

20/92 Video Festival

February 10 - March 5, 2022

Icebox Project Space
Philadelphia, PA

Curated by
Timothy Belknap and Logan Cryer

After a two-year hiatus, 20/92 Video Festival is back! This year we are featuring a wonderful collection of 15 video shorts, all created by Philadelphia-based artists. These short video works, selected through an open call, represent a range of technical approaches to film, animation, dance, and storytelling. Icebox Project Space is excited for audiences to have a glimpse into the creativity brewing within our city.

Quite a few of the videos in 20/92 reflect on themes of isolation, mental wellness, and digital escapism — topics made especially relevant throughout the global pandemic. Maia Chao satirizes the format of pharmaceutical commercials to surreal effect, while Quinton Maldonado's replication of an app-led meditation stirs up dark existentialism. Seth McKeever's animation short depicting mundane domestic routines features a twist, one that may make the viewer question what it means to live in extraordinary circumstances.

Other artists, such as Jazmyn Crosby, Cindy Stockton Moore, and Jungmok Yi, took advantage of the scale of the Icebox Project Space, and have created works that emphasize the qualities of video and projection: light and space. Simple palettes and glowing imagery flutter against the gallery walls. Their work is complimented by the strange experiments of Ana Mosquera, Jordan Deal and Cameron Murphy, all of whom push sequential editing into new forms of image-based documentary.

Viewers will be engulfed in the all encompassing worlds created by Zoe McCarthy and Ryan Wise. Viewers will witness the heart and sadness in the comical works of Sim Hahahah, Annie Wilson, and Em Jensen and will find beauty in Chelsey Luster's weary confessions of racial trauma and their healing mantras. Most of all, we hope that viewers will be reminded that viewing art is a vehicle for emotional and creative expansion.

- Timothy Belknap and Logan Cryer



JUNGMOK YI

***a minute of passed breath* (2022)**

a minute of passed breath is an impressionistic video of the vertiginous space of time; stretched and repeated. The video footage of the ocean was taken in 2019 while the artist traveled across the states visiting landmarks for an ongoing research project.

Jungmok Yi (they/them) is a transdisciplinary artist working with subjects such as U.S. history, diaspora, transnationalism, non-binary practice, love, and entanglement. They hold a graduate degree in sculpture from Tyler School of Art and Architecture, Philadelphia. They are the director and a co-editor for *Are We A Joke?*, a publication series on Pan-Asian LGBTQIA+ women burlesque, drag, and BDSM artists. Currently, they are working as a field organizer and conducting their practice in Philadelphia.



Ryan Wise

Empyrean Wake (2019)

Is this a dawn beyond mankind, maybe the spark of an A.I. being? Enjoy the environment while making your own conclusions.

Animated, written & performed by Ryan Wise with an Akai EWI wind controller + brushes on the Korg Wavedrum. Arranged in Ableton Live with Ibanez UE-405 analog delays then passed through a Revox B77 reel to reel for texture.

In the early 90s Ryan studied fine art at SVA and graphic design at FIT. After working among the largest entertainment and broadcasting companies in NYC, he relocated to the beautiful Old City, Philadelphia in 2017 where he continues to run DASYSTEM, a motion graphics and sound design company.



Annie Wilson

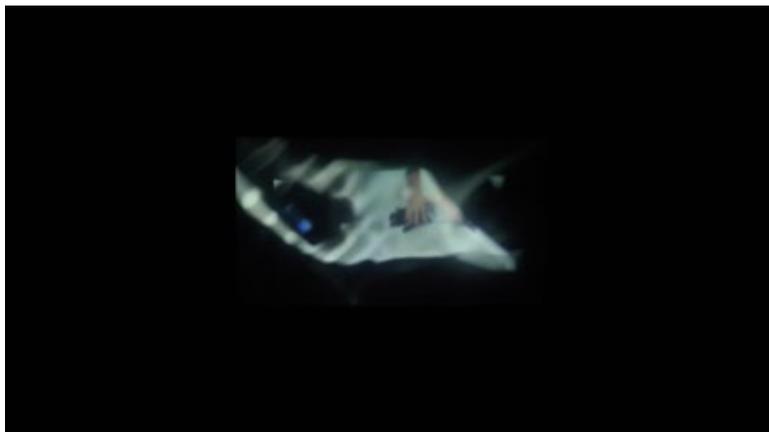
Allen's From Out of Town (2020)

Allen's from out of town. He showed up in Annie's studio one day, and now they are in constant relationship, whether they want to be or not. Filmed at the Iron Factory and Tyler State Park.

Annie Wilson: director, cameraperson, editor // Rob Emanuele: music

Annie Wilson is a Philadelphia-based choreographer, performer, videographer, and death doula. She is a 2017 Pew Fellow and 2015 Independence Fellow. Her work has been presented by Bryn Mawr College, JACK, and Fringearts, among others. She hosts Yesterday's Garbage– the worst open-mic night– with Severin Blake. Burgio. Her current project is Always the Hour, taking place in the haunted hotel of her liver. She manages affordable housing for seniors and is a member of the Debt Collective.

Rob Emanuele is a Philadelphia-based musician. He attended Berklee school of music for guitar performance, has been in several bands including We Are Fauna where he was the main vocalist and played baritone guitar. He's currently working on an album that combines classical guitar and electronic music.



JAZMYN CROSBY ***Located Glass (2019)***

Located Glass explores how the material of glass affects relationships to place and illusion. The video shows a crystal ball placed on a phone and swaddled in clothing. It was then re-recorded through the computer screen, projected through glass, and re-documented. The final video is so far removed from its original context that it becomes something entirely different; ephemeral and lightweight. The audio recording has gone through a similar process of distortion, taking a spoken poem about location and layering and looping it until the identifiers are subsumed by the droning repetition of the word “located.”

Jazmyn Crosby is an interdisciplinary artist whose work investigates transmission and discarded objects. Born and raised in New Mexico, Jazmyn lives in Philadelphia. She received her MFA from the Tyler School of Art and Architecture. She got her BFA from the University of New Mexico. Jazmyn is an educator with experience in STEAM (STEM+Art), an event facilitator, creates music under the name Glitter Vomit, and is a founding member of Graft Gallery/Collective.



CHELSEY LUSTER ***The Bath* (2019)**

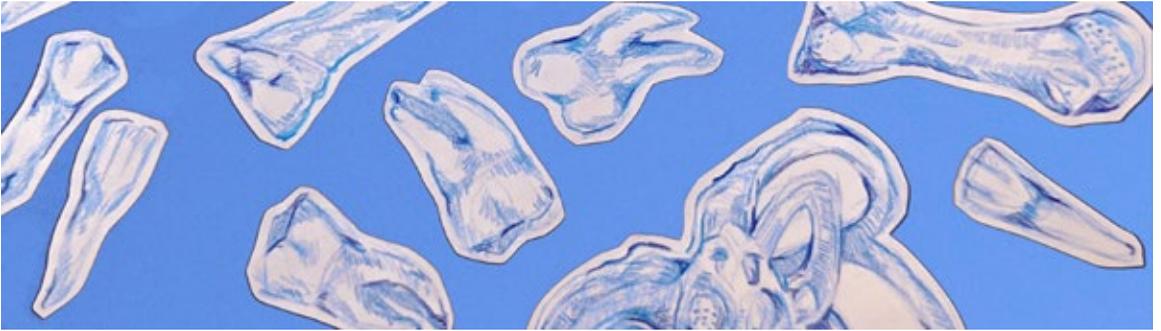
The Bath explores themes of societal expectations and pressure as well as the forced labor that has and continues to be placed on the Black women of this country. As a result of the trans-atlantic slave trade and the white washing seen in our schools, our history, culture, and heritage; our history has been erased and remained distant from what the Black race knows today.

During the ritual in this performance; cotton, sugar, and flour are tossed and stirred into the bathtub to show a timeline of labor. Luster bathes in the tub while reciting a poem that shares their desires to connect and frustrations with the structures created to drain her and other black women. Through conversations with other Black women, Luster began her own journey of discovering her history and connecting with her definition of Blackness, culture and womanhood. This is how she places herself within the Diaspora that connects us all.



Chelsey Luster is a Philadelphia-based curator, visual artist and art educator from Baltimore, Maryland. Luster received their BFA from Temple University's Tyler School of Art and Architecture and attended a residency at Chautauqua School of Art. As a curator, Luster has organized multiple group exhibitions, was a Katheryn Pannepacker Curatorial Fellow at the Da Vinci Art Alliance, and is currently developing their curatorial practices as a Vox Populi member.

Luster's work centers itself around intimacy, vulnerability, and privacy through depictions of domestic spaces with a focus on the bathroom. The bathroom serves as a setting to explore queer black womanhood with regards to lack of privacy, invasion of the black queer body, power structures, and isolation.



CINDY STOCKTON MOORE

***fleeting* (2021)**

fleeting is the first in a cycle of chromatic poems that use the color wheel as a structure for visual exploration. Layering natural pigments, hand-drawn studio animations, cyanotypes, medical imagery and scenes from isolated landscapes, 'fleeting' uses the color blue as a conduit for atmospheric contemplation, an ode to the temporary.

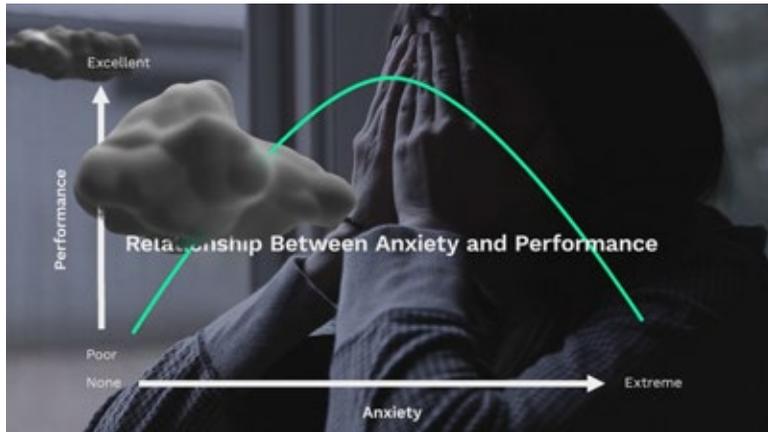
"Blue sadness is sweetest cut into strips with scissors and then into little pieces by a knife, it is the sadness of reverie and nostalgia..." - Mary Ruefle

Video by Cindy Stockton Moore
Music and cyanotypes by Rachel Wetzel

with thanks to Tedd Pronnicki (Bubble Technician)
Adrienne Lundgren (Cyanotype Lead Artist)
& Penn Medicine Imaging Department



Cindy Stockton Moore is a Philadelphia based artist and writer. Solo projects currently on view include 'an openness to all things lovely' at Glen Foerd and 'Other Absences' at Eastern State Penitentiary. Her video work is featured in Data x Design's 'Ground Truth' exhibition and previously screened at Esther Klein Gallery, The Galleries at Moore, PS122 Project Space, The Everson Museum of Art and Museo de Arte Contemporaneo, Santiago, Chile. Her writing on art has appeared in FlashArt, ArtNews, NYArts Magazine, SciArt Magazine, The New York Sun, and Title Magazine in addition to university and web publications.



MAIA CHAO

A Public Feeling (2018)

Everyday life generates feelings of despair and anxiety which become internalized and labeled as depression. In therapy culture, these feelings are traced back to childhood trauma or medicalized as a biochemical disorder located outside the individual's control. But these frameworks do not account for the socio-political forces of depression, which queer theorist Ann Cvetkovich examines in her book, *Depression: A Public Feeling*, asking, "How do I feel? How does capitalism feel?"

We're interested in how a public feeling is forced to become a private feeling. In this 3:57 video loop, we examine the obscured connections between personal and collective despair, asking how abstract talk of permanent war and environmental crisis comes to bear on the lived experience. The overlaid graphics map the interrelations of holiday shopping statistics, carbon footprints, the promised escape of cheap airfare, and muscle aches. We borrow from the visual language of health and lifestyle advertising, seeking a reparative process of recognizing, examining, and illustrating our shared pain.

By: Maia Chao and Rio Roye
Featuring Zoë Chao



Maia Chao is an interdisciplinary artist whose work examines informal and formal institutions, such as family, school, museums, language, economic and legal systems. Working collaboratively in performance, video, sculpture, and social practice, she frequently draws on methods from anthropology, linguistics, and psychology. She is co-creator of the socially engaged artwork, *Look at Art. Get Paid.* Chao has received commissions from The Shed, The New School, and Tufts University; and exhibited at the RISD Museum, Kellen Gallery at Parsons, Brown University, Haverford College, The Fine Arts Work Center, and Cuchifritos Gallery. She has designed and led public programs at MoMA and the New Museum. Recent residencies and fellowships include: Haverford College, Asian American Arts Alliance of NYC, Pioneer Works, and Queer|Art. Her work has been discussed in *BOMB Magazine*, *The Paris Review* and *Hyperallergic*. A Fulbright grantee, Chao holds a BA in Anthropology from Brown University and an MFA from RISD. She is a member of the artist collective *Vox Populi* in Philadelphia.

Rio Roye: Rio Roye is an artist and designer specializing in moving image media. He teaches at the Rhode Island School of Design and works as a freelance motion designer. Past clients include VICE Media Group, HBO, Showtime, Sony Music Entertainment, Combo.NYC, and MSCHF.



JORDAN DEAL

Seas, which are then lavished and graced by the efforts of delusion (2020)

This experimental film is an assemblage of found and personal videos documenting gatherings in city public and private space as both resistance and celebratory ritual in response to the political climate in America. Charged by the White-dominated public guerrilla celebrations throughout Philadelphia in response to the Biden and Harris victory in PA, the work aims to juxtapose and examine the militarism of protected and disrupted space, alongside the disruption of Black formations in light of gathering and holding space for one another. The film uses the format of looped frames and overlapping time signatures as a framework to investigate interdimensional relation to action and the positioning of historical time warps/loops that these happenings situate in. In examining the function of celebration, the film addresses the policing of private and public space as domestic colonization, dance as disruption, introspective landscapes as physical manifestation, energy forming through happenings, and the purpose of release as freedom.



Jordan Deal is a multi-dimensional energy worker and interdisciplinary artist born and raised in Philadelphia. Deal's sculptures and video work consist of assemblages of found and recycled archival materials from objects to sounds to act as vehicles for time-and-space travel, accessing memory, ancestral footprint, and understanding dialectic placement and function. Through the lens of Black and queer folx, my practice examines access to language, the cycles of physical and spiritual rebirth, mythology, Black abstraction, queerness, death, love and intimacy, acts of spiritual transcendence, sex, displacement, technology, systems of power and control, global colonialism and imperialism, erasure, community, acts of healing, conformity, submission and resistance, violence, separatism, and celebration as resistance.

Deal has performed and exhibited work in various galleries and DIY spaces throughout the city such as at Bartram's Garden, Fleisher/Ollman Gallery, the Children of Sirius performance festival at Vox Populi, the House of Sirius at Da Vinci Art Alliance, Vox Populi performance series, amongst others. Deal was recently in residence as a 2021 fellow at the Headlong Performance Institute and has been included in published prints such as the Titled House Review Spring 2021 issue and Grizzly Grizzly: In Dialogue.



SIM HAHAAH

Movie Without Title (2021)

Someone shows us how we can recount memories. The process is safe and virtually painless.

Written and Edited by Sim Hahahah
Camera by anons.

Sim Hahahah is a video maker concerned with documentary, fantasy, privacy, and last but not least - having fun. They live by the motto "accidents happen."



CAMERON MURPHY ***The Secret Waters (Sju Insegel) (2017)***

A video meditation on death, dreaming, and rebirth; made up of collected field recordings and visual ennui guided by excerpts of work from Theodore Roethke and Jas H. Duke. The work of these two poets are intentionally cut up and interspersed; the passages are longing to connect, endure, and build a new home among the frozen landscape.

“In the symbolist sheet Sju insegel an assiduous descriptive poem, *The Secret Waters*; the first stanzas narrate the events of a tumultuous day; the last, the discovery of a glacial pond; the poet suggests that the permanence of those silent waters corrects our useless violence and in some way allows and absolves it. The poem ends as follows: “The waters of the forest are good; we can be evil and suffer.”

Cameron Murphy b. 1988 lives and works in Philadelphia. Armed with the rigs o’ barley and sometimes a video camera.



ANA MOSQUERA

Speculum Orbe Caribbean (2021)

New technologies have radically changed the way we learn, interpret and consume information and therefore the way we understand the world. Tools such as Google's relevancy algorithms personalize search engine results based on factors such as location, search history, or links that have been clicked in the past. This result is a content bubble filter: a personal and unique universe of information.

This project explores the possibility of recognizing such personal digital space through a narrative thread, in this case, the history of the Caribbean. For this purpose, I carried out multiple Google searches using words extracted from the essay Memories: Digital Magazine of History and Archeology from the Caribbean. The result was a compendium of words and phrases from which a poem was created and then narrated by TTSMP3 - Ines. Multiple images, sounds, videos, and screenshots were also obtained, and assembled into a "video - island".

The result is a human-machine collaboration experiment that relies on the technology of poetic language to recode personal digital space, and that uses repetition, rhythmic patterns, and assonances as a process of cognition and memory assembling.

English translation:

Speculum Orbe Caribbean

In the beginning,
mist,
fine drizzle between two rivers.

Land,
on fire and surrounded by water,
still salty from the ashes.

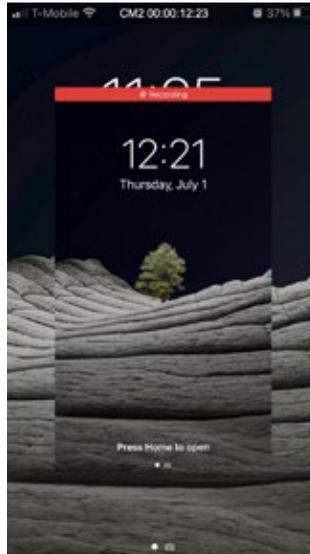
Pleiades,
over the horizon,
where the Jaguar devours the moon.

In the beginning,
a form of topographic writing,
an island with seven cities,
and monk aboard of a fish mistaken for an island.

In the beginning,
antillas, ante-islas, anti-islas,
abstract,
aerial,
denotative,
continual,
invisible to mortal eyes.

Rosary of islands.
Islands for the holy cross.
Imprecise islands, like freckles.
Islands of men with heads on their chests, and bellies filled with human meat.
Cannibals!
Islands of women with coral bones,
guardians of immortality and perpetual rest.

Bracelete,
red dye twig,
gold,
pearl,
emerald,
rubber,
Scatter ruins over the expanse of the sea.



Ana Mosquera is a multidisciplinary artist from Caracas, Venezuela, currently based in Philadelphia. Her work researches how new technologies interact with the dynamics of placemaking and it generally focuses on the collection of digital materials. Mosquera originally trained as Architect and in 2020 earned her MFA in Sculpture at Tyler School of Art and Architecture, more recently she spent 3 months at the Fabric Workshop Museum as part of their Post-graduate apprentice program. In 2021 she got the Honorable Mention Carmen Cordovez Crespo by HFFA during the 16th edition of the Mendoza Awards, in Venezuela.

Her more recent exhibitions are : Familiar Distances - Edge Zones, Miami (2021); Serendipia / Instalar - Espacio Monitor, Los Galpones Caracas (2021). ¿Por qué Islas? Solo Licencia de Reconocimiento, Tenerife (2021). Premio Eugenio Mendoza, Sala Mendoza, Caracas (2021). Testing Grounds - Cherry Street Pier, Philadelphia (2020) Crónicas Migrantes. Historias comunes entre Perú y Venezuela - Museum of Contemporary Art, Lima (2019) Forward: Consciousness of Migration exhibition - Maputo Fast Forward. Mozambique (2019).

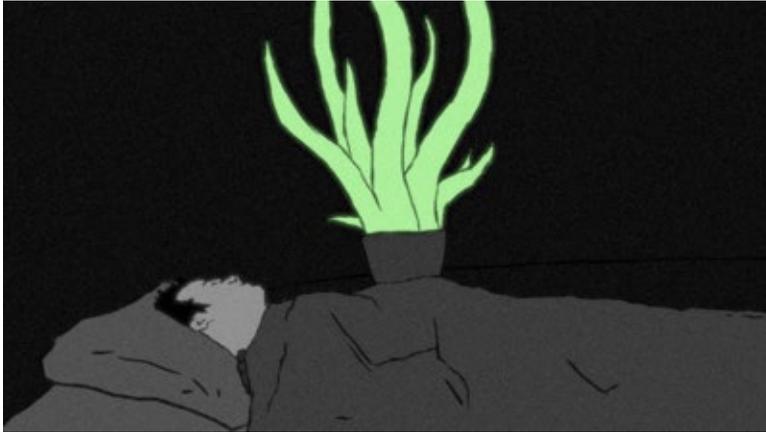


EM JENSEN

Back From Florida / A Cosmic Encounter (2020)

The happenings depicted in this video are based on actual occurrences. Compelled by the idea of predestined encounters, Em processes an unfortunate event by pondering the possibility of inevitable run-ins.

Em Jensen is an artist, educator, and writer in Philadelphia, PA. She believes that jokes and art are the olive oil and vinegar on the salad of life.



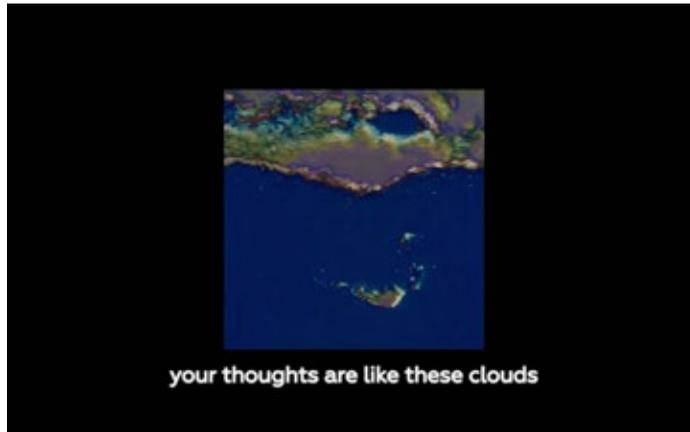
SETH MCKEEVER

At an Endless Sea (2021)

A man on a ship navigates daily life.

Created by Seth McKeever
Assistance by Jungmin Lee

Seth McKeever received a BFA in Sculpture from Tyler School of Art, and was also awarded a CARAS Grant and a Sculpture Project Award. His work is primarily experimental animation with an introspective, narrative bent.



QUINTON MALDONADO

***to melt into air* (2021)**

In today's busy world, it is difficult to keep one's spiritual life active and healthy. *to melt into air* is there to help. This guided meditation aims to clear the viewer's mind and to recenter their technological connectivity. Improve your focus and reduce your loneliness in five quick minutes with our digitally generated skylscapes and soothing soundtrack! This is a good meditation for beginners and those at higher levels. Cultivating inner peace is the first step to understanding one's place in the world.

Quinton Maldonado received his MFA in Photography from Tyler School of Art in 2020, and BFA in Photography from Western Washington University in 2015. His works comment on ideas of alienation, presence, and self.



ZOE MCCARTHY

***Zabione* (2020)**

Zabione is an episodic short film born in the haze of the pandemic. This first installment is a plunge into unease, a descent into the murky depths beyond the skin of expectation. Within this primordial underworld can be found a prism of refracting nightmares.

Zoe McCarthy is a 3D Animator and environment architect. Her work utilizes many animation techniques, including physical simulation and parametric modeling, in conjunction with naturalistic imagery to explore surreal and unseen dimensions.