

# EXPERIMENTAL TELEVISION CENTER LTD.

## FINISHING FUNDS 2008

The **Experimental Television Center** announces that **Finishing Funds 2008** is supporting 30 electronic artists from around New York State whose work encompasses new media, film and sonic art, web projects, performances, installations, distributed computing and interactive projects. For 19 years, the program has provided over \$350,000 directly to artists, to assist with the completion of diverse and innovative projects which challenge the traditional boundaries of media and new media programming.

**Finishing Funds** is supported in part by the **New York State Council on the Arts** and by **mediaThe foundation**.

This year's awards recognize work which is very diverse, encompassing interactive web projects, animation, generative systems, real-time networked performance, multi-disciplinary performances and include experimental, documentary and narrative cinema and the sonic arts.

The works approach a wide variety of topics including issues of war and democracy, autism, solar power projects in Congo, the violence in Rwanda, and a critique of documentary practice.

The works in progress have received recognition and support from other organizations including the New York State Council on the Art, LMCC, Arts Council of England, the National Endowment for the Arts, Creative Capital, ReNew Media Arts Fellowship and the Lef Foundation.

With an award in 2008 from mediaThe foundation, **Finishing Funds** is supporting 4 special awards for new media and intermedia performance; the awards went to Eric Dunlap and Holly Dagggers of Forward Motion Theater, Matt McBane, Jamie O'Neil and Eric Singer and Taylor Kuffner.

This year's peer review panel was composed of Zach Layton of Brooklyn and Carolyn Tennant of Buffalo.

Zach Layton is a composer, curator and new media artist based in NY. His work in experimental music and video investigates complex relationships and topologies created through the interaction of simple core elements like sine waves, minimal surfaces and kinetic visual patterns. Zach's work has been performed by the Cleveland Chamber Symphony and exhibited at venues in the US and Europe including Roulette, the Kitchen, the New York Electronic Art Festival, Eyebeam, 3Legged Dog, the New York Digital Salon and many others venues. He has collaborated with other artists, filmmakers and musicians such as Luke Dubois, Vito Acconci, Jonas Mekas, Bradley Eros, Andy Graydon, Matthew Ostrowski, Tristan Perich and Ray Sweeten.

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Zach has received grants from the Netherlands America Foundation and the Jerome Foundation and is a graduate of the Oberlin Conservatory and the Interactive Telecommunications Program.

Carolyn Tennant was born and raised in Ithaca, New York. In 1994 she attended the Salt Center for Documentary Field Studies (Portland, ME), and in 1997 she received an interdisciplinary degree from Hampshire College (Amherst, MA) in literary journalism and American studies. In 2006 she received an MFA from the University at Buffalo, where she taught undergraduate courses in the Department of Media Study. That year she was the recipient of the Squeaky Wheel/Buffalo Media Resources' Local Artist Access Residency. In 2007 she curated media arts exhibitions at the Carnegie Arts Center (*Phantom Power*) and at the University at Buffalo Art Gallery (*Haunted Screens*, co-curated with Sandra Firmin). She currently programs films and videos at Hallwalls Contemporary Arts Center, where she has been the Media Arts Director since October, 2006.

The deadline for the program each year is March 15th. Applications are available online and from the Center in January.

**Panelists** Zach Layton and Carolyn Tennant  
**Program Director** Sherry Miller Hocking

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**Perry Bard**

New York



*Man With a Movie Camera: The Global Remake* is a participatory video shot by people around the world who are invited to record images interpreting the original script of Vertov's *Man With A Movie Camera*, upload them where software developed specifically for this project archives, sequences and streams the submissions as a film. As people can upload the same shot more than once infinite versions of the film are possible.

**Janet Biggs**

New York

Using elements and images of attraction and destruction, *Vanishing Point* explores an individual's single focus when everything is stripped away but the desire to be the fastest in the world. This multi-disciplinary performance on ice will merge the fierce athleticism of speed skaters and the pageantry of marching bagpipers against a landscape of video images of motorcycles racing across Utah's salt flats.



**Elle Burchill**

Brooklyn

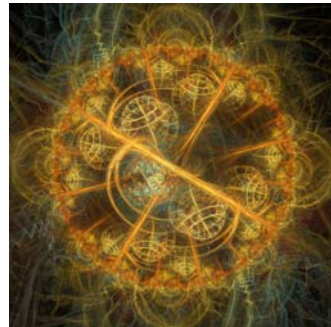


In her mid-fifties, my mother took up ballroom dancing and the appropriated footage of her competitions records her transformation. Inspired, I return to the pool, where I competed in my youth, to "dance" with her underwater in this physical video poem, *Mother Daughter*. Beauty, dramatic effect, and choreographed routine are juxtaposed with strength, speed, and revelry in a feeling of weightlessness.

**Scott Draves**

New York

*Sheep Singles* are short, high resolution clips which were used to create *Dreams in High Fidelity*. *Dreams* was designed and rendered with the Electric Sheep, a cyborg mind composed of 60,000 computers and people mediated by a genetic algorithm. Physically it consists of a small computer driving a large high definition display. It is not downloadable software, but a custom configured computer. This project will offer a series of shorter clips which are more affordable.



**Meredith Drum**

**Brooklyn**



*The Tower, The Machine* and *The Double* are a trilogy of short fictions with a central engine fueled by mythological elements and symbols set in a feral area between city and wilderness. The trilogy stars the redoubtable actress Juliana Francis Kelly and cinematography by Sandy Amerio.

**Eric Dunlap and Holly Dagers**

**Long Island City**

Forward Motion Theater's *Eyewash 3* is a compilation of the work of 10 collaborating video and audio live mix performance artists.



**Jim Finn**

**Troy**

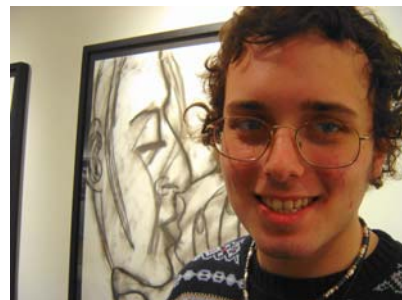


In the late 1960's Kim Jong Il guaranteed his succession as the Dear Leader of North Korea by adapting his father's Juche (pronounced choo-CHAY) philosophy to propaganda, film and art. Translated as self-reliance, Juche is a hybrid of Confucian and authoritarian Stalinist pseudo-socialism. *The Juche Idea* is about a South Korean video artist who comes to a North Korean art residency to help bring Juche cinema into the 21st century.

**Slawomir Grunberg**

**Spencer**

*The Story of an Autistic Savant* follows the life of Jonathan Lerman, featured in an earlier documentary. The first work looked at four years in the life of a teen artistic prodigy who gained much public attention for his powerful drawings. The focus of the new work is how, at 20, he undergoes a major life transitions, giving up his artistic works to become a "rock star".



**Michelle Handelman**

Brooklyn



*Dorian* is an installation that combines multi-channel video projection, live performance and music, and a graphic novel inspired by the themes of Oscar Wilde – youth, beauty and the meaning of art.

**Shaun Irons and Lauren Petty**

Brooklyn

*Here, Everything is Still Floating* is a single channel video projection. An apparition of a white bird moves through a black landscape, watching and aware of being watched. This meditative piece visually references Japanese sliding door paintings of cranes, long associated with notions of immortality and resurrection. The refracted doubling of the image, achieved by projecting through glass fragments and prisms, suggests the idea of transience



**Caroline Koebel**

Brooklyn



*Flicker On Off* is a series that applies the idiom of experimental film and artist's video to big-budget movies in order to speak about world affairs in what could be described as an alternate essay format. Scenes of violence in are filmed and then hand-processed. The resultant unruly images clash against disparate sound sources to reflect upon such topics as the impact of global warming on glaciers; the assassination of Benazir Bhutto; and the Haditha Massacre, in which US Marines killed 24 unarmed civilians in Haditha, Iraq.

**Eric Levine**

Long Island City

*Someone Hears a Shot* is a large-scale, single-channel video projection combining news reports of my father's unsolved murder, audio interviews with the detectives working on the case, and original film footage from an African Safari he took in 1971, amplifying the link between the act of hunting and killing as a representation of something manly, and a dystopian view of the hunter and hunted as seen through the overlapping stories of a singular life.



**Elizabeth Mandel and Beth Davenport**

New York



*Rose and Nangabire* is a feature length documentary in production. Explosive ethnic violence in Rwanda spread into the Democratic Republic of Congo, separating Rose Mapendo from her five-year-old daughter, Nangabire. Over a decade later, mother and daughter are reunited in the US where they must face the past and build a new future.

**Tara Mateik**

Brooklyn

*Over the Rainbow* is an experimental musical performance restaging Frank Baum's novel The Wonderful World of Oz with music video. In a get-rich-quick economy where the roots of cultural production become commodity fetishism, Biggie Smalls is inhabited by the spirit of a leprechaun and Diana Ross impersonators resurrect Dorothy and the inspiration for *I'm Coming Out*.

**Cambria Matlow**

Brooklyn



*Burning in the Sun* is a feature documentary focusing on the efforts to turn a rickety startup into a business providing electricity to a community and perhaps a country. In March of 2005, a group of dedicated individuals come together in Mali, West Africa, to help one man start a local business building solar panels. If Daniel Dembélé's panels are a success in powering classroom lights and a water pump in the village of Banko, he will prove that the new enterprise can change the desperate energy situation for the whole country.

**Matt McBane**

Brooklyn

*Onsdag, 6:45 AM* is a multimedia composition with video projection and live performance - a post-apocalyptic narrative set in Norway. The on-screen story presents life in atrophy. The live and recorded performers interact and change place



**Erik Moskowitz and Amanda Trager**

Brooklyn



*Cloud Cuckoo Land* is a collaboration between Erik Moskowitz and Amanda Trager that includes text by Trager and an operatic sound track composed and performed by Moskowitz. The video's narrative encompasses a family's move to a contemporary commune (these "intentional communities" are usually progressive in outlook but in other ways disturbingly like gated communities). The work explores the limits of the utopian ideal of a Lacanian, pre-mirror identity-where a fluidity of boundaries proposes a "You" that cannot easily be distinguished from an "I".

**Carlos Motta**

New York

*The Good Life* is an interdisciplinary (video-based) experimental documentary in 3 parts that investigates the public opinion of US-foreign policy and of local forms of democracy in Latin America, based on video interviews recorded with civilians in 12 cities of this region.



**Jamie O'Neil**

Williamsville



*Four Mad Humours: A Remote Dance Project*, is a real-time networked dance performance by Choreographer Gerry Trentham, Media Artist Jamie O'Neil and Filmmaker Michael Stecky. Trentham has choreographed a dance quartet that takes place, as four solo performances, in four different locations that are connected together via real-time video streams and the Internet. The four dancers represent each of the four humours.

**Elmer Ploetz**

Eden

*The Buffalo Punk Project* includes a documentary on the early years of Buffalo's incredibly energetic punk scene (1977-'85), as well as the creation of an online searchable database of the source material, including over 40 hours of interviews and hundreds of images. Visitors can create their own documentary vision of the era.



**Kurt Ralske**

New York



*The Inevitable* is a 6 channel video installation created with custom software which compares frames from hundreds of films of various genres, nations and time periods stored in a database. Analysis of the data reveals sets of matching frames, which are used to create the installation. The sets that match most closely are presented as a “catalog of inevitabilities”.

**Zach Rockhill**

Brooklyn

*This Side Down, Damn if I Know* draws parallels between two disparate ways of relating to information and takes as its point of departure the coincidence that both Buster Keaton and Vladimir Tatlin built rooms/devices that spun in the same year, 1921. Both were making models (political or social) for experiencing the world that were opposed to one another – and the video tries to imagine the impulses at play in the same room.



**Lynne Sachs**

Brooklyn



*Invisible* is a portrait of my distant cousin Sandor Lenard, a Hungarian doctor who devised his own methods of surviving the traumatic world of occupied Rome in the 1940's by reconstructing the bodies of American soldiers killed by bombs. Always an exile, a victim of a kind of human “continental drift”, Sandor built a harpsichord on which to play Bach, read thirteen languages and translated Winnie the Pooh into Latin -- all as a way to stay connected to an old-world life he was trying to escape.

**Peter Shapiro for Zuvuya Collective**

New York

*City of Dreams* is an interdisciplinary multimedia dance performance and installation interpreting a dream theme. The Collective includes audio, visual and performance artists exploring immersive installations, interactive public art and real-time interventions.



**Eric Singer and Taylor Kuffner**

Brooklyn

*GamelaTron* is a traditional set of Indian instruments augmented with robotic mechanisms, so that an entire orchestra can be played by one person on a computer.

**Mark Street**

Brooklyn

*Hidden in Plain Sight* is an experimental documentary inspired by the tradition of cinematic city symphonies. It is made up of footage shot in Santiago, Hanoi, Dakar and Marseille. Vignettes from each are juxtaposed so that the viewer is pulled from place to place, making connections only to see they disappear.



**Bec Stupak / Honeygun Labs**

Brooklyn



*Innocence* is an extension of my previous work, exploring ways to combine video with animation to tell a story. The characters are based on creatures created for the work by Machine Dazzle. The video will immerse them in a collage landscape that is a hybrid of fantasy and the Icelandic countryside.

**Avi Weider**

Brooklyn

Using expert interviews and profiles of people who have intimate relationships with technology, *Welcome to the Machine* reveals the origins, history and very nature of technology. Combined with a human-originated graphic style generated by a computer, the film unfolds at the crossroads of humanity and the technological tools we have created.



**John Weiksnar**



**Buffalo**

*Heave Ho* is a cliché-free look at what *else* has managed to land below the brink of the Niagara Gorge. Beyond barrels and bodies, the work surveys today's gorge carpet. Artifacts from this overlooked US terrain range from teaspoons to trolley wheels.

**James Wilkins**

In the short movie *Nature Mature* (pronounced "Natter Matter"), a militia of crass look-alikes move between the woods and the exurbs, overwhelmed and rendered impotent by an intoxicating nostalgia. "Nature Mature" is a no-man's elegy, photographed on beaten and worn 16mm film and having found its form within the realm of digital video.

**Brooklyn**

