

# EXPERIMENTAL TELEVISION CENTER LTD.

## FINISHING FUNDS 2010

The **Experimental Television Center** announces that **Finishing Funds 2010** is supporting 22 electronic artists from around New York State whose work encompasses new media, film and sonic art, realized on the web, in performance, and as installations, interactive projects, gaming and cinema software. For over 20 years, the program has provided nearly \$500,000 directly to artists, to assist with the completion of diverse and innovative projects which challenge the traditional boundaries of media and new media arts.

**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 pirate broadcasts, public and tactical hybrid media projects, animation, generative systems, multi-disciplinary installations and live performance and include experimental, documentary and narrative cinema and the sonic arts.

The works address a wide variety of topics including the abolitionist movement in NYS, architecture, data as sonic information, visions of utopia, gays in Poland, portraiture and interactive theater.

With an award in 2010 from mediaThe foundation, **Finishing Funds** is supporting an interactive performance/installation by Angie Eng.

Recipients of Finishing Funds 2010 awards are Kai Beverly-Whittemore, Michael Bosworth, Karen Brummund, James Case Leal, Alex Chechile, Toni Dove, Max Goldfarb, Dara Greenwald, Slawomir Grunberg, Eunjung Hwang, Jill Johnson-Price, Ernesto Klar, William Lamson, Marie Losier, Adriel Luis, Jamie O'Neil, David Sampliner, Paul Slocum, Candace Thompson, Diertra Thompson and Mark Tribe.

This year's peer review panel was composed of Meg Knowles of Buffalo and Kristin Lucas of Beacon.

Meg Knowles is an award winning documentary and experimental video artist whose work has been screened at festivals, galleries and museums including the Museum of Modern Art, the Dallas Film Festival, the Athens International Film & Video Festival as well as on Free Speech TV and PBS. Meg is a Director and Producer for the Termite TV Collective and an Assistant Professor of Media Production at Buffalo State College.

Kristin Lucas is a social practice artist who works primarily with electronic media. She is a faculty member of the Studio Art program at Bard College.

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

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**Kai Beverly-Whittemore**

Brooklyn



Kai Beverly-Whittemore began posing for photographer Jock Sturges as a child. *Body of Work* (2010), chronicles her transition from subject to filmmaker.

**Michael Bosworth**

Buffalo

The specifics of the tragic images we view have changed since they were created, but tragic images, and their audience, are a constant. The piece is composed of three layers beginning with a multiple projector video installation - a contemporary phantasmagoria to be presented at *Beyond/In Western NY*.



**Karen Brummund**

Ithaca

Exploring the landscape and history of the Finger Lakes Region, Karen Brummund's new digital projection will transform the facade of a 1840s, Greek revival church. Her time-based installation draws new relationships between architecture, ideas, and the night landscape.



**James Case Leal**

Brooklyn

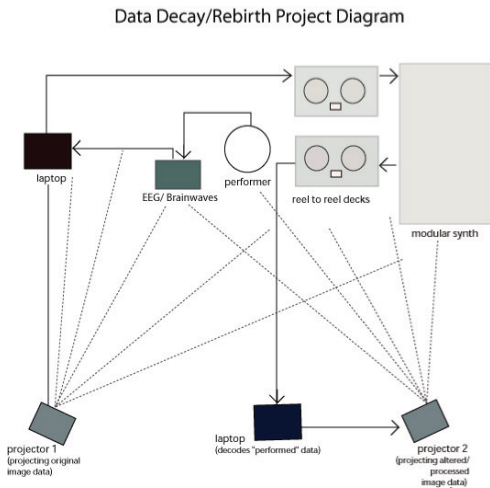
*The Republic of Heaven* is a video series created for transmission on a pirated analog television signal in New York City — We dematerialize our bodies and beam them outward. These ghosts pierce walls, come into our homes, and offer communion.

The forces that pull us to earth are the same that bind us to heaven.



**Alex Chechile**

Ridgewood



Taking inspiration from a vintage computer data storage format using reel to reel audiotape, *Data Decay/Rebirth* is a series of surround sound, dual projection performances that use computer data as the primary sound palette. Images are converted to sound, performed, and recorded back onto reel to reel tape for the computer to concurrently project the "performed" data in real-time.

**Toni Dove**

New York

*Lucid Possession* is a live mix cinema performance. Characters projected on a 13-ft screen unfold a narrative as they engage with video doppelgangers projected onto 3-dimensional robotic scrimms. The story dissects the nature of image as separate from host and looks at interior and outward appearance, projection and denial, using song, music, and cinema.



**Angie Eng**



**Brooklyn**

*Luminal* is a live video/music performance directed by Angie Eng with music by Okkyung Lee, Satoshi Takeshi. The piece is a series of cinemoems inspired by ancient rituals and liminal states or periods of transition which by nature allow the possibility of change in perspective.

**Maximilian Goldfarb**

*Deep Cycle, Mobile Broadcast* is a project of a radio-utility vehicle, threading together meaning from sites that aren't conventionally associated.

**Queens**



**Dara Greenwald for Spectres of Liberty**



**Brooklyn**

*Spectres of Liberty: The Great Central Depot in the Open City* is a large-scale moving image installation inspired by the historical abolitionist movement of Syracuse, New York. Through the use of both 19th and 21st century moving image technology, we connected the abolitionist past with reflections on contemporary social issues in Syracuse today. This project was created by The Spectres of Liberty art group in collaboration with the Art School in the Art School.

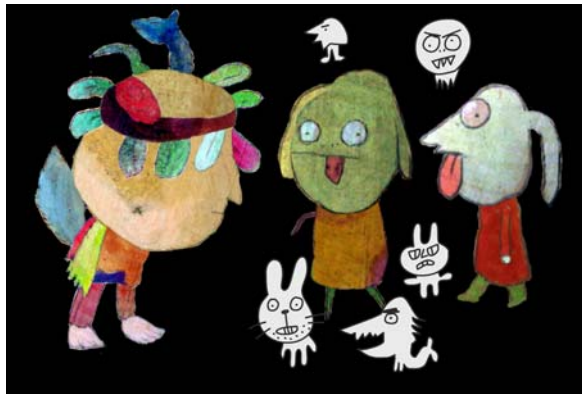
## Slawomir Grunberg

Many Polish gay men and lesbians remain in the closet for fear of being ostracized from family and friends, and in some cases losing their jobs. *Coming Out in Poland* offers a rare look into the lives of “out” gay people in Warsaw. The film profiles a radio personality who came out as a gay man on his own live show, while confronting homophobia, and a lesbian couple, one of whom lost her teaching job, as a result of speaking out publicly as a gay woman.

## Spencer



## Eunjung Hwang



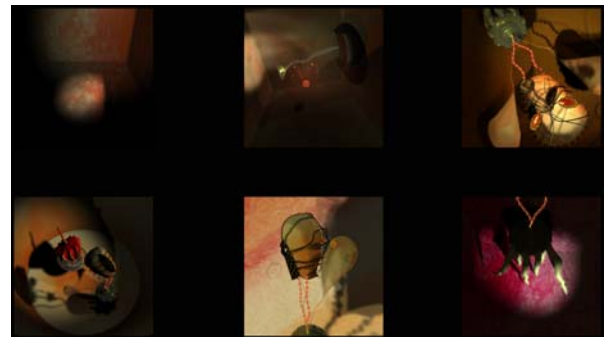
## New York

*Future Creatures* is a series of experimental animations which explore visionary narratives.

## Jill Johnston-Price

*Rheumers* is an installation with a series of peepholes, with animated imagery that is claustrophobic

## Fredonia



## Ernesto Klar



## Brooklyn

*Luzes relacionais (Relational Lights)* is an interactive audio-visual installation that explores our relationship with the expressional-organic character of space. The installation uses light, sound, haze, and a custom-software system to create a morphing, three-dimensional light-space in which spectators actively participate, manipulating it with their presence and movements. "Luzes relacionais" is a homage to the work and aesthetic inquiry of Brazilian artist Lygia Clark.

**William Lamson**

*A Burning Line* is an installation revealing the creation of a minimalist earthwork - drawing a line in

Brooklyn



**Marie Losier**



Brooklyn

*The Ballad of Genesis P-orrige* is an experimental feature film portrait of one of the most controversial, fearless and renowned experimental artists of our time. A kaleidoscopic collection of moving surfaces, composed of interviews, role plays, concerts and his day to day life, comes together to paint a multi-faceted profile of this pioneer of industrial music and in doing so, exposes the abundant yet inherently elusive nature of his creativity.

**Adriel Luis**

*USBuiLLD* is an interactive theater project using open source media and live streaming to create a space for dialog between historically segregated communities of color. It's a rich blend of live digital funk music, striking visuals effects, and an evolved rendition of the powerful vocal performance that has garnered the iLL-Literacy collective acclaim over the years.

Brooklyn



**Jamie O'Neil**

Williamsville



*SKIPPISOX* is a tactical media production that converges media and public performance. The name refers to a real invention (designed by the artist) that straps fiberglass discs on the feet of participants and allows them to skip-and-slide with ease over hard surfaces. Although this project involves humor, the goal of *SKIPPISOX* is to subvert heavily coded ideas about physical fitness, while at the same time encouraging participants to embody a deeper understanding of "movement".

**David Sampliner**

New York

Facing marriage and fatherhood and yet feeling insufficiently manly, the artist in *My Own Man* explores a diverse world of American men struggling with their manhood. Narrated in the first person and shot in super 16mm film, *My Own Man* is both a personal and a generational portrait of how men and women are redefining what makes a "real man."

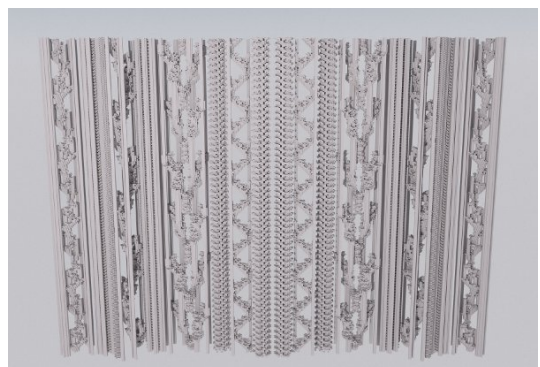


**Paul Slocum**

Brooklyn

*Conway's Game of Life Spacetime*  
Visualization is a film evolved from our attempts to visualize space-time.

From *Conway's Game of Life Extrusions*



**Candace Thompson for Other People**



Brooklyn

*Other People* is a self-portrait of New York City told in a surreal and homemade style. The story revolves around three obnoxious roommates who choose to live in a haunted loft space where anything can happen. Animation, puppetry, giant costumes, green screens, security camera footage, and a barrage of digital effects all work to support a narrative that explores what it means to create a community through dogged endurance.

**Deirtra Thompson**



Brooklyn

*The New Sentence* is a project that weaves together multiple dystopian themes: the discreet nature of prison commodity culture; the gulf between the optimism of self help books for the free population and for the imprisoned; the effects of scripted language, and the reading habits of women in prison. It consists of three units: a 25-minute video, an installation, and a web catalog of prisoner-made products.

**Mark Tribe**

*The Dystopia Files* is an archive of video clips depicting conflicts between police and protesters since 1999. Shot by police, activists, and independent observers, the footage documents an escalating domestic struggle between radical resistance and state power. Exhibited as an installation, it explores the dialectic of surveillance and spectacle that characterizes contemporary cultures of security.

New York

