

Wideooting

ONE NIGHT ONLY PROJECTION

SATURDAY SEPTEMBER 6 FROM 6-10 PM

thinkstudio | 13709 Cordary Ave Hawthorne CA 90250

Curated by Thinh Nguyen featuring
Michele Beck, Tom Blanchard, Jorge Calvo, McLean Fahnstock,
Mathiew Greenfield, Zoe Gruni, Jenny Herrick, Michael Powell,
David Prince, Cindy Rehm, Enid Baxter Ryce,
Yoshie Sakai, Christine Wang, Kim Ye

Videotag

Los Angeles

Curated by Thinh Nguyen

Produced by thinkstudio

Hawthorne, California

September 6, 2014

From 6 - 10 pm

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Introduction

On the night of September 6, 2014 from 6 to 10 pm outside of thinkstudio, at a nonscript industrial complex surrounded by neighborhood apartments, more than ten public video projections “tag” the entire facade of the building. The event is the official inaguration of the Videotag exhibition intitiated and curated by Thinh Nguyen and produced by thinkstudio.

Taking on a do-it-yourself approach local Los Angeles based artists Tom Blanchard, Jenny Herrick, Michael Powell, Cindy Rehm, Yoshie Sakai, Christine Wang, and Kim Ye, bring their own projectors to light up the walls and the floor of the complex. Each artist was curated because of the strength of their work and their concepts. The videos and the projection surface was choosen by the artists for “tagging”.

A video compilation of artists outside of Los Angeles McLean Fahnstock , Enid Baxter Ryce, Michele Beck and Jorge Calvo, Mathiew Greenfield, and Zoe Gruni, is screened alongside the other artists. The variety of projections captures the radical differences of each artist’s vision as individuals within a collective whole experience.

Curatorial Statement

Videotag is a revolutionary movement away from the "portable screen" culture. Its purpose is to expand video art praxis from its usual confinement in monitors and screens within a predetermined environment or institution. Videotag uses the moving image as a convergence of video and public art to expand its boundries and presentation. Therefore, any public space can become a democratic social surface for projections, in this case, a temporal and impermanent solution to public art. Videotag become an immediately accessible dialogue within the community.

Videotag’s strategy is guerilla and street art attitude with flash mob mentality. This gives Videotag the fluidity and freedom to be organized anywhere because of the flexibility of video. Videotag will be a worldwide movement.

Michele Beck

Window

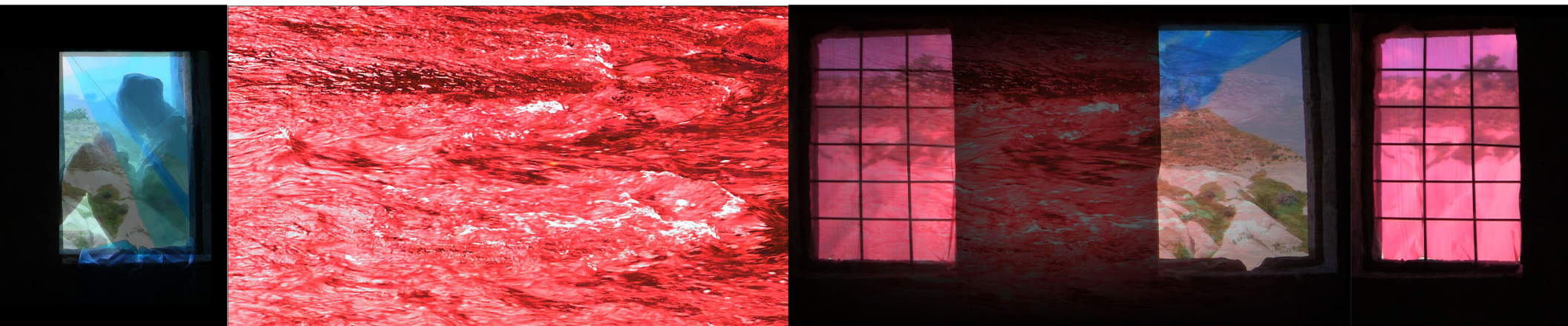
Video installation

3:45 min

2013

Michele Beck is a visual artist who creates videos, performances and installations about the relationship between time and the human life cycle, the mind and body dichotomy and the notions of free will. The video *Window* was shot in Cappadocia, Turkey and was installed as part of a larger installation at the ISE Cultural Foundation in New York City.

Michele Beck has exhibited her work at venues including: The ICA in London, Galerie Chez Valentin in Paris, The Bronx Museum, The Queens Museum, PS122, Inport Video-Performance Festival in Estonia, LA Freewaves and the Kassler Dokumentarfilm und Videofest in Kasel, Germany. She has received grants from the Lower Manhattan Cultural Council NYSCA and NYFA and has been awarded multiple residencies at Yaddo. Michele is a professor in the Department of Media Studies and Film at the New School in New York City.



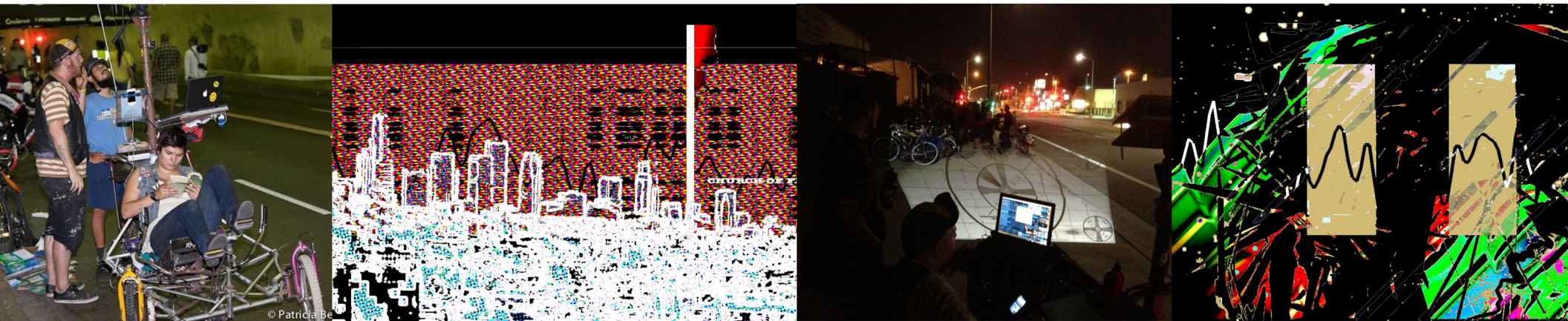
Tom Blanchard

Tactical Media Device v3.0 *"Longtail"*

Live performance
live mixed video composition,
projector, hand built custom
bicycle, battery, mobile
devices, computer, Kinect.
2013-2014

Tom Blanchard's work centers on the blurring of art and technology, the interplay between both, and how various media alter our perceptions of place. His output consists of paintings and drawings, live projected installations and portable projection systems, such as the Tactical Media Device, a bicycle mounted, battery powered mobile projection and video mixing platform currently in the beta testing phase of its third version (v. 1.0 was created in 2012).

Tom Blanchard was born in 1983 in Hampstead, New Hampshire. He trained as a painter at Ringling School of Art and Design ('06), and received an MFA from Claremont Graduate School ('08). Blanchard is also a founding member of The Arts Faculty, a group of hyper-collaborative painters, installation artists, and muralists based in Los Angeles, California. Tom Blanchard is represented by The Barber-shop Art Space in Los Angeles, California.



Jorge Calvo

Passage

Single channel video

2:50 min

2013

My work is an investigation of the relationship between sound and image. My process is organic. I come across images and sounds in my daily experience and transform them through the video camera, performance and the computer. In the same way I used to stare up at the clouds as a child to see how white puffs could become fantastical worlds, I allow the urban landscape of my everyday life be transformed through my imagination and technology to bring forth a deeper level of experience.

Jorge Calvo, a native of Costa Rica, studied theater in Sydney, Australia. He came to New York City in 1995 where he began working with photography, performance and video. His work has been shown at venues including: The ICA in London, PS 122, Gallery Korea, LA Freewaves and the Elizabeth Foundation.



McLean Fahnestock

Lovesick

Color video silent

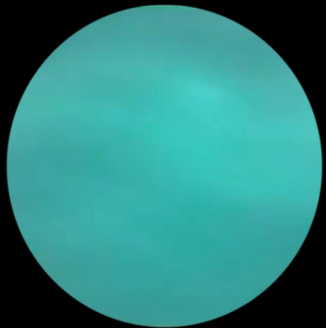
3:41 min

excerpt of continuous loop

2013

This particular work is one of a suite of three videos composed from footage of the Pacific Ocean as recorded for the cinema or by those documenting their own journeys. Likening it to an unrequited love, *Lovesick* emphasizes the experience of the solo voyager and their relationship with the ocean that at once lifts and surrounds them.

McLean Fahnestock is a media artist who works in video, sound, sculptural installation, and photographic prints. She received a BFA from Middle Tennessee State University and MFA from California State University Long Beach. Her work has been exhibited and screened across the United States and Internationally in Ireland, Canada, Austria, Belgium, Germany and Japan. She has received an ARC Grant from the Durfee Foundation, a Puffin Grant, two Hoff Foundation Grants, and was awarded a Professional Artist Fellowship from the Arts Council for Long Beach. Her work was included in a DVD compilation of short videos by the LA Film Forum. She was a finalist for a 2012 Vimeo Video Award and was recently named "Most Promising New Video Artist" at MADATAC 05, in Madrid, Spain.



Mathiew Greenfield

Direct

Video
10:30 min
2014

In *Direct*, women stand alone in their homes and speak directly to the camera, addressing individuals whose identities remain ambiguous. The viewer of the work becomes entangled in positions as both subject and voyeur. He or she is prompted to negotiate not only their own relation to both the women and the artist, but also to notions of class and privilege evoked through these addresses.

Mathiew Greenfield has most recently had a one person exhibition at Galerie Nagel Draxler, Cologne. He has participated in group exhibitions at After The Butcher Berlin, The New Wight Gallery at UCLA, The Wand Berlin, HEIT Berlin, and Control Room Los Angeles. Greenfield was born in Buffalo, New York and currently resides in Berlin, Germany. He received his MFA in 2012 from the University of California, Los Angeles, and he received his BA in Economics and Visual Art from Brown University in 2005. Greenfield is a former recipient of the J. William Fulbright Grant, a DAAD Artist Grant from Germany, and former winner of the America Austria Foundation Prize for Fine Arts.



Zoè Gruni

Cryptid 1

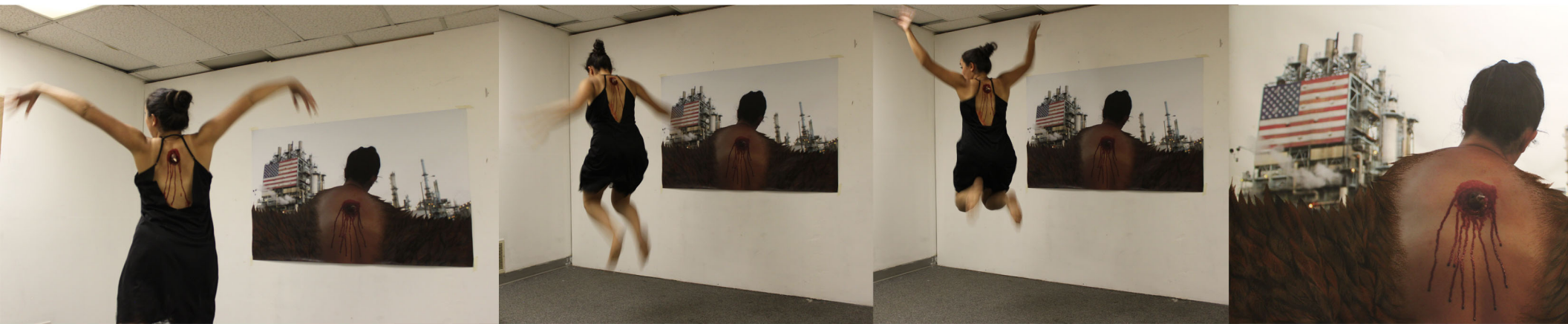
Video-animation

1:39 min

2011

Cryptid 1 is an inhabitant of the oil refinery in Torrance (California). The Eagle, the guardian of the black gold, is in conflict between death and rebirth. This performance, through a survey of quintessential American symbols (the eagle and the flag), reflects on the great theme of war. The performance was carried out in front of the oil refinery, with subsequent intervention from the police.

Zoè Gruni lives and works between Florence, Rio de Janeiro and Los Angeles. Her work was shown in many video-art festivals and exhibitions in Italy, France, United Kingdom, Bulgaria, Germany, Brazil and United States. Gruni work was selected for several Biennials, Biennale Giovani Monza; Lo stato dell'arte, Padiglione Accademie at Venice Biennial; MexiCali Biennial at Vincent Price Museum in L.A.; Sur Biennial at TAM Museum in Torrance.



Jenny Herrick

60 Seconds

Video

60-second loop

2011

In *60 Seconds*, a man walks in a circle, the circumference of which takes him 60 seconds to traverse. The camera follows him from the circle's center. His first and last steps align perfectly so that there is no interruption as the film transitions from its last frame back to its first. This loop is repeated ad infinitum.

Jenny Herrick is a Los Angeles-based artist who works in a variety of mediums including video, drawing, painting and printmaking. Her work has been exhibited in solo and group exhibitions throughout the United States, and her videos have been included in both US and international film festivals. She earned her BFA from RISD and her MFA from Yale and is currently an associate professor at Whittier College.



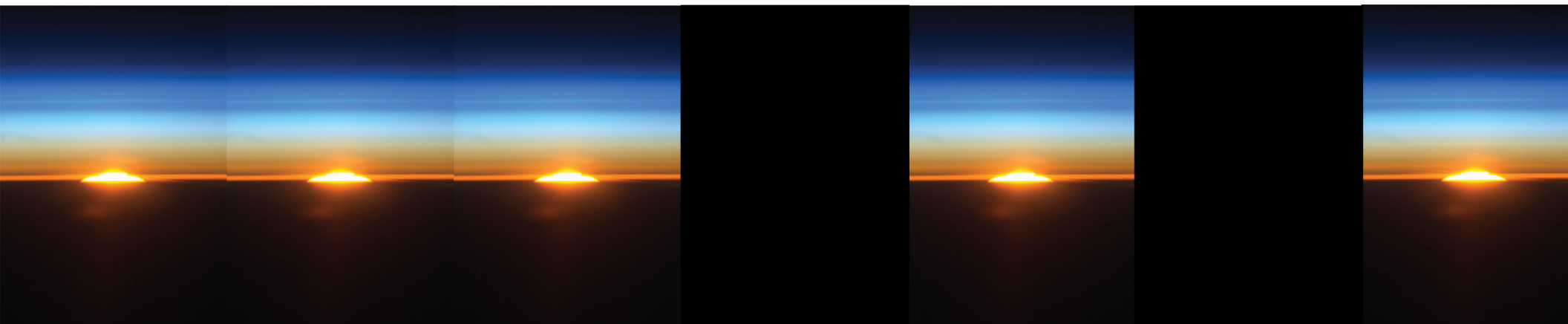
Michael Powell

Untitled (Sunrise)

eBook, Time, plastic, ink,
light, electricity, appropriated
NASA image
∞ (infinity)
2014

Untitled (Sunrise), initially presented as an eBook with an infinite number of pages, has here been translated into a site specific slide projection installation. Using the slide projector carousel as a means of creating a non-breaking loop, the interactive role of the reader is removed but the illusion of infinity is retained. Every page/slide in Untitled (Sunrise) contains the same image of a sunrise, except for one randomly positioned page/slide which is completely black.

Michael Powell (b.1988, CA, USA) is a Los Angeles-based artist and cultural instigator. He received his BA from UC Santa Barbara and a MFA from Washington University in St. Louis, where he has taught as an Adjunct Lecturer. He is currently the Editor in Chief of the peer-review arts publication Uncompromising Tang and the founding Director of the International Artserv (coming Spring 2015). Described as a "captivating soup of cosmic dreaming and reality testing," Powell's work has been exhibited internationally, including a recent solo exhibition at Free Paarking (gallery) in St. Louis, MO.



Cindy Rehm

Unica Zurn

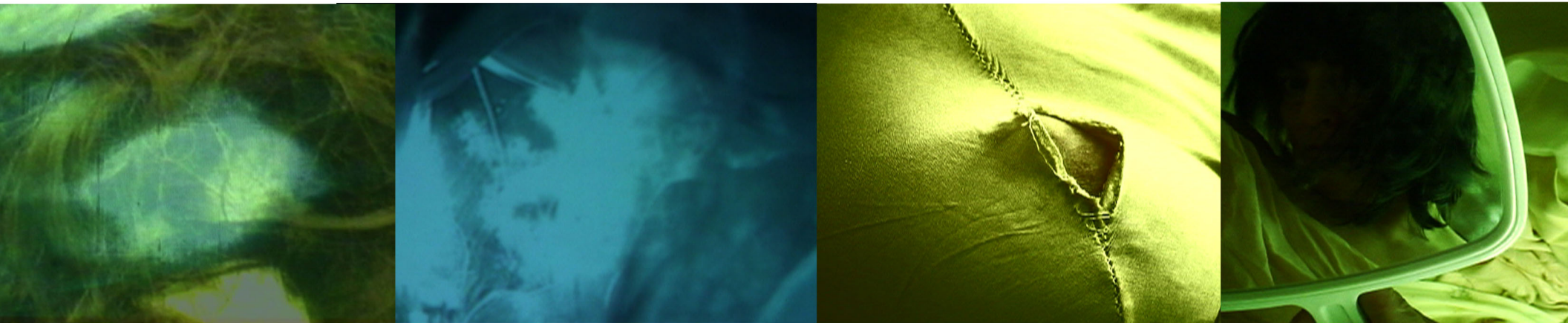
Single-channel video

2:12 min

2014

Surrealist artist and writer Unica Zurn serves as the inspiration for this fragmentary and illusory video. Zurn was the long-time companion of Hans Bellmer and collaborated with him on a series of photographs that displayed her fragmented and bound torso. In 1970, Zurn took her life by leaping from the window of her apartment, an act that was foreshadowed in her coming-of-age novel *Dark Spring*.

Cindy Rehm is an artist and an educator, co-founder and director of Craftswoman House, a project dedicated to presenting feminist centered works in Southern California. From 2003-2006, Rehm directed the DIY installation space *spare room* in Baltimore, Maryland. She is the recipient of an Individual Artist Fellowship in Media from the Tennessee State Arts Commission, a Learning to Love You More Grant, and a Faculty Development Grant from Middle Tennessee State University. Rehm's work in drawing, performance, and video has been shown at national and international venues including: *Woman Made Gallery*: Chicago, LACE; Los Angeles, Goliath Visual Space; Brooklyn, Paul Robeson Gallery; Rutgers, ARC Gallery; Chicago, Transformer; Washington DC, Interaction IV; Sardinia, Italy, and the Archeological Museum; Varna, Bulgaria and at *Mains d'Oeuvres*; Saint Ouen, France.



Enid Baxter Ryce

THE ORD

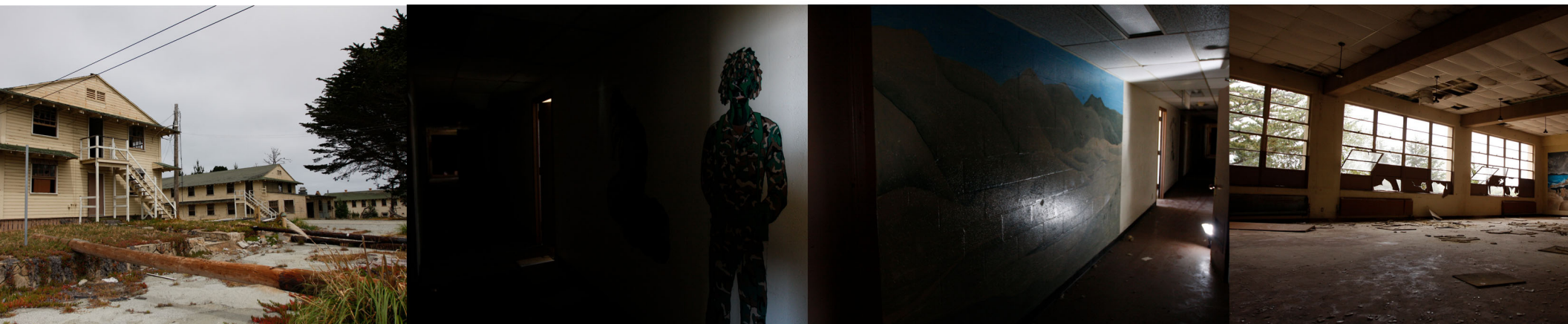
HD Video

10:30

2013

We become the ghosts haunting an abandoned city the size of San Francisco. We discover 583 murals, painted by soldiers, forgotten in institutional architecture that rots in a sublime and familiar way. Part of the Planet Ord project – planetord.com

Enid received her BFA from The Cooper Union (1996), was a fellow at Yale University and received her MFA with a fellowship from Claremont Graduate University (2000). She is Associate Professor of Cinematic Arts and Environmental Studies and Chair of Cinematic Arts at CSUMB. Enid grew up in a Revolutionary War Re-enactment town that was also a mining town. She has an enduring interest in ecology, history, and the simulation of it. She exhibited at the Smithsonian, Washington, D.C; the Museum of Contemporary Art, Los Angeles; Location One, New York; Sundance; The Arclight Theater, Los Angeles; The Kunsthalle Vienna, The Arnolfini in London; the Director's Guild of America; Center for Contemporary Arts, Glasgow, CCA Andratx, Mallorca, Aurora Picture Show, Houston. Enid's work featured in the Getty Museum's retrospective of California Video, 1960-present. Enid's work been written in the New York Times, Artforum, Artreviews, The Los Angeles Times, Bitch Magazine and many others.



Yoshie Sakai

Hot Side Story

Single-channel video

1:55 min

2014

Hot Side Story is a short musical video inspired by West Side Story's tale of two rival gangs, the Jets and the Sharks, which parallels the ethnic and cultural diversity within American society and its struggle for acceptance. However, before any sort of tragedy can happen as it did in West Side Story, in *Hot Side Story*, the two sides of Sriracha/Tapatío (spicy) and Heinz Ketchup/French's Mustard (non-spicy) find a way of reconciliation by joining their powers to create harmony and variety with a spicy BBQ sauce. I wanted to show the strength in collaboration of seemingly different entities, as no one person is a success on their own but need the help of others in a community to realize change for the better.

Yoshie Sakai completed the Skowhegan School of Painting and Sculpture residency this year and is the recipient of the 2012 California Community Foundation for Visual Artists Emerging Artist Fellowship. Her work has been shown throughout the United States in film festivals and art exhibitions from Los Angeles to Miami, as well as internationally in Phnom Penh, Cambodia and Victoria, BC, Canada. She has a BA in Communication Studies/Ancient Greek & Latin from UCLA, BFA from Cal State Long Beach, MFA from Claremont Graduate University.



Christine Wang

Global Warming Cat

Digital video

10:00 min

2014

Wang's latest video appropriates audio from a conference titled "4 Degrees and Beyond: Implications of a Global Climate Change of 4+ degrees for People, Ecosystems and the Earth-System," held at Oxford University in 2009. The video documents the adventures of a globe-trotting cat. The cat wanders through deserts, shopping malls, beaches and hotels while a voice-over of scientists explains how the world will change with a four degree increase in mean global temperature.

Christine Wang received her BFA from The Cooper Union and MFA from UCLA. Wang is the 2013-2014 Artist in Residence at the Painting and Printmaking Department in VCUQatar. Wang completed residencies at Studio LLC 2010 from the Jamaica Center for Arts and Learning, Chashama North 2010, Skowhegan 2007. She exhibited in The Privilege Show at Control Room (2013), Pushing Painting Paradigms at Rutgers University (2012), Shock and Awe Gatov Gallery, California State University Long Beach (2009). Solo and Two person exhibitions include Gaseous Abstraction with Kelley Lowe at the Hamad Bin Khalifa University Student Center Gallery, I Want That Bag, and Repetition Compulsion at Night Gallery, LA and The Gudelsky Gallery Maryland College of Art and Design.



Kim Ye

29/single/Online now!

Single-channel video

8 minutes

2014

Close-up POV shots of various men—their limbs, torsos, hands, and groins—as they sit, lounge, and lay; *29/single/Online now!* (2014) unfolds like a guided tour of the male body through the lens of desire. These intimate images are strung together by the artist's voice. The camera tilts and pans as She reads a text (a poem?) based on Her online dating profile. The tone this text is genuine yet stylized, natural yet produced--and it reflects reality by weaving a fiction. If She were a predator, this would be Her bait.

Kim Ye (b. 1984, Beijing, China) currently lives and works in Los Angeles. She received her MFA from the University of California, Los Angeles, in 2012. Her practice incorporates performance, sculpture, installation, video, and collaboration. Ye has had solo exhibitions in Los Angeles and is the recipient of a teaching artist fellowship at the Armory Center for the Arts in Pasadena. She has been included in recent exhibitions and performances in California at the Getty Center; California Institute of the Arts; Pacific Design Center; Walter Maciel Gallery; Dave Gallery; and the Orange County Center for Contemporary Art.



Artist Virginia Broersma interviews Thinh Nguyen, curator of VIDEOTAG

Virginia Broersma: In addition to curating, you are a working artist as well. Why did you decide to use your studio as an exhibition space? Do you see curation as part of your artistic practice or is it separate from your studio work?

Thinh Nguyen: I think one informs the other. I see myself as an artist and wherever I go I like to create cultural activities around where I am. I curated for many, many years right after undergraduate school and after grad school I curated again. Then I took one year hiatus from curating because of the pressure curating for galleries...they require an artist who sells...you know, the whole system, which we all understand. The reason why I started to curate out of my studio was because I didn't want to deal with that pressure. I wanted to be able to curate the kinds of artists that I'm interested in and that I believe in, and that I see the potential of in the work. I see that maybe by working with or involving the artists somehow I can create a community through this.

I like to think that I'm cultivating a different kind of audience with my curatorial projects from the usual audience that we always encounter. That's where I think, "How do I make art more accessible?" I think in a studio it's more accessible to the public than it is in a very serene or austere, white box gallery. The vibe is warm and comfortable.

Is your audience the "art world" i.e. people who already seek out opportunities to see art, or is it the local community in the neighborhood, perhaps so they can be introduced to and engage with art in a place where there isn't a lot available? Is it both?

I think it's both. I like to cultivate. The artists I'm curating are very amazing and interested in very critical dialogues, and works that really push the boundary. So that's why I believe that we could also bring that kind of art to the community as well. It's not exclusively for the art world, or the art world audience. I think if we just show them a more approachable way to enjoy the work, then they can appreciate it as much as the art world audience. I want to encompass as much of an audience as I can as a curator for the artists I curate.

VIDEOTAG will be taking the work outside of the white cube, so to speak, and will use the facade of your building as a space for "tagging" by projection of videos. Why did you decide to bring the work outside?

I think part of that, again, is making the work more accessible. I'm doing some video projects myself, and I was thinking about the idea of presentation. How do I play with the idea of presentation that's not so stifled? So as I was thinking about video - usually it's represented in a screen - I was thinking about our culture right now in terms of our technology. Everywhere, whatever we interact with, through the internet, is through a screen; an iPhone, our television screens...our computer screens. We are always bombarded with the idea of the screen. I feel like that screen somehow its impenetrable and it's not accessible, for the fact that it's also put IN an environment - like that white box that we mentioned. So how do I make the moving image or video art more accessible to the public? And I thought: Oh! Projection. You can go as big or small as you want, but most importantly, any surface can become a surface for projection, rather than the screen. Any surface can become a screen.

So the idea of public art and the idea of tagging comes in, because that's what street art is. For me, video art

has that same potential, but once the projector turns off, it's gone. And it doesn't damage, and isn't permanent. So I like the idea of accessibility, but also flexibility and fluidity of it as well.

What do you think is special about your space? What makes it unique and why should people come?

Hah! That's a really good question. I see that it's really weird because there's neighborhood everywhere - you see apartments everywhere - and then all of the sudden there's this non-descript industrial complex with two rows of garages. There's something charming and unique about it.

I think that's what is great about it - it feels like a wild west. There aren't really a lot of cultural activities here in Hawthorne - it's sort of a dry spot. I hope somehow by making the event more public and more relevant to the Los Angeles community at large, they will see that there is culture here. As an artist, I am always cultivating culture. As a curator, that's what my goal is - to activate communities, and to hopefully bring interesting art to the community as well as to the art world audience in an environment that is a little more accessible; an environment where you want to hang out and chill.

What connects the artists that you chose for VIDEO-TAG? Did you choose them simply because they all work in video, or are there any themes or other connectors in the content?

I think for this, it was the idea of tagging or the idea that the artist has his own signature - you tag your own name (usually that's what tagging is). I didn't want to impose that onto the artist; but I chose the work because I appreciate and like the work, and the kinds of ideas they worked with - that dealt with the idea of tech-

nology or the personal, and what does it mean to be personal and what does it mean to have your own signature? I didn't curate the videos, rather I curated the artists.

I was interested in their work and how their work will be in conversation with one another. So there's the theme of the body, or how they excavate identity. And the other side is identity and the body with technology. Although they're all projected, there are some artists, such as Tom Blanchard - he will have a bicycle that you can sit on and ride it but it also projects and it generates its own electricity. Another artist Michael Powell - instead of projection in the traditional sense, he's using old slide projector to talk about the idea of infinity. So there will be a variety. A lot of the time my curating comes to this - I don't choose the work. I see the similar concepts and ideas or relationship between the artists' work and I ask them to participate. Whatever work they put in, I believed it would work out. And it has.

Acknowledgments

thinkstudio would like to acknowledge the support and efforts of the following amazing humans:

Special thanks to all the participating artists in Videotag inaugural event and especially those whom projected their videos at thinkstudio: Michele Bec, Tom Blanchard, Jorge Calvo, McLean Fahnstock, Mathiew Greenfield, Zoe Gruni, Jenny Herrick, Michael Powell, Cindy Rehm, Enid Baxter Ryce, Yoshie Sakai, Christine Wang, and Kim Ye. Thanks Virginia Broersma for her interview.

And

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thinkstudio loves you!

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The information and images (content) in this catalogue is provided by the artists participating in Videotag.

The event was initiated and curated by Think Nguyen.

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