

schedule

Time Screen 1

10:00 Leider of the Pact/Welcome
 10:10 **Orphaned**
 11:30 Q&A
 11:45 Break
 11:55 Video Interviews
 12:05 **Experimental Category**
 TYB Gesture
 Waiting
 Untitled (Sky)
 Fearless*
 Out of this World
 Portrait of Fruit and Man
 Regeneration
 My Mother The Flatiron
 Running Still
 Arrival
 12:40 Q&A
 12:55 Break
 1:10 **Documentary Category**
 Exit Strategy
 Two Boats One River
 Brunswick
 2:45 Q&A
 3:00 Break
 3:15 **Narrative Shorts**
 The Pattern
 dollhouse
 Stranger Things
 Laundry

3:45 **Stop Motion & Animated Shorts**
 The Christmas Present
 and this forest shall be a desert
 Sleeping Flesh
 After the Day After
 Correspondence
 4:15 Q&A
 4:30 Break
 4:45 **Glitch in the Grid**
 6:05 Closing
 6:30 Reception

Time Screen 2

11:45 A Brief History of Video Art
 Video & Performance Intro
 12:00 **Video & Performance Category**
 MFA Thesis Quest
 An Ode to Cinema's Worst Writing Cliche
 Glide On
 Verse
 Mo(u)rning Tea, Extracted
 Tar Redone
 Early Humans
 seize/duplicate\repeat
 1:15 Q&A



the second annual masters on main street
**catskill film
 & video festival**
 1.29, 10-6



greenarts.org

Screen 1

10:00

a lesson in public speaking, Steve Snell, 2011, :47

Adventure artist Steve Snell created this video from his interview with us. Can anyone relate?



Leider of the Pact, Andrea Goldman and Rebecca Carter, 2010, 3:08

School of the Art Institute of Chicago, Catwalk Residency



With homophonous English subtitles, Goldman and Carter reconstruct “Leader of the Pack” as “Lieder of the Pact” from appropriated YouTube footage of the Shangri-Las.

CVFV Welcome, Sharon Cramer, 1:40



Yost.



Interview with John W. Yost, John W. Yost, 1:30

A brief look at the drive and process behind the work of filmmaker John

10:10 *Orphaned*, John Yost, 2011, 80:00

Parental Advisory- Language and Violence

Poughkeepsie, NY; MFA State University of New York at Albany, 2011



Missing for almost a year, Allen McAvoy returns home to find a family falling apart, and his adopted brother Steve taking care of his wife. The death of his adopted parents sparked his disappearance, and now everyone wants answers — including his biological sister. As a fight over the family inheritance brews in the background, both brothers are thrust into a world where their loyalties to one another and their country are ferociously challenged. Will they be able to mend their own small world, or be a part of the destruction of the world at large?

11:30 Q&A with John Yost & Paul Smart

11:45 Break

Screen 1 (continued)

11:55 Video Interviews

12:05 Short Experiments

***TYB Gesture*, Charmaine Ortiz, 2010, 1:06**

Carolina Beach, NC; MFA Savannah College of Art and Design, 2010



TYB Gesture explores the variety of line present within a natural environment. It seeks to bring an associative awareness from the sound of creative lines to our constructive perception of the landscape.

***Waiting*, Laura Manney, 2010, 3:16**

New York, NY; Columbia College Chicago



Manney's work explores the "in between" places—bus stops, airports, train stations, city streets. She is interested in the way that

perception is formed by the unconscious editing of what goes on around us. Manney pieces together and layers videos not to reproduce reality, but to study the complexity of passing moments in greater depth.

***Untitled (Sky)*, Moira Holohan, 2011, 1:15**

Miami, FL; MFA Hunter College, 2011

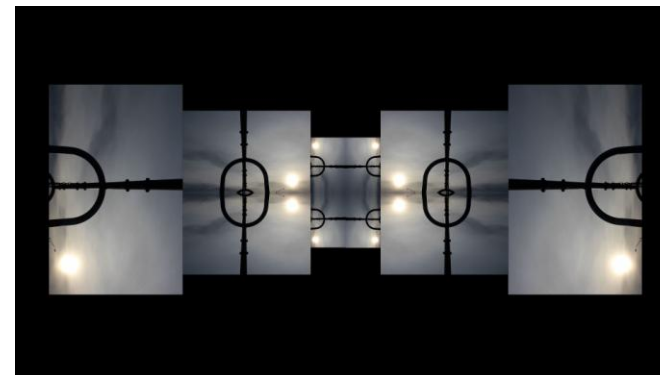


Moira Holohan's work is grounded in experimental processes in which she manipulates various media including assemblage, video animation and collage. Holohan's process entails taking 300 to 400 consecutive

digital still prints from original video footage and drawing, painting, scratching and/or cutting each printed digital still. The altered stills are photographed and reanimated. This process merges the digital and hand mark making, literally marking time through the altering of the image.

***Fearless**, Timothy McMurray, 2012, 2:48**

Albany, NY; MA The College of Saint Rose, 2010



*Fearless** looks for evidence of pattern and code embedded within nature and the human

experience. Can little moments, like swinging, tell us something about a larger universal dialogue taking place? Is that dialogue comprised of structured "hits" of cosmic information or is it random, patternless and arbitrary?

Screen 1 (continued)

Out of This World, Tony Murray, 2010, 5:00

Cobleskill, NY; Permanent collection- Virginia Air and Space Center, Langley, VA



If you had a box of trash—old smoke detectors, disposable razors, dental floss, and packaging container—what would you do with them?

Recycle of course! Tony

Murray does just that by turning trash into Sci-Fi sculptures. He then photographs them in unique settings around upstate New York and morphs them into imagery that is "Out of This World". Murray uses video as a medium to display these inventive creations.

Portrait of Fruit and Man, Heidi Zito, 2011, 3:20

Brooklyn, NY; MFA School of Visual Arts, 2012



Zito's work in video is informed by her painting practice and exploration of space and time. It displays discontinuity within a predictable place. "I'm playing with ways I can

create abstraction, often two dimensionally, as a way to hide information, and a sense of spatial ambiguity from the translation from the lens-based original."-Heidi Zito

Regeneration, Eric Leiser, 2011, 3:00

New York, NY; Albino Fawn Productions



"Regeneration is a film about transformation. Starting in a dark place, the character reaches toward the divine and breaks into the world of the spirit." –Eric Leiser

My Mother the Flatiron, Lewis Smithingham, 2011, 3:15

New York, NY; MFA School of Visual Arts, 2012

Official Selection-Raindance International Film Festival London, 2011



"A film for my late mother, a dancer. By investigating the persistence of vision, I straddle the space between life and death, sight and interception." Lewis Smithingham

Screen 1 (continued)

Running Still, Dawn Breeze, 2011, 6:45

Germantown, NY; 2011 BAER Artist in Residence, Iceland



A moment between past and present. The moment one changes direction. The moment one runs back into oneself.

Arrival, Laura Manney, 2010, 1:55

New York, NY; Columbia College, Chicago



"I am fascinated by the mundane moments of life; the watching, the waiting, the passing through. I find them beautiful—where we

physically are, and may return to, but the experience of which is never the same. In my work, I explore the 'in between' places—bus stops, airports, train stations, city streets. I show how perception is formed by the unconscious editing of what goes on around us." -Laura Manney

12:40 Q&A with Timothy McMurray

12:55 Break

1:10 Documentaries

EXIT STRATEGY: Education Behind Bars, Nancy Wyllie, 2011, 14:51

Warwick, RI; RISD/ CCE, 2002; MAE RISD; MFA Tulane University



EXIT STRATEGY provides a rare look inside a prison classroom. A three credit college course in art history and basic studio practice is the setting in which these incarcerated men reflect on their lives,

the prison system and the future they are trying to build for themselves. The revealing self-portraits they make from discarded printed matter are a testament to the redemptive power of art and add a compelling layer to their candid insights.

Two Boats One River, Carolina Gonzalez-Hutton, 2011, 20:00

Tivoli, NY; MFA School of Visual Arts, 2011



"A minimalist meditation of men and women at work on the river. But don't let the word minimalist scare you off. In every

moment, life bubbles forth; complexity begets complexity." -Richard Kroehling

Screen 1 (continued)

***Brunswick*, Nate Simms, 2011 58:00**

Albany, NY; Middlebury College, Country Boy Productions



Brunswick is a film about landscape change told through the personal story of a farmer's lifelong connection to his now-threatened land. The film weaves together the plight of Sanford Bonesteel, an aging farmer in his 90s, with the dynamics of small

town politics as a residential development is planned on Sanford's former land.

"An evenhanded look at the lines that divide a small community when developers covet a family's farmland. With leisurely pacing, BRUNSWICK allows each scene, be it a community meeting or a farmer's hoe, to unfold like a day in the country. Beautifully shot, revealing great tenderness for the subjects." -Annie Nocenti

2:45 Q&A with Richard Kroehling

3:00 Break

3:15 Narrative Shorts

***The Pattern*, Brandon Holmes, 2010, 8:37**

Parental Advisory- Sexual Content, Nudity, Drug-related content

Brooklyn, NY; MFA School of Visual Arts, 2012



The Pattern is an experimental short that explores the psychic conditions of addiction and personal memory. As the protagonist, Sam, a recovering

addict, recalls details from his experiences, the audience is taken on a surreal tour of his past.

***dollhouse*, Shabnam Piryaee, 2011, 5:54**

Parental Advisory-Some images may be disturbing for children

New York, NY; MA New York University, 2007

Video Art & Experimental Film Festival, 2011



Integrating Piryaee's original music and poetry, *dollhouse* illustrates the devastating aftermath of war. This film is based on poetry from Piryaee's book *ode to fragile*.

Screen 1 (continued)

Stranger Things, Danielle Katvan, 2009, 9:15

Parental Advisory-Brief Language

Los Angeles/New York; Berkeley Digital Film Institute, 2009

Winner- 2009 Eastman KODAK Award for Excellence in Filmmaking



"Chance encounters. Stolen moments. Lives briefly intersect as two strangers, each at his and her own crossroad, confide in each other their most intimate secrets before parting ways.

Sometimes these temporary, unlikely connections are the best way to understand one's own dilemma and determine one's own resolution. This encounter at a darkened roadside motel could very well be one of them." -Meira Blaustein

Laundry, Danielle Katvan, 2009, 4:05

Los Angeles/New York; co founder, Headlight Films

Official Selection-2010 Palm Springs International Short Film Festival



"Have you ever dreamt that you will meet the love of your life in the most mundane, unlikely places? A supermarket? A

street corner? A laundromat? In this quirky, magical tale of love found amongst dirty socks, a young man's imagination takes him on a journey juxtaposed between the suds of laundry being washed and the soil of fields being imagined." -Meira Blaustein

3:45 Stop Motion & Animated Shorts

A Christmas Present, Molly McIntyre, 2011, 7:15

Brooklyn, NY; MFA Maine College of Art, 2011



Molly McIntyre's piece *A Christmas Present* juxtaposes a stop-motion animation of a wintry paper forest scene with a story of the first Christmas with a new partner's family. The narrator describes her attempts to be present with this accepting but unfamiliar

family, stumbling into much awkwardness along the way, but ultimately ending in a moment of grace. Daniel Kany of the Portland Press Herald described this "deceptively savvy narrative" as "captivating and charming."

"What is lovely about this film – and gives it resonance—is the pitch-perfect tone of both the narration and graphics. Much like folk art, the depiction of the natural world – trees, snow, a tree trunk, deer, birds, family members on walk– is focused on evoking the essence of the thing, not the surface. The result ... is magical and genuinely moving.

"Sweet without being cloying, smart without being self-conscious, effortlessly beautiful in word and image, *A Christmas Present* truly is a gift." -David Smilow

"A remarkably fragile piece. But all good things of winter are fragile... Nostalgic for those whose Christmas days were populated with construction paper and wood glue, making messes on Grandmother's kitchen tables." -Will Lytle

Screen 1 (continued)

and this forest shall be a desert, Alanna Simone and Carolyn Radlo, 2010, 2:33

Pasadena, CA; C+A Projects



Plastics. Panic. Paradise. A translucent landscape, a sparkling pile of trash, is inhabited by a wry polar bear. Rapid text appears over the images - condensed versions of three different

mythologies, three different fires: the battles of Ragnarök, the Nordic end of the world; an account of a recent forest fire caused by changing weather patterns; and Muhammad's ascent to the highest fiery heaven. Each layer reiterates the background source of our worried fantasies and fears of destruction despite the beauty to be found right here, right now. The film features awe-inspiring music by Nordic-roots band, Wardruna.

Sleeping Flesh, Bryan Christie and Jeremy Mage, 2011, 7:23

New York, NY; Bryan Christie Design Studio



"Art and science serve the same function: to awaken and help keep alive the feeling of wonder about the world we live in. I am driven by the search for a truth

that lies below the perceptible world. There is an underlying order to the perceived world, and in my work I want to make this truth evident." -Bryan Christie

After the Day After, Nathan Meltz, 2010, 5:45

Parental advisory- Scenes of animated violence

Troy, NY; MFA State University of New York at Albany, 2010

After the Day After remakes a section of the 1983 post-nuclear made-for-TV movie *The Day After*, retelling the story of atomic devastation in a Dada collage-meets-stop-animation style.



Correspondence, Zach Hyer, 2010, 3:00

Parental Advisory-Some images may be frightening for children

Tannersville, NY; Pratt Institute, 2010

38th Annual Student Academy Award-Gold Medal Winner, 2011



Correspondence is a 3D animation set in an undefined war and deals with issues that arise when power and control are abused. The story

follows a soldier who unknowingly risks his life for a frivolous cause.

4:15 Q&A with David Smilow

4:30 Break

Screen 1 (continued)

4:45 *Glitch in the Grid*, Eric Leiser, 2011, 82:00

New York, NY; Albino Fawn Productions

Annecy Film Festival, France; Winner-Park City Film Festival 2011



Three artists struggling against the grid of society find spiritual renewal.

"Esthetically, *Glitch in the Grid* is an amazing accomplishment. Mixing claymation type effects, time-lapse photography and collages of still photos and motion picture, the net effect is unlike anything I have seen in recent film... *Glitch in the Grid* suggests that the challenge facing the characters and humanity at large is to bridge the gap between the mundane and the transcendent—admittedly a daunting task in a protracted economic downturn." Louis Proyecht, *The Unrepentant Marxist*

6:30 Reception

Please join us for our filmmaker's reception at Greene County Council on the Arts, 398 Main St.

Screen 2

11:45 *Film vs. Video*, Nancy Wyllie, 2011, 5:35

A brief history of video art by Professor of Digital and Video Art at the Community College of Rhode Island, Nancy Wyllie.

Video & Performance Introduction, 9:36

Video and performance artists Christopher Udemezue, Mikel Bibee-Durlam and Steve Snell discuss video's relationship to performance, film, audience and technology.

12:00 Video & Performance Category

MFA Thesis Quest, Steve Snell, 2010, 15:00

Spartanburg, SC; MFA University of Massachusetts-Amherst, 2011



"A young artist goes into the woods seeking adventure and finds Alec Baldwin."

-*Hampshire Life*

On October 15, 2010, Steve Snell headed into

the wilderness of western Massachusetts on a search for enlightenment, inspiration and a good idea for his MFA thesis. Beginning at the summit of Mt. Greylock and ending in his studio in Amherst, the artist spent seven days and nights in the wild, walking over 80 miles and continually recording the journey for this exhibition.

Screen 2 (continued)

***An Ode to Cinema's Worst Writing Cliche*, Tiffany Joy Butler, 2011, 2:28,**

Parental Advisory-Brief Language

Brooklyn, NY; BFA Alfred University 2010



The concept behind this piece is inspired by Jeff Smith's montage of mostly bad Hollywood films, "You Just Don't Get It, Do You?" Following the shortened version of Jeff's montage,

Tiffany's vignettes parody the typical Hollywood line of dialogue as she recites the cliché while melodramatically staring out at the viewer, blurring the line between comedy, cinema, and experimental film. The film blends comedy, cinema, and experimental film and serves as a critique on the art of screenwriting as well as the cinematic world.

***Glide On*, Danielle Katvan, 2010, 3:45**

Los Angeles, CA/ New York; Berkeley Digital Film Institute, 2009



Katvan directs this music video for Jillian Iva's "Glide On" depicting a surreal journey of a Depression-Era funeral procession. The

video was filmed on a small budget over two days in the San Francisco Bay Area.

***Verse*, Micheal Chernoff, 2010, 11:00**

Albany, NY; BFA Alfred University, 2011



The dancers emulate the group and solo pursuits of Socialist and Capitalist ventures. The group is united and follows the same patterns of movement.

The solo dancers are

spontaneous and improvisational. Dancers perform freestyle and choreographed movements symbolic of the failures of perfectionism in Capitalism and Communism.

***Mo(u)rning Tea, Extracted*, Amanda Russhell Wallace, 2011, 17:30**

Parental Advisory-Brief Language

Brooklyn, NY; MFA, School of Visual Arts, 2011



In *Mo(u)rning Tea, Extracted*, Amanda Wallace presents two alternating scenes. In one, the artist rests in a darkened apartment, reciting passages from two novels-- Gayl Jones'

Corregidora and Octavia E. Butler's *Kindred*. In the other, she prepares to serve tea after a funeral. As the piece opens, four women of varied ethnic backgrounds, argue about the genetics of hair texture. The sense of isolation and discord among the protagonists speaks to African-Americans' prolonged state of mourning.

Screen 2 (continued)

Tar Redone, Christopher Udemuzue, 2008, 2:37

Parental Advisory-Some images may be disturbing for children

Brooklyn, NY; BFA Parsons School of Design, 2008

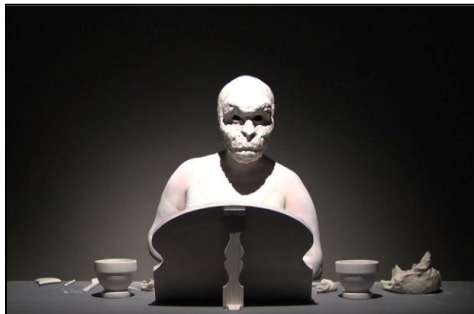


Udemuzue's work addresses the socioeconomic landscapes of gender politics and ethnicity. He utilizes performance and video to expose the social complexities of an American patriarchy and racism. In this frantic and

emotional piece, he poses the questions: "What does it mean to be a man?" and "What does it mean to be black?"

Act II: Early Humans, Teri Frame, 2011, 8:50

Interlochen, MI; MFA Pennsylvania State University, 2008



"Teri Frame's *Early Humans* is a mesmerizing work that depicts the straightforward physical transformation of a woman's face into a series of clay masques depicting proto-humans. On a deeper and more haunting level, it

challenges our notions of self-image and physical beauty and lays bare our mortal dread of disfigurement and decay." -Janet Riker

"*Early Humans* has all the qualities vital to a good work of video art... The artist and the camera are in a dire two-step, making meaning together." -Tim Davis

***seize/duplicate\repeat*, Mikel Bisbee-Durlam and Jody C. Wood, 2011, 11:00**

Parental Advisory-Some images may be disturbing for children

Brooklyn, NY; MFA University of Southern Florida, 2006; MFA

University of Kansas, 2009



In *seize/duplicate\repeat* the artists Jody Wood and Mikel Bisbee-Durlam perform laborious actions with cathartic repetitive movement in desolate public spaces within the urban environment. The work poetically examines and interprets ways in which the human brain and body react to traumatic events and damage, whether psychological or physical. The three segments illustrate denial, resurfacing/inability to process and mourning.

1:15 Q&A with Jacqueline Weaver

Special thanks to:

PJ Maisano & the Community Theatre, the Catskill Arts Initiative, Fawn Potash, Paul Smart, Doug Sanders, Bill Maouris, Mike Piedmonte, Timothy McMurray, Sharon Cramer, Richard Kroehling, Meira Blaustein, Janet Riker, Annie Nocenti, Tim Davis, Will Lytle, Rachel Seligman, Jay Blotcher, Chronogram, artists, filmmakers, and volunteers.



About the Jurors and Curator:

Janet Riker has been director of the University Art Museum, University at Albany since 2004. Prior to moving to the Capital Region she served as Director of the Rotunda Gallery in Brooklyn for 14 years. She holds an M.A. degree in Art History from Columbia University and a B.A. from Alfred University. She has organized numerous exhibitions of visual art and has lectured widely on contemporary art and artists' issues.

Meira Blaustein is the Co-founder / Executive Director / Programmer of the Woodstock Film Festival (WFF), one of the most respected and influential regional film festivals in the USA. Blaustein has over 20 years of experience in filmmaking, writing, producing and directing numerous shorts and documentaries. Her full-length documentary about severely disabled children, *For Love of Julian*, narrated by Susan Sarandon and distributed by Wellspring Media, received critical acclaim.

Rachel Seligman is the Associate Curator of the Tang Teaching Museum and Art Gallery at Skidmore College in Saratoga Springs, NY. Seligman has worked at the National Museum of American Art, the Courthouse Gallery at the Lake George Arts Project in Lake George, NY, and was the Director and Curator of the Mandeville Gallery and Curator of the Permanent Collection at Union College, in Schenectady, NY from 1997 – 2011. She is a frequent panelist for the regional SOS grants and recently served as chair of the Visual Arts Program panel of the New York State Council for the Arts.

Annie Nocenti is a journalist, writer, editor and filmmaker. Her journalism has appeared in *Details*, *Utne*, *HEEB*, *Stop Smiling*, *PRINT*, *Filmmaker*, *Scenario*, and more. Nocenti is also known for her work in comics, writing *Daredevil*, editing the *X-Men*, and creating the characters *Longshot*, *Typhoid*, *Spiral*, *Blackheart* and many more. Nocenti is currently writing *Green Arrow*.

Richard Kroehling is a director with extensive credits in television, video/film art and feature films. His work has been screened in museums, festivals, gallery installations and networks around the world. He directed *Einstein* with William Hurt for The American Masters Series and *World without End* for England's Film Four. Richard created and directed the controversial TV series *Confessions*, and features *2B* and *The Death of Death*, a philosophical science-fiction film portraying a rusting world on the cusp of wonder and tribulation, starring James Remar.

Richard has created a piece for today's event on view in the lobby.

David Smilow is an actor and Emmy and Writers Guild Award winning writer for his work in daytime television over a 12 year period. He has appeared in productions at local Equity theatres - Shadowland in Ellenville, Stageworks in Hudson- and is a member of Actors & Writers, a readers' theatre company based in Ulster County. David lives in Saugerties, NY.

Tim Davis is an artist, musician, and writer living in Tivoli, NY and teaching photography at Bard College. His work has been collected by the Metropolitan Museum of Art, Whitney, Guggenheim, Walker, Hirshhorn, Brooklyn, Baltimore and many other museums.

Will Lytle is Catskills born and raised. He lives in a little cabin in the woods. He makes little comics. He is pretty darned good at selling fruit.

Jacqueline Weaver is the curator and organizer of this year's CFVF. Her work in video and installation deals with interpretations of histories—personal and universal, recent and long past. Latest screenings include site specific works for *Letting Go* (Newark, NJ), and *21 Rooms* (York, ME) as well as several shows in New York's Capital Region. Her short video *Gaza, January 3, 2009* was featured last summer on the PBS series *TV Film*.