

Mike Andrews

2717 S. Troy St. Chicago, IL 60623
312-953-9432 / mandre@artic.edu

Education

2004 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
1999 BFA, School of the Art Institute of Chicago (SAIC), Chicago, IL

Teaching Experience

2012-Present Full-time Faculty, Department of Fiber and Material Studies, SAIC, Chicago, IL
2009–2012 Adjunct Assistant, Department of Fiber and Material Studies, SAIC, Chicago, IL
2005–2009 Instructor, Department of Fiber and Material Studies, SAIC, Chicago, IL
2006–10 Instructor, First Year Program, SAIC, Chicago, IL
2009–10 Instructor, Department of Art + Design, Columbia College, Chicago, IL
2006–07 Instructor, Ox-Bow School of Art and Artists Residency, Saugatuck, MI

Arts Administration Experience

2010-Present Academic Director, Ox-Bow School of Art and Artists Residency, Saugatuck, MI
2005–12 Co-owner, Imperfect Articles, Chicago, IL

Awards/Grants/Fellowships

2005 Community Arts Assistance Program Grant, Department of Cultural Affairs Chicago, IL
2002 Community Arts Assistance Program Grant, Department of Cultural Affairs Chicago, IL

Solo Exhibitions

2017 Volume Gallery, Chicago, IL (upcoming)
2016 *I Don't Shake Robot Hands*, Widget Art Gallery (WAG), online
2016 *Open House*, PENELOPE, NYC, NY
2015 *Miles and Miles of Blue Hair*, Union League, Chicago, IL
2015 Carnegie Showroom, Merchandise Mart, Chicago, IL
2014 *The Feminine Version of a Renaissance Man*, curated by Michelle Grabner and Brad Killam, The Suburb Oak Park, IL
2014 *Not Your Grandma's Future Juice Bar*, Chicago Cultural Center, Chicago, IL
2014 *Getting Different in Naked Woods*, Calvin College, Grand Rapids, MI
2011 Important Projects, Oakland, CA
2010 *Golden*, Chicago Daily Projects, Seoul, South Korea
2006 *Holdfast 12x12: New Artists*, New Work series, Museum of Contemporary Art, Chicago, IL

Selected Group Exhibitions

2016 Volume Gallery booth at Design Miami/ Basel, Miami, FL (upcoming)
2016 *Coming Home*, Urban Institute of Contemporary Art, Grand Rapids, MI (upcoming)
2016 *FIBERS*, Duke Hall Gallery, James Madison University, Harrisonburg, VA
2016 *Landline: Works in Fiber from Coast to Coast*, Praxis Fiber Workshop, Cleveland, OH
2016 *The Friends and Family Plan*, Dan Devening Projects and Exhibitions, Chicago, IL
2016 *Intimacy + Materiality*, Helen Day Art Center, Stowe, VT
2015 *Colorform Collage*, Dixon Place, NYC, NY
2015 *Employee/Lounge*, Mike Andrews and Anthony Creeden, William Bennington Gallery, London, England
2015 *VERSUS*, curated by Pepe Mar and Reniel Diaz, Swampspace, Miami, FL
2015 *Spectral*, No Coast Editions, Chicago, IL
2015 *The Suburban: 16 Years*, Mount Airy Contemporary, Philadelphia, PA

Selected Group Exhibitions (continued)

2014	<i>Universal Individualism</i> , curated by New Capital, Starcom Mediavest Group, Chicago, IL
2013	<i>Shapeshifters: Herron School of Art, Indianapolis, IN</i> , curated by Jered Sprecher, Jeff Bailey Gallery, New York, NY
2012	<i>All Good Things Become Wild and Free</i> , curated by Daniel Orendorff, Carthage College, Kenosha, WI
2012	<i>Blaque Lyte</i> , curated by Chris Kerr and Paul Nudd, Hyde Park Art Center, IL
2012	<i>The Kipper and the Corpse</i> , curated by Elizabeth Chodos, Robert Bills Contemporary, Chicago, IL
2011	<i>Heads Poles</i> , curated by Paul Nudd and Scott Wolniak, Western Exhibitions, Chicago, IL
2011	<i>A Person of Color: a mostly orange exhibition</i> , curated by Jose Lerma, The Green Gallery, Milwaukee, WI
2011	<i>Off the Loom</i> , curated by Fabio J. Fernandez, Society of Arts and Crafts, Boston, MA
2010	<i>Week 8</i> , curated by Elizabeth Chodos, The Barbara Walters Gallery, Sarah Lawrence College, Bronxville, NY
2010	<i>Mike Andrews, Andrews Holmquist, Easton Miller</i> , Jolie Laide, Philadelphia, PA
2010	<i>The Great Poor Farm Experiment</i> , curated by Michelle Grabner and Brad Killam, Poor Farm, Manawa, WI
2010	<i>Fuzzy Logic</i> , Dee Les Gallery, Washington University, St. Louis, MO
2010	<i>Volta Art Fair</i> , New York, NY
2010	<i>Ox-Bow Centennial</i> , Grand Rapids Art Museum, Grand Rapids, MI
2010	<i>Ox-Bow</i> , Roots & Culture, Chicago, IL
2010	<i>Golden Booth</i> , Art Chicago, Louis 21, Mallorca, Spain
2010	<i>Imperfect Articles Booth</i> , Next Art Fair, Chicago, IL
2009	<i>Open Studio</i> , Changdong Studios, Seoul, South Korea
2009	<i>Imperfect Articles Booth</i> , NADA Art Fair, Miami, FL
2009	<i>From the Arctic to the Prairie</i> , Golden, Chicago, IL
2008	<i>Built According to an Arrangement</i> , Roots & Culture, Chicago, IL
2008	<i>Matter</i> , Space Gallery, Portland, ME
2008	<i>Roots & Culture Booth</i> , Next Art Fair, Chicago, IL
2008	<i>Bertran Projects Booth</i> , Next Art Fair, Chicago, IL
2008	<i>Shape-Shifters</i> , curated by Jason Foumberg, Alfedena Gallery, Chicago, IL
2008	<i>Don't Be Absurd</i> , The Helm, Tacoma, WA
2007	<i>Raise High the Roof Beams</i> , curated by Melanie Schiff, Rainbo, Chicago, IL
2007	<i>Guns and Ammo</i> , 40000, Chicago, IL
2007	<i>Mr. Softy</i> , Roots & Culture, Chicago, IL
2007	<i>Stitching Salon</i> , Chicago Cultural Center, Chicago, IL
2007	<i>The Happiness I Seek</i> , organized by ThreeWalls, hosted by 40000, Chicago, IL
2006	<i>5 Solo Shows</i> , Western Exhibitions, Chicago, IL
2005	<i>Mike Andrews, Japeth Mennes, Johanna Winter-Harper</i> , Open-End, Chicago, IL
2005	<i>A Sense of Place: Emerging Chicago Sculpture</i> , curated by Heather Pesanti, Lobby Gallery, Chicago, IL
2005	

Selected Bibliography

Chiara Passa, "OUT at the WAG 'I don't shake robot hands' by Michael C Andrews," *Rhizome*, May 19, 2016.

Alice Dana Spencer, "Addressing social issues via textile arts," *Hand Eye*, March 8, 2016.

Rachel Elizabeth Jones, "Intimacy + Materiality, Helen Day Art Center," *Seven Days*, February 28, 2016.

Lisa McCormack, "Splash of Color: New exhibit opens at Helen Day Art Center," *Stowe Today*, January 28, 2016.

Michelle Grabner, "Artist Michelle Grabner's Picks From EXPO Chicago 2015," *Artspace*, September 14, 2015

Wilson, Anne. "Foreword: Sloppy Craft - Origins of a Term." In *Sloppy Craft: Post-Disciplinarity and the Crafts*, edited by Elaine Cheasley Paterson and Susan Surette, pp. xxiv - xxvii. London: Bloomsbury, 2015.

Britton Bertran, "Top 5 Lists for 2013," *Bad At Sports*, January 6th, 2014.

Selected Bibliography (continued)

Jason Foubberg, "Why Hardcore Craft Is So Popular in Chicago," *Chicago Magazine*, November 2013.

Kathy Cho, "Other Investigations: Mike Andrews," *make-space.net* (online journal), February 22, 2012.

Frank Mercurio, "The Kipper and the Corpse," *Time Out Chicago*, May 2012.

Laura Fox, "Heads on Poles," *New City*, January 2011.

Bruce Helander, "Top Ten Artists to Watch," *Huffington Post*, April 2011.

Jeremy Biles, "Reviews: Mike Andrews/ Golden Gallery," *NewCity Art*, January 10, 2011.

Adam Baran, "Spectacular Crocheteer," *BUTT Magazine*, February 2011.

Daniel Gerwin, Interview in conjunction with exhibition at Jolie Laide, *jolielaide.blogspot.com*, 2010.

Lectures, Presentations, Workshops

- 2017 Artist Talk, *John M. Anderson Lecture Series*, visiting artist and presenter, School of Visual Arts, Penn State College of Arts and Architecture, University Park, PA, March 21
- 2017 "Emerging Technology and Contemporary Art: What is Twenty First Century Craft?," presenter and panelist, College Art Association Annual Conference, New York, NY, February 15-18.
- 2016 *Weaving Think Tank*, resident artist at invitational weaving workshop, A-Z West, Joshua Tree, CA, September 27 - October 1.
- 2016 Workshop, *Haystack Art School Collaborative*, Visiting Artist and presenter, Haystack Mountain School of Crafts, Deer Isle, ME, September 22.
- 2016 "Creativity Revealed: Ox-Bow at the SCA," panel moderator, Saugatuck Center for the Arts, July 14.
- 2015 "Midwest Fiber Artists and Educators Network (MFAEN) Annual Meeting", organizer, Department of Fiber & Material Studies at SAIC, Chicago, IL, November 6 and 7.
- 2015 "Educating Artists at Ox-Bow: Gossip, Play, and Magical Technologies," panelist, School of the Art Institute of Chicago, Chicago, IL, April 19.
- 2015 "The First Five: An Alumni Panel On Building A Practice Post-Cranbrook," *2015 Lecture Series*, panelist, Cranbrook Academy of Art, Bloomfield Hills, MI, March 31.
- 2015 "Artist-run: Balancing Artist + Administrator," *Alliance of Artists Communities' 2015 annual conference*, panelist, Providence, RI, October 15.
- 2015 "CRAFT/ FEMINISM," *panel moderated by Monika Neuland*, presenter, Woman Made Gallery, Chicago, IL, October 3.
- 2014 Artist Talk, Guangzhou Academy of Fine Art, Guangzhou, China
- 2013 Artist Talk, Calvin College, Grand Rapids, MI
- 2009 Artist Talk, Hansung University, Seoul, South Korea
- 2008 Artist Talk, Columbia College, Chicago, IL
- 2008 Artist Talk, Chicago Cultural Center, Chicago, IL
- 2008 Artist Talk, University of Nevada, Las Vegas, NV
- 2006 Artist Talk, Grand Valley State University, Allendale, MI
- 2004 Artist Talk, Grand Valley State University, Allendale, MI

Exhibitions Juried

- 2016 *Hope College Student Exhibition*, Hope College, Holland, MI
- 2015 *69th Annual Student Independent Exhibition*, Reinberger Galleries, Cleveland Institute of Art, Cleveland OH

Carnegie

Carnegie + Interior Design: Mike Andrews' Showcase

May 04 | 2015

By Carnegie



Interior Design featured a slideshow online and a full page write up in the May 2015 issue of Mike Andrew's latest work in a showcase in Carnegie's Chicago showroom. This event, hosted by Interior Design and Carnegie, Mike debuted his latest sculptures featuring Carnegie Xorel materials.

"Carnegie and Interior Design attracted a large crowd on Thursday to the company's Chicago showroom where textile artist Mike Andrews debuted his latest sculptures. Cindy Allen, editor in chief of Interior Design, who co-hosted the event, was joined by designers from many of Chicago's best-known firms.

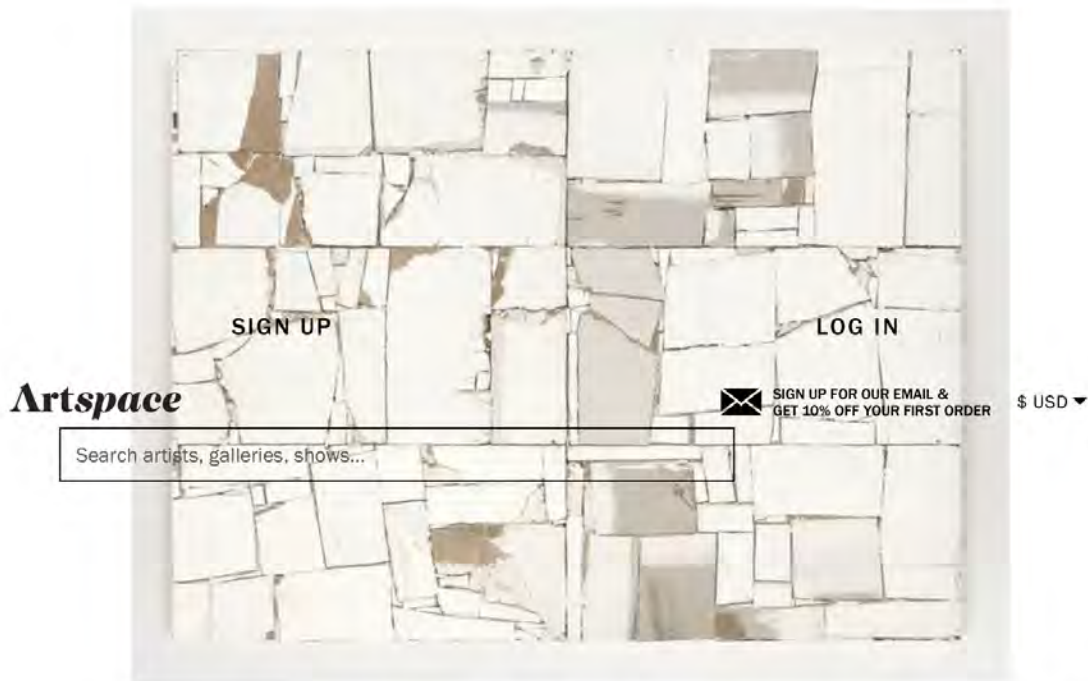
Inspired by and comprised of Carnegie product, the fabric installations were positioned

10/24/2016

Carnegie + Interior Design: Mike Andrews' Showcase | Carnegie Fabrics

throughout the Merchandise Mart showroom, which was designed by marquardt+. Andrews, a professor at the School of the Art Institute of Chicago, has created textile art shown globally from Paris to Seoul."





This past summer I was introduced to Pablo Rasgado and his work at the historic Skowhegan School of Painting and Sculpture in Maine where I was teaching. Pablo's deeply researched practice yields exquisite poetic forms and images that often evoke critical cultural underpinnings. I am enthusiastic to spend time with his drywall composition culled from the walls of the Museo da Arte Carrillo Gil in Mexico City.

MIKE ANDREWS

Servant, 2014

No Coast

EDUCATION

- 2012 MFA, School of the Art Institute of Chicago, Chicago, IL
2004 BFA, Photography, Texas Tech University, Lubbock, TX (Cum Laude)

SOLO EXHIBITIONS

- 2016 Skywoman's Secret Circuit, Outlet, Brooklyn, NY
Stitch & Pixel, MaxMara, Brussels, Belgium
VOLTA NY, Field Projects, NY, NY
2013 Woven/Bits, First Things, NY, NY
2012 Cry, or Don't, The Milk Factory Gallery, Chicago, IL
2011 Seismic Industry, Gallery X, Chicago, IL
2009 Modern Exhaust, I Gallery, Orlando, FL

GROUP EXHIBITIONS

- 2017 Deep Time, Radiator Gallery, Long Island City, NY
Southwind Projects, Special Edition Portfolio curated by John Silvis, NY, NY
LtdWear2, LVL3, Chicago, IL
Surface, Jennifer Ford Art, Fort Wayne, IN
Beads & Thread, Chamber Gallery, Las Vegas City Hall, Las Vegas, NV
Diverge/Convene, San Diego Art Institute, San Diego, CA
Cyborg Mestiza: Borderland Feminism Today & Tomorrow, Highwire Arts, San Antonio, TX
Whitney Houston Biennial: Greatest Love of All, NY, NY
NADA NY, Yours Mine and Ours, NY, NY
Salon Zurcher, Mathilde Hatzenberger Gallery, Zurcher Gallery, NY, NY
Craft Action::Genre Bending video screening, CAA Conference, NY, NY
Nocturnal Lights, Mathilde Hatzenberger Gallery, Brussels, Belgium
Not Your Mamma's Fibers, Crafted Studio, Baltimore, MD
2016 Rosetta, Unisex Gallery, Brooklyn, NY
Future Histories, Mountain Gallery, Brooklyn, NY
Salon Zurcher, Mathilde Hatzenberger Gallery, Paris, France
Escape Routes, John Michael Kohler Center, Sheboygan, WI
Smash N Grab, Locust Projects, Miami, FL
Oeuvres Choiesies, Mathilde Hatzenberger Gallery, Brussels, Belgium
New Barracuda, Proto Gallery, Hoboken, New Jersey
Common Threads, Danese/Corey, NY, NY
Reversing the Wave, Market Art+Design Fair, Jennifer Ford Art, Bridgehampton, NY
Fiber Face 4, Resonance: An Intangible Oral and Cultural Heritage, Jogjakarta, Indonesia
Now the Rest is Up to the Hope Chest, Im Ersten, Vienna, Austria
Queens International, Queens Museum, Queens, NY
Knife Hits, SPRING/BREAK Art Show, NY, NY
Befana's Secret Booty, Orgy Park, Brooklyn, NY
Left to Right, 437A Pulowski, Brooklyn, NY
2015 Art in Embassies, US Embassy in Riyadh, Saudi Arabia (2015-2017)
Artist-Run Miami Art Fair, Miami Beach, FL
Impossible Geometries, Field Projects, NY, NY
Integral Structure, Shintaro Akatsu School of Design, Bridgeport, CT
Checked History: The Grid in Art & Life, Outpost, NY
EXPO Chicago, Regina Rex, Chicago, IL
A Thin Line Separates Laughter From Pain, SVA, CP Project Space, NY, NY
Material Myth, Catinca Tabacaru Gallery, NY, NY
Warp and Weft, Stitch Chain & Pearl: Textiles in the Ahmanson Collection, Irvine, CA
Neo-Craftivism, The Parlour Bushwick, Brooklyn, NY
BAM Art Auction, Cheim & Read, NY, NY
JustMAD6, Outlet, Madrid, Spain
Select Fair, New Apostle Gallery, NY, NY

- Merkx&Gwynne's King Arthur Rock Banquet, Present Company, Brooklyn, NY
Making History, Storefront Ten Eyck, Brooklyn, NY
99 cent Plus Art Shop II, 99 cent Plus, Brooklyn, NY
Between a Place and Candy, Norte Maar, Ave of the Americas Art Gallery, NY, NY
Static Cling 2, BAM, Brooklyn, NY
LOOMINOSITY, Outlet, Brooklyn, NY
- 2014 Wigner's Friends, Johannes Vogt Gallery, NY, NY
Danger is in the Neatness of Identification, Catinca Tabacaru Gallery, NY, NY
Thread Lines (performer in Anne Wilson's 'To Cross'), The Drawing Center, NY, NY
Crossing Brooklyn (performer in Skeleton Jerry), Brooklyn Museum, Brooklyn, NY
Lit UP by GDBD, The Pitch Project, Milwaukee, WI
Two Two One, Regina Rex, NY, NY
Smash n Grab, Locust Projects, Miami, FL
Industry Industry, All Angels, NY, NY
Static Cling, Penelope, Brooklyn, NY
Maspeth World of Wheels, Knockdown Center, Flushing, NY
More Than One And Less Than Two, GordilloScudder, Brooklyn, NY
Form: Art + Floral, Room 1520, Chicago, IL
Azetagh, Outlet, Brooklyn, NY
- 2013 Core Memory, Aqua Miami Art Fair, Miami, FL
Fresh 10, Outlet, Brooklyn, NY
Being a Woman in an All Women Show, Heaven Gallery, Chicago, IL
Where Do We Come From? Where Are We Going?, Rooftop, Brooklyn, NY
Brimming on the Edge, West Harlem Art Fund, Andrew Freedman House, Bronx, NY
Op3nr3p0.net Share FEst, Museum of Contemporary Art, Chicago, IL
New Work, Sullivan Galleries, Chicago, IL
- 2012 New New York, Essl Museum, Vienna, Austria
Circa 1970, Heaven Gallery, Chicago, IL
SAIC MFA Thesis Exhibition, Sullivan Galleries, Chicago, IL
Version Festival 12: Act of God, Bridgeport, Chicago, IL
Internet Superheroes Art and Tech: Downcast Eyes, Museum of Contemporary Art, Chicago, IL
Mayor Rham Emanuel's office, City Hall, Chicago, IL
SAIC President Walter Massey's office, Chicago, IL
EX, International Arts Movement, NY, NY
Mind and Reality, Cofa Space Gallery, Sidney, Australia
New Wave Ladies Nite, 2nd Floor Rear 24 hour Alternative Space Festival, Chicago, IL
- 2011 Mind and Reality, Roxaboxen Exhibitions, Chicago, IL
Back2Back2Back Part2: Remix + Multiple, School of the Art Institute of Chicago, Chicago, IL
Happiness Project, curated by Tricia Van Eck, Logan Square Comfort Station, Chicago, IL
Deconstructed Memory, Louise Hopkins Underwood Center for the Arts, Lubbock, TX
Obstacle, A Plus One Curation Series, The Invisible Dog Art Center, Brooklyn, NY
Peregrine Papers, Peregrine Program, The MDW Fair, The Geolofts, Chicago, IL
Deija vu, The Carrousel Space Project, Chicago, IL
- 2010 NOROC 4: Reenactments and Other Short Stories, The Green Lantern Gallery, Chicago, IL
Redefining Photography: with Victor Esther G, and Egan Frantz, Silvis Studio, Brooklyn, NY
Contempro: Regarding Nature, RENDr Art Gallery, Lubbock, TX
- 2009 Re-Humanize, NYCAMS Gallery, NY, NY
Generative Creativity, Tribeca Performing Arts Center, NY, NY

PUBLICATIONS

- 2017 Hyperallergic.com, The Greatest Biennial of All, by Jillian Steinhauer, 3/24/17
Artnews.com, 9 Art Events to Attend In New York City the Week, WHB, 3/13/17
News.Artnet.com, The All-Woman 'Whitney Houston Biennial' is Back, Sarah Cascone, 3/15/17
New York Times, Art Review, The Young Crowd, 3/3/17, by Martha Schwendener
Amuse, 7 Unmissable Shows in New York Armoury Week, 3/1/17, by Keven Dakinah
Gorky's Granddaughter, video documentary with Zachary Keeting and Christopher Joy, 3/2/17
Work x Work On Air, New Media Art & Mysticism curated by Jennifer Simmons, 2/11/17, NY, NY

- 2016 Brooklyn Magazine, 2016 Art Highlights, by Paul D'Agostino, 12/20/16
Brooklyn Magazine, Best in Art this Weekend, by Rachel Miller, 11/9/16
WhiteHot Magazine, Robin Kang Toes the Spirit Line, by Kurt McVey, Nov. 2016
Brooklyn Magazine, Best in Art this Week, by Rachel Miller, 11/2/16
Brooklyn Magazine, Gallery Rounds by Paul D'Agostino, Photo Feature 10/17/16
ArtFCity.com, Must-See Art Event, Michael Anthony Farley, 10/3/16
Artspace.com, Interview Features, When the Web Is Made of Thread, by Jane Han, 9/2/16
LVL3media.com, Artist of the Week Feature, 7/5/16
Adafruit, Electronics as Fabric Textiles-Tapestries of Robin Kang, 5/31/16
CPP-Luxury.com, Photo from Stitch & Pixel at Max Mara Brussels Store, 5/2/16
Le Vif Weekend, Check, Metiers a Tisser, Catherine Pleeck, Brussels, 4/15/16
POVarts.com, Lookbook:VOLTA NY 2016, 3/16/16
AestheticaMagazine.com, Interview w Robin Kang, 3/1/16
BKMag.com, Armory Week 2016: A Pile of Great, by Paul D'Agostino, 3/11/16
Hyperallergic.com, Your Concise Guide to Armory Week, by Benjamin Sutton, 3/1/16
ArtFCity.com, Survival Guide to Armory Week, by Michael Anthony Farley, 2/29/16
ArtSlant.com, ArtSlant Alumni During Armory Week, by ArtSlant Team, 2/29/16
Wagmag.org, Brooklyn Goes to the Art Fairs, by Enrico Gomez, 3/2/16
Mediander.com, SPRING/BREAK Art Show, by Monica Wendel, 3/7/16
Artnet.com, Votla New York 2016, by Brian Boucher, 1/22/16
- 2015 Bmoreart.com, The Anti-Fair:Artist-Run Miami Beach, by Cara Ober, 12/7/15
ArtFCity.com, Putting Artists First at SATELLITE by Paddy Johnson, 12/6/15
ArtFCity.com, This Week's Must-See Art Events...by Michael Anthony Farley, 11/16/15
Artspace.com, 8 Rising Stars to Watch at Expo...by Andrew Goldstein, 9/19/15
ARMSEYE Magazine Issue I: Fall 2015, published by Kathryn Drury, Los Angeles, CA
Konbini.com, This Artist Uses a Digital Loom... by Pierre Bienamie, 7/3/15
#ffffffwalls.com Studio Visit, by Jonathan Chamberlan, 7/2/15
ErnestNewmanContemporary.com, Studio Visit 6/24/15
Hyperallergic.com, In Bushwick, Exhibition Tears Down Walls..., Benjamin Sutton, 6/19/15
Bmoreart.com, 24 Hours in Brooklyn, Art & Culture, 6/8/15
Hyperallergic.com, Guide to BOS 2015, by Benjamin Sutton, 6/4/15
TheLMagazine.com, L Rex:Art by Paul D'Agostino, 6/4/15
Fibonacci.com, Robin Kang, by Susan Happersett, 6/1/15
BushwickDaily.com, Mythical Creatures, Spookily...by Katie Killary, 5/22/15
Hyperallergic.com, ArtRx NYC by Jillian Steinhauer, 5/22/15
Brooklyn Rail.org, Artseen, Between A Place and Candy..., by Katie Liebman, 7/3/15
BetweenEverythingandNothing.com, Robin Kang: Handweaving Histories..., Angeli Sion, 4/28/15
The New Criterion.com, April 2015 Gallery Chronicle by James Panero 4/3/15
Disparamag.com, Pastiche with John Silvis, Outlet Gallery, 3/30/15
Theculturetrip.com, Top 10 Galleries in Bushwick by Ngoc Doan, 3/10/15
- 2014 BushwickDaily.com, Sneak Peak Art..., by Allison Galgiani, 9/17/14
BushwickDaily.com, Fiber is the New Black: AZETTAGH, by Julia Sinelnikova, 2/13/14
- 2013 ArtSlant's Best Year Yet at Aqua Art Miami, www.artslant.com, 12/10/13
Highlight of Aqua, works by Robin Kang, Miami Herald Online, Ricardo Mor 12/5/13
Meet the Artists of the ArtSlant Prize 2013: Robin Kang, www.artslant.com, 11/25/13
<http://softpwr.com> Lady Bits feature, May 5th, 2013
- 2011 *Chicago Tribune*, Arts & Entertainment cover feature (circ.437,205), "Emanuel's Taste for Chicago" by Mark Caro
Chicago Tribune, Arts & Entertainment, photo by Brian Cassella
ARTINFO, Visual Arts, The Daily Checklist, Dec. 6, 2011
The Visualist, Chicago Visual Arts Archive (<http://www.thevisualist.org>)
Chicago Gallery News, Chicago, IL
- 2011 Sixty Inches From Center; Chicago Arts Archive (www.sixtyinchesfromcenter.org)
F News Magazine interview article, by Michelle Weidman
SAIC Student Union Galleries interview article, by Stephanie Cristello
Timeout Chicago, Arts & Design feature, by Lauren Weinberg

AWARDS/FELLOWSHIPS/HONORS

- 2016 DNA Residency, Provincetown, MA
- 2016 Artist Collaboration with Museum Textiel, Tilburg, The Netherlands
- 2013 ARTslant Prize 1st Place Winner
ARTslant 8th Showcase Juried Winner, Mixed Media
- 2012 Student Leadership Award, Honorable Mention, SAIC
ARTslant 6th Showcase Winner, Mixed Media
AIR Projects: International Art Residency invitation to serve on the Board of Advisors
George Leibert Scholarship, Oxbow Arts Residency, Saugatuck, MI
- 2011 AIR Beijing, Arts Residency; Beijing, China
Printmedia Department Graduate Student Representative, SAIC 2011-2012
Officer of SAIC Print League 2011-2012
- 2010 School of the Art Institute of Chicago Merit based Trustee Scholarship 2010-12
School of the Art Institute of Chicago Merit Grant 2010-12
- 2008 Editor's Choice Award, Sojourn Magazine, School of Arts and Humanities; Dallas, TX
- 2007 Best of Show, IAM Juried Group Exhibition; Tribeca Performing Arts Center, NY, NY
- 2004 Texas Tech University at Junction Summer Arts Residency, Junction, TX
Texas Tech School of Art Competitive Memorial Scholarship, Lubbock, TX
Highest Merit Student Athlete Academic Award, Texas Tech University, Lubbock, TX

CURATORIAL

- 2015 Mike Andrews, PENELOPE, Ridgewood, Queens, NY
Artist-Run Miami Beach, Skeleton On A Toilet, PENELOPE, Miami, FL
Material Myth, Catinca Tabacaru Gallery, NY, NY
The Rest is Up to the Hope Chest, PENELOPE, Ridgewood, Queens, NY
Sunset Overdrive, Tree House Gallery, NY, NY
Neo-Craftivism, The Parlour Bushwick, BK, NY
Static Cling 2, BAM, BK, NY
- 2014 Static Cling, PENELOPE, Ridgewood, Queens, NY
Dull Theatrics by Mark Sengbusch, PENELOPE, Ridgewood, Queens, NY
- 2012 EX, The Carousel Space Project, Chicago, IL
The Other City, The Carousel Space Project, Chicago, IL
Jack & Jill: Deb Handler/ Alex Valentine, The Carousel Space Project, Chicago, IL
Assemble, The Carousel Space Project, Chicago, IL
New Wave Ladies Nite, The Carousel Space Project, Chicago, IL
- 2011 Back2Back2Back: Remix + Multiple, The Carousel Space Project, Chicago, IL
"Intimacy Issues" Katya Grokhovsky, The Carousel Space Project, Chicago, IL
--Nor There, by Zilvia Vasilescu and Katie Waddell, The Carousel Space Project, Chicago, IL
Collect, by Jennifer Mills, The Carousel Space Project, Chicago, IL
Deja Vu, The Carousel Space Project, Chicago, IL

PROFESSIONAL EXPERIENCE

- 2016-Present Assistant Professor, Tyler School of Art, Fiber Material Studies Dept., Philadelphia, PA
(teaching courses in Dyeing, Jacquard Weaving)
- 2016-Present Independent Contractor, TC-2 Jacquard Loom Technician/Set-up, The New School, NY, NY
- 2016-Present Jacquard Artist Residency Director, Tyler School of Art, Philadelphia, PA
(Loom Technician, Train/Assist visiting artists while using the Jacquard loom)
- 2016 Visiting Artist Lecturer, The New School, NY, NY
- 2016 Jacquard Weaving Collaboration with Museum Textiel, Tilburg, The Netherlands
- 2016 Weaving Exhibition/Collaboration with MaxMara, Brussels, Belgium
- 2015 Visiting Artist Lecturer, SAIC, Chicago, NY
- 2014-Present Purchased/Assembled/Operate/Maintain my own TC-2W Digital Jacquard loom
- 2014-Present Gallery Director, PENELOPE, Ridgewood, NY (Curatorial, PR, Gallery Management)
- 2012-2014 Completed Continuing Education Courses, Digital Jacquard Weaving, SAIC, Chicago, IL

ROBIN KANG // www.robinkang.org // robin.j.kang@gmail.com // 18-28 Troutman St., Ridgewood, Queens 11385

2010-2012 Completed Advanced Courses: Woven Structures: Hand & Digital, Digital Jacquard Weaving: Zeroes/Ones, SAIC, Chicago, IL
2010-2012 Gallery Director, The Carousel Space Project, Chicago, IL
2010-2012 Teaching Assistant, SAIC, Chicago, IL (Screen Printing, Relief Printing, Book Making)
2008-2009 Tribeca Project Director, TransFORM, NY, NY (Manage Summer Artist Residence Program, Fundraising, PR, Develop Curriculum/Schedule)
2006-2008 Exhibition/Event Coordinator, International Arts Movement, NY, NY
1999-2004 AACCA Certified Cheerleading & Gymnastic Instructor/Choreographer, Universal Cheerleaders Association (high-school & collegiate athletes)

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RECENT ARTICLES



Q&A

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Q&A

"WE HAD OUR FIRST RED BULLS TOGETHER": LIZZIE FITCH AND RYAN TRECARTIN ON THEIR...



Q&A

"I'M SURPRISED I'M NOT RICHER": DEAI JOEL MESLER ON V MID-TIER GALLERIE ARE DISAPPEARIN

When the Web Is Made of Thread: Artist Robin Kang on Weaving High-Tech Tapestries for the Internet Era

By Jane Han

SEPT. 2, 2016

[CLICK TO SEE WHAT'S ON SALE](#)



Artist Robin Kang in her studio with a TC2 digital Jacquard loom



Drawing inspiration as much from her Southwestern upbringing as the increasingly networked world around her, the artist **Robin Kang** is reinterpreting the age-old tradition of weaving with the added leverage of digital software. Kang—with the help of a very rare type of loom that combines hand weaving with computerized processing—makes woven tapestries depicting microchips, motherboards, and other elements of modern technology that remain quasi-mystical to the average Macbook user.

However, as the artist reveals in this interview with **Artspace** assistant curator **Jane Han** during a visit to Kang's studio in Bushwick, the worlds of high tech, textile art, and ancient knowledge are not nearly as disparate as they may initially appear—read on to find out why.

What do you make?

Right now, the majority of my practice has been focused on weaving—specifically using the TC2 digital Jacquard loom. However, in the past I have also made video installations and sculptures. The technology and new media background plays into the woven work, as well as an investigation about the image within the picture plane of textiles. I like to approach weaving like a printmaker by exploring how I can create an image within the woven structure of the cloth.

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Speaking of your video installations and new media background, you hold a BFA in Photography from Texas Tech University and received an MFA in Print Media at the Art Institute of Chicago. How and why did you start working with textiles?

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Textiles have been present in my life naturally, initially by collecting vintage garments and handmade textiles from the Southwest, where I grew up, and later by expanding to include cloths from Africa, China, and Indonesia, among others. It's kind of a personal passion—I think it was somewhere along the way in early graduate school where I realized how inspired I was by them, and was using image-making processes in photo or printmaking to create patterns that referenced textiles and specifically weavings. It was just a natural step for me to start learning about textile construction.

I took my first floor loom weaving class during graduate school in the Fiber Department at the School of Art Institute of Chicago. The beautiful thing about SAIC is that it is a very interdisciplinary school. There's a lot of freedom for students, and it actually encourages them to take a lot of classes in other disciplines and media. I felt like there was a lot of overlap between printmaking and the fiber world. That's when I really started to fall in love with the technical process of weaving. There's a lot of preparation, many steps that build up in the same way that you'd have steps in the dark room or while you are constructing a screen print. There's a similar process involved with weaving, and I think I gravitate towards those kinds of techniques.

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Quetzalcoatl SSD with Scratch, 2016—available on Artspace

You said you grew up in the Southwest, which has a long tradition of weaving within the Pueblo and Navajo communities. Where in the Southwest did you grow up? And do you feel that living there has influenced your relationship to textile art?

Absolutely. I grew up in the small town of Kerrville, Texas, which is on former Comanche land, located outside of San Antonio. The landscape is largely ranchland embodying what you might imagine as a cowboy stereotype, including a strong history from the native people who were there. Childhood family vacations around the region included visits to New Mexico, Colorado, and south of the

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border to Mexico. Looking back, I'm sure my exposure to the gorgeous handmade crafts of these locations—whether textiles or ceramics—was a natural influence.

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Additionally, I attended undergrad at Texas Tech University, which is located in west Texas in the city of Lubbock, an area that's known for cotton fields. The cotton for the textile industry was literally being grown all around me while I was studying undergrad.

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Its logical to conclude those landscapes have had an effect on the current direction of my artwork.

Your Norwegian-designed digital loom, Thread Controller 2 (TC2) is the only digital loom in New York City. What is special about TC2 and how does it work?

To my knowledge, it's the only one in the New York City—there may be others. To best describe how it works, I feel the need to first explain how the Jacquard loom differs from floor-loom style weaving. With the floor loom, warp threads are strung through heddles—they kind of look like eyes of a needle—and are tied in sections to foot pedals. You have to push those pedals in a certain order to make the threads lift and create your patterns.

With the Jacquard loom, the innovation involved replacing the foot pedal system by using punch cards, which had the capability of lifting the threads in more complex ways. It provided a faster way to make very complicated textiles. This was even before electricity—now most Jacquard looms are electric and automated. For instance, my loom runs on a vacuum pump.

Vibeke Vestby, the Norwegian woman who invented the TC2, looked to create a version of the contemporary Jacquard loom that embraced its digital capabilities but was still hand-operated, rather than automated. This allows artists and designers the freedom of speed and technologic innovation, combined with experimentation that comes about with weaving by hand. You have lot of room for material investigation because you can switch out colors and do things that would be not be very costly for—or could potentially damage—an industrial machine designed for speed and quantity. Vibeke wanted to blend the two and create a version of the Jacquard loom that was hand operated—that's what this machine is.

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The Jacquard loom in action

Files are designed on the computer, and then there's a little bit of programming that happens where you have to translate the image into weave structures. Afterwards, you are ready to turn on the machine and begin weaving, which involves inserting the horizontal weft yarns by hand, while the digital loom lifts the warp threads per each line of pixels in your file. The TC2 is not necessarily designed for huge mass production—it's meant for handmade projects, but it's still fast, much faster than what could happen on the floor-loom.

I'm interested in the capability of pushing those moments where the pattern is broken through a color change or inserting unusual material such as plastics. It's the idea of mixing an element of the hand-made glitch into our understanding of technology. In the textile customs of many indigenous cultures, there's a practice of creating an intentional error within the piece—it's seen as an act of honoring the divine or indicating your imperfection. In Navajo culture it's called the "spirit line"—a misplaced thread that looks like it's breaking the symmetry but is actually intentionally situated there. I like to embrace this in my work as well—I find that it can take on an additional meaning in the context of the man versus machine conversation.

How do you decide what imagery to use for your textile pieces? What do you see as the relationship between computer chips and weaving, or modern technology and the loom?

Currently, there are two crossovers in the history of weaving and technology that have become inspirations to my imagery. The first is involves the history of the Jacquard loom. When the loom was invented, it was the first time punch cards were ever used in a mechanized process. The idea of punch cards as binary information carriers—where the cards are either punched or not, zero or one—was later used by another inventor named Charles Babbage, who appropriated this punch card concept for what is now considered

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the first computer. With this in mind, I've heard some people refer to the Jacquard loom as the grandmother to the computer. I think this is an especially beautiful reference because in Navajo culture, it was the grandmother spider who wove the universe in her womb and who taught humans how to weave.

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The second crossover point involves the history of computer. During the first 20 years of computer history, the way the memory was



stored involved woven copper wires and little magnetized beads. Those beads would be charged either positive or negative, again creating binary information but through magnetic memory. I find it fascinating that the early computer stored information through these little tiny weavings. Records indicate that it was mostly women who wove these because of the dexterity of their fingers, so there's this amazing relationship between technology and the history of weaving.

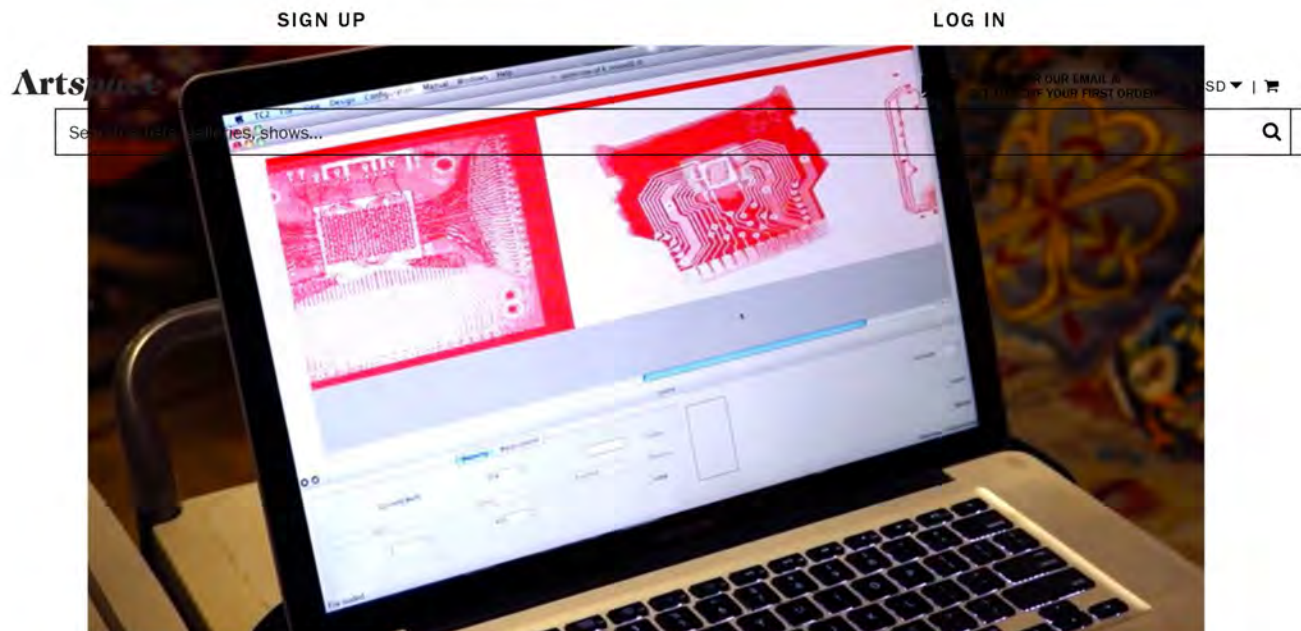
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Memory Module Mask with Interference, 2015—available on Artspace

Much of my imagery evokes these magnetic memory cores—I just love the idea how textiles have a rich relationship with memory. Textiles have often been made to commemorate important milestones in life, such as a baby blanket, a wedding day dowry gift, or a protection shirt that's created for a son who is going off to war. There's memory, intention, and cultural identity wrapped up into this cloth that took someone an intensive amount of labor to create. It's an interesting reference point for thinking about information and memory in the context of our digital culture. Some of them are more literal references to technology, and others reference symbols from a global textile history. Whether it's ancient zoomorphic characters, iconic symbolism, motherboard hardware, or digital marks generated with photoshop spray brushes, it's kind of all blended together, like a soup.

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Kang's computer and imaging software

Through intention and references to history, many of the works present themselves in an almost totemic, quasi-spiritual way. Perhaps it's a kind of investigation into ghosts in the machine and our collective consciousness, and a rapid technologically connected globalized world becoming reference points for when science, spirituality, and imagination meet. Much has been written and theorized concerning technology and mysticism, and I often enjoy listening to books and lectures while I weave. It all gets imbued into the work.

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Encrypted, 2015—available on Artspace

What kinds of limitations do you find using a loom that you wouldn't face if you working a different medium?

I think the main difficulty is the considerable amount of prep and behind-the-scenes work that happens. Actually weaving the piece, the fun part, goes relatively fast. For instance, I had to thread all those threads in the loom first—there's 3,520 of them, and they all had to go through their own heddles in a particular order! There's also the process of winding the warp, which can take

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months. There's a lot of labor that goes into prepping the loom so that you can weave on it. It's a challenge. I think when people hear about the digital loom there's an misconception that it's more similar to 3D printing, where I can push a button and the thing is

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Despite the challenges, I enjoy working with process-based media and I find there are little moments along the way that keep things exciting and provide constant opportunities to push what I can do with the machine. There's still a lot to experiment with.

Textiles have a long and revered history as religious, illustrative, and decorative handmade objects dating back to 10,000 BC. Though in the 18th century, textiles were considered craft and often undermined as “women’s work.” Artists like Anni Albers, associated with the Bauhaus school of the 1920s, elevated textiles to the realm of fine art with modern, geometric abstractions. What role do you think textiles play in contemporary fine art now?

I think textiles have been more present within art history than people realize. There have been many waves of contemporary fiber and textile art since the Bauhaus. In the ‘60s and ‘70s these techniques were definitely very hot, and I think it’s interesting to note how that was also the moment when new media art was beginning as well. As with any movements that happen within the art world, there’s an adjustment period, and then it comes back around.

Now seems to be another moment where notions of craft, decoration, pattern, and high and low taste are being reconsidered within contemporary art. I’m interested in presenting a perspective from an artist who is living through this digital transformation and questioning what that means in the world of textile art. Our virtual lives are consuming a great deal of our being—perhaps at the same time there’s a need more than ever for the tangible and tactile, a desire for something that’s a slower, more physical process, and a place where textiles can fill a niche.

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Kang and her work

How do you see yourself and your work in relation to the tradition of textile art, a historically women-dominated field?

While there's a Western connotation of textiles always being made by women, that's not actually the case in many countries. For instance, in Turkey, men create much of the textiles.

Fiber by nature is a very inclusive media, existing in a somewhat "other" space, not being specifically painting or sculpture. That platform of inclusivity, as well as a carried notion of femininity, creates space for conversations about gender, politics, and identity. Regardless of what gender background you associate with, approaching the concept of femininity in contemporary art as a conscious tool for what you are talking about can be really interesting and powerful, especially in a time such as now when we're seeing another wave of gender equality movements. Textiles have a central place in that conversation.

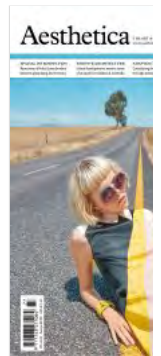
In contradiction to the feminine, I think there's a largely masculine element to the technological aspects in my work—in the same way as textiles may be associated with women in western ideology, the connotation of the computer world is that it's predominantly male. This blending of the two is interesting to me. However, the questions I'm most concerned with asking in my work have to do with process, history, memory, and the ghosts in the machine, though the associations with the materials will naturally be present.

What are some upcoming shows or projects you're working on now?

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Interview with Robin Kang, Exhibiting with Field Projects at VOLTA NY



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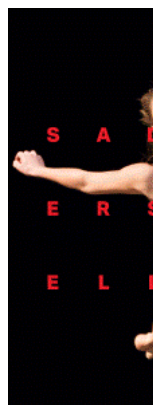
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American artist Robin Kang (b.1981) threads nuances between technological advances and the history of the textile industry via Jacquard loom handwork and patterned circuitry imagery. Alongside her creative practice, Kang is also founder and director of Chicago's **Carousel Space Project** as well as Ridgewood, Queens project space PENELOPE. This year, her work will be showcased by **Field Projects**, New York, at **VOLTA NY** from 2-6 March. We speak to Kang about her experimentation with both traditional and recent textile technologies.

A: Can you tell us a bit about the motivation behind your work? Where do you draw your inspiration from?

RK: The historical connections between the textile industry and the development of technology provide inspiration for my recent work. The Jacquard loom is argued by some to be an ancestor to the invention of the computer, as it was the first machine to use a punch card system. While researching early computer hardware I learned that the earliest instruments for memory storage included both handwoven copper wires and hand-drawn solder lines. These objects embodied concepts of woven information and a kind of technological drawing, which becomes inspiration for the digital sketches that I then weave by hand on the Jacquard loom. Ferrite Memory Cores were the predominant form of computer memory during 1955-1975. These early computer parts were hand woven out of copper wires with tiny bead-like toroids that were magnetized, positive or negative, to hold binary data. Though no longer hand woven, computer memory is still somewhat based on this construction format.

Concepts of memory and symbolism that refer to cultural identity are depicted in textiles throughout history. This makes for fertile ground for the mixing of references from the ancient and the contemporary together, producing a kind of blending of space and time. Photoshop pen tool gestures layered with symbols from ancient weaving traditions and motherboard hardware blend together amid interlocking threads. The juxtaposition of textiles with electronics opens an interesting conversation of reconciling the



old with the new, traditions with new possibilities, as well as the relationship between textiles, symbols, language, and memory.

A: What aspects of the Jacquard loom do you prefer to working with more recent textile technology?

RK: Actually the version of the Jacquard loom that I work with (the TC-2 made by Tronrud) was invented 1990's by the Norwegian weaver Vibeke Vestby, who wanted a loom that would combine the freedom of tapestry weaving with the speed of a shuttle loom. This machine is such a fantastic tool for an artist because it combines a computer based file set-up process that allows for weaving multiple complex weave structures within the same cloth, with the unique experimentation that can only happen with hand weaving. The hand operated aspect of this loom is what allows me the ability to use experimental materials and produce one of a kind tapestries that are handwoven from digital files.

A: What do you find most stimulating about creating textiles?

RK: There is a certain mediative satisfaction in the rhythmic and repetitive process of creating cloth. I enjoy the challenges of what include a considerable amount of labour with the loom setup, threading, file programming, and research. Cultures all over the planet have engaged in various forms of weaving for centuries, so it is a deeply rich and fascinating craft to study. In the midst of so much structure, there are infinite opportunities for improvisation at each step that will completely change the outcome of the weaving. These are magic moments of discovery. Manifesting something completely tactile from what had before only existed digitally, feels almost alchemic.

A: What techniques do you base your process on?

RK: My background with printmaking and creating compositions digitally is very important for working with this particular type of loom. There is a considerable amount of process that goes into the file set up, which involves many steps that translate a digital image into weave structures. These determine the way the threads interlock and which ones are visible on the surface of the cloth. Once the digital files have been completed, the hand weaving aspect is actually very similar to that of a floor loom.

The exciting part of the process is that the translation from computer to the weaving is never exactly what you expect. Many indigenous cultures would create intentional error within their designs. They did this to honor the Divine and highlight the humanness of the hand that created the weaving. This concept feels relevant in a digital age when human and machine are in constant dialogue. In my process I break up rhythm and symmetry by utilizing unusual materials, dangling broken threads, and improvisational color changes. These acts embrace the beauty of the handmade glitch.

VOLTA NY, 2-6 March, Pier 90, New York, 10036. For more information, visit www.ny.voltashow.com.

Follow us on Twitter [@AestheticaMag](https://twitter.com/AestheticaMag) for the latest news in contemporary art and culture.

Credits

- 1. Video featuring Robin Kang, courtesy of the artist and VOLTA NY.

Posted on 1 March 2016

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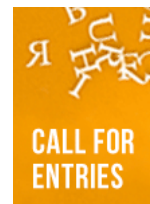
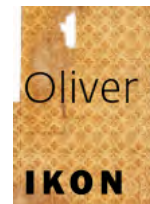
Innovative Design



Interview with Brittany Nelson, Exhibiting with Morgan Lehman



Review of Art Turning Left: How Values Changed Making 1789–2013



One Year On at New Designers 2017 is a widely anticipated showcase of new creatives providing a unique opportunity to discover bold ideas, contemporary styles and product innovation.

Gallery at VOLTA NY

Brittany Nelson's medium of choice is the tintype, a unique direct-positive exposure used for portrait photography. Tintype in the 1850's was the foremost technological advancement in photography, and Nelson adds a further dimension to this process, combining it with 21st century practices and bringing it into the purely material realm.

at Tate Liverpool

Currently housed within the top floor gallery of the Tate Liverpool, new exhibition Art Turning Left showcases an extensive collection of work relating to left-wing movements and ideology.

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LoVid, Tali Hinkis and Kyle Lapidus //lovid.org

Education (All other activities relate strictly to collaborative work between Hinkis and Lapidus as LoVid.)

Tali Hinkis DNAP Ecole Nationale Supérieure des Beaux-Arts, Paris 2000

Kyle Lapidus BA magna cum laude Harvard University 1997,

MS Yeshiva University 2004, MD and PhD Yeshiva University Awarded 2009

Selected Residencies and Awards

2015-2016 cDACT artist Residency, Stony Brook University, Stony Brook NY 2016 e Graham Foundation for Advanced Studies in the Fine Arts, Grants to Individuals, Chicago IL (also 2013)

2014 Cannonball Miami, Miami FL

2014 Gertrude Contemporary, Melbourne Australia

2014 Signal Culture Residency, Owego NY

2014 NYSCA Individual Artist Grant (also 2009 and 2006)

2014 Grant Manhattan Community Arts Fund, LMCC, New York NY (also 2012, 2010)

2012 Robert Rauschenberg Foundation Artistic Innovation and Collaboration 2011 Franklin Furnace Fund, New York NY

2011 Rhizome Commission

2011 STEIM Artist in Residency, Amsterdam Holland

2011 [DIAP] Residency, CUNY, New York NY

2010 IEA Visiting Artist Residency, Alfred University, Alfred NY

2010 Netherland-America Foundation Cultural Grant

2010 Manhattan Community Arts Fund, LMCC

2009 NYFA Fellowship (Interdisciplinary, also nominated in Digital/Electronic) 2009 Smack Mellon Artist Residency Program, New York NY

2009 Distribution Grant, free103point9

2009 Van Lier Fellowship, Harvestworks, New York NY

2008 Cue Art Foundation Residency, New York NY

2008 Greenwall Foundation Arts & Humanities Grant

2007 NMR Commission, New Radio and Performing Arts

2007 Experimental TV Center's Finishing Funds

2007 Turbulence Commission, turbulence.org

2007 Foundation for Contemporary Arts Emergency Grant

2006 AIRtime, free103point9, Acra NY

2006 iEAR, Rensselaer Polytechnic Institute, Troy NY

2005 NYSCA Individual Artist Grant

2005 Eyebeam AIR, New York NY

Solo Exhibitions

2017

Reaction Bubble Real Art Ways, Hartford CT (upcoming)

2016

Tephra Garden, Salisbury University Gallery, Salisbury University MD 2015

Tephra Garden, Good Children Gallery, New Orleans
Crashed and Trashed; Greene Reporting, Incident Report, Hudson NY
2013
Roots No Shoots, Smack Mellon, New York NY
2010
Rural Electrification, Real Art Ways, Hartford CT
Rural Electrification, Clifford Gallery, Colgate University, Hamilton NY
2006
Reversible Strata Reshaping, Butler Institute of American Art, Youngstown OH 2005
Don't Draw the Blinds, Living Arts, Tulsa OK
2003
Electricity Is Fun When LoVid Plays Synchrono, SOUTHFIRST, New York NY
Selected Group Exhibitions
2018
Hyperplace Chicago, Experimental Station, Chicago IL (upcoming)
2017
Cutting Edges: Israeli Fashion and Design, JCC, NY (upcoming)
Utopia Planitia, Field Projects, NY (upcoming)
2016
Sound Behind You II, CR10, Hudson NY
Analog Futures, String Room Gallery at Wells College, Aurora, NY
Original Copy, Spring/Break, New York, NY
Let Down Re-ex, Elizabeth Foundation for the Arts, New York, NY
2015
Groundswell, Olana NY
Experimental Television Center: A History, Etc..., Hunter College Art Galleries, New York NY
Handmade Abstract, BRIC House, Brooklyn NY
Faculty Exhibition, Zuccaire Gallery, Stony Brook University, Stony Brook NY
Luminous Surface, Salisbury University, Salisbury MD
New Gifts, Macy Gallery Columbia University, New York NY
Tailored: Stitched, Patched, Pinned, KNOX GALLERY, Monterey MA
27th Dimension, SPRING/BREAK, New York NY
Signal Culture, Everson Museum, Syracuse NY
2014
Telephone Rewired at the Brain, Daejeon Museum of Art, Daejeon Korea
NetWork at Out To See, South Street Seaport, New York NY
Works on Paper at the Egg, LABspace, Great Barrington MA
Roots No Shoots at Performing Media, Everson Museum, Syracuse NY
Pele's Umbilicous at the Luminous Surface, Temporal Art, Marshall NC
Blink and Open Wide at Eyebeam, New York NY
Synthanests at Kopenlab, Copenhagen Denmark

2013

Telephone Rewired at Oscillator, Science Gallery, Dublin Ireland 2012

Freedom Connected at Cultural Transference, EFA, New York NY 486 Shorts at Another Life, Science Museum, Jerusalem Israel NetWork at Born Digital, CAM Raleigh, Raleigh NC

2011

Painted Ponies Go Up and Down at NY Electronic Art Festival, New York NY

Other Side of Ground, Mixed Greens, New York NY

Freedom Connected at Contain, Maintain, Sustain, Artisphere, Arlington VA NetWork at Sound Cloud,

Netherlands Media Art Institute, Amsterdam Holland Mystery Solved at Glitch, Centraltrack, Dallas TX

iParade#1: Rocks that Look Like Rows of Trees at gradually melt the sky, Devotion gallery, Brooklyn NY

2010

Mystery Solved at Reading a Wave, the Woodmill, London UK

Fishy Panorama at In Context, Bloomberg Tower, New York NY

Retzuot (Shin Shin Agam) at Reinventing Ritual, Contemporary Jewish Museum, San Francisco CA

2009

Orbital Drop at Rate of Change - time and space in electronic art, NYEAF, World Financial Center, New York NY

Retzuot (Shin Shin Agam) at Reinventing Ritual, Jewish Museum, New York NY NetWork at State of the Art

New York, Urbis, Manchester UK

2008

VideoWear and textile works at Olive Wall, the Jewish Museum, New York NY Sync Vessels at Expanding Animation, Berrie Center's Pascal Gallery, Mahwah NJ

2007

Inverted h-Barn at New Media: When, Neuberger Museum, Purchase NY CoAdNe at BITMAP, VertexList, New York NY

CoAdNe at Futuresonic, Manchester UK

Kristin Signal Readings at Before and After, Curated by Kristin Lucas, Postmasters, New York NY

Lighted an Air, Easier To Carry at Electric Lab, Exit Art, New York NY

Cross Current Resonance Transducer at Transmission Sculpture Garden, Wave Farm, Acra NY

2006

Retrospectrum at ArtBots, Location One, New York NY

2005

Ether Ferry at Airborne II, the New Museum, New York NY

2004

VideoWear at Familiar Haunts, Happy Lion, Los Angeles CA

2003

Lines at Radical Entertainment, Institute of Contemporary Art, London UK

Selected Performances, Presentations, and Screenings 2016

Tectonics Festival, Tel Aviv Israel

Interplayce, 9evenings, Issue Project Room, NY

Hors Pistes Tokyo, Tokyo Japan

2015

ReactionWear, Hunter College Galleries, New York NY

ReactionWear Workshops, Busan, Daegu and Seoul Korea

From Analog to Digital: 1965-2015, Barbara London and LoVid in Conversation, Bard Graduate Center, New York NY

iParade#3: Disintegrative Fabrication, Troy NY

Rebound, Dream Uptown, New York NY

Finite but Insurmountable, Radiator Gallery, Queens NY

Sense of Place, LOOP Festival, Barcelona Spain

ReactionWear at Experimental Intermedia, New York NY

ReactionWear at Spectrum, New York NY

ReactionWear at ((audience)), New York NY

2014

ReactionWear at Out To See, New York NY

iParade#2: Unchanged When Exhumed at Hyperplace Harlem, New York NY

Color Steering Wheel at SOFA, University of New South Wales, Sydney Australia

Color Steering Wheel at Liquid Architecture, Melbourne Australia

Decay Hatching at Independent Film Show, Museum Archivio Laboratorio, Napoli Italy

2013

U R QR at River to River Festival, New York NY

2012

iParade#2 Unchanged When Exhumed at Elastic City, New York NY

Voice of Heartbeat, First Person Plural, New York NY

2011

Catchy at Devotion Gallery, Brooklyn NY

Venus Mapped at International House Philadelphia PA Color Wheel at Museum of Moving Image, New York NY

2010

Trichrome Navigation, Sitelines, LMCC, New York NY

Color Wheel and Becoming One.2 at LAMPO Performance Series, Graham Foundation, Chicago IL

Becoming One.2 at Cracked Media, Issue Project Room, Brooklyn NY

Cyclops 2 at Colour Field Frames, Modern Art Oxford, Oxford UK

Susquehanna at Ann Arbor Film Festival, Ann Arbor MI

Projecting Freedom, Skirball Center, New York NY

Coat of Embrace, International Film Festival, Rotterdam Netherlands

2009

Hack Your Face, Eyebeam, New York NY

2008

Venus Mapped, Modern Mondays, MoMA, New York NY

Sound Solar, Ear To e Earth, Judson Memorial Church, New York NY Coat of Embrace, Video Marathon, Art in General, New York NY Handcracked Lumnient Jewelery, Lightwave08, Dublin Ireland
2007

Venus Mapped, Flipped Chips, Siskel eater, Chicago IL
Venus Mapped, Roulette, Location One, New York NY

2006

Coat of Embrace, Media Archeology, Aurora Picture Show, Houston TX Carry a Tune, Exit Art, New York NY

Carry a Tune, PS1, New York NY

Videos from the DVD i, 10th Lovebytes International Festival, She eld UK Coat of Embrace, FACT, Liverpool UK

Coat of Embrace, Center For Contemporary Art, Tel Aviv Israel Cyclops,Observatori Festival, Valencia Spain

Sync Armonica and videos, Breaking the Frame Series, Chicago

Sync Armonica, Rhizome.org presents... Craptops Vs. Laptops Monkeytown, Brooklyn NY

Filmmakers, Chicago IL

2005

Cyclops and Susquehanna, NY Underground Film Festival, New York NY Sync Armonica, Transparent Processes, e Kitchen, New York NY

Sync Armonica On e Air, White Box, New York NY

2004

Lines, Panorama, Eyebeam, New York NY

Overload, Max Protetch, New York NY

DUMBO Arts Festival, New York NY

Ghoti, Sonic Transmutation, RISD, Providence RI

Dragon Slayer, Kraak(3) Festival, KC Belgie, Hasselt Belgium

2003

Dragon Slayer, ABC, Deitch Projects, New York NY

From Scratch, Gale-Martin Fine Art, New York NY

Selected Publications

2016

HOW DO YOU FEEL?, POSTmatter, <http://postmatter.com/>

July 2016 / e Let Down Re ex: Part III, Deirdre Donoghue www.mothersvoices.org

e Politics of Being a Parent in the Art World, Gregory Sholette hyperallergic.com

On the Parent-Shaped Hole in the Art World, Maibritt Borgen Canadian Art <http://canadianart.ca>

2015

Di ractive Art Practices: Computation and the Messy Entanglements between Mainstream Contemporary Art, and New Media Art* by Helen Pritchard and Jane Prophet

Public Art Dialog, guest editors John Craig Freeman and Mimi Sheller
Cura Magazing Issue 14, Fordham University, New York NY
2014

Das Super Paper Issue 33, guest editor Caleb Kelly, Sydney Australia
Emergence of Video Processing Tools: Television Becoming Unglued (edited by Kathy High, Sherry Miller Hocking, and Mona Jimenez)
2011

ETC: Experimental Television Center 1969-2009, (DVD)
2010

ASPECT Magazine, (DVD)
Dynamic Coupling, Media-N, Journal of the New Media Caucus Mutant Pop, LOYAL
2009

486 Shorts, Analogous, (DVD)
Reinventing Ritual, Yale press (exhibition catalog)
PAJ 93 A Journal for Performance And Art
Glitch: Designing Imperfections
2007

Leonardo Music Journal #17
Instructions For Films (artist book)
Illuminated Circuits by Douglas Repetto, Make Magazine: Volume #10 2006
vE-jA (Book/DVD)
Less Self is More Self Ecstatic Peace (CDx2)
SLOMO VIDEO FESTIVAL (DVD)
2005

Music for Plants, Perfectifon (CDx2)
i, CollectivEye (DVD)
K48 IS AN ANIMAL, K48 #5 (magazine)
Electric Current, CollectivEye (DVD)
2004

KnitKnit #4 (magazine)
Adding Machine!!, Contact Records (CD)
Selected Lectures and Teaching, Panels, and Jury
2017 Visiting artist University of Maryland, Baltimore, MA (upcoming)
2016 Artist talk Salisbury University, Salisbury NY
2016 Artist talk Sarah Lawrence College NY
2016 Visiting artist SVA, NY
2015 Visiting artist Louisiana State University, Baton Rouge LA
2015 Visiting artist University of New Orleans, New Orleans LA
2015 Panelist, Hunter College Galleries, New York NY
2015 Panelist, From Analog to Digital: 1965-2015, Barbara London and LoVid in Conversation Barbara London
2015 Jury panelist, Franklin Furnace Fund award, Brooklyn NY

2012 Panelist, Digital Legacies, e New School, New York NY 2012 Visiting artist, SUNY Purchase College, Purchase NY 2011 Visiting artist, Brown University, Providence RI
2011 Visiting artist, UMass Boston, Boston MA
2011 Presenter, motilities in Motion, Drexel University, Philadelphia PA 2010 Visiting artist, Frank Mohr Institute, Groeningen NL
2010 Visiting artist, Royal Academy of Art, Den Haag NL
2009 Visiting artist, Pratt Institute, Brooklyn NY
2009 Visiting artist, Bard College, Annandale-on-Hudson NY 2008 Visiting artist, Royal College of Art, London UK
2007 Cincinnati Art Institute, Cincinnati OH
2007 Visiting artist, Oberlin College, Oberlin OH
2007 Artist in residence, Stevens Institute of Technology, Hoboken NJ



AUG 15, 2011 –

Artist Profile: LoVid (Tali Hinkis and Kyle Lapidus)

BY [JASON HUFF](#)

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LoVid is a 2011 Rhizome Commissions winner for their proposal, [iParade: Unchanged when Exhumed](#).



VideoWear, (2003), Mixed Media Sculpture and Performance



do you feel that your wearable pieces like *Coat of Embrace* are extensions of your own body's natural electric currents? Also, reflecting on early sci-fi and cyborg culture, what is your future vision of human interactions with electronics?

All of our instruments, wearable or not, act as extensions of our bodies. Our tactile relationship with the technologies that we use includes building our instruments by hand and designing them around our bodies. Despite or as a result of their origins, these instruments modify how we move while we play them, in ways we cannot predict in advance. They change not just our use of technology, but also the communication between us and our audience during the performance. In some of our work, we amplify natural electrical signals from the human body when we invite our visitors and audience to touch exposed electronic components that are connected to our instruments. This allows the live signals from their bodies to affect the final audio/video. We like creating this circuit between natural and man-made signals as it fits with our vision of a conglomeration of media/technology/electricity with natural and organic systems. In terms of past/future visions, we tend to think in terms of alternate possibilities for both present and future. We envision co-evolution of natural and man-made systems where interactions are innate and automatic.

Many of your pieces include live performance and video that feed into each other. When creating these types of pieces with feedback loops, do you start by searching for a particular visual you are trying to achieve or do the works emerge from raw experimentation with electronics? How do you feel working as a team plays into this?

Our process of creating work varies depending on the specific needs of each piece. Sometimes we start with a specific idea that can range from being entirely aesthetic to completely conceptual. In other cases we experiment with an instrument or tool and try to challenge it however we can. We are interested in finding new ways to use technology by finding the "weaknesses" or fragility of the system. When we work in the studio, we often record long sessions and then edit to select specific moments. We see these recordings as preserved or captured signal or time, so it is important that the recordings approximate the live signal, with the same combination of sound and image with minimal or no post-processing. Though we usually focus concurrently on both video and sound, sometimes we develop a piece concentrating more about one modality while the signal ultimately gets translated into both image and noise. Working on audiovisuals in this way is very related to our being a team. Generally speaking, Kyle focuses more on the sound and Tali on the image; we tweak them both until we reach a moment that works for us both. As importantly, Kyle is more analytic and interested in intentional directed manipulation of the signal via engineering and composition whereas Tali is more intuitive in her process and likes to follow wherever the signal leads.

***Inverted h-Barn*, *Off The Wall*, and *Lighter Than Air and Easier to Carry* all use an myriad of materials and sculptural collage techniques. Screens, circuit boards, and wires are also often used in abundance. Working as a collaborative team, where do you search for materials for these ambitious works?**



physical materials. Since we think of the stream of media as tactile, we like using a mix of textures, colors, forms, and scale. We also like for the installations to be physically immersive since that is how we see our videos and performances. The actual materials we use vary based on both the piece's function and the space since many of our installations start as site specific works. However, the choice of materials is frequently driven by the concepts that motivate the work. For example, in Inverted-h Barn we used playground netting because we wanted for the space to evoke the same immersive exuberance children experience in play-spaces while emphasizing the playful shapes that represent the universe's evolution from the big bang to the present. Exposed electronics, including circuit boards and electrical wires, serve major aesthetic roles and repeat in much of our physical work.. These electronics also are the synthesizers that produce the live audio and video feed. Being a collaborative team helps when we have a complicated installation with many opposing elements, and collaborating with audience participants provides a continuous influx of new material.

Revealing networks of transmission is an important part of your practice together. In one of your Wirefull interventions you even reframe the connection between two phones over a mile by having a physical wire travel the distance. Given the scale and proliferation of unseen networks that currently exist around us, what would be your ideal network to physically reveal?

We are interested in contrasting elements of scale. Particularly, we enjoy exploring the tension between the intimate and the immense. Also, we are interested in the combination of and contrast between natural and man-made. Therefore, the most exciting networks for us to work with would incorporate these elements, working to transfer information between natural and industrial systems. For example, we would like to convert global or universal phenomena into human scale information, such as signal readers that detect earthquakes or volcanic activity and send information to remote handheld or earpiece devices. We are also interested in externalizing or expanding the brain's neurological networks by converting these signals into digital information and vice versa.

Technology and modernism historically have been coupled together to produce the idea of "Progress". Exploring your works aesthetics and motivations reveals quite a different take on technology's presence around us. In your own words, what is your definition of "Progress"?

Progress is often used to denote technological/scientific advancements for the sake of improving human lifestyle and the ability to understand or cope with nature. The issue we have with this idea of progress is that it is motivated by efficiency toward a single goal and is designed by a small group of people that end up directing everyone else's behavior and relationships with the world. That is why we prefer to think in terms evolution, which suggests a less efficient, but more flexible change that occurs because of a stochastic process of adaptation to an environment. We are particularly interested in the multiple options and paths that this type of development offers, and are inspired by the alternative or parallel presents or futures that might have developed.

**Age**

Tali, 37

Kyle, 35

Location

New York

How long have you been working creatively with technology? How did you start?

We've been working together since 2000 but even before that we were each independently working with technology. Tali started using video equipment and computers for video when she lived in Paris, and Kyle started making music using toys in his first high school band (Velvet Cactus Society) and synthesizers in college (learning Serge from Ivan Tcherepnin) along with contact mics and simple circuits he built in bands (including QXW and ORTHO).

When we started working together, Kyle had a video drawing toy that had a video out jack so you could hook it up to your TV and make video drawings. The position where you were drawing on the screen determined the pitch and volume. We really liked that direct connection between image and sound and also the mixture of live drawing and video; these highlighted the translation of signal and illustrated the idea of media being tactile and handmade.

Describe your experience with the tools you use. How did you start using them?

In 2003 we had a residency at Experimental TV Center. At the time we were using a lot of vintage analog audio and video mixers and processors. At ETC we were really inspired by the history and legacy of the



and then a full analog system (Sync Armonica) during a residency at Eyebeam.

Where did you go to school? What did you study?

Tali studied art at the Ecole des Beaux-Arts in Paris (France). Kyle studied neurobiology and electronic music as an undergraduate at Harvard, and then received his MD and PhD from Albert Einstein College of Medicine.

What traditional media do you use, if any?

The non-electronic media we use include textile, patchwork, ceramic, paper, collage, painting, and sculpture.

Do you think your work with traditional media relates to your work with technology?

Yes. We are interested in the translation of ideas from one medium to another and are particularly inspired by interconverting between ephemeral media and physical materials. To explore the idea of a parallel world where media is physical and organic, we make objects that we envision as relics from another civilization's flow of media. We imagine that these migrate from that world into our own, resulting in forms that are very layered, textured, and awkward.

Are you involved in other creative or social activities (i.e. music, writing, activism, community organizing)? We have a not-for-profit organization called Ignivomous. Ignivomous organizes music/video/performance events and releases music and video by other musicians/artists. Also, for 11 years we ran La Superette which was an annual exhibition/craft fair/event. We invited artists, designers, and friends to make small multiples that had to be somehow functional, so were not simply fine art. We are interested in the alternative models of idea distribution used by networks outside of the art world.

What do you do for a living?

Tali is an artist and a media teaching artist. In addition to working with LoVid, Kyle is a physician-scientist. Do you think your job relates to your art practice in a significant way?

Yes. Despite obvious differences, art and science have remarkably similar goals and methods. Kyle works as a scientist and we draw much inspiration from science. Sometimes these ideas remain in the background research stage and at other times they more directly affect the final look or feel of the project. Most of Tali's teaching is in NYC public schools; this provides a great opportunity to witness what role technology plays in children's lives and in education more generally.

Who are your key artistic influences?

Forcefield, Steina and Woody Vasulka, Marcel Duchamp, Ohad Naharin, Crank Sturgeon, John Cage, John F. Simon, Jon Kessler, Nic Collins, Bruce McClure, Alvin Lucier, Gary Hill, JODI, Kristin Lucas Also, the community of artists/engineers associated with development of early video synthesizers and with Experimental TV Center including David Jones, Mathew Schlanger, Peer Bode, and Dan Sandin has been a major inspiration and influence.

Have you collaborated with anyone in the art community on a project? With whom, and on what? Each of us has collaborated with a variety of artists in the past and we also work with other people as LoVid. We have an ongoing collaboration with Douglas Repetto that we call Cross Current Resonance Transducer. With Douglas, we do projects that use environmental signals and often have kinetic elements. The projects usually start when we collect some kind of natural data (like sunlight levels) using systems that we build. Then we make sculptures/installations that are an interpretation of the recorded data but that also process other data in real time. One turbulence.org sponsored CCRT project included measuring



being shown this summer, presented by Harvestworks for NY Electronic Art Festival on Governor's Island.

Do you actively study art history?

Not formally, and we're not in a surfing club, but we attempt to maintain a balance between keeping informed on current work and looking back for context and historical references.

Do you read art criticism, philosophy, or critical theory?

Tali listens to podcasts and interviews constantly!

If so, which authors inspire you?

Our current project, iParade, contains elements related to William Gibson's recent books. Amy Benson mixes creative writing with art criticism and also helped inspire iParade.

Are there any issues around the production of, or the display/exhibition of new media art that you are concerned about?

Though we are interested in technology and how it might affect the development of culture and humanity, we are also concerned with our society's obsession with "new" technology. This obviously effects how media art is viewed and produced. Our concern is that the work can easily become valued or categorised simply by its technique/process rather than the content. Aside from simple concerns over how it will be possible to view this work in the future, we also wonder what will be left to see. On the other hand, we are particularly interested in tools and the inherent fragility of physical technology. As a result, we are not tied to having people see what was originally intended.

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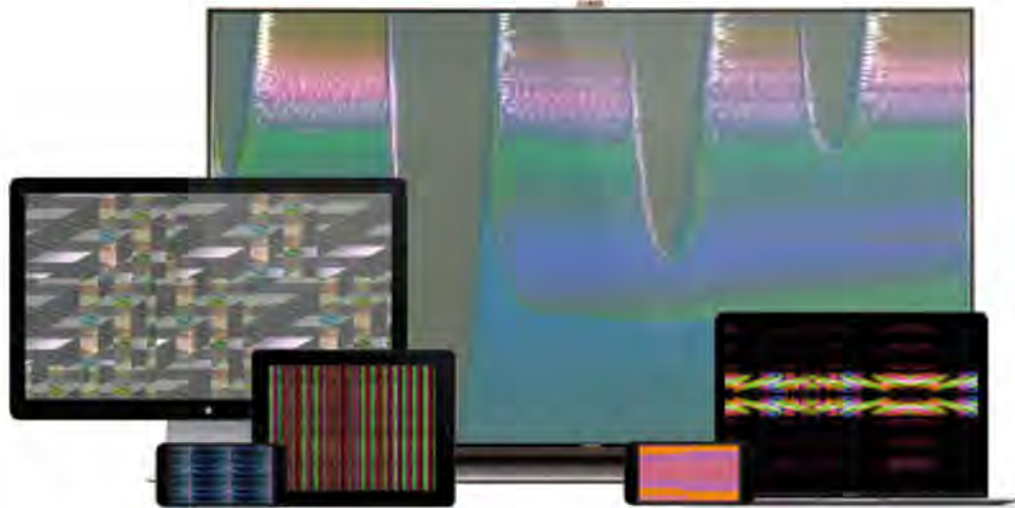


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This week we launched a new collection by LoVid, a collaboration between Tali Hinkis and Kyle Lapidus. Working together since 2001, the artists bring together digital and analogue processes and methods to produce audiovisual installation works, which explore the intersection of craft and code, the handmade and the machine made. Through a combination of research and practice LoVid think through relationships between machinic and human behaviours, exploring ideas of networked identity, materiality and the virtual, and the role of art-making as performative gesture in the context of computer generated or virtual spaces.

Since their inception, LoVid has presented work internationally at exhibitions, art fairs and festivals including the ICA, London, The New Museum, New York, International Film Festival Rotterdam, Netherlands and Museum of Moving Image, New York among others. Their work has received support from organisations such as The Robert Rauschenberg Foundation, Signal Culture, Eyebeam, Rhizome, Experimental TV Center and NY State Council of the Arts. LoVid's video works are distributed by Electronic Arts Intermix, New York.

We spoke to Tali and Kyle from LoVid about their work that blurs the lines between digital and analogue, man and machine, and their participation in a group show at SPRING/BREAK Art Show during Armory Week in New York.

Could you explain your process to us? How do you begin work on a new project?

It really depends on the project. Some of our projects are very long-term and involve a significant amount (sometimes years) of planning, fundraising, and technology development - these are also often very collaborative and include other artists or technologists. Other projects are more spontaneous, and happen on the spot in the studio or at a residency. In those, we are usually looking for a new sound or image experience. This difference also reflects differences in our approach: Tali tends to be more intuitive, while Kyle is more deliberate.

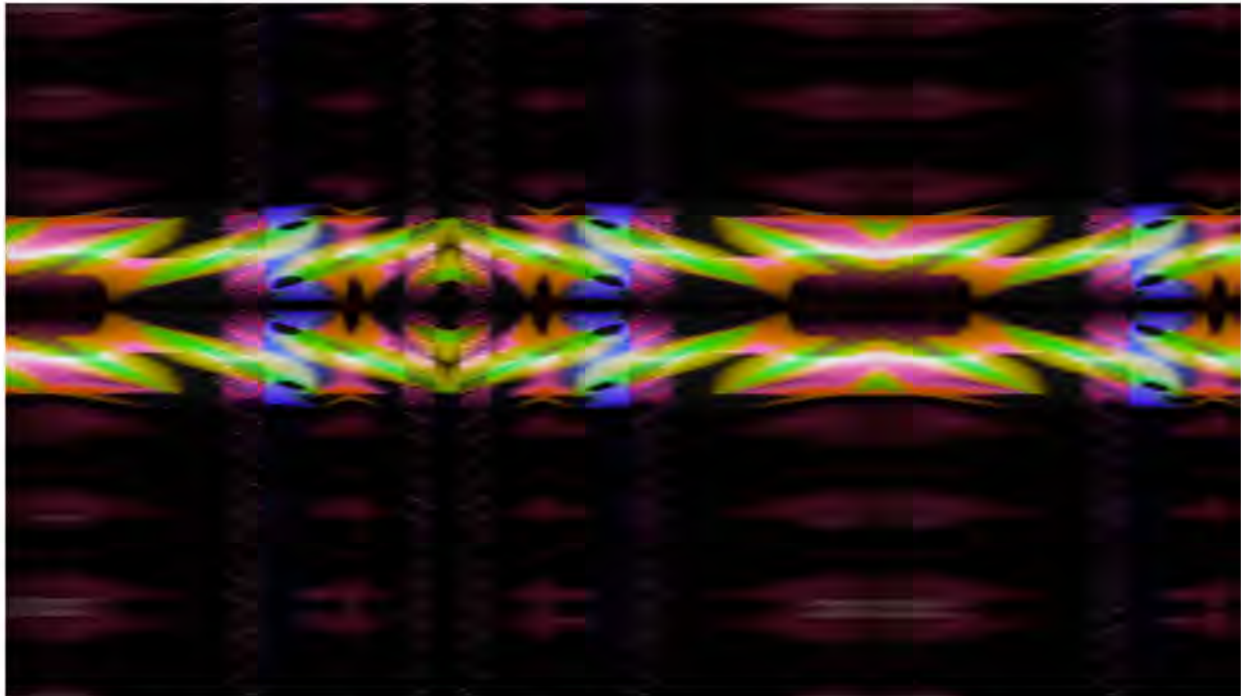
What interests you about the relationship between analogue and digital formats? What do you feel each brings to the mix?

We have worked extensively with analogue for a while now. Initially, this allowed us to explore a more personal way of producing video that does not rely on mass-produced tools such as computers and software. We wanted to revisit the era where artists had to be creative in building their own instruments, like in the 70s before a lot of commercial equipment was available for media art. We are drawn to the fragility and unpredictability of the analogue signal. Recently we started incorporating digital techniques as well, for editing and in some of our other projects including sensors and works for mobile devices. We see our work as a response to visual culture and had specific projects that expanded beyond what we could do strictly limiting ourselves to using analogue video. We are also very drawn to works that include contrasts and a

combination of materials, and we feel that this combination has a particular look to it and allows us to compose chaos in new ways.

On your website you say: "As a complementary part of our practice, we also apply machine-based and digital fabrication techniques that highlight our view of the critical importance of human/machine interaction in the digital age." What is your view on the relationship between human and machine? Are we cyborgs already or likely to become them?

Although the details of how this will happen and what form it will take remain to be seen, we do think that we are in the midst of an evolution of this symbiosis. Some might end up being invisible and happen more at a neurological level, but it can be more fun to imagine a hybrid human/machine retro-futuristic version. We are drawn to the ways human perception of the environment and of ourselves evolve, as influenced by many things, including technology, but also the natural world, and human culture in general.



How do you envisage your work playing out on Sediton? What interests you about distributing your work in this way?

We've always been interested in different distribution methods and particularly in new and innovative models. This is greatly influenced by our background in music and experience running a micro-label. We are also interested in the differences between the traditional art-world model of value that is based on exclusivity and rarity and one that is more traditionally related to music culture and now the internet that is based on mass-distribution; cultural impact is influenced by gaining mass-attention. We have developed an interest in using mobile devices as platform for experiencing art and this is another reason that we are excited to work with Sediton. We are approaching our Sediton project as a new type of a media release, distributing works for a larger audience. We are often surprised at how many people outside of the art or media art world have little knowledge of technology-based art, while so many carry media players and devices with them at all times. We anticipate that our collaboration with Sediton will reach new audiences beyond our usual followers.

What is it that draws you to the DIY aesthetic?

We are drawn to DIY as part of our practice because of our interest in personal gestures and intimacy with machines. The trajectory of mainstream technological development is often influenced by a desire for efficiency above all else, and our attitude reflects a contrast to this industrial approach. Sometimes doing things less efficiently might produce more surprising and interesting results for us, and making our own gear allows us to celebrate our limitations while being acutely

aware of everything that goes into making the final video or object. This means that we can stand behind all of the decisions that went into the work, rather than building on someone else's foundation and accepting at face value all of their assumptions and compromises.



NetWork 2012
from LoVid

02:20



How do you explore forms of craft in your work between old media and new media?

Our synthesizers are handmade and we see clear connections between electrical engineering, the production, including soldering and assembly, and physical craft. On a more abstract level, we approach video production, whether it is within a live video recording, a performance, or in post-production, as working with physical materials. In the recordings of our video, we hope to share the visceral experiences we have during the physical manipulation of electrical signals. This interest also crosses over into some of our other works that go beyond the screen and into the physical realm, such as *NetWork* (2009), an installation that includes a physical weaving of electrical wires, and our recent body of work, *Video Taxidermy*, where we print video images on textile and sew them into soft sculptures.



Can you tell us about your works on display during Armory Week and the exhibitions you're in?

In SPRING/BREAK we are exhibiting as part of a group show called *Original Copy*, curated by Parsley Steinweiss and Sarah Sharp. We're showing some new pieces from the *Video Taxidermy* series as well as a couple of prints. The sculptures are made out of our own video-designed printed fabric, based on recordings we made this year. The prints are digital editions, also derived from video works. We have been exploring the idea of translation in the crossover between media and the aspects of an experience that are carried from one format to another or arise de novo with specific materials. This is our first time participating in Moving Image and we are very excited as it is one of our favorite fairs to visit. We'll be showing a relatively new video called cell-a-scape, with Electronic Art Intermix. This video includes both synthesizer-based recordings and camera work - it focuses on a formal relationship between natural and electronic worlds.

What are you looking forward to seeing during Armory Week?

SPRING/BREAK was a real blast last time - more than any particular piece, it had great energy and a general sense of fun. There was also a nice communal spirit, with so many group shows and artists who took the role of curators. We were also very impressed with some projects by out-of-town galleries and artist-run spaces. Mostly we are looking forward to catching up with people and the dynamic time that an art fair week is all about.

Could you tell us about your upcoming plans and projects?

A few things are on our plate for this year. We are wrapping up a very long term project called *Reaction Bubble* that is funded through a grant from The Robert Rauschenberg Foundation and with Real Art Ways. This is a very ambitious installation and performance that involves collaboration with ceramist Matt Towers and choreographer Deborah Goffe. We plan to premier it in late 2016.

We have other works that we are very excited about, including some new videos that will be released later in the year, and more works in the *Video Taxidermy* series. We just sent some new fabrics to be printed and we are taking up a new challenge by scaling them up, so it will be interesting to see how that affects the work. More immediately, we are looking

education:

- 2007 MFA, Film/Video/New Media School of the Art Institute of Chicago
2004 BA, Summa cum laude: Film and Media Studies University of Florida

professional experience:

- 2010- *Associate Professor of Film and Media Studies*, Dartmouth College—Hanover, NH
2009-10 *Adjunct Faculty in Moving Image*, University of Illinois at Chicago—Chicago, IL
2008-10 *Adjunct Faculty in the College of Digital Media*, DePaul University—Chicago, IL
Faculty in Animation, California State Summer School for the Arts—Valencia, CA
2007-9 *Student Activities Coordinator*, Television Department: Columbia College Chicago—Chicago, IL
2006-10 *Adjunct Faculty*, Early College Program: School of the Art Institute of Chicago—Chicago, IL
2005-7 *Distribution Assistant*, Video Data Bank—Chicago, IL
Teaching Assistant, School of the Art Institute of Chicago—Chicago, IL
2004-5 *Instructor*, Schools Uniting Neighborhoods—Portland, OR

films and videos:

- 2016 *Curses* (4m45s, digital video, color, sound)
2015 *Something Between Us* (10m, 16mm, color, sound)
2014 *Razzle Dazzle* (5m, 16mm, color, silent)
2013 *New Fancy Foils* (12m30s, 16mm, color, silent)
Undertone Overture (10m, 16mm, color, sound)
Glistening Thrills (8m30s, 16mm, color, sound)
Let Your Light Shine (2m45s, 16mm, b/w and color, sound)
Dusty Stacks of Mom: the Poster Project (41m, 16mm, color, sound)
Blanket Statement #2: All or Nothing (3m, 16mm, color, sound)
2012 *Blanket Statement #1: Home is Where the Heart is* (3m, 16mm, color, sound)
MackDash (23m, 70mm, color, sound)
Persian Pickles (2m45s, 16mm, color, sound)
Point de Gaze (4m30s, 16mm, color, silent)
2011 *August Song* (5m, DV, color, sound)
The Future is Bright (3m, 16mm, color, live sound)
2010 *Rad Plaid* (5m, 16mm, color, silent)
Posthaste Perennial Pattern (3m38s, 16mm, color, sound)
Unsubscribe #1: Special Offer Inside (3m, 16mm, color, sound)
Unsubscribe #2: All Eyes on the Silver Screen (3m, 16mm, b/w, silent)
Unsubscribe #3: Glitch Envy (4m45s, 16mm, color, sound)
Unsubscribe #4: The Saddest Song in the World (2m45s, 16mm, color, sound)
2009 *Twilight Spirit* (4m45s, 16mm->DV, color, sound)
Harlequin (6m, 16mm, color, silent)
2008 *Yard Work is Hard Work* (28m45s, 16mm, color, sound)
2007 *Lilly* (6m30s, 16mm, color, sound)
2006 *Mannequins Harlequin* (3m, 16mm->DV, color, sound)
All Stars (24s, 16mm, color, sound)
2005 *A Joy* (3m, 16mm->DV, color, sound)
2004 *Ebullition* (2m, 16mm, color, silent)
2003 *Two-Hundred Feet* (3m, 16mm, color, silent)
Untitled (for R.) (3m, DV, color, silent)

honors:

- 2017 *Radcliffe Fellow: Harvard University*
Headlands Center for the Arts, Artist in Residence
2016 *LEF Moving Image Fund Recipient: Production Phase*
Second Place, Onion City Film Festival
2015 *Yerba Buena Center for the Arts 100*, Yerba Buena Center for the Arts
Founders Award, Traverse City Film Festival
Sony Music Fellowship, Dartmouth College
Artist in Residence, Experimental Sound Studio

- 2014 *Jury Prize, No Budget Competition*, International Film Festival Hamburg
- 2013 *Best Experimental Short*, Dallas Video Festival
Marion McMahon Award, Images Festival
Animated Grit and Helen Hill Award, Indie Grits Film Festival
Short and Sweet Award, Chicago Underground Film Festival
- 2012 *Honorable Mention*, Milwaukee Underground Film Festival
Jury Award, Ann Arbor Film Festival
- 2011 *Helen Hill Memorial Prize*, Indie Grits Film Festival
Best in Show, The Light Factory Film and Video Showcase
- 2010 *Juror's Selection: First Prize*, Black Maria Film Festival
Helen Hill Award, Orphans Film Symposium
- 2009 *Kodak Prize*, Florida Experimental Film and Video Festival
Honorable Mention, Milwaukee Underground Film Festival
Honorable Mention, Talking Pictures Film Festival
Best of the Festival and Helen Hill Memorial Prize, Indie Grits Film Festival
- 2008 *Media Arts Fellowship*, Illinois Arts Council
- 2007 *Artist Fellowship and Award for Leadership and Service*, School of the Art Institute of Chicago

gallery exhibitions:

- 2017 *Fashion in Film*, Goldsmiths—London, UK
- 2016 *Ruth Funk Center for Textile Arts*—Melbourne, FL
Peephole Cinema—San Francisco, CA
Dhaka Art Summit—Dhaka, Bangladesh
- 2015 *Verge Art Fair*, Art Toronto—Toronto, Canada
Material Girl—Dunlop Art Gallery, Winnipeg, Canada
- 2014 *Shenzhen Independent Animation Biennale*—Shenzhen, China
Making Space, City Limits—Oakland, CA
Undertone Overture: Jodie Mack, The Walls—Queensland, Australia
Crossing Terrain: Isabelle Hayeur, Jon Sasaki, Jodie Mack, Art Gallery of Greater Victoria—Victoria, BC, Canada
- 2013 *Jodie Mack for Trunk Show*, Trunk Show—Chicago, IL
No Kill Shelter, Strauss Gallery, Dartmouth College—Hanover, NH
- 2012 *Mono No Aware*—Brooklyn, NY
Caixa Forum—Catalunya, Tarragona, Girona, Lerida, Barcelona
- 2011 *d1sc0nN3ct*, Townhouse Gallery—Cairo, Egypt
VIA, Pittsburgh Filmmakers—Pittsburgh, PA
Digital Arts and New Media, Museum of Art and History—Santa Cruz, CA
Colorfest, The Exploratorium—San Francisco, CA
Even Still, Gene Siskel Film Center—Chicago, IL
- 2010 *Faculty Exhibition*, DePaul Art Museum—Chicago, IL
- 2009 *Post Scarcity*, 65 Grand—Chicago, IL
- 2007 *Harlequin*, The Splat Flats—Chicago, IL

solo screenings:

- 2017 *An Afternoon with Jodie Mack*, Exploratorium—San Francisco, CA
Let Your Light Shine, University of California Santa Cruz—Santa Cruz, CA
Let Your Light Shine, Eugeniusz Geppert Academy of Art and Design—Wroclaw, Poland
Let Your Light Shine, MassArt Film Society—Boston, MA
- 2016 *Let Your Light Shine*, Spectral Microcinema—Milwaukee, WI
Let Your Light Shine, Xcentric Cinema—Barcelona, Spain
Let Your Light Shine, Milwaukee Film Festival—Milwaukee, WI
Let Your Light Shine—Toronto, Canada
Let Your Light Shine, Fol Sinema—Istanbul, Turkey
Let Your Light Shine, Big Ears Music Festival—Knoxville, TN
Let Your Light Shine, Unexposed Microcinema—Asheville, NC
- 2015 *Let Your Light Shine*, Kino Palais—Buenos Aires, Argentina
Let Your Light Shine, Traverse City Film Festival—Traverse City, MI
Let Your Light Shine, La Vidéoshop—Paris, France
Jodie Mack, Let Your Light Shine, BAFICI—Buenos Aires, Argentina
Jodie Mack, Fabriflickers, BAFICI—Buenos Aires, Argentina
Jodie Mack, Let Your Light Shine, Harvard Film Archive—Cambridge, MA
Jodie Mack, Let Your Light Shine, Hopkins Center for the Arts—Hanover, NH
Fabriflickers: Jodie Mack, Hood Museum of Art—Hanover, NH

- 2014 *Jodie Mack, Let Your Light Shine*, National Gallery of Art—Washington D.C.
Fabriflickers: Jodie Mack, National Gallery of Art—Washington D.C.
Jodie Mack, Let Your Light Shine, Johns Hopkins University—Baltimore, MA
Jodie Mack, Let Your Light Shine, Cornell Cinema—Ithaca, NY
Jodie Mack, Let Your Light Shine, Wexner Center—Columbus, OH
Jodie Mack, Let Your Light Shine, Alamo Drafthouse—Austin, TX
Jodie Mack, Let Your Light Shine, Aurora Picture Show—Houston, TX
Fabriflickers: Jodie Mack, Blaffer Art Museum, University of Houston—Houston, TX
Jodie Mack, Let Your Light Shine, 25FPS—Rijeka, Croatia
Jodie Mack, Let Your Light Shine, 25FPS—Zagreb, Croatia
Jodie Mack, Let Your Light Shine, First Person Cinema, CU Boulder—Boulder, CO
Jodie Mack, Let Your Light Shine, Basilica Hudson—Hudson, NY
Jodie Mack, Let Your Light Shine, Ragtag Cinema—Columbia, MO
Jodie Mack, Let Your Light Shine, Apiary Studios—London, UK
Jodie Mack, Let Your Light Shine, S8 Mostra de Cinema Periférico—A Coruña, Spain
Jodie Mack, Let Your Light Shine, Haverhill Experimental Film Festival—Haverhill, MA
Jodie Mack, Let Your Light Shine, Gertrude Contemporary—Melbourne, Australia
Jodie Mack, Let Your Light Shine, Institute of Modern Art—Brisbane, Australia
Jodie Mack, Let Your Light Shine, Cologne International Women's Film Festival—Cologne, Germany
Jodie Mack, Let Your Light Shine, Kino Muza—Poznan, Poland
Jodie Mack, Let Your Light Shine, Wisconsin Film Festival—Madison, WI
Jodie Mack, Let Your Light Shine, Festival au Bandes—Bobigny, France
Jodie Mack, Let Your Light Shine, Flatpack Film Festival—Birmingham, UK
Jodie Mack, Let Your Light Shine, The Exploratorium—San Francisco, CA
Jodie Mack, Let Your Light Shine, Filmhaus Cavia—Amsterdam, Netherlands
Fabriflickers, Studio Galande—Paris, France
Jodie Mack, Let Your Light Shine, Treize—Paris, France
Jodie Mack, Let Your Light Shine, International Film Festival Rotterdam—Rotterdam, Netherlands
Jodie Mack, Let Your Light Shine, Cine Tonala—Mexico City, Mexico
- 2013 *Jodie Mack: Let Your Light Shine*, Conversations at the Edge, Gene Siskel Film Center—Chicago, IL
Let Your Light Shine, BFI London Film Festival—London, UK
Let Your Light Shine: Handmade Films by Jodie Mack, REDCAT, Jack Skirball Series—Los Angeles, CA
Jodie Mack: Let Your Light Shine, New York Film Festival, Views from the Avant-Garde—New York, NY
Let Your Light Shine: Experimental Animations by Jodie Mack, Northwest Film Forum—Seattle, WA
Let Your Light Shine: Experimental Animations by Jodie Mack, Northern Flickers—Olympia, WA
- 2012 *MassArt Film Society Presents: Jodie Mack*, Massachusetts College of Art—Boston, MA
Kevvy Metal Presents: Jodie Mack, Boston University Art Gallery—Boston, MA
The Future is Bright: The Kinetic World of Jodie Mack, James River Film Festival—Richmond, VA
Jodie Mack: Meet the Filmmaker, Hampshire College Film Society—Amherst, MA
- 2011 *The Independent Films of Jodie Mack*, Video Pool Studio—Winnipeg, MB, Canada
An Evening with Jodie Mack, Sunspot Cinema—Orlando, FL
Sing it Out Loud, Los Angeles Filmforum—Los Angeles, CA
Sing it Out Loud, Artists' Television Access—San Francisco, CA
Sing it Out Loud, Grand Detour at Recess Gallery—Portland, OR
Sing it Out Loud, Northern Flickers—Olympia, WA
Sing it Out Loud, Grand Illusion Cinema—Seattle, WA
I'm Happy and I'm Singing, Comfort Station Logan Square—Chicago, IL
Sonic Truth, Featured Artist: Robert Flaherty Film Seminar—Hamilton, NY
Posthaste-Perennial Patterns, Keene State College—Keene, NH
New/Improved/Institutional Quality Presents: Jodie Mack, Anthology Film Archives—New York, NY
- 2010 *Pretty Party*, The Nightingale—Chicago, IL
Summer Mix Tape Series, Roots and Culture Gallery—Chicago, IL
- 2009 *Celluloid and Sound All Around*, Velaslavasay Panorama—Los Angeles, CA
- 2008 *Radical Domesticity*, Bearded Child Film Festival—Minneapolis, MN

group screenings:

- 2017 *Big Ears Festival*—Knoxville, TN
Strange Umbrellas—London, UK
New Experiments in Animation, National Gallery of Art—Washington, D.C.
Flatpack Film Festival—Birmingham, UK
CSIF \$100 Film Festival—Calgary, AB, Canada
Works by Pairs, Distillery Gallery—Cambridge, MA

- 2016 *L'Âge d'Or Film Festival*—Brussels, Belgium
CURTOCIRCUÍTO 2016 International Film Festival—Santiago de Compostela, Spain
25FPS—Zagreb, Croatia
Squeaky Wheel Animation Festival—Buffalo, NY
Shotgun Cinema—New Orleans, LA
Melbourne International Film Festival—Melbourne, Australia
Fields Festival—Baltimore, MA
Open Ears Festival of Sound and Experimental Music—Kitchener-Waterloo, Ontario
Winnipeg Underground Film Festival—Winnipeg, ONT, CA
Open Ears Festival of Sound and Experimental Music—Winnipeg, Canada
EXIS—Seoul, South Korea
Festival de Cine Lime Independiente—Lima, Peru
FilmMadrid—Madrid, Spain
Tabakalera, Centro Internacional de Cultura Contemporánea—San Sebastián, Spain
(S8) Mostra de Cinema Periférico—A Coruña, Spain
Incite Release, Echo Park Film Center—Los Angeles, CA
San Francisco International Film Festival—San Francisco, CA
Stuttgart International Festival of Animated Film—Stuttgart, Germany
BAFICI—Buenos Aires, Argentina
Big Ears Music Festival—Knoxville, TN
Behind the Camera, MCA Denver— Denver, CO
Onion City Film Festival—Chicago, IL
Saturday Cinema, Exploratorium—San Francisco, CA
Machine Visions, Gene Siskel Film Center—Chicago, IL
Unexposed Microcinema—Durham, NC
NO LA, Echo Park Film Center—Los Angeles, CA
Cinamateket—Oslo, Norway
Shotgun Cinema—New Orleans, LA
International Film Festival Rotterdam—Rotterdam, Netherlands
Pantalla Fantasma—Bilbao, Spain
- 2015 *Open Colour*—Brighton, UK
Festival of Light, Newark Museum—Newark, NJ
The Music Video Show, Magic Lantern Cinema—Providence, RI
FOL Sunar: Meksika'dan Sevgilerle / From Mexico with Love—Istanbul, Turkey
CPH DOX—Copenhagen, Denmark
CineSeance—Brooklyn, NY
Underdox Festival—Munich, Germany
New York Film Festival: Projections—New York, NY
25FPS—Zagreb, Croatia
Peti-Peti—Rennes, France
Peephole Cinema, Union Docs—Brooklyn, NY
DINCA Vision Quest—Chicago, IL
BYOFilm—York, UK
No New York, Microscope Gallery—Brooklyn, NY
Eyedrum—Atlanta, GA
Not Always Funny—Moving Image Works on Humor, Microscope Gallery—Brooklyn, NY
Flexfest Greatest Hits, Braquage—Paris, France
Nowe, Amerykańskie Filmy Ekperymentalne, Kino Lab—Warsaw, Poland
FOL Sunar: Amerikan Deneysel Sineması'ndan Seçkiler / FLEXfest Greatest Hits—Istanbul, Turkey
3D In the 21st Century, BAM Cinematheque—Brooklyn, NY
In Cybernetik Space, Contemporary Art Center—Vilnius, Lithuania
Cologne International Women's Film Festival—Cologne, Germany
Images Festival—Toronto, ONT, Canada
Lucca Film Festival—Lucca, Italy
Flaherty NYC, Anthology Film Archives—New York, NY
Cologne International Women's Film Festival—Cologne, Germany
Chasing the Light/Through the Looking Glass—Istanbul, Turkey
By Any Means—Montreal, QC, Canada
International Film Festival Rotterdam—Rotterdam, Netherlands
- 2014 *Viennale*—Vienna, Austria
New Orleans Film Festival—New Orleans, LA
New York Film Festival: Projections—New York, NY

Traverse City Film Festival—Traverse City, MI
Rooftop Film Series—New York, NY
Winnipeg Underground Film Festival—Winnipeg, ONT, CA
Hamburg International Short Film Festival—Hamburg, Germany
Northern Flickers—Olympia, WA
Festival de Cine Lima Independiente—Lima, Peru
European Media Art Festival—Osnabruck, Germany
Mechanical Eye Microcinema—Asheville, NC
DOXA Documentary Festival—Vancouver, BC, Canada
Ann Arbor Film Festival—Ann Arbor, MI
Crossroads Film Festival—San Francisco, CA
Society for Cinema and Media Studies, Northwest Film Forum—Seattle, WA
True/False Film Festival—St. Louis, MO
Chicago Underground Film Festival—Chicago, IL
2013 *Mono No Aware*—Brooklyn, NY
Luminous Impulse: GAZE Film Series, Artist's Television Access—San Francisco, CA
Rencontres Internationales du Documentaire de Montreal—Montreal, QC, Canada
Abstraction Reaction, Machine Project—Los Angeles, CA
Dallas Video Festival—Dallas, TX
Antimatter Film Festival—Victoria, BC, Canada
Onion City Film Festival—Chicago, IL
Lost and Found: Recent Experimental Animation, Pacific Film Archive—Berkeley, CA
The Dead Have Dreams, Grizzly Grizzly—Philadelphia, PA
Midwaste, Microscope Gallery—Brooklyn, NY
Edinburgh International Film Festival—Edinburgh, UK
Festival de Cine Lime Independiente—Lima, Peru
Time Farmers—Joshua Tree, CA
Winnipeg Underground Film Festival—Winnipeg, ONT, Canada
Experimental Film Festival Portland—Portland, OR
Animasivo—Mexico City, Mexico
Milwaukee Underground Film Festival—Milwaukee, WI
TIE: The International Experimental Cinema Exposition, ICA Boston—Boston, MA
Animated Experientia, Horse Hospital—London, UK
Images Festival—Toronto, ONT, Canada
Experiments in Cinema—Alberquerque, NM
Flatpack Film Festival—Birmingham, UK
Director's Lounge—Berlin, Germany
Dark Side of the Digital, University of Wisconsin Milwaukee—Milwaukee, Wisconsin
Independent Media Arts Alliance—Banff, AB, Canada
Internationales Frauen Film Festival—Cologne, Germany
Crossroads Festival—San Francisco, CA
Ann Arbor Film Festival—Ann Arbor, MI
Chicago Underground Film Festival—Chicago, IL
Mechanical Eye Microcinema—Asheville, NC
Cuidad de Mexico en el Laboratorio Arte Alameda—Mexico City, Mexico
CSIF \$100 Film Festival—Calgary, AB, Canada
Florida Experimental Film and Video Festival—Gainesville, FL
International Film Festival Rotterdam—Rotterdam, Netherlands
Now What?, Microscope Gallery—Brooklyn, NY
2012 *LocaLoops, Northern Flickers*—Olympia, WA
TIE: The International Experimental Cinema Exposition, Montserrat College of Art—Beverly, MA
Direct-ers Cuts, Yale University—New Haven, CT
Another Experiment by Women, Anthology Film Archives—New York, NY
Antimatter Film Festival—Victoria, BC, Canada
Collage in Motion, Los Angeles Museum of Contemporary Art—Los Angeles, CA
The Lighted Field: Beings and Relations, San Francisco Museum of Modern Art—San Francisco, CA
New York Film Festival: Views From the Avant Garde, Lincoln Center—New York, NY
Experimental Eye, Aurora Picture Show—Houston, TX
Squeaky Wheel Animation Festival—Buffalo, NY
DINCA Vision Quest—Chicago, IL
Surplus/Lack—San Francisco, CA
Open City Cinema—Winnipeg, MB, Canada

Experimental Response Cinema—Austin, TX
Northside Film Festival—Brooklyn, NY
Direct-ers Cuts, Aurora Picture Show—Houston, TX
Onion City Film and Video Festival—Chicago, IL
Plus Collective, Uplink Theater—Tokoyo, Japan
(S8) Mostra de Cinema Periférico—A Coruña, Spain
Cine Soiree—Brooklyn, NY
Experimental Film Festival Portland—Portland, OR
Australian International Experimental Film Festival—Melbourne, AU
Filemon—Brussels, Belgium
Intermittent Motion, Black Hole Cinema—San Francisco, CA
Images Festival—Toronto, ONT, Canada
Orphan Film Symposium, Museum of the Moving Image—Astoria, NY
Ann Arbor Film Festival—Ann Arbor, MI
CSIF \$100 Film Festival—Calgary, AB, Canada
Strange Beauty Film Festival—Durham, NC
Arts Emerson—Boston, MA
2011 *Mono No Aware*—New York, NY
GLI.TCH—Chicago, Birmingham, Amsterdam
San Francisco International Animation Festival—San Francisco, CA
Punto y Raya Festival—Barcelona, Spain
Ball of Confusion, San Francisco Film Society—San Francisco, CA
TIE: The International Experimental Cinema Exposition, UWM—Milwaukee, WI
MisALT: Glitch vs. Scratch—San Francisco, CA
Antimatter Film Festival—Victoria, BC, Canada
New York Film Festival: Views From the Avant-Garde, Lincoln Center—New York, NY
Dallas Video Festival—Dallas, TX
Seen and Heard, Chicago Filmmakers—Chicago, IL
Chromatic Cinema, The Exploratorium—San Francisco, CA
Distilled Motion 16mm Animation Series—Boston, Providence
White River Independent Film Festival—White River Junction, VT
Chicago Underground Film Festival—Chicago, IL
Crossroads—San Francisco, CA
Milwaukee Underground Film Festival—Milwaukee, WI
Australian International Experimental Film Festival—Melbourne, Australia
Experiments in Cinema—Albuquerque, NM
Indie Grits Festival—Columbia, SC
Images Festival—Toronto, ONT, Canada
Ann Arbor Film Festival—Ann Arbor, MI
CSIF \$100 Film Festival—Calgary, AB, Canada
Florida Experimental Film and Video Festival—Gainesville, FL
BU Cinematheque—Boston, MA
Flaherty NYC—New York, NY
Tricky Women Festival—Vienna, Austria
2010 *Northern Flickers*—Olympia, WA
Eyeworks Festival of Experimental Animation—Chicago, IL
GLI.TCH—Chicago, IL
SE-MA-FOR Festival—Lodz, Poland
Municipal Cultural Centre—Myslowice, Poland
Chicago Filmmakers—Chicago, IL
Animator 2010—Poznan, Poland
Strange Beauty Film Festival—Durham, NC
Chasing Two Rabbits, ThreeWalls—Chicago, IL
High Concept Laboratories—Chicago, IL
Ann Arbor Film Festival—Ann Arbor, MI
Orphan Film Symposium—New York, NY
The Broad Shoulders Tour—Midwest, USA
Cinema Under the Stars—Gainesville, FL
DePaul Faculty Exhibition—Chicago, IL
Summer Street—Providence, RI
2009 *Handcrank Animation Studios*—Boston, MA
Bank of America Cinema—Chicago, IL

- Chataqua Art Lab*—St. Louis, MO
Chicago Underground Film Festival—Chicago, IL
London International Animation Festival—London, UK
Milwaukee Underground Film Festival—Milwaukee, WI
Vienna Independent Shorts—Vienna, Austria
Reeltime Independent Shorts—Chicago, IL
Portland Documentary and Experimental Film Festival—Portland, OR
Wisconsin Film Festival—Madison, WI
Indie Grits Film Festival—Columbia, SC
Ann Arbor Film Festival—Ann Arbor, MI
University of Texas New Media Symposium—San Antonio, TX
Florida Experimental Film and Video Festival—Gainesville, FL
Keep it Simple—Chicago, IL
Bits and Pieces, Hyde Park Art Center—Chicago, IL
\$100 Film Festival—Calgary, CA
Chicago International Movies and Music Festival—Chicago, IL
Tricky Women Festival—Vienna, Austria
- 2008 *Make Magazine Release*—Chicago, IL
Zero Festival—Los Angeles, CA
Museek—St. Petersburg, Russia
Chicago Underground Film Festival—Chicago, IL
Citizen Jane Film Festival—Columbia, MO
Optical Allusions, CineWorks—Vancouver, BC, Canada
- 2007 *Astrodime Transit Authority*—Lowell, MA
Streaming Video Festival—Online
Fakture Film Fest, Beverly Art Center—Chicago, IL
AV-Aerie SAIC FVNM Faculty Show—Chicago, IL
Synthetic Zero Loft Event—New York, NY
Le Petit Versailles—New York, NY
Chicago Filmmakers: Global Super 8-Day—Chicago, IL
ICE Film Fest—Iowa City, IA
PDX Festival—Portland, OR; *EPFC Ukrainian Tour*—Ukraine
Iowa City Documentary Film Festival—Iowa City, IA
P'Silo/ Festival Images Contre Nature—Marseille, France
Busker—Chicago, IL
- 2006 *AntiMatter Film Festival*—Victoria, BC, Canada
Rock, Paper, Scissors Collective—Oakland, CA
Juxtaposition Arena—Chicago, IL; *Linoleum Festival*—Moscow, Russia
Ice Capades—Chicago, IL; *LumbArt*—Chicago, IL
- 2005 *Aurora Picture Show: Extremely Shorts*—Austin, TX
CAVIAR, Echo Park Film Center—Los Angeles, CA
Glitter Film—Durham, NC
Ladyfest Out West—Boulder, CO
Calgary Society of Independent Filmmakers—Calgary, AB, Canada
Bits and Pieces, Hyde Park Art Center—Chicago, IL

tours:

- 2015 *New England Home Movie Tour*
2013 *51st Ann Arbor Film Festival Tour*
2012 *50th Ann Arbor Film Festival Tour*—Barcelona, Los Angeles
Private Territory—Reykjavik, St. Petersburg, Helsinki, Stockholm
Stop and Go—San Francisco, Oakland, Amsterdam, Rotterdam, Leiden, Berlin, Zagreb, Pula
2011 *Sing it out Loud!*—Chicago, Seattle, Olympia, Portland, San Francisco, Los Angeles
Flaherty Film Seminar on the Road -- NYC, Philadelphia, Potsdam, Waltham
2010 *Cut and Run Tour*—Portland, San Francisco, Los Angeles
2009 *DIY Spirit Mini Tour*—Providence, Boston, NYC
2008 *Chicago and the Universe*—Vienna, Cologne, Berlin

press:

- Adam Cook "Through the Prism with Jodie Mack" *Fandor*, April 2016
Jordan Cronk "Knoxville's Big Ears Festival Adds a Film Program" *Brooklyn Magazine*, April 2016
John DeFore "Let Your Light Shine: Film Review" *Hollywood Reporter*, April 2016

Jordan Cronk "Best of the Avant-Garde 2015" Fandor, November 2015
Fernando Croce "NYFF 2015: Projections Retrospective" MUBI, October 2015
Matt Prigge "What to See During the New York Film Festival" Metro NYC, October 2015
Michael Sicinski "NYFF 2015. Projections: Flipping Through Channels" MUBI, October 2015
Edwin Rostron, Interview, Edge of Frame, September 2015
Erika Balsom, "Parallax Plurality: 3D Cinema Beyond the Feature Film" Artforum, September 2015
Eline Grinard, "A Kind of Magic" La Furla Umana, June 2015
Jennifer Stob, "Interview with Jodie Mack" Incite Online, June 2015
Walter Forsberg, "Big Mack Attack" Canyon Cinemazine, May 2015
Sarah Salovaara, "Here's Why You Should Make Medium-Length Films" Indiewire, April, 2015
Erika Balsom, "Shorts Circuit" Artforum.com, February 2015
Kaya Erdinc "Seyir Defteri" Altyazi, February 2015
Željko Luketić "Glistening Otherworldliness of Abstract Daydreaming" Oris, January 2015
Daniel Kasman, "Viennale 2014. Revolutions in 16mm" MUBI, November 2014
James Hansen, "Is This Line to See the Avant-Garde Show?: NYFF Projections" Filmmaker Magazine Fall 2014
Tony Pipilo, "Frame to Frame" Artforum, October 2014
Maya Korn, Interview, FilmLinc Daily, October 2014
Peter Lucas, "Jodie Mack's Motion Collages" Glasstire, October 2014
Aaron Cutler, "NYFF's Projections: The Visions Persist" Fandor, October 2014
Scott Macaulay, "25 New Faces of Independent Film" Filmmaker Magazine, Summer 2014
Nicolas Rapold, "A Dash of Whimsy, With Leftover Stars" The New York Times, July 2014
Aranxta Acosta, "Jodie Mack: La Segunda Vida de las Imágenes (II/II)" Cine Divergente, June 2014
Elena Duque, "Jodie Mack: Popular Abstractions" ELumiere, May 2014
Rebecca Ross, "If the Walls Could Talk: Jodie Mack" ABC Australia, May 2014
Maura Edmond, "Interview, Let your Light Shine at Gertrude Contemporary" Primer, May 2014
Daniel Kasman, "Anti-Animator: a Conversation with Jodie Mack" MUBI, May, 2014
Michael Sicinski, "A Blistering Light at Crossroads Film Festival" Fandor, April 2014
Jake Smith, "Jodie Mack: Let Your Light Shine" Madison Film Forum, March 2014
Ben Sachs, "The Whole Town's Talking: Impressions of the 2014 True/False Film Fest" MUBI, March 2014
Darren Hughes, "Sheer Playfulness and Deadly Seriousness: 43rd IFFR" Senses of Cinema, March 2014
Calum Marsh, "Rotterdam in Retrospect: Jodie Mack" Fandor, February 2014
Michael Sicinski, "Cut Out for This: Jodie Mack's Yard Work is Hard Work and Persian Pickles" Fandor Feb. 2014
Phil Coldiron, "Flicker Flicker Blam Pow Pow: Five Films by Jodie Mack" CinemaScope, December 2013
Mike Everleth, "Digital is Cinema" Underground Film Journal, October 2013
Erica Scourti, Interview, BFI Experimenta, October 2013
Raven Munsell, Interview, Conversations at the Edge, October 2013
Evangeline Politis, "Abstract Stacks of Mack" SAIC Events and Disruptions, September 2013
Thea Liberty Nichols, "Jodie Mack Presents: Dusty Stacks of Mom" Bad At Sports, May 2013
Michael Sicinski, "Between the Walls: Images Festival 2013" CinemaScope Online, April 2013
James Weaver, "Dark Side of the Moving Image" The Grid: Toronto, April 2013
Cheryl Eddy, "Are You Experimental?" San Francisco Bay Guardian, April 2013
Cheryl Eddy, "Fall Arts Preview: Films We're Looking Forward to" San Francisco Bay Guardian, August 2012
Benjamin Schultz-Figueroa, "Scissor Speculations" Brooklyn Rail, July 2012
Caroline Koebel, "Direct-ers Cuts" Fluent Collab, June 2012
Cliff Bellamy, "Strangely Beautiful, Beautifully Strange" Durham Herald Sun, February 2012
Bruce Bennet, "Putting the 'Film' in Film Festival" Wall Street Journal, November 2011
Kurtis Harre, "Top Drawers" The Evening Class, November 2011
Segey Levchen, "I Was a Captive Audience at the 57th Film Seminar" Senses of Cinema, October 2011
Rick Bahto, "Jodie Mack's Joyful Cinema" Scout Network, September 2011
Jesse Lerner, Interview, "Hear in the City Radio Program" July 2011
Mike Everleth, "Film Tour: Jodie Mack: Sing it Out Loud Experimental Animation" July 2011
Exploratorium, "Colorfest Chromatic Cinema: a Collision of Color" July 2011
Chris Arrant, "LA Filmforum Presents Animation by Jodie Mack on July 31" Cartoon Brew, July 2011
Bill Stamets, "Experimental Film in Focus at Onion City Fest" Chicago Tribune, June 2011
Ashley Altadonna, "Broadening Cinematic Horizons: Milwaukee Underground" Third Coast Digest, May 2011
Bonnie Barber, "Dartmouth Professor Wins Film Festival Award" Dartmouth Now, February 2011
Gavin Huang, "Film Prof. Teaches Animation as Art" The Dartmouth, December 2010
Christy LeMaster, Cinefile, Chicago, IL, July 2010
Beth Capper, Interview, Experimental Television, 2009
Stephanie Sapienza, "The Iota Weekly" August 2009
Donald Harrison, Interview, Ann Arbor Film Festival "Projections" June 2009
Bert Stabler, "Review: Post Scarcity" New City, June 2009

acquisitions:

Amherst College; Brigham Young University Library; CalArts Library; The Evergreen State College; Harvard University Visual and Environmental Studies; Nagoya City University; The New York Public Library; New York University; The School of the Art Institute of Chicago Flaxman Library; University of Colorado Boulder; University of Iowa; University of Southern California; University of South Carolina; University of California Santa Cruz; University of Wisconsin Milwaukee

collections:

Monobrow I

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Everything Ecstatic, Domino Record Company

lectures/artist presentations/workshops:

- 2017 Visiting Artist + Masterclass, Eugenisz Gzpert Academy of Media Arts—Wroclaw, Poland
- 2016 Visiting Artist, CCCB—Barcelona, Spain
Master Class, *Punto Y Raya Festival*—Karlsruhe, Germany
Visiting Artist, National Institute of Design—Ahmedabad, India
Visiting Artist, Srishti School of Art, Design, and Technology—Bangalore, India
- 2015 Workshop Facilitator, BAFICI—Buenos Aires, Argentina
Visiting Artist, Harvard University—Cambridge, MA
- 2014 Visiting Artist, Johns Hopkins University—Baltimore, MD
Visiting Artist, Klubvizija SC—Zagreb, Croatia
Visiting Artist, CU Boulder—Boulder, CO
Visiting Artist, Artist Film Workshop—Melbourne, Australia
Artist Presentation, University of Melbourne—Melbourne, Australia
Artist Presentation, Griffith University—Queensland, Australia
Artist Presentation, International Film Festival Rotterdam—Rotterdam, Netherlands
Visiting Artist, Rhode Island School of Design—Providence, RI
Visiting Artist, Cine Tonala—Mexico City, Mexico
- 2013 Visiting Artist, Amherst College—Amherst, MA
Visiting Artist, University of Illinois Chicago—Chicago, IL
Visiting Artist, School of the Art Institute of Chicago—Chicago, IL
Visiting Artist, CalArts—Valencia, CA
Visiting Artist, University of Southern California—Los Angeles, CA
Visiting Artist, Portland State University—Portland, OR
Visiting Artist, Hampshire College—Hampshire College
Visiting Artist "Love and Desire" series, University of Hartford—Hartford, CT
Visiting Artist, Bard College—Annandale on the Hudson, NY
- 2012 University of Chicago, Cinema and Media Studies—Chicago, IL
Visiting Artist: School of Art and Design, University of Michigan—Ann Arbor, MI
Panelist, Handmade Film: Reinventing the Wheel, University Film and Video Association—Chicago, IL
Workshop Facilitator, Pre-Cinematic Optical Toys, Images Festival—Toronto, ONT, Canada
Visiting Artist, Virginia Commonwealth University—Richmond, VA
Handmade Film Workshop, Lecture, James River Film Festival—Richmond, VA
Presenter: Studies of Apparent Motion, Orphan Film Symposium, Museum of the Moving Image—New York, NY
Visiting Artist, Eastern Michigan University—Ypsilanti, MI
- 2011 Collage Workshop, Artist Presentation, California State Summer School for the Arts—Valencia, CA
Artist Presentation, Bennington College—Bennington, VT
Artist Presentation, Keene State College—Keene, NH
Artist Presentation, Center for Cartoon Studies—White River Junction, VT
- 2010 Artist Presentation Temple University—Philadelphia, PA
Workshop Facilitator, Pre-Cinematic Optical Toys and Electronic Household Items, Dorkbot Chicago—Chicago, IL
Cameraless Filmmaking Workshop and Artist Presentation, Sarah Lawrence College—Bronxville, NY
- 2009 Administrative Energy Resident, Echo Park Film Center—Los Angeles, CA
Loopmania 16mm Workshop, Echo Park Film Center—Los Angeles, CA
Visiting Artist: Handmade Film, Pitzer College—Claremont, CA
- 2008 Artist Presentation: Film and Video Materiality, School of the Art Institute of Chicago—Chicago, IL
Artist Presentation: Understanding Musical Time for Film, School of the Art Institute of Chicago—Chicago, IL

curatorial:

- 2017 Curator, *EYEWASH: Experimental Films and Videos*—Hanover, NH
screenings: *Lewis Klahr, Saul Levine, Fantasia of Early Colour*
- 2016 Curator, *EYEWASH: Experimental Films and Videos*—Hanover, NH
screenings: *an evening with EYEWORKS, Jennifer Levonian*
- 2015 Curator, *EYEWASH: Experimental Films and Videos*—Hanover, NH
screenings: *Jo Dery, Suzan Pitt, Scott Stark, Devon Damonte, Joseph Bernard, Jon Satrom*
- 2013 Curator, *Marvelous Movie Mondays: July*—Echo Park Film Center—Los Angeles, CA + www
- 2012 Curator, *Cut and Paste: Contemporary Collage Animation*, Anthology Film Archives—New York, NY
Curator, *EYEWASH: Experimental Films and Videos*, Hood Museum of Art and Hopkins Center—Hanover, NH
screenings: *Dan Streible, Amy Beste, Peter Burr, and Xander Marro*
- 2011 Curator, *EYEWASH: Experimental Films and Videos*, Hood Museum of Art and Hopkins Center—Hanover, NH
screenings: *Roger Beebe, Kate Dollenmayer, Tomonari Nishikawa, Naomi Uman*
Curator, *Contemporary Collage Animation*, Animator 2011—Poznan, Poland
Curator, *Bits and Pieces: an Evening With Frank Mouris*, Hopkins Center for Film—Hanover, NH
- 2010 Curator, *Dots and Lines*, Dartmouth College—Hanover, NH
- 2009 Curator, *Chi(a)animation All Stars*—Touring Program
Co-facilitator: *Calculations: Pioneers of Computer Animation*, Echo Park Film Center—Los Angeles, CA
- 2008 Curator and Lecturer, *Movies Without Cameras*, Gene Siskel Film Center—Chicago, IL
- 2007-9 Programming Committee Member, *Chicago Underground Film Festival*—Chicago, IL
- 2006 Curator, *Thirty Years of the Video Data Bank: a Display*, Flaxman Library—Chicago, IL
Curator, *The Animation World's Fair*, School of the Art Institute of Chicago—Chicago, IL
screenings: *The Films of Adam K. Beckett, Animation With an Identity Crisis, Local Motion, Visual Music's Not Dead!, Sans Cam: Naomi Uman, In the Loop With Betty Boop, Like Father Like Daughter: Robert and Emily Breer*
- 2005-7 Curator, *The Eye and Ear Clinic*, School of the Art Institute of Chicago—Chicago, IL
screenings: *Upload, Films from the Gryphon, Group, Uncertain Nostalgia, Repetition Ha!, Vidz: Kent Lambert, Daniele Wilmouth, OFF/ON, Recycled Images, Scott Wolniak, Critical Clown, Jim Trainor*
- 2005 Curator, *Films From Where You'd Least Expect Them*, The Ice Factory—Chicago, IL
Festival Outreach Coordinator, *Portland Documentary and Experimental Film and Video Festival*—Portland, OR
Curator, *Abstractions*, Revolver Studios—Portland, OR
- 2004 Co-Founder and Managing Director, *Florida Experimental Film and Video Festival*—Gainesville, FL

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'Let Your Light Shine': Film Review

12:57 PM PDT 4/4/2016 by John DeFore

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Courtesy of Big Ears Festival

The Bottom Line

Challenging abstraction meets crowd-pleasing goofiness.

Experimental animator Jodie Mack presents work from the last few years.

Admitting in her introduction to this Big Ears Festival audience that the first thing she intended to offer was "a 12-minute silent film about paper," Dartmouth College-based animator Jodie Mack was as cheerful as an artist can be while begging viewers not to walk out of her screening. "The good news is the films only get easier to watch," she insisted midway through the program.

She was right about the difficulty. After the aforementioned silent film, *New Fancy Foils*, which in rapid fire alternated images of vintage decorative-paper swatches, Mack showed something almost as assaultive to the eyes as the offerings of some of the weekend's louder bands were to the ears. *Undertone Overture*, made of images of tie-dyed fabric, contained such long stretches of high-frequency edits that it was difficult to watch the screen without allowing one's eyes to glaze over with fatigue.

The thing is, though, *Undertone Overture* is gorgeous — like a midcentury color field painting come to life, pulsing with vivid hues that refuse to settle down for the sake of viewers' comfort. Having survived it, audience members might soon find themselves wanting another look.

Instead, they got *Dusty Stacks of Mom*, a 41-minute epic whose soundtrack mimicked Pink Floyd's *The Dark Side of the Moon* from beginning to end. A goofy, fond eulogy for the wholesale poster business her family ran for years, the film found Mack singing about the kind of cheap decor used to cover dorm walls while causing Mom's inventory to dance about with stop-motion photography. Not nearly as imaginative as it might have been, the cutesy featurette seemed to expose the filmmaker's core sensibility, in which even a challengingly paced work will likely be constructed of glitter or pretty colors.

That was certainly the case in the two short beauties rounding out the program, *Glistening Thrills* and *Let Your Light Shine*. For the latter, Mack passed out prism glasses so viewers would see the white-on-black animation onscreen multiplied into a thicket of dancing rainbows. More enjoyable than most of the 3D effects coming out of Hollywood these days, it was a feel-good chaser to some of the more austere abstractions being offered at Big Ears, both on screens and on stages.

Venue: Big Ears Festival

Director-producer-editor: Jodie Mack

Not rated, 75 minutes

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 issue #∞: forever

back and forth
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Interview with Jodie Mack

By Jennifer Stob



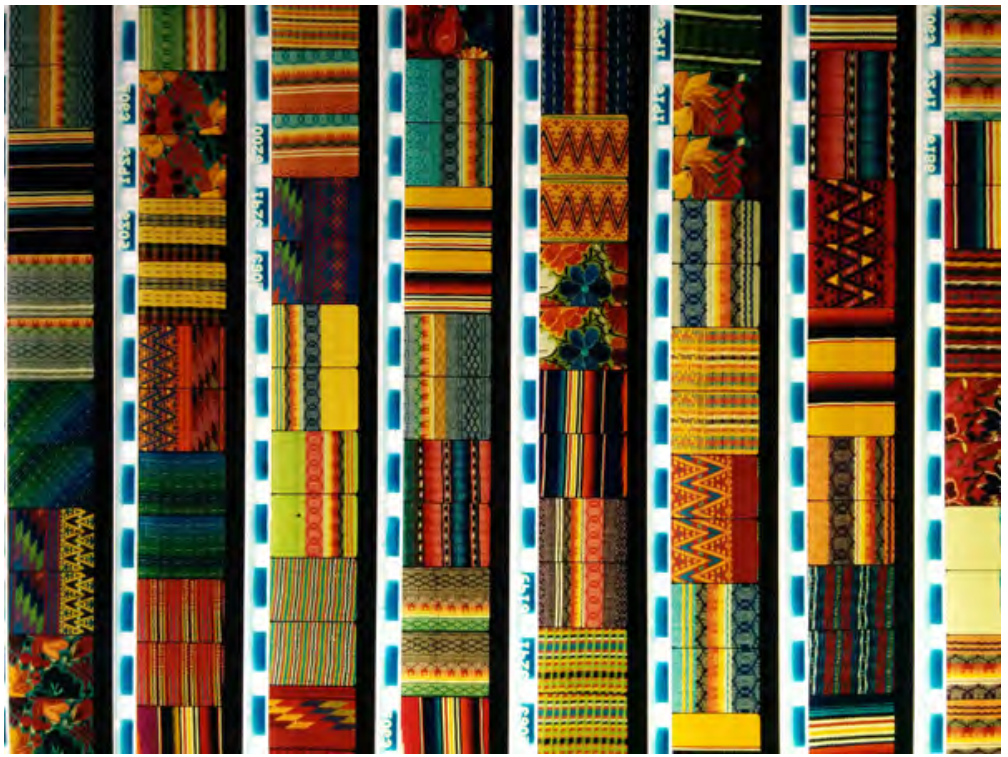
Jodie Mack at the Gene Siskel Film Center /Photo: Alex Ingilizian

Jodie Mack gleans images from the postmodern plentitude of fabric swatches, magazines, wrapping paper, and the Pennysaver. Her work is strikingly original and impossible to forget, but perhaps also hard to truly see the first time around. I count myself amongst those who needed a repeat viewing in order to fully understand the complexity in her films' tragicomic lyricism. I assumed a figurative mini-moral piece like *Yard Work is Hard Work* (2008) was perhaps as visually pleasurable as *The Future is Bright* (2011), one of her pulsing abstract pattern films, but that their meanings were sealed off from one another. Catching one of the last screenings of Mack's five-film touring program in October 2014 transformed my thinking on all of her work to date. The program was called "Let Your Light Shine," and paired four short abstract animation films with a 41-minute experimental musical called *Dusty Stacks of Mom: The Poster Project* (2013). *Dusty Stacks* documents the foundering of Mack's mother's poster business to the tune of Pink Floyd's *Dark Side of the Moon*. Mack began touring internationally with "Let Your Light Shine" in the fall of

2013, and it quickly garnered widespread critical acclaim. Her live performance of the lyrics for the songs in *Dusty Stacks of Mom* was the program's highlight and the key to the program's deeper associative logic.

"Let Your Light Shine" was so smartly curated and its individual films so thoughtfully created that it made the interconnectivity of all of Mack's films clearer to me. As her admirers and detractors both point out, her labor-intensive practice of stop-action animation and her content sourcing from everyday kitsch can be interpreted as a subversion of abstraction's purism as well as of the long-suffering reverence associated with masculine-dominated avant-garde filmmaking since the late-1960s. However, I believe that "Let Your Light Shine" dialogues less with film art history than her previous work. It does something far more novel and impressive: the labor intensiveness of its process (from material assemblage to film montage to projection to real time musical accompaniment) combines with its subject matter to open up a formal allegory of our 21st century economy. A concept like the "supply chain," introduced into our vernacular by the tech industry, is humorously and poignantly traced in *Dusty Stacks of Mom*. The film asks us to contemplate the almost overpowering glut of free images on the Internet replacing the defunct business it eulogizes. *New Fancy Foils* (2013) rifles systematically through paper sample booklets, themselves foils for the unsystematic archive of contemporary digital images and transformed methods of order placement and fulfillment. Continuing in this vein, *Undertone Overture* (2013) and *Glistening Thrills* (2013) could be said to allude to our current societal obsession with scaling, in start-ups as well as in digital imaging: when projected, the tie-dyed fabric and dollar store gift bags in these films are blown up into affective environments. The eponymous final film of "Let Your Light Shine" was a delightful but wistful consumer experience: Mack passed around prismatic glasses so that film-goers could enjoy the illusion of rainbows emanating from the screen and filling the movie theatre.

To allegorize capitalism's systemic patterns using the patterns of goods themselves was always a goal of Mack's filmmaking, but "Let Your Light Shine," presented that goal more lucidly than ever before. It left plenty of room for alternative filmic readings, as well. This spring I had the pleasure of speaking with Mack about her ingenious and gutsy program. We also talked – and laughed – about film sound, the heterogeneous audiences her films bring together, and close-knit and far-flung experimental film communities. We finished with a tantalizing discussion of her plans for another, even more ambitious experimental film musical that focuses on systems of global culture and capital, and that stars alphabets in addition to fabric patterns.



Film strips featuring textiles from Oaxaca / Jodie Mack

Jennifer Stob: Let's start with your most recent live performance of *Dusty Stacks of Mom*, in March 2015 at [Anthology Film Archives](#) (programmed by Sierra Pettengill and Pacho Velez as a part of their [Flaherty NYC 2015 series](#), *That Obscure Object of Desire*). What has your experience been with that live component? Will you continue to perform with the film?

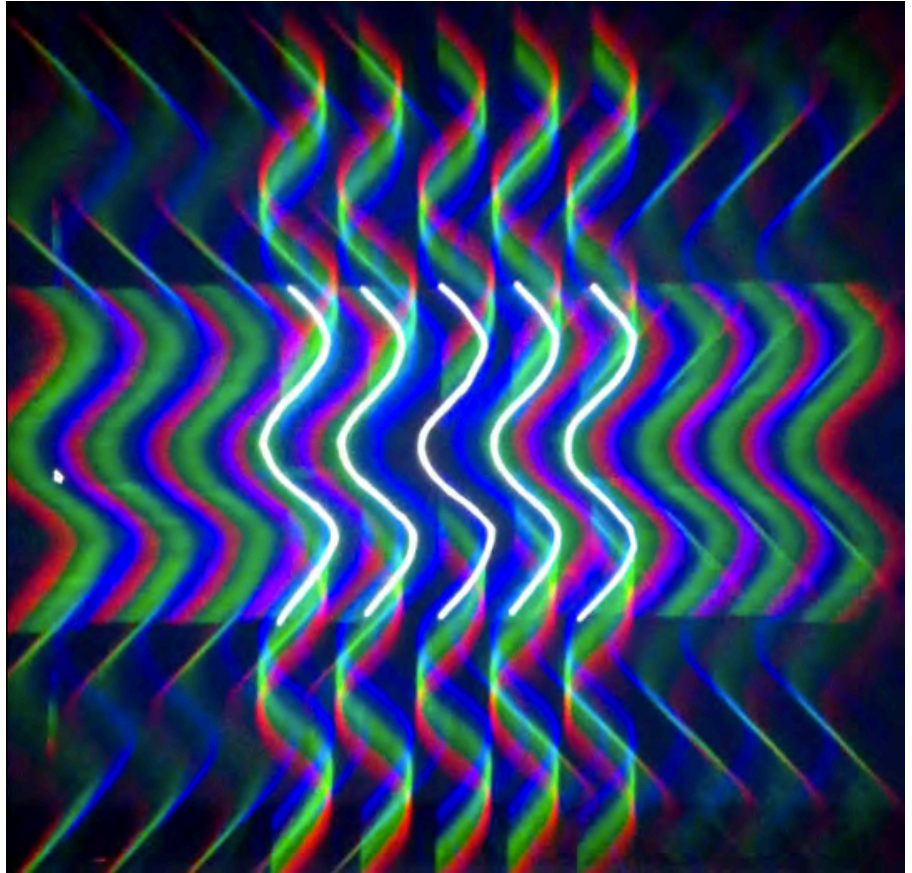
Jodie Mack: It's been a big surprise to add this performance component to a screening. I think in general as an experimental filmmaker, you want to be present with your work as much as possible. It's one of the reasons to be an experimental filmmaker: to have that conversation with the audience. But the demands of needing to perform this 40-minute musical composition every couple of days has been strange. For a while, it was great and I felt like I was still really with the work, and it was fun to be with it over and over again. Now, after about a year and a half – a little over a year and a half – of traveling the show around, I'm trying to work on other things. I don't know how often I'll be able to perform with the piece anymore. Being with the piece over and over again and traveling with this kind of show is reminiscent of the origins of both cinema and theatre. For me, cinema's never untied from the theatre, so this performative aspect – allowing a performance to have moments of surprise or unexpected errors – feels vital to me, especially in a culture where we need to stick up for cinema or at least stick up for doing things outside of profit-generating motives. So it's been all sorts of things; above all, it's been weird to have this really strange movie, and to put myself out on the line time and time again to all sorts of people with all sorts of attitudes towards what I'm doing.

Stob: You've talked about how this is coming out of an interest in early cinema and mixing cinema with theatre, but you didn't call it expanded cinema, which is a term that's really present in experimental filmmaking and experimental film scholarship right now. How important is that term to you, and that you are placed in that framework?

Mack: That's actually a really good question. Terms, terms. "Expanded cinema," "experimental cinema." (*Laughter.*) I don't know. I don't want to criticize the term "expanded cinema" because I think it is important to locate a lot of types of work within that term. But I do want to point out that it doesn't really acknowledge the cinema's relationship to theatre or the act of spectatorship with everyone sitting together and looking into this proscenium. Even if we're actually going to have five or ten screens, we're still all together sitting in this fixed perspective, watching something. So I think a lot of notions of expanded cinema aren't even that... you know...

Stob: ... expanded?

Mack: It starts to blur. You know, when you're really expanding it, you've almost constricted it again! So I think that term can be a bit slippery. I definitely think that inserting an element of performativity into cinema through notions that could be associated with expanded cinema feels very important – a way of maintaining cinema's vitality – even though it can also be very cumbersome. One technical element I didn't mention about the performance is that it's always a challenge to sing over a karaoke track that's coming from 16mm. This type of thing almost demands a real traveling roadshow, with the same equipment every time, because it's not really something that a cinema is designed for. Of course, when you walk into a theater, a space that is quite similar to a cinema, the context shifts completely. Projection is so popular in theatre now that it's basically the new set design. Expanded cinema isn't even on the table, you know? It's just like, "Yes, you've put this projector up here, we're all lighting technician gurus that see it as another element of what constitutes the show."



Let Your Light Shine / Jodie Mack

Stob: This makes me think of one of the audience questions you got when you toured the show in Austin as a part of Experimental Response Cinema's fall 2014 line-up: "Are you ever going to do this in a way that people can dance to it?"

Mack: That would be really fun. I did do a screening at the Exploratorium in San Francisco, a museum of science and perception that has an interesting cinema arts program and that locates a lot of experimental film practice within scientific exploration. When I was there in the middle of the day doing this thing for all these families, I tried to make an association between some of the abstract films they were watching and a dance party, and got all of these children up on stage to start writhing around. (*Laughter.*) I think that's a great way to think about viewing a lot of this type of work, because it is so inspired by motion. It is a form of dance on its own.

Stob: That's really interesting. So when you're making all of your films, there's a sense in which you're thinking about bodily movement?

Mack: Yeah, absolutely. I pay a lot of attention to a sense of kinetic energy surrounding me and the way things move, and the way to sort of generate or illustrate the rhythms and feelings associated with many different types of motion. I'm always talking to my classes about how you don't really need to be able to draw to animate, but you do need to know how to dance. Animation is the manipulation of motion. Time is the other important factor. You need to think of yourself as a

practitioner of time: a choreographer of time. Of course in animation, time scientifically orchestrates how certain realistic motions will work based on certain curves of physics, and whatnot. But I'm often thinking of it in a more rhythmic sense, and how temporal rhythms often share a lot of systemic components with patterns – visual patterns – and the construction of fabric itself.

Stob: Over what time period did you make the films in the program, “Let Your Light Shine”?

Mack: Well, I worked on *Dusty Stacks* from about 2009 to 2013, and then finished the other films in the summer of 2013. While I started *Dusty Stacks* in 2009, I can't say that I really worked on it much. I shot about 13 minutes of it and then kind of sat on it for a couple of years and made 12 short little films on the side. Then I went back to it in 2012, and just worked constantly on it every day, every holiday, every spare moment that I had.

Stob: Were you on sabbatical?

Mack: No, I was teaching. Yeah, I don't know how that happened. I just got really inspired with *Dusty Stacks*. I had all this footage, and I just didn't know what to do with it for so long. Then, when I had the structural element of the *Dark Side of the Moon*, I knew how I could send it forward. I went and captured all this material, and I was doing the sound but then realized, “oh, man, sculpting this thing is a whole other element.” After I finished *Dusty Stacks*, I was like, “I can make a 10-minute abstract film, noooooo problem.” (*Laughter.*) So *Undertone Overture* and *New Fancy Foils* – they just sort of rolled off the tongue. I had a working method for shooting that type of flicker material film, and at that point it was quite easy. Then I wanted to go outside and shoot *Glistening Thrills*. *Let Your Light Shine* was just an excuse to work with a film that wanted to be a film. Mixing the soundtrack and getting the soundtrack sandwiched within the optical track range for such a crazy piece was a big challenge, and mixing the sound in general for 16mm is a challenge, so that's why I wanted to attack the sound that way.

Stob: You've got a fabulous voice and it's clear from your sound design that sound plays an important role in how you make film. Can you talk a little more about that? Did you start out as a musician and found your way to filmmaking?

Mack: I don't really feel like a musician and honestly, I don't even feel like singing is something I take as seriously as I want to take it. My formative experiences in art were in being a showman. I was in the musical theatre, so I was singing and dancing and painting sets and doing all sorts of things. Musical theatre is just like live movies, pretty much. I actually went to a magnet high school for performing, and then about two years in, I didn't like that anymore and changed majors, and started directing.

This experience with singing and dancing again ties into my interest in exploring time for its rhythmic bounty. My first interests were in canonical visual musicians of experimental animation, and when you think about their treatment of sound and time and the way animation functions, it all makes a lot of sense. As I see it, computers then complicated this treatment of image and sound. They actually made it like the introduction of the camera to painting all over again, but with rhythm, because all of a sudden the computer can create this algorithm and make the image move to the sound whereas others had just spent their entire life timing out a Bach piece to make the shapes move. At that point, the integrity of the treatment of time becomes questionable, and so my perspective on sound and my treatment of sound takes sound's historical relevance to experimental animation into consideration.

There are many rhythmic and musical elements involved in my soundtracks, but with *Dusty Stacks*, for example, I thought a lot about the role of sound in documentary: how do you convey information in documentary? I thought about the limits of documentary forms as we know them, and how sound plays a role in them. That's why I decided to sing this documentary. I've made another musical, *Yard Work is Hard Work* (2008), and as I've explained I've had this interest in musical theatre for a while, so it seemed like an interesting combination. Something that you wouldn't really consider, and something that really upsets, you know, the hater vibes of audiences in avant-garde film. (*Laughter.*) I knew this sonic choice was going to be a little uncomfortable, but that to me is the interesting direction to follow. There was a lot of sonic risk-taking within that, and it was very scary.

Stob: So do you think that sound in some sense requires more risk and more vulnerability than composing the image track?

Mack: I think in the particular case of *Dusty Stacks*, yes. I don't know about all the time. Definitely saying, "Yeah, I'm just going to sing this to you guys, this experimental film about my mom": there's all sorts of no's going on as far as experimental film is concerned. (*Laughter.*) So I don't know that it necessarily has more vulnerability than the image for me, but it does sort of unlock the powers of codification within the image, and how those powers can function within a linear temporal trajectory. The relationship there is becoming more and more present to me. That is so important as far as my bigger projects are concerned.

Stob: Since we're on *Dusty Stacks*, one of the things that I imagine was part of this vulnerability is the fact that, although there's this pretty big biographical chunk at the center of the film, it's not biography. You shift the emphasis to the network or the economy around biography. You must have gotten a lot of questions at these live performances along the lines of "How is your mom? Is she OK?" Hers is a micro-narrative that I think a lot of Americans and probably a lot of people globally relate to because of the economic crisis. I'm curious whether you found it to be a lightning rod for people wanting to emotionally invest in that way.



Dusty Stacks of Mom / Jodie Mack

Mack: Yeah, I think that the story is relatable and a lot of times I'll sort of correct people: they'll be like, "well you made this film about your mom" and I'll be like, "No, it's not just about my mom, it's about how this story functions as a result of global capitalism." I think when bad things happen you have to experience it on that level in some way. "This is my experience, and it's so awful, yet I'm just this tiny being that is experiencing this along with everyone else experiencing it." So many people from all over the world have sort of latched on to the micro-narrative of mom within the piece. I thought about that very carefully. During one edit she was sort of all over the piece, but then it became very important to just put her in one or two sections so that other ideas could assert themselves. And yes, there's a sentimentality within the piece that is of course felt, but was definitely hammed up for this whole "essence of musical theatre documentary with a singing voice-of-god narrator/cabaret *griote*" or something like that. The great thing about *Dusty Stacks* is that people that don't like experimental film really like it because it has that little bit of sentimentality in it; the part that hardcore avant-garde people sort of wince at. But I do want to draw parallels between these two different types of audiences to serve as a mirror for both, and see where these elements that cross over are reflected in each one's existence.

Stob: Did your mom easily give her consent for participating in *Dusty Stacks*?

Mack: Yeah, she did.

Stob: What a good mom!

Mack: Yes! And, actually, she wasn't supposed to be in it at all at first. It was all going to be about the stuff, the materials. There is this moment in *Dusty Stacks* during the "Time" song that is just all the postcards in alphabetical order. I shot that the first time I went down there. Then I came back and thought, "I want to make this big thing. Or... I could just use this one little part and have it silent... and it would get screened all over the place." You know what I mean? (*Laughter.*) When I started shooting that first time, I just took one little shot of her. I also made some voiceover recordings that were terrible, did some interviews, and it was not going well (too predictable!). Naomi Uman saw the shot I had done with her and she said, "I love this shot and this whole element. There's your story." Mom was totally fine with it. Yeah, she was great about it.

Stob: The way you've described the importance in this period of economic crisis, of seeing oneself as part of something systemic obviously sounds very Marxist to me. I'm assuming theory influences your work, but it's nothing that you care to spell out and kill a film with. Did your mom see herself in that systemic light?

Mack: I think my work is self-conscious, and yeah, it's not hitting you over the head but it is sort of implying things here and there through different indicators. I don't think my mom really thinks about things in those terms. Yeah, she understands that many people are going through this, especially in Florida, because everyone's jobless and there was a huge housing hit. When she lost her business, other things became a big problem, too. My parents started their business when they were really young and then all of a sudden it was gone, and they didn't have degrees; they could barely get any type of job. They are immigrants and their Social Security was messed up. So yeah, I think she does understand that. I don't know that she thinks about economic history and political theory. She doesn't think about art. The nature of my parents' business fooled me into thinking that they did care about art. When I was younger, I thought they made the posters or designed them, and so I was like, "You guys are artists, right?" and they were like, "No, we're business people, and we're basically just the people schlepping this merch around and selling it at the concerts."

Stob: I read [a review of your work by Phil Coldiron in *Cinema Scope*](#), and there's a section in the review that stood out to me. He talks about the "total absence of irony" in your engagement "with things that are generally taken today as tokens of the most frivolous strains of bourgeois culture." I thought that was off the mark; your work is so ironic. What it's not is *unsentimentally* ironic. You've got these two audiences, avant-garde film lovers and then a film public without that education or inclination, a larger film festival public. You probably also have a big split in terms of people who do or don't understand the real sadness in some of your films, and your subtle critique of the materials you use. What's your take on the fact that you always seem to be working on two or more registers at the same time, and many of your audiences are only getting one, because they're only looking for one?

Mack: Yeah, that's true. I think that my films are deceptive on many levels to some people. And they're deceptive in different ways. Someone might look at some of my fabric flicker films and think that they're cute or girly or...

Stob: Or straight-out celebratory...

Mack: ... or completely celebrating those things, or just another abstract film. I started out making camera-less films, and when I transitioned to making films with the camera, I wanted to approximate the speed of camera-less film motion and bring visual music or abstract animation past their modernist aesthetic origin. I thought, "well, could I make an abstract film with these objects and think about what they actually signify?" That's what becomes more interesting with each material I work with: they don't just signify one thing. In my film *Persian Pickles* (2012), the paisley material is signifying on so many different levels, as an ancient artisanal motif to its appropriated form in psychedelic culture, which is of course linked to the history of experimental animation. I choose to draw from really different places, like musical theatre, head shops, classic rock, and experimental film and force them upon each other, as I said before. That's what can form something new, but you carry the weight of all of those traditions you've drawn from as well. You know, some avant-garde people either hate musical theatre or came up doing musical theatre. (*Laughter.*)

Stob: I'm thinking about my own love of the super-purist-avant-garde, but also the fact that all of the films I first watched were musicals.

Mack: There's no denying that the early avant-garde shared a lot of the same impulses with those creating the musical numbers in musicals. The notion of spectacle that was set forth in the musical number creates this whole separate narrative space that doesn't necessarily need to be a narrative space any more, it could be a dream space or a dance space. That's something I think about a lot as well: the function of abstraction as a narrative device or a declarative device. The power of declaration was what I was working on in these flicker films.

Because I'm pulling from all of these different elements, you're right, I don't think that everyone is getting the full picture all of the time. And I don't know if that's a problem or not. I think it can be, but I'm feeling like over the past few years I've had the opportunity to speak for myself about a lot of my work, and my work has received critical attention. And, some people have stood up for me and said, "this isn't just cute." You know, I do not want to be the Zooey Deschanel of avant-garde film! (*Laughter.*) You don't have any choice in how people perceive it once you put it out there anyway, so I'm just happy that it's rich. You don't want people to just be so-so on your films. Let them either love them or hate them. If you're in the middle, then you're not really hitting anything memorable. I'm coming from a context where having a neighborhood head shop or tie dye t-shirt shop was the closest thing to counterculture growing up. I'm interested in the way that fuels people's development. Now I've been exposed to this universe of people that are like from

generations of New England cultural opulence (*laughter*), and I'm thinking, "Do you guys realize there's this other world that exists outside of this very niche of a niche of a niche of a niche thing that we're doing?" I do see experimental film closer to folk art than I do to fine art.

Stob: You mention your New England context or I guess your East Coast context: you live in New Hampshire and are Assistant Professor of Film and Media Studies at Dartmouth College. That makes me wonder about your relationship with this current renaissance of experimental filmmaking that is so exciting to me as an experimental film lover and film-goer. Do you feel a sense of cohort or coalescence? I would also like to hear you talk about your mentors Roger Beebe and Shellie Fleming, as well.

Mack: I think both your questions address a notion of community and how that sort of evolves over time. Just really quick: is there a New England renaissance right now?

Stob: Maybe not New England...

Mack: Or experimental film in general?

Stob: I think so. There are so many youngish experimental filmmakers who are making work that I think is really exciting.

Mack: I get what you're saying. As far as what's going on in contemporary experimental filmmaking in general, yeah, I agree, there are so many exciting things to see and experience every time I go to a festival. And there are many inspiring artists out there that are taking the codes and strategies of experimental film of yesteryear and making it relevant for today, and transcending the nitpicking about constantly changing technologies that forces a divide in what we're doing. Since moving to New England I think my sense of community has definitely shifted, because before that, I was living in Chicago where there's a very tight-knit sense of experimental film community, and of course it's bonded by geography and the proximity of everyone in the city. Now my life is definitely a lot more alone time. For a while I felt a sense of absence, but after a few years I realized, "Wow, look at all these new people and experiences that have come into my life this way." I've really benefited from many hours with Cecile Starr – she passed away recently – who is the author of *Experimental Animation: Origins of a New Art* with Robert Russett. She was there for some of the first Flaherty Film Seminars. I went to her house in Burlington, Vermont to visit her as much as possible, to just absorb knowledge. Someone like Jonathan Schwartz, a filmmaker in Brattleboro, Vermont has become really influential to me. Going back and forth to New York, I have realized that everything is scattered in New England, and that that functions historically: cycles of experimental film history and activity have always flurried through New England.



Cecile Starr riding Mack's bicycle-powered zoetrope / Courtesy of the artist

To get back to your question about Roger Beebe: at University of Florida, and at University of Central Florida as well, where Chris Harris is teaching, for some of the first times you're seeing undergraduates coming out of these schools with an interest in experimental film. Roger was my teacher at University of Florida. He was very much like I am here at Dartmouth now: active and engaged with the students because there's not really much else happening here, building all of these great things. We were hungry for it then. I didn't even have a class with him until my senior year, but I had taken some experimental film classes out in Berkeley the summer before. Then some of us stayed after graduation and started FLEX: The Florida Experimental Film/Video Festival with him, and started meeting all these experimental filmmakers and getting a sense of the experimental film scene at large, so Roger was influential in that.

After undergrad I went to Portland for a few months and interned at a festival, and

then attended the SAIC [School of the Art Institute of Chicago], where I worked with Shellie – another great member of the community and someone who also spent her youth in Florida. She was someone who was very maternal with the graduate students and would really encourage you to find your own voice as opposed to putting her voice on your voice. *Yard Work is Hard Work* is dedicated to Shellie. That was when she fought cancer the first time. We were in communication all the way through some of the final films in the “Let Your Light Shine” program. I had sent her *Dusty Stacks*. She said to me, “There’s a lot going on here on the superficial level. Have you ever thought of really going down deep?” I think that was an interesting thing to say and an interesting marker of our different generations. Her generation did want to go inwards and mine almost has no choice but to look at things from a wide angle because there are so many things going on.

So yeah, New England. The cycling of experimental film histories. Teachers, and the way they swim around and really color the areas they are in. It’s interesting that there’s this no-man’s-land of experimental film history, and yet all these people did instill and inform my knowledge of film community.

Stob: I would love to see a history of experimental film that highlights the itinerant professors who are spreading the culture.

Mack: Yeah.

Stob: When you were here in Austin, [Scott Stark](#) asked you if you think you’re reaching the end of stop-action filmmaking’s potential. You said no.

Mack: I think the beauty of it is that it’s infinite; there are infinite possibilities there. I started out making camera-less films, and when I made films with a camera I wanted to approximate the feeling of camera-less animation. When you’re working so tiny, this stuff has a really fast metabolism because there isn’t registration from frame to frame and there are dots dancing all over the place. I really see a correlation between the camera-less films by people like Stan Brakhage, Len Lye, and Harry Smith. Also the animation of people like Paul Sharits, Paul Glabicki, and Robert Breer: they worked in non-continuous ways that do things to the eyes in similar ways that the camera-less film does. One reason I enjoy animation is that each time you think you’re nearing the end of your range with it you just invent something else. You can back yourself into a corner and get yourself out in a couple of frames. Somebody pointed out that the “Let Your Light Shine” program starts out very flat, and then you get into *Glistening Thrills* and the depth of real space, and then of course you have the 3D glasses and things coming out at you. I think that the “Let Your Light Shine” program marks this merging fascination with flat, two-dimensional objects, the treatment of light in space, and the treatment of sound on the filmstrip.

Stob: OK, so tell me about what’s up next. I’m intrigued to hear that there is going to be a language component, because it’s obvious from what you’ve written about your

films that you've got a gift for poetry in addition to working that poetry into images.

Mack: Thank you for your kind words! Well, it was all an accident. Basically, I put in an application to make a film about sarees and their relationship to the landscape of London, where I'm from. Then when I tried to make this film about sarees, it wasn't really working. I was going to these sarees shops in England being like, "Hi, can I animate with your sarees?" The women were like, "No, these sarees cost a thousand pounds. Get out of here. Do you have a permit?" (*Laughter.*) One person was like, "OK, go ahead," and then 10 minutes later they're like, "Sorry, the boss called, you need to leave." (*Laughter.*) It was just not going well. Then my friend Federico Windhausen said, "You need to go to Oaxaca because they have this big fabric tradition and you're just going to go crazy there." I met Beto Ruiz, who is a contemporary artist from a family of rug weavers in a whole village of rug weavers, and I shot all this animation at his village for about a week. Then I went to Oaxaca and got more fabric: embroidery and weaving that exemplify a shift from handmade production to industrialized machine production.



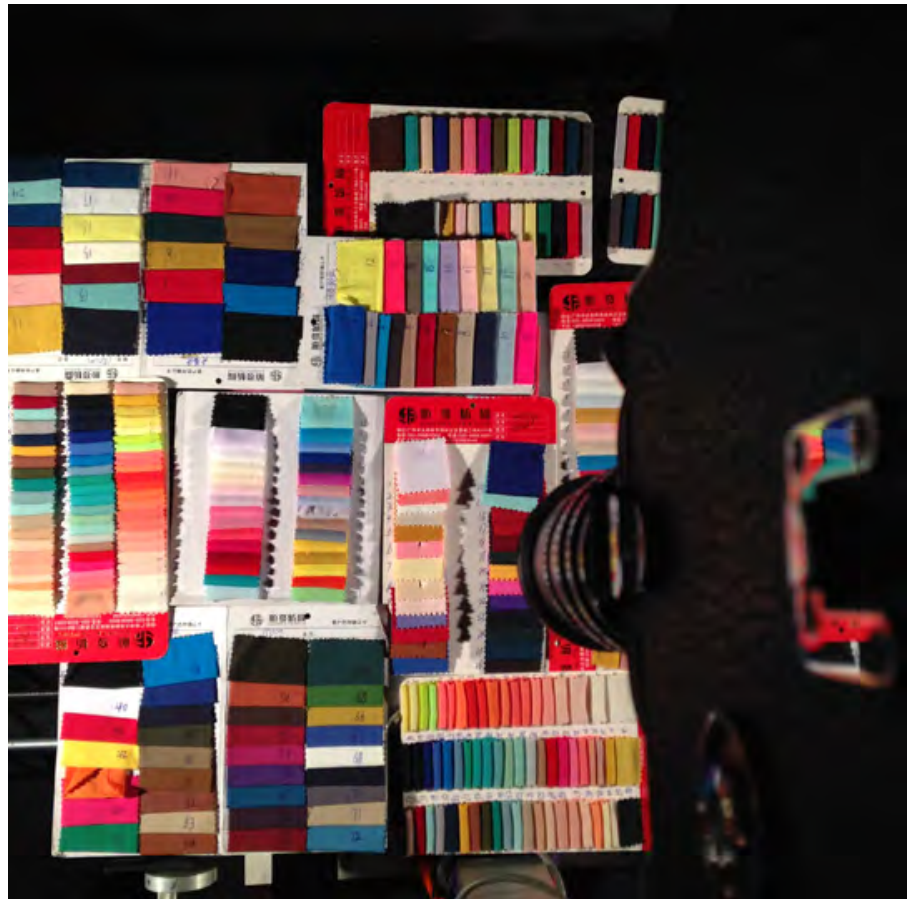
Mack filming in Oaxaca, Mexico / Courtesy of the artist

Stob: Trying to keep that cultural cachet despite the shift to mass production...

Mack: But where's the cultural cachet? This is my question. At first this movie was maybe going to deal with Mexican American immigration. I went to Mexico and then I went and shot a bunch of footage in California and it was going to be about that, but then I got invited to China. In China, I went to a fabric district and found all of these

samples that were patterned in a similar way as the Mexican rugs. Then I went to Florida, and my friend's mom has an embroidery company, and she showed me this clip art book of Southwest designs, some of the same that I had found in China. Already in Mexico the question became apparent to me: are these indigenous motifs or did they arrive with Spanish colonization? Did the Spanish get them from Turkey, or Morocco, or India? What's more important than what they signify is actually what they don't signify. I'm thinking about topologies of codification. My film is going to try to trace the development of fabric production and technology, and map that onto the spread of global capital and the dilution of language. I'm animating charts of alphabets thinking about a shift from pictorial language to the Greco-Roman alphabet, and the way that spoken and written visual languages function as parts of larger systems, just like an embroidery thread.

The outsourcing of fabric production is something that's going to be a big concern of this movie, as well. In China, everyone was telling me that China is becoming less of a nation of production and more of a nation of consumption. Where is the fabric being produced? India. Where did the motifs I'm looking at come from in the first place? India, I think, or pretty darn close to there. So that's another interesting element to it.



Mack filming Chinese fabric samples / Courtesy of the artist

Stob: It seems another parallel you're preparing to make is between fabric and all of the film theoretical debates on whether or not film is a language and whether or not film form can be encoded or deciphered like language can.

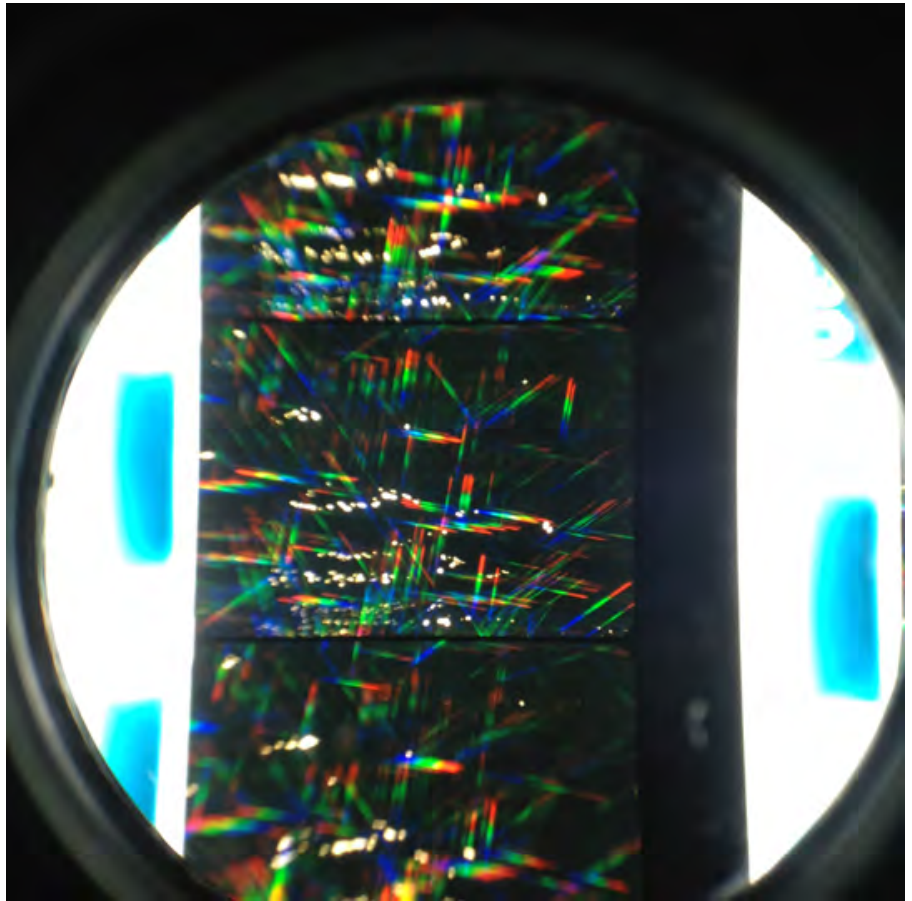
Mack: Yes, absolutely. What's becoming interesting to me is that our desire to communicate really just goes back to this age-old tension between representation and abstraction. You can't actually abstract something without a notion of representation. All abstract forms are pointing back to nature. I'm also interested in how important sound is in language – Chinese, for example, where you have to sing it. Right now the working title for this is "The Pleasure of the Textile." (*Laughter.*) Obviously, I'm not calling it that...

Stob: I don't know. One half of your audience would be very happy. (*Laughter.*)

Mack: So many people hate puns! Anyway, I'm glad you're on board with that, but the problem of this movie is the problem of *Dusty Stacks* is the problem of every movie: how is language going to convey information here? The film is not going to tell its own story; you do need language to get some of these ideas across. I'm thinking I need to go back to hip hop, because hip hop is sonic fabric that has been appropriated in all these different ways. I'm thinking about trying to examine rhythms in the same way I'm examining these alphabets, to see how they've been diluted.

Stob: You'll resist the impulse to make this film into a documentary?

Mack: This will be a documentary for sure, but it's going to be a weird one. It might try to interrupt documentary's codes. One early strategy I had was that each scene could tackle a different problem of documentary – like one scene as *cinéma vérité* – but we've already seen that. So... it needs to be another musical. (*Laughter.*) I've already shot probably about 40 minutes in Mexico, California, Guangzhou – where I did crazy, guerilla-style stop motion animation shooting in the middle of fabric markets – and in Hong Kong. Now I'm going to Argentina in a couple of weeks. I hope to shoot there, but I really feel like I'm just at the beginning of this. I'm also working on another short piece right now that I shot last year while I was traveling. It's another offshoot of the failed sari project because I obtained a bunch of broken costume jewelry while going from shop to shop, asking to shoot. It's called *Something Between Us*. It's rainbows and diamonds in space, something more lyrical. Just something small to hold me over.



Frame enlargements of *Something Between Us* (work-in-progress) / Jodie Mack

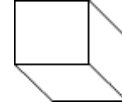
Published June 4, 2015

ABOUT THE AUTHOR

Jennifer Stob is a scholar of experimental film and video. Her work focuses on the intersection of contemporary art and moving images, particularly the place of film in the Situationist International and the Austria Filmmakers Cooperative. Her articles have appeared in *Evental Aesthetics*, *Moving Image Review and Art Journal (MIRAJ)*, and *Studies in French Cinema*. She is an assistant professor of art history in the School of Art and Design at Texas State University and a co-programmer for Experimental Response Cinema in Austin, Texas.

INCITE Journal of Experimental Media

Back and Forth



Leeza Meksin (Born 1977, Moscow, Russia) is an interdisciplinary artist, who makes paintings, installations, public art and multiples. Recent exhibitions include a solo show at Miller Contemporary, NYC (2017) and a 2-person show at GBS, Los Angeles. Meksin has created site-specific installations at The Utah Museum of Contemporary Art, Salt Lake City (2016), The Kitchen, NYC (2015), BRIC Media Arts, Brooklyn (2015), Brandeis University, Waltham (2014), the former Donnell branch of the New York Public Library (2011), Cosign Projects, St. Louis (2011), and in a National Endowment for the Arts funded project at Artspace, New Haven, CT (2012). Her work has been exhibited at Regina Rex Gallery, NYC (2011, 2014), Airplane Gallery, Brooklyn (2014), Primetime, Brooklyn (2013), Adds Donna, Chicago (2011) and Thomas Erben Gallery, NYC (2009). In 2017 Meksin was awarded a summer residency at The Banff Centre in Canada. She is the recipient of the Rema Hort Mann Emerging Artist grant (2015) and the co-founder and director of Ortega y Gasset Projects, an artist-run gallery in Brooklyn, NY since 2013. Meksin received a MFA in painting from Yale, a BFA from SAIC and a joint BA/MA in Comparative Literature from The University of Chicago. She lives in New York City and teaches at Columbia University.

CV

EDUCATION

2007

Yale University School of Art, MFA, Painting and Printmaking

2005

The School of the Art Institute of Chicago, BFA

2000

The University of Chicago, Joint BA/MA, Comparative Literature, BA; Interdisciplinary Studies in the Humanities, MA

1998

Universidad de Salamanca, Spain, Summer Program in Art and Literature

SOLO SHOWS

2014

Big Bounce, curated by Susan Metrican, Kniznick Gallery, Women's Studies Research Center, Brandeis University, Waltham, MA, October-December, (catalog)

The Airplane Installations, Inside/Outside Site-Specific Work by Leeza Meksin, Airplane, Brooklyn, NY, May-July

2012

Negative Crotch & Other Friends, Ohio State University Gallery, Columbus, OH, August

2009

Oil and Spandex, Abington Art Center, Philadelphia, PA, October-November

2004

Log In, LG Space Gallery, School of the Art Institute of Chicago, Chicago, IL, October

2 & 3 PERSON SHOWS

2014

House, What Is Your Crime? James Cordas, Leeza Meksin, Jeff Williams , Presented by Regina Rex at The Knockdown Center, Queens, NY

2013

Robert Dupree, Leeza Meksin, Vincent Valerio, Select Projects NYC, The Out, New York, NY

2011

HIDE: Leeza Meksin & Yevgeniya Baras, Adds Donna Gallery, Chicago, IL

2009

John Finneran, Leeza Meksin, Chris Quirk, Thomas Erben Gallery, New York, NY

PUBLIC ART PROJECTS

2014

Big Bounce, exterior site-specific installation on the façade of the Women's Studies Research Center, Brandeis University, Waltham, MA, October 2014 – April 2015

2012

Flossing the Lot , Public Art Installation at The Lot, for ArtSpace, funded by The National Endowment for the Arts (NEA), Project Storefronts, and the City of New Haven, CT, June-August

2011

Sad Side of the Street , Window Installation at the former New York Public Library, The Donnell, across the street from the MOMA, sponsored by chashama, New York, NY, June – July

House Coat , for Southern Graphic Council International at Cosign Projects, St. Louis, MO, March

2010

Wrapped Roof + Urns , Site-specific installation on the roof of The Pine, New York, NY, June-Oct.

SELECTED GROUP SHOWS

2015

Handmade Abstract, curated by Elizabeth Ferrer & Jenny Gerow, BRIC Arts, Brooklyn, NY

(forthcoming)

Dear Artist, Congratulations, curated by Michael Velliquette, Lovey Town, Madison, WI (forthcoming)

Shared Patio, curated by Cecilia Salama, Greenpoint Terminal Gallery, Brooklyn, NY

Wearable Matters, curated by Netta Sadovski and Natalia Roumelioti, Brooklyn, NY

Family Ties , curated by Bonnie Leibowitz and Julie Torres, 500X Gallery, Dallas, TX

New Work City , curated by Julie Torres , Momenta Art, Brooklyn, NY

2014

EARTHTWERKS & Other Celestial Familiars, curated by Clare Britt, Sidecar Gallery, Hammond, IN

Static Cling , curated by Maria Britton, April Childers & Robin Kang, Penelope Projects, Queens, NY

Second Family , curated by Julie Torres, 4 Rivington LES, NY, NY

TAB3, curated by Stefanie Brown and Kay Ottinger, Bermuda Triangle, Brooklyn, NY

TEN , presented by Culturehall, Cindy Rucker Gallery, New York, NY

2013

Location, Location, Location, Part 1, Curated by Sun You, Dumbo, Brooklyn, NY

Hot Rubber: Wayne Koestenbaum, Leeza Meksin, Jason Mones, Lee Vanderpool, Primetime,

Brooklyn, NY

Relay Relay, Inaugural Show, Ortega y Gasset Projects, Queens, NY

2012

Borough/Burrow: Four Brooklyn Artists : Bill Kontzias, Leeza Meksin, Keith Sklar and Steve Pauley;

Curated by Eben Wood, Kingsborough Community College Gallery, NY, NY, (catalog)

First Love : Edmund Chia, Michelle Grabner, Diego Leclery, Leeza Meksin, Liz Nielsen; Curated by

Angela Bryant, Dominican University, O'Connor Gallery, River Forest, IL

2011

The Finishers: Lisha Bai, Ivin Ballen, Deville Cohen, Joy Curtis, Mike DeLucia, Lucy Kim, Leeza

Meksin, David Scanavino, Sun You; Curated by Ethan Greenbaum & Eric Gleason, The Wassaik

Project , Wassaik, NY, (catalog)

TEXTURE.TXT: Josh Faught, David Humphrey, Mary Reid Kelley, Lucy Kim, Leeza Meksin, Dona

Nelson, Rebecca Shore and Jackie Tileston, Regina Rex Gallery, Queens, NY, (artist zine)

2010

Tomboy: Kelli Connell, Dana DeGiulio, Daphne Fitzpatrick, Mary George, Leeza Meksin; Curated by Betsy Odom, Glass Curtain Gallery, Columbia College, Chicago, IL, (catalog)

Try , Curated by Jacob Rhodes, Jen Beckman Gallery, New York, NY

2009

The Best Rapper Alive , Curated by Pete Deevakul, The Bushwick Starr, Brooklyn, NY

Highlights, Curated by Ethan Greenbaum, Clemente Soto Velez Cultural Center, New York, NY

All My Ladies' Beards, Curated by Jason Mones, Fine Arts Work Center, Provincetown, MA

Winter Group Show, Curated by Charlotte Henderson, The Cabernet Initiative, Brooklyn, NY

2008

Artcrush, Jenny Jaskey Gallery, Philadelphia, PA

2007

Horizon , Curated by David Humphrey, EFA Gallery, Elizabeth Foundation for the Arts, NY

New InSight , Art Chicago 2007, Curated by Susanne Ghez, Renaissance Society of Chicago

MFA Thesis Show, Yale School of Art, Green Gallery, New Haven, CT, (catalog)

2004

Code is Implement, 1926 Exhibition Space, Chicago, IL, (catalog)

If: Then , 1926 Exhibition Space, Chicago, IL

AWARDS & FELLOWSHIPS

2012

Public Art Year in Review, House Coat Selected in Top 50 Public Arts Projects, 2012

2010-12

Artist Residency, chashama Visual Arts Program, The Brooklyn Army Terminal, Brooklyn, NY

2009

Documentary Filmmaking Grant, Open Society Institute, The Soros Foundation, New York, NY

2007

Collaborative Project Grant, Yale University School of Art, New Haven, CT

2006

Robert Schoelkopf Traveling Fellowship, Yale University School of Art, New Haven, CT

1999

Summerlinks Grant, The University of Chicago and Hyde Parke Art Center, Chicago, IL

PUBLICATIONS & INTERVIEWS

2015

Tightened, As If By Pliers, A Conversation with artists and curators, Joshua Bienko and Leeza Meksin, by Eric Hibt, Temporary Art Review, January

2014

Mail-art for LANDLESSNESS, Collaborative project with Carrie Hott, Becca Albee, Amanda Curreri, Pablo Guardiola, Jennifer Nagle Myers, Temporary Art Review, June

2013

Leeza Meksin's Top 5 for The St. Claire, Issue XV, October

Images of site specific installation Wrapped Roof + Urns (2010), Make Magazine, Issue #12: Architectural

2012

The Invisible Inside the Visible: A Conversation with Sheilah Wilson, Temporary Art Review, December

2011

Tomboy, Frequencies, The Imminent Frame, online project curated by Kathryn Lofton

Leeza Meksin interviewed by Lauren Adams, "House Coat," Temporary Art Review, April

Leeza Meksin interviewed by Steve Potter, "House Coat," Cityscape, St. Louis Public Radio, March 25

Leeza & Anya Meksin and Sophie Pinkham, interviewed by Karmen Ross, "Balka," Telegraph 21, March

2010

Essay, Hard Day's Night, Tiger Strikes Asteroid, December

Essay, Which Craft?, Culturehall, Issue 49, July

Anya & Leeza Meksin interviewed by Michael Fishman on the making of Balka Movie Blog, June 18

Essay, That Thing, Culturehall, Issue 39, March

Video and text , Leeza Meksin and Lucy Kim, Art Crimes , The Highlights, online magazine, February

SELECTED PRESS & BIBLIOGRAPHY

2015

Pinkham, Sophie, BOMB Magazine, "Artists on Artists: Leeza Meksin by Sophie Pinkham", Winter

2014

Koestenbaum, Wayne, "Zip Ties, Douche Bags, Dumbbells, & Why We Get Dolled Up," Big Bounce Catalog Essay

Benzadon, Clayre, The Brandeis Hoot, "Artist premieres spandex art at WSRC" October

Sutton, Benjamin, Artnet News, "Insider's Guide to Bushwick's Open Studios," May

Heddaya, Mostafa, Hyperallergic, "From Surface to Air at Two Bushwick Galleries," May

2013

Gill, Kiran, The Justice, "Unconventional Mediums and Ideas Inspire Artist," Brandeis University Newspaper, November

Kourlas, Gia, The New York Times, "Performance Art Without Longueurs," July

2012

Greenberg, Alyssa, The Artblog, "Spandex Outfits for Buildings," June

Eben Wood, "Borough/Burrow: Four Brooklyn Artists," Catalog Essay, February

2011

Meier, Allison, Hyperallergic, "Unexpected Artistic Wonders in Upstate New York," August

Kuennen, Joel, ArtSlant Chicago, "Stretching Materiality," July

Firshein, Sarah, Curbed, "Crazy, Colorful, and Controversial Adventures in Public Art," June

Russel, Stefene, St. Louis Magazine, "St. Louis Apartment Gallery Movement," May

Teamart.org, Review of House Coat, "St. Louis and SCG," April

Keaggy, Diane, St. Louis Post Dispatch, "Art Project Wraps Benton Park House in Spandex"

Cooperman, Jeannette, St. Louis Magazine, "The House Coat Exhibit," March

Garrison, Chad, St. Louis River Front Times, "House Coat Project a Wrap" March

Fowler, Nancy, St. Louis Beacon, "Spandex Wrapped Home Coated with Meaning," March

Garrison, Chad, St. Louis River Front Times, "Spandex and Bling Wrap South St. Louis Home"

Andrew Russeth, 16 miles of String, "Texture.txt at Regina Rex," February

Stuker, Jeffrey and Vos, Stacie, "On Three Works from Texture.txt," at Regina Rex, January

2010

Foumberg, Jason, NewCity Chicago, Top 5 of Everything 2010: Art, (Listed Top 5 in 2 categories: Large Scale Installation, and curated group show Tomboy at Glass Curtain Gallery)

Viera, Lauren, The Chicago Tribune, "View of Artist Should Not Alter Our Perception," December

Weber, Candice, TimeOut Chicago, "Gender Benders," December

Foumberg, Jason, NewCity Chicago, "Review: Tomboy, Glass Curtain Gallery," November

Nielsen, Katy, The Columbia Chronicle, "Workshop, Interactive Art Show," November

Odom, Betsy, "Tomboy," Catalog Essay, November

Garrison, Chad, River Front Times, "Artist Plans to Wrap St. Louis Building in Spandex," October

Curbed, "St. Louis Enters Flashdance Architectural Period" October

Klayko, Branden, The Architecture Newspaper, "Artist Proposes Fabric House Coat for St. Louis "

2009

Stauffer, Tema, Culturehall, "Hybrids," November Issue

Schmidt, Alex, National Public Radio (NPR), All Things Considered, March 14

2008

Tiger, Caroline, The Philadelphia Inquirer, "New salons: Homes are where the art is," October 17

2007

Maine, Stephen, The New York Sun, "A Wild Horizon", July 9

Bad at Sports Podcast, Episode 87, Part 1, Review of New InSight at Art Chicago, April

Sorkin, Jenni, MFA Thesis Catalog, "Meksin's Fupas Xangavague," Yale School of Art, Spring

2005

Cassidy, Victor, Artnet.com, Chicago Open House Review, October

The Eastside Messenger, Vol. XXX, No. 2, Columbus, Ohio, February 14

2004

Reuland, Meg, "Meksin's 'Log In' at LG Gallery," U-TURN Art Journal, Fall

TEACHING

2015-

Assistant Professor of Open Genre, Visual Arts Department, Columbia University, NY, NY

2014

Visiting Associate Professor, Massachusetts College of Art & Design, Low-Residency MFA Program in Fine Arts, Boston, MA.

2012

Visiting Assistant Professor, Fall Semester , Department of Studio Art, Denison University, Granville, OH.

Visiting Assistant Professor, Winter & Spring, Department of Art, Ohio State University, Columbus, OH, Classes taught: Advanced Painting, Material as Metaphor, Advanced Drawing and Color Theory

2007-11

Adjunct Assistant Professor, Department of Painting, Drawing and Sculpture, Tyler School of Art

CURATING

2013-

Co-founding member, Ortega y Gasset Projects, artist-run gallery and collective, Brooklyn, NY

2015

Tightened, As If by Pliers, co-curated with Joshua Bienko, The Knockdown Center, Queens, NY, Dec. 2014 -Jan.'15

2013

Dyeing, Merging, Multitasking : Mike Cloud, Jeff DeGolier, Shana Moulton, Dona Nelson & Siebren Versteeg, Ortega y Gasset Projects, July-August

Digital Dye Hard, curated pop-up show, performance and screening in Meksin's studio, Queens, NY, August

2011

Texture.txt, Regina Rex, co-curated with Yevgeniya Baras, Queens, NY, January

2008

Art Crush, for Jenny Jaskey Gallery, Philadelphia, PA, October

Conversations between Artists, Writers, Musicians, Performers, Directors—since 1981

BOMB



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Number 130 / Winter 2014–2015



For the past decade my sense of Bethany Ides's work was based on hearsay, bits and scraps, or long distance perception. After seeing *Initial Contractions* last year, I understood that this myopic blur and the piecemeal comprehension was a quality of the work. This fall, watching her prepare for the month-long project *Transient's Theme* at the Knockdown Center in Queens, I marveled at how meandering becomes planning and play becomes performance.

Initial Contractions, a term from a manual for teaching braille to the sighted, clues us into Ides's manic readerly ways, her fascination with translation and the *unvisible*. Disregarding the tip, she chips at the base of the iceberg, the great unseen, which can topple ships. For the project, three curators went to artists' studios and gave them props to play with, questionnaires, and even proposed changes to the works as a way to "perform" the studio visit. Later all participants agreed that this undisclosed tactic was manifest in the show, when the objects shared the space with performers.

Ignoring an installation of Marley Freeman's canvases, a group of poets ate at a long table verbally translated (wordless) book of her small abstract paintings. Elsewhere in a square ring, Ides and Jonathan VanDyke performed their paint-boxing butoh duet titled *Self Portrait as My Mother as an Actress, as a Painter, as a Stranger*. Beyond a

luminous installation of projected images and fabric, a soliloquy drew a crowd. Experiencing *Initial Contractions* was like wandering into a Robbe-Grillet novel with its mimicry and repetition, scale shifts, and unreliable identities.

Last summer, Ides rented an enclave of cabins in upstate New York and invited performers, painters, and poets to participate in *Almost-Although*, a provisional-conditional community. Sculpture, sound, and movement as well as written exercises in interpretation and translation became scores. One afternoon, participants—I among them—wrote half the dialogue from an imagined date and then read their lines in tandem with another player's. As we spoke past each other, the dissonance resonated into something almost known, impossible, but true.

This month at the Knockdown Center, *Transient's Theme*, a soap-operatic opera in four acts, began with an evening that established scenarios. *Mymeograph*, an installation by Andrew Beccone and Pierre Alexandre de Looz, includes a side-lit grid of nails on which residue from the ongoing activities will be hung. Ides is heard singing on an iPod. Large wooden wagons become moveable displays for artifacts from rehearsals—fabric, lumber, a wig, a lab coat—and for video clips. Timmy Simonds's barrel of suds secretes a path of soapy water along channels through the hall. Even if Simonds was not considering slime mold, I kept

thinking of Steven Johnson describing how, depending on conditions, "slime mold oscillates between being a single creature and a swarm."

Trust in the knowledge of the swarm is offset by the tremendous will involved in creating the conditions and steering the results. This doppelgänger grounds the connection to *Mulholland Drive*, the subject of the second act of the opera, "Conference is Transference," which masquerades as a conference on David Lynch's film. Because each conferee focuses on just one moment in the film, they are like ants who do not see the colony.

The third act, "Traumaathon," is a festival of fund-raising rituals, and act four, "Amid a Wind of Sudden Syndrome," may finally be more like an opera. As *Transient's Theme* unfolds, everything is both itself and the image of itself. The audience, in their perception of the event, is part of its construct. Performers are co-creators. Bethany Ides sets an emergent condition using games with language for real stakes. (Mis)interpretation, mixed connections, disproportion, paraphrasing, impersonation, and category errors become useful tactics for learning how to negotiate our bodies' protrusions in an impenetrable world.

Or as Ides puts it, "we need play to know what to do w/ trauma—w/ capitalism, w/ social media, w/ the schism btw art & labor, w/ the methodical harassment & abuse of women's bodies & queer bodies & minority bodies. That's the big picture that seems insurmountable & it's also creepy because anybody who would try to mount that is probably a politician or a priest & I don't want to be either. So it's a soap opera. It's creepy, silly, about sex, about death & feels so much like something almost familiar."

— Suzanne Joelson is an artist and educator. Her 13-foot painting installation *Rhymes with Orange* was part of *Come Together: Surviving Sandy* in Sunset Park (2013).

Collaborative installation with Alex de Looz and Andrew Beccone in "Causing It," act 1 of TRANSIENT'S THEME at the Knockdown Center, Queens, NY, 2014.

Leeza Meksin by Sophie Pinkham

right and overleaf top: Installation view of WINGLET at Airplane Gallery, Brooklyn, 2014, high visibility construction fencing, spandex, mesh, ratchet straps, rope, and zip ties on chain link fence and window grates, 16 x 42 x 33 feet. Photos by Leeza Meksin. Images courtesy of the artist.



For her installation at Airplane Gallery in Bushwick this past summer, Leeza Meksin took a basement, a dank place full of exposed piping (paging Freud), and made it fabulous. Her position is that houses deserve to have outfits too—even for their nether regions. With draping, weights, and ties, flashy spandex and shiny lamé, she made the basement's flat surfaces and straight lines into curvy, glamorous figures, ready for their close-ups. Meksin put architecture in drag, and renamed pipes and pylons for airplane parts.

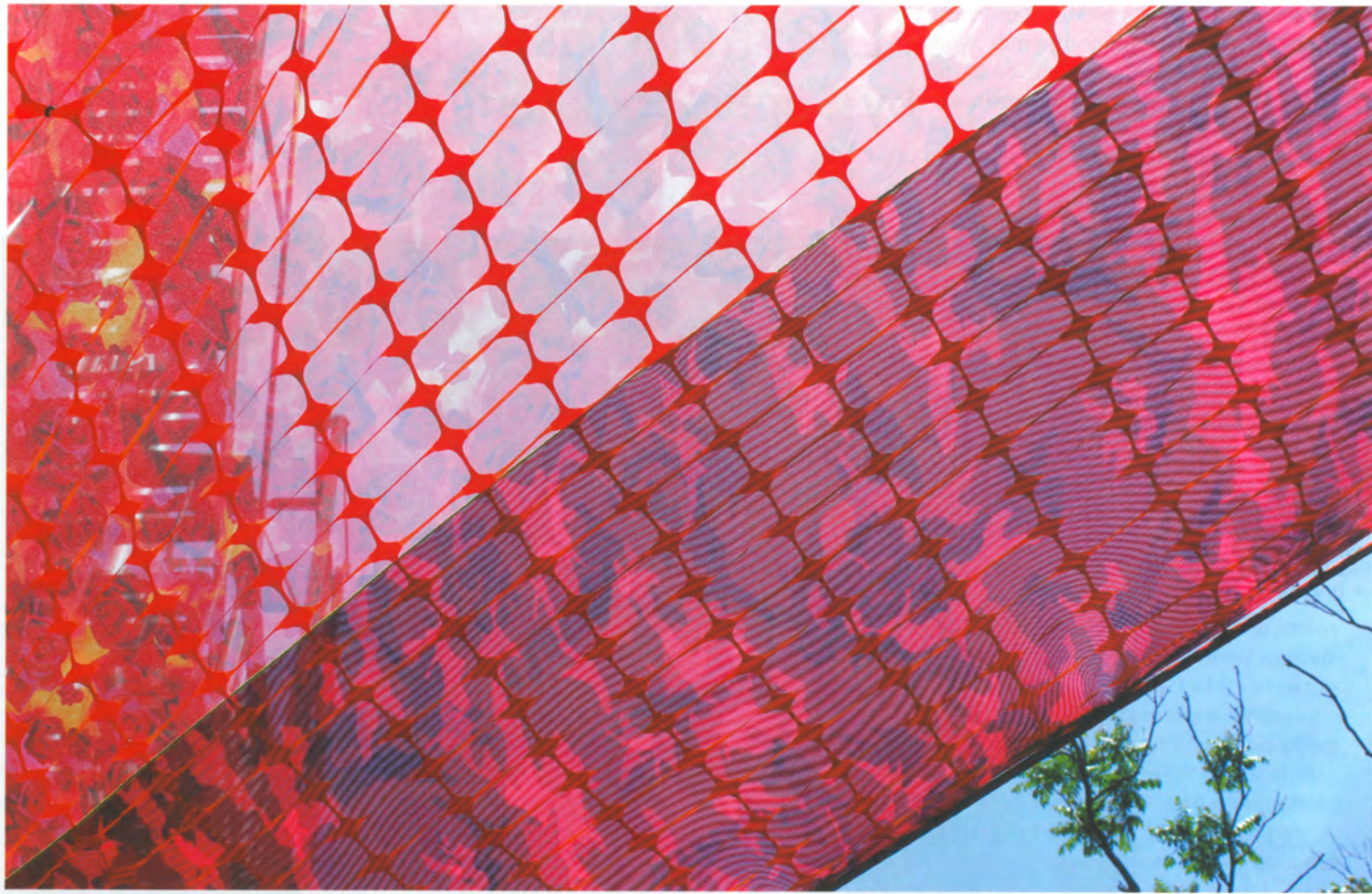
In the garden behind the gallery, Meksin installed *Winglet*, a huge piece of hot-pink open mesh layered with smaller pieces of bright-pink and neon-green patterned spandex. It looked like an airplane wing, but it was also a canopy, dappling the sunlight and providing a cool shelter for visitors on a hot June day. Meksin was careful to place it so that the plants beneath it still got enough light. For her, decoration is accommodating, considerate of the

needs of others. Decoration is polite; it does not loom or crush. Decoration is not architecture—yet, at the same time, as Meksin points out, it is a way of taking possession of a space. By dressing up both the insides and the outsides of buildings, Meksin creates a tension between architecture and decoration, art and bodies, and what is visible and what is concealed. She pursues this project in other mediums, as well—for example, in her disconcertingly tumescent sculptural paintings, or in flesh-colored foam handbags that look like breasts. (These "douchebags" tease Freud, for whom handbags were vagina substitutes.)

Meksin was born in Moscow. When she was eleven, she and her family fled Russia and landed in Columbus, Ohio, where they began the process of making a new home, in a new language, with hand-me-downs from Jewish charity. Meksin's installations reenact, again and again, this experience of emigration, as she makes colorful, feminine, racy

costumes for walls, balconies, interiors, and even, in *House Coat*, the exterior of an entire two-story house. Her family's geographical, cultural, and linguistic relocation, she says, made her aware of how ungrounded our lives truly are, lending to her work its emphasis on masquerade, on lightness, on the play of opposing identities. Emigration also made her unusually aware of the power of names. Russian, the lost language of her childhood, assigns a gender—masculine, feminine, or neuter—to every object and idea, no matter how inanimate, and this gives birth to all manner of poetic possibility. Finding themselves, suddenly, to be gendered beings, the objects in *Airplane*, as well as her other works, learn to make themselves at home, to dress up, and, eventually, to take flight.

— Sophie Pinkham is writing a book about living in Ukraine.



left:
FIN BOX, 2014, site-specific installation at Airplane Gallery, spandex, spandex, wood and steel frame, ratchet straps, turquoise beads, light bulbs, zip ties, 112 x 92 x 75 inches.

opposite:
 Installation view of **DIGITAL OUTSIDE**, 2014, in **HOUSE, WHAT IS YOUR CRIME?**, presented by Regina Rex at the Knockdown Center in Queens, NY.



Mitch Patrick

Education

MFA 2013 Studio Art Brooklyn College

BFA 2007 Studio Art University of Montevallo

Solo Exhibitions

2016 *How to heal a rotten eye*, Honey Ramka, Brooklyn, NY

2016 *Repeaters*, Auxiliary Projects, Brooklyn, NY

2010 *Mating Season*, Yogiga Gallery, Hongdae, Seoul, South Korea

2008 *Mitch Patrick: Recent works*, University of Montevallo, Montevallo, AL

2007 *Mitch Patrick: BFA Thesis exhibition*, University of Montevallo, Montevallo, AL

Group Exhibitions

2017 *Antiform*, Paul W. Zuccaire gallery, Stony Brook University, Stony Brook, NY

2016 *SIX*, A benefit for Regina Rex, New York, NY

2016 *The Midnight Society*, Spring/Break Art Show, New York, NY

2016 *Ars Nova*, Tabla Rasa, Brooklyn, NY

2016 *Lairs*, Honey Ramka, Brooklyn, NY

2015 *You! What Planet Is This?**, Room Service Gallery, Brooklyn, NY

2015 *Material Art Fair*, Regina Rex, Mexico City, MX

2014 *More-than-one-and-less-than-two*, Gordillo-Scudder, Brooklyn, NY

2014 *Theorizing the Web*, Windmill Studios, Brooklyn, NY

2014 *Once upon a time, there was the end*, The Center for Book Arts, New York, NY

2013 *Encoding Identities*, Snap Gallery / University of Alberta, Edmonton, CA

2013 *Twelve: Brooklyn College MFA thesis exhibition*, Show Room, New York, NY

2013 *Para|Sites: Locations and Dislocations of Media*, New York University, New York, NY

2012 *You Are Here**, Brooklyn College, Brooklyn, NY

2012 *inLINE*, galleryELL, Brooklyn, NY

2012 *Indefinite Whole*, Brooklyn College, Brooklyn, NY

2011 *Double Spaced*, Brooklyn College, Brooklyn, NY

2011 *Cluster Bomb*, The Bowery Poetry Club, New York, NY

2011 *D.C.C.S*, Yogiga Gallery, Hongdae, South Korea

2009 *The Show at Woodlawn*, Woodrow Hall, Woodlawn, AL

2009 *Sens-Aktions*, Primo Piano Living Gallery, Lecce, Italy

2008 *The Show*, Bottletree, Birmingham, AL
2008 *June Salon*, Greencup Books, Birmingham, AL
2006 *Foundations student art exhibition*, University of Montevallo, Montevallo, AL
2004 *Foundations student art exhibition*, University of Montevallo, Montevallo, AL

Screenings

2016 *Tiki Video Bar*, Helper Projects, NADA Art Fair, Miami, FL
2015 *Biography / Business*, Video Snack 5, Vox Populi, Philadelphia, PA
2015 *Versus*, Video Snack 4, Regina Rex, New York, NY
2014 *Thesaurus*, Dossier Outpost, New York, NY
2013 *Uncanny Pioneer Valley*, Parsons Hall Project Space, Holyoke, MA
2012 *Future Reigns*, The Macbeth, London, UK
2011 *London Underground Film Festival*, Horse Hospital, London, UK
2010 *London Underground Film Festival*, Horse Hospital, London, UK
2010 *Loop the Wave Volume 1*, Ssamzie Space, Hongdae, South Korea
2009 *Birmingham Sidewalk Film Festival*, Birmingham, AL
2008 *Birmingham Sidewalk Film Festival*, Birmingham, AL
2007 *Atlanta Horrorfest*, The Eyedrum, Atlanta, GA
2007 *Birmingham Sidewalk Film Festival*, Alabama Power, Birmingham, AL
2007 *A Night of Horror Film Festival*, Sydney, Australia
2006 *Rhode Island Horror Film Festival*, Rhode Island
2006 *Atlanta Horror Fest*, The Eyedrum, Atlanta, GA
2006 *Birmingham Sidewalk Film Festival*, Alabama Power, Birmingham, AL
2005 *Birmingham Sidewalk Film Festival*, The Harbert Center, Birmingham, AL

Honors and Awards

2013 The Charles G. Shaw Award, Brooklyn College
2013 The Cerf Award in Art, Brooklyn College
2012 Charles G. Shaw Award, Brooklyn College
2012 Graduate Materials Funding Award, Brooklyn College
2008 Fellowship award, Vermont Studio Center
2007 The Excellence in Drawing Award, University of Montevallo
2007 Special Honors within the College of Fine Arts, University of Montevallo
2007 The Martha Allen Memorial Scholarship, University of Montevallo
2006 First Place, University of Montevallo foundations student art exhibition
2006 The Virginia Barnes emerging artist scholarship, University of Montevallo

2004 to 2007 President's list, University of Montevallo

Residencies

2008 Vermont Studio Center, Johnson, VT

Publications

2014 *Art as Theory*, Oranbeg Press, Net 06, June 30th

2013 *The Brooklyn Review*, Issue No.30, April 26th

2012 *The Brooklyn Review*, Issue No.29, May 23rd

2011 Horror, LIES/ISLE, Issue No.6, December 5th

2011 *SILENCE*, LIES/ISLE, Issue No.5, March 29th

2010 *Mazes & Labyrinths*, LIES/ISLE, Issue No.4, September 15th

2010 *MAPS*, Mastodonte Editorial, Antioquia, Colombia, South America, August 2nd

2010 *The Double*, LIES/ISLE, Issue No.3, March 20th

2009 *Landscape & Architecture*, LIES/ISLE, Issue No.2, December 15th

Bibliography

2017 Brian Droitcour, *Mitch Patrick at Honey Ramka*, Art in America, Jan 5th

2016 Paul D'Agostino, *Salves & Salvos: 2016 Art Highlights*, BKMag, Dec 20th

2007 Antonio Urdiales, *Interview with an artist: Mitch Patrick*, The Alabamian, Nov 2nd

Work Experience

2013 to present *Digital Art Lab Director*, Brooklyn College

Curating Experience

2011 *D.C.C.S*, Yogiga Gallery, Hongdae, South Korea

Lectures / Presentations / Conferences

2014 *Theorizing the Web*, Windmill Studios, Brooklyn, NY

2014 *Critical Themes/Transgressing Media*, Parsons the New School for Design, New York, NY

2013 *Critical Themes/Digital | Affect*, Parsons the New School for Design, New York, NY

2013 *Focus and Motivation*, Hunter College, New York, NY

2013 *Theorizing The Web*, CUNY Graduate Center, New York, NY

2013 *Art Exchange*, College Art Association annual conference, New York, NY

2010 *Sunday Evening Godard*, JL Godard Cinema Lounge, Hongdae, South Korea

Collections

2009 Primo Piano Living Gallery Archive, Lecce, Italy

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Mitch Patrick

at Honey Ramka,

through Jan. 22

56 Bogart Street, Brooklyn

A chessboard divides space so neatly that warps or bends to its grid can induce dizziness or hazy little hallucinations. The black-and-white pattern is a recurring motif in Mitch Patrick's exhibition "How to heal a rotten eye," where it disconcertingly appears on a textile hanging limply in a corner, and as a subtly shifting background in a projection on the floor. Two monitors show digital animations where the perspective on a 3D rendering of a domestic interior moves as if a camera is floating on a tilted orbit. In *Token Tandem Ticker* (2016), lenses and other visual prosthetics dot the scene, and a round tabletop is inscribed with the ghost of a chessboard—irregular squiggles pressing against invisible square borders. Drawings from Patrick's "Diagraphein" and "Glyphein" series line the walls of the gallery. With concatenated chambers and inscrutable, vowel-less margin notes rendered in ink on graph paper, these works recall maps for a role-playing game, or esoteric comic strips. They have no legend indicating up or down, so it's left to the viewer to decide how to trace the meandering paths of jagged lines and organic bulges. On the graph paper, as in Patrick's digital chessboards, the grid is an array of fissures from which the unreasonable or wondrous can emerge. —*Brian*

Droitcour

Pictured: Video still from Mitch Patrick's *Token Tandem Ticker*, 2016, 3D rendering and sound, 1 minute seamless loop. Courtesy Honey Ramka, Brooklyn.

BROOKLYN

Beat Nite / Greenpoint Gallery Night.

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And then at one point mid-autumn began to feel like early winter, so the otherwise very enjoyable Greenpoint Gallery Night made for a rather cold outing. But it was fun all the same, not least because it was presented as one of Norte Maar's Beat Nite events. A whole lot of works in ceramic were the going thing that evening, no doubt. And in one space, smoke machines and vibrant lights.

Not long thereafter, Election Day came and went. 'Full-stop' seemed the M.O. for a bit. But shows go on, so shows went on.

On that note, some very recent, in fact yet-current shows that are also worth noting are Mitch Patrick's projection-heavy, humorously mysterious and disorienting solo show at Honey Ramka, and Christopher Moss's series of roundly tweaked Peanuts comics at Theodore:Art, which the artist has rendered into even more existentially anguished—and funny, really funny!—vignettes.

Also, though nothing has opened recently or is now on view in the occasional art space at 245 Varet Street this year, I'll note here that I saw several really good group shows there this year. It's extra noteworthy because that space might not be around much longer. On that note, OUTLET Gallery just closed up shop. A really excellent show there this year was Robin Kang's solo exhibit.

