

VIDERE



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an exhibition of new video work from SMFA advanced video students
March 16-March 28, 2010

Opening Reception: Tuesday, March 16, 2010, 6-9pm

Boston, MA Laconia Gallery welcomes you to explore Videre, a group exhibition of new video work from School of the Museum of Fine Arts, Boston advanced video installation course. Exhibiting artists include Fred Ata, Shane Butler, Ahyoung Choi, Stephen St. Francis Decky, Jill Fisher, Merideth Hillbrand, Nancy Ellen Jones, Sydney Kinchen, Katrina Neumann, Samantha Nye, Anna Rochinski, Coco Segaller, Lily Sheng, Michael Sims, Gabriel Sweet, Joanna Tam, Ali White, Melissa Woods, and Biying Zhang. With SMFA faculty Mary Ellen Strom, this group of young contemporary artists requests your presence and participation in this group show of new works.

The individual works present a broad range of ideas by makers from China, Dubai, Lebanon, Hong Kong, Brazil, Korea, Canada and the United States. Projects represent distinct subjects and styles including an intervention into the museum, an homage to Prince, experiences of immigration, a portrait of Guizhou and bad girl art. From high-end production, to stop motion animation, to do-it-yourself theatricality, these new video works exhibit relationships to performance, site-work, painting, sculpture, film and digital culture.

To view videos on-line, please email James Dingle at jdingle@smfa.edu for Videre links.



Kip and Vanilla Chip, Stephen St. Francis Decky, 2010

Kip and Vanilla Chip is the story of a dog and cat preparing for winter in a pastel, dreamlike world. Through the use of handmade dolls and stop-motion animation, Stephen St. Francis Decky portrays a haunting, and often hilarious tale of survival and isolated beauty.



White Out, Katrina Neumann, 2010

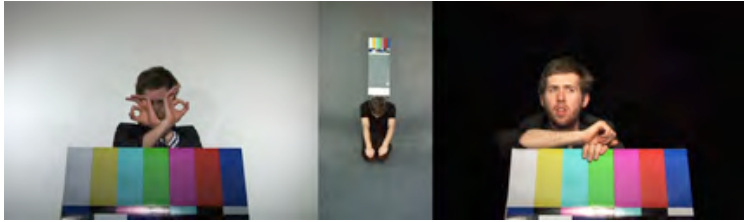
Katrina Neumann crosses and erases the barriers between mediums by taking her painterly installation and performing an engaging erasure act returning back to the white abyss. For this piece, Neumann's influences stem from Jackson Pollock, Casper David Friedrich, and Takashi Murakami to 90's chick bands and music videos to the ideals of struggling and failing, all while wearing gold stilettos.



a little red farmer left it real marred, Lily Sheng, 2010

The tradition of generationally passed-on history is presented through a mother's narration of farm labor experience in Heilongjiang Province during the Great Leap Forward, while the artist reinterprets and performs her recollection of memories. These revelations question the authority of assumed cultural identity and burden by revealing the complexity of a pre and post-revolution generation.

Shane Butler, Chant Of A Champion. 2010.



Chant Of A Champion is an investigation into the ambiguous zone of contemporary 'value'; Through a process of appropriation and performance the piece wishes to exhibit a non-linear functioning of this term; explore interstices and humors within social performances of 'value'; and to bring viewers to engage critically with their own placement in this trajectory of cultural trance.



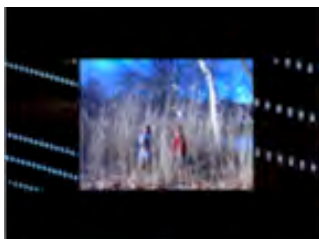
Democracy, Merideth Hillbrand, 2010

This work explores video as a tool for interaction in public spaces. The site for this piece is the Freedom Trail in Boston, an imaginary line that connects Boston's revolutionary war era landmarks. The title, *Democracy*, means 'half-government' or 'partial-power', denoting the connection between the passer-by on the street and the history of the buildings.



The Trouble with Logic (Disaster Relief Efforts), Nancy Ellen Jones, 2010

A man walks alone across a barren landscape carrying two jugs of water. In this single channel video, Jones uses the framework of Zeno's Paradox to comment on the frustration surrounding the disaster relief efforts in Haiti.

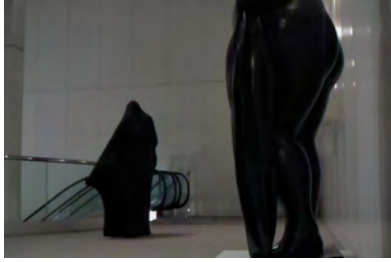


Untitled, Anna Rochinski, 2010

In this piece, Rochinski utilizes frame-recordings of real-time outdoor spaces alongside abstracted imagery to create a play of light and a poetic reevaluation of time and landscape as a social, yet meditative space, an interplay of digital and tactile desire.

When Doves Cry, Sydney Kinchen, 2010

Sydney Kinchen re-imagines Prince's 1984 hit "When Doves Cry" with a theatrical, do-it-yourself aesthetic. With a heavy dose of humor, Kinchen explores sexuality and gender in a playful and imaginative space.



Hexagon, Ali White, 2010

Ali White adopts the soap opera format to explore the nature of role-playing and the dynamics of the viewer and the viewed, playing with themes of repetition and excess. White casts the elderly in a pseudo narrative drama where familiar plot devices are taken to the extreme.



Color Field, Jill Fisher, 2010

Jill Fisher uses Painting as a Performance space in her hyper-colored, abstracted landscapes. With the use of video, Fisher creates site-specific installations to manipulate space and project interactive, immersive environments



Borders, Fred Ata and Joanna Tam, 2010

Ata and Tam attempt to capture the struggles they have had with assimilating themselves into U.S. culture as immigrants. Their single-channel video examines the burden caused by lack of acceptance from their home countries.



On Mame, Samantha Nye, 2010

Gleaning from a multitude of female personas in film, *On Mame* uses repetition and gesture to explore age, gender, and sexuality. The participants in this piece, range from ages seven to eighty-seven and perform movements and dialogue taken from films that have helped to shape their personal ideas about sexuality.



Too Good to be True, Melissa Woods, 2009

Melissa Woods' three-channel piece explores the reflexive attitude of a body and mind towards itself, with allusions to grooming and vanity. Humming "Can't Take My Eyes Off of You," by Frankie Valli and the Four Seasons, she presents a trance-like state of self-involvement, and an intensely personal moment.

Winged Victory, Coco Segaller, 2010

The video shows what appears to be a woman's body, lacking a head, neck, and arms, trying and failing to hold true to the pose and stillness of the sculpture, *The Winged Victory of Samothrace*. Where the statue is static, the video response shows the presence of the human body within the work, breathing, tiring, fidgeting, and shifting.



Hands Up, Michael Sims, 2010

Hands Up links gestures scavenged from various media sources through a sculptural object. A computer presents virtual scenes of the communal gesture of raised arms, with the physical zed gesture in front of a physical computer.



Livestock, Gabriel Sweet, 2010 Through performance and video, Gabriel Sweet continues the tradition of representing archetypal images through new mediums. In *Livestock*, Sweet focuses our attention on male identity and media over saturation.



China, Biying Zhang, 2010

Biying's video exposes the external layers of Chinese people's daily life through observations of markets and the street. Surroundings that might have once been familiar suddenly appear foreign.