

Bay Area Roots, Risk & Revision
Excavations of the Recordable World
Digital Video by Brook Hinton and Katherin McInnis

Sunday, May 20, 2007 — 7:30 pm — Yerba Buena Center for the Arts

Presented in association with Film Arts Foundation and BAVC
Brook Hinton and Katherin McInnis In Person

Katherin McInnis: My work combines documentary concerns with experimental techniques. I'm especially interested in digital tools, their artifacts, and the conditions of production and consumption they create.

Predictions (2005) by Katherin McInnis; digital video, color, sound, 1 minute, tape from the maker
Each shot is six frames of video and simultaneous audio. (Katherin McInnis)

“...a jittery, sweet, very close look at the Musée Mécanique, full of flashes of the beautiful old metal and glass arcade machines.” (Hiya Swanhuysen, *SF Weekly*).

landscapes in alphabetical order (2003) by Katherin McInnis; digital video, sound, color, 1 minute, tape from the maker

Made with preview stills from Prelinger Archives films with the keyword “landscape” (in alphabetical order by film title). The soundtrack is composed from the digital image files processed as sound files. (Katherin McInnis)

OPEN (2005) by Katherin McInnis; digital video, color, sound, 4 minutes, tape from the maker

Shot through the crack pipe-damaged window of an empty office building, *OPEN* uses time-lapse and surveillance-style cinematography to explore a world of dubious commerce. (Katherin McInnis)

Disaster Drills (2007) by Katherin McInnis; digital video, color, sound, 3 minutes, tape from the maker

Disaster Drills looks at possible ecological disaster through the 50-year-old San Francisco Bay Model. A movie for mobile, miniature screens, *Disaster Drills* evokes pervasive new mapping technologies through accidents of the analog era. (Katherin McInnis)

Model Prisoner (2003) by Katherin McInnis; digital video, color, sound, 8 minutes, tape from the maker

Model Prisoner is a short walk down the long hallway of the Texas prison system, exploring how Death Row inmate Joseph Paul Jernigan became the subject of the Visible Human Project: 1,871 cross-sectional images of the human body used to generate a virtual cadaver. (Katherin McInnis)

San Quentin, CA 94964 (2007) by Katherin McInnis; high definition digital video, color, sound, 10 minutes, tape from the maker

An experimental documentary, investigating the boundaries between public, state, and private space in San Quentin, California. (Katherin McInnis)

a clear story (2007) by Katherin McInnis; digital video, color, sound, 6 minutes, tape from the maker

An exploration of Tressa “Grandma” Prisbrey’s Bottle Village, a decaying folk art landmark, made with the “movie” feature of a point-and-shoot digital camera. (Katherin McInnis)

Brook Hinton: In my nonfiction-based work, I use digital video as a tool for excavation and extraction, mining both existing and personally (often surreptitiously) taped records of everyday life for moments of larger meaning and resonance.

A Trip Down 3rd Street Before the Unknown: Scenic Highlights from the SFMuni T-Line (2007) by Brook Hinton; digital video, color, sound, 8 minutes, tape from the maker

San Francisco's new light rail T-Line navigates Third Street through the south city neighborhoods that are home to many San Franciscans but have remained invisible to many others. The real meaning of this new transit link is debated throughout the city, but most particularly in the southern neighborhoods. *A Trip Down 3rd Street*, like the 1905 film *A Trip Down Market Street*, is a silent meditation on contemporary life seen in the context of a street and a transit line, in this case Third Street prior to the launch of regular T-line service, recorded from the train on one of its inaugural "preview" runs in February, 2007. (Brook Hinton)

Wave/Wake (2002) by Brook Hinton; digital video, color, sound, 7 minutes, tape from the maker

Wave/Wake examines emotional states before and after a cataclysmic event. Beginning with the suggestion of ocean waves braking and receding, the piece places ordinary phenomena in the shadow of the 9/11/01 attack on New York and Washington DC through temporal manipulation of both media coverage and street videography. The piece functions as an emotional record and as a critique of mass media response to tragedy. (Brook Hinton)

Hack (1999) by Brook Hinton; digital video, color, sound, 3 minutes, tape from the maker

War and cruelty through the filter of language. A silent text film constructed from Internet searches revealing benign and violent contexts for the word "hack". (Brook Hinton)

Markings: Transmissions from the Trace Garden (2007) by Brook Hinton; digital video, color and b&w, sound, 5 minutes, tape from the maker

Some years ago I had the task of examining and cataloguing many hours of home 16mm footage dating back to the 1920s. The reels were found in the basement of the recently deceased, last member of a wealthy San Francisco family. As I continue working with this footage on my own, it seems almost to force itself into new configurations, resembling the memories of people who are no longer here. Eventually the footage evolved into the "film séance" web series *Trace Garden*. Each presentation of *Markings* contains material from the series mixed with new work, reconfigured for large screen presentation. (Brook Hinton)

The *Trace Garden* web series can be viewed online at www.brookhinton.com/tracegarden/

Transit (2004) by Brook Hinton; digital video, color, sound, 9 minutes, tape from the maker

A moment on a windy day in San Francisco's Union Square is reconfigured through temporal manipulation to reflect different levels of presence—of both author and subjects—in that same moment. (Brook Hinton)

Slow Force Glimpse (2004) by Brook Hinton; digital video, color, sound, 4 minutes, tape from the maker

This is the first in a series of pieces based on the concept of introjection—the unconscious internalization of external phenomena. In psychology, the term usually refers to the incorporation of external personalities or ideas into the personality. I am more interested here in the psychological impact of the things we encounter in passing. In this piece, images glimpsed from a train window are presented as a corresponding internal landscape. (Brook Hinton)

www.brookhinton.com