

A Transart

(Not So) Short Fest

CHAPTER 1

0:14

JAIR TAPIA | Ciudad Juarez Chihuahua, Mexico
Espacios en Vigilia, 2019

AURORA DEL RIO | Italy/Germany
Offerta / Opera Vana, 2019

SABRI IDRUS | Subang Jaya, Malaysia
Unknotting, 2016

FREYA OLAFSON | Winnipeg, Canada
Disembodied Beings, 2019
Disembodied Beings considers how virtual reality technology destabilizes meaning(s) of the corporeal body. The work engages with content from the Internet: open source motion capture libraries, ready-made 3D models of humans, and at home tests of motion capture software and models. These visuals conflate with found Youtube monologues that recount out of body and astral projection experiences. *Disembodied People* is part of Olafson a new series called *MÆ-Motion Aftereffect* which is a series of works concerned with the impact of emerging consumer technologies associated with AR-Augmented Reality, VR-Virtual Reality, MR-Mixed Reality, XR-Extended Reality and 360° video.

BILL RATNER | Los Angeles, USA
Quarantine Ride, 2020

LOUIS LABERGE-CÔTÉ | Toronto, Canada
Porous Body, 2017

SARAH BENNETT | UK
Cherries, from Island Gracing, 2018
Materiality: Provisional States (2018-19) was a site-based project exploring labour and the management of landscape and nature within Hestercombe House and its historic gardens in Somerset, resulting in five new artworks by Bennett: *Pear Pond land II*; *Cultivar*; 'service is no inheritance'; *Seolfur*; and *Island Gracing*.

NICOLÁS DUMIT ESTÉVEZ | New York, New York/Dominican Republic
o2 / ARCHIVO ETI, ARTE Y AMISTAD (Identistat), 2020

MALVINA SAMMARONE | Sao Paolo, Brazil
The Hole, 2020

MARY SHERMAN | Boston, USA
Delay, 2014

ZORAN POPOSKI | Skopje, Macedonia/Hong Kong
Crisis, 2020

QUINTÍN RIVERA TORO | Providence, USA/Puerto Rico
Demolición, 2018

CHERYL HIRSHMAN | Massachusetts, USA
What Was Then, What Is Now, What Will Be, 2010

JAY SULLIVAN | Red Bank, NJ, USA
A Place to Rest My Head, 2020

SIMON DONOVAN | Tuscon, USA
Oedipus Realized / Under Pressure, 2008

LINDA DUVAL | Saskatoon, SK
Field Notes for the Spring Ponds, 2020

JOMICHELLE PIPER | Sydney, Australia
Shadow Dancers, 2020

HANS TAMMEN | New York, USA
Proprioception (Body Awareness), 2017
An assemblage of historic imagery, 70's experimental video practices, and modern-day chaotic audio procedures. John Heartfield was a pioneer using collage and photomontage as a means to fight militarism and fascism in Europe. The work juxtaposes two camera streams pointing to Heartfield's imagery and to crosshairs from an analog videoscope, using video processing equipment built in the 1970's—a technology that was made to facilitate alternative, experimental and open practices. The processing in turn is controlled by audio from a modern-day synthesizer using chaotic procedures. Special thanks to Signal Culture for access to their equipment.

ZEERAK AHMED | Karachi, Pakistan/US
ALoud, 2020
In this work I map out sonic spaces that reside within the body. Channeling notes from the base, chest, throat, nose and head, I draw out my selves.

CHAPTER 2

1:02:43

ANGELIKA RINNHOFER | New Mexico, USA/Germany
Times Square, 2012

ANNE SOPHIE LORANGE | Norway
To Remain Alone, 2020

SEAN CARL REESE | USA/Canada
Rubbish Lingers, 2020

CHRIS DANOWSKI | USA/UK
Heathering, 2020

RUTH NOVACZEK | UK
The New World, 2014

RODOLFO COSSOVICH | Argentina/Shanghai
The Perfect Robot, 2020

CILLA VEE (Claire Elizabeth Barratt) | North Carolina, USA
Vigil: Prayers for the Living and the Dead (Day 24: Red), 2020
A 30-day residency at Chashama – Brooklyn Bridge Park
Enliven NYC grant award – NYSCA/NEA, July 2020

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MICHAEL BOWDIDGE | UK
doglitch #1 (elegy), 2020

CHRISTIAN GERSTHEIMER | Michigan, USA
Thursday's Performance, March 29, 2018
El Paso Community College (EPCC), El Paso, TX. This three-hour performance about the difficulties of migration began at EPCC's Valle Verde campus and ended three miles away at the reception for EPCC's annual Faculty Biennial.

MARIANA ROCHA | Belo Horizonte, Brazil
Requim 1:55, 2011-2013

CHAPTER 3

2:02:57

KONJIT SEYOUM | Addis Ababa, Ethiopia
The Coffee Tree and I, 2020
Covid is here since March. In April, a state of emergency was declared to curb it. In June, I went out and bought this coffee tree seedling and planted it in my garden. I am not watering it because right now we are in the middle of the rainy season. In fact, we are also in the middle of everything. We are planting, placing, displacing, holding, firing, interring, charging, discharging... We, them and us together. Disjointedly. *The Coffee Tree and I* is a piece inspired by John Lewing's *The Lemon Tree and Me*. It is a work in progress. I will continue watching it grow and all that grows in it, with it, from it and around it.

JEANNE CRISCOLA | Connecticut, USA
Reading Color: Study 1, 2019
Bruce Nauman typography

ANA MACARTHUR | Santa Fe, New Mexico, USA
RE(a)SONANCE; it's not what you think, 2017

DANIEL MARCHWINSKI | Chicago, USA
I'll Tell You Tomorrow, 2016

JEANNE CRISCOLA | Connecticut, USA
rock n roller, 2007

KHALED HAFEZ | Egypt
Egypt Tomb Sonata in 3 Military Movements Goddess, 2010
From the installation for the Egyptian Pavillon, Venice Biennale

MARGARET HART | Massachusetts, USA
Poly-morphosis, 2020

DANIEL HYATT | Pakistan
escape from the cage (and dance), 2020

STEPHANIE REID | Austin, Texas
Catching Fireflies, May 2020

RORI KNUDSEN | USA/Denmark
Seeds, 2018
Developed with Daniel Marchwinski, ME provides an accessible, engaging, and useful tool within the infinite Seed ecosystem to educate users about transformational technology that serve the individual and global good. Provides an accessible, engaging, and useful tool within the infinite Seed ecosystem to educate users about transformational technology that serve the individual and global good.

VALERIE WALKERDINE | UK
The Maternal Line-01,01,15, 2015

GABRIELA DE GUSMÃO PEREIRA | Rio de Janeiro, Brazil
bagatelas, 2020

LOUIS LABERGE-CÔTÉ | Toronto, Canada
Searching for Yellow, 2016

DAVID CHALMERS ALESWORTH | UK/Pakistan/UK
Joank (leech/slug), Lahore, 2008

GEOFF COX | UK
It, 1993

ANGELIKI AVGITIDOU | Greece
Recipe for Utopia, 2018

SUSIE QUILLINAN | Peru/Australia
Process, 2012

GABRIELLE SENZA | Berkshires, Massachusetts / USA
Sin Paredes / Storia #1, 2017

ANNA BINTA DIALLO | Canada
Negotians II, 2013

RAPHAEL RAPHAEL | Athens, Greece/Hawaii
Hidden Treasure of the Sweet Absolute (proof of concept), 2017

DAFNA NAPHTALI | Brooklyn, New York
AWOL Socket Revision, 2016/2020
Created from materials from my residency at Signal Culture in 2016, incorporating video synthesis controlled by a modular synth (Serge) in turn which is controlled by a Max patch and my facial expressions and video feedback from several cameras and a Wobblator (recreation of the Nam June Paik).

GEORGE ANGELOVSKI | Australia/Singapore/Australia
To make a collection of Butterflies and Beetles is a cruel humid house, 2020

JEAN MARIE CASBARIAN | New York, New York, USA
You were there once and then you weren't, 2020

DEBORAH CARUTHERS | Canada
Slippages, 2018
A synthesis of material from researchers at the University of British Columbia as well as my own research at the Peter Wall Institute for Advanced Studies in 2017-2018 regarding the physical, anthropological, and philosophical properties of glaciers. The October 5, 2018 world premiere was performed by the University of British Columbia Symphony Orchestra under the direction of Maestro Jonathan Girard at the Chan Centre for the Performing Arts in Vancouver, British Columbia, Canada. The sound and performance in the video are excerpts from the performance. The performance audio is synced with my graphic score and interspersed with my still photographs from the Athabasca Glacier. Just over 5min; the original video is approximately 12min, depending on the version.

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CHAPTER 4

3:04:40

KHALED HAFEZ | Cairo, Egypt
11.02 - 2011 the video diaries, 2011

JOSÉ DRUMMOND | Portugal/Shanghai : Macau
I'm still here hoping that someday you'll need me, 2015/2020

DEREK OWENS | New York, New York
Aerograms From The By & By, 2017

IRA HOFFECKER-SATTLER | Victoria, Canada
What is Memory?, 2017
I am a participant in the constitution of the German past. My German past and childhood memory are bound within the German collective memory.

STEPHANOS TAKKIDES | Cyprus/UK
Autobahn, 2017

STEWART PARKER | New York, USA/Scotland
Time / 10 Seconds, 2008

SEAN STOOPS | Philadelphia, PA
Vector Equilibria (Part 3 of 3: Future), 2013
Sean Stoops: Director/Curator; Animation: Chris Landau; Composer: Gene Coleman
Vector Equilibria was originally a temporary, site-specific video projection onto a building at the University Science Center in Philadelphia, PA. As part of *Animated Architecture*, curated by

Sean Stoops, and with generous support from the Knight Foundation, the piece was unique in many ways. The full video, animated by Chris Landau, includes three parts: Past, Present, and Future. Along with composer Gene Coleman and his musical ensemble, the participants explored the legacy of scientist and inventor, Buckminster Fuller and his idea of "Spaceship Earth."

LILLIAM NIEVES RIVERA | Bayamon, Puerto Rico
CONFINAMIENTO / CONFINEMENT, 2020

JOSEPHINE TURALBA | Manila, Philippines
Undercurrent, July 2020 edition

NICKI STAGER | Philadelphia, PA
meditations, 2020

DAMON AYERS | Portland, Oregon/Hong Kong
Intermodal Blues, 2017

KAYOKO NAKAJIMA | Japan/New York
New York wind and water, 2020

SHEILA LYNCH | Chicago, USA
Walking Sketches, seed grass water, 2020

CHAPTER 5

4:07:08

LEAH DECTER | Winnipeg, Canada
Listen, 2020

MIKKEL NIEMAN | Denmark
G60, 2020

JEANNE CRISCOLA | Connecticut, USA
tech-no-logica, 2008
The nomenclature of control in computing.

DANIEL ARNALDO ROMAN RODRIGUEZ | Bayamon, Puerto Rico
Failure to Compromise our Embarrassment (The Impossibility of Moral Behavior), 2013

DANIEL HYATT | Pakistan
Raw Boaty Chronicles, 2020

LINDEY ANDERSON | Denver, Colorado
Stealing Footsteps, Berlin 2016

JUDY MAZZUCCO | Clarksburg, USA
Yesterday Used to be Tomorrow, 2014

ALEJANDRO FARGOSONINI | Somewhere in the world, maybe Marfa, Texas, but maybe not
The Final Critique, 2015
Feature length coming 2021, if 2021 comes.

CHRISTINE SHANNON | Seattle, USA
Jerusalem, 2007

NICOLÁS DUMIT ESTÉVEZ RAFUL WITH LAIA SOLÉ | New York, New York/Dominican Republic
e-, 2016
Fragment of the video installation e-. Video: Laia Solé / Jorge Ochoa; Edition: Laia Solé

JAYE MOSCARIELLO | Redwood Valley, CA, USA
Jaye losing her mind - Jesus Christ/Superstar, 2020