting point of the re-composition and reconstitution that has become the modus

operandi of contemporary moving image production. Only the odd stray glitch of simulated pixels upsets the perfection.

A similar rejection of iconography marks the work of Berlin-based Australian artist Jai Mckenzie. In her *Space Oddity* (2012), Mckenzie projects a slowly-morphing colour field through a hand woven net onto the wall behind it. The resulting work has a visual effect that is as ephemeral as it is materially tangible. The gridded presence of the net makes explicit the structured nature of our very gaze and the often-transparent apparatus of cinematic projection. As one approaches the net it becomes more difficult to behold as its form enters into a visual confusion with its shadow on the wall directly behind it. Through this deceptively simple arrangement the work implicates both the viewer and the cinematic apparatus in an irresolvable play of appearances. I am reminded of Sean Cubitt's discussion of Erwin Panofsky's writings on perspective. Here, Cubitt contends that for Panofsky the very conditions of perspectival representation enable the "perceiving self" to externalize its "visual perception as a field" that invariably activates "the irruption of strangeness into consciousness".[6] For Cubitt this process goes some way to explaining the inherent strangeness of realist cinema, the gap between the viewer and the world as represented. It is this very gap between seeing and representation that Mckenzie's work so astutely traverses.

Up to this point my discussion has been primarily concerned with examining the ways that artists have engaged the visual and conceptual mechanics of cinematic experience. By doing this I have sought to show how a range of techniques and material responses have been employed by contemporary practitioners to work through what I have termed the splintered shards of the cinematic. In each case these shards (montage, performance, projection etc.) have acted as points of engagement that set in train varyingly complex propositions regarding subjectivity and representation. Each artist intrinsically understands that the moving image is now defined as much by fragmentation, ubiquity and volatility as by the relatively stable formal and ontological parameters of historical cinema.

But what becomes of the image under this ever morphing and multiplying economy of representation? If, as I have contended, the cinematic in the contemporary sense is a fragmented and pervasive presence, how do we approach the image and its relationship to both time and movement? As we survey the mediascape and the dizzying array of content and delivery mediums that constitute the field of the moving image, it is resoundingly apparent that no singular approach can account for the multiplicity of operations at play. However, what we can do is attempt to consider the image and its attendant poetics as being in a state of play with the very conditions of its production.

Indeed, the very idea of playing the medium against itself has in many ways become a defining strategy of the age. Here I am thinking of the rise of the mashup as a dominant mode of cultural production and the endless stream of remixes, redos and remakes that make YouTube the participatory force it is today. It is mode of production, that under the networked conditions of video sharing platforms, replaces accepted notions of authorship with an aesthetic of the "unfinished"[7] that simultaneously acts as homage and critique. It is a strategy that draws the image into a play not only with the medium, but also with its own system of poetics.

The video work *Love Oscillation* (2012) by Clare Ferra included in *Re:Cinema* consists of moving imagery that has been intensively reworked and reimagined. The original footage, which pictures extended moments of ecstatic pleasure/performance was sourced from lo-res pornographic videos gleaned from the internet. Like all camera-based imagery there is a surprising resilience to this source material. Processes of layering and data corruption at once liquefy and reinstate the authority of these images. Through these processes Ferra infuses her base source materials with a sense of temporal and pictorial suspension. In *Love Oscillation* the image is constantly on the threshold of unbecoming, falling apart under the sheer weight of representation and the stresses of its digital volatility.

It is this process of oscillation between representation and abstraction, animation and stasis that is key to understanding the poetic possibilities of Ferra's work and its ability to generate affect. As Steven Shaviro contends: "Films and music videos, like other media works, are machines for generating affect and for capitalising upon, or extracting value from this affect." [8]

In a very real sense the artist's role is increasingly one of finding ways to generate and amplify affect from the fragmented mediascape that endlessly unfolds before them. As Brian Massumi has observed: "There seems to be a growing feeling within media, literary and art theory that affect is central to an understanding of our information – and image – based late capitalist culture, in which so-called master narratives are perceived to have foundered." [9]

If we are to consider Cinema itself as a master narrative that has not so much foundered but has replicated and fragmented then the function of *Re:Cinema* as an exhibition that tracks this movement is especially timely. As I have argued the moving image is increasingly defined by its sheer multiplicity and potential instability. As an exhibition project *Re:Cinema* seeks to not only pay witness to this contemporary phenomena but also signpost the often pervading sense of irrationality and new, barely graspable forms of affect that are generated through this new post-cinematic mediascape.

References and Notes

1. The website for the Re:Cinema project can be accessed at: http://www.recinema.net
2. André Bazin, "The Myth of Total Cinema" in What Is Cinema? Vol. 1, Hugh Gray trans.
(Berkeley, CA: University of California Press,1967) p21.
3. J.Hoberman, Film After Film (London, U.K.:Verso, 2012) p4.
4. Joshua Oppenheimer, The Act of Killing (2013), film.
5. Jean-Luc Godard, "Jean-Luc Godard: No Difference between Life and Cinema" an interview
with Gene Youngblood 1968, in David Sterritt ed., Jean-Luc Godard Interviews (Jackson,
University Press of Mississippi) p32.
6. Sean Cubitt, The Cinema Effect (Cambridge, Massachusetts, 2004) pp 140-1.
7. Here I am referring to the essentially unfinished state of digital products as discussed in
Peter Lunenfeld's essay "Unfinished Business."
Peter Lunenfeld, "Unfinished Business" in The Digital Dialectic, Peter Lunenefeld ed.
(MIT Press, Massachusetts, 2000) pp 6–23.
8. Steven Shaviro, Post Cinematic Affect (Winchester, Zero Books, 2010) pp 2-3.
9. Brian Massumi, Parables for the Virtual (Durham, Duke University Press, 2002) p 27.

Screen Resolution // The Immersive Space // The Cinematic Instant
Locating (the influence of) the cinematic in audio–visual/ contemporary art

The presence of the cinematic permeates through a variety of mediums in contemporary art. Cinematic tropes and fragments are appropriated by video art, while quintessential cinematic elements and phenomena occur within installation art just as the cinematic experience is evoked in Live (or Expanded) Cinema performance.

Screen Resolution: The persistence of the screen

The inspiration to create video art as a teenager came to me as much from underground film as from mainstream cult cinema classics (with *Close Encounters of the Third Kind*[1] and *Poltergeist*[2] in mind), and from late–night sessions of experimental music video watching. The latter would result in videotape montages, which has led to the incorporation of these and other domestic technologies, such as the television screen into (my) installations, video works and performance. Later, the Scratch Video[3] phenomenon and in particular the experimental videos of Cabaret Voltaire[4], became an inspiration, filmed as they were from the TV-screen, deconstructing and repeating, emphasising the rhythmic vapidity of commercial imagery.

It is not only the experience of the cinematic in its most literal form, the cinema, that has been an influence on my work, but also the cinematic as mediated through domestic technologies – those of the television and the VCR. The concepts of appropriation, the cut–up, and the degeneration of the medium through generations of dubbing and redubbing (and later, file corruption in data-bending in the digital realm) have emerged as important themes in my work. Fragments of found films and sound are incorporated and manipulated, creating Hauntologic montages. Remembered scenes are recreated, most often in an altered, misrecollected form, attempting to capture

atmospheric effect of remembered light and shadows of late night TV- watching. As Jacques Derrida observes in the film *Ghost Dance*[5]: "The cinema is the art of ghosts, a battle of phantoms…. the art of allowing ghosts to come back... modern developments in technology and telecommunication… instead of diminishing the realm of ghosts… enhances the power of ghosts and their ability to haunt us."[6]

Snake People Totem[7], the installation I created for the Sydney *Re:Cinema* exhibition, features the video *Screen Residuals*.[8] The video is composed of filmed, re-filmed, filtered and effected scenes from various appropriated B-grade and Hammer horror films, including *Snake People*[9], the underground Mexican voodoo film from which the work takes its name. By filming the screen live, or, in realtime, the position of the image is manipulated in an improvised nature, creating floating images – similar to the drifting image of the TV when the V-hold is unstable or deliberately adjusted. This floating image frees the televisual or cinematic image from its stationary position. The image is unstable, fragmented into layers and superimpositions, it drifts in a gravity-less space, temporally fragmented like the somnambulistic TV sleep images in David Sherman's 16mm film *Tuning the Sleeping Machine*.[10] Created by filming segments of horror films from the television screen, Sherman's work has '…an eerie antiquated flicker with its anachronistic combination of film and television'.[11]

The title, *Screen Residuals*, refers also to the visual after-effects or 'artifacts' left by projected images or those displayed on a monitor. These artifacts are sometimes caused by residual images in the eye itself. Other times, a separation of RGB can be seen in a video projection in the peripheral vision – something that can only be perceived when it is not looked at directly. Once the gaze is returned to the projection, the division cannot be seen and the image becomes complete once more. These kinds of phenomena are symbolic of the elusiveness and intangible nature of the projected cinematic image.

An earlier video work that I made for Ekoplekz's *Uncanny Riddim*[12] also appropriates and deconstructs the (VHS) film medium as well as the narrative via the filming of the TV screen. Cross-modulation between two video sources causes a visual disturbance in certain parts of the video, with one image appearing as an unstable, ghosted signal over the other. The work is non-linear, even sequentially illogical, taking fragments of the VHS narrative, distorting and effecting them, zooming in and out, >>ing, ||ing and <<ing, scrutinizing and repeating scenes and images, creating a nightmarish sense of having returned to the same place over and over, as if caught in a loop. A review on the Visitation Rites blog makes some canny observations on the work:

'While video artists utilize high definition for a crisp and clean look, those who work with analog technology often basque (sic.) in exactly the opposite. Although people often highlight the "warmth" of analog video, what often makes it notable to me is the sense of the sublime– the possibility of some unexpected energy or presence infiltrating your footage. Jade Boyd's video for Ekoplekz's "*Uncanny Riddim*" explores the darker dimensions of this. Through video feedback, we are introduced to several shadowy presences. One is a female figure, who is shot from a high side angle;

another is a man whose features are blurred, and the other is a more ambiguous face that we see in extreme close-up. Although there isn't much action, there is an overriding sense of something sinister about to occur. Ekoplekz's repetitive, noise laden dark techno drives this haunting semi-narrative. His trembling synth tones go off like paranormal cries.'[13]

Here the implication of some kind of '…presence infiltrating (your) footage…' is very astutely observed, hinting at the shadowy territory of EVP, or even an embodiment of the Romantic sublime. Also noted is the way that the video utilises cinematic suspense and a sense of foreboding, Hitchcock's ultimate tool.

The Immersive Space: within the narrative of the installation

The presence of the cinematic also often resides within the narrative of the installation. Many of the essential elements of the cinematic may be present in installation: immersion, light and darkness, temporal and spatial dislocation, screen, projection, collective experience, monolithic spaces, a sense of presence and absence, and the potential for dreamlike, incoherent realities and sequences of time to be manifest.

The wish to transport the participant to an 'other' world is a common desire in installation art. Just as a reader agrees to believe in the narrative of a book, the space of the installation can suspend disbelief. As artist Mike Nelson has said of his labyrinthine installation *Kristus och Judas: A Structural Conceit (A performance in three parts)*,[14] the audience agrees to take part in the narrative of the installation: "… you agree – you make a contract with the book that you're going to… believe it… some people it might not work for, because they don't want to agree, they don't want to go along, but… most people… know its fake, but… might as well go along, and *believe.*"[15]

In *Kristus och Judas…*, the audience is completely enclosed within the installation, within the sets built by Nelson, where strategically placed props suggest filmic narratives. Nelson has carefully considered the elements that the viewer will add to the installation, as in the echoing of their footsteps, and the sense of unease that these elements will emphasise. This reveals an important distinction between the traditional, passive/receptive cinematic experience and the more interactive, three-dimensional experience of the participant in the cinematic installation.

The mirroring of the two halves of the installation refers both to a compulsion to repeat on the artist's part, like the repetition of cutting and editing. The repetition also creates spatial disorientation and confusion of the perception, a kind of recursion where the participant becomes trapped in an endless spatial feedback loop. This 'real life' space of the installation refers to or recreates the cinematic space, while the cinematic recreates reality, forming a loop of association, representation and reality.

An anachronistic reading of James Turrell's light installation *Afrum,*[16] for example, finds a correspondence between the glowing, white, floating cube of Turrell's work and the luminous white light of the space sets in Kubrick's *2001: A Space Odyssey.*[17] However, Kubricks film was yet to be created at the time Turrell made this particular work. Turrell's later works and those from around the same timeframe, such as *Raemar Pink White*[18] are installations where light glows so incandescently as to distort the perception, where space has a boundless, monolithic feel and time is dislocated, just as in *2001.*[19] It is these types of associations that are formed through a discourse with the cinematic. A discourse built not only on associations, but elements, concerns and media common to installation and the cinematic. Whether this association in either Turrell's or Kubrick's case was intentional is incidental. Turrell has long had an interest in the mechanics and affects of perception,[20] so the resulting formal aesthetic is likely a result of common and conceptual concerns between the two, and possibly of the times.

Contemporary art continues to engage a fascination for light, perception, and subjectivity that parallel Turrell's conceptual concerns and which are also key elements of the cinematic. Olafur Eliasson's often monolithic installations utilise natural materials and emphasise space and light, leading to a sense of a cinematic event, such as his 2003 *The Weather Project.*[21] The concept of the cinematic event is also important: what creates this sense of the cinematic, how do we recognise it? The cinematic event has parallels with the Romantic landscape; the monolithic landscape imbued with meta-meaning, against which we are dwarfed. In the cinematic event, there is again the sense that something is about to occur, a sense of suspense.

In some cases, the installation format is the result of a desire to extend the landscape of the cinematic screen beyond its two-dimensional confines, to extend the work beyond the screen, expanding the sensory experience, and heightening the sense of immersion within the narrative.

The importance of the installation format is that it creates a three dimensional sphere in which time, space and the viewer may interact in various ways, and the viewer may be a *part* of the world created, partake in a physical immersion unlike the virtual, and be submerged into darkness where they are more active and curious than that of the passive cinemagoer.

The Cinematic Instant: the restaging of the Cinematic event

It then could be argued that Live Cinema (or Expanded Cinema) returns the audience to a state of passive reception. Though the viewer may have more opportunity for mobility, they are there to witness a spectacle that often will last for a set duration, like a traditional cinematic experience. There are of course exceptions, such as the case of a live installation, which may be interacted with or altered by the artist intermittently in a non-linear manner; in as much as any temporal works may be non-linear. That is, all durational or temporal works are in a sense linear, it is the narrative or non-narrative devices within the work that may take on a non-linear form.

The real-time techniques used in creating art video, for example filming images from the screen, also lend themselves nicely to performative live events. One of the features of Live Cinema is that it is ideal for demonstrating the fluidity, movement and methods used in effecting and selecting footage in real-time.

Live Cinema shares with the cinematic common qualities including projection, light, darkness, a sense of immersion and visual and sound/musical elements serving to compliment, contrast with or intensify each other. In some cases, film imagery or fragments of it are appropriated, and sometimes an entire film is projected and in some way altered via the addition of new, live sound, or the image manipulated in real-time. At other times, the imagery may be non-narrative, abstract and completely improvised:

> 'I first encountered the video art of Jade Boyd at Unsound 2010, a music festival held in Krakow, Poland. Boyd was providing live visual accompaniment for a performance of soundtrack music by film composer Alan Howarth, who had co-scored several of John Carpenter's films… Given a large catalogue of film images to work with, Boyd crafted a dreamlike fugue of terrible beauty which blended well-known moments from acknowledged Carpenter classics with choice cuts from less celebrated entries in the director's mythos such as Halloween IV and V… Boyd chopped, folded and blended these fragments in such a way as to brilliantly underscore the inherent surrealism of genre cinema.'[22]

The cinematic persists within many mediums of contemporary art, and in my own work. It continues as an influence by way of appropriation and deconstruction, the creation of cinematic atmospheres and the use of specific cinematic elements such as light, projection, immersion, in both video and Live Cinema or audio-visual performances, where these elements are perhaps fragmented and expanded. Through the narrative and staging of the installation, where traces of the cinematic can be found, the viewer is transported in space and time, as in the cinematic experience. The cinematic is re-appropriated, re-contextualised and restaged.

References and Notes:

1. Close Encounters of the Third Kind, Directed by Steven Spielberg, 1978 (132 minutes). Columbia Pictures Corporation, USA, DVD.

2. Poltergeist, Directed by Tobe Hooper, 1982 (114 minutes) Metro-Goldwyn-Mayer (MGM), USA, DVD.

3. 'Scratch Video was a British video art movement that emerged in the early to mid-1980s. It was characterised by the use of found footage, fast cutting and multi-layered rhythms. It is significant in that, as a form of outsider art, it challenged many of the establishment assumptions of broadcast TV – as well of those of gallery-bound video art.' "Scratch Video", Wikipedia entry. Last modified 10 September, 2013. http://en.wikipedia.org/wiki/Scratch_video

4. For example, Cabaret Voltaire, Ghost Talk. 1985 (8:03).

5. Ghost Dance directed by Ken McMullen, 1983 (100 minutes). Channel Four Films, Channel Four Television, Looseyard Productions, Zweites Deutsches Fernsehen (ZDF), UK/West Germany.

6. "The Science Of Ghosts' – Jacques Derrida In 'Ghost Dance,'" Ken McMullen's improvisational, nonlinear film, 'Ghost Dance' (1983). Youtube video. Uploaded on Jan 27, 2007 by hiperf289. http://www.youtube.com/watch?v=0nmu3uwqzbI

7. Jade Boyd, Screen Residuals, 2013, digital and analogue video, analogue/ digital sound (video originally created as a commission for Norwegian band .rabrot. Sound originally created for CTRL ESC Rotterdam film project on the ARP 2500, ARP 2600, KORG MS20 and Putney at WORM synth studio, Rotterdam, NL).

8. Jade Boyd, Snake People Totem, 2013, video installation: monitors, bricks, moss, digital/ analogue video (Screen Residuals (Part I (20:58), Part II (20:26), Part III (17:12)), analogue/ digital sound (video originally created as a commission for Norwegian band .rabrot. Sound originally created for CTRL ESC Rotterdam film project on the ARP 2500, ARP 2600, KORG MS20 and Putney at WORM synth studio, Rotterdam, NL).

9. Snake People, Directed by Juan Ibáñez and Jack Hill 1971 (90 minutes), Azteca Films/ Columbia Pictures Corporation, Mexico/ USA.

10. David Sherman, Tuning the Sleeping Machine, 1997, 16mm (13 minutes), from the compilation Experiments in Terror, 2003, 98 minutes, Other Cinema, USA.

11. John Felix review of David Sherman, Tuning the Sleeping Machine, 1997, 16mm, (13 minutes), accessed February 2010, http://www.dvdinmypants.com/reviews/A-G/experiments.php

12. Jade Boyd and Ekoplekz, Uncanny Riddim, 2011, VHS and digital video and sound, (5:02).

13. Samantha Cornwell review of Jade Boyd and Ekoplekz, Uncanny Riddim2011, VHS and digital video and sound, (5:02), "Sightings: Ekoplekz, "Uncanny Riddim"Video," posted June, 2011. http://www.visitation-rites.com/2011/06/sightings-ekoplekz-uncanny-riddim-video/

14. Mike Nelson, Kristus och Judas: A Structural Conceit (A performance in three parts), 2008, installation: dimensions variable. X-rummet, 'Reality Check' exhibition, Statens Kunst Museum, Copenhagen, Denmark.

15. "SMK TV: Mike Nelson – "Kristus och Judas"", Youtube video, uploaded by StatensMuseumfKunst on May 25, 2013, http://www.youtube.com/watch?v=dGFdPxqSxl0

16. James Turrell, Arfum (White), 1966, Cross Corner Projection, Dimensions variable, Los Angeles County Museum of Art, USA.

17. 2001: A Space Odyssey, Directed by Stanley Kubrick (1968, 141 minutes, Metro-Goldwyn-Mayer (MGM)/ Stanley Kubrick Productions, USA).

18. James Turrell, Raemar Pink White, 1969, Shallow Space, Dimensions variable, Collection of Art & Research, Las Vegas, USA.

19. Kubrick, 2001...

20. James Turrell, A Retrospective: James Turrell. Los Angeles: Los Angeles County Museum of Art, USA, 2013- 2014. Exhibition catalogue.

21. Olafur Eliasson, The Weather Project. 2003, mixed media (humidifiers, monochromatic lamps, mirror). Dimensions variable, TATE Modern, London.

22. Joseph Stannard of The Wire magazine on Jade Boyd, 2011.

Statement:

Adam Abel has been making work about the relationship between narrative and the occupation of Palestine for the last three years. He has spent significant time living and filming in the West Bank for his upcoming feature documentary film Qalqilya. Qalqilya tells the story of a group of Palestinian youth that skate, do parkour, and perform beatbox and hip-hop in Qalqilya, a city in the West Bank surrounded by the Israeli wall. Their dream, and the goal of the film, is to build the first skatepark in Palestine.

Interested in exploring the challenges of telling a Palestinian story to a western audience, Abel utilized footage from his time in the West Bank to create a nine-channel video installation called Palestine Interrupted. Each of the nine videos are looped independently and arranged on separate monitors mapped out in the shape of the circle.

There is no timing or story to follow. Abel uses narratives from Palestine to disrupt narratives about Palestine. Predictable images of military, checkpoints, walls and violence are absent in his videos. Through fragmented vignettes and sensorial experience, Abel weaves together moments that are melancholic, hopeful, mundane and anxious.

Because the work involves fluidity and movement, Palestine Interrupted is flexible for a variety of environments. Although originally designed for a vast gallery space using large HD monitors, Abel has been using small 14" video screens to exhibit this work in more intimate and public sites.

Bio:

Adam Abel is a New York based artist working with photography, video and film. In the past year, his work has been exhibited at the Atrium Gallery in Philadelphia, PA; Photoville and the Aronson Gallery in New York City; the Siskind Gallery in Rochester, NY; and in the online catalog, Reframing Photography.

Palestine Interrupted | digital video on 6 x 35cm video screens, 2012 | Crossing | HD Video, 4:19 min, 2012.Harmonica, HD Video, 1:52 min, 2012. | Olive Press, HD Video, 1:20 min, 2012. | Lights Out, HD Video, 0:37 min, 2012. | Goat, HD Video, 1:47 min, 2012. | Circles, HD Video,0:03 min, 2012.

Statement:

Report from the Front is a single-channel video that turns an archeological excavation site into a potential battlefield whereby viewers are confronted with themes of land ownership, history and digging, and searching for a trace of belonging and meaning. The piece uses documentary footage that presents the facts and labor behind an archeological excavation, from a distance and without emotion -- ethnographically. The forceful voice-over narration of an "archeological despot" adds a layer of humor that reveals a tragic/comedic paradoxical effect.

Bio:

We have been collaborating as a team since 1992, working with photography, video, sculpture, animation and motion graphics. During the nineties, our work was considered pioneering in the emergent field of digital photography and for the first ten years of our practice we attempted to represent the human body in the face of rapidly accelerating technological development.

Subsequently, we began to use moving image as a vehicle for exploring a digital consciousness that allows for the simultaneous perception of multiple perspectives and scales, as well as for the blurring of distinctions between the body and its environment, the exterior and the interior, the organic and the artificial, the cells and the stars. More recently, our video work includes a faux-documentary aesthetic approach.

Anthony Aziz, b. 1961, U.S.
Sammy Cucher, b. 1958, Lima, Peru
Live and work in Brooklyn, New York
Faculty at Parsons The New School for Design, New York

TWO SEPARATE INSURGENT GROUPS CLAIM TO BE
DESCENDANTS OF THIS DYNASTIC LINE

Statement:

The installation *Snake People Totem* features the video pieces Screen Residuals. The video is composed of filmed, re-filmed, filtered and effected scenes from various B-grade and Hammer horror films, including Snake People, the underground Mexican voodoo film from which the work takes its name. Dubbed and transferred between digital and analogue media, the video is displayed on a precarious stack of outwardly-rotated TV monitors, balancing on moss-covered bricks. A minimal loop of distant, hypnagogic synth sounds emits from somewhere within the structure. The scene has a ritualistic feel common to previous installations, such as Mystic Vertex/ Reflectograph with Ekoplekz (Unsound Festival, Poland, 2011).

Bio:

"Boyd is fascinated by the capacity of technology for manifesting the otherwise unseen forces which govern our existence, as acknowledged by science and the occult. The intersection of these superficially opposing areas is where Boyd finds inspiration. As she states, "unseen elements and intangible forces in the atmosphere determine the physical laws of our existence in the universe..." Boyd works to unveil these forces via "sound waves and electronic impulses as in video signals."
Joseph Stannard, (*The Wire*) 2011.

Jade has a MA in Fine Arts from The Oslo National Academy of the Arts, Norway (2010), and a BA Honours 1 from Sydney College of the Arts, Australia (2005), where she is currently undertaking her PhD. Jade has exhibited and performed in Australia and abroad, including a video shown at MoMA PS1 with Andy Stott (2012), Club Transmediale's *Ghosts Off the Shelf* exhibition at Kunstraum Kreuzberg, Berlin (2012), and live video performance at *Unsound Festival* New York and Krakow (2010/11/12), *Vision Sound Music Festival*, London (2011) and *Rue Morgue Festival of Fear* in Toronto (2012), collaborating with Composer/Sound Designer Alan Howarth, who she performed with, along with *Zombie Zombie* at Antigel Festival in Switzerland in February, 2013.

Snake People Totem | Monitors, DVDs– Digital video, VHS (Screen Residuals (Part I (20:58), Part II (20:26), Part III (17:12)), analogue/ digital sound, 2013. | (video originally created as a commission for Norwegian band Årabrot. Sound originally created for CTRL ESC Rotterdam film project on the ARP 2500, ARP 2600, KORG MS20 and Putney at WORM synth studio, Rotterdam, NL)

Statement:

Relics is an installation that utilizes two video channels and two charcoal drawings. The videos depict surreal settings in Breezy Point NY; two weeks after Hurricane Sandy, along with scenes inside a sterile space displaying fragments from a windup clock. Within both spaces, a blindfolded character is present, and is forced to observe the cross sections of a clock and the debris of the Rockaways through an unfamiliar lens. He is then instructed to make blind drawings of the object and the space, resulting in two maps that reshape his perceptions of time and landscape.

Bio:

My work observes visual perceptions within institutional frameworks. I combine video and performance to simulate situations, where my performers are assigned a specific role, forcing them to step into a space that alters and forms and extension of their realities. I set the stage by utilizing blindfolds and literature to impose an unknown visual network, while observing instinctive reactions from my performers as they complete the given task. I am interested in the individual as a singular component, a factor that holds a voice and ultimately contributes to a larger picture, a collective. My work is driven by tensions within power structures and human experience, how specific contexts dictate perceptions and identities in relation to the social formation of people that shape an environment.

Relics, | 2 x Drawings, Charcoal on Paper, 41 x 51 cm (framed) each, 2 x Digital Videos 6:06 min each, 2012

Statement:

Rituals of various kinds are a feature of almost all known human societies. In addition worship and reverence, rituals serve a basic social function in expressing, fixing and reinforcing the shared values and beliefs of a society. In psychology, the term ritual is sometimes used in a technical sense for a repetitive behavior systematically used by a person to neutralize or prevent anxiety; it is a symptom of obsessive-compulsive disorder.

The current work continues to explore the human condition through themes emphasizing the idea of ritual. For example, clowns are filmed in a series of absurdist scenes made into short vignettes or GIF loops that resemble some kind of ritualistic practice. The scenes tend to evoke an uncomfortable feeling. They survey different, usually masked, characters responding to the viewer and the world. The fantastical scenes are meant to be viewed alongside loops of documentary extracts that portray the world as it is. Juxtaposing the created scene with the manipulated document can create further associations not presented or immediately considered. The viewer hopefully will have time to gaze and get lost in the ritual of the loop.

Bio:

Daniel A. Cherrin is a photographer/ filmmaker from Pennsylvania. He received his BFA in Cinema studies at Temple University in Philadelphia, and is currently working toward an MFA in Photography at Parsons The New School for Design in New York City. Cherrin has documented a wide range of human and political struggles globally. He has built an archive of images that he draws on to create his more conceptual based artwork in the form of videos, photographic prints, sculptures and installations.

"As an artist I am interested in exploring more experimental and impressionistic ways of viewing and understanding the world. Projects investigate the human condition by looking through a variety of conceptual lenses such as Dissonance, Sacrifice, and the Triptych. Symbolism is used to make illogical connections. I often juxtapose the imagined world with documentary images; manipulating imagery to stimulate further associations within the viewer not presented or immediately considered, pairing ideas and images to create visual dichotomies for the viewer to interpret. Hopefully my images encourage others to reflect about their own realities or conceptions of the world. The work takes the viewer on a journey through visual communication, connecting people with their emotions and sensitivities through form."

Mad Clowns | digital video, 2:08 min, 2012.

Statement:

Ella Condon is an artist who interacts with spaces through photography, video and installation. Her practice engages with physical spaces and the embedded history that remains within sites of tension. She interacts with notions of destabilising imagery and the warping of time through a site-specific video installation practice. Her current studio research involves distorting the photographic through visual projections reflected on to a body of water. The artist's role in disturbing the water upon which the image is projected is akin to that of a conductor of electricity. The artist injects the image with energy, allowing light to refract, and create distortions.

The Invisible Force:

In the light installation 'The Invisible Force', the viewer encounters a somewhat abstracted reflection upon the ground. When further considering the imagery, they come to see what resembles elements of a figure, morphing in and out of focus from the darkness, appearing somewhat sculptural and creating an illusion that exists beneath the surface of the floor. Surrounded by a watery substance, drifting almost formlessly through the water, the image appears to transcend its formal qualities coming to life, whilst disappearing further from reach.

Bio:

Ella Condon is a Sydney based artist working within photography, video and installation. Her work has been exhibited both nationally and internationally including regional and artist run galleries.

Her work has been acquired by Australia Council of the Arts, and the Gold Coast City Art Gallery as part of the Josephine Ulrick & Win Schubert Photography Award.

Her work has been included in the following exhibitions and festivals: *Parsons Festival NYC* (2013), *Auckland Festival of Photography* (2013), *Sydney Underground Film Festival* (2013), *Tyler School of Art, Philadelphia* (2013), *New York International Fringe Festival* (2011), *Bondi Illuminations Screening, Bondi Pavilion* (2011), (Finalist) *Redlands Westpac Art Prize, Mosman Gallery* (2010), *Kodak Salon, Centre for Contemporary Photography, Melbourne* (2008) and (Digital Finalist) *Head-On Portrait Prize, Australian Centre for Photography* (2008).

The Invisible Force 2013 |1920 x 1080 HD | 2min:37sec (looped)
2 channel sound design by Mark Della-Libera | Dimensions variable

Statement:

The shifting economic and geopolitical landscape from a dominant Western perspective to the East has resulted in China rising as an economic and political powerhouse. The countries continued rise in GDP, globally positions itself as the world's second largest economy behind the United States and is forecasted to overtake the US as the world's dominant economy.

The installation *Be Careful For What You Wish For*, 2013 addresses themes of Utopia in modernity as a result of rapid economic growth and suggests a cautionary tale for both the West and East in relation to perceiving each others role in a global economy.

Bio:

For more than a decade, I have consciously chosen to live and work outside of my native Australia. I've immersed myself in the cultures, languages and belief systems of countries in Europe, East Asia, South and North America. I've gained extended exposure to issues that are at once culturally specific and globally applicable – specifically, the themes of immigration, migration and isolation as they are coupled with biometrics, surveillance, and detachment due to the increased use of technology.

http://davidconnolly.org

Be careful what you wish for? | plaster sculptures,wooden shelves, bracket, 84 x 60 x 50cm, projected digital video, 3:10 min (looped), 2013.

Statement:

Magali Duzant is an artist based in New York exploring notions of transcendence, personal experiences made collective, and the language of the unknown. Utilizing projections, photographs, installations, and text her works plumb desire for otherworldly events, intimacy across distances, both digital and physical, whilst examining the act of looking as a matter of faith and belief. The philosopher Gilles Deleuze has said that "...the screen is where direct confrontations take place between the past and the future." We cannot experience a physical space without the reflection of what we have seen, known, and felt. In *A Clearing In The Woods, 1969/2012*, the installation becomes both the image and the phenomenon of creating the image – the dust in the projected stream of light, the whirr of the machine's fan, the glare of its bulb. The "truth" of a space is examined through the refraction of memory; as the slide begins to decay the image changes, becoming a ghost of what it once was.

Bio:

Magali Duzant has exhibited internationally, most recently at *Beijing Design Week* and the *Flash Forward Festival* in Boston, MA. Recent shows include *Emergent Systems at Harbor* in Brooklyn, NY and *MFA NOW at the Siskind Gallery* at the Visual Studies Workshop. She was an artist-in-residence at the *Kala Art Institute* in Berkeley, CA from 2011-2012. She is currently an MFA candidate at *Parsons The New School for Design*.

A Clearing In The Woods, 1969/2012 | Slide Projection with Pigment Print (101.6cm x 127cm), dimensions variable, 2013.

Statement:

The film:
'Magnetic stirring' is a process used in intelligent polymer fibre experimental research at the Australian Institute for Intelligent Materials of the University of Wollongong where Elizabeth Eastland is currently Artist-in-Residence and where this work is filmed. Her subject is a research student performing experiments to prove the results of an unexpected 'accidental' discovery in the material characteristics of the intelligent fibres. The film is a meditation on work in the laboratory, the manipulation of materials, the hands as tools of knowledge creation and the ritualised repetition that characterises the 'truth' of scientific discovery.

The music:
A single sound excerpt from the incidental audio recorded through the filming of this work has been used to generate the content of this music. Content in this case has two meanings. Firstly, the overall narrative as the scientist goes through her work process from beginning to end. Secondly, the individual actions that occur in different segments of the process -- the rotation of the spindles, the drawing out of long lines of thread, and the dispositions of the threads on the dishes -- have all been used as inspiration for music. Structurally the music is an abstraction of the structure of the film, rather than a direct obvious replication.

Bio:

Elizabeth Eastland is a PhD Candidate at Sydney College of the Arts, The University of Sydney. She is also Artist in Residence at the Australian Institute of Intelligent Materials at the University of Wollongong. Her art practice bridges art and science, and her research and creative work encompass new computer architectures and languages, film, digital art, installation, video and painting.

Wendy Suiter majored in instrumental and electronic music composition at La Trobe University, completing her Honours year at Elder Conservatorium of Music, winning the Adelaide New Music for Piano Trio competition with Carlin in 2002. She is currently working towards a PhD in Music Composition at ANU, and has been awarded the 2009 Fellowship of Australian Composers Postgraduate Composition Prize. Her research is concerned with modeling creativity through the application of fuzzy logic principles to compositional decision making algorithms.
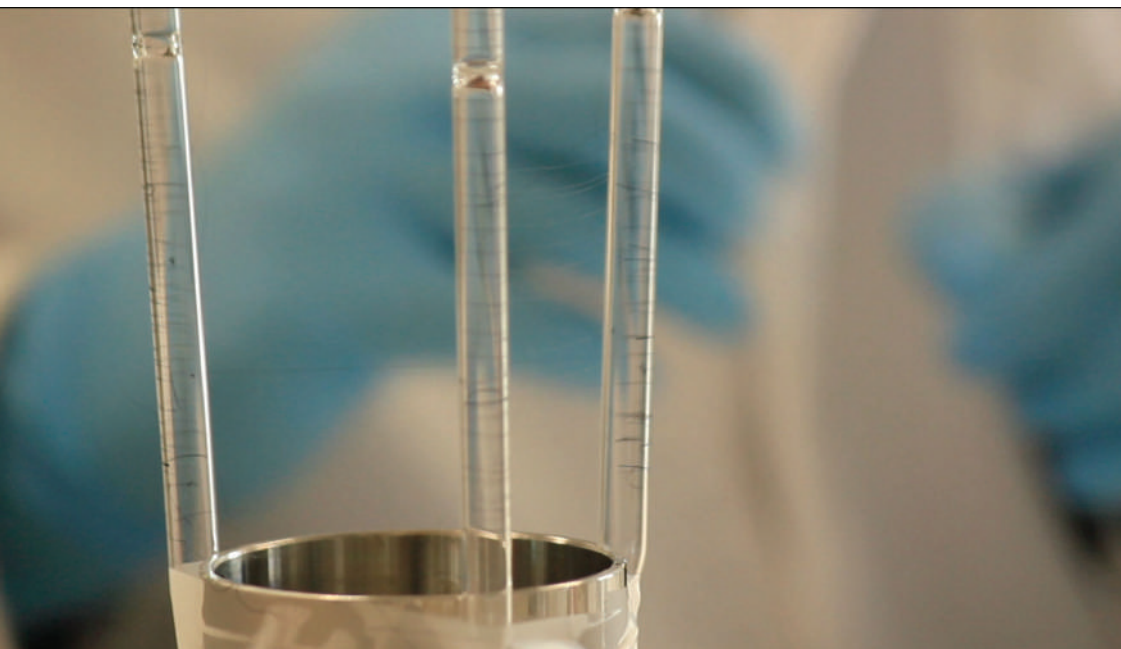
Statement:

Love Oscillation exposes the different layers of meaning present in a seemingly innocuous original. Pornography was used as source footage, and its utilitarian focus becomes overshadowed by a play of tension, between what is shown and what is revealed. The work functions as a game of hide and seek between abstraction and figuration. The viewer possesses a sense that the images before them are erotic, but they are never able to grasp the explicit detail as it becomes lost in painterly abstraction.

Bio:

Clare Ferra is a Sydney based artist who primarily works with the medium of found footage. She is particularly interested in disregarded, non-art and "garbage" forms of moving image, and has re-worked images taken from self help videos, pornography, home movies and c-grade commercials. Her interest lies in finding sublime moments amongst what is wasted and forgotten.

Statement:

Using a selection of materials that range from architectural source books to personal video archives, the animation *Traces* investigates the relationship between personal and collective remembrances of space. The city square, the historic monument and well-known natural landmarks all reside within our consciousness as symbolic of either home or afar. Through our experiences with film, these places are framed as sites of touristic exploration, hedonism, memorial and desire. *Traces* visits these places of spectacle to investigate and reveal the kitsch, cliche and ultimate ruin that they embody.

Bio:

A MFA candidate at Sydney College of the Arts, Angela is interested in the intersection of psychology and place in film. Her research inspects the nature of spatial relations – particularly notions of home and the spaces not yet travelled. She has exhibited her work in North America, Europe and Australia.

In the past year she has released a full length LP of music (Turning, Easter Bilby Records) and produced, written and edited a feature length film – *Garish Hearts*, in final stages of post production, been commisioned to create video works for Melbourne Music Week and Bondi Pavilion. She is currently artist in residence at Sao Joao Residency, Brasil.

Statement:

In this body of work I collected web-based imagery of monuments located in Israel. Today there are thousands of monuments covering Israel's landscape. The main reason for their existence is to mold and create a unified collective memory by commemorating the dead. Monuments not only act as cultural agents by providing a place of morning and reverence, but they also build and create a sense of unification and belonging.

In each projected image in this work, the monument is cut out, resulting in an image with a white space where the monument was once situated. The use of the projector accentuates the light as a dominant factor, emanating from within the image. This emphasizes the empty space and creates a new structure within the image. The absence of the monument raises political and historical questions regarding the role of monuments in society. How they are used to mold history and what role they play in the formation of personal and collective identity. The absence of the monument also emphasizes the form of the structures. By doing so it reflects the relationship between shape and the process in which both collective and personal memory are formed.

The text which is projected alongside the image, provides information regarding the reason for and the location of the monument. My view on the role of these monuments comes from my own personal experience growing up in a country that is covered with monuments commemorating dead soldiers, international tragedies and personal ones.

Bio:

Michelle Claire Gevint is a photo based artist whose work explores notions of the personal and collective memory, cultural symbols and their manifestations in the physical world. Her recent work involves collage and re-appropriation of web based archival imagery resulting in a charged reconstructed image, open to new interpretations.

Michelle is an Israeli – American artist currently working toward her MFA at Parsons School of Design. After earning her BFA in photography at Bezalel, a leading art academy in Jerusalem, she began to work as a photographer and writer for various culture magazines in Tel Aviv and a fashion and editorial photographer.

Michelle has participated in various group exhibitions in Israel and around the world including photoville, NY, Ping-Yao photo festival, China, Tyler School of Art, Philadelphia. In 2012, she was granted a scholarship from Parsons for the MFA photography program and resided to NYC.

Statement:

That which is logical and phenomenological derives one out of another in continuous flux. As the subject of an image shifts, the viewer is transferred to an altered mode of visuality and thinking. With a background in both painting and photography, my studio practice consists of a series of projects that investigate the dichotomy between the quantifiable and experiential through the perception of light. Light as a drawing medium, can be observed and interpreted at different material states as its physicality continually transforms to alter the context of the image. I utilize technology as a vehicle to manipulate light, color, and scale in order to obscure the dimensions of reality, and ultimately allow the viewer to experience the edge of sight.
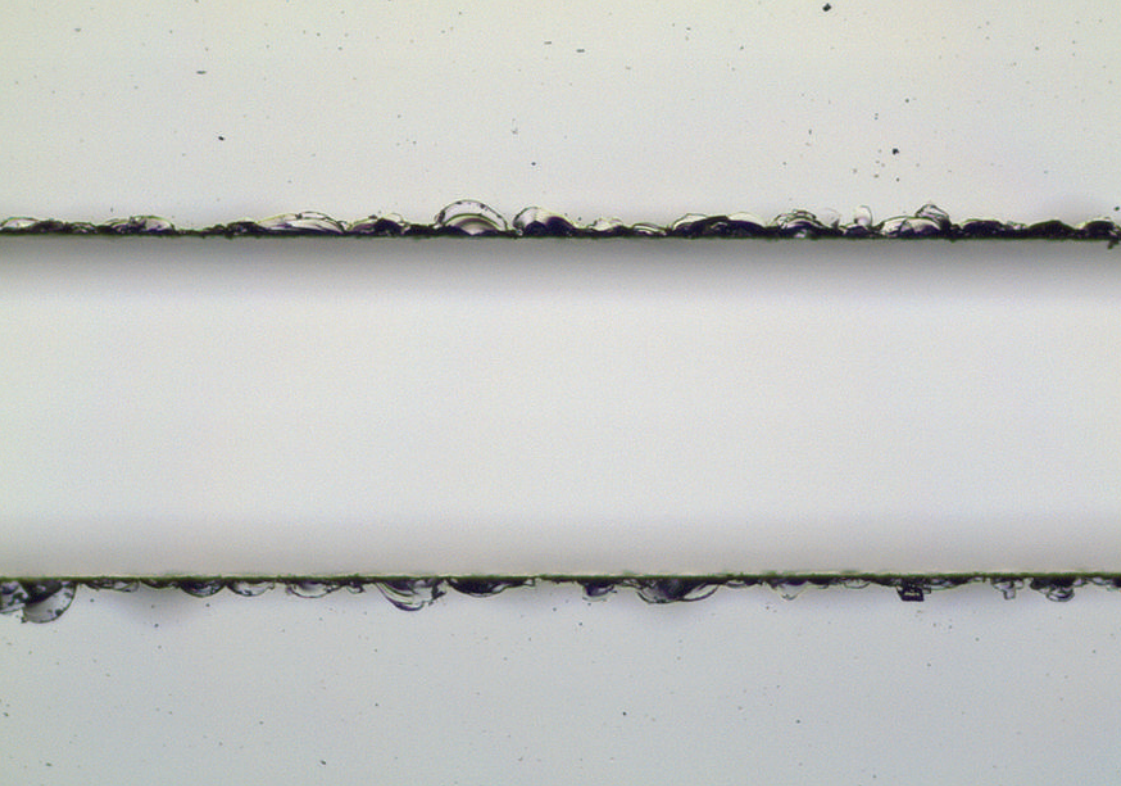
Presented is a video titled *Optical Fields* (2 min. 4 sec.) in compilation with a series of photographs titled Newman Slide Series. Generated with micro-imaging equipment traditionally used for scientific research, I am able to capture invisible imagery that relates the boundaries of the unseen to the cosmos. By abstracting notions of macro and micro worlds, technology is used to shape light in such a way that it obscures the dimension of scale, and allows empty space to take on the illusion of material form. Experimental sound recordings are layered onto the video track to add a secondary sensorial experience to that of vision. Sonic, moving, and still image are combined in this selection to transport the viewer to an alternative psychological landscape into the vast or minute.

Bio:

Rachel Guardiola is a mixed media artist who lives and works between New York and Baltimore. She has experience working between the fields of science and art. Guardiola's fine art practice explores the physicality of light as a drawing medium, and the ability of technology to extend our physical limits. She is interested in the dichotomy between the empirical means in which we try to understand our environment, developing records of informational constructs in juxtaposition to the phenomenological means in which we perceive the corporeal world through our senses.

Guardiola participated in the graduate department of Photography and Related Media at Parsons The New School of Design from 2012 to 2013. She holds a Bachelor of Fine Arts from the Rhode Island School of Design Department of Painting, and is currently continuing her studies as a Master of Fine Arts candidate at the Maryland Institute College of Art Mount Royal Multidisciplinary program to further her studio practice between different mediums. Guardiola exhibits internationally, is the recipient of the Atelier de Visu Residency and publication, Mount Royal Fellowship Scholarship award, and is the founder of the Post Portal Artist Collective.

www.rachelguardiola.com

Optical Fields. 2 min. 4 sec. digital compound microscope video. 2012. | Newman Slide Series I. digital compound microscope image. 2012. 32 x 24 in. | Newman Slide Series II. digital compound microscope image. 2012. 32 x 24 in. | Newman Slide Series III. digital compound microscope image. 2012. 32 x 24 in.

Statement:

This work looks at the image in contemporary culture. I am interested in the image's context-driven potential to become something other than what it was intended to be, as in the souvenir or the meme, and in its heightened susceptibility to conceptual shifts through tagging. My recent work focuses on generic and heavily used imagery in relation to the objects that they find themselves on. I am interested in how the object–vehicle for the image affects the way in which we perceive that image. *image01*, its untitled counter parts, and Statue Mugs are examples of this image to object relationship.

Bio:

Lillian Handley is an artist based in New York. Currently, she is an MFA in Fine Arts candidate at Parsons The New School for Design. She received her BFA from The Art Institute of Boston at Leslie University. Recent projects include the co-curation with artist Rujuta Rao of *States of Becoming,* a show at Parsons 25 East Gallery, animated GIFs included in screenings at Transfer Gallery in Brooklyn, and the extension of the *work image01* into Anthony Antonellis' *Credit Card Curation* project.

Untitled | oil on 2 panels, 20 x15 cm & 12.5 x 17.5 cm, 2012. | Image01 | oil on panel, wood, printed objects, 100 x 25 x 15cm, 2012.

Statement:

I started working on Debasement as a continuation of a body of work which was concerned with transcribing interpersonal relationships into physical means. I ended up using my parents in one of these configurations because I had nobody else. I didn't realize at the time, but in participating in this piece, my mother and father would be talking to each other for the first time in five years. They were divorced, and since the divorce my mother came out and remarried. In making the movie, my parents felt comfortable to open up to each other, in ways they otherwise couldn't.

The making of cinema provided a platform for them and through the use of cinema, with its ability to condense and highlight aspects of everyday life, Debasement captured a forgotten familiarity found in their body language. Together we were able to acknowledge that we remembered what was, and were then able to move forward to what could be.

Bio:

Robert Hickerson is a video artist who also works in performance and installation. His work utilizes cinematic structure to examine the performative aspects in everyday action. Through the use of video and installation, Hickerson makes spaces in which events, such as drinking slurpees, are continued to the point of absurdity. Hickerson also makes films developing a personal mythology. By creating harnesses and structures he makes people into objects in order to produce a physical manifestation of interpersonal connection, highlighting how one connects to another. His work has been featured in many group exhibitions, including *TVVIN HAUS: The Blind Leading the Bling*, iiiPoints Festival, Miami FL, *Crossing Screens*, Kellen Gallery, New York, NY and *PenPalery*, Worth Ryder Art Center, Berkeley, California. Robert Hickerson lives and works in Brooklyn, NY.

Statement:

Since the 1990s rapid changes in technology have enabled the cinematic to lend itself to reworking in a number of different ways. Cinema has effectively morphed to include multiple modes of dissemination, a plurality of products, supports, formats and modes of consumption. Film is now a variable object.

The static context has been replaced by a continuous state of movement between contexts – from object to source material for re-use and re-circulation in an ongoing process which creates a state of flux existing inside, outside and in-between intensified through repetition.

Betwixt and Between (SCA Gallery) and *The hilllls are aliiiive* (Parsons) are part of an ongoing investigation into in-between/liminal spaces, connectivity and revealing the hidden or unseen aspects of the digital by encouraging different ways of seeing or perceiving.

Bio:

Emma Hicks is a Sydney based artist. She is currently completing a Master of Fine Art at Sydney College of the Arts. Emma has exhibited both nationally and internationally working across film, installation and performance, and has recently participated in the following exhibitions and festivals: SCA galleries (re:cinema), Articulate Project Space (*Out of Site*), The Sydney Underground Film Festival (*OZPLOIT*), Cable Television Buffalo NY (*Art Grease* ep.648), The Rocks Pop Up Space (*White Light, White Heat*), Verge Gallery (*Greatest Hits*), St.Jeromes Laneway Festival, The Town Hall Gallery (*Junk Thought*) and Paper Plane Gallery (*Shaped*).

Emma received several scholarships to undertake the two month thematic residency "Our Literal Speed" at The Banff Centre in Canada in 2013. She is a current Australian Post-Graduate Award recipient and was recently awarded the Dr Charles Perkins AO Memorial Prize.

www.ek1.com.au

Statement:

In *I'm Here Now*, the artist transferred a video she took with her phone onto a 8mm film. The video captures the moment the artist encounters everyday on her way out home; a train passing by with the sun rising. This mundane, banal scene is celebrated as being made into a film roll; a physical imprint. It is also the moment the artist pronounces her presence *in the place* yet at the same time projecting her desire to be somewhere else.

Bio:

Jeesu Kim was born in Korea and lives and works in New York. She works primarily in video and photography. She received her B.F.A. from Parsons The New School for Design and is currently working toward her B.A. in Visual Arts / Culture and Media at Eugene Lang College The New School for Liberal Arts.

I'm Here Now, | Super 8 film on digital video, 2:18 min (looped projection), 2013.

Statement:

While trying to understand contemporary society through the built environment, I became interested in the physical shadow of what Rosalind Krauss calls 'the Grid' (that 'turns its back on nature'). The project *'Engineering Hope'* is an exploration of expressions given to imaginations with an abstract point of reference: the model. In this project, I investigate the seductive quality of the model in urban planning, the limits of the model as tool and the actual neighborhoods that became a physical version of its original simplified and functional point of reference.
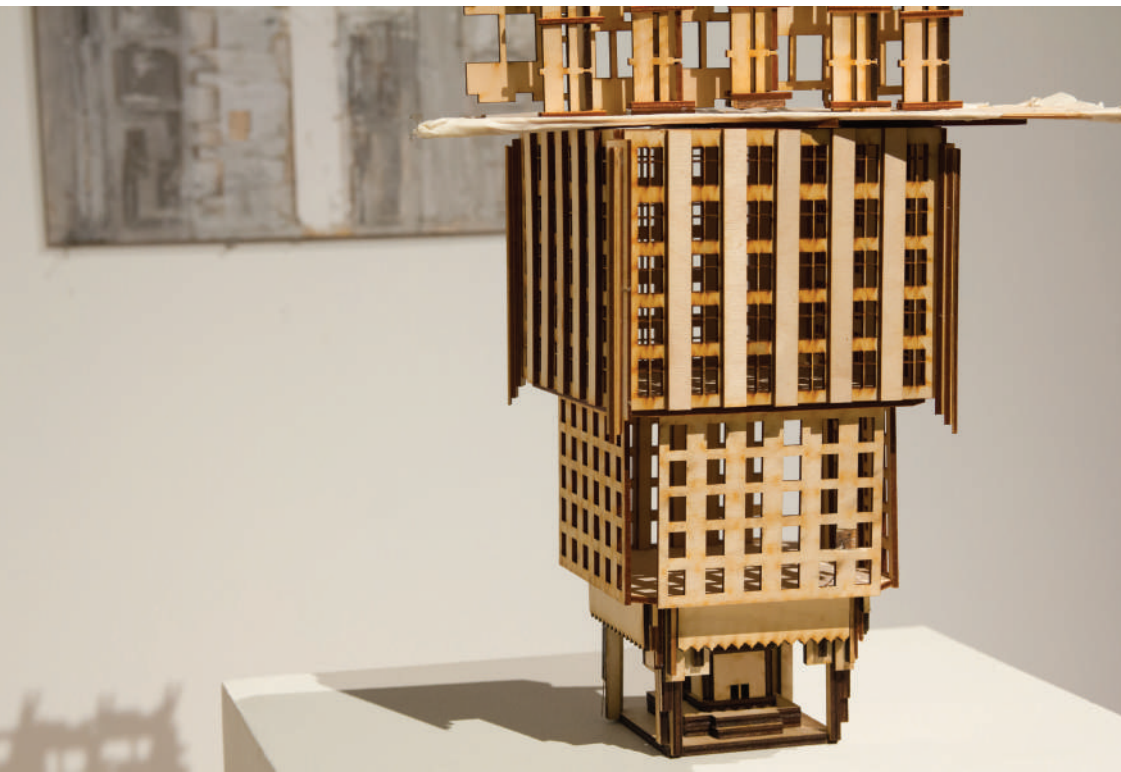
The striking resemblance between the architect-template and the building across from my studio, brought me to explore how the two dimensional forms relate to the three dimensional. The façade became both the template and the grid, detached from the interior. Stripped of most of the ornamentation, space lost dimensionality and forms became flat. The façade turned into a pattern made out of the forms of the template, repeated infinitely.

I designed an impossible building of which the prefab building-parts are made of plaster. Situated in a wooden frame, the nine planes on the wall together form the blueprint for the model. The plaster parts fall apart if one would attempt to remove them in order to built the model; one can only imagine the model, like utopia. Before it is ever built, the model is already decaying in its frame. A constant shift in scale and time takes place. At one point the wooden frame becomes a composition, a grid seen from above in which the plaster facade becomes the footprint of a demolished housing project that once was there. Sometimes the forms lose any relation to the building. They become hieroglyphics, they become the motherboard of a computer, it becomes an artefact.

Bio:

Lilian Kreutzberger (b. 1984, the Netherlands) received a BFA at the Royal Academy of Art, the Hague (2007) and was a recent Fulbright scholar at Parsons (MFA). Her work was exhibited in the Gemeente Museum and the Royal Palace, the Netherlands, and the Dutch Pavilion at the World Expo Shanghai. She was nominated for the Royal Prize for Painting and won the Buning Brongers Painting Prize.

www.liliankreutzberger.nl

Engineering Hope, | 2 x Plaster on Wood, 42.5 x 57.8 cm each, architectural model, laser cut wood, 25 x 25 x 60cm, 2013.
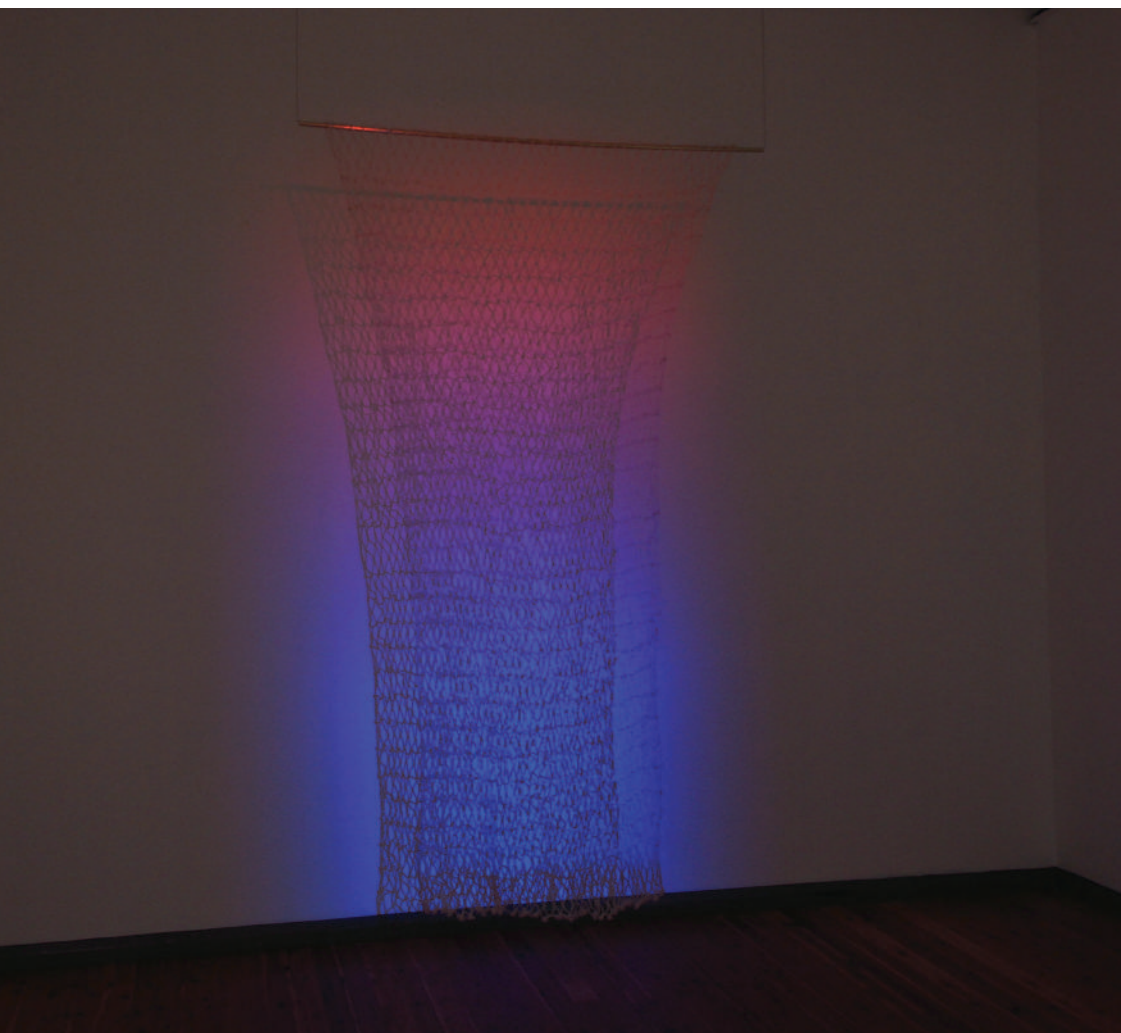
Statement:

Space Oddity (2012) continues Jai McKenzie's ongoing research into un-built, propositional architecture of the mid 20th Century. *Space Oddity* features lighting elements and a large hand-made net, the pattern of this net is based on repetitive patterns the artist found in architectural drawings by Superstudio. By working with forms that were never actualised McKenzie activates Superstudio's models for experience. Similar to minimalist practices of the 20th century, McKenzie employs systems, seriality and sequence to create an illusory plane or structure. However, unlike minimalists who used seriality to remove subjective decisions, here the surface of the net is imperfect and made by hand; instead repetition serves as a means for meditation for both the artist while making the work and the viewer while observing the final piece. It is intended that the viewer get lost in this pattern and open themselves to perceptual observation which is aided by the addition of light. Here light is used to dematerialise form and create an opening for various ways of seeing.

Bio:

b. 1980
Sydney / Berlin

Jai McKenzie uses light, space and time as the principle materials for investigating perceptual experience. Laden with interpretive possibilities her work asks us to question various ways of seeing in order to consider how we see things today and the way they seem within the present context.

Jai has a PhD from Sydney College of the Arts, University of Sydney and was awarded an Australian Post Graduate Award to complete her research. In addition, her first book "*Light and Photomedia*" will be published by IB Tauris in early 2014.

Space Oddity | metal tubing, cotton rope, video projection. 200 x 300 cm, 2012.

Statement:

Due to continuous tropes throughout the discourse of the cinematic, many titles present the viewer with an idea of what a film could be about. What I have done is created titles and ideas for films and then manifested them into awards and movie memorabilia as justification of work. Verbal information, titles in particular, which are assigned to a work guide our cognitive and emotional response to artwork. Creating a title that holds a strong implication, or a vague reference to a general environment of cinema can create the notion of the cinematic. A study by Keith Millis in his essay, Making Meaning Brings Pleasure: *The INfluence of Titles on Aesthetic Experiences*, infers that a title should influence comprehension and aesthetic experiences to the extent that they provide alternative interpretations of the explicit art-work. What I am proposing is that a title alone, as well as a title accompanied by an image, in the right environment can deduce the cinematic.

Bio:

Maxwell Nalevansky completed the BFA at Parsons The New School for Design in 2013.

Statement:

In cinema, chroma and digital key technologies are utilized in the service of illusionism to generate negative spaces that await the transposition and transformation of images. Here, Salvatore Panatteri affirms these processes in their own right, drawing attention to chroma-key's vividness and luminosity and to the nature of the monochrome as a protean art. No longer masked by the image and restricted by film's finite time-line, infinitudes that exist beyond the screen, beyond the representational world of cinema, are proposed.

Bio:

Panatteri's practice involves a longstanding interest in light-enabled technologies and the dynamics of space. His ongoing chroma and digital key series, which he began in the 1990s, have been exhibited in Australia and internationally.

Chroma Key Red | Untitled [CKR 01-03] Plexi Glass / Acrylic, Chroma-Key Red, Aluminium. 16:9 aspect, each measuring approx. 33.6 x 59.7 cm. 2013. | Untitled [CKR 01-16] Plexi Glass / Acrylic, Chroma-Key Red, Aluminium. 16:9 aspect, each measuring approx.16.75 x 29.8 cm. 2013.

Statement:

On a recent trip to the frozen Canadian North, Stefan Popescu filmed the peak of the current solar cycle. Systematically filming the skies for 10 weeks with a DSLR with an intervalometer, he created a series of animated time-lapse photographs of the Aurora Borealis. The work is not intended to mimic the experience of the northern lights, but rather invoke the ephemeral and material nature of the visual.

Bio:

Stefan Popescu is a filmmaker and academic and is currently one of the directors of the Sydney Underground Film Festival. Having completed his PhD in Film and Digital Art in 2007, he has written and directed four feature films – Rosebery 7470 (2007), Nude Study (2010), Zombie Massacre 3 (2012) and The Performance Artist (currently in post-production). Stefan is interested in alternate and marginal cinema and his research involves theorising emerging forms in cinema. This includes the relationship between materiality, affect and narrative in film and theorising technological developments in the emergence of contemporary subgenres.

Statement:

The model we must hold before us is of a varied and flexible structure, a thematically fertile and ambiguous world of historical material shot through with archetypal elements which are themselves ever in flux. - *Jim Kitses, Authorship and Genre: Notes on the Western (1969)*

The Town With No Name is an elaborate diorama of an imagined cinematic landscape. The work is housed inside a large featureless timber box with a single viewing window at the front and a rear-projected video at the back. When looking through the viewing window the audience is engaged in an immersive experience akin to that of viewing a film at the cinema. The detailed landscape inside the structure is surrounded by blackened walls and set against a twenty four minute 'time-lapse' shot of Monument Valley (famously used as the iconic backdrop for John Ford's The Searches in 1956), accompanying this video is a cinematic style soundtrack including theme music, atmospheric noises and stereotypical sound effects. The project is intended to create and explore the physicality and implied reality of cinematic space. An important criticism often made of the Western genre is that its films blur the line between truth and fiction by creating accumulative subjective versions of historical fact. *The Town With No Name* aims to engage with this argument by doing the exact opposite; creating a real world physical embodiment of cinematic fiction.

Bio:

Collectively Andrew Robards, Jack McGrath and Silas Darnell have worked together on several creative projects including animations, miniatures and video installations. The focus of their practice is the creation of models and dioramas that embody the intangible mythology of cinematic genre.

The Town With No Name, | Diorama with digital projection & sound, Foam, plaster, wood, sand, acrylic paint, LED lights and plastic'. Computer controlled lighting system, 2.1 digital soundscape with original soundtrack, digital rear projection. 1.2 x 3.5 x 1.9m, 2013. | Sound design by Daniel Taylor | Original Music by Jed Homes

Statement:

Adam Sébire's video triptych deals with the sensory imperceptibility of climate change in our day-to-day existence, postulating it as one explanation for our collective inaction in the face of an existential threat.

We are presented with three porthole-like apertures which take their cue from various spheres of the Earth sciences: in this case, the atmosphere, cryosphere, and hydrosphere. Through them the viewer encounters three shots of extraordinary duration. Each shot, recorded at 60 frames per second and played back at 24, runs simultaneously and continuously for eight hours and five minutes. They are recorded using digital technology unencumbered by the need to swap film-rolls or videotapes.

The duration references another work which plays with the idea of imperceptibility: Andy Warhol's 1964 film Empire also runs for 8hr05min. A single shot (but for film-roll changes) of New York's Empire State Building as it disappears into the night, Empire was filmed at 24 frames per second but is slowed to 16 during projection to further the imperceptibility of the on-screen changes.

In *raise | retreat | rise* each shot appears essentially unchanging but for waves, passing clouds and periodic lens-cleaning by the artist. Yet in the time taken to view the work once from beginning to end, peer-reviewed science tells us anthropogenic atmospheric CO_2 levels will be raised by approximately 14 million metric tonnes; Switzerland's mountain glaciers will retreat an average of 20mm; and the world's oceans will rise by at least 0.003mm. These changes — though disturbingly rapid in geoscience terms — lie beyond the perceptual limits of both the medium, and our senses.

Bio:

Adam Sébire is a filmmaker & photographer whose documentaries have been shown at festivals and on television worldwide. His solo video & stills exhibition Roads to Nowhere was exhibited in Sydney's historical centre as part of the Head On Photo Festival, The Rocks Pop-Up and Vivid Sydney, in 2012. He is now using multi-screen video art ("documentary polyptychs") to explore issues posed by climate change-driven sea level rise for a Master of Fine Arts research degree at the University of Sydney.

www.adamsebire.info

raise | retreat | rise | Three HD videos, each 8hrs05mins at 24fps. | HD monitor. Wooden housing 100 x 100 x 9cm with three circular apertures, 2013.

Statement:

Smotherlode consciously and deliberately uses negative and repulsive representations of the feminine in the form of a large movie poster constructed from manipulated photographs, text and low-grade illustration. In *Smotherlode* The Twilight Girls aimed to invert the usual ways in which breasts are represented and to instead invest them with a perverse and parodying horror. We were interested in using the science fiction/horror storyline of a world without men, both as parody but again for the genuine cultural horrors that matriarchy appears to hold in science-fiction/ fantasy/ mythic representations of women living without men. The title *Smotherlode* operates similarly: an intertwining of parody wherein the popular use of the phrase mother lode (aside from its mining etymology) is used metaphorically to indicate something of abundance or great value, here in this work is parodied in relation to the idea of the 'smother mother', generally a negative term associated with an extremely over-protective mother. The 'smother mother', the 'phallic mother' are hackneyed phrases used to undermine women where it hurts: motherhood. In an attempt to reveal some of the more ridiculous aspects of those phrases and to mess with them as the clichés they have become, The Twilight Girls are generating art-work that acknowledges the negativity surrounding feminine representation, and using negative connotations as having real power and real affect.

Bio:

The Twilight Girls is a creative collaboration between Jane Polkinghorne and Helen Hyatt-Johnston that started in 1990. They have exhibited extensively in Australia and in the United States in a practice that crosses and integrates various media including photography, sculpture/installation and video. Operating alongside their individual art practices, The Twilight Girls collaboration has focused on a feminist, bodily, humorous, interpretation of both our bodies and the world we exist in. A fixation on the ridiculousness, horror and pathos of our experiences of the female body has been a touchstone across many works, with pervasive elements of humour and disgust consistently evident. Drawing on popular media such as the B-Grade genres of horror and soft porn cinema and trash magazines, which The Twilight Girls reference literally and metaphorically in their work, is an attempt to demolish, alter and counter formulaic representations of gender.

Statement:

LIGHT/STRIKE (AN OPEN WINDOW) is a performance work that was recorded with an obsolete SONY PORTA-PAK video camera manufactured in the 1970's. The unique properties of the camera infuse the work with a fragile, vaporous presence. This in turn suggests a metaphoric process of disappearance and erasure, not just of the performer as human presence but also of the very technology that renders her presence visible to us. A signified absence as "digital effect" or "composited media" also situates the work outside the limits of contemporary techno – aesthetic practices.

Bio:

Geoffrey Weary is a film and digital video artist who makes works for single screen projection and site specific installations. Geoffrey's films are experimental works that incorporate the use of obsolete video recording systems, 16mm, Super-8 film and HD digital. He is particularly interested in exploring how notions of "presence" are defined through the aesthetic and temporal interaction of these media elements.

He has recently completed a new work that has been built as an App for download to iPad. HOME: *An Interactive Journey to Another Time and Place.*

http://www.homedigitalart.net/gallery.html

Statement:

On Film digitalia, No. 4: The bodies of the digital video camera and the film camera are attached to each other and simultaneously capture a monitor feed coming from the digital camera itself. The resulting seizure/supernova, induced for and by the digital apparatus is witnessed by the film camera. The final result is a perversion, a mutual cannibalization and a durative moment of montage between these two ontologies (the digital and the filmic).

My work is primarily concerned with negotiating the role of materiality in the moving image, particularly at a time when it is becoming more and more common and practical to work digitally. I am interested in finding ways in which the digital and the electronic can have surface and texture, not as an illusion of materiality, but on the terms of these media as they exist in their own uniqueness and with their own set of constraints. To this end, I often seek in-between spaces of cinema, where the filmic and the digital can become confounded and the desire to attach oneself to one mode of being or the other becomes irrelevant.

Bio:

Matt Whitman is a New York-based film and video artist. He received an MA in Media Studies from The New School for Public Engagement in 2012 and an MFA candidate in the Department of Fine Arts at Parsons the New School for Design. Recently, Whitman's work has been shown at the 2013 Brooklyn Film Festival, Light Assembly (Verge Art Fair: Miami Beach), Arnold and Sheila Aronson Galleries, the Soho Gallery for Digital Art, and the Big Apple Film Festival at Tribeca Cinemas in New York.

SCA GALLERY (FRONT) L-R

Rachel Guardiola

Optical Fields, digital compound microscope video, 2:04 min, 2012.
Newman Slide Series I, digital compound microscope image, 81.3 x 59.4cm, 2012.
Newman Slide Series II, digital compound microscope image, 2012. 81.3 x 59.4cm, 2012.

Andrew Robards, Jack McGrath & Silas Darnell

The Town With No Name, Diorama with digital projection & sound, Foam, plaster, wood, sand, acrylic paint, LED lights and plastic'. Computer controlled lighting system, 2.1 digital soundscape with original soundtrack, digital rear projection. 1.2 x 3.5 x 1.9m, 2013. Sound design by Daniel Taylor Music by Jed Homes

Lillian Handley

Untitled, oil on 2 panels, 20 x15 cm & 12.5 x 17.5 cm, 2012.

Image01, oil on panel, wood, printed objects, 100 x 25 x 15cm, 2012.

The Twilight Girls

SMOTHERLODE, Vinyl Signage, 2.2m x 3m, 2013.

SCA GALLERY (BACK) L-R

Jeesu Kim

I'm Here Now, Super 8 film on digital video, 2:18 min (looped projection), 2013.

Adam Abel

Palestine Interrupted, digital video on 6 x 35cm video screens, 2012.

From left to right:
Crossing, HD Video, 4:19 min, 2012.
Harmonica, HD Video, 1:52 min, 2012.
Olive Press, HD Video, 1:20 min, 2012.
Lights Out, HD Video, 0:37 min, 2012.
Goat, HD Video, 1:47 min, 2012.
Circles, HD Video, 0:03 min, 2012.

SCA GALLERY (FRONT) L-R

Emma Hicks

Betwixt and Between, Digital Video, 2 min (loop), 5 CRT monitors, dimensions variable, 2013.

Salvatore Panatteri

Chroma Key Red
Untitled [CKR 01-03]
Plexi Glass / Acrylic, Chroma-Key Red, Aluminium.
16:9 aspect, each measuring approx. 33.6 x 59.7 cm. 2013.

Untitled [CKR 01-16]
Plexi Glass / Acrylic, Chroma-Key Red, Aluminium.
16:9 aspect, each measuring approx.16.75 x 29.8 cm. 2013.

Magali Duzant

A Clearing, Slide Projection with Pigment Print (101.6cm x 127cm), dimensions variable, 2013.

RESEARCH GALLERY (L-R)

Daniel Carroll

Ruins, 2 x Drawings, Charcoal on Paper, 41 x 51 cm (framed) each, 2 x Digital Videos 6:06 min each, 2012

Projected single channel video program

(selectable through iPad interface)

Angela Garrick

Ruined Maps, stop motion animation, 1:26 min, 2012.
Traces, stop motion animation, 1:30 min, 2012.

Aziz+Cucher

Report from the Front, digital video, 4:43 min, 2012.

Clare Ferra
Love Oscillation, digital video, 7:50 min, 2012.

Daniel Cherrin

Mad Clowns, digital video, 2:08 min, 2012.

Elizabeth Eastland

Stirring, digital video, 9:56 min, 2012.
Music by Wendy Suiter

Geoff Weary

LIGHT/STRIKE (An Open Window), digital video, 5:28 min, 2012.
Performance: Kylie McKendry.
Sound Design: Michael Bates.

Matt Whitman

Film Digitalia No. 4, Super 8 film on digital video, 3:17, 2012.

Michelle Gevint

Monuments, Digital Video, 2:08 min, 2012.

Robert Hickerson

Debasement Triptych, Digital Video, 5:47 min, 2012.

Stefan Popescu

Natural Phenomena, Digital Video, 9:11 min, 2013.

Adam Sébire

raise | retreat | rise
Three HD videos, each 8hrs 05mins
HD monitor. Wooden housing 100 x 100 x 9cm with three apertures.

Each shot, recorded at 60 frames per second and played back at 24, appears essentially un-changing but for waves or passing clouds. Yet based on recent measurements, in the time taken to view the work once from beginning to end, peer-reviewed science tells us anthro-pogenic atmospheric CO_2 levels will be raised by approximately 14.4 million metric tonnes; Switzerland's mountain glaciers will retreat an average of 20.3mm; and the world's oceans will rise by at least 0.0028mm. These changes, though disturbingly rapid in geoscience terms — lie beyond the perceptual limits of both the medium, and our senses.

Ella Condon

The Invisible Force, Projected Digital Video, 4:05 min (looped), Black Acrylic, 120 x 89.8cm, 2013.

GRADUATE SCHOOL GALLERY (L–R)

Lilian Kreutzberger

Engineering Hope, 2 x Plaster on Wood, 42.5 x 57.8 cm each, architectural model, laser cut wood, 25 x 25 x 60cm.

David Connolly

be careful what you wish for? plaster sculptures, wooden shelves, bracket, 84 x 60 x 50cm, pro-jected digital video, 3:10 min (looped), 2013.

Jai Mckenzie

Space Oddity, metal tubing, cotton rope, video projection. 200 x 300 cm, 2012.

Maxwell Nalevansky

Behind the Mike, Lambda Print, 61 x 91 cm, 2013.
Juvenile Jury, Lambda Print, 61 x 91 cm, 2013.

Jade Boyd

Snake People Totem, CRT Monitors, DVDs– Digital video, VHS (Screen Residuals (Part I (20:58), Part II (20:26), Part III (17:12)), analogue/ digital sound, bricks, wood, 2013.

(Video originally created as a commission for Norwegian band Årabrot. Sound originally created on *CTRL ESC* Rotterdam film project at WORM synth studio, Rotterdam, NL).

Images: previous page: Graduate School Gallery L–R David Connolly, Jade Boyd, Jai Mckenzie. | left: SCA Gallery L–R Adam Abel, Emma Hicks. | right: SCA Gallery L–R Andrew Robards, Jack McGrath & Silas Darnell, Jeesu Kim, Lillian Handley, Savatore Panatteri.

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