

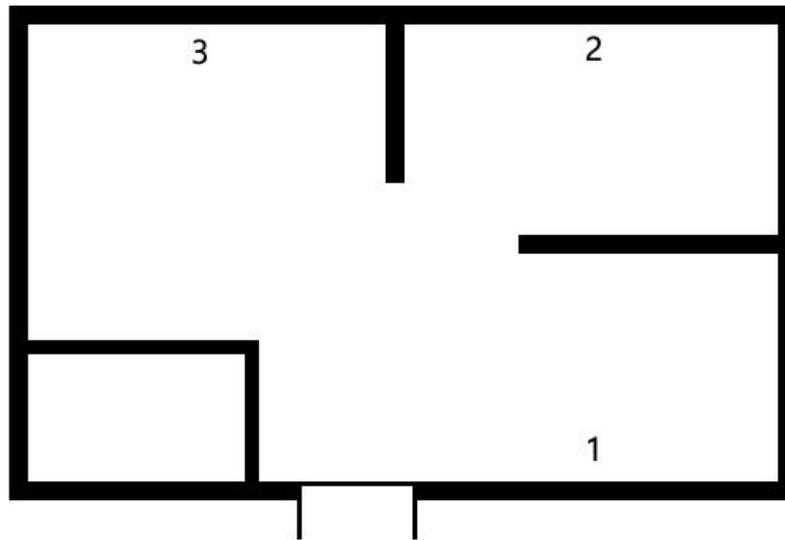
Experimental Film and Video 2019

CICA Museum Media Gallery, Flexspace

July 19 - August 4, 2019

2019. 7.19 - 8.4

Featured Artists 참여작가: Courtney Blackney, Khalil Charif, Jose Ferreira, Jaekyung Jung 정재경, Mann de Lacy, Linda Lenssen, Jan McCullough, Mana Mehrabian, Julia Mellen, Youjin Moon, Salvador Orara, Kyle Adam Kalev Peets, Megan Robinson, S/N, Patrícia Pinheiro de Sousa, Annett Stenzel, Britt Thomas, Prince Thomas, Pascal Ungerer, Caroline Yoo



Flexspace

1. Mana Mehrabian

“Seen/Unseen” (2018)

By engaging and referencing the medium of Video, “Seen/Unseen” visualizes the unseen process of erasing that is not visible in what can be seen.

Mana Mehrabian is an Iranian artist working in installation, photography, and video. Her conceptual and interactive works engage the contemporary world of images and its impact on human perception. Mana’s work invites viewers to lend their thoughts and attention to the influence of images that surround them every day. By referencing the media of photography and video, her works conduct a dynamic investigation of meaning and consciousness as they prompt viewers to think about their perceptions. Mana received her BA in Photography and MA in Art Research in Tehran, Iran. She later continued her education and received her MFA from Washington State University. Mana currently lives in Eastern Washington, working as an art instructor.

Mann de Lacy

“Mother” (2018)

De Lacy's research-based practice considers the conceptual overlapping of human body and information machine. Playing with our reliance on technology as well as our desire to use technology to make order out of chaos, de Lacy deconstructs the relationship and examines the philosophical as well as the socio-political. Imbuing information machines with human characteristics and attributes while also highlighting the body as machine, the research culminates in a practice that is both irreverent and humorous.

'Mother' is a video work that brings together human characteristics of information machines and machinic elements of the human experience. Simultaneously universal and personal, this work explores the commonalities in the human experience of 'mother', juxtaposing the biological/emotional experience with technological function. On a white screen, the word 'MOTHER' appears, sometimes large, sometimes small, in red or blue, but always together with the warning sound of a claxon. Reflecting Deleuze's assertion the 'Machines don't tell us anything', this work questions the cybernetic condition, or the information feedback loop that we engage in, in our relationship with technology.

Mann de Lacy's is a London-based, Irish artist working mostly with video, sculpture and photography. Having received a BA Fine Art from Camberwell College of Art, de Lacy went on to study Contemporary Photography: Practices and Philosophies at Central Saint Martins College of Art, London, where he was awarded an MA. His work is regularly exhibited internationally. Recent group shows include 'End to End', at the Fundacion Ace Para el Arte Contemporaneo in Buenos Aires; Rua Red Winter Open at South Dublin Art Gallery, and the 'Fluorescent' Soho Visual Arts Festival, London.

Caroline Yoo

“are you listening to me?” (2017)

Are you listening to me? is a short film about immigration, language, and identity. In current day Western empires, especially in the United States, stereotypes and conceived perceptions control how minorities are viewed. As an Asian American, the artist's yellow skin tone is the permanent stamp of foreign-ness forever branded into her flesh. Even though the artist was raised in the United States, her heritage and Asian physical attributes are what define her in Anglo communities. This piece specifically explores how no matter what is being said, this colonial mainstream Western society will never stop to listen. The words forever lost to the void.

Caroline Yoo (b. 1995) is an inter-media artist working in photography, installation, language, and video. Yoo creates pieces to uncover embedded and unseen discourses in society to the greater public. Yoo received her BFA in Studio Art from Washington University in St. Louis in 2017. She recently participated in the LA Art Show (2019) and has shown in South Korea as well as nationally in the United States. She currently works and lives in Los Angeles, California.

Jaekyung Jung 정재경

“Visit” (2018)

<Visit> traced a man (Mr. Kim), who forced to leave Korea in 2000 and immigrated to Canada as a refugee due to the IMF economic collapse when he was twelve. In 2018, Kim, who viewers can't identify, returned to Korea for the first time in 18 years and visited disappeared places and cemeteries to mourn those who have passed away while he was not in Korea. <Visit> explore what ethical questions we have encountered for those who disappeared like ghosts in the national disaster.

Jaekyung Jung has been exploring how the ruling ethics of our times are formed and operated by looking closely at the peripheral fragments of daily life in the form of moving images and archives. Jung's projects and researches have been exhibited at research universities and cultural institutions, including Media Lab at MIT, Cambridge, USA; Sert Gallery at Harvard University, Cambridge, USA; The Ashmolean Museum of Art and Archaeology, Oxford, UK; Moravian Museum, Brno, Czech Republic; Boston Center for the Arts, Boston, USA; Seoul Arts Center, Seoul, Korea. Recently, Jung has been working on his film about ethical conflicts in disappearing peoples and villages in Seoul funded by Seoul Foundation for Arts and Culture.

Jaekyung Jung received a Ph.D. in Art and Media History, Theory, and Criticism—Art Practice concentration at University of California-San Diego, writing his doctoral dissertation on ethics in relation to visibility. Jung received a BFA from the Rhode Island School of Design, a MS in Visual Studies from program of Art, Culture, and Technology at the Massachusetts Institute of Technology. Jung is currently working for his film projects in the artist residency running by the National Museum of Modern and Contemporary, Goyang, South Korea and in Künstlerhaus Schloss Balmoral, Bad Ems, Germany as a residential art research fellow.

S/N

“Sunny with a chance...” (2018)

Sunny with a chance... follows the imagination of a child fueled by children's books as she traverses through her larger than life environment.

S/N is a multi-disciplinary art group, which works extensively with, but not limited to, video, sound, animation, photography, and mobile media. The exhibitions often include performative elements and mediated footage, pushing both experimental and conceptual ideas around media.

S/N members include Jennida Chase and Hassan Pitts who crossed paths in 2007 while attending graduate school at Virginia Commonwealth University. They have been creating collaborative work since 2008, which have been exhibited and screened world wide in various festivals, galleries and museums including Hong Kong Art Fair, Pekin Fine Arts, DAS Weekend, the Freies Museum in Berlin, and the Czong Institute for Contemporary Art in Gyeonggi-do, Korea.

s/n has received many honors and grants including being named finalists for the MacArthur Grant in Documentary Film and receiving the Puffin Grant, the CultureWorks Grant, Pollination Seed Grant, The William Minor Grant, The Filmed in NC Fund and many more...

s/n has been invited to do a variety of prestigious residencies worldwide including Oxbow, McColl Center for Art + Innovation, Elsewhere, Takt, and Milkwood...

Thematic undercurrents in S/N's creative process began in dealing with the task of interacting with social constructs as it relates to race and gender. The resulting work demonstrates their combined effort to relate to one another in conjunction with their presumed place within society. A shared fascination with ideas of the hidden, overlooked and unconsidered histories approach themes of relational interaction with the deliberate intent to undermine and subvert negative social constructs. The goal is to uncover fresh possibilities and the belief is that activating good conversation is the precursor to positive change.

The hope is to strengthen its own capacity to collaborate with one another and ultimately to expand this practice; perhaps to include other artists as they draw upon any artistic community they encounter.

Linda Lenssen

“Breakdown” (2018)

Within the difference between ‘the world as it is’ and ‘the world as it appears’ this work arose. I hold two same pieces of paper in my hands, with the aim to undo the differences between the two. It is a balancing act to create a movement of unity in which the difference between the two components disappears. The failure of this act embodies the impossibility of fulfilment, of coincide, of seeing the things as they are. We can only deal with an ever changing vision on reality. Every time it shines a bit different. We cannot see reality as it is. Reality shines at us in a certain way and we cannot escape this specific manner of seeing things. The failure of this task leads to an ambiguous and diverse sight on reality.

Linda Lenssen (°1984 Venray, The Netherlands) holds an MA in Visual Art (2012, KASK The Royal Academy of Fine Arts, Ghent) and has taken part in exhibitions at Gallery Entrepot Fictief, Ghent (BE), W139, Amsterdam (NL), Autocenter Space for Contemporary Art, Berlin (DE), Art Rotterdam (NL), Museum for Sculpture, Marl (DE), Museum van Bommel van Dam (NL), Odapark Center for contemporary art (NL).

She participated artists-in-residencies in Reykjavík (IS), Berlin (DE), Buenos Aires (AR), Guadeloupe (GP) and Bruges (BE). She received a young talent grant of Mondriaan Fund, a residency grant of the French Ministry of Culture and a grant of Stichting Stokroos.

Khalil Charif

“Victory” (2016)

Regarding how do we relate to the artwork these days, "Victory" is an experimental work that has the exhibition environment of the sculpture "Victoire de Samothrace" in the Musee du Louvre (Paris) as conductive element, presenting images in sequence plan and direct sound.

Khalil Charif is an artist, born in Rio de Janeiro. In late 90's, studied at Parsons School and New York University. Afterwards, he attended the Escola de Artes Visuais do Parque Lage, in his hometown, and obtained a post-graduate degree in Art History at PUC-Rio (among further studies in Art-Philosophy). He was one of the recipients of the awards: "Premio Interacoes Florestais 2011" (Brazil), "Experimental BIO 2013" (Spain), Special Prize "Art Nova 100" in the "Arte Laguna Prize 2017" (Italy). Among his exhibitions are: "Triennale of Contemporary Art", Czech Rep., 2008; "Dublin Biennial", Ireland, 2014; "XIX Bienal de Cerveira", Portugal, 2017; "Print Biennial Lodz", Poland, 2018.

Youjin Moon

“Blink” (2017)

Through the visual manipulations of filmstrips, this film explores presence and absence, light and shadow. Photograms are created onto 16mm film, using various false eyelashes, artificial hair and other textural objects. Brief bursts of light and patterns of intertwining lines create distinct rhythms, which evoke a blinking eye.

Youjin Moon (b. Busan, Korea) is a visual artist and experimental filmmaker based in Boston. Moon received a BFA in Oriental Painting from Hong-ik University, Seoul. She earned an MFA in Painting and a second MFA in Film/Video from the Massachusetts College of Art and Design. She has shown her work at national and international film festivals and exhibitions, including the 2016 deCordova New England Biennial, Hamburg International Short Film Festival, and the 56th Ann Arbor Film Festival. She received the Korean EXiS Award at the 12th Seoul International Experimental Film and Video Festival.

2. Jan McCullough

“Vision Board Party” (2018)

A Vision Board is a tool used to visualise and manifest one's ideal future life. To make one, people search through magazines for photographs that appeal to their specific desires, cutting and pasting them to make an inspirational collage, which is referred to and meditated upon to make their dream into reality.

The film shows a Vision-Board-enthusiast named Kaya as she hosts a 'Vision Board Party', a celebratory gathering of people utilizing photography in a tactile manner in order to construct their desired futures.

Jan McCullough (B. 1991) lives and works in Belfast, Northern Ireland. In her performancebased photographic practice, she makes work in response to instructional self-improvement material, exploring themes of identity, DIY culture, construction and desire. A graduate from the Belfast School of Art, her work has been exhibited internationally and nominated for the Deutsche Borse Photography Prize, ICP New York Infinity Award and won the British Journal of Photography's Breakthrough Award.

Her book Home Instruction Manual, published by Verlag Kettler, won the Kassel Fotobookfestival Dummy Award and was shortlisted for the Recontres D'Arles Author Book Award. Recent installations include Gallery of Photography in Dublin, Seen Fifteen Gallery in London, Unseen Photo Fair in Amsterdam and Landskrona Museum in Sweden. She is part of the Freelands Foundation's Artist Programme 2018 – 2020.

Annett Stenzel

“C, (Silence Song)” (2018)

.C is a special German notation of the deepest note "c"- on the piano, to differentiate it from other c-notes on the keyboard scale.

A girl whispers the name of the sound which is to play on the piano. A young woman sits on the asphalt of the street looking into a book on a picture. A thoughtless ride into the unknown starts...

The series of Silence Song shows a narrative of 8 views on women and different relations, due to a girl playing the c-major scale on the piano over the different octaves of the keyboard of a winged piano.

The film Silence Song which includes all parts of the series comes out 2020.

Annett Stenzel is an artist and filmmaker.

She is born in Wolfen, brought up in Bitterfeld, studied Picture Room Object Glass at the Burg Giebichenstein in Halle, Painting at the KHB Weißensee in Berlin and Film at the HFBK in Hamburg.

She works and lives in Hamburg, Germany.

Kyle Adam Kalev Peets

“You” (2015)

Kyle's work is centered on the narratives we create to cope when confronted with things that are bigger than us, like the unknown and our own limitations. In many cases our narratives are implicated in some type of belief system that informs the way we move through the world. He uses mischief and the uncanny to tilt those systems of knowledge and to poke holes in their logic to reveal just how fragile those systems really are and how breaking them can allow us to re-imagine our place in the world.

Kyle is often skeptical of where his own belief systems come from and uses his own doubt to investigate notions of yearning, deceit, and failure. YOU, equal parts hypnotic spirit journey and sublime landscapes, tells the story of such a character yearning for meaning. The video follows the inner musings of the protagonist as he questions the usefulness of his actions, progress, satisfaction, and his connection to the world and the people in it. The sound of a rowboat plays subtly in the background to accent the precariousness of someone at sea in search of land. YOU, perhaps a person, perhaps a thing, perhaps a feeling, becomes a stand-in for that golden horizon, that elusive something you are convinced you need.

Kyle Adam Kalev Peets (b. 1984, Utah) is a multi-disciplinary artist and educator at Notre Dame University in South Bend, Indiana. He has exhibited his work in the US and abroad in various exhibitions including, solo exhibitions at Platte Forum gallery (Denver, CO) the Ana Mendieta gallery (Iowa City, IA), and the Retzlaff gallery (Ashland, Or). Various group exhibitions and portfolio exchanges include Character Profile at Root Division gallery (San Francisco, CA), GET'CHA HEAD IN THE GAME at The Naughton Gallery at Queen's University, Belfast, Ireland, Art Is Our Last Hope at The Phoenix Art Museum (Phoenix, AZ), and Art Shanty on the frozen White Bear Lake (Minneapolis, MN). His work was published in the periodical SPRTS by Endless Editions (New York, NY), archived in the Watson Library Special Collections at the Metropolitan Museum of Art and the MOMA, Manhattan, Artists' Books. His poetry has been published by various literary journals such as Interruption, NOÖ, and Stolen Island. He received his MFA in Printmaking and Sculpture from the University of Iowa as well as a graduate certificate in book arts from the Iowa Center For The Book. He enjoys basketball and dissonant music.

Britt Thomas

“You'd Look Prettier if You Smiled More” (2018)

In You'd Look Prettier if You Smiled More, a woman smiles for as long as she can physically endure it. Her facial muscles strain and contort from the uncomfortable act of continuously smiling. The title presents a frequent unprovoked and misguided "compliment" made by men to women. Social expectations demand that women be attractive and submissive, always smiling and accommodating. While that statement may sound like a dated concept, unfortunately women are still constantly asked to smile and perform emotional labor for the aesthetic

pleasure of others. This video serves as a visual metaphor for the tireless performance that too many women carryout to make others feel more comfortable.

Britt Thomas is a multidisciplinary lens-based artist residing in Houston, Texas, USA. She engages in a concept-driven studio practice that regularly utilizes video, sound and photography due to their ability to simultaneously reflect and manipulate reality. Her aim in making art is to address social issues in ways that are subtly complex, drawing people into the uncomfortable gray areas present in every circumstance and holding that awkward tension. Thomas earned her Bachelor of Fine Arts in Studio Art from Lamar University in Beaumont, Texas, USA. She received her Master of Fine Arts from the University of Houston where she is currently an instructor within the photography and digital media program. Thomas is co-founder of The Lens Capsule, a mobile exhibition space for emerging lens-based artists. She is a 2018 recipient of Houston Arts Alliance's SAIC projet-based artist grant and has art permanently on-view in the George R. Brown Convention Center as part of the City of Houston's public art collection.

3. Julia Mellen

“Yung Lean, Please Be My Yung Luv” (2019)

A fantasy, trying to reason with instinct and reality in reference to romance through a perceived connection with Yung Lean. A daydream about what would happen if the artist ignored the fact that apathy is the biggest attractor. Basically, she is fascinated by how successful romance forces to, at least during the beginning, stifle the urges we feel most strongly in order to have the possibility of fulfilling them later, and also thinking about the power we wield in creating our own reality using another person.

Julia Mellen is a Brazilian-American interested in empathy, idiot-savantry, and the ethics of fantasy. She creates work and teaches in Chicago after receiving a BFA from the School of the Art Institute of Chicago.

Patrícia Pinheiro de Sousa

“As Heavy as gold” (2018)

‘As heavy as gold’ is a fictional documentary that deals with the monetisation of the social. It brings together the extraction of tungsten in Portugal in the 40's and DIY investment schemes such as cryptocurrencies, intertwining it with a fictional reading of archival documents, questioning the mining social fabric and its protagonists. It questions the future landscape of abandoned cryptocurrencies and algorithmic financial projects, while navigating through wolfram mining landscapes in Portugal. Furthermore, it leaves a question: - how will algorithms handle fiction and narrative when re-reading History?

Patricia Pinheiro de Sousa is a visual artist and filmmaker based in Rotterdam, the Netherlands. She works with multiple mediums and disciplines, such as text-based works, performance, video, sound and self-published books. She is interested in the use of fictional elements and everyday life, in combination with her own writing, recorded voice and subtle subversiveness. Her films are often experimental, presented as short documentaries where archive and historical material is intertwined with fictional elements. She presented her work in different places such as, Fundacion Botin, (Santander), Culturgest (Lisbon), Temporary Art Souvenirs DAI/Manifesta 8,

(Murcia e Cartagena), CASCO Office for Art Design and Theory (Utrecht), TENT Rotterdam (with the collective Oblique International), DocLisboa 16' (Lisbon), amongst other.

Pascal Ungerer

“Vanishing Point” (2018)

Vanishing Point is a film that looks at places of obsolescence that lie at the edges of the built environment. The film montages mirrored landscapes together to create a fictional and constructed world in a film that portrays a liminal and surreal topography of post-industrial sites, unfinished building projects, abandoned nuclear testing facilities and ‘edgeland’ enclaves on the margins of urban development. This work looks at habitats that don’t fit into socio geographic norms and acts as contemplative meditation on a dystopic and uncertain future.

Pascal Ungerer is a visual artist originally from Ireland and based in London. He has exhibited and screened his work throughout Europe, most recently at Roman Road Gallery London, GESTE 2018 Paris, and LOOP Festival Barcelona 2018.

He has won and been shortlisted for various awards including the Bloomberg New Contemporaries, The Solo Award and the Ashurst Emerging Artist Prize and has received bursary awards from the Cork City Council Arts Office and The Arts Council of Ireland.

His practice evolves around lens based media, primarily expanded photography, digital collage, and time based media. His work is based on spatial cultures in the context of peripherality, contested space, social history and geo-politics. He has a particular interest in marginal habitats, which are obsolete or dysfunctional and don’t fit into conventional socio-geographic norms.

He often creates digitised fictional landscapes in his work that form an intersection between time, narrative and place, and uses them as a means of recontextualizing liminal and peripheral topographies.

Prince Thomas

“Mourners” (2017)

Mourners is part of a larger body of work called The Space Between Grief and Morning. It is an interdisciplinary series of works that metaphorically explores the process of grief and mourning in private and public contexts. In 2014, I lost my father. I had been his primary care-giver for over ten years, having moved him and my mother to live with me in Houston. During this time, I had taken care of every aspect of my father’s daily needs while witnessing the slow process of aging, disease, and its effects on the body. This body of work aims to take this very personal experience of loss and translate it to a larger audience by exploring grief and mourning in its various forms.

Mourners is a 2 channel 1080p video that incorporates Stereo and Binaural Audio. While conducting research on grief, I became fascinated by the role of professional mourners that is surfacing more in Western Societies. Hiring professional mourners is not an unusual practice in many African and Asian countries when there are few family members to actually grieve for the deceased. Mourners takes this topic and explores it in two ways by collaboratively working with actors and musicians. Within the piece, two groups of people are displayed on the screen. One set of people are actors and the other are a group of vocalists. I asked the actors to perform as mourners for a fictitious death. In addition, I invited Composer Nick Rissman to write an original choral

composition to musically reinterpret people grieving that is performed by a group of vocalists. The piece is intended to be a dialog between the two group's interpretations on being mourners while metaphorically speaking about our contemporary times. Headphones are employed to fully experience the transition that happens within the piece from stereo sound to a 3D audio experience.

Prince Varughese Thomas is an Indian immigrant that is part of what has come to be known as the Indian Diaspora. Thomas' studio practice is informed by his ethnicity and facing racial prejudice throughout his life. Although an Indian-American, his identity was always malleable to others to perceive him as a threat or the enemy. This experience through his formative years to adulthood has directly affected how he looks at society with open eyes and attempts to investigate places worthy of exploration, critique, and making art. With an educational background and degrees in both Psychology and Art, Thomas investigates and deconstructs complex issues from the interstices in personally expressive ways that humanize his subjects while incorporating a variety of photographic, video, drawing, and installation techniques into his artwork. The various projects Thomas investigates collectively speak to the American Experience through an array of themes including: Identity, Designer Pharmaceutical Drugs, War, News & Journalism, Grief & Mourning, and Cultural Narcissism. His artwork has been characterized as poetic moments captured in chaotic worlds. Thomas' work has been exhibited in over 200 solo and group exhibitions at numerous museums, galleries, and alternative spaces. His work is represented in various public collections including the Museum of Fine Arts, Houston. Thomas received his B.A. in Psychology from the University of Texas at Arlington and M.F.A. from the University of Houston. He is currently a Professor of Art at Lamar University.

Courtney Blackney

"<" (2014)

< (symbol) documents and explores the edges of our expansion through what is left behind. Found objects of waste, debris and refuse are reworked using a process of regeneration. These banal and expended artefacts are repurposed and reanimated, giving birth to something new.

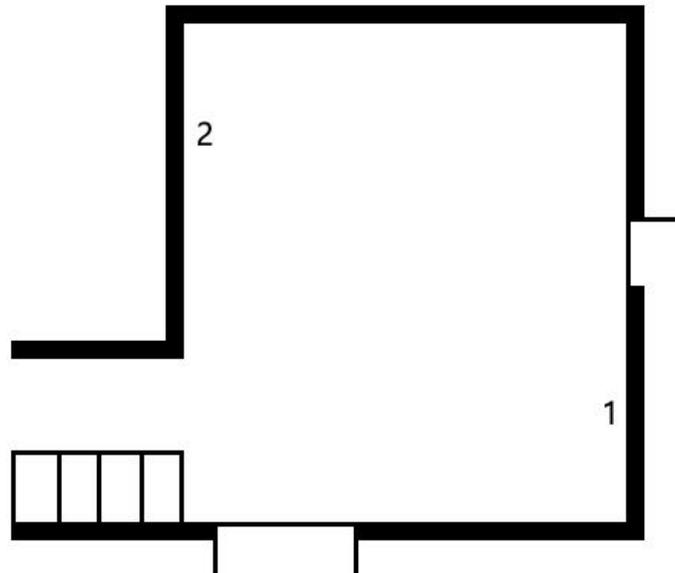
Melbourne based media artist and composer **Courtney Blackney** is a Fine Art graduate from RMIT University. Courtney works within the realms of sound, composition, video and photography as well as sound design and installation. Through her practice, Courtney explores ideas of place, perception and vulnerability as well as the unnoticed and forgotten. A collector of sounds, her style is organic and her work is sculpted into soundscapes of environmental immersive experiences.

Megan Robinson

"Cracks " (2018)

Cracks explores the relationships between different structures, memories and time. It portrays a woman trying to repair a broken home. She paints over the cracks and finds beauty in the destruction that surrounds her. The visceral qualities and materiality of the paint creates a very intimate moment between the woman and this place that she inhabits.

Megan Robinson is an emerging artist from Wicklow, Ireland who primarily works with moving image and painting. She graduated with First Class Honours in Art from IADT in 2017. Her work explores explores the relationships between different structures, memories and time. Through painting and moving image she use imagined spaces, forms and colour to create a sense of an unusual relationship between two forces. Her most recent film Cracks was first shown in a group exhibition in Pallas Projects/Studios, Dublin in 2017. It has been selected as part of the MExIndex/Dingle International Film Festival and CICA Experimental Film and Video 2019 in the Czong Institute of Contemporary Art in South Korea.



Media Gallery

1. Salvador Orara

“Signal Archive” (2019)

The Signal Archive is an expanding collection — recordings of as many different devices as possible. Each device is carefully recorded performing as many similar features available. The work functions under the beliefs that these immaterial substances will someday come to define a record of our techno-culture -- a relic for those who may stumble upon it in the future, or may it be utilized as historical reference.

Salvador Orara is an Educator, Creative Technologist, and Media Designer focusing on the impact of emerging and latent technologies upon the experiences of everyday life and the practice of design His work involves future studies, design thinking, speculative design and creative technology; among other creative frameworks to develop narratives and strategies about the past, present, and future.

While Salvador's day job is to inform the creation of innovative experiences for consumers, his artistic practice seeks to abstract these experiences by challenging the boundaries of our relationship with and among everyday things. The result of Salvador's investigations grapples with scientific observation and the aesthetic representation of the spectacle of everyday use. His work either takes the shape of a direct recording, or the creation of media that transposes or augments interactions into a more oblique and abstract forms and contexts. Salvador earned an MFA in Media Design from Art Center College of Design and a BFA in Graphic Design from The University of the Arts. Previous bodies of his work have appeared at IEEE VISAP, Baltimore MD., Studio Museum in Harlem, NYC NY., The Wolfsonian, Miami FL., and the National Design Center, NY, NY.

2. Jose Ferreira

“Second Person” (2018)

“Second Person” is an experiment in narrative storytelling, eschewing traditional modalities for a more intimately subjective approach. Each vignette employs a faceless narrator who uses a second person voice, acting as a proxy for the audience. Audience members are invited to inhabit the body of the characters on screen instead of merely relating to them. Essentially seeing the world through the eyes of another person, a kind of heteronym. In addition, a mostly static and realist framing approach is used to go into claustrophobic spaces with the characters and show the banality and solitude of intimate experience. It operates as a window into what is never seen, life lived when nobody is watching. The combination of the narrative framework and the thematic style of the vignettes elicits questions about authorship and the relationship of audience to story.

Jose Ferreira

José Ferreira is a filmmaker whose work spans both the theoretical and practical sides of cinema. He is primarily interested in the disruption of traditional narrative structures and cultural criticism. He holds a bachelor's degree from Rutgers University and a master's from the University of Pennsylvania. He lives and works in Philadelphia, Pennsylvania.