

Calling Forth Certain Experiences

**Artist
Documentation**

James Barany

James Barany's experimental animations have won at International, National and Regional film festival competitions. A 2005 Nohl Fellow, Barany is also a self-taught TBM artist who was originally trained in the disciplines of Drawing, Printmaking and Painting. Additionally, Barany is also a classically trained Baritone, who performs with the Florentine Opera Company in Milwaukee, WI.

Questions:

1. What is your impulse towards expressive art and design using time-based media?

Time-based media has allowed me the ability to deconstruct the boundaries of the visceral media that I incorporate into my work. In a desegregated manner, it allows me the freedom to combine, layer and engage all of my abilities as both a visual and performing artist. By eliminating boundaries, TBM enables my capability to continue investigating self and identity in a more complex and honest manner than was ever before possible.

2. How do you feel you are responding (if at all) to the intervention of media in your life?

It has enabled, motivated and nurtured my motivation to create. I have often pondered if it is not systemically closer to the actual experiences that we have on a daily basis? It is not typically hung in a white cube within a gilded frame as an embellished commodity for a select few. For the last 75 years, the experience of TBM has become a daily ritual for thousands upon thousands of individuals. It has already left an indelible mark on our society and culture,

3. What are the relationships/similarities/crossovers between your work and process in time-based media to a more traditional medium you may work in or be inspired by?

TBM has become the arena or playground in which I am enabled to layer, mix and combine all of my skill sets. This new freedom becomes cross-disciplinary in nature, and is much truer to my own personal sense of being, thought and experience. It is the ultimate combination of these individual layers that defines the complexity of the whole.

Brandon Bauer

Born: 1974 Hudson, Wisconsin.

Brandon Bauer is a multi-disciplinary artist living and working in Milwaukee, Wisconsin. Brandon's artwork has been exhibited nationally and internationally in galleries, museums, alternative art spaces, and screened in new media festivals. Brandon's work has been produced on DVD, used as illustration for various editorial publications and books, and has been published in poster form.

Brandon co-edited the book *Peace Signs: The Anti-War Movement Illustrated*, published in two editions and released in 2004. Gustavo Gili of Barcelona Spain published the Spanish language edition, and Edition Olms based in Zurich Switzerland published an English, French, and German language edition. A DVD of Brandon's early experimental video titled *Signaldrift: a day under the city* was released by the Paris based video label Lowave in 2003.

Brandon is a Milwaukee Institute of Art and Design (MIAD) alumnus who received his BFA in painting in 1996. Currently Brandon is an adjunct Time Based Media faculty member at MIAD.

1.) What is your impulse towards expressive art and design using time-based media?

In many ways I see time-based media as the ultimate medium of our age. The expressive possibilities in the medium are almost limitless. There are so many aspects to consider in working with this medium. The different combinations of elements can feed off of, inform, juxtapose, or counterbalance one another in an infinite variety of ways. Not to mention the possibilities for display and installation with this type of work. The dimensions are always variable and can be adapted to work in many different situations.

2.) How do you feel you are responding (if at all) to the intervention of media in your life?

Video has historically functioned as a democratizing tool from its inception. By putting the tools of the media in ordinary people's hands it gave people the power to tell their own stories. You need only look to the early video collectives like Raindance, and Videofreex, or look to the historical use of the medium as a critical as well as documentary tool in artist's hands. For my work I use and appropriate media as a collage

element. I have also used the medium as a documentary tool, but less so than other ways in which I approach the medium.

3.) What are the relationships/similarities/crossovers between your work and process in time-based media to a more traditional medium you may work in or be inspired by?

I approach time-based media in the same way I approach my two-dimensional mixed media work. I use collage elements from popular culture, editorial, and news sources in all of my work and manipulate the media I use for aesthetic purposes whether it is with paint, pen, or Final Cut Pro. Obviously there are some different considerations in each medium. Probably the most significant difference is in composition. In two-dimensional work you are dealing with a flat surface with edges, whereas in time-based work you may still be ultimately dealing with a two-dimensional projected image with edges, but the duration and interaction of motion between elements on that surface becomes a new compositional challenge. Duration becomes another frame to the work, another edge.

Friday, September 8, 2006 3:44:12 PM

Message

From: Brandon Bauer

Subject: TBM Exhibition Questions...

To: Jamal Currie

Mark Lawson

Attachments: BrandonBauer_bio&questions.doc 24K

Hello Jamal and Mark,

I have attached a word document with my bio and answers to the TBM questions for the upcoming TBM exhibition. As far as needs for my work go I have given a lot of consideration to the many ways I could approach presenting my work and have decided that a large projection would be the best. So I would need a projector, a DVD player, and a surface. I am planning on running a DVD loop of several short works. Let me know if that can be accommodated.

Thank you for my inclusion in this exciting upcoming show.

-Brandon

Paul Caster

Professor Paul Caster's ORBIT, was accepted into the European Media Art Festival last May and juried into the Milwaukee International Film Festival for this coming October. His videos have been shown at the European Media Art Festival on five separate occasions including the 2001 Tour which traveled throughout Europe, Asia and New Zealand. This is the fourth year in a row that his work has been selected to show at the Milwaukee International Film Festival under the heading of MID WEST FILM MAKERS.

Paul Caster has been teaching at The Milwaukee Institute of Art and Design for 26 years. He began the video elective classes at MIAD several years ago. He also coordinated the committees for the Time Based Media research which has developed into a full major.

Statement

Video piece entitled – UPSIDERIGHT

Upsideright centers on the gravitational reorientation of construction site objects to create a lyrical dance of images that contradict the utilitarian heavy object floating in space inverted and becoming buoyant organic artifacts are choreographed with the music of Virgil Thomson. A surreal environment is created that redefines gravity.

Ray Chi

BIO:

Ray Chi is a multi-disciplinary artist. He holds a Master's degree in Architecture from the Southern California Institute of Architecture in Los Angeles and a BS (in architecture) from the University of Michigan. He is also active as a professional cellist, performing solo and collaboratively with artists nationwide. His background in architecture and music guides his creative output, which includes furniture design, sculpture, film and video, graphic design, and installation art. Ray's work in time-based media began in 1997 when he moved to Milwaukee to edit the documentary, "American Movie". He is a co-founder of Zerotv.com, an online venue for contemporary film and video projects. His work has been exhibited in galleries and theaters in New York, Los Angeles, and throughout the Midwest. Ray is a recipient of grants from the Wisconsin Arts Board, the Gunk Foundation for Public Art (Gardiner, NY), and in 2005 was named an "Artist of the Year" by the Milwaukee Arts Board.

RAY CHI**QUESTIONS**

1. What is your impulse towards expressive art and design using time-based media?

Why limit yourself to three dimensions, when you can use four?

2. How do you feel you are responding (if at all) to the intervention of media in your life?

3. What are the relationships/similarities/crossovers between your work and process in time-based media to a more traditional medium you may work in or be inspired by?

In whatever medium I work in, I am interested in choreographing human experience. In *architecture* - a sequence of physical spaces, in *music* - a sequence of notes and phrases, in *sculpture* - a series of formal and material references, in *film* - a sequence of frames and scenes. In all cases, design is informed by TIME.

Portia Cobb

Thursday, October 12, 2006 1:58:35 AM

Message

From: pcobb@uwm.edu
Subject: Re: Miad show
To: Jamal Currie

**Jamal, hi...my phone number at home is (414)XXX-XXXX
cell (414)XXX-XXXX**

**The work i'd like to share is going to be titled Cadence. I am working with
sound files currently recorded with a HiMD recorder and a stereo Rhode
microphone. I am molding this project for the show. It will have
environmental
wild sound recorded in the florida everglades and wild sound recorded in
Ecuador (in August). I think there may be a 3rd layer which would have a
short
video sequence that occurs (possibly looped) of my cousin telling a story
about
life in South Carolina when she was growing up. Right now I think the other
sound sections will be just sound and no image that will buffer the actual
video sequence/reflection. I imagine it may be 10 minutes trt.**

**don't know if that is precise enough. good speakers and yes projection
would be
great.**

Brief Bio:

**Portia Cobb is a video artist and producer of short experimental
documentary.
Her videos and installations have been exhibited globally. Although trained
as
a filmmaker, she began using video because of its accessibility and
immediacy
in the field.
Her work often investigates the politics of place and identity.
Through her continuing documentation of urban and rural communities in
America
and West Africa, she draws upon memory and history "as a means of
confronting
forced movement and forgetting."**

Quoting Jamal Currie <jcurrie@miad.edu>:

- > Hi Portia,
- > Yes, I've included you in the show!
- > I am just getting past the press stage of promotion for the exhibit, your
- > name is on the card.
- > You can send your info and bio to this address, the most important thing
- > for me to know right now are the display preferences and equipment
- > requirements for your work (title and length too).
- > If your work is single-channel and you wouldn't mind having it projected
- > large in a looping program with other artist's works, please prepare a
- > Quicktime file or DV tape so I would be able to format your piece onto a
- > gallery-use-only DVD. I can come and pick it up from you at your
- > convenience. Sorry about not getting back to you, Tamiko gave me your
- > number but I have misplaced it, please e-mail it.
- > I'll be in touch shortly.
- > Thanks alot Portia,
- > Jamal
- >
- >

DONEBESTDONE

DONEBESTDONE STATEMENT

Since the beginning of our collaboration together, our work has always had a frenzied pace. We gave ourselves strict time constraints and tried to perform at the level of the bare essentials. No shot lasted too long and content was expressed as efficiently as possible. This was true not only of our narratives, but of our process -- we attempted to keep production to an absolute minimum.

Making films with webcams quickly became a restraint, and we moved on to digital camcorders. We started producing original music for our videos. A priority then was already to have a high degree of connection between the visual and auditory elements of our movies. Our evolution from storytelling to more experimental works only increased that speed and connectivity.

As we focused less on specific narratives and more on speeding up production and increasing audio/visual integration, our work and our tools began to develop a life of their own. What would otherwise be manual processes and aesthetic decisions were left to the machines themselves. At some point we realized that donebestdone was "about" this immediate collaborative activity that incorporated the workings of our software and hardware, the spontaneously captured or manufactured source material for input, the aesthetic built from the configuration of our tools and our secondary role as its shapers and maintainers. It has been this impulse which we have followed since then. We noticed that we could influence each other immediately without requiring a lengthy discussion beforehand about what our work was going to be about and how it was going to progress. Bypassing the pre-production/production/post-production paradigm, we have an idea or a small piece of video or a basic sonic structure that is used as a launching point. We plug ourselves in to our always-evolving setup, and we start letting things happen. Little discussion is needed once we're inside. We want to create rapidly. We want to move through ideas as quickly as possible. We want to take full advantage of computerized, technologized automation processes.

We were born alongside the personal computer. We've witnessed (and participated in) the explosion of videogame culture. We were using communication technologies to network computers long before internet access was widely available. We were making computer music with one of the first commercially available PC sound cards. Communications technologies are not new to us.

Before we can comment on the intervention of media, we should define what that means to us. Basically its that there is a current deluge of media propogating as we speak in global culture. The ubiquity of "content creators", that every young person in America, and most of the technological world, is now a film-maker, musician, graphic designer, with their own style and agenda; that these media become old the moment after they're released, the sheer overstimulation of being everywhere at once, is new. Attention spans are plummeting at an unprecedented rate. We have the ability to take in so much more, with venues like YouTube and blogs to express back to anyone who's willing to listen. But the time we spend thinking and reflecting on what we observe has diminished: discourse and "progress" have been reduced to immediate reactions, and if one doesn't like what they're seeing or hearing, they've got plenty of opportunities to go elsewhere and connect to the sorts of content they want. This proliferation of voices hasn't expanded the diversity of media that any individual consumes. Communities are as exclusive as ever, and even as subcultures emerge, individuals can drown themselves in precisely what they're looking for.

Donebestdone sees not only the death of the "solitary artist genius", but also contemporary expression's extreme technological mediation. It is faster and flashier than ever. Technological development is linked so closely to commerce, which means that computer culture evolves centrally around productivity. Digital cameras replace film photography not because it is better. Rather, it is inherently faster and more connected to reproductive technologies such as printers and the internet. New digital camcorders can print directly to DVD. What we see as progress in this realm is centered around speeding up processes and broadening connections. Efficiency and networking.

Donebestdone is a mirror. We went from webcam to digital camcorders to a hybrid audiovisual production matrix. These advancements have become available to us as they have become affordable to the masses. Our central project is an unfolding of these evolutionary processes in the aesthetic domain. We are finding it possible to no longer express as individuals. We are a network of egos and machines, and what is expressed is more the result of the configuration of these machines and particulars of software applications than the specifically individual expressions of any one of us. We are at the limits of our software and hardware, showing what can be shown, as rapidly as possible so as to move on to the next thing. We intend to produce as much as possible, extend as far as possible, integrate as many vantage-points as we can, and create endless new forms of instantaneous expression. The mediation of technology is completely laid bare. We may start out with an ordinary

digital reproduction of reality, but it doesn't remain recognizably ordinary for long. It is distorted, twisted, re-shaped, chewed up and spit back out.

Donebestdone is a massively-interdisciplinary approach to media creation. Photography, video, music, drawing, writing, and animation all are integrated into our project, made to communicate with one another, and are optimized for speed. Our music is improvised or very rapidly composed, bearing similarities to free jazz and electronic music. Our animation, while very crude, is rapidly assembled. Photographic subjects are turned into colorful convolutions and linear smears. Abstraction and noise are utilized to eliminate formal constraints. We believe that the similarities between our use of these diverse mediums are more than superficial; that they share a common approach and are brought together in an environment where they operate in unison.

Our work most closely resembles that of VJs, but there are many dissimilarities. A lot of VJs just string together old archive footage rhythmically to the thumping sounds of a DJ. We'd much rather create something nobody has ever seen before, so we generate all of our own source material. We also make original music simultaneously or specifically for the video, ensuring that they are as closely fused as possible.

Express Yourself Milwaukee, Inc.



135 W Wells Street, Suite 226 • Milwaukee, WI 53203 •
(414) 272-3498 • exymil@sbcglobal.net

MISSION STATEMENT

Express Yourself Milwaukee celebrates the power of creative arts to transform the lives of underserved urban youth in our community.

PROGRAM DESCRIPTION

Express Yourself empowers at-risk youth through immersion into the world of music, dance and visual arts, yielding lasting, life-changing results. Throughout the year, the youth and artists of Express Yourself spend time creating visual art, performance pieces and set designs for their grand culminating performance.

Our organization celebrates cultural diversity and collaboration by forming long-term partnerships with local agencies serving this demographic, allowing the youth involved in our program to feel less isolated. Through the Express Yourself model, these marginalized young people learn to transform the pressures of their daily existence – poverty, violence, incarceration and drug addiction, to name a few – by learning powerful, creative coping strategies within the artistic process.

The Installation “Detention Center” is a sensor-based interactive work that attempts to place a participant in a position similar to the stance taken by artistic team members within EYM, Inc. A distance sensor uses a participant’s proximity to mediate a crossfade between simultaneously-running layers of video: an exterior shot of the Milwaukee Youth Detention Center and rotoscoping animation projects created by inmates in collaboration with EYM, Inc. team members. Nothing happens until you cross the fireline.

Thomas Gaudynski

Wednesday, September 20, 2006 8:51:51 PM
From: Thomas Gaudynski
Subject: LAYTON TBM
To: Jamal Currie

Hello Jamal,

Thank you for your invitation.

Yes I'd be interested in submitting an audio work (recording) for this exhibit. Please excuse that I won't be able to send you an artist's biography and statement until tomorrow (a day late).

I would like to submit an updated or reworked version of Grand Canyon, which appears on the CD 3 Years Ago Tomorrow (in the MIAD library), and has been performed live in Milwaukee at Woodland Pattern Book Center and in Chicago at the Candlestick Maker. It involves the tension between a text by Walker Percy on the issue of authenticity, or sovereignty as he calls it, and the audio track of synthesizer, and the listener's ability to discern and unravel their own experience from the two strands of input—and of course their response to the meaning of the text.

It might be presented via some playback equipment, or as a download, or a podcast, or free mini CD's, or whatever cool transmission method MIAD could dream up. Although I've done it live, what I have in mind is a more "composed" version constructed in ProTools. If I was more facile, I'd add visuals, or build an installation but not this time ;-)

But I won't be able to think about it until tomorrow.

I hope this will work for your purposes. Again thanks for the invitation.

By the way, one of the students in class today is taking your colleague's Intro to Sound and asked for some references where to hear sound art. I told him of the historical works available at [<http://www.ubu.com>]www.ubu.com, and also to listen to Hal's Alternating Currents WMSE 91.7 FM where he can also make requests. Much easier hearing things today than when I was his age. Still a lot you either had to be there, or you read the description and look at the picture (if documented).

**Good seeing you.
Best Regards,
Thomas Gaudynski**

Mark E. Hayden

Mark E. Hayden was born in London, England. May 14, 1972. Hayden moved to Sarasota, FL. in 1984 and later earned his Bachelors Degree in Fine Arts from The University of South Florida in Tampa, FL. He now lives & works out of Minneapolis, MN but remains attached British culture and spent a year working for an advertising agency in Sydney, Australia.

His work focused in Time Based Media®, Photography®, Audio/Visual presentations®, and print material. His work can be seen online at:

www.JCPennyPussy.com

www.mnartists.org

www.saatchi-gallery.co.uk/yourgallery

www.youtube.com

The personal collection of Barbra & Jim Beeler:

<http://www.artsbuzz.com/collection1.htm>

"a+E MASHUP 5.2: Design" curated by Jake Nassif:

<http://mnartists.org/tourHome.do?action=start&rid=104334>

MARK E. HAYDEN Artist Statement for the MIAD Time-Based Media Exhibition

Mark E. Hayden's work submitted for the Time-Based Media Exhibition will consist of a 3 to 5 minute audio/video compilation for projection, (size dependant on projector). In order to display this work needed will be: Audio/Video Projector with the ability to amplify sound for the exhibition space.

In response to the questions asked by Jamal Currie with regards to Time-Based Media:

1. Working in time-based media brings the temporary status of the world in to clear view. It is extreme, leading to the realization of our own temporary status. You can find yourself driven to using the methods of mass communication to create, produce and distribute "art". There were people before us and there will be people after us. All one knows is what is here, now.
2. The rapidity in which worldwide events occur. Come in to public view then leave with equal speed has brought with an increase of ideas that while greater in numbers are less detailed. A give and take situation that produces works straddling the fine line of marketing and ideals.
3. Time-based media work lends itself to distribution on a much greater scale than mediums of traditional work which is viewed for its uniqueness but often not easily accessible.

Nicolas Lampert

Nicolas Lampert is an interdisciplinary artist focusing on collage, graphic art, writing, music and curating. Primarily, Nicolas Lampert is known for his collage art focusing on political and social themes. (www.machineanimalcollages.com)

As a writer, he wrote the introduction, contributed to the chapter text and served as a co-editor for *Peace Signs: the Anti-War Movement Illustrated*, a collection of international posters and graphics against the War in Iraq. The book is a full color graphic art book published through Gustavo Gili (Spanish language edition) and Edition Olms (English, German, and French language edition).

As a curator, he co-organized the group art show, *Drawing Resistance* - a traveling political art show (www.drawingresistance.org). He also collaborates on the *Cut and Paint Stencil Templet* zine with Josh Macphee and Colin Matthes, a participatory zine project that gathers stencil designs from artists around the world and then disseminates it through a copyright-free zine. (www.cutandpaint.org)

Musically, he plays guitar in the experimental-noise band *beneath the lake*. Two recordings, *The Inside Passage* and *Silent Uprising* are on the Seattle noise label, *Glass Throat Recordings*. He was a member of the Oakland, California based experimental-noise-punk band, *NOISEGATE*, from 1995-2000. During this time, *NOISEGATE* released two full-length recordings on the San Francisco label *Tumult* and toured the US and Canada extensively. He also helped to set up numerous experimental-noise shows at the 40th St. Warehouse in Oakland, California for local and touring acts such as *MERZBOW* (Japan), *MASONNA* (Japan), *ILLUSION OF SAFETY* (Chicago), *TRIBES OF NEUROT* (Oakland), *CAROLINA RAINBOW* (San Francisco), *UBZUB* (Oakland), *CRAWL UNIT* (Sacramento), *DEERHOF* (San Francisco), and *THE THROWS* (Salem).

He teaches courses on studio art and contemporary art history at the University of Wisconsin-Milwaukee.

Questions:

1. What is your impulse towards expressive art and design using time-based media?

In regards to music and making soundscapes, I like to push the technology (be it guitars or recording devices) to their max and try to be innovative with coming up with new sounds and approaches. The studio project, beneath the lake, is a two-person band that I have collaborated with Dave Canterbury since 1997. We record about once a year and it is a vehicle to create melodic compositions using samplers, guitars, bass, wind instruments, organs, effect processors, and field recordings.

2. How do you feel you are responding (if at all) to the intervention of media in your life?

The visual art and the sound work that I do is both based around collage, responding to the images and sounds that I encounter on a daily basis and re-arranging them into a new work. I enjoy the tactics of bands like Negativland who take information, subvert it, and throw it back into the mix. The general concept behind beneath the lake, particularly the first recording The Inside Passage was to create different sounds and set up a juxtaposition between the natural world and the industrial world. To try to take the listener on a journey that could also be visual and might inspire environmental and social concerns.

3. What are the relationships/similarities/crossovers between your work and process in time-based media to a more traditional medium you may work in or be inspired by?

beneath the lake is a project that embraces time-based media. Many other aspects of my life do as well, yet it sets up a personal contradiction because I am deeply suspicious of this technology and would prefer to live a much simpler life. It is odd to make music about the natural world with the same tools that threaten it. A strange paradox to be in that sometimes makes me question what I am doing.

Molly M. Mann

October, 2006

Molly M. Mann is a printmaker turned animator who looks to expose process and combine mediums in her work, which often meditates on the history of place. After finishing her B.F.A. in printmaking at the University of Wisconsin-Stevens Point, Mann completed her M.F.A. in Animation at the California Institute of Arts in 2003 with her thesis film, "Old Night". The film has been shown in festivals around the world, won the "Best Animation" award at the Wisconsin Film Festival and most recently was part of an exhibition at the Museum of Modern Art in New York City. Her intaglio and monotype prints have also been exhibited widely across the United States. Mann works professionally as a product designer and graphic designer for Maranda Enterprises, Inc. and enjoys the transfer of skills and aesthetic between the many mediums she employs both in her personal and professional work.

Questions:

- 1. For me Time-Based media has always been about experience. So many people only see it as something to look at, but there is a reason why films are better viewed in a movie theater, and it isn't just because the resolution is better. Being surrounded by the sounds, being overtaken by the large screen, the dark environment, all of these things contribute the experience. In my time-based media work I always strive to consider all of the elements that make up the viewers experience; sight, sound, environment, temperature, lighting, etc.**
- 2. Lately I think I have been recoiling against the onslaught of media in our lives. It seems as if everything needs to be interactive. I would rather we use it carefully and purposefully, so that the messages that benefit from the use of time based media (television, pod cast, etc) are the ones that use it. Not everything translates into this form of presentation. It isn't a substitute for the real experience, it is its own experience, and I think we forget that all too easily.**
- 3. I started out as a printmaker, one of the oldest mediums we have at our disposal, artistically. I have always loved the process of it, the slow building of an image, the layering of colors and textures, the feeling that I am turning the crank of a press just as we have for hundreds of years. Film and animation have a lot of those same meticulous qualities. Both take tremendous amounts of time and patience. Stop motion animation demands that you build lighting layers, puppets and sets together into a final frame, and then you do it again, 24 times for every second. I have**

been attempting to combine the two mediums in my work, using presses to make set components, using the photography tricks I have learned from shooting on film in my intaglio plate exposures, for example.

FRANKIE MARTIN

FRANKIE MARTIN Bio

Frankie Martin is a multi media artist living in Milwaukee, Wisconsin, whose work utilizes sculpture, video, music, mobiles and human interaction. Frankie's work is an intersection of culture, fantasy, craft, music, and color all contained within a conceptual framework that varies on a per-project basis. Frankie is currently making works for an upcoming solo show at CANADA in NY, NY. This video "crump_clownz" is part of a full length self improvement DVD entitled "A Beautiful You" which will be out next year. Crump Clownz (Tidapha Thongsavah and Frankie) is a party crashing duo for hire based in Milwaukee. Frankie's artworks have been exhibited in Miami, Milwaukee, NYC, Philadelphia, Tokyo, Oslo, Bergen, Rotterdam and more. She has been lucky enough to do residencies in Toronto and Massachusetts and once won an Emerging Artists Grant in 2004/05 from the Mary L Nohl Foundation for the Arts. You are cordially invited to sign up to join Frankie's fanclub at www.frankieforever.com

KATIE E. MARTIN

BIOGRAPHY

kathryn e. martin is a visual artist working in multi-disciplinary inter-Media studies. She received a MA from the University of Wisconsin – Milwaukee in 2005 and in 2001, a BFA from The Milwaukee Institute of Art & Design with emphasis on Sculpture and Art History. She has exhibited extensively, in solo and group shows throughout Wisconsin, Illinois, and New York. Inspired and intrigued by both the fragments and remnants of today's products and their cast-off's, she draws from them their form, shape, and latent narrative to become her raw material, waiting for transformation into something else – sometimes better, or sometimes worse, a new but familiar place. What remains consistent in all her displays is the revealed, inherent potential let loose.

kathryn's work can be seen at: [katie e. martin](#)

BIOGRAPHY

kathryn e. martin is a visual artist working in multi-disciplinary inter-Media studies. She received a MA from the University of Wisconsin – Milwaukee in 2005 and in 2001, a BFA from The Milwaukee Institute of Art & Design with emphasis on Sculpture and Art History. She has exhibited extensively, in solo and group shows throughout Wisconsin, Illinois, and New York. Inspired and intrigued by both the fragments and remnants of today's products and their cast-off's, she draws from them their form, shape, and latent narrative to become her raw material, waiting for transformation into something else – sometimes better, or sometimes worse, a new but familiar place. What remains consistent in all her displays is the revealed, inherent potential let loose.

kathryn's work can be seen at: www.kathrynemartin.com

STATEMENT

A professor told me recently that Art, is how you see the world.

And that the creation of it (the Art) is the vehicle.

My growing body of work stands as my vision of our world. I am constantly intrigued and captivated by our ever changing, yet always similar environment. To show my perception of this is to share it. Tough Truck 1, 2, and 3 is such an observation and recording, finalized in viewing. The imagery depicts an event and a game that reveals, through its repetition, an apparent form and pattern recognition. The screen supplies the opportunity to be aware of the subject's presence through the heightened potential to fill in the gaps of presence and absence.

DESCRIPTIONS/DIMENSIONS

I will be submitting/showing three 90 second, looped videos of a tough truck competition shot earlier this month. The image is recorded from a stationary position, cropped in on the course and revealing only the mid section of the circular track. The audio provides crowd interaction, truck noises, and commentator monologues. All are set to be cued up and begun at exactly the same time, allowing for black frames, titles, and truck entrances to happen simultaneously. I will need 3 monitors (of the same size – any size is fine) with audio output and 3 DVD players. If possible, I would like to have the same brand and make DVD players, as it is crucial for the videos to be cued up simultaneously. I have headphones, if necessary, but would prefer to have the sound coming from each monitor simultaneously.

Jason Damien Morgan

Born and raised in Milwaukee, WI. Earned a BFA and MFA in Film from the University of WI-Milwaukee. As an undergraduate, senior thesis film “The Greatest Lie Ever Told”, about the effects of negative words on the human psyche, won Best Experimental Film at the 2002 Harvard Black Arts Festival’s student competition, a national contest. In 2004 profiled as one of eight outstanding members of UWM’s student body, in the UWM Today magazine (Fall 2004, volume 6, number 3). Taught film and video production classes at the University of WI-Milwaukee. Worked as a Cinematographer and editor on various projects for local Wisconsin businesses, ranging from coffee roasters to adult day care centers. Video, “Siempre Companeros: The Kulaktik-Alterra Partnership” (made for Alterra Coffee Roasters documenting their fair trade relationship with the Kulaktik Coffee Cooperative made up of indigenous Mayan Indians) is currently being used in a video class about independent work in client based situations at the Minnesota State University Moorhead. Currently teaching at MIAD.

1. What is your impulse towards expressive art and design using time-based media?

I attribute everything to being a latch-key kid, and coming home from school to an empty house and the TV. I learned how to relate to and escape from the world through TV. Nothing is more powerful than a moving image with a soundtrack. It can touch people on a visceral level, and influence thought and behavior. The fact that it is based in time, like our existence, seems to make it more “real”.

2. How do you feel you are responding (if at all) to the intervention of media in your life?

I now recognize that I was brainwashed since birth by images and sound, and now I use images and sound to reprogram/deprogram myself and hopefully others.

3. What are the relationships/similarities/crossovers between your work and process in time-based media to a more traditional medium you may work in or be inspired by?

I draw inspiration from everything. When creating anything it's a time consuming process that requires constant reflection and a critical eye, be it a painting, a sculpture, or writing a novel.

SWING LOW, 9min, 5.1 surround sound, miniDV, 2005

-a study of the similarities between drug addiction and antebellum slavery. It also touches on the psychological effects of war, because originally addicts were slaves given to Roman soldiers to reward them for performance in battle.

Will Pergl

Will Pergl received a Master of Fine Arts in sculpture from Cornell University and a Bachelor of Fine Arts in painting and sculpture from Southern Illinois University at Carbondale. Pergl has had solo exhibitions and participated in diverse group exhibitions throughout the United States. Pergl's diverse artistic practice has enabled his work to be involved in a range of contemporary art dialogs. He has been included in exhibitions, programming and publications focused on drawing, new media, fine woodworking, contemporary basket making, installation art and sculpture. Pergl's diverse teaching and studio practice has been recognized by grants and awards from the Midwest Instructional Technology Center, National Institute for Technology and Liberal Education, Mellon Culpeper Foundation, John Hartel Award for Art and Architecture and the International Sculpture Center.

WILL PERGL Statement

I combine time based media and sculptural form in an effort to produce a poetic link between the recognizable, the imagined and the emotional. My intention is that this concurrence of images will be perceived as a psychological circumstance. My objective is to materialize physical things that I have never seen but felt and dematerialize images that have already become ideas.

In *Recur* I am exploring my body image as an amputee. Employing cycles evolving sound, light, shadow, video and emerging digital technologies I am attempting to map the interplays between my remembered bodies image, my current embodied form of subjectivity and metaphors associated with disembodiment and virtual space. I want this work to be somewhere between a longing for the quite escape of the posthuman and the exaltation of the human tone of trauma.

Bill Plympton

Bio:

Bill Plympton was born in Portland, Oregon to Don and Wilda Plympton. From 1964 to 1967, he attended Portland State University, where he was a member of the film society and worked on the yearbook. In 1968, he transferred to the School of Visual Arts in New York City, New York.

Plympton's illustrations and cartoons have been published in The New York Times and weekly arts newspaper The Village Voice, as well as in the magazines Vogue, Rolling Stone, Vanity Fair, Penthouse, and National Lampoon. His political cartoon strip "Plympton", which began in 1975, eventually was syndicated and appeared in over 20 newspapers. His distinctive style is easily recognized.

Plympton is considered the first animator to draw every frame for an animated feature film entirely by himself. Signe Baumane, also a director and animator, has been inking and painting Plympton's cells for many years. As of 2006, Plympton has created 26 animated short films and five animated features. He has also published a comic book, The Sleazy Cartoons of Bill Plympton. Plympton usually publishes a comic book of his feature before he releases the feature to raise money for the film. Plympton has teamed up with other independent New York City animators from and has released two DVDs of animated shorts. Avoid Eye Contact Volumes 1 & 2.

In 2005, Plympton's Guard Dog, was nominated for an Academy Award for Best Animated Short Film. Also that year, Plympton animated a music video for Kanye West's "Heard 'Em Say". In 2006, Plympton created the music video for "Weird Al" Yankovic "Don't Download This Song".

The actress Martha Plimpton, "a distant relative of mine"[1] served as associate producer on Plympton's animated feature Hair High (2004), doing much of the casting. The movie's voice cast included her father, Keith Carradine, and her uncle David Carradine

-from Wikipedia

Hal Rammel

Visual artist and musician Hal Rammel has been involved in the creative arts for the past 40 years. His work as a visual artist encompasses drawing, sculpture and collage, cartooning, and, most actively over the past ten years, photography (pinhole and alternative cameraless processes). As a composer and improviser, he utilizes instruments of his own design and construction, releasing recordings on his own label Penumbra Music. He performs and records in a variety of projects with Steve Nelson-Raney, Thomas Gaudynski, Jason Wietlispach, and Jon Mueller in various ensembles including Audiotrope, Raccoons, and I-Beam releasing recordings of these ensembles on Crouton Records, Soutrane, and Necessary Arts.

As an author Hal Rammel has written on musical instrument invention for *Experimental Musical Instruments*, *Rubberneck*, and *Musical Traditions*. His full-length study of surrealism and American folklore *Nowhere in America: The Big Rock Candy Mountain and Other Comic Utopias* was published by University of Illinois Press in 1991. He has written liner note essays for Atavistic Records and CRI Records.

Hal Rammel is the host of *Alternating Currents* on WMSE (91.7FM) in Milwaukee every Sunday night from 6 until 9 p.m. and curates the *Alternating Currents Live* performance series at Woodland Pattern Book Center in Milwaukee.

Questions:

1. What is your impulse towards expressive art and design using time-based media?

For me the move from one media to another provides a valuable interruption of familiarity and consistently refreshes my experience as one set of problems or constraints drops away in exchange for exploration in another language built on very different materials. That experience of renewed inspiration whether in the isolation of studio activity with inert materials or in the intensity of focused live musical collaboration has been essential to preserving my sense of discovery and forward motion in all these arenas.

2. How do you feel you are responding (if at all) to the intervention of media in your life?

This question does not make clear the important distinction between a popular definition of media (in the form of the internet, television, radio, and print media) and a broader definition of media that refers to the raw material of building things (from carving out three-dimensional space in wood or metal, to varying the surface disturbances on digital discs or magnetic tape, to subtle manipulations of silver nitrate on paper). In terms of the first definition, contemporary popular media does not figure in my work. What is of interest in contemporary popular culture generally thrives well below the radar of popular consumption. My responses to questions #1 and #3 pertain to the broader second definition of the term.

3. What are the relationships/similarities/crossovers between your work and process in time-based media to a more traditional medium you may work in or be inspired by?

Very specifically, designing, building, playing and refining the amplified palette over the past 15 or so years has offered me a way to work in dialogue with visual artists and musicians who have inspired and influenced me since the earliest years of my adolescence. The palette has become a means of responding to ideas about composing music (with points of departure in the music of Harry Partch, Lucia Dlugoszewski, Henry Threadgill, and Wadada Leo Smith), ideas about improvising music (alongside Russell Thorne, LaDonna Smith, Matt Turner, and the Nihilist Spasm Band), ideas about sculptural form (as I first encountered in the work of Hans Arp, David Smith, Arshile Gorky, and Tristan Meineke), ideas about musical performance as theater (as I witnessed in the work of the Art Ensemble of Chicago, Douglas Ewart, and Sun Ra), ideas about the amplification of found objects (as I first heard in the work of Hugh Davies and Davey Williams), and, most vitally, the pleasure of making things that I observed in the lives of both my parents as I grew up around ongoing daily engagement with painting and photography.

Grant Richter

Meredith Root

ANXIETY INVENTION

I began working on ANXIETY INVENTION in the summer of 2001. I had experience constructing space in the three-dimensional world, but was new to the flat surface. I began working small-my drawings were 4 x 3 inches. I found that no matter how meticulous I drew them, there was always a quiver between drawings, an involuntary shudder of the hand. It was this impossibility of perfection and the charged and wavering line it created, that I was drawn to. The piece is structured loosely as a musical invention-themes growing, repeating, and collapsing back in on themselves. The result is a landscape of unstoppable metamorphoses, both mutable and claustrophobic, where events are driven by illogical forces of cause and effect. Crickets, uniquely poised between poignant and shrill, provide voices for the digitally sampled cricket organ I create to accompany the piece

Marla Sanvick

One might ask...

-What is your impulse towards expressive art and design using time-based media?

-How do you feel you are responding to the intervention of media in your life?

-What are the relationships/similarities/crossovers between your work and process in time-based media to a more traditional medium you may work in or be inspired by?

I might say...

The media of video is so powerful because it is the closest mimic to “real-life.” People will accept it as reality because it is so easy to be absorbed into and relate to it visually and aurally.

It deals with a dimension of existence that we can not escape from, the dimension of time.

As humans, we relate to the human figure more than we relate to an ambiguous shape. In two and three-dimensional artwork we have more to say about figurative work. We understand all the possibilities of the human shape, how it feels, how it thinks. In video the aspect of time adds to the reality of it because it is there with us...moving in time.

I love television. I love cinema and videos. Watching these images I step into someone else’s mind. How amazing is that! Where and when else could you ever do such a thing? What is unfortunate is that many viewers take what they see to literal...and take the imagination behind it for granted.

As an artist I am compelled to use this media that people take for granted. Television and video are a given now...sure it exists, and it does plentifully. So I use this “hi-tech” media and I pair it with traditional media to make the piece of paper have movement. Using the physicality of the projected light of a video, through an amount of time, as the tool to create the image...to collage...in time and in light on paper. I will make a “television” like you’ve never seen...to make people curious again.

A certain type of ‘voyeurism’ is a consistent interest and cause of inspiration. The act of observing is the start of any kind of creative articulation. These observations are usually of human beings whether they are interacting with other humans or just themselves and their surroundings. I observe to learn, about others and in turn, about myself.

Digital video is a perfect media for this type of observation. I can record...re-record...edit playback and loop. Repetition is important because these events that are recorded can never really be done over, seen again, or experienced twice. I enjoy the power of it, of time-manipulation and repetition I have a certain sense of control over a situation that is uncontrollable. And then building up of a surface...moving parts around...re-building a moment and a scene that wasn't really real but is real now.

Steve Sorrentino

Born in Waukegan Illinois in 1977, I have been involved in various art forms throughout my life. The 4th of 5 siblings, I grew up very active in athletics & studied music in middle school. I emphasized in creative writing & studio drawing while attending Zion-Benton Township High School. I continued to explore painting, music & film before moving to Milwaukee in August of 1998. I discovered printmaking & video art while I pursuing my BFA from the Milwaukee Institute of Art & Design, graduating in 2002.

I continue to explore my works in various mediums, often combining digital & physical media to develop pieces that are both process oriented & inter-personally narrative. I enjoy collaboration, often working with various other photographers, sculptures & painters as I develop works for display in public spaces, as well as participating in various charitable events throughout the city of Milwaukee.

20 September 06

Sonja Thomsen

Sonja Thomsen is a photographer based in Milwaukee. She received an MFA from the San Francisco Art Institute and is currently a part time faculty member at MIAD. Thomsen's photographs have been featured in both solo and group exhibitions throughout the United States. Thomsen is currently represented by Dean Jensen Gallery in Milwaukee, has recently shown at the West Bend Art Museum, West Bend WI and the Photographic Center Northwest in Seattle WA. Her photographs are in the permanent collection of the Milwaukee Art Museum.

Dimensions and Description of Piece:

The piece is entitled “Swept” and it consists of 12 photographs of a white river. The photographs are minimal in form and color palette, the keen observer will take note that the images are documentation of the wind sweeping across the surface of the river. Each image is taken seconds apart documenting the way the wind so sporadically dances across the water. This piece uses the unique nature of photography to document time, 1/125 of a second. Each moment is it own and through the sequence one can see the invisible.

**Each photograph is 12” square, to be hung on the wall in a linear sequence with a breath between them. Ideally this piece would need about 14 linear feet of wall space. (If space is a limit I can adjust the piece slightly)
Statement (in progress as this piece is so new)**

Renato Umali

Renato Umali is a musician and teacher living and working in Milwaukee, WI. His visual and performance art activities center around the voluminous amount of data that he collects about the way he lives this life.

**RENATO UMALI
DESCRIPTION/DIMENSION**

"I Learn Something New Every Single Day" is an exploration of the eponymous aphorism. The work is composed of a photographic series of self-portraits dating back to December of 1999. On the upper right of each photograph is the date. On the lower fifth of the photograph is a single sentence summarizing the most important/intriguing thing I learned that day. I assemble the resulting text/image collage in Macromedia Director. The viewer experiences and interacts with the piece on a computer. The self-portraits flash one-by-one in quick succession, chronologically. The effect is like that of a photographic flip-book, where one can observe my physical change. It is impossible to read the full text until the viewer presses the mouse button to pause the movie. By reading a series of text, one can observe changes in my life that are related to, among other things, the emotional, the mental, and the spiritual. After a set amount of time, the stream of pictures continues.

QUESTIONS

1. What is your impulse towards expressive art and design using time-based media?

[I'll have to think more about this one.]

2. How do you feel you are responding (if at all) to the intervention of media in your life?

Computers may not be the best way to store data, but they certainly help in compiling it. My impulse to keep track of the things that happen in my life, along with the people that I encounter, produces a jumble of numbers that the computer helps organize. The way I interact with the computer helps me understand, and ostensibly improve, the way I live with my life.

Using a computer to display your work also allows for a bare form of interactivity (the mouse-click). While my films and videos have to be watched at the pace I set, the viewer of a work such as "I Learn Something New Every Single Day" can have some amount of control.

3. What are the relationships/similarities/crossovers between your work and process in time-based media to a more traditional medium you may work in or be inspired by?

I continually make short movies. In my 16mm work, working with an intervalometer has the same base effect as can easily be produced with a digital time line like that found in Director. I think that's where the similarity ends, as the content of the work I make for film and video differs from my performance art and computer-based work. Each though, and to some extent my video documentary work, are concerned with the passage of time.

Mike Winklemann

Beeple is Mike Winkelmann. I am a graphic designer working in Appleton, WI. I have no formal training in graphic design, film or audio. Most of my video work deals with the precise syncing of video and audio. I am most interested in trying to illustrate what different types of sounds and rhythms look like. My main goal is to represent every sound and nuance in a piece of music through video so that the two are completely intertwined. My work has been featured at the Optronica Festival in London, DOTMOV in Japan, and the Wisconsin Film Festival. I am also a member of donebestdone, a Milwaukee-based audio/video collective. For more information visit [<http://www.beeple.com/>]beeple.com

MIKE WINKELMANN QUESTIONS

1.What is your impulse towards expressive art and design using time-based media?

I think on some level I have always been interested in video. While I greatly enjoy certain forms of traditional art, nothing gives me the sort of visceral, kick-you-in-the-gut, feeling that music and film does. For me personally, no medium is more powerful than the combination of moving images and sound. In particular I am interested in the precise syncing of audio and visual to create a more immersive, cohesive experience. My goal is really to make you forget that you are viewing / listening to something and take you to another place where afterwards you feel like you've been through some sort of journey.

2.How do you feel you are responding (if at all) to the intervention of media in your life?

I think it's hard for me to pick out the ways that media has intervened in my life because working with media is really not something I view as something sacred or separate from my normal day-to-day activities. Everything I do creatively feels like something that I have to do just because I want to see what it would look or sound like, kind of like a series of little experiments with varying degrees of success. Overall though, I try not to think too much about what makes me create things as I view it is a distraction from actually working.

3. What are the relationships/similarities/crossovers between your work and process in time-based media to a more traditional medium you may work in or be inspired by?

For my day job I'm a graphic designer and I tend to approach my video work in much the same way I do graphic design for still medium. Often times when I am beginning the design of a video I view the project as nothing more than a series of still pieces. I try to make it so that any of the stills from my videos would also stand up as interesting graphic designs in their own right. In this view I think my work shares a lot in common with graphic design and illustration as I'm literally trying to design/illustrate what a sound looks like.

Jason S. Yi

Jason S. Yi studied sculpture at the University of Georgia [M.F.A. 1995] and architecture at Virginia Tech [B. Architecture 1988]. He has exhibited nationally and internationally in places such as New York, Philadelphia, Washington DC, Chicago, Los Angeles, Japan, Korea, Vietnam, Italy and Austria. His most recent exhibition at Gallery Korea in New York [part of *Asian Contemporary Art Week 2006*] was curated by Melissa Chiu of the Asia Society Museum, Barbara London of the Museum of Modern Art and independent curator Yu Yeon Kim. His works are included in the permanent collections of the Milwaukee Art Museum, Kamiyama Museum of Art in Japan, Korean Cultural Center in Los Angeles and the Edward F. Albee Foundation in New York. Jason S. Yi lives and works in Milwaukee, Wisconsin, where he is a Professor in the Foundations Division at the Milwaukee Institute of Art and Design.

STATEMENT

My father was an artist who was equally adept at painting both traditional Asian landscapes with ink on paper or Western landscapes with oil paint on canvas. As a child, I was always intrigued with the fluidity in which my father traversed these vastly different approaches to painting. This childhood intrigue has fueled my current interest in landscapes as a subject of artistic research.

As an artist, I am not particularly interested in the direct portrayal of an idealistic landscape, but rather use human tendencies of romanticizing the landscape and nature to explore the perceptions of place, history, memory and relationships. The images of landscape become merely a vehicle to investigate the point at which history, culture and society intersect. While the work is distilled from specific encounters and observations from my personal experiences, I hope the layers of meaning behind the work subtly reveal the complexities of human perception.

Jason S. Yi