

EXPERIMENTAL TELEVISION CENTER LTD.

FINISHING FUNDS 2011

The **Experimental Television Center** announces that **Finishing Funds 2011** is supporting 17 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 and interactive and immersive projects. For over 20 years, the program has provided nearly \$600,000 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**.

This year's awards recognize work which is very diverse, encompassing locative art, non-traditional archiving, public art projects, explorations of 3D, experimental documentary and narrative cinema and the sonic arts.

The works address a wide variety of topics including the relationship between power and desire, the notion of 'apology' as a media trope, the tension between human body and technological object and immersive environments.

Recipients of Finishing Funds 2011 awards are Janet Biggs, Heather Bursch, Jonathan Cohrs, Kevin Cooley, Micah Frank, Julie Harrison, LoVid – Tali Hinkis and Kyle Lapidus, Koosil-ja Hwang, Shaun Irons and Lauren Petty, Ken Jacobs, William Lamson, Jason Livingston, Marisa Olson, Matthew Ostrowski, Jacoby Satterwhite, Kelly Spivey and Caspar Stracke.

This year's peer review panel was composed of Jason Bernagozzi and Karen Brummund.

Jason Bernagozzi is a video and new media artist living and working in Rochester, NY. Central to his artistic practice is a desire to investigate and experiment with the significant features of time-based media as an evolving world language. Video, sound and other electronic forms allow him to work out ideas as a real-time process that reflects the impermanent relationships between knowledge and dialogue.

Currently working in Ithaca, Karen Brummund is a visual artist who works with ideas about drawing, time, and space. Like her work with Pezo von Ellrichsauen Architects in Chile, Brummund creates time-based drawings of architecture. Photocopies, drawings, or videos of the building cover the building itself. Each public installation inspires a new dialogue about the place, its history and representation.

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Janet Biggs

Brooklyn



Wet Exit is a multimedia performance that merges large-scale video projections with live kayak paddlers, musicians, and dancers. Taking its title from the term used to describe an emergency exit from a capsized kayak, *Wet Exit* contrasts kayak polo players' ballet-like synchronized movements with full contact attacks. Set against the backdrop of the Manhattan skyline, the performance will take place in and along the East River.

Heather Bursch

Brooklyn

Bad Apology (Good Adjustments) is a five-channel video installation with sound, a conceptual video piece that explores the 'public apology' as a contemporary media trope. Projected on to five wood theater flats is text animated through software that depicts a grid of tiny multiples of the artist performing a disturbing and mechanized "stadium wave".



Jonathan Cohrs

Brooklyn



The Spice Trade Expedition follows in the footsteps of a Marco Polo-esque spice trade. The expedition will travel by canoe down the Hackensack River visiting various artificial flavoring factories of New Jersey, the flavoring capital of the U.S.

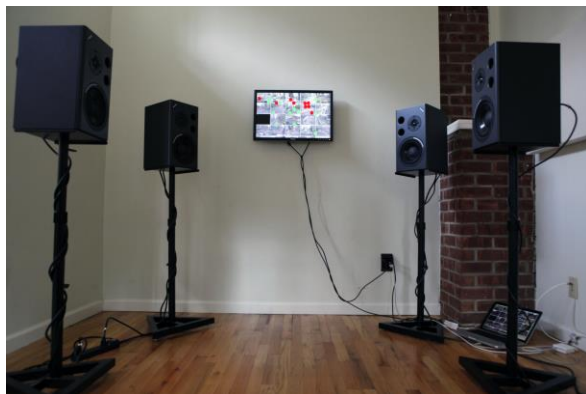
Kevin Cooley

Skyward is a Project which taps into historical fascination with flight and the cultural wisdom that the sky offers endless possibilities.

Brooklyn



Micah Frank



Woodstock

Junction is a sound sculpture generated in real-time by thousands of New York City taxi cabs. Through the use of publicly available live footage from New York's Traffic Management Center, Junction tracks the movements of taxis in some of the city's busiest intersections. It uses their position, velocity and overall density to synthesize sounds.

Julie Harrison

Working with the archives of Potato Wolf.

New York



LoVid Tali Hinkis and Kyle Lapidus

New York



iParade #2 expands on LoVid's ongoing exploration of the dynamic tension between the human body and technological objects. At the same time, this work is an exciting development in LoVid's practice as we delve into the context of public art and experiment with narrative structures. *iParade* is a locative art project produced as a free smart phone application

Koosil-ja Hwang

New York

Oh Soul! is a dance and interactive project created by furthering the interactive technology for dancers, the digital body in video game space, and brainwave data programming that we developed in our previous project, *Blocks of Continuity/Body, Image, and Algorithm*.



Shaun Irons and Lauren Petty

Brooklyn



Revolving Twilight is an immersive video and audio installation inspired in part by tales from nautical lore, notions of optical phenomena and illusion, light particles, ghost ships and the reveries of a drowning victim. Focusing on notions of optical phenomena and illusion, the piece investigates the sometimes ethereal interaction of light with physical matter or form that results in unearthly mirages, often referred to as *fata morgana*.

Ken Jacobs

New York

Bitemporal Vision: The Sea. Normal depth vision in the actual world calls for two positions in space, our parallel eyes. Bitemporal vision utilizes another set of factors to conjure depth, adjacent film-frames –a shift in time instead of space. Water images are particularly apt for someone interested in spatial impossibilities because who could be sure, in the tumult of the sea surface, if such an image had broken from the restraints of reality?



William Lamson

New York



Hudson Flow is a video and photographic project documenting a week long performance that involves standing on the Hudson River and allowing its current to determine my course. Using a buoyant apparatus designed exactly to my body weight, I will float down river with the soles of my feet just touching the surface of the river. The project is both a first hand examination of the river, its currents and the effect of tidal flow but it is also a reflection on the sublime landscape that inspired the Hudson Valley School and real life difficulties of working in this rugged space.

Jason Livingston

Ithaca

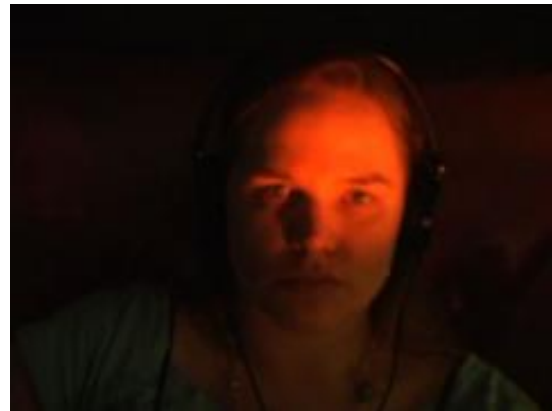
With *Interstate* I hope to trace a story of radical activism's period of decline from the early 1970s into the mid 1980s, as my mother began work with radical and obscure organizations. The story appears through a material history of an extant, orphaned film print, struck from a b/w video made in 1971 about the Onondaga Nation's struggle with NY State over sovereign territory. It also tells the story of dispossession, land claims, family mythology and repressed history.



Marisa Olson

New York

Performed Listening is a series of video performances. I taped an average of one video/performance per year at ETC, while the series and thoughts of the space deeply influenced my practice away from Owego. These six videos explore the active, performative nature of spectatorship (a role usually articulated as "passive"); the political, art historical, and gender implications of that turn; and the technological mediation and visualization of the listening and viewing processes.



Matthew Ostrowski

Brooklyn



Scarlet(t) is a systems-based attempt to isolate the 'latent' content of a popular film. Plot has become largely irrelevant in Hollywood product: the real drama is taking place between images and audience, not in the action onscreen. The fictive world of the movie is only a channel for fetishes held permanently out of reach, juxtapositions of signifiers which trigger desire with no resolution.

Jacolby Satterwhite

Brooklyn

Drawing Desire involves 3D animation, performance, and my mother's drawings and music recordings. They are a constant resource in my studio and performance practice. My mother's battle with schizophrenia has influenced her to create songs of desire and thousands of schematic drawings/inventions influenced by capitalist desires and American material culture. The drawings are mostly common objects and luxury products found in the domestic sphere. My body and art facility as an extension/interpretation of my mothers voice and drawings is an attempt to exploit the tensions created during translation and inheritance of studio practice.



Kelly Spivey



Flushing

“there is from nothing” is an experimental film portrait of the eco-feminist artist, Helène Aylon. The film follows the life of this 80-year-old artist who lived in the largest Orthodox Jewish community outside of Israel, for the first 42 years of her life. Aylon has been immersed in the production of action painting, performance art, sculpture, video and activist art projects, and in 1982 she rallied hundreds of women, to take turns traveling cross-country in a re-fashioned moving-van-cum-ambulance, “rescuing” earth from nuclear missile sites.

Caspar Stracke

Circle’s Short Circuit Redux is a highly unique participatory project involving twelve video and sound artists from New York.

Brooklyn

