

screen share  
video gallery

Program 8:  
Video I & Video Workshop  
Two DoVA Courses taught by Scott Wolniak

Reva and David Logan Center for the Arts, Screen Share Gallery (outside Room 201)  
Chicago, IL  
Exhibition dates: Thursday, November 9, 2017- Wednesday, January 3, 2018

*Video I & Video Workshop* are intensive production courses geared towards short, independent works involving experimentation, process, play and variety. *Video Workshop* functions as a continuation and expansion on the foundations of *Video I*. Projects include a series of short works based on prompts, group exercises and a larger-scale independent-driven project, exploring a spectrum of genres and forms through experimentation, critique, personal whim and considerations of media specificity.

The included works were chosen from the Fall 2016 & Spring 2017 courses.

Tate Hamilton, '17

*Reformat 11282016 (05:09)*

*Many filmmakers and video artists (myself included) rarely delete the footage from their SD cards when turning in their rented cameras to the Logan Media Center. With a slight abuse of power of my position as a worker at the Logan Media Center, I decided to take all the SD cards in the cage and dump them onto my personal hard drive and make a found footage video out of whatever I could find. This project functions both as a snapshot of what the artistic community at UChicago was making on the day the footage was collected (11.28.2016), and as my own attempts to construct a loose narrative out of what I found by manipulating the color, speed, and sound of the videos and photos. My endless thanks go out to the incredibly talented and creative artistic community at UChicago, without whom this video would not be possible.*

*Reformat 05302017 (05:05)*

*When I decided to create a sequel to Reformat 11282016 by again dumping footage from the LMC's SD cards from a single day, I tried to find new and different ways to connect the material that I acquired. The narrative arc of this second video is much more emotion-driven than plot-driven than the first, primarily because I did not have anything that naturally lent itself to the progression of plot like the footage of the man in the first video. I instead decided to link the videos with voiceover narration and music, and by contrasting the red featured in the first video with the added color green in this new one. By using the two colors and mixing industrial and natural settings, this video serves as a continuation and transformation of the themes of the first. I would again like to thank the UChicago artistic community for their incredible talent in creating this footage.*

Eleonora Edreva, '17

*Plastic Composition (02:29)*

*I wanted to showcase the ability of art to lure its viewers in with a sense of visual and/or sonic pleasure while slowly opening the blinds to sights they would otherwise choose to overlook. Around the time I made this video, I became incredibly impatient with and disinterested in art that doesn't have a politic, and decided that all of my subsequent videos will center around the themes of waste, trash, and the world's plastic addiction.*

*Hi Mom! (05:15)*

*Indulging voyeurism while withholding the satisfaction of certainty in its authenticity, I wanted this video to teeter on the edge of intense discomfort and agonizing curiosity, and to see whether viewers dare ask the seemingly inevitable question -- "...but was it real?"*

Takashi Shallow, MFA '18

*Punch Pulled (02:51)*

*Numerous scholars have in fact pointed to the colonial condition as a kind of schizophrenia [...] the colonial condition is to be always torn between the new ideologies upheld by the colonizer and the memories and the history that belong to one's past." Literary critic Miri Nakamura's quote describes the tension that motivates my attempts to reconcile my mixed heritage. The hierarchy present in this nationalistic example is also present in the hierarchy of mediums within contemporary art. For a long time, it has been impossible for anyone or anything to adhere to a single domain. My projects are expositions of simultaneous domains.*

Sydelle Keisler, '17

*Numbers (07:13)*

*This video, "Numbers," was my final project, and consists of both found footage and footage I captured myself from around the city of Chicago. In this video, I am exploring different ways of counting; try to track my methods as you watch the video count up and down. I am hoping that "Numbers" is like a puzzle, making the audience try to work it out and understand the different ways I've chosen to communicate numbers and sequences.*

Jameson King, '18

*47327 (03:10)*

*Shot in Cambridge City, Indiana, 47327 focuses on the sights and sounds of the interstate-bypassed small town of Cambridge City, Indiana. The stillness of each shot is only permeated in the grain of the video itself.*

*No Service Scheduled (02:41)*

*Shot while Chicago sleeps, No Service Scheduled is a 16mm film which focuses on the small pockets of energy present in each night. Shot in 8 frames per second, the film plays back at triple speed, demonstrating the drastic contrast with the stillness of the night itself.*

Sean Allen, '18

*Afternoon with Finn (03:05)*

*Afternoon with Finn is a home movie (October 2015) from the artist's personal library.*

Screen Share Video Gallery is a venue for screen-based media at the David and Reva Logan Center for the Arts, designed as a way to showcase student work made in various production courses in DoVA, including Video, Animation and On Time & Space. This space also hosts curatorial projects by students, alumni and guests from various Chicago art organizations. Located in the reception area outside of the Film and Video Screening Room (on the second floor of the Logan Center), Screen Share functions as a video lounge, showcasing programs of video, animation and new media on a rotating schedule.

For further programming info, please visit: <https://voices.uchicago.edu/screensharevideogallery/>

Instagram: @screensharevideogallery

Facebook: <https://www.facebook.com/screensharevideogallery/>

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