



**FRAME & FREQUENCY VIII**

**May 7 & 8, 2022**

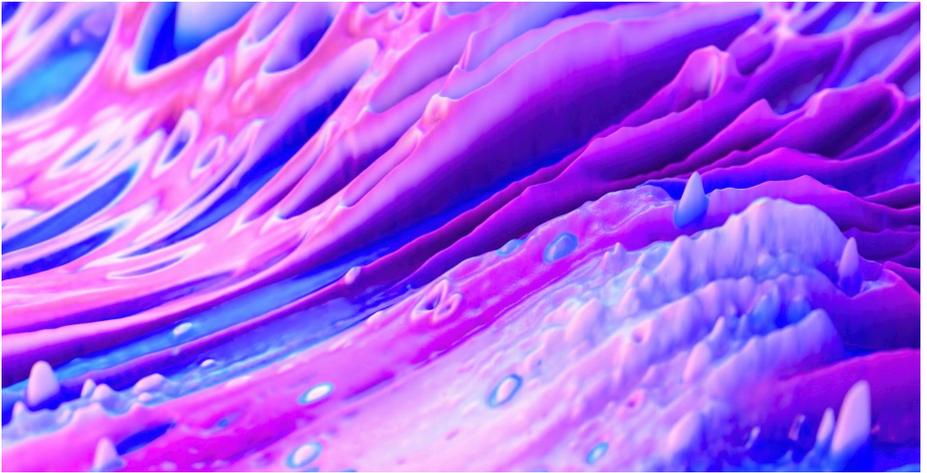
**Buchanan Room**



*Frame & Frequency* is an ongoing International New Media, Film, and Video Art screening program presented by VisArts. It highlights the work of 18 international artists from across the US, Canada and Mexico, from Ukraine to Belgium, Singapore to Greece and more. These new media, experimental film, and video works explore contemporary visual culture, and present an intimate panorama of the variety and breadth of video art in artistic practice today – including various themes such as pandemic experiences, climate change, appropriation, simulation vs representation, repetition, identity and gender politics, as well as formal investigations of film and video as mediums.

*Frame & Frequency* aims to present a diverse group of artists representing multi-generational and cultural backgrounds, nationalities and personal histories, while demonstrating the artists' impressive command of video and new media technologies.

This edition includes artists: Adán De La Garza, Alana Bartol, Alex Culshaw, Alexander Isaenko, Benson A'kuyie, Carlos Vázquez, Clem Routledge, Dina Kelberman, Eri Kassnel, Guido Devadder, Jacob Raeder, Johannes DeYoung, Masha Vlasova, Nate Dorr, Nelson Fernandes, Niya B & Bunny Cadag, Sebastian Mary Tay, and Wheeler Winston Dixon



## **Wheeler Winston Dixon**

*"The future is fluid. Each act, each decision, and each development creates new possibilities and eliminates others. The future is ours to direct." – Jacque Fresco*

wheelerwinstondixon.com



## **Nate Dorr**

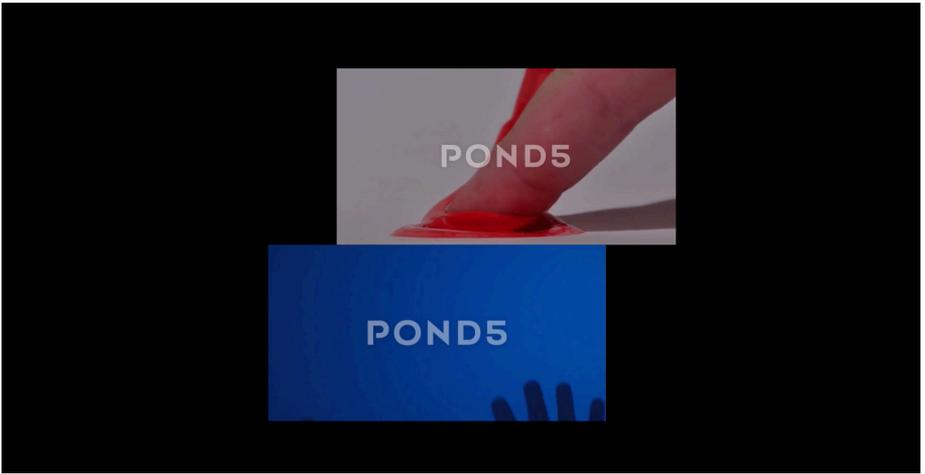
### **Light Leak**

*Light is information, a signal more lasting than recollection. If there's anyone out there to receive the message.*

*Isolated in a sealed apartment, a lone observer regards an outside world outside become increasingly unreal or unreachable. Archaic illuminations, old slides and the pin-lights of the camera obscura, crawl across the walls. Connections fray. Time loses meaning. A science fictional essay film, or its inverse. A rumination on optics, memory, data, and endings.*

*My work seeks out discontinuities, fault lines, and interstitial spaces, all the places where the unseen city springs unexpectedly into view and deep interactions between architecture, environment, history, and socioeconomic systems may be more readily observed. Such places may include shifting or climate-change-destabilized coastlines, disused infrastructure, intentionally concealed seats of power and control, and even the spontaneous wild refuge of an abandoned lot. The same forces and complexly mixed meanings can be observed in any natural or unnatural landscape upon which humans have exerted their influence, but the density of urban zones has an especially concentrating and clarifying effect.*

natedorr.com



**Dina Kelberman**

***I am inside***

*My work is about how everyone and everything is special, and so while specialness is not special, it is still pretty much the most exciting thing going. Much of my work comes out of my natural tendency to spend long hours collecting and organizing imagery from the internet, television, and other commonplace surroundings of my everyday life. I like to elevate the familiar and transform brief moments into infinite stretches of time. I gravitate towards things that are simple, colorful, industrial, and mundane. I am interested in using materials that are easily accessible and familiar to the everyday person – anyone can and should make things that are perfectly natural to them and yet totally inexplicable to someone else. Humans are definitely a failure of an animal, but at least every single one of them is extremely weird. I like how when things are simple enough they turn into whatever you were already thinking about but they don't lose themselves, it just turns out they were always about that thing. I enjoy exercising resourcefulness; setting up limitations and then seeing what is possible within them. I make work as I am compelled to make it and consider why later, often resulting in connections I didn't consciously set out to realize. In close examination of the simple or the seemingly insignificant the viewer may bring their own limitless associations. Sometimes I think intentionality is the opposite of truth but then again that's art.*

dinakelberman.com



## **Clem Rutledge** ***X Marks What Spot?***

*Clem Rutledge's work is somewhere between a critique and celebration of film & TV, the artist, artwork and artworld, the real and unreal. He is interested in making observations about what surrounds an event, object or action; the 'unseen' rather than the central; often making work in direct response to the context in which it will be shown. X Marks What Spot? follows an artist as they search for their next big idea.*

[clemrutledge.com](http://clemrutledge.com)



**Alexander Isaenko**  
**'Adieu, Corpus'**

*'Adieu, Corpus' is a short film exploring the versatility of the human body. The body is flesh, the corpus, the frame for organs, the assembly of limbs, the collection of rules, and the limits by which we define ourselves. The film shows the body as a place, and not as a subject. It is travelling along its borders, groping it's way in time through events, rather than linearly, balancing at the edge of the rules, until at once... it crosses its own limitations and steps out of the frame. The body physically dies converting into a virtual one.*

*Oleksandr Isaienko was born in 1976 in Izmail, UkrSSR. Ukrainian artist who works with various media, including photography, video, text. Lives and works in Odesa, Ukraine.*

[www.isaenko.net](http://www.isaenko.net)



## **Adán De La Garza** ***Protest Etiquette***

*'Protest Etiquette' is a response to the "centrist" cry for civility. This cry shifts its criticism to the behaviors of those protesting injustice, instead of the actual injustices. It sidesteps any real momentum for the sake of not appearing rude.*

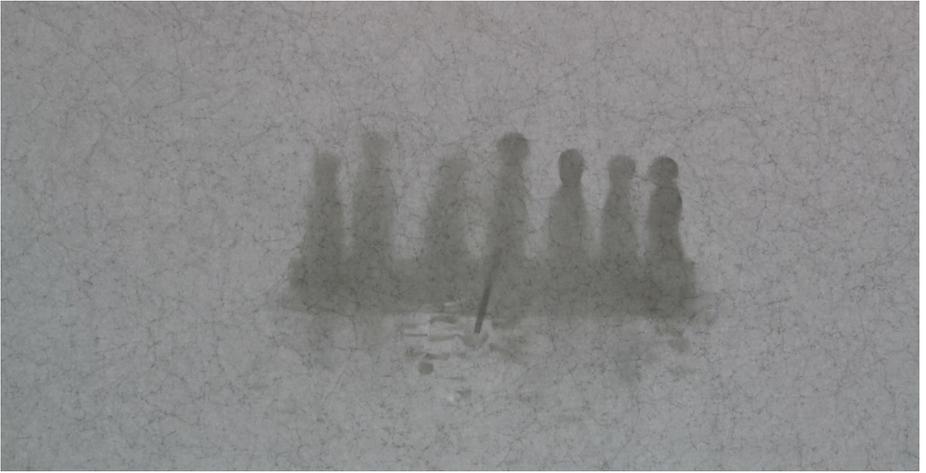
[adandelagarza.com](http://adandelagarza.com)



## **Eri Kassnel** **Die Anprobe**

*We are the narrative of our own memory and the memory of others about us. This is how our identity is formed in a chronological context. But today we know that memory is neither true, nor objective, nor complete. We lay traces, collect documents and photographs, and archive them. I see in this an existential doubt: who am I really if I cannot trust my memory and the memory of others? If I leave no traces, did I ever exist? In the digital age, cloud archives with huge storage volumes are our memory. Algorithms collect vast amounts of data and traces that we leave behind in the infinite expanse of the internet. They find everything and forget nothing. They seem to know us better than we know ourselves. And more than that – they even know with statistical probability what we will do next. Can they tell us who we are? Can we trust them? Or are these also just distorted images of artificial intelligences whose logic and intentions no one can see through? The focus of my interest is the human being with his subjective perception and his ability to remember, to forget, to associate and – consciously or unconsciously – to think up his own utopias.*

[works.io/eri-kassnel](https://works.io/eri-kassnel)

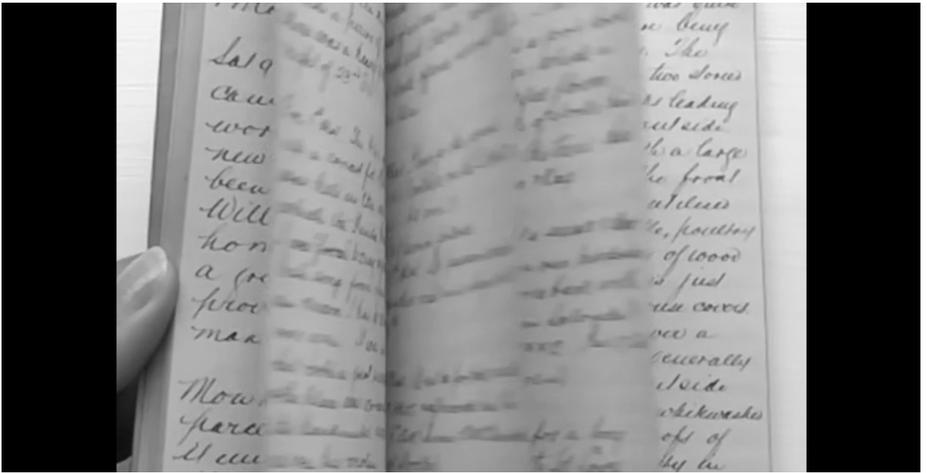


## **Nelson Fernandes**

### ***Us***

*"Us" is a short film of animation which mixes several Stop Motion techniques, proposing a journey through the conflicted human condition. War, loneliness, nature, crossings, fallen dreams are some of the recurring aspects in this animated poem on paper.*

zinacaramelo.com



## Alex Culshaw

### **The pictures eventually came on...**

'The pictures eventually came on...' reflects on two pandemics, through digital images, diary entries and conversations with family. Excerpts from the artists' great-grandfather, Bertrand's diary, written between 1917-1919 while serving in the army during WW1, are juxtaposed with conversations about the diary and images from the artists' camera roll between March 2020 - April 2021. Through digital glitches, quotidian moments, scrolls and stillness, the film offers a reflection on how diaries, both visual and written, express without being overtly expressive and rarerly offer a full or comprehensive narrative. While the two pandemics are disting, moments of limbo, tedium and loss echo in both diaries.

The title is taken from Bertrand's diary, when he went to the cinema in Batumi, Georgia, while on his journey back to England after Armistice Day, following his recovery from the Spanish Flu.

[alexculshaw.com](http://alexculshaw.com)



**Sebastian Mary Tay**  
***Contemplating on Drifting Clouds***

*'Contemplating on Drifting Clouds' is a moving image work made from digitally synthesized cuboid forms in a simulation programming software to compose a landscape plane. In these troubled times plagued with the uncertainties of multiple global crises, this work is inspired by the significance of sharing imaginative spaces- a common space- through the representation of a landscape plane, constructed and presented in the poetic sphere.*

[sebastianmarytay.co.uk](http://sebastianmarytay.co.uk)



## **Carlos Vazquez** **la masa**

*Immersed in the exercise of instituting a new order, susceptible to memories assaults, customs and deeper impulses, the members of this neo-tribe face a question that will determine the continuity of their revolution. Where are the barbarians? Down or up?*

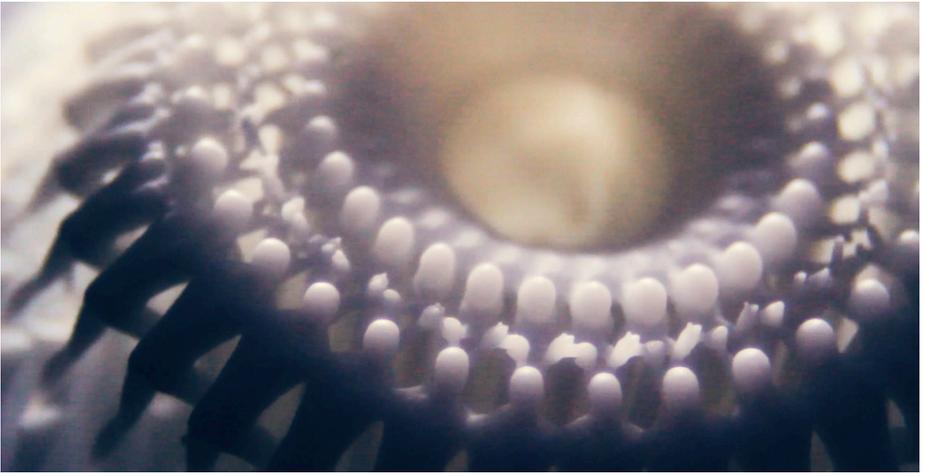
*Their bodies surrounded by darkness rush to pass over each other. The speed of the traffic is changing, there are moments in which violence is perceived and others that reflect calm, but it does not stop. It seems that they are immersed in an inexhaustible cycle, condemned to collide indefinitely forming a human mass.*



**Benson A'kuyie**  
**Shaman**

*fire is light*  
*fire is warmth*  
*fire is cozy*  
*fire is genderless*  
*fire is darkness*  
*fire is cold*  
*fire is destruction*  
*fire is in me*  
*I AM FIRE*

@benson.aky



**Guido Devadder**  
**Status Quontinum**

*'Status Quontinum' contemplates the inner struggle of mankind, much akin to Schopenhauer's Will: the ceaseless, restless striving for satisfaction turning around in circles ad nauseam.*

@guido\_devadder



**Niya B & Bunny Cadag**  
**Babaylan**

*I use video, soundscapes, text, voice-over, live image feed and live acts to explore themes related to ecology, posthumanism, (trans)gender politics, equity in health and well-being and transformation at a personal and political level. I am interested in small intimate gestures as a way to create connections. In contrast to loud and open gestures of the theatrical performance, I choose to bend and fold and make my body fluid, small, porous in an interchange of affect with the human and non-human elements that enter my work. In the current times of political polarities, I invite the audiences to enter a meditative space of vulnerability, affect and interdependence.*

niyab.com



**Jacob Raeder**  
**A Wet Bio Coder**

*Beauty is a relic. It has rusted away and returned to the earth as red dust. We are miners sifting with our organs through the ripe scree of an ever eroding mountain. We seek pleasure in our fingertips, in our mouths, in our cloudy interiors. The pleasure that goes into the making of a thing is reflected in its use. The relative humanness of our reality slips and slides up against the reality of our things. A voice guides you across a field, under your fingertips and around your soft palate. You will be hypnotized. You will wander and trespass. With calibrated words and spinning objects you will hear what you want to hear, the flashing moments layering themselves seamlessly into consciousness. The wheel is humming gently.*

[jacobraeder.com](http://jacobraeder.com)



## **Johannes DeYoung** **Diamond Head / Kon Tiki**

*Laeahi, brow of the tuna, was long ago mistaken for riches. Nineteenth Century British sailors called it Diamond Head, fooled by its calcite crystal mirage. It haunted Mark Twain like a mythical Bali Ha'i. The Beach Boys spied the island through the prism of their 1968 Friends album, but not before The Ventures found its staccato rhythm. In time, the lonely sea will reclaim Gaia's ancient orgasm. Now the rock stands half-erect in the middle of an ocean. What remains of Diamond Head is not that distinct from Oursler's psychic crater, a 1979 video that appropriately shares the name: the cultural creep into the jungle, human or otherwise. What is it that gets inside the minds of far-out travelers? What vertigo draws them nearer and nearer the brink, deeper and deeper inside?*

*The histories, allegories, visual mysteries, and polymorphic natural forms of ancient and contemporary Laeahi inspire this work.*

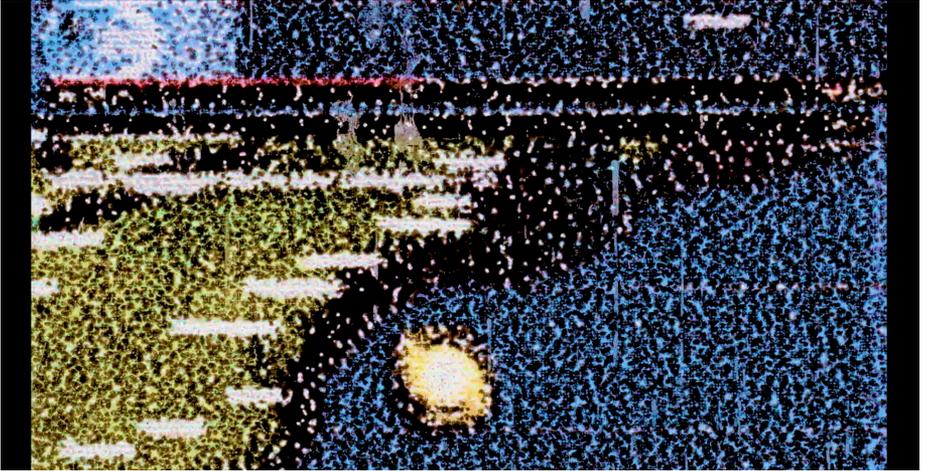
[johannesdeyoung.com](http://johannesdeyoung.com)



**Alana Bartol**  
***With a finger to her lips***

*From underground, witch's hands emerge at an abandoned coal mining operation in the area now known as the Crowsnest Pass, Alberta in so-called Canada. Exploring the sites of former coal mines, she attempts to connect with the landscape amid the ongoing impacts of settler-colonization and resulting environmental degradation.*

[alanabartol.com/home.html](http://alanabartol.com/home.html)



**Masha Vlasova**  
***Un-Tidal***

*An experimental film essay about a found (stolen?) photograph, a hurricane, and film's inherent ability to animate and re-animate still, dead, and inanimate beings, images, and objects. The film is created using an ink-jet direct-on-film technique where the digital frame is printed directly onto recycled 16mm celluloid.*

[mashavlasova.com](http://mashavlasova.com)