

Video Shorts

Women's Caucus for Art

Digging Deeper to Build New Paradigms

2006 International Video Shorts Screening Festival Boston, MA

**Monday
February 20
8:00 pm - 9:30 pm
Brandeis Women's Studies Research Center
(Brandeis WSRC)**

Conference transportation from the Sheraton by bus at approximately 7:00 pm



Priscilla Briggs — True Confessions 12:00

True Confessions questions the talk show genre as a spectacle consumed by the viewer. Its narrative is a collage of true accounts of abuse strung together to form a therapeutic course of self-realization. Parallel to the narration is a stream of clips from television commercials and programming that simultaneously represent a shield of denial and act as visual metaphor for the story being told. Unlike typical television in which the spectacle disperses the meaning, True Confessions condenses meaning by directing all elements of programming toward the narrative.

Dawn Nye — Decoy 2:22

Experimental short (composited digital video and animation) 2003. Decoy examines the destructive nature of unrestrained desire and consumption. Using a fantastical world inhabited by intricately painted decoys, and the aural telling of an unquenchable young woman, it constructs a fable layered with dark allusions and eerie conclusions.



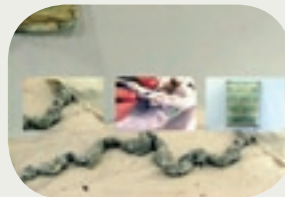
Anne Stoddard — Surveilling Utopia 2 (Washington, DC) 1:35

Surveilling Utopia 2 (documentary of Ann Stoddard's interactive multimedia site installation) explores how post-9/11 state sponsored electronic surveillance of public space make us all into the feared other. Surveilling Utopia 2 recontextualizes viewers and a culturally diverse DC neighborhood (Adam Morgan) in a post-9/11 context, suggesting viewers are detainees, the U.S. is Guantanamo Bay.

Remote CCTV surveillance cameras follow viewers from the sidewalk, up the stairs, into a Waiting Room, into a fenced computerized i.d. registration area, and, finally to a large space where viewers are surrounded by juxtaposed video wall projection: Themselves a moment ago (eluded video signal/Homeland Security video text questions (from Stoddard's conversations with HLS targets)/street life outside (live camera)/Guantanamo Bay (U.S. Defense Dept. tour). This 2005 Video Documentary of Ann Stoddard's Surveilling Utopia 2 installation (District of Columbia Arts Center) was co-directed by Ann Stoddard and John Straub.

Deborah Wing Sproul — (un)rest 2:16

(un) rest begins with a pillow hanging very out of place on a wall. Slowly, we watch as a seam ripper is used to "dissect" the casing of the pillow, revealing a bed of feathers. Presented with four video windows, we witness the pillow being transformed into something else. Function, content and perspective are questioned through the process of redefining form. What was once a pillow — an article of daily living and a repository for the gesture of rest and subconscious thought — is transmuted into a vessel with renewed and redefined, yet indeterminate, function.



Emily Hanako Momohara — The Hills of Idaho 40 sec.

My family was sent to an Idaho desert incarceration camp during World War II because they were of Japanese ancestry. In this piece a former internee sings a song he still remembers from camp and his peers cheer him along. As a young person trying to understand my heritage, I cannot help but see their current actions through the screen on history.

This year's juror was **Katherine Turczan, Chair of Media Arts at Minneapolis College of Art and Design.**

**WCA: Women's Caucus for Art
Digging Deeper to Build New Paradigms**

Women Behind and In Front of the Camera is a screening of film/video pieces from 11 American female artists. This event showcases the diverse, intelligent, unpredictable and challenging ways contemporary women of all ages and ethnicities express themselves through time-based media.

The work ranges from experimental work, performance video and installation pieces. Following the complexities of the world, the artists weave the pleasurable experiences of daily life into the difficult narratives of hardship and grief. The work also comments on crucial historical and political issues. These issues are not new to women, but the resolutions are as original as the means these artists use to discern and describe them.

Liz Nofziger's video "Bubblegum" begins with a woman's mouth innocently chewing gum, but slowly but surely turns into a dark, sexual and humorous vision. In contrast, Margaret Lazzari's sobering autobiographical "Chemo Sequences" cleverly challenges us to redefine beauty in the face of ravaging illness.

Priscilla Briggs' "True Confessions" breaks from traditional narrative forms by mixing a story in sound with an impeccably edited visual collage from television. The result is a powerful story of sexual abuse.

Cultural, social and psychological implications haunt Sejal Patel's "Trilogy: Red Purple Blue." Patel confronts herself and the traditional expectations of Indian pre-arranged marriage through vignettes imagined as self portraits and transformed by color. Japanese-American, Emily Hanako Momohara explores heritage through her family's incarceration in the Idaho detainee camps during World War II. She uses a former internee's song voice to emphasize the agony of her family's past.

There are eleven strong voices in this screening—eleven women who teach, inform and describe. Digging deeply into their lives to comment about the world, they also collectively create a model of story telling that carries the hope of their vision.

Liz Nofziger — Bubblegum	3:16 minutes
Margaret Lazzari — Chemo Sequences (all 3).....	4:09 minutes
Mary Oestereicher Hamill — What Water Tells Me	11:00 minutes
Krista Steinke — Emmet Street	4:05 minutes
Sejal Patel — Trilogy: Red, Purple and Blue	20:00 minutes
Brooke White — Passing Over and Through and Passing Through.....	12:30 total
Priscilla Briggs — True Confessions.....	12:00 minutes
Dawn Nye — Decoy.....	2:22 minutes
Anne Stoddard — Surveilling Utopia 2 (Washington, DC).....	1:35 minutes
Deborah Wing-Sproul — (un)rest.....	2:16 minutes
Emily Hanako Momohara — The Hills of Idaho	40 sec.

Liz Nofziger — Bubblegum 3:16 minutes

Shifting time and scale, Bubblegum transforms chewing gum from benign to bestial in this darkly humorous short video.

This video screening program may be available for travel. For information contact: WCA media co-chairs [Liz Dodson, Ldodson@Qwest.net](mailto:LizDodson@Qwest.net) or [Jeanne Phillip, chimaeramedia@hotmail.com](mailto:JeannePhillipp_chimaeramedia@hotmail.com)



Margaret Lazzari — Chemo Sequences (all 3) 4:09 minutes
The body can become more sublime as it is ravaged with age or disease. We struggle for normality, redefine it, and then equate the new normal beauty.

Mary Oestereicher Hamill - What Water Tells Me 11:00 minutes

This spellbinding work is a collaboration between a visual artist and a composer at the Brandeis University Women's Studies Research Center. It combines images of water from all over the world with an original composition from three flutes.

Krista Steinke - Emmet Street 4:05 minutes

Emmet Street is a video based on a poem about a female ghost living with 2 women. The piece explores the ethereal nature of "film" as a metaphor for memory, femininity, and innocence lost.



Sejal Patel - Trilogy: Red, Purple and Blue 20:00

Red, Purple and Blue is a performance video based on the implications of color: culturally, socially, and psychologically. In Indian culture, red transforms the life of a girl, as she is surrounded by the color red on her wedding day, bringing her love, strength, prosperity, and welfare. Despite my American citizenship as an Indian woman it is expected that I marry and the marriage be arranged. The concept of arranged marriage is not foreign to me, but its familiarity does nothing to limit the horror behind it. The progression from Red to Blue is a remedial realization of self and its capabilities after experiencing the absence of self and identity, I use the colors as a means to initiate a conversation. A conversation about my life's dreams, fears, and confrontations. I see the three colors as shades of my different moods or the illustrations of my emotional stance through the different stages of my life.

Brooke White - Passing Over and Through and Passing Through 12:30 total

Passing Over and Through investigates issues surrounding displacement, place and surveillance in a country at war. This piece looks at Iraq from above and below where the natural landscape, as well as the political one, is forever being altered. What are the implications of that change? At the core of my art making I am searching to find answers related to how people interact with the natural world and how that relationship changes due to turmoil, technology and displacement. Every day we are inundated with footage from Iraq but rarely are we given enough time to fully comprehend the implications of our actions. By using footage that we see on a daily basis and re-contextualizing it in this piece, my goal is to provide an alternative view of the landscape and the people.

Passing Through is a response to (a) traveling trip around the world. This piece tries to answer many issues surrounding the act of travel. There are many idle moments during a lengthy trip where you have nothing to do but look for hours on end. In fact I think that is what traveling is mostly about—looking and seeing. This becomes your job. These concepts of seeing and experiencing nature and the outside world are at the core of the work that I do. Noticing the smallest bits of the world, either minute or grand, they all hold importance in our lives. This piece invites the viewer to become seduced by the images from a far off land (large expanses of water, riding in rickshaws, boat rides in Vietnam) so that they might become engulfed in the process of looking and contemplate what that experience is like. "Passing Through" continues to deal with my artistic concerns surrounding our relationship to the outside world and how we relate to it in a world which is constantly in flux and becoming more and more reliant on technology.