

Extended Program - Katherine Liberovskaya

Thursday, March 8 at 8:00 pm

Presented by Soil Digital Media Suite

Screen Compositions

"Le train o vont les choses", Nathalie Bujold (Can), 2005, 8'23"
music: Gerard Leckey (Can) + Lary Seven (NY)

"Paysage avec miroir", Ins Wickmann (Can), 2006, 7'
music: Ingrid Drese (Belgium)

"Take-off", Katherine Liberovskaya (Can), 2006, 24'
music: Al Margolis/If, Bwana (NY)

"Optical Sound", Mika Taanila (Finland), 2005, 6'30"
music: The User (Can)

"Bow Falls", Paul Ryan (NY), 2003, 26'
music: Annea Lockwood (U.S.A.)

"Tunnel Vision", Janene Higgins (NY), 2004-05, 3'30"
music: Elliot Sharp (NY)

"Light Work 1", Jennifer Reeves (NY), 2006, 8'
music: Anthony Burr (NY)

"Dance Hall Subotnick", Benton-C Bainbridge (NY), 2006, 3'21"
music: Bobby Previte (NY)

"Untitled" (excerpt), Ursula Scherrer (U.S.A./Switzerland), 2004, 12'
music: Michael Schumacher (NY)

"Sunnet", Margarida Garcia (Portugal), 2006, 3'
music: Manuel Mota (Portugal)

"Tomato One / Navigator", Sami van Ingen (Finland), 2006, 5'
music: Petri Kuljuntausta (Finland)

"Synchronator", Bas Van Koolwijk (Netherlands), 2006, 6'
music: Gert-Yan Prins (Netherlands)

Bios:

Nathalie Bujold was born in Gaspésie, at Chandler, in 1964. In 1992, she completed her BFA at Laval University (Quebec) where she received the Ren-Richard prize. She has taken part in several collective exhibitions both in Quebec and abroad. Her third solo exhibition *En Wing en Hein* toured many art centres in Quebec, including Galerie Clark, l'Œil de Poisson, Axe-no-7, Vaste at Vague and la Galerie d'art de Matane, while also visiting Saskatchewan and Alberta at AKA and Stride respectively.

Bujold's work with moving images debuted with a collection of Super-8 short films in 1989. Her video work began with *Emporium* in 1999 and was followed in 2000 by *Onlie de l'Onelie* and *Comptes Rebours* made at Cypris Marseille while in residence at *Inclassable* in 2002.

Ins Wickmann Jaramillo studied visual arts at the National University of Bogota (Colombia) and went on to complete her Masters degree in visual and media arts at the University of Quebec in Montreal (UQAM). She also continued her studies of music and has produced, on Colombian radio, a series of broadcasts on contemporary music. Her work has been shown in numerous solo and group exhibitions throughout Colombia, Mexico, Quebec and in France, and her video work has been shown in various festivals internationally.

Al Margolis

Sounding like an archaic echo, *If, Bwana* could be the title of a Bob Hope-Bing Crosby vehicle that never got made. A little investigation reveals it as the oddly worded cover for Al Margolis, who is perhaps better known as a tireless activist in the 1980s American cassette underground through his cassette label *Sound Of Pig Music* in the 1980s, and, later, as the co-founder of experimental music label *Pogus Productions*. *If, Bwana* has been active since 1984, making music that has swung between fairly spontaneous studio constructions and more process-oriented composition. In 1984, a high proportion of the world's most adventurous and downright bizarre music was found on tapes circulating around the *International Cassette Network*, an anarchic web of home-tapers inspired by the post-punk DIY ethos and easy access to now-affordable professional-calibre home studio gear. As proprietor of *Sound Of Pig Music*, Margolis released 301 cassettes between 1984 and 1991. Among the multitude of sound explorers and industrialists in SOP's catalogue were such future celebrities as multi-instrumentalist Amy Denio, French ber-eccentric Costes and Japanese noise giant Merzbow, as well as Jim O'Rourke, John Hudak, and Conrad Schnitzler. In 1989, he teamed up with composers Dave Prescott and Gen Ken Montgomery to form the non-cassette label *Pogus*. Two years later, after a handful of releases - new recordings by English experimental outfit *Morphogenesis* and steel cello player Robert Rutman, previously unreleased material by AMM and Swedish avant garde composer Rune Lindblad - Prescott and Montgomery quit, leaving the label in Margolis's hands. After managing to fund a few *Pogus* discs on his own - including releases by California noise artists *Big City Orchestra* and avant jazz trio *Trigger*, with Fred

Lonberg-Holm - Margolis experienced a career change that improved the label's finances. He took a job at New World Records and eventually rose to A&R Director before leaving to work as a freelance label manager for several small experimental labels. Currently Margolis is label manager for Deep Listening, XI Records, and Mutable Music; plays bass guitar in the long-lasting, legendary punk /post-punk band The Styrenes; and continues his work as If, Bwana. He has recorded and/or performed with Pauline Oliveros, Ione, Joan Osborne, Monique Buzzart, Kartherine Liberovskaya, Adam Bohman, Ellen Christi, Fred Lonberg-Holm, Jane Scarpantoni, Ulrich Krieger, David First, Dave Prescott, Hal McGee, Sarah Weaver, Hudson Valley Soundpainting Ensemble, and Amoeba (Raft) Boy, among others.
al margolis pogal@pogus.com

Mika Taanila (born 1965) has studied cultural anthropology at Helsinki University and graduated from Lahti Institute of Design, video dept. in 1992. Taanila lives and works in Helsinki as a free film director and video teacher at Academy of Fine Arts. He is a producer on new media arts in the Promotion Centre for Audiovisual Culture in Finland and a member of Team Avanto behind Helsinki's Avanto Festival.

Taanilas work documents the utopian promises, and ultimate failures of technologies at the fringe of culture. His films capture the spirit of creative ambition and optimism, yet also resonate with a moderated cynicism. His work evolves in the realms of documentary film, experimental music, its visual transformation and the set-up of scientific experiments. Nostalgia and belief in the future collide and mingle in his films.

Paul Ryan is an artist, author and teacher who has been producing work since 1969. His video work has been presented in Japan, Turkey, France, Germany, Holland, Spain, Equador, and throughout the United States, including at The Primitivism Show at The Museum of Modern Art and The American Century Show at the Whitney Museum of American Art. His project Hall of Risk appeared at the Venice Biennale in 2002.

Ryan has been published by numerous sources, including IS Journal, Millennium, Leonardo, Terra Nova, Semiotica and NASA. Currently he is a Member of the Core Faculty in the Graduate Media Studies Program at The New School in New York City.

Janene Higgins' videos and digital media have been described as "abstract narratives: undefinable journeys filled with sudden layerings and allurings." Her work is generated from a combination of analog and digital methods. A professional art director in New York since 1986, she has created videos and motion graphics for prominent commercial clients and several indie films.

Higgins has collaborated with many of New York's preeminent composers and improvisors of new music. Her work has been performed and exhibited at The New York Video Festival at

Lincoln Center; Documenta in Kassel, Germany; Museum of Contemporary Art, Lyon; City of Women festival, Slovenia; The Chelsea Art Museum, NYC; MAD '03 in Madrid; Art Institute of Chicago; Experimenta Festival in Buenos Aires; The Hamburg Short Film Festival; and at The Impakt Festival in The Netherlands.

Jennifer Reeves (b. 1971, Ceylon) is a New York-based filmmaker whose films have shown all over the world from the Berlin, Sundance, Vancouver, London, Toronto, New York, Seoul, and Rotterdam International Film Festivals to the Robert Flaherty Seminar, Princeton University, the Sundance Channel, and the Museum of Modern Art in New York. Ms. Reeves debut experimental feature *THE TIME WE KILLED* (2004) recently screened in the 2006 Whitney Biennial: Day For Night exhibition.

Reeves work has received awards and acclaim from the Berlin Film Festival, *OUTFEST*, and Tribeca Film Festival, The Village Voice Film Critics poll. Reeves teaches part-time at Yale University, Bard College's Milton Avery School of the Arts, The Cooper Union, and Millennium Film Workshop.

Benton-C Bainbridge is a Bronx-based artist who has worked with video as a painterly and performable medium for nearly 25 years. Using custom digital, analog and optical systems, he makes movies as a dialog in an emerging global language. Bainbridge has performed, screened, streamed, broadcast and installed video world wide. He co-founded the live video ensembles *NNeng*, *The Pool*, *77 Hz*, as well as (pseudonymously as "Valued Cu\$tomers") *Lord Knows Compost* and *Stackable Thumb*. He has collaborated with Abigail Child, Yasunao Tone, Bill Etra, rev.99, Hoppy Kamiyama, Johnny deKam, *Once11*, Bobby Previte and Jin Hi Kim amongst hundreds of other artists and performers.

Currently, Bainbridge is co-designing hybrid analog/digital audiovisual synthesis instruments with Stephan Moore, making "*Dialed In*", an audiovisual DVD album with Bobby Previte, and teaching the first VJ class for New York City's Department of Education.

Ursula Scherrer was born in Schaffhausen, Switzerland and has lived in New York since 1988. Trained as a dancer, she started working with video in 1997 and since then has worked in collaboration with many independent choreographers and musicians, and has shown her work internationally in numerous venues as installations, screenings and live performances. Scherrer is part of the international artist group *BIWAK* which meets annually in isolated locations to focus on art.

Michael J. Schumacher is a composer of electronic sound installations using 2 - 16 speakers, computer-controlled random structures, of acoustic music realizing advanced formal schemes, of taped and live music (also improvised) for prepared electric guitar, synthesizer, etc. He has

composed works for piano solo, chamber ensemble, voice, and orchestra. He studied music at Indiana University and the Juillard School of Music. Born in Washington, D.C., he has lived in New York City since 1983. Schumacher's works have been presented in the United States, Europe and Asia. He has presented sound installations at The Kitchen, Experimental Intermedia and Roulette, at the Queens Museum and PS 1, at the Museum of Contemporary Art in Lyon and Triskel Intermedia in Cork, at La Monte Young and Marian Zazeela's Dream House, and at his own sound and intermedia galleries, Studio Five Beekman and Diapason. He has received grants from NYFA, iEAR, The Foundation for Contemporary Performance Arts, the New Jersey State Council on the Arts, Meet the Composer, and Harvestworks. He has collaborated with the cellist Charles Curtis, guitarist Donald Miller, with David First, Ben Manley, Stephen Tunney and Tim Barnes, with dancers and choreographers including Liz Gerring, and with the video artist Ursula Scherrer. As director of Studio Five Beekman and Diapason Gallery, he has produced exhibitions by David Behrman, Ron Kuivila, Alvin Lucier, Phill Niblock, Steve Roden, Marina Rosenfeld, Stephen Vitiello, La Monte Young and many others. His discography includes five solo CDs, including a double CD set on the XI label.

Margarida Garcia was born in Lisbon, Portugal in 1977 and has been producing experimental music in Portugal and New York since 1998. She collaborates regularly with Manuel Mota and Sei Miguel and also with numerous video, installation and dance artists and funds the record label Thin Ice.

Sami van Ingen is a Finnish artist and director whose work has been influenced both by documentary and experimental traditions and by his own observations of culture exchange as coloured by his childhood growing up in both India and Finland. Van Ingen works with film, video and installation. His first major international retrospective was organized by Pleasure Dome (Toronto) in 2005.

Bas van Koolwijk is a video and audio artist who analyses the disturbances produced by video, transforming them into numeric code, in order to produce a visual and acoustic sequence in which sounds and images vigorously interact. His video works can be seen as an aggressive attack on the illusion of video itself. Through a rigorous and formalistic approach, he exposes the face of the machine which lives behind the often-placating veil of the televised image. Van Koolwijk has appeared at media art festivals worldwide, such as: Impakt (NL), Avanto (FIN), European Media Art Festival (D), Pandmonium 2001 (GB), Trans 004 (USA), a.o.

Katherine Liberovskaya is a video and media artist based in Montreal, Canada, and New York. She has been working predominantly in experimental video since the late eighties. Over the years, she has produced many single-channel videos and video installation works, some of which have earned awards and mentions in Europe and North America. Her works have been

presented at a wide variety of artistic venues and events around the world among which: Diapason Gallery, NY, Netmage, Bologna, MUU Gallery, Helsinki, Bunkier Sztuki National Gallery, Krakow, M'ARS Gallery, Moscow, Gallery 21, St-Petersburg, Gallery Ssamzie, Seoul, Stazione di Topolo - Postaja Topolove, Italy, Institute for Transacoustic Research (Iftaf), Vienna, Balazs Bela Studio, Budapest, Gallery Parzival, Berlin, Erasing, Belgrade, ISEA 2004, Helsinki, The Subtropics Experimental Music Festival, Miami, Images, Toronto, FCMM, Montreal, Osnabrck European Media Art Festival, VIPER, Basel, offline@online Media Art Festival, Tallin, WRO Festival, Wroclaw, Festival Internacional de Nuevo Cine, Havana, VideoMedeja, Novi Sad, Mass Cultura, Lisbon, Les instants vido de Manosque, France...

She has held numerous grants and arts awards in Canada and in France where she studied media arts. In addition to her art practice she has concurrently been involved in the programming and organization of diverse media art events, notably with Studio XX in Montreal (programming coordinator 1996-1998, president 2001-2003), Espace Vidographe, Montreal and Experimental Intermedia, NY (Screen Compositions 2005, 2006, 2007) as well as the OptoSonic Tea series in NY. Her articles on video and media art have been published in ESSE-Arts + Opinions, la Revue lectronique du CIAC, the Banff Center's HorizonZero and the Canadian Journal of Communication. In recent years her work mainly revolves around collaborations with new music composers, notably Phill Niblock ('Babel-On', 2004, installation, 'Painting the Painting', 2003, single-channel video, 'Topolo: de Passato a Avvenire', 2005, installation), as well as Al Margolis/If, Bwana ('Take-off', 2006, installation), and David Watson. In 2003 she began exploring live video mixing, using MAX/MSP and Jitter, in improvisation with live new music/sound. Since, she has performed live video mixing at a variety of venues in NY, Montreal and Europe with a number of music/sound artists including: o.blaat, Toshio Kajiwara, Shelley Hirsch, Margarida Garcia, Barry Weisblat, Vortex (Satoshi Takeishi + Shoko Nagai), Mary Halvorson, Hans Tammen, Anthony Coleman, Tiziana Bertoncini, Thomas Lehn, Urkuma, Angelica Castell, Micheal Delia, Antonio Della Marina, Giuseppe Ielasi, Renato Rinaldi, TV Pow, Boris Hauf, Richard Geret, Gil Sanson, Gill Arno, Ben Owen, Andr Goncalves, Matt Pass, Al Margolis, Monique Buzzart, Alessandro Bosetti, Audrey Chen, murmer, Hitoshi Kojo, Max Shentelevs, John Grzinich, the Notekillers, Zanana, among others.