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Wave Farm Announces Individual Artist Grantees for the 2015 Media Arts Assistance Fund

Acra, NY— Wave Farm announced today eleven recipients of the 2015 Media Arts Assistance Fund for artists: Zoe Beloff, Danielle Beverly, Jonathan Cohrs, eteam, Jacqueline Goss and Jenny Perlin, Marisa Morán Jahn, Tomonari Nishikawa, Andrea Parkins, Jennifer Redfearn, Lance Wakeling, and Byron Westbrook.

The Media Arts Assistance Fund (MAAF) supports electronic media and film organizations, as well as individual artists, in all regions of New York State. The Fund provides unique and critical support with a focus on sustainability and public engagement. Grants to media artists support the distribution and exhibition of works in all genres of time-based and moving image media, including emergent technology. Funding assists artists in making recently completed works available to public audiences.

Wave Farm's Media Arts Assistance Fund is a Regrant Partnership with the New York State Council on the Arts (NYSCA), Electronic Media and Film Program.

NYSCA Executive Director, Lisa Robb, said "The NYSCA Regrant program managed by Wave Farm illuminates the many and varied benefits that the investment of public funds in New York State's arts, culture, and heritage activities create: opportunities for public engagement; support for artists as contributors to the creative economy; and development of new technologies."

Wave Farm Executive Director Galen Joseph-Hunter said, "Wave Farm is delighted to be able to support these eleven outstanding projects, that well represent the breadth of the media arts landscape in New York State."

The annual deadline for the Media Arts Assistance Fund for Artists opportunity is January 1. Grantees are selected through a competitive panel process. Detailed information about the 2015 MAAF projects and panelists is included on the following pages of this release.

The New York State Council on the Arts is dedicated to preserving and expanding the rich and diverse cultural resources that are and will become the heritage of New York's citizens. The Council believes in artistic excellence and the creative freedom of artists without censure, and the rights of all New Yorkers to access and experience the power of the arts and culture, and the vital contribution the arts make to the quality of life in New York communities. <http://arts.ny.gov>

Wave Farm is a non-profit arts organization that celebrates creative and community use of media and the airwaves. Our programs provide access to transmission technologies and support artists and organizations that engage with media as an art form. (Wave Farm is incorporated as free103point9 Inc.) For more information, visit <http://wavefarm.org>

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**The Media Arts Assistance Fund for
Artists 2014 Grantees and Project Descriptions**

Zoe Beloff—*Glass House*

Glass House is a moving-image installation based on Sergei Eisenstein's notes and drawings for a science fiction movie that he pitched to Paramount in 1930. Eisenstein imagined a great glass tower in which not only the walls, but also the floors and ceilings would be made out of glass, a structure of complete visibility. "Glass House" was to be satire on capitalism in which surveillance deeply undermines relations between people. He called it "a comedy of and for the eye". This speculative project imagines what Eisenstein's film might have been and how it can speak to us in the twenty first century. MAAF funding will support Beloff's touring exhibition of this new work.

Danielle Beverly—*Old South*

The documentary *Old South* unfolds on one block in a historically African-American neighborhood in Athens, GA. Two communities steeped in history—one black and one white—both fight to preserve their respective legacies against an evolving cultural backdrop in the South, and the nation as a whole. Residents experience reconciliation through the creation of a community garden that lays the seeds of healing, growth, and the possibility for change. Funds from the MAAF will bring *Old South* out of the theater, and into verdant community garden spaces for screenings intended to spur crucial conversation and connection.

Jonathan Cohrs—*Back Water*

Back Water is a feature documentary that follows a seven-person expedition who traverse the New Jersey Meadowlands by canoe, attempting to survive in a wilderness of superfund sites and Agent Orange storage tanks to see first-hand what it means to live in a new geologic era. MAAF will enable the film to be self-distributed to independent theaters in the United States and to the general public. It will support the production of promotional materials, a digital cinema package for screening in theaters, and the engagement of an independent distribution consultant to pitch the film and secure screening dates.

eteam—*Space Delay*

In 2013, eteam bought an acre of land on eBay. They paid \$700 via PayPal, but never received the deed. eBay didn't care, PayPal didn't care, and the sellers went silent. So, eteam set out to chase them; first pursuing them online via YouTube, Facebook, Flickr, Yelp, tumblr, Kickstarter, Indiegogo, Instagram, and then in real-time from New Mexico to Colorado to Utah and Arizona. Eventually, the followers realize that they are always one step behind, that they are becoming them, that they are leading an after-life fueled by anxieties, expectations and stereotypes that drive what's left of their own humanity towards extinction. MAAF will support online and educational distribution of this feature length experimental essay film as well as promotion and outreach in relation to exhibition opportunities.

Jacqueline Goss & Jenny Perlin—*The Measures*

Jacqueline Goss and Jenny Perlin retrace the journey of two 18th-century astronomers tasked with determining the true length of the meter. From the Mediterranean Sea to the English Channel, *The Measures* explores the metric system's origins during the violence and upheavals of the French Revolution. Along the way, Goss and Perlin consider the intertwining of political and personal turmoil, the failures of standardization, and the subtleties of collaboration. MAAF will support the production of a physical distribution package for the film.

Marisa Morán Jahn—*CareForce*

CareForce is combines documentary film, interactive animation, visual art, dance, participatory storytelling, and real-life, tricked-out superhero vehicles (the CareForce One and the NannyVan) to transform the individual stories of nannies, housecleaners, and caregivers into that of a larger movement exemplifying the triumph, resiliency, and the trailblazing leadership of women. MAAF funds will support the distribution of the Jahn's video series *NannyVan Superhero Reports* online and at installation-based screenings at festivals and exhibiting institutions.

Tomonari Nishikawa—*sound of a million insects, light of a thousand stars*

sound of a million insects, light of a thousand stars is a 35mm film, created by exposing a 100-foot film to the possible remaining of the radioactive materials in an area about 15 miles away from the Fukushima Daiichi Nuclear Power Station, where it was once an evacuation zone but now people are living after the removal of the contaminated soil. MAAF will support the production of text frames on 35mm film and screening prints for distribution.

Andrea Parkins—*Two Rooms from the Memory Palace*

Two Rooms from the Memory Palace is a generative multi-channel sound installation emphasizing interrelationships between site, objects, and human gesture, even as it investigates slippages between phenomenological experience, memory and the poetic uncanny. *Two Rooms* is intended for exhibition in a location divisible into at least two separate, adjacent spaces (rooms) that are not acoustically isolated from each other, enabling shifting and sometimes startling sonic juxtapositions to take place. MAAF will support a consolidated package focusing on sound and media art presentation for exhibitors. The package will include the installation's contingent elements - audio files and playback software - housed on a dedicated hard drive, accompanied by a multi-channel audio interface. Also included in the package will be technical documentation, instruction for installation/playback, and promotional materials.

Jennifer Redfearn—*Tocando la Luz*

The documentary film *Tocando la Luz* (Touch the Light) weaves three stories—all set in the blind community of Havana, Cuba—into a tale of personal independence. As Lis, Milly, and Margarita each face family problems and heartbreak, their dependence on others turns out to be a double-edged sword. From the music halls of Havana to a cinema club for the blind, their stories reveal both the pain and the joys of fighting for yourself. MAAF funds will support presentation on public television, at festivals, and in community settings around the world. During the community screenings, the filmmakers are partnering with organizations that are excited about building cultural bridges with Cuba and providing access to the arts for people with disabilities.

Lance Wakeling—*Field Visits for Chelsea Manning*

Field Visits for Chelsea Manning is the final video in a trilogy focusing on the physicality of the internet. This first-person travelogue maps the surrounding areas where former Army intelligence analyst Chelsea Manning was imprisoned before her trial for releasing classified documents to Wikileaks. The distribution for *Field Visits for Chelsea Manning* is a two-part plan, which includes a limited-edition DVD and a public screening program in New York City focusing on personal screenings in public places.

Byron Westbrook—*Interval / Habitat*

Interval/Habitat is an installation environment that considers the filmic "cut" as an increasingly present element in our psychological lexicon, exploring how this plays into our perception and internal narratives. Using an array of seventeen theatrical lighting fixtures and multi-channel sound, it imposes a sequence of dynamic "scenes" and filmic transitions over an empty gallery space, creating a fixed time-framework around all activity taking place therein and transforming the exhibition space into a hybrid of theatrical stage and social space for both audience and performers. Funding from MAAF will support both archiving and an exhibition of the work with performances.

Panelists for the 2015 Media Arts Assistance Fund for Artists included:

Marisa Olson, Artist and Visiting Critic, RISD

Carlos A. Gutiérrez, Executive Director, Cinema Tropical

Stephan Moore, Sound Artist

For more information about the Media Arts Assistance Fund please visit <http://wavefarm.org>