

# VIDEOCHANNEL\*

Initiative and show case by Cinematheque at MediaCentre and [R][R][F]2005-→XP

## VIDEOCHANNEL\*

is a virtual media space, a media project and a physical media initiative in the framework of Cinematheque at MediaCentre and [R][R][F]2005-→XP - global networking project by Agricola de Cologne, New Media curator and media artist from Cologne/Germany.

## VIDEOCHANNEL\*

is including and presenting

- a) curatorial contributions of video works
- b) works of individual artists curated by Agricola de Cologne

## VIDEOCHANNEL\*

is focussing on two main thematic aspects, i.e “*memory and identity*” and “*violence*” and is developed for being presented in physical space through screenings and projections in media exhibitions and festivals, as well as in virtual space as streaming applications in the online environments of Cinematheque at MediaCentre and [R][R][F]2005-→XP.

## VIDEOCHANNEL\*

contains currently contributions from

*Romania* curated by Raluca Velizar and Florin Tudor (both are curators at National Museum of Contemporary Art Bucharest/Romania)

*Puerto Rico* curated by : Heidi J. Figueroa Sarriera (University of Puerto Rico) and Marianne Ramírez-Aponte (curator an museum of Contemporary Art San Jose/Puerto Rico)

*Sweden* curated by Bjoern Norberg, curator of Splintermind Stockholm/Sweden

*Spain* curated by Antonio Alvarado, curator and media artist Madrid/Spain

*Chile* curated by Isabel Aranda Yto, curator and media artist Santiago/Chile

*Italy* curated by Laura Chiari, freelance curator Rome/Italy

*Malaysia* curated by Roopesh Sitharan, freelance curator Kuala-Lumpur/Malaysia

*Malta* by Vince Briffa, media artist, lecturer and curator from Malta

*Israel* by Agricola de Cologne, director of [NewMediaArtProjectNetwork]:||cologne

*South Korea* by Won-Kon Yi, curator and media artist from Seoul/South Korea

*Spain* by Videoraum.net Valencia/Spain, curated by Gudrun Bittner & Pau Pascual Galbis

*Turkey* by Sinasi Gunes, curator of a video festival in Istanbul/Turkey

*Various countries* by Alex Haupt, curator for [NewMediaArtProjectNetwork]:||cologne

*Various countries* by Rogier v. Benteghem, curator for NMartproject.net

*Germany* by Melody Parker-Carter, New Media curator and corporate member of [NewMediaArtProjectNetwork]:||cologne

Individual works curated Agricola de Cologne, New Media curator and director of [NewMediaArtProjectNetwork]:||cologne

## VIDEOCHANNEL\*

can be installed/presented as a stand-alone project environment in media exhibitions or festivals or in the framework of [R][R][F]2005-→XP and its physical installations

All works are available in virtual space online as streaming videos and for preview at

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Cinematheque at Mediacentre – [www.le-musee-divisioniste.org/mediacentre](http://www.le-musee-divisioniste.org/mediacentre) and/or  
[R][R][F]2005-→XP – [www.newmediafest.org/rf2004](http://www.newmediafest.org/rf2004)  
and for screenings, presentations or projections in physical space from DVD.

.See the physical venues in 2004/2005 on the next following page-→

## VIDEOCHANNEL\*

### **2004-2005 presentations/screenings/projections**

#### **2004**

01. National Museum of Contemporary Art Bucuresti/Romania (5 March – 30 April)
02. Bergen Electronic Arts Centre Bergen/Norway (5 March - 28 March)
03. New Media Art Festival Bangkok (Thailand) (20-28 March)
04. Now Music Streaming Festival Berlin (Germany)- - 7 April
05. Version'04 Festival - Invisible Networks - Chicago/USA - 16 April-01 May
06. Electronic Art Meeting - PEAM 2004 - Pescara (Italy) 19-23 May
07. BASICS Festival Salzburg/Austria - 8-16 May 2004 -
08. VI SALON Y COLOQUIO INTERNACIONAL DE ARTE DIGITAL - Havanna (Cuba)  
21-24 June
09. International Festival of New Film and New Media Split/Croatia (26 June-2 July)
10. public\_space\_festival Yerevan/Armenia 23 July - 03 August
11. West Coast Numusic & Electronic Arts Festival Stavanger/Norway 17-22 August
12. Biennale of Electronic Art Perth (Australia) (1 September – 7 November)
13. 24h of Nuremberg/Germany - International Shortfilm Festival 15/16 October
14. 1st International Exhibition of Digital Art - Orilla'04 -  
Museum of Contemporary Art Santa Fe/Argentina (04 November – 04 December)
15. FILE - Electronic Language Festival Sao Paulo/Brazil (23 November-12 December)
16. 404 New Media Art Festival Rosario/Argentina (7-15 December)
17. University of Bremen/Germany - New Media event - 18/19 December

#### **2005**

18. CAVE Gallery at ICB Bethlehem/Palestine - solo exhibition 17 February -14 March
19. Bethlehem University - presentation as lecture - 17 February
20. Bethlehem International Center - presentation as lecture - 19 February
21. Musrara Media Art Academy Jerusalem/Israel - presentation as lecture -  
22 February
22. MAF05 - New Media Art Festival Bangkok/Thailand - 25-29 February
23. Camera Obscura Academy Tel-Aviv/Israel - presentation as lecture – 02 March
24. ZKM Karlsruhe/G - Making Things Public - 20 March - 08 August
25. Images Festival Toronto/Canada - 7 - 13 April
26. Version'05 Festival Chicago/USA 22 April - 01 May
27. Israeli Digital ArtLab Holon/Israel 16 April - 16 July 2005
28. Hic et Nunc San Vito al Tagliamento/Italy 11 June – 17 July
29. EAST'05 – Making Things Better – Norwich Gallery/UK 02 July – 20 August
30. prog:ME – 1<sup>st</sup> Electronic Art Festival Rio de Janeiro/Brazil – 19 July -28 August

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Initiative and show case by Cinematheque at MediaCentre and [R][R][F]2005-→XP is an independent, non-institutional and non-commercial cultural initiative of [NewMediaArtProjectNetwork]:||cologne based at Cologne/Germany

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Cinematheque at MediaCentre <http://cinematheque.le-musee-divisioniste.org>  
[R][R][F]2005-→XP – global networking project – <http://rff2005.newmediafest.org>

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## *“SelfPortrait by VideoChannel –*

a compilation of 19 videos curated by Agricola de Cologne  
issued on occasion of the installation at "**Groundworks**" - 14 October - 11 December 2005  
at Regina Gouger Miller Gallery at Carnegie Mellon University Pittsburg/USA  
and Biennale of Video & New Media Santiago/Chile 18-28 November 2005

1. André Austvoll (Norway)
2. Clare Ultimo (USA)
3. Reuben James Preston (UK)
4. Vince Briffa (Malta)
5. Agricola de Cologne (Germany)
6. Lee Welch (Ireland)
7. Giovanni Antignano (Italy)
8. Michael Szpakowski (UK)
9. Oliver Griem (South Korea)
10. Sinasi Gunes (Turkey)
11. Nita Mocanu (Romania)
12. Eileen Bonner (UK)
13. Jack Messenger & Chirstinn Whyte (UK)
14. Jen Ross (UK)
15. Cynthia Whelan (UK)
16. Donald Bousted (UK)
17. Andi Wallwhore (USA))
18. Svetlana (USA)
19. Christina McPhee (USA)
20. Alice Arnold (USA)

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## *The artists and art works:*

1.

### *André Austvoll*

The Third Eye (3:11), 2004

"The Third Eye" is about a dancer's train of thought when deciding to move. Every movement is shaped by the one preceding it. Every decision brings about an action that changes the point of view. The film combines choreography and camera movement to create an moving self portrait. There is a sense of a personal reflection in continuous flux between rest and motion. The person is identified by a rhythm above anything else. Instead of cutting between camera angles, the repositionings of camera are always made by the body of the dancer. The dancer continuously repositions the camera and creates an embodied structure of space and personal choices.

#### Short bio:

André Austvoll is a choreographer specialising in filming of dance. He has a Master of Arts degree in Laban Movement Analysis & Somatic Studies from the university of Surrey, England. He has worked as a dancer with various dance companies, and as movement analyst for film directors, music composers and puppeteers, etc. He has produced several choreocinematic films and performances which have gained international distribution in England, Norway, Denmark and Spain.

2.

### *Clare Ultimo (USA)*

Inner Dialogue (3:36) 2004

Inner Dialogue is an experiment in personal response, made public. This was done as an in-camera edit and the dialogue is a internal question and answer session, that mainly deals with the questions of accountability and belief systems.

I listened and responded visually on camera to a series of metaphysical styled questions that brought me to an uncomfortable realisation at the conclusion.

#### Short bio:

Clare Ultimo is an interdisciplinary artist who lives and works in NYC. She is currently an MFA candidate enrolled in the Hunter College Interdisciplinary Media Arts program. Ultimo began an award-winning design studio in Manhattan in 1986, and has created Poetry Dog Tags and Friendship Tags, (wearable poetry) published by Chronicle Books. She has shown her work at the Ward Nasse Gallery and the Judson Memorial Church in NYC as well as the Eyedrum Gallery in Atlanta.

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### **3. Ruben James Preston (UK)**

Remembering (4:40) (2005)

The piece addresses the issues of remembrance in the human consciousness, in particular how an inanimate material can be the vehicle for a very deep sense of remembrance, loss and change. In the work the simple item of a chair is raised to iconic level by the significance it holds in the character's life. The chair is a symbol of much hope and aspiration as well as hard work toil and commitment. A commitment which came to an end as life needed to move forward. But the questions that hang in the air are where does the future lie when the leap of faith is made and where will new faith and hope be found when the traditional vessels have failed to supply the hopes, desires and security which were sought after. The chair as a piece of timber embodies something of these remembrances and points to the personal journey for meaning and purpose in the human quest. The piece presents us with the letting of in the ordained ministry in the search for creativity and self fulfilment.

Short bio:

1983-87 MEng Computer Engineering

1987-88 Youth Worker

1988-91 Cambridge Cert in Theology

1991-99 Anglican priest:

Assistant priest Weoley Castle Birmingham, Team Vicar Malvern,

Assistant priest St Benedicts Birmingham

1987-1996 Creative lead for the Aston Training Scheme

1997-2001 School Teacher

2002 Walsall College of Art Walsall, UK: Dip Art & Design

2004 Birmingham Institute of Art & Design: MA Fine Art

2004 freelance artist, web designer and facilitator

Art Shows & Projects (selection)

2005 Ticklish Subjects MA show BIAD Birmingham

2005 Gary Severn, AAS at PG gallery Custard Factory

2005 The Chair at The Mail Box Birmingham

2005 The Crow, PG gallery Custard Factory Birmingham

2005 New Horizons Show, Royal Birmingham Society of Artists

2004 IKON Gallery Offsite project – Project 99

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## **4. Vince Briffa (Malta)**

I am my Photograph (3:40) 2004

I am my Photograph is a document of a series of daily still portraits taken over several months in 2004/5. These are then reworked as a continuous morph – a series of stills that are given a ‘digital life’ through current technology. It is a work that questions changes in identity over time, it questions the me in the digital file and the real me. It questions immortality and asks - Does the me in the (digital) file have continuity with the me in everyday life? It also speaks of cloning (the biological equivalent of digitizing perhaps?). I am my Photograph is therefore a digital reincarnation of the self, a daily recreation/cloning of the self in digital form – a narcissistic artificial immortality.

Short bio:

Born in Malta in 1958.

Studied at the: Malta School of Art (1974 – 1977); Edinburgh College of Arts, Scotland (1996);

Bretton Hall College of the University of Leeds, UK (MA Fine Art with distinction – 1999-2000). Research Artist, Electronic and Digital Art Unit, University of Central Lancashire in the UK (MPhil/PhD Fine Art – part-time – 2004 to the present).

Works mainly in video, electronic digital media and installation.

Works include: Video, digital media and installation pieces for the 1999 Venice Biennale (Venice) and Villa Manin Museum of Contemporary Art, (Udine), Italy; the Edinburgh Festivals, Edinburgh, Scotland; Bretton Hall College of Leeds University and Bradford City Art Gallery in the UK; St. James Centre for Creativity, Museum of Fine Arts and the Cathedral Museum in Malta; Galeria d'Art Zero, Barcelona, Spain; Vaduz town square, Liechtenstein; the Palais des Nations, United Nations Building, Geneva, Switzerland; the Museum of Contemporary Art in Nicosia, Cyprus; the ‘Johanniterkirche’ (Voralberg) Austria; MOYA and Only Atelier in Vienna, Austria and the Queens Gallery in Belfast, N. Ireland.

Vince Briffa currently lives in Malta.

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## *5. Agricola de Cologne (Germany)*

Distortion Projected (3:50) 2004/2005

In 1998, Agricola de Cologne became a victim of a terror attack. The video is the attempt to make the traumatic experiences perceivable via metaphoric images on an emotional level. The artist's voice performing one of his musical compositions uses sound instead of words in order to symbolize the speechlessness and inability of the people surrounding him to react properly.

Short bio:

### *Agricola de Cologne*

is a virtual instance, a multidisciplinary media artist and creator and founder of

[NewMediaArtProjectNetwork]:||cologne – [www.nmartproject.net](http://www.nmartproject.net)

As the director of his video films, he is mostly also their producer, editor, composer of music and other film specific functions.

As an artist, he had more than 100 solo exhibitions in cooperation with for than 70 museums throughout Europe, as a curator he organised between 1989 and 1994 several cultural projects in Europe and curates since 2000 the net based New Media projects of

[NewMediaArtProjectNetwork]:||cologne

He is participating since 2000 in more than 150 media exhibitions and festivals around the globe (Biennale de Montreal 2004, Biennale of Electronic Art Perth/Australia 2004, Biennale of New Media Art Merida /Mexico 2003, FILE 2001-2004, Videoformes 2001-2002-2003-2005, Art on the Net 2001, 2002, Mediaterra Athens 2002, ISEA 2002 Nagoya/Japan, SENEFF Seoul 2004 & 2005 etc) with his online and offline multi-media works, details see on:

<http://www.agricola-de-cologne.de/bio/index.html>



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## **6. Lee Welch (Ireland)**

Again & Again (1:00) 2003

In Lee Welch's series of self-portraits, *Again and Again*, we encounter what appears to be a straightforward record taken with a digital camera of the artist's face over a period of months. Through a rapid sequence of images, we find ourselves entranced by a face, most notably its changing hair, an affect of style that fluctuates between drastic and more subtle stages of cutting, dying, shaving, gelling. On one level it is a simple game, one of recognition and repetition, where we quickly learn to spot the difference. On another level, what manages to be fun is also a crisis in representation that leads to questions about identity, coherence and technology that are at the heart of Welch's project. Here, digital photography in its rapid reiterations, employs a technology of cyber fantasies, genetic engineering and multiple identities that tells us nothing of the subject it represents. We are left with only a superficial awareness of a person, a self-portrait that collapses external changes with time.

Short bio:

Lee Welch has exhibited widely and has had solo shows in America, Britain, and Ireland. Within the last year he has exhibited his work in over 12 countries including Austria in the highly acclaimed Ars Electronica Festival, the Lab Gallery in New York, the Electronic Language Festival in Brazil, and the Lugar Comum in Portugal.

## **7. Giovanni Antignano (Italy)**

Feeling Like Myself (2:00) 2004

Just me...from inside...nothing else...

Short bio:

Giovanni Antignano [Florence, Italy, 1971], Founder of the collective Fish.tank, Ex member of the conceptual group Timet. Photographer, Videomaker, Web Designer.

## **8. Michael Szpakowski (UK)**

Return in my native city (1:30) 2005

Made shortly after the death of my beloved father in Oct 2004. The figure is me. I revisit places, times and people in the city of my birth and upbringing.

Short bio:

Michael Szpakowski is a composer, artist and educator.

Active artistically since 1977, his music has been performed all over the UK, in Russia & the USA. His short films have been shown in the USA, Russia, China, Sweden and Croatia.

His online work can be seen on his site, <http://www.somedancersandmusicians.com/> and in many other places on the net.

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## **9. Oliver Griem (South Korea)**

Self-portrait (4:50) 1999

Short bio:

Born in Germany. 1964

Bildende Academy of Media Arts

Associate Professor of Hong-Ik University(South Korea)

media artist

## **10. Sinasi Gunes (Turkey)**

WELAT (2:12) 2004

This video criticizes militarism.Identity of kurdish.

Short bio:

Sinasi Gunes was born 19/05/1968 Istanbul,Turkey

Education

1989-1992 Marmara University, MA in Sculpture, Fine Arts, Istanbul -Turkey

1985-1989 9 Eylül University, Painting,The Graduate School of Art, Izmir – Turkey

He is participating in numerous media exhibitions in and outside of Turkey.

## **11. Nita Mocanu (Romania)**

Station (2:40) 2005

This video is an illustration of a letter received from my sister. She passes a hard time being a company director, the only woman in Arad (Romania) in the domain of transport business (and also extremely young, 26 years). She found a relieving escape by writing texts on the net. The text expresses very well a more general situation of the women in Romania, the need for self, usually women see themselves trough the eyes of others (men and mass media), when you find yourself outside of the given patterns you feel lost without meaning, and accused of being wrong. I have the feeling that for this moment many women find themselves trapped somewhere in a "station" outside the "real world of action", making wrong decisions in the eyes of a general public and being judged trough a wide consensus.

Short bio: I was born in Arad Romania and I still live in Cluj, Romania in spite of my will to go somewhere else. I learned "art" at the art academy in Cluj, and after finishing I changed the domain from printing and photo to video, which I learned by myself. I'm in constant search for meaning, for defining my place as artist in the context of the contemporary culture. My work usually analyzes this search. I'm also part of a group for alternative media called D Media and I have an activist attitude in what I do and think. In the past year I also got involved in feminist projects. Video is my preferred medium to express what I think and what I feel, but not the only possible one, I also organize different events like concerts or video screening, make ambient installations and street art.

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## 12. Eileen Bonner (UK)

Eye Myself (4:00) 2005

In my work, I challenge the assumptions of cultural 'norms', looking for the gaps and slippages where there is potential to take up a position in the interstices.

Those of us who are marginalised (here I include myself as a lesbian of Rom decent) have the opportunity to develop a 'view from elsewhere'.

Short bio:

Video Artist / SR Nurse/Plumber / Gas Fitter/ Technical Officer.

2000 - 2003 Plymouth University at The Exeter School of Art & Design.

Fine Art B.A., 1<sup>st</sup> Class Honours Degree

23<sup>rd</sup> – 31<sup>st</sup> July 2005 Screening of cine film *Re-cognition, Re-place & Re-turn* in Cine Film Festival Bristol at STATION.

22<sup>nd</sup> July – 7<sup>th</sup> August 2005. Bayennale International Arts Festival Screening of *Exquisite Corpse*. Based on a game the Surrealists named 'Exquisite Corpse' nine different sequences began with nine artists making a short video. Changing hands each time, a 2nd, 3rd and 4th video were made in response to whatever preceded it. Artists include Charlotte Bernstein, **Eileen Bonner**, Rachel Cornish, Rachel Dobbs, Sally Irvine, Liliana Lopez, Stormsmith Nomi, Fritz Stolberg, & Teresa Whiting. Project co-ordinated by Rachel Cornish.

Le Petit Versailles Garden: New York. *Season May 2005*.

ArtSway, Hampshire, Open. *Passing Shadows* Dec 2004 to Feb 2005

Übergrowth at Holtgallery Sherborne, Dorset. *Passing Shadows* February to March 2005

*Hostile Border*, Pinhole image selected by Michigan Feminist Studies Magazine, front cover, Issue 18: 2004.

Pinhole Journal. *57 hour exposure* Pg 28. Dec 2004

Screening at *The Joy of 8*, Watershed, Bristol of *Re-place* [Cine film] May 2004

Foundry, London: 2004 London Biennale – *Exquisite Corpse*. Aug 2004

## 13. Jack Messenger & Chirstinn Whyte (UK)

Text Field (1:10) 2004

Created by translating a single continuous take of improvised movement into an ascii-based animation, with the soundtrack generated by a computer reading of the sequence's final frame.

Short bio:

Chirstinn Whyte has worked throughout Britain as a performer, choreographer and teacher for over twenty years, and is currently a full-time PhD student at Middlesex University, London, conducting practice-led research into choreography for screen.

Jake Messenger is a photographer and digital artist, and is a graduate of Glasgow University and of the M.A. programme in New Media Production at Liverpool John Moore's University.

Shiftwork was founded in Cambridge in 1999 and is an artist-led organisation, creating work which crosses the boundaries between visual art, digital technology and dance. Further examples of work can be seen at [www.shiftwork.org.uk](http://www.shiftwork.org.uk)

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## *14. Jen Ross (UK)*

Fatal Distractions (3:20) 2005

This is a reflective film which uses traditional drawn self-portraiture as just one means of representation. I wanted the look of the work to be that of a typical narrative short film combined with 2D imagery making it somewhere between filmic collage and animation. The premise of the piece is the exploration of my own creative processes in both its possibilities and limitations.

I spend a day at home trying to draw a self portrait. Through my attempts to create a true representation of myself on paper other more important pieces of information reveal themselves to the viewer. This film is a portrait of my life not of my face. Through the framework of my actions, environment, habits and artistic processes a truer self-representation is given.

I want the viewer to form an idea of me through fragments of information. You see pieces of my life: the music I listen to; the artists I reference; photos of family members dead before I was born, posters I choose to pin to my wall, aerial photos of journeys I have taken, the daydreams I have about flying. Pieced together these fragments create an impression of my personality far truer than my drawn portraits. It is the same with my face which you only see partially on camera. The only full view of it you get is a drawn self portrait which is obviously tainted by own preconceptions, an image filtered by what I want to see in the mirror and then by what I want to show you. Frustration, habit and distraction play an important role in describing my failed efforts which culminates in the final scene and the reflection of the camera in the inked glass.

### Short bio:

Having graduated from Glasgow School of Art Painting and Drawing Department in 2002 my practice has moved towards digital media and I am currently studying film at the SAE Institute. I am intrigued by how I can creatively combine film and drawing in a more expansive way than traditional animation and aim to reference creative processes of drawing through film. My painting practice was concerned with themes of repetition, sequence, the fragment and the whole. I hand traced macro photographs and used them as components to be compiled into independent singular forms. By using digital formats along side drawing works I can explore my interests within video art of process and fragmentation.

I worked for two years filming and producing short documentaries for refugee and asylum seeker groups through BTCV Scotland. As a camera operator I am working on Dead Mans Clothes, an independent Scottish film and a documentary about the Homeless World Cup to be released later this year.

I am currently production assistant for Silver Tongue an independent feature film which will be shot in Scotland later this year.

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## **15. Cynthia Whelan (UK)**

Selfportrait (3:30) 2004

The sense of claustrophobia and containment is held whilst a woman puts her make up on and gets ready for her day. The surprise is revealed as she leaves her own space.

Short bio:

Cynthia Whelan graduated from University of Gloucestershire with a First Class honours degree in Fine Art: Sculpture and Time Based Media in 2004. Since then she has been commissioned to do performances along with video pieces at the Body Parts Festival at the Royal Academy of Scottish Art in February 2005 and at the OVADA Gallery in Oxford in July 2005.

## **16. Donald Bousted (UK)**

Autointrospective (2:20) 2005

An examination of self-inspired by the uncompromising self-portraiture of Vincent van Gogh.

Short bio:

Donald Boeusted kept studying he got his PhD – when he was 43.

When he was 45, he started making films for music video and as an ingredient of multi-media works (he is now 48). He is amusician, artist and investigator: he is curator of the live performances series Wild Dog and director of Microtonal Projects LTD.Digital Film

## **17& 18 . Svetlana & Andi Wallwhore (USA)**

Cannibal Hygiene (3:00) 2005

French Toast (5:00), 2005

Why are you doing this, which is almost like a classical pornsite, but is really not at all like average porn-sites:

We are critical-satire, burlesque performers. The sexual repression of our current times and the abundance of online porn leave the libidinal in a double bind. Diverse fetish monomanias have become so common online that most 'taboo' feels trite and predictable. Svetlana and Andi Wallwhore pile up Super-Abundant Fetish Icons while making up some new perversions of their own. OVARIUM is Embodied Post-Porn Politics.

Short bio:

We are artists based in the USA but Ovarium was performed in Montreal, Quebec, Canada as a part of an etay.ca residency.

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## *19. Christina McPhee (USA)*

SilkyVRML422 (4:22) 2005

The at-depth sound recordings of the first 4 minutes 22 second of a recent California earthquake are paired with video shot of me talking and drawing at a nearby site in late 2004. I am interested in the loss of speech: the mouth cries, speaks, gestures, but the woman is silent. My image appears and then melts into arrays of visualizations, that describe the geomorphology of the quake. 'Silky' means to me the sense that the visualizations become like a second skin. Losing the self inside the tectonic event. The event itself become a narrative only as experienced through the medium of the portrait. The sonic field occasions a way to equate shock and the memory of shock as waves of negative energy. A sense of place apparently generates out of visualizations rather than direct experience. The aftershocks are a pulsation similar to the white noise of migraine. Finding self, losing place: losing self, finding place -- an oscillation with a crossover condition in the center of the screen.

VRML visualizations of the Parkfield quake courtesy of Dr. Ramon Arrowsmith, Active Tectonics, Quantitative Structural Geology and Geomorphology Research Group, Arizona State University

Audio files are created from the vertical component of velocity as observed at a depth of 3465 feet, using a 15 kHz geophone. They interpret the first 4.22 of the September 28, 2004 M 6.0 Parkfield Earthquake observed inside Earthscope's SAFOD (San Andreas Fault Observatory at Depth), at Parkfield, California. Courtesy of the U. S. Geological Survey, Menlo Park, and the California Integrated Seismic Network (CISN), 2004-2005+

performance videography by Terry Hargrave  
performance, video and audio by Christina McPhee

Short bio:

Christina McPhee takes on the poetics of digital technology and the sublime in landscape. Her multimedia series, Carrizo-Parkfield Diaries, opened in Los Angeles in March 2005, traveled to San Francisco in May 2005, and will be part of Groundworks, an exhibition on environmental collaboration in art at Carnegie Mellon University, in October 2005 [www.artserver.cfa.cmu.edu/~miller/exhibitions/online.html](http://www.artserver.cfa.cmu.edu/~miller/exhibitions/online.html) Working collaboratively with performance artist Pamela Z, Christina's video installations for "Wunderkabinet" opens in San Francisco at the LAB in September 2005 [www.pamelaz.com/upcoming.html](http://www.pamelaz.com/upcoming.html). She will be in residence at HUMlab, University of Umea, Sweden, in December 2005. Recently she was interviewed online for CTHEORY, at [http://www.ctheory.net/text\\_file.asp?pick=453](http://www.ctheory.net/text_file.asp?pick=453). Her new net based work, [www.carrizoparkfielddiaries.net](http://www.carrizoparkfielddiaries.net), created with Sindee Nakatani and Jeremy Hight, is featured on the Whitney Artport at [www.whitney.org/artport/gatepages/march05.shtml](http://www.whitney.org/artport/gatepages/march05.shtml), her [www.naxsmash.net](http://www.naxsmash.net) has been included in festivals and electronic media archives including Cornell University Libraries, National Library of Australia, Soundtoys.net, and the Rhizome Artbase. Museum collections include Whitney Museum of American Art, Kemper Museum of Contemporary Art, Colorado Springs Fine Art Center/Taylor Museum, Spencer Museum of Art and the Sheldon Museum of Art and Sculpture Garden. Images can be found at [www.inscapes.com](http://www.inscapes.com)

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# VIDEOCHANNEL\*

Initiative and show case by Cinematheque at MediaCentre and [R][R][F]2005-→XP

## *20. Alice Arnold (USA)*

Becoming an Image (3:40) 2004

"Becoming an Image" is an investigation into Roland Barthes' theories about posing and being interpreted; about the connections between image and identity.

"Becoming an Image" asks three people who have had their portrait taken, in a formal session with a 4x5 camera, if the photograph, the external image, represents their internal essence. Their responses are spoken over video footage of their portrait developing in the darkroom. The portrait sitters' voices create a dialogue between themselves, the viewers and with Barthes himself, who is inserted into the video through quotations from *Camera Lucida*.

The video footage translates the still images into a time-motion environment, so that the time context of becoming an image shifts from the single trip of a shutter to the extended frame of time that video encapsulates. This time stretching highlights the contradiction between representation and reality that Barthes writes about and that is intrinsically part of the photographic process itself.

Short bio:

Alice Arnold is a professional photographer and an emerging filmmaker. Her photographic and video projects examine city life and explore urban cultural forms and experiences. In 2002 she was awarded a NYFA Fellowship in Photography. She has just finished her first film, "To Be Seen" which is about street art and issues of public space.