

Monument Time : Tourist Time

A Supporting Paper

Submitted to the Graduate Faculty

of the Department of Art

University of Minnesota

By Kevin Obsatz

In partial fulfillment of the requirements of the Master of Fine Arts Degree in Art

April, 2015

Committee:

Chris Larson, Chair

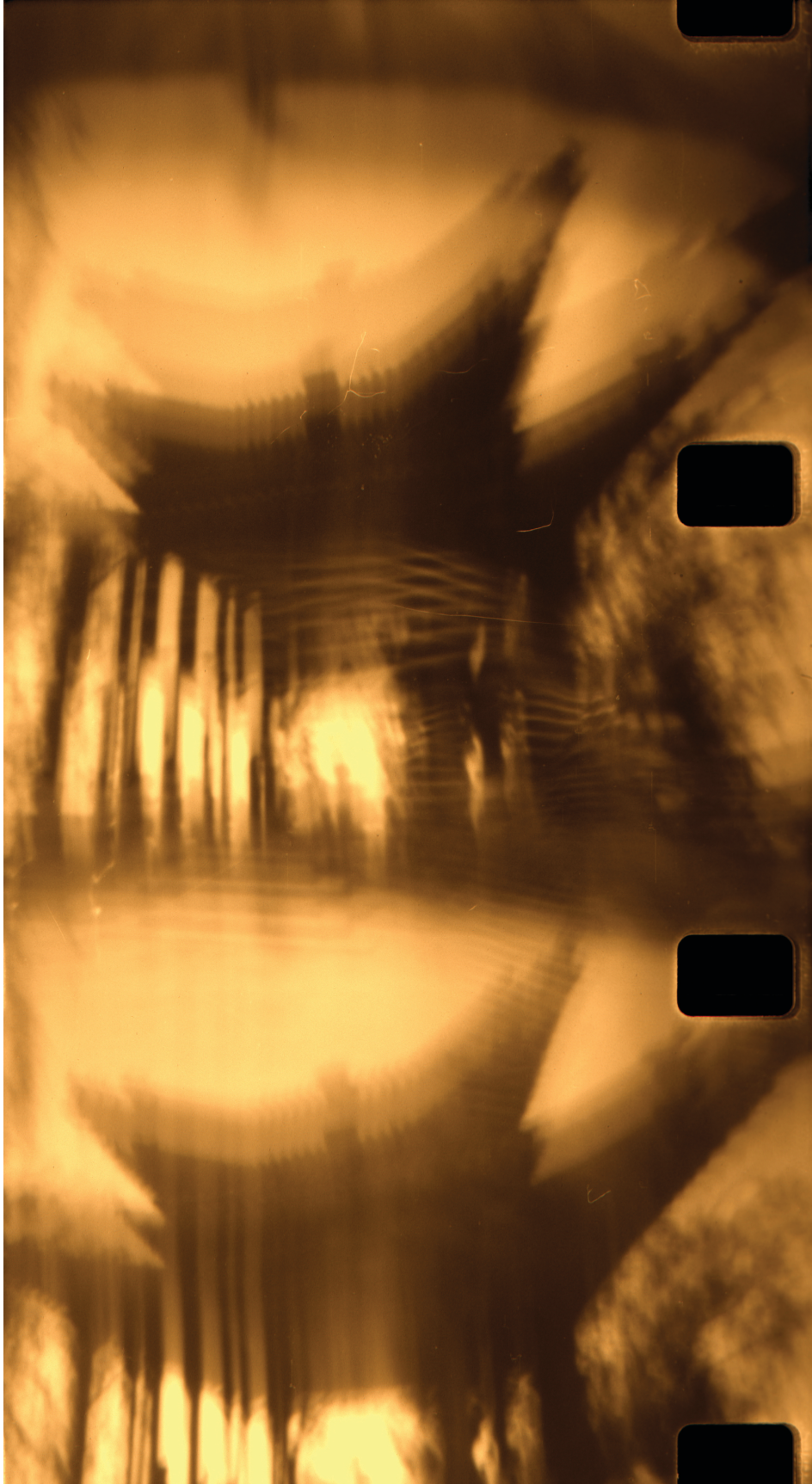
Lynn Lukkas

Stuart Maclean

My thesis show consists of four digital projections on nine-foot tall screens, each showing flickering, indistinct black and white footage (or more accurately, tones of brown and gold) from a different tourist site in and around Beijing, China. The point of view slowly progresses through the site, sometimes surrounded by other tourists, sometimes in solitude. Distant looming forms on the horizon gradually grow closer and tower overhead. Sometimes, for a frame or two, a smudge of a human figure will appear, posing for a friend's photo or a selfie, and will then disappear back into the landscape.

The images flow past quickly in one sense, and slowly in another – each six-minute scene was recorded over the course of about an hour of continuous filming. The landscape itself seems to pulse and vibrate, and the human forms are ghostly and faint, anonymous and fleeting. These moving images exist right at the threshold between representation and abstraction, and ask something very specific of the viewer, both physiologically and imaginatively. There is effort involved in seeing into this footage – work is required to take in the stream of sense impressions and process them into recognizable shapes and spaces. Trees, people, buildings, paving stones, a bridge railing – all these elements are in there, but must be drawn out by the eye and the mind, as though interpreting twelve Rorschach ink blots per second.

At the same time, the quickly streaming images resist any effort to dwell upon a single moment – the sensory information keeps coming relentlessly, and even the horizon keeps darting around. In order to spend time in the gallery



space without getting a headache, the eye must relax, the focus must go at least a little bit soft. This may sound contradictory – focus and relax – but the terminology may also be familiar from the popular subject of mindfulness. For instance, in December the New York Times ran a piece in the science section about the Chinese concept of “Wu Wei” or “Effortless Action” – trying not to try.²

The process of capturing these images, which I will describe in detail shortly, required me to move extremely slowly and steadily through these tourist sites, moving perhaps a hundred yards in an hour, or five feet per minute. I was definitely an anomaly at each location, as the other tourists flowed around me like water, capturing their own photos and videos and moving on. Sometimes they would stop to stare at me for a few minutes, unsure what to think of my homely pinhole 16mm camera (which looks nothing like a normal camera). Some even posed for pictures with me, as though I were part of the attraction – there are at least a few frames in the Great Wall footage where a guy stepped in front of me and posed for his buddy to take a picture of us together. They’re both in this piece for a split second.

As I proceeded, I began to feel a real affinity for the monuments themselves – in a way, I was spending more focused time with them than any of the other tourists, trying to understand the monument on something more closely resembling its own terms. I began to imagine the monument’s experience of time, as though it were the subject gazing and the human visitors were objects of its gaze, rather than the other way around. I became enamored of this flip in

perspective. Of course, I am unable to grasp fully what it would be like to be a mass of stone and mortar many hundreds of years old, but my experience made it significantly easier to imagine that state, and to identify with its vast, silent presence.

I believe that this project, *Monument Time : Tourist Time* offers the viewer an opportunity to make the same imaginative leap to a different scale of time, and asks of them perhaps a new kind of art-viewing effort, and a willingness to embrace the concept of “Wu Wei” as it applies to a moving image experience.

Inhale : Analog

This piece was created with a 16mm pinhole camera, an instrument developed by my mentor, Robert Schaller, at the Handmade Film Institute near Boulder, Colorado. As far as I know he’s the only person in the world who uses this instrument in a sustained filmmaking practice – though he regularly teaches students how to make these cameras, I have never come across the work of another artist made this way.

The camera is about the size of a VHS tape, and consists of two recycled black plastic boxes the size of 100 foot daylight spools of film, taped together with heavy tape, a hole bored in the middle of each for the insertion of a crank to move the film from the unexposed reel to the takeup reel, past the pinhole poked in a thin metal panel inset into the edge of the box.

The only moving parts of this motion picture camera are the two axels upon which the film reels turn, attached to a basic crank which moves the film along, bit by bit, to progressively expose fresh patches of negative to the light coming through the pinhole – and these exposures can't even properly be called "frames" because they are not in a uniform frame per se. There is no mechanism to advance the film by a set amount for each exposure, so the negative image is unevenly placed along the filmstrip depending on microscopic variations in the intermittent turning of the crank.

Just as the spacing of each image is variable and singular throughout the course of the roll of film, the exposure time varies from frame to frame. It is based not on a spring-driven mechanism or an electrical impulse, but on a rhythm established organically by the operator. Using a very slow-reacting black and white film stock called Kodak Hi-Con on a sunny day, each frame requires a full one-second exposure, which I time to my breathing and count silently in my head as I progress through the roll. If the sun goes behind a cloud, I have to adjust accordingly, slowing down in response. This adjustment is less a question of math and more about me imagining the light entering the box, impacting the film, causing the photochemical reaction of exposure.

This filming process requires a sustained practice this specific form of walking / filming meditation, which happened to be a perfect way to experience these tourist sites. They appealed to me for their sense of scale – each contains shapes visible from a great distance, and provided a sort of path for me to pass



through them along with dozens, hundreds, or thousands of other tourists and pilgrims. I was one of many people in the simultaneous act of documenting, but while most people's phones and digital cameras snapped images in a fraction of a second and quickly moved on to the next view, my progress was as slow and steady as I could manage.

Filming along with other tourists who were filming me as I filmed them helped me to resolve some concerns about the problematic power dynamics of "taking" pictures of unaware subjects in China, as well. This project was a way to embrace and investigate the idea of tourism, the act of consuming history and culture. Something about the process felt restorative to me – an effort to take a space that has been heavily and extensively documented, used as a backdrop to people's vacation photos, and to at least imagine it as a subject with its own agency rather than as passive scenery.

I find that even the basic terminology of filmmaking begins to break down when I try to describe this process. In a sense I'm recording a series of still frames, not a "motion picture" per se – but couldn't this be said of any film? It could also be called a "time-lapse" or fit into the experimental film tradition of "single-framing" – but none of those quite account for the singularity of the individual frames, the fact that each exists very much on its own terms, and it's only the relative steadiness and consistency of my physicality and attention that allows the eye of the spectator to blend them into motion.

Exhale : Digital

After capturing the images at sites across Beijing, I brought the footage back to the University of Minnesota to develop in the darkroom in buckets of photochemistry. Though a whole roll of film goes into the bucket at once, the result is no less idiosyncratic on a frame-by-frame basis. The filmstrip is dunked and agitated so that all of it spends time submerged in the chemicals, and there is unavoidable variation and unpredictability in the developing of each roll – the precise time spent submerged, scratches caused by the film rubbing against itself and the sides and bottom of the bucket, sediment from the film and from previous rolls, variations in the temperature at each stage of the process, impurities in the water used to mix the chemicals and rinse the film... and of course, my interaction with the film at each step influences the result. My gloved and ungloved hands ultimately touch each frame as I move the film through the stages of the process, untangle it (there are always knots) and hang it up on a clothesline to dry before rolling it up again to store in its original box.

At this point I have a film negative, scratched and marked by my hands, and it would be relatively simple to make a print and project it, which is the approach to screening favored by my mentor Robert Schaller. However, his process diverges from mine at this point because I generally choose to have my negative scanned so I can work with it further in a digital format.

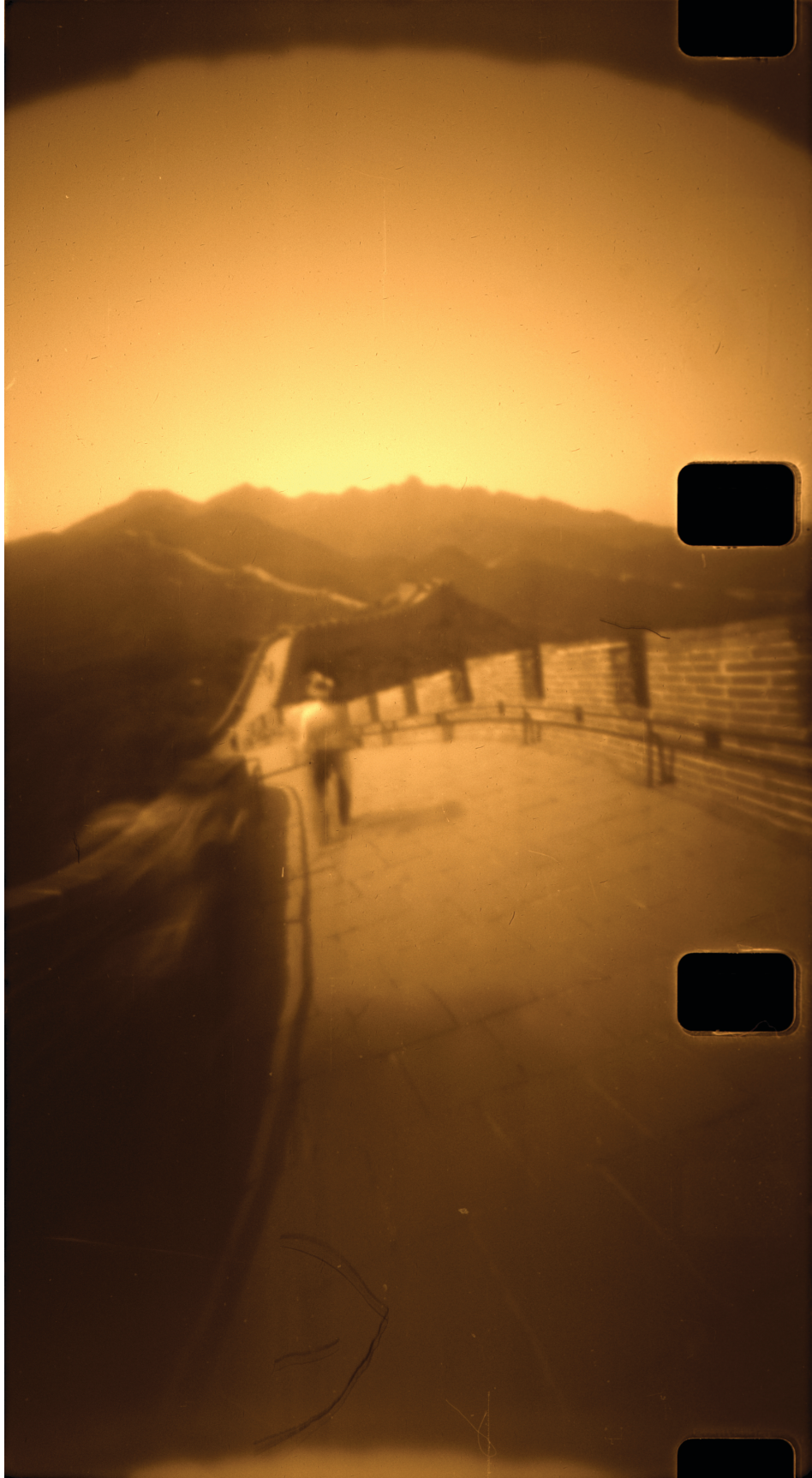
Though this may seem inconsistent with my low-tech approach up to this point, I find that this particular translation is actually a crucially important part of

the process, which reinforces all of the organic and chance operations that have come before.

If I were to stay with film and use a looping mechanical film projector in the gallery, I would be constrained by the very specific parameters set by the manufacturers of those projectors, with the explicit intention of showing traditionally formatted films, made with standardized aspect ratios and cameras shooting a uniform 24 or 18 frames per second. The looping film would continue to accumulate scratches and dust throughout the installation, and it would be unclear when and where they occurred, and whether they were intended or merely an unfortunate but unavoidable byproduct of the desire to shoot and project film rather than digital video.

Perhaps perversely, but perhaps also intrinsically, I have found that a pristine digital scan of my scratched and hand-processed negative, rather than obscuring the organic and inconstant qualities of the source material, actually throws into sharp and necessary relief the steps in the process up to this point. It provides another in-between space, another threshold, to dwell upon in the series of translations undergone by the material as it travels from the Great Wall to the Nash Gallery.

This translation to the digital allows me the freedom to slow the footage down to twelve frames per second, makes the sprocket holes visible along the edge of the film, revealing the three dimensionality of the celluloid film material and the chemical layers that coat the plastic. It also allows me to stack and



merge three consecutive frames in order to present the work in this portrait orientation, which more closely fits the size of the negative images created by the pinhole rather than being constrained to the arbitrary, rigid 16mm frame allowed by the scanner and projector gate.

The decision to convert to digital at this stage has always seemed intuitively like the best way to honor both the intention of the process and the material itself, but I have had a hard time explaining it out loud. Ultimately, I think that using digital post-production on this extremely analog source material reveals that this work is not ideologically anti-technological, primitivist or nostalgic; it is about revealing steps in the process, making visible the usually invisible translations and mysterious thresholds rather than obscuring them, in order to allow the viewer an opportunity to see into the generation and presentation of these moving images in a new way.

I believe that showing the film in this way, on four vertical screens that can be approached and regarded from different vantage points, from the front or the back, with images generated by nearly silent digital projectors tucked neatly away, makes it possible for the viewer to focus on their relationship with the images in all their immediacy, walking the path with me and imagining their relationship to the monuments without the distraction of four projectors loudly standing in the space as post-industrial artifacts, not ultimately relevant to this process.

Still, the question remains... why work so hard to create something that's difficult to watch, when with a standard iPhone I could have so much *more* – color, HD, image stabilization, and an hour-long uninterrupted take if I really wanted it? In other words, why bother?

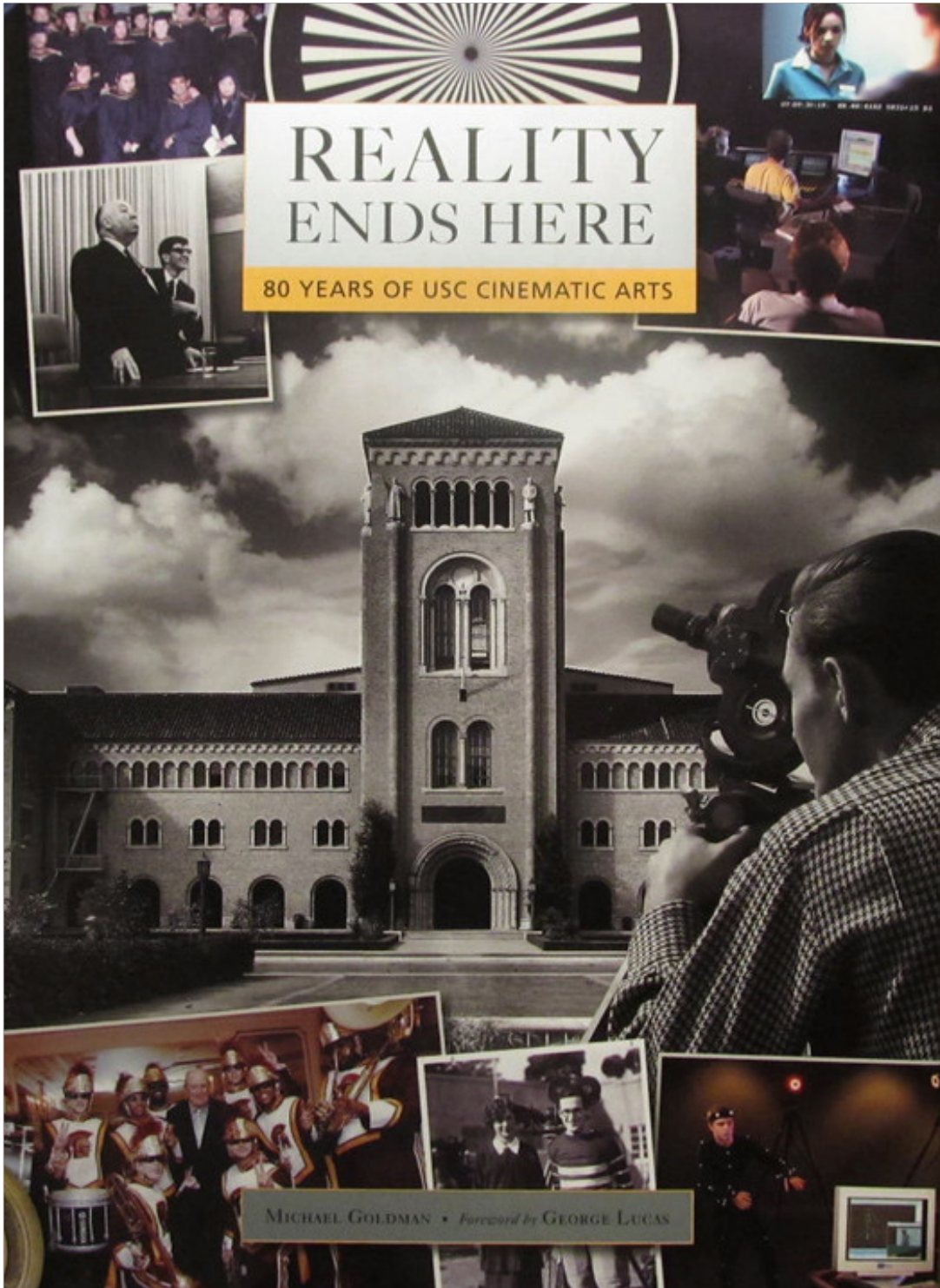
Context

“Reality Ends Here” is the official slogan of the School of Cinematic Arts at the University of Southern California, the oldest film school in America, founded in 1929, where I was an undergraduate from 1997-2001.

As a teenager interested in making movies, there was something immensely powerful to me about this simple claim: it was more than political, technological or aesthetic. It was religious, to the degree that the corporate-approved branding of a secular private university can contain religious undertones. The implication was fairly straightforward and clear to us all, to the point where it was never really discussed or remarked upon.

We were being trained in the practice of Movie Magic, inducted into the Dream Factory – all of the operative metaphors of Hollywood were well understood and internalized by all the eager acolytes who were allowed into that fiercely competitive program.

However, when I emerged from the protected realm of film school into the film industry itself, I began to see the dark side of all the glittery PR that fuels red carpet premieres and glamorous Oscar parties. Though the basic idea of a movie



set is broadly familiar, the grinding daily realities of the control paradigm essential to modern film production are foreign to most of the movie-viewing public.

It's not so much that the process is cruel or exploitive, though it can be – the hardest aspect for me to endure was the sheer degree of mind-numbing, stifling control exerted over every detail of the process in a mainstream production, whether for a television show, commercial, music video or film.

In order for Reality to End Here it must be painstakingly dismantled by heavy machinery in small increments. Semi trucks are parked end-to-end for blocks, heavy equipment is loaded into a filming location, dozens of hot lights are arranged and re-arranged for each new camera angle. Makeup is caked on, hair is painstakingly styled, then sprayed until bulletproof, and once on set, actors often have to hit a series of specific marks with precision for every take, from every angle, while their lines are spoken again and again until the words themselves lose all meaning to bystanders.

My disillusionment with mainstream filmmaking was not political or cultural so much as philosophical and aesthetic. I began to see through the veneer of magic to the grinding industrial process underneath, and finally realized that the term "Film Industry," is not a metaphor. The process is essentially no different than the manufacture of an iPhone – creative designers build out a plan and a prototype, but from there forward most of the labor is executed on an assembly line with heavy machinery and a massive blue-collar labor force.

Years later I discovered that all of my misgivings had been anticipated and precisely articulated many decades earlier, by Walter Benjamin.

The film actor performs not in front of an audience but in front of an apparatus. The film director occupies exactly the same position as the examiner in an aptitude test. To perform in the glare of arc lamps while simultaneously meeting the demands of the microphone is a test requirement of the highest order. To meet it is to preserve one's humanity in the face of the apparatus.⁶

I don't know if Benjamin ever witnessed film production firsthand, but his analysis of the process throughout the essay "The Work of Art in the Age of Mechanical Reproduction" matches my experience to a startling degree. So many years later, it remains true that the work of a movie star isn't really acting, it's in fact the opposite: they are venerated and well-compensated for their ability to remain visibly themselves, to retain their unique spark of humanity and identity, even as the industrial film production process grinds on all around them.

In the film studio the apparatus has penetrated so deeply into reality that a pure view of that reality, free of the foreign body of the apparatus, is the result of a technological procedure peculiar to it -- namely, the shooting by the specially adjusted camera and the assembly of that shot with others of the same kind. The apparatus-free aspect of reality has become artifice, and the vision of unmediated reality the Blue Flower in the land of technology.⁷

We know that Hollywood movies are fake, but incredible resources are deployed by the film industry to exert control every step in the process of making them, in order to create a seamless and flawlessly immersive experience for the

audience. Even if we're looking at superheroes and monsters, there's no trace of the filmmaking process itself left in the finished product – a stray light stand or recognizable crew person in the shot, for instance, would be a disaster that would almost certainly require expensive reshoots to correct. This holds true at the level of the film material as well, whether film or digital. The texture and color of the film can be dramatically manipulated, but god forbid an unintentional scratch or a hair mar the surface of the negative – such a flaw would ruin the entire edifice of a perfectly contained, illusory cinematic world. Movies that can't afford the emergency repairs and reshoots needed in these situations are irrevocably tarred as "amateurish," and are considered unfit to be seen by a paying audience.

In contrast, my work is the opposite of seamless and flawless – I am interested precisely in the seams and the flaws, and in how they are incorporated into both the image and the experience of filming and viewing, not as mistakes to be ignored or obstacles to overcome, but as intrinsic to the act of sharing a moving image across time and space. The images in *Monument Time : Tourist Time* have traveled across almost a full year of time and halfway around the world – I believe that they *should* they bear marks of their journey, and that those marks should be part of the experience of observing them at their (provisional) destination here in Minnesota.

Similarly, they have been translated and retranslated, again and again – from actual bouncing light photons to chemical imprint, to digital byte in several algorithmic iterations, and finally back to bouncing photons that enter the retinas

of the beholder for further translation, transformation, contemplation. As an artist, I don't want any of these in-between stages to disappear, to be glossed over.

Memory itself is an act of imperfect translation. Try as we might, we don't get to control what we remember, and what our minds preserve organically (at least for me) is more often fleeting and smudged than crystal clear, steady HD footage. Even if we do thoroughly and painstakingly document our experiences with HD video, we still can't protect them from time – we will find our relationship with that very footage changing, watching it grow more distant and foreign as it diverges from our imperfect memory of the experience itself.

By working this way, I hope to provide a space for the audience to contemplate these distances in time and space, these mysterious thresholds that must be crossed again and again by light in our continuing desire to know, understand, and relate to our world and our experience through the captured moving image.

¹ *Monument Time : Tourist Time, Beijing Series, Spring Pavilion*. Digital frame

² Tierney, John. "A Meditation on the Art of Not Trying." *The New York Times*. The New York Times, 15 Dec. 2014. Web. <<http://www.nytimes.com/2014/12/16/science/a-meditation-on-the-art-of-not-trying.html>>.

³ *Monument Time : Tourist Time, Beijing Series, Spring Pavilion*. Digital frame capture of 16mm negative. Kevin Obsatz, 2015.

⁴ *Monument Time : Tourist Time, Beijing Series, Great Wall*. Digital frame capture of 16mm negative. Kevin Obsatz, 2015.

⁵ "Don't Miss Your Chance to Grab a Piece of History. The School of Cinematic Arts Has Published Reality Ends Here: 80 Years of USC Cinematic Arts, an Exquisite, Limited Edition Coffee Table-sized Book Celebrating SCA's 80th Anniversary." *School of Cinematic Arts News*. Web. <<http://cinema.usc.edu/news/article.cfm?id=9774>>.

⁶ Benjamin, Walter, and Michael William Jennings. *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*. Cambridge, Mass.: Belknap of Harvard UP, 2008.

⁷ Ibid.

Appendix:

1 image, 1 video file and four links are included in the portfolio. The links are to the individual screen content, the video file is gallery documentation.

Kevin Obsatz Artist Statement

I believe that experimental film has the power to challenge our basic assumptions about how we understand the world and one another via the moving image, and that experimentation is a vitally important to a healthy film culture, both locally and globally.

I think of myself as an experimental filmmaker, and my experiments explore every aspect of the form and content of the moving image, from the conventions of narrative and characterization to the fundamental tools and techniques used to capture, process and share images with an audience.

My recent work has primarily involved black and white 16mm film. I shoot with a spring-wound Bolex camera and develop the negative myself in a darkroom, in buckets of photochemistry, using processes I learned at the Handmade Film Institute in Colorado in 2008. After the negative has dried on a clothesline, I create a high-res digital frame-by-frame scan which makes every fingerprint, water-spot, and scratch crystal clear as a permanent feature of the texture and composition of the images, like sediment trapped in glacial ice from thousands of years ago, that still holds a wealth of information about a world long gone.

The purpose of this labor-intensive, many-stage process is not to nostalgically romanticize quaint, vintage technology – it is an effort to see the process in the images; to see the images refracted through the stages of the process made visible. I want each film to contain an entire history of film, not as a priority above the content, characters and events depicted, but as an equal and integral part of the story being told.

For me the primary value of *film as film* is the immediacy borne of its limitations: the 30-second Bolex spring and the 100-foot daylight spool, the loud mechanical shutter that makes sync sound impossible, the time in the darkroom required by every spool for the series of chemical reactions to run their course in total darkness. I find that the lack of control inherent in this approach makes me much more present throughout the process, more open to chance and chaos and serendipity. My hope is that this sense of presentness contributes to an audience experience that is challenging as well as satisfying, inviting the audience to work a little bit harder in order to see more in the work.

Kevin Obsatz
Film and Video CV

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www.videohaiku.com

EDUCATION

- 2015** MFA - Media Art
University of Minnesota – Minneapolis, Regis Center for Art
- 2001** BA in Film Production
University of Southern California, School of Cinematic Arts

TEACHING

- 2013-2015** *Intro to Experimental Media*, Instructor, University of Minnesota, 4 semesters
- 2014** *Intermediate Narrative Video*, Guest Lecturer, University of Minnesota
- 2014** *Film Production Mentorship*, IFP Minnesota, 3 sessions
- 2013** *Media 1*, Guest Lecturer, Minneapolis College of Art and Design
- 2012** *Video Production*, Brooklyn Center High School Teaching Artist
- 2011** *Directing the Narrative*, IFP Minnesota, 4 sessions
- 2010** *Filmmaking Workshop*, St. Paul Conservatory for Performing Arts

AWARDS & FELLOWSHIPS

- 2012-2013** First Year MFA Fellowship – U of M, Minneapolis, Regis Center for Art
- 2011** Jerome Foundation Film Production Grant: \$15,000 award (*Crazy Horse*)
- 2010** Minnesota State Arts Board – Artists Initiative Grant: \$10,000 award
- 2008** Northern Lights: Artists on the Verge: \$5,000 award (*The Gate to the Enclosure*)
- 2008** Jerome Foundation Travel Study Grant: \$1,500 award
- 2008** Best Documentary – Landlocked Film Festival (*Journeyman*)
- 2008** Best Documentary – Gloria Film Festival (*Journeyman*)
- 2006** Honorable Mention – Central Standard Film Festival (*Exploding*)
- 2002** IFP Access Grant (*The Coast*)
- 2000** USC Travel Grant to the Cannes Film Festival - \$2,000 award
- 1997** USC Trustee Scholarship – four year, full tuition award

FILM PRODUCTION

- 2013** First Assistant Director – *Flesh Computer*, narrative short, Los Angeles
- 2012** First Assistant Director – *Looking Past You*, narrative short, Minneapolis
- 2006** First Assistant Director – *Presence*, narrative feature, Los Angeles
- 2006** Production Assistant – *North Country*, narrative feature, Northern Minnesota
- 2005** Co-Producer, First Assistant Director – *Suspension*, narrative feature, Kansas
- 2004** Production Sound Mixer and Boom Op – *Gigi*, narrative feature, Minneapolis
- 2003** First Assistant Director – *Vernie*, narrative feature, Minneapolis
- 2001** Second A.D. – *How to Kill a Mockingbird*, narrative feature, Minneapolis

DOCUMENTARY PRODUCTION

- 2012** *Voices of Hope: Family and Friends*
30-minute documentary for Circle in the Field Media
Cinematographer, Editor
- 2008** *Journeyman*
Hour-long documentary for Mirrorman Films
Co-director, Cinematographer, Editor
- 2007-present** various short documentary projects, full listing available upon request.

BROADCAST TELEVISION

- 2011** *Diners Drive-Ins & Dives*
Segment Writer, one season
The Food Network, produced by Page Productions
- 2009** *KIT: An Autobody Experience*
Editor, Studio Cinematographer, one season
SpeedTV, produced by Airborne Creative
- 2005-2006** *Decorating Cents, Freestyle, Landscape Smart, Kitchen Renovations*
Assistant Editor, B-roll Cinematographer, multiple seasons
HGTV, DIY Network, produced by Edelman Productions

SCREENINGS, BROADCASTS & SHOWS

- 2014** Walker Art Center, MNTV Selections (Funeral for Fun)
- 2014** PBS Official Selection, MNTV (Funeral for Fun)
- 2014** Weisman Art Museum, *Mirror/Window* (Monument Time)
- 2014** Art / Road / Movie, Bryant Lake Bowl, MN (Crazy Horse)

2014	Cellular Cinema, Bryant Lake Bowl, MN	(Apogee)
2013	Small Art, <i>McGinley Motion</i> , St. Paul MN	(Aberdeen)
2013	Ingenuity Festival – Cleveland, OH	(Big Agnes Ascent)
2012	Aberdeen Theater, Aberdeen, SD	(Aberdeen)
2012	Black Hole Cinematheque – Oakland, CA	(Big Agnes Ascent)
2012	Quarter Gallery, University of MN	(Empire Builder)
2011	Generational Complexities, Bryant Lake Bowl	(Empire Builder)
2010	Olympia Film Festival, WA	(Big Agnes Ascent)
2009	Weisman Art Museum, <i>Artists on the Verge</i>	(The Gate to the Enclosure)
2009	PBS – nationwide distribution across affiliates	(Journeyman)
2009	Gloria Film Festival, Salt Lake City, UT	(Journeyman)
2009	Landlocked Film Festival, Iowa City, IA	(Journeyman)
2008	Intermedia Arts, Minneapolis, MN	(Four Frame Dance Project)
2006	Pixelodeon Film Festival, Los Angeles, CA	(Video Haiku – excerpts)
2006	Central Standard Film Festival, Mpls, MN	(Exploding)
2005	Central Standard Film Festival, Mpls, MN	(An Immaculate House)
2005	PBS Official Selection, MNTV	(An Immaculate House)
2004	The Wild Rose Film Festival, Des Moines, IA	(An Immaculate House)
2003	PBS Official Selection, MNTV	(The Coast)
2003	Minneapolis / St. Paul Int'l Film Festival	(The Coast)
2003	Wobegon Film Festival, Minnesota	(The Coast)
1997	Walker Art Center, Fresh Visions Program	(TRUTH)

FILMOGRAPHY

NARRATIVE FILM – writer and director

2014	<i>Apogee</i> – experimental narrative, color super-8, 11 minutes
2014	<i>Crazy Horse</i> – experimental narrative, B&W 16mm, 12 minutes
2009	<i>The Moment, with Ida</i> – short documentary, DV, 5 minutes
2007	<i>Journeyman</i> – feature length documentary, DV, 57 minutes
2004	<i>Exploding</i> , narrative short, color DV, 16 minutes
2004	<i>An Immaculate House</i> , narrative short, color HD, 14 minutes
2003	<i>The Coast</i> , narrative short, color HD, 15 minutes

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- 2001 *Hero*, narrative short, B&W DV, 7 minutes
2001 *Act Two*, narrative short, B&W DV, 10 minutes
1997 *Light of Day*, narrative short, color 16mm, 4 minutes
1996 *TRUTH*, narrative short, color video, 27 minutes

EXPERIMENTAL FILM & VIDEO

- 2015 *Monument Time* – five channel film installation (work in progress)
2015 *Time / Line : 2012* – single channel film installation
2014 *Closer to my Father* – single channel video installation
2013 *Aberdeen* – experimental documentary, B&W 16mm, 13 minutes
2012 *Big Agnes Ascent*, pinhole film, B&W 16mm, 4 minutes
2011 *Empire Builder*, experimental documentary, B&W 16mm, 10 minutes
2011 *POLYGON*, non-narrative web commission for Skewed Visions, 16 mins.
2010 *the works and days of hands* – experimental documentary, super-8, 7 minutes
2009 *The Gate to the Enclosure*, four channel video installation
2007 *Video Haiku*, a web-based video journaling project, 250 episodes

DANCE FILMS

- 2014 *Funeral for Fun*, with Annie Enneking
2012 *Northside Throwdown*, with Kenna Cottman
2012 *Eat Up, Little Pearl*, with Mad King Thomas
2009 *Over Time*, with Megan Mayer
2008 *The Four Frame Dance Project*, 8 episode dance film collaboration
2007 *to shine / to burn*, with Live Action Set

PUBLICATIONS

- 2015 *Minnesota Playlist*: “Cinema of the North”
<http://www.minnesotaplaylist.com/magazine/article/2015/cinema-of-the-north>
- 2013 *OtherZine 26*: “Local Media, Whole Media, Slow Media”
<http://www.othercinema.com/otherzine/local-media-whole-media-slow-media/>
- 2010 *Minnesota Playlist*: “Imagining a Sustainable Independent Cinema”
<http://tinyurl.com/nu6wb8o>

RESIDENCY, APPRENTICESHIP, INTERNSHIP

- 2008-2012** Handmade Film Institute, Summer Residency Program, Colorado and Jamaica
Mentored by Robert Schaller, Executive Director
- 2003-2006** Re:Voir Experimental Video Distribution, Paris
Mentored by Pip Chodorov, Executive Director
- 2000-2002** Cannes Film Festival, Toronto Film Festival
Mentored by Lucius Barre, Publicist
- 2002** Walker Art Center Film/Video Department
Mentored by Sheryl Mousley, Curator
- 2000-2001** Independent Pictures, Los Angeles
Mentored by Cary Woods, Executive Producer
- 1997** Voodoo Films, Minneapolis
Mentored by Kirk Hokanson, Executive Producer

CURATORIAL PROJECTS

- 2015** *Cellular Cinema – Love is Done to Death*
co-curated with the Experimental Film Festival, Portland
Bryant Lake Bowl Theater, Minneapolis
- 2014** *Cellular Cinema – Films Made with Film*
featuring films by Chris Larson, Sam Hoolihan, Laska Jimmen, Alan Gerlach
Bryant Lake Bowl Theater, Minneapolis
- 2014** *Art / Road / Movie – Film, Video and Performance about Spaces In-Between*
Bryant Lake Bowl Theater, Minneapolis
- 2011** *Parents and Other Generational Complexities*
Bryant Lake Bowl Theater, Minneapolis

COLLABORATIONS, EVENTS & PERFORMANCES

- 2014** Northern Spark: Projecting the City
Play on Penn
Beyond the Loop
Video and performance installation with Bill Cottman
- 2013** Walker Art Center Sculpture Garden 25th Anniversary Celebration
Juxtaposition Arts / FLOW
Takk

Media Elements for Performance Choreographed by Kenna Cottman

- 2012-2013** McKnight International Choreographer Fellowship and Residency
Impulsos, Biennial Contemporary Dance Festival – Bogota, Colombia
Compagnie La Halte-Garderie – Paris, France
Bon Appetit!
Video design for choreographer Johan Anselem
- 2012-2014** MANCC Residency at the University of Florida – Tallahassee, FL
The Red Eye Theater – Minneapolis, MN
Soft Fences
Video and scenic design elements for choreographer Megan Mayer
- 2011** Southern Theater – Minneapolis, MN
We Tried to Throw the Light
Video and scenic design elements for choreographer Megan Mayer
- 2010** Ritz Theater – Minneapolis, MN
Jasper Johns: Grey
Video design elements for Skewed Visions production by Charles Campbell

SKILLS

Pre-Production: Writing, screenwriting, directing, producing, assistant directing, basic storyboarding, scheduling, production management.

Production: directing, cinematography, assistant directing, basic sound recording, lighting (both grip and gaffer) on small to medium-sized projects, i.e. crew of 25 or fewer.

Digital Post-Production: Editorial workflow, production management, editing and assistant editing, sound editing and mixing, color correction, compositing and motion graphics, title design, media management, basic web design.

Analog Post Production: Processing 16mm and super-8 film by hand in the darkroom in black and white negative, reversal, and color processes. Editing by hand with splicer, viewer and Steinbeck.

EQUIPMENT

Digital Cameras: Sony, Canon and Panasonic digital cameras, professional, prosumer and DSLR.

Film Cameras: 16mm Arri SR, SR2 and SR3, Bolex reflex and parallax cameras, and super-8 with a wide range of brands.

Lighting: Fresnels, soft-boxes, kinos, LEDs and HMIs.

Sound recording: analog Nagra, digital Tascam and Zoom, Sennheiser and AudioTechnica mics.

SOFTWARE

Final Cut Pro, Adobe Premiere Pro, Photoshop, After Effects, Color, ProTools, Wordpress.