

**COLORFIELD.REMIX NIGHT #3**

JURIED FROM OPEN CALLS BY:

**BRANDON MORSE AND RICHARD CHARTIER**

SCREENINGS FROM:

**ERIKA SUDERBURG + LINDA BESEMER · ERIKASUDERBURG.COM (US)**Finalist, **\$1000 KRAFT MEDIA PRIZE**

“Strip” / 2006 / 7:13

**ALAN B. CALLANDER · VISIONLOAD.COM (US)**Honorable Mention, **\$500 KRAFT MEDIA PRIZE**

“CF01” / 2007 / 5:00

**CHRISTINA BATTLE (CA)**

“the distance between here and there” / 2005 / 7:30

**GREGG BIERMANN (US)**

“The Body of Satan” / 2003 / 3:30

**REBECCA CARTER (US)**

“De/(Con)struction Sites I” / 2002 / 1:20

**JOHN DAVIS (US)**

“Hybrids of Plants and Ghosts” / 2007 / 7:16

**ERIC FLEISCHAUER (US)**

“Still Life with Fruit” / 4:00 / 2005

**KERRY LAITALA (US)**

“Orbit” / 2006 / 8:00

**OLIVER LYONS (CA)**

“Four Track” / 3:16 / 2004

**TONY MYATT (UK)**

“After Via Gloom” / 2007 / 3:42

**KAMRAN SADEGHI (US)**

“Micro Series” / 2007 / 3:26

**SEMICONDUCTOR (UK)**

“Sonic Inc. 3.0” / 2007 / 4:16

**CHAMPNEYS TAYLOR (US)**

“Lens Cap Click (K.N)” / 2007 / 1:41

**TEZ · TEZ.IT (NL)**

“CF#1~2” / 2007 / 5:21

**CHRISTINA BATTLE (CA)**

“the distance between here and there” / 2005 / 7:30

www.cbattle.com

With a B.Sc in Environmental Biology from the University of Alberta and an MFA from the San Francisco Art Institute, Christina currently lives and works in Toronto, Canada. An active member of the city’s experimental film community, she has worked within Toronto’s vibrant artist-run culture as jury member, arts administrator, technical coordinator, board member, educator and curator. Her artworks have been supported by the Canada Council for the Arts, the Liaison of Independent Filmmakers of Toronto (LIFT) and the National Film Board of Canada, and have screened internationally in festivals and galleries including: VideoEx Experimental Film & Video Festival (Zurich, Switzerland); Antimatter Underground Film Festival (Victoria, Canada); The London Film Festival (London, England); International Film Festival Rotterdam (The Netherlands); White Box (New York); Mount Saint Vincent University Art Gallery (Halifax, Canada); the city of Toronto’s Nuit Blanche 2006 and in the 2006 Whitney Biennial: “Day for Night” (New York). In January, 2006 LIFT presented a solo retrospective of Christina’s work in their New Directions in Cinema Series titled “memories of moments from here and there.”

**GREGG BIERMANN (US)**

“The Body of Satan” / 2003 / 3:30

www.greggbiermann.com

My work comes out of the avant-garde tradition of film as visual art. Avant-garde cinema is an important and relatively young artistic project. While it maintains its scrappy integrity, and while many significant works have been created in subsequent decades, most current practitioners have not fully moved out of the shadow of the prodigious 1960’s and 70’s. Consequently I’ve looked to new technologies to discover vast unspoiled frontiers no longer available to small gauge filmmakers interested in exploring form. The development of new instruments has often determined the important aesthetic developments in artistic and musical composition. The meaning of digital technology lies in its ability to copy. Its capacity to alter, mask, fragment, re-mix, super-impose, multiply, mutate, reflect, transmit and reframe are its prime currents.

**REBECCA CARTER (US)**

“De/(Con)struction Sites I” / 2002 / 1:20

In my work, I collect fragments of ideas. These ideas might be articulated in drawing, in photographs, in text, in objects, in video, or in sound. I recombine these fragments to create a more complex fragment, often a site-specific installation work. I speak to or of the complexity, fragility, delicacy, and beauty of lived experience. I look for the potential of simple gestures. I am concerned with how to articulate conceptual questions or frameworks through material presence. The work navigates narratives of modernism, the color field, minimalist tension between painting and sculpture, post-minimalist explosion of materiality and subjectivity, but draws on other histories as well: craft, women’s work, studies in psychology and psychoanalytic theory.

**JOHN DAVIS (US)**

“Hybrids of Plants and Ghosts” / 2007 / 7:16

www.noiseforlight.com

Working in an experimental vein, investigating the bi-products of human cultural and social activity, John Davis extends his background in anthropology through the use of film, video, sound, and photography. John’s sound work has its origins as supplements to his film and video work, and has become an integral part of his studio process over the last ten years. John received a BS in anthropology from Loyola University in Chicago, and his MFA from the San Francisco Art Institute.

**ERIC FLEISCHAUER (US)**

“Still Life with Fruit” / 4:00 / 2005

Eric Fleischauer is an active film and video artist who uses technology to communicate issues relating to history, memory, failure and our dependency on modern amenities. Recently his work has been shown at the Ukrainian Institute of Modern Art in Chicago, Hallwalls Contemporary Art Center in Buffalo and the Santiago Biennial of Video and New Media in Chile. He is also a recipient of a 2003 fellowship from the Pennsylvania Council on the Arts. Currently Eric lives in Chicago where he is pursuing his MFA at the University of Illinois at Chicago.

**KERRY LAITALA (US)**

“Orbit” / 2006 / 8:00

www.othercinema.com/klaitala

Kerry Laitala grew up in the wilds of the Maine coast, while developing a chronic passion for old things. She attended Massachusetts College of Art studying photography and film and received her masters degree from the San Francisco Art Institute in Film. She has been awarded the Princess Grace Award in 1996 and the Special Projects Grant from PGF in 2004. Awards have also been received from the Black Maria Film Festival, Big Muddy Film Festival, San Francisco International Film Festival, and a residency at the Academie Schloss Solitude near Stuttgart, Germany. Her penchant for medical imagery and artifacts of decay springs from occupations in medical and dental institutions where she works during the day when she is not teaching film classes at the San Francisco Art Institute. For every work she produces, she places her fingers on the pulse of the piece and allows it to grow organically without a script or prescribed plan. She prescribes to the concepts laid down by Germaine Dulac, maker of surrealist films in the 1930’s, that cinema should not be enslaved by narrative and theatre, an approach that can lead to ridicule and dismissive attitudes by both film industry professionals and the art world.

Laitala’s second 35mm film entitled the “Muse of Cinema” has recently been selected to premiere at the 36th International Film Festival Rotterdam, and has won the Director’s Choice Award from the Black Maria Film and Video Festival 2007. “Torchlight Tango”, completed in 2005, is a film that lyrically demonstrates the hand-made film process and shows the maker at work on the first film in the Muse Series. “Torchlight Tango” has garnered awards at both the S.F. International Film Festival and the Jury Citation Award from the Black Maria Film Festival.



She is currently in post production working on the hand made, hand processed 35mm films entitled the “Muse of Cinema Series” This film artist will use the “Muse Series” to directly address the audience by re-animating Magic Lantern slides from the early years of cinema, and incorporating them into a cinematic collage. Her work has been screened internationally and in the celestial ether which connects us with the music of the spheres.

**OLIVER LYONS (CA)**

“Four Track” / 3:16 / 2004

Oliver Lyons is based in Beijing and New York City. The piece in this screening is taken from his DVD Traces of an Afternoon, released in 2004 on the DVD label CollectivEye.

**TONY MYATT (UK)**

“After Via Gloom” / 2007 / 3:42

Tony Myatt was born in 1963 in Staffordshire, UK. He studied for a doctorate in composition at the University of Keele and is the Director of the Music Research Centre at the University of York, UK. Tony spear-headed the fundraising, design, and construction of the York Music Research Centre over a ten year period up until 2004.

All of his work uses computer aided methods of composition with a particular interest in algorithmic and multimedia applications. His work includes algorithmic compositions, electroacoustic works, instrumental ensembles, works for solo performers, interactive computer compositions, and multimedia installation art. He now works exclusively with digital audio technologies creating and performing audio works which feature synthetic materials and field recordings.

Myatt was awarded the Herald Angel Award by the Glasgow Herald at the 1997 Edinburgh Festival, with kinetic sculptor Peter Fluck, for “Chaotic Constructions”, an interactive kinetic sculpture/computer installation. This piece was originally produced for the Tate Gallery, St Ives UK where it was installed in 1997. Myatt has recently completed a residency at HFG Karlsruhe, Germany where he created live performance work for three simultaneous, three dimensional sound systems.

**KAMRAN SADEGHI (US)**

“Micro Series” / 2007 / 3:26

www.sonofrose.net

Kamran Sadeghi (Son of Rose) is a multi-instrumentalist musician, composer, and audio engineer based in Seattle, Washington. Since 2000 he has been actively exploring the use of electronics and recording techniques in contemporary music. Current studio and live works include electro acoustic explorations of an EBowed grand piano, twelve string acoustic guitar, experimental electronic music, and sound art.

Over the past three years Sadeghi has performed at dozens of events including Decibel Festival (Seattle) and Staalplaat (Berlin), sharing the stage with Fennesz, Tim Hecker, Taylor Dupree, Greg Davis, and Richard Chartier. In 2005 Son of Rose released his self titled debut album, and “Top Flight” in 2006, both receiving critical acclaim. Sadeghi has been reviewed by The Wire, E/I Magazine, The Stranger, and Igloo Magazine.

**SEMICONDUCTOR (UK)**

“Sonic Inc. 3.0” / 2007 / 4:16

www.semiconductorfilms.com

Semiconductor makes sound films which reveal our physical world in flux; cities in motion, shifting landscapes and systems in chaos. Since 1999 UK artists Ruth Jarman and Joseph Gerhardt have been exploring many processes of digital animation to produce experimental films and live animation. Central to these works is the role of sound, which becomes synonymous with the image, as it creates, controls and deciphers it; exploring resonance, through the natural order of things. Finely crafted digital work is combined with analogue processes that tailor the randomness and errors within computer systems as co-conspirator.

Semiconductor has recently returned to Brighton, U.K. after completing a series of fellowships at; The NASA Space Sciences Laboratories, UC Berkeley, California US, Berwick Gymnasium Fellowship, Berwick-Upon-Tweed UK and Couvent des Récollets, Paris, France. Past and future exhibitions include; Venice Biennale, Prague Contemporary Art Festival, ICA London, San Francisco International Film Festival, Careof Gallery Milan, EMAF Osnabruck, and Beaconsfield Gallery London. Semiconductor has currently developed a U.K. touring exhibition of work made during their Space Sciences fellowship and has recently released a new DVD entitled “Worlds in Flux” with Fat Cat records.

**CHAMPNEYS TAYLOR (US)**

“Lens Cap Click (K.N)” / 2007 / 1:41

www.champneystaylor.com

I was born in 1970. I grew up in Jacksonville, Florida and graduated high school in 1989. Between 1989 and 1993 I attended the College of Wooster in Ohio, where I fostered an interest in epistemology and interdisciplinary studies (at the time I wanted to be a ‘writer’). In 1995 I began to study painting, and it was through these studies that I developed an interest in making art. In 1998, after living briefly in the Midwest, I moved to Washington, DC. A couple of years later, in early 2000, I co-founded (along with four other artists) Decatur Blue, a collective based in Washington DC and headquartered at a handful of locations in the city over its four year ‘operational’ history. The collective provided a context in which to work, surrounded by other artists and involved in the practical aspects of being an artist. It also exposed me to new audiences and new media. Between 2002 and 2004 I studied in Venice, Italy and New York City through a summer-term-only master’s program at New York University. My thesis show in August 2004 at NYU’s Washington Square East Galleries incorporated sound, drawing, and installation elements. Since 2000 I have worked at the Phillips Collection, a museum whose holdings include works by impressionist, post-impressionist, and modern artists. The museum has provided and continues to provide a backdrop for my current work.

**TeZ (NL)**

“CF#1~2” / 2007 / 5:21

www.tez.it

Maurizio Martinucci a.k.a. TeZ is an Italian multimedia artist, living in Amsterdam (The Netherlands) since January 2002. In 1995 he established the multimedia research laboratory SUB in Rome involved in audio-visual experimentations with digital media for interactive applications and artworks. He has always been interested in using technology as a means for exploring languages, in particular the relationships between sound and images. In 1990 he attended a school for Computer Music Programmers with many of Italy’s most renowned specialists in electronic music. He participated in workshops at the “Centro di Sonologia Computazionale” of the University of Padova, and at the “Tempo Reale” institute in Florence directed by Luciano Berio.

Since the late eighties TeZ has been composing electronic music. He has released several records with various projects (M.S.B., DoseZero, Nukleus, TeZ). His live-electronics performances have always included visual support realized with different original digital techniques. The TRIVID software, released by TeZ in its first version in August 2000, integrates most of the techniques and the creative experiences he has acquired over the past years. His work is now focusing on generative compositions and various experimental audiovisual projects, including Generative Live Cinema, the PrIMITif sessions, FilmWare, video-scenographies and sound installations. A remarkable acknowledgment to his work has been provided by The Amsterdam Fund for the Arts (AFK) that, in January 2004, funded the extended research on his project “NG# PROTOQUADRO” for generative digital painting. In 2005 AFK also supported the quadraphonic sound performance “Waterscape” by VILLALOGICASONORA~ (TeZ + Wim Jongedijk). TeZ’s most recent works include collaborations with sound artists Scanner, Kim Cascone and Taylor Deupree.

**BRANDON MORSE (US) Juror**

www.coplanar.org

Brandon Morse is a Washington based digital media artist and associate professor of art at the University of Maryland. Morse uses digital media in installation settings. His work revolves around the development and dissolution of emergent systems through the use of computer generated video and sound installations. He has exhibited nationally and internationally, most recently at the Corcoran Gallery of Art in Washington, DC and D.E.N. Contemporary Art in Los Angeles, CA. Morse is represented by Conner Contemporary Art in Washington, DC.

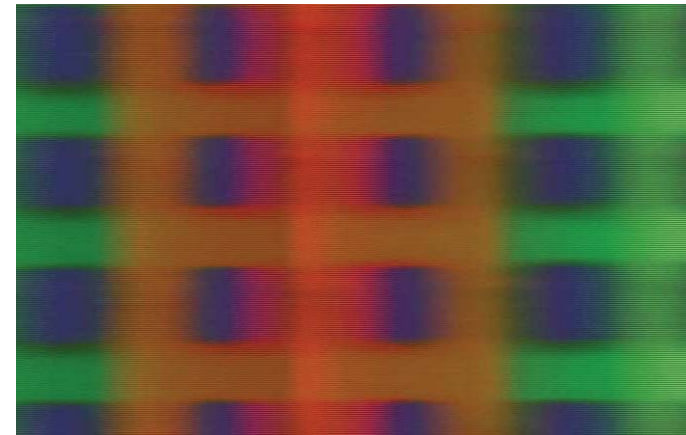
**RICHARD CHARTIER (US) Juror**

www.3particles.com

Richard Chartier, sound/installation artist and graphic designer, has created critically acclaimed recordings for labels such as 12k/LINE (USA), Trente Oiseaux (Germany), Spekk (Japan), Mutek\_rec (Canada), DSP (Italy), and ERS (NL), and Fallt (Ireland), including collaborations with artists Taylor Deupree, William Basinski, COH, and \*o and has appeared on numerous international compilations. His digital minimalist work explores the inter-relationships between the spatial nature of sound, silence, focus, and the act of listening.

**COLORFIELD.REMIX NIGHT #3****KRAFT MEDIA PRIZE RECIPIENTS**

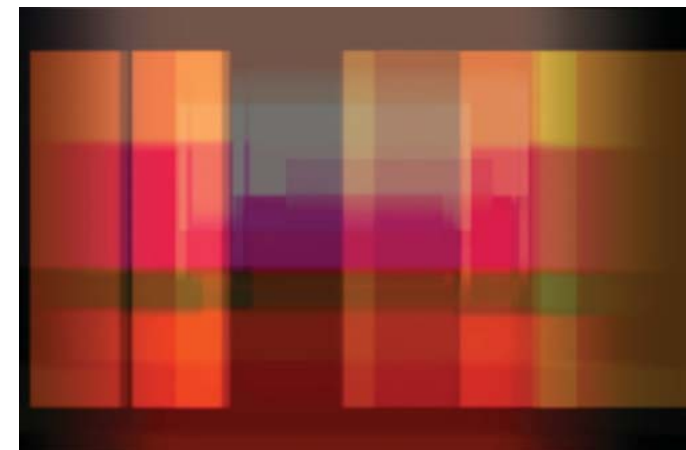
The **KRAFT MEDIA PRIZE** is made possible through the generosity of accomplished local Washington DC artist and arts patron **YVETTE KRAFT**. Having studied under master painters such as, Leon Berkowitz and William Christenberry, she continues to actively paint in her Washington DC studio. Yvette lends her art and a great deal of her time in supporting local homeless shelters and non-profits, including N Street Village, Christ House, My Sisters Place, and Bread for the City. A member since 2001, Yvette expands her already charitable support for the WPA\C through the **KRAFT MEDIA PRIZE**, awarded to artists selected by Richard Chartier and Brandon Morse from open calls for Night #3 of the Experimental Media Series-ColorField.remix.



**ERIKA SUDERBURG + LINDA BESEMER** • [ERIKASUDERBURG.COM](http://ERIKASUDERBURG.COM) (US)

Finalist, **\$1000 KRAFT MEDIA PRIZE**

"Strip" / 2006 / 7:13



**ALAN B. CALLANDER** • [VISIONLOAD.COM](http://VISIONLOAD.COM) (US)

Honorable Mention, **\$500 KRAFT MEDIA PRIZE**

"CF01" / 2007 / 5:00



Washington  
Project for the Arts  
Corcoran

**WPA\Corcoran** is an independent, non-profit 501 c(3) organization whose mission is to promote excellence in contemporary art in the region by presenting experimental exhibitions and performances, stimulating dialogue between emerging and established artists, and involving artists in educational programs that benefit local residents. WPA\Corcoran was formed in 1996 as an organization that unites the independent spirit and regional focus of the former Washington Project for the Arts (est. 1975) with the institutional strength and historical perspective of the Corcoran Gallery of Art. WPA\C is based at the Corcoran, where it initiates and supports a broad range of projects both at the museum and at off-site locations in Washington, DC.

### **“STRIP” / 2006 / 7:13**

A playful rave trance riff on experimental animation fabricated without animation. STRIP utilizes painting trimmings and mobilizes them in a skewed homage to the fanciful worlds of early Hans Richter, Oscar Fischinger, Musique Concrete, and 60's Color-Field painting. The static is sent packing in a frenzy of temporal excess and repetition accompanied by the sounds of its own launch.

STRIP was constructed out of the trimmings from Linda Besemer's large-scale abstract paintings, which are cast aside as the final painting is sized and straightened. These strips can be 3-6' feet in length, 1/4" - 3/16" thick and from 1-6" inches wide. They are comprised of multi-layered pure acrylic paint. When discarded these trimmings accumulate as foot high multi strata mountain ranges occupying the plane of the studio floor.

Selecting and saving portions of the aforementioned strata is the first editing process. Next a tabletop wooden slider ramp was constructed. Each strip was then dragged or slid from side to side, under an extreme micro lens (used for geologic specimens). The soundtrack is made up of arguments, admonishments and instructions from one launcher to the other as to how to "play" the strips on the slider. Each sample was "played" or manipulated "live" with alternative speeds, rhythms, choreographies and cadences. These one-take mini movies of orphaned, now reclaimed and thriftily recycled abstractions, were then micro edited through caffeine and classic coke fueled temporal manipulation somewhere late into the night.

These are STRIP(s), stripped of their context but valiantly attempting to perform, echo and evoke the movement, vibrancy and depth defying illusions that the paintings that engendered them deliver. They are animated entities searching for a new configuration of painting. As such they are simultaneously found sound and image, musique concrete, and Color-Field painting. Fiercely asserting primacy over the static, STRIP romps on the lam of dissolution and expediency. The assumption that painting can only be static is sent packing. If discards had a private life it might look a bit like STRIP.

### **ERIKA SUDERBURG (US)**

My work examines the veneer of political language and historical narrative and its interjection into "private life," the friction between the public and private sphere and the images and texts that are constructed in order to label, classify, give witness to and identify the self in relation to societal constructs. If I had to sum up my work in a single phrase, it would be, "stories we tell ourselves in order to live and the objects that anchor them." I am interested in devising, simulating, inventing and interrogating the textual and visual narratives we construct in order to mourn, to celebrate, to know, to ignore, and to forget. I am committed to make work that exists in multiple material sites, as written text, installation environment, photographic series or film/video project. In addition I am engaged in making single channel video and film works designed to be shown in a traditional theatrical screening situation.

Thematically I often employ the concept of a model universe or all encompassing archive, the creation of sites of material debris; clues, shards, and patterns that leave traces. I consistently employ the miniature to reference these notions of the explicative model or master narrative as a way of exploring our desire to participate in and categorize experience through images and fabricated environments—to be both within and above the rim of our container. Several loci reoccur as investigatory catalysts: the natural history museum, photographs and models as memory debris, the ennui of travel narratives, nomadic constructs, theatrical stage sets, landscape as metaphor, and historical and political amnesia. These concerns are folded together under the rubric of my interest in installation and media arts practice as a type of empty stage

set waiting for the audience to occupy – a twisted theme park lost somewhere between the 18th century and a really good hardware store where the employees choose the music, everything is on sale, and the entire establishment can fit inside an airstreams trailer. The visual arts in the 21st century seem fecund ground to investigate these questions of origin and loss, definition and collapse, invention and subversion.

### **LINDA BESEMER (US)**

Without canvas or traditional support, Linda Besemer explores the plasticity and physicality of painting. Spilling from aluminum rods affixed to gallery walls are dried sheets of two-sided patterned acrylic paint. Referencing critical theory, feminism, objecthood, decoration and finish fetish, Besemer's paintings question the forms and underlying signifying practices of modernism, abstraction and the two-dimensionality of the medium.

Besemer's paintings have been featured in numerous museums, most notably the Whitney Museum of American Art, Corcoran Gallery of Art, Los Angeles County Museum of Art, Albright Knox Museum, The Aldrich Museum of Contemporary Art, South Eastern Center for Contemporary Art, SITE Sante Fe, Bucksbaum Center for the Arts, Boulder Museum of Contemporary Art, Weatherspoon Art Museum, Portland Museum of Art, and Palm Beach ICA. She is also exhibiting internationally in Europe and Mexico.

Besemer is a recipient of a Louis Comfort Tiffany Foundation Grant, a Howard Foundation Grant in Painting; the Chuck Close Rome Prize in Painting, from the American Academy in Rome; and has recently been awarded an endowed professorship as The James Irvine Professor of the Arts, at Occidental College where she teaches.

### **“CF01” / 2007 / 5:00**

CF01 began with a meticulous reproduction of the basic shapes and colors found in Mark Rothko paintings with about 200 shapes built from this analysis. Various animation techniques, video filtering, and compositing techniques were utilized to build time-based vignettes that begin to evoke a meaningful interpretation. These vignettes were paired with experimental audio clips and sequenced to further provoke an audience-interpreted, abstracted meaning.

### **ALAN B CALLANDER (US)**

Alan Callander's videos weave together his observations of strangers and other remembered events. In some cases, his works are an exploration at a distance of a person's imagined life, while others are interpretations of deeply personal dialogues. Captured sound, color, texture and rhythm are manipulated, layered, and sequenced to create a non-linear narrative. Themes of unconscious fear, eroticism, memory, fantasy, regret and hope emerge from a distinctly internal world.

Callander's work has screened at film festivals in Washington DC, Toronto, Sydney, and Auckland, New Zealand, and he was commissioned by the Mikroknytes to produce a music video for their song Salvatos. Callander will begin study in the MFA program in Photography and Digital Imaging at the Maryland Institute College of Art in the Fall. He currently lives and works in Washington DC.