



Washington
Project for the Arts

CALL FOR ENTRIES Experimental Media 2012, Video Screening

Jurors: Max Kazemzadeh, Assistant Professor of Media Art & Technology, Gallaudet University and Jonah Brucker-Cohen, Assistant Professor at Parsons MFA in Design and Technology and Parsons School of Art, Design, History, and Theory

Screening Dates: Thursday, April 26 and Thursday, May 10, 2012

Screening Locations: The Phillips Collection, Washington, DC and Dome Theatre at Artisphere, Arlington, VA

Submission Deadline: Friday, February 10, 2012, 5pm

Submit Online: http://www.wpadc.org/events/calls_emvideoscreening.html

Washington Project for the Arts announces an open call for video-based artworks to be screened at The Phillips Collection and at Artisphere, in April and May of 2012. From the videos selected for the screening, one work will be awarded the 2012 Kraft Prize for New Media, a cash prize of \$750.

The video series is part of *Experimental Media 2012*, a broader WPA program that also includes an exhibition at Artisphere and a series of free public workshops. The exhibition, screening series, and surrounding programming will explore recent developments in the field of art and technology, including the growth of open source software and hardware, the emergence of grassroots do-it-yourself hacker communities, and the increasing ubiquity of networked devices in daily life. While highlighting the creative potential of this new technology, *Experimental Media 2012* also seeks projects that explore the broader social and cultural implications of these rapid changes.

Within the broader context of developments in art and technology, this call seeks video work addressing the ever-increasing flood of information and data in contemporary life and the tendency to make connections and exchange information across disparate fields of thought. These may include but aren't limited to exchanges and connections that are physical, transmitted, informational, emotional, cognitive, social, political, economic, cultural, chemical, molecular, electric, fluid, sonic, quantum, virtual, or identity-based.

While the *Experimental Media* Exhibition will feature interactive works that employ technology, artificial, and natural systems to build experiences through manipulating the flow of information, the *Experimental Media Video Screening* will include works that use video as a medium to similarly explore characteristics of this new landscape of data flow, perception, and exchange between systems, whether human, gestural, cultural, chemical, political, or virtual.

Submission Guidelines

The call is open to all artists regardless of geographic location. Artists should submit a CV and one work of single-channel video. The selected videos will be screened sequentially on a theater screen in an auditorium to a seated audience. It is recommended that artists consider the viewing context when selecting a video to submit.

Videos can be submitted as links to work on file sharing websites (Vimeo, YouTube, etc) or on a personal website. Selected artists will be required to submit a file of the video to WPA by Monday, April 2, 2012 so it may be included in the screening. **Submitted videos must be less than five minutes long. Videos that are longer than five minutes will not be considered.**

The final submission deadline is Friday, February 10, 2012 at 5pm. Work may be submitted through WPA's website here: http://www.wpadc.org/events/calls_emvideoscreening.html

Artists with questions regarding the call or who prefer to submit their work via mail should contact Blair Murphy, WPA Program Director, at 202-234-7103 x 1 or bmurphy@wpadc.org.

About the Jurors

Max Kazemzadeh is an electronic and emergent media artist engineer and Assistant Professor of Media Art & Technology at Gallaudet University in Washington, DC. His work focuses on how constructed, semi-conscious interfaces influence human interaction. In addition to widely exhibiting his own work, he has experience organizing and curating festivals and exhibitions. Kazemzadeh organized the conference Texelectronica '06 (Dallas), served as the chair of the electronic media art session at the 2008 College Art Association Conference, served as a juror for SIGGRAPH 2007, and has given annual interactive hardware/software workshops at the Central Academy of Fine Art in Beijing since 2004.

His work has been exhibited internationally in such venues as the Microwave Festival (Hong Kong), the Boston CyberArts Festival, Medialab-Prado's Interactivos? '08 (Mexico City), Dashanzi International Art Festival (Beijing), IDMA IDEA's Exhibition/Symposium (Ohio), FotoFest (Houston), Macedonian Museum of Contemporary Art (Greece), Maker Faire (Austin), Los Angeles Center for Digital Art, The Gerald Peters Gallery (New York), and the Dallas Contemporary . Kazemzadeh is currently a Ph.D. candidate at the Planetary Collegium, University of Plymouth (United Kingdom). He holds an MFA in Design and Technology from Parsons School of Design and a BFA in Drawing and Painting from the University of North Texas.

Dr. Jonah Brucker-Cohen is a researcher, artist, and writer based in New York, NY. He received his Ph.D. in the Disruptive Design Team of the Networking and Telecommunications Research Group (NTRG), Trinity College Dublin (Ireland). He is currently an adjunct assistant professor at Parsons MFA in Design & Technology and Parsons School of Art, Design, History, and Theory (ADHT). From 2001-2004 he was a Research Fellow in the Human Connectedness Group at Media Lab Europe and from 2006-2007 he was an R&D OpenLab Fellow at Eyebeam Center for Art and Technology in New York City.

His work and thesis focuses on the theme of "Deconstructing Networks" which includes over 77 projects that attempt to critically challenge and subvert accepted perceptions of network interaction and experience. He is co-founder of the Dublin Art and Technology Association (DATA Group), recipient of the ARANEUM Prize sponsored by the Spanish Ministry of Art, Science and Technology and Fundacion ARCO, and was a 2006 and 2008 Rockefeller Foundation New Media Fellow Nominee. His writing has appeared in numerous international publications including *WIRED*, *Make*, *Neural*, *Rhizome.org*, *Art Asia Pacific*, *Gizmodo* and more, and his work has been presented at events and organizations such as Transmediale , Institute of Contemporary Art in London, Tate Modern, Whitney Museum of American Art's *ArtPort*, *Ars Electronica*, Chelsea Art Museum, ZKM Museum of Contemporary Art, Museum of Modern Art (New York), San Francisco Museum of Modern Art, and Palais Du Tokyo.



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About Washington Project for the Arts

Washington Project for the Arts (WPA) is a non-profit organization whose mission is to provide the essential resources to support the creative spirit and success of regional artists. WPA presents contemporary art through imaginative and provocative programs, and connects artists with the community in both traditional and unexpected ways. Since its founding in 1975 by Alice Denney, WPA has showcased the works of thousands of artists and has reached hundreds of thousands of visitors and viewers with its programs and projects. Today WPA stands as the oldest and largest 501(c)(3) artist membership organization in the region and the premier source for excellence in contemporary art. For more information about WPA and its programming, visit www.wpadc.org.

THE PHILLIPS COLLECTION

About The Phillips Collection

The Phillips Collection is an internationally recognized museum in Washington's vibrant Dupont Circle neighborhood. Paintings by Renoir and Rothko, Bonnard and O'Keeffe, van Gogh and Diebenkorn are among the many stunning impressionist and modern works that fill the museum's distinctive building, which combines extensive new galleries with the family home of its founder, Duncan Phillips. The collection continues to develop with selective new acquisitions, many by contemporary artists.

The Phillips Collection opened to the public in 1921 and is America's first museum of modern art. It is a private institution that is not a part of the federal government. It relies for support on admission and program fees, endowment income, and generous assistance from individual donors, corporations, foundations, and others.



About Artisphere

Artisphere connects artists and audiences to an eclectic mix of fresh, thought-provoking arts programming. We're your spot to get insight into the creative process and engage in artistic adventures—from contemporary visual art, live music and theatre to new media, film and dance. Come explore, experience and engage—collide with art. Artisphere is located at 1101 Wilson Boulevard in Arlington, Virginia, two blocks from the Rosslyn Metro (blue/orange) and within walking distance of Georgetown. Admission to Artisphere and all its visual art galleries is free; there is a cost for ticketed events. Artisphere is pleased to offer its patrons free parking evenings after 5pm and all day on weekends. For more information about Artisphere, visit www.artisphere.com.



Artisphere is managed by Arlington County's Arlington Economic Development and supported in part by the Rosslyn Business Improvement District, individuals, corporations, and foundations.