

SAN FRANCISCO
CINEMATHEQUE

Experiments in High Definition

Artists in Residence from the Voom HD LAB
Sunday, October 21, 2007, 8 pm — San Francisco Art Institute

Presented by the San Francisco Cinematheque
in association with the Pacific Film Archive and the San Francisco Art Institute Film Department

From 2004 through 2006, Voom HD LAB, a project of Voom HD Networks, conducted a residency program which offered a wide range of filmmakers access to state of the art facilities and fostered a diverse body of works, imagining the televised signal as an ambient experience based on experimentation and free play.

By improving technical standards for already exceptional work, artists were able to broaden their concepts and finally use a medium that met their criteria in enhanced resolution and clarity. Artists were encouraged to embrace this new technology with absolute creative control and explore the infinite possibilities of this larger, widescreen high definition canvas. Within the post-production facility, the Artist Outreach program became a think tank in a traditional broadcasting corporation. This friendly and collaborative environment encouraged exchanges between artists, filmmakers and engineers. The small scale of the operation created an intimate atmosphere for cross-pollination of ideas and concepts.

Voom HD Lab was an incredible resource for artists to discover a medium that is both sophisticated and convenient. Akin to the Experiments in Art and Technology at Bell Labs, this space was unique in its ability to provide artists with autonomous control of their work within a commercial television environment. As professional standards met in a broadcasting corporation spilled into the arts, these efforts demonstrated the importance of high quality images in media art, creating an added dimension in visual presentation that hadn't been possible before.

Tonight's program is a sampling of the diverse and eclectic work created through Voom HD Lab. For more information, please go to www.voomhdlab.com

Aerodynamics of the Black Sun

(Bradley Eros, 2006, 6:00 minutes)

Aerodynamics of the Black Sun is an alchemical process reflecting decay and regeneration in the solar realm. The elasticity of materials under chemical change creates metaphors & abstractions for manipulated plastics burning in the gate. These pyrographic ruptures are inspired by entropic phenomena and disintegration, as well as by artists who explore surface distress, puncture & erosion, such as Yves Klein, Lucio Fontana and Alberto Burri.

The Tension Building

(Ericka Beckman, 2006, 3:04 mins)

The Tension Building is a 3-minute stop motion animation experiment shot at the Harvard University Coliseum in winter 2006. Through her stop motion technique, Beckman turns the structure into a spinning, thrashing machine. The work is part of an continuing time-based media project where she turns various architectural sites into motion machines with adjustments in lens framing, exposure variations and camera movement.

Graftreeties #1

(Theo Angell, 2006, 5:47 mins)

Psychedelic images map the screen to produce a transcendent experience. Space and time are no longer familiar as the hypnotic passage through a web of tree branches and graffiti grant us a moment in a fantastic universe.

Sahara Mojave

(Leslie Thornton, 2006, 8min)

This short video work reflects a trip to Hollywood via North Africa, circa 1900. An "aesthetics of uncertainty" is honed in order to question our understanding of the real. Using original footage shot in both locations, as well as archival material, Sahara Mojave draws and erases lines in the sand. It maintains the direction of surprising inquiry into culture and history that is so particular to Thornton's work.

May Mad Gab

(Lili Chin, 2006, 4:20 min)

A single channel version of a four channel video installation

"Ace Lip Puff That Hung" when pronounced quickly sounds like "A slip of the tongue." A game with sound puzzles (also known as modegreens) is documented with a misregistered camera roll. This film illustrates a metaphysical encounter where language and abstraction weave an assemblage of fragments into a greater whole.

One-Week Walden

(Jennifer Sullivan, 2006, 10:07 min)

"One-Week Walden is a video diaristic account of my experiences trying to replicate a Walden-like experience during a weeklong stay in a pop-up camper parked in my father's backyard. In the process of realizing the implausibility of recreating Walden, I tell a story about my feelings and thoughts during the experiment and create free-associated dramatizations drawn from my fantasies of what I had hoped would happen." – Jennifer Sullivan

Schpilin Aquí

(Angie Eng, 2006, 6:25 mins)

This is a short experimental documentary on the crossroads of two traditional cultures of South Williamsburg, Brooklyn. Signage, architecture, cultural iconography and street life are montaged into a humorous take on the clash and cross over of two very different groups. Although the tension has subsided between the Puerto Ricans and Satmars, the cyclical change of new neighbors and luxury development has united these two ethnic groups for the first time.

Landfill

(Pawel Wojtasik, 2006, 12 min)

'Landfill' is an investigation into the processing and disposal of waste, as exemplified by the specific case of the Hartford Landfill and its incinerator plant. The sheer mass of trash that accumulates at the plant at any given day, forming a veritable mountain within the building, is indicative of an enormous social problem. The waste is processed by means of complex machinery consisting of conveyor belts, magnets, giant suction devices, etc. The goal is to separate garbage into categories. About 80% of the trash is burned; the heat from burning creating hot water supply for thousands of households. The rest of the trash is moved to the landfill. Also, the hot ash from the

incinerator is taken to the landfill, deposited there, and covered with huge plastic sheets to avoid the wind blowing it away.

16 Letters

(Grahame Weinbren, 2006, 16 min)

Letters is a series of one-minute films, each loosely connected with a letter of the alphabet. They can be shown in any order, and together form a single work. The entire set will not be shown in any single screening. Several of the letters are in LimoHD, an uncompressed high definition format developed by Isaac Dimitrovsky, which incorporates a broad color range and exhibits an almost super-real image quality. Subject matter ranges from visual to conceptual, from experiment to introspection, from home movies to found footage, from new to recycled. Themes emerge across the letters, adding up to a kind of mental self-portrait over a 7 or 8-year period.

Unperception Now

(Ali Hossaini, 2006, 3:09 mins)

Beautiful images surface to create a wonderful montage of patterns and colors. This kaleidoscopic short is a lyrical and nostalgic document of a trip to Madagascar and the tender people that live there.

My Person in the Water

(Leighton Pierce, 2006, 5:23 mins)

A woman moving in the water and the gaze of a man, both seen from beneath the water, elaborated by the vectorizing force of sound, lead the viewer toward an effervescence of feeling – a desire for merge among the knowledge of separateness.

Light Work 1

(Jennifer Reeves, 2006, 8:10 mins)

Symbols of science, industry, medicine and madness are mixed in colorful rhythmic molecular forms, morphing frequencies and visual textures. Found images from 20th century educational films are sewn together with melted down pharmaceuticals affixed directly to the film. Century-old physical direct-on-film work converges with the latest HD format "destined to render film obsolete". Formats compete for dominance and resolve to coexist, perhaps in a fantasy world

Sorry

(Gail Vachon, 2005, 2 min)

I'm sorry I ran over the cat. I'm sorry I ate all the pie. I'm sorry I didn't say anything. I'm sorry I couldn't apologize for breaking your heart. I'm sorry I couldn't keep my mouth shut. I'm sorry I looked where I shouldn't have. I'm sorry I bumped into you. I'm sorry I didn't call. I'm sorry I left the house such a mess. I'm sorry I held myself back. I'm sorry I didn't wait for you. I'm sorry I lied. I'm sorry I'm always mean to you. I'm sorry I was too scared to do it. I'm sorry I wanted you to have succeeded when you tried to kill yourself I'm sorry I made you stay. I'm sorry I left the door open.