

The Formless is What Keeps Bleeding Video Program

Camille Cléant

Left for Dead

2018

2:01

Left for Dead is the video resulting from a performance that took place in 2018 at the Saint-Laurent River shore in Montreal, Canada. This work is a response to the violent lack of consideration from the police when she reported a rape in 2017. Violence experienced by the women and LGBTQ+ community is not always as obvious as a body left for dead.

Elizabeth Leister

Vista

2002, 2008, 2013

4:54

Vista (2002, 2008, 2013) offers a moving exploration of physical, psychological, and emotional space. As described by Susan Rosenberg, Assistant Curator of Modern and Contemporary Art, Philadelphia Museum of Art, "In *Vista*, the camera teases out traumas residing in a landscape, yet leaves its precise story untold. *Vista* traverses invisible dangers in the seeming innocence of nature and offers as consolation, spaces simultaneously claustrophobic and protected."

The camera in continual motion, tracks across nature and a pristine labyrinth; a red veil covers the camera constricting the vista while serving as a shielded interior. On the soundtrack, a woman whispers a poem that envisions what it would be like to occupy a vast space. Threat and possibility coexist in the sounds of a body running, a momentary picture of possibly infinite space, and the artist's reading of mystical writings from the 13th century Hadewijch beguine, Virginia Woolf, and Jane's Addiction.

Georgie Flood

Stripped

animated loop, ink and flashe on paper

2017

0:47

In *Stripped*, a stranger's hands peel away cloth, the female body does not move, does not respond. She is not her body. Those are not her hands. The pink fabric pools at her feet.

Ibuki Kuramochi

Endogeny

2:06

2021

Endogeny explores the intricate relationship between my female body, philosophy, and self-discovery. Through symbols like the body, book, scissors, eye, and the concept of a copy of my physicality, it delves into connection, cutoff, and embodiment. The body is a vessel shaping our understanding; the book represents knowledge, and the scissors challenge societal norms. The eye prompts introspection, and the concept of a copy questions identity.

Nataša Prosenc Stearns
Torso (Place of the Game)

Betacam Video

1994

3:27

Courtesy of The Video Collection UGM

The back of a female torso moves against a black background, isolated from the rest of the body. By choosing to depict only the back, the artist highlights the relentless scrutiny of women, emphasizing the dual pressure on them to exist simultaneously as social subjects and sexual objects. Beautiful and monstrous at once, the female form morphs and disintegrates. The body becomes a moving bulk of muscles. There is a sense of bones and tissue, but there is also a disillusion: the grand European sculptural tradition, so masterfully realized in the work of Rodin for example, is here changed into a pictorial plane of great intensity, a unique form of beauty, but with no aesthetic catharsis. There is no satisfaction in the sensuality of the torso. Rather, a strong organic and corporeal charge suffuses an optical surface in an evocative ritual movement.

Anne Lesley Selcer

Solar Rejoinder

2022

0:50

Solar Rejoinder is a hyper lyric poem cycle which moves through terminal subjectivity to explode into multiplicity. The speaker changes gender, emerges into nightclub space, addresses the sun. *Solar Rejoinder* was triggered by the story of Daisy Coleman and structured around the Persephone myth. It transforms trauma into ecstasy, individual to chorus, girl into something else. *Solar Rejoinder* has manifested as a sound work as part of Dream Radio and Dream Radio 2 (Other Places Art Fair, 2022; Through the Looking Glass, 2023), a collective performance (IRL Art Camp, 2023), and poems published in Blackbox, [Manifold](#), [Baest](#) and [Annulet](#).

Tricia Avant

Triangulating Mirrorical Prisms: After Duchamp

2008

3:28

Marcel Duchamp's seminal work, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915-1923, has been remade from the point of view of the bride in Tricia Avant's *Triangulating Mirrorical Prisms: After Duchamp*, 2008. The embodied perspective featured in the video details the bride activating the chocolate machine inside a triangular mirrored prism. A melting chocolate heart sitting in an open clam shell rests at her feet while she pumps the viscous fluids up through the tubing, into her body, and back out in a continuous internal exchange. The bride in this version cunningly eclipses the bachelors by usurping the entire field of vision within her solo ecstatic realm.

Georgie Flood

Birth

animated loop, ink and wax crayon on paper

2016

0:54

In *Birth*, a woman is born, not in the usual messy, bloody sort of way, but she arrives, fully formed, upon a scallop shell. She is born again and again, fresh, pearlescent, pure. She smells of the ocean, salty sweet. The molluscular, bivalve mother delivers her from its razorsharp lips.

Guta Galli

Flotsam

2019

7:00

/flätsem/

NOUN 1. The wreckage of a ship or its cargo found floating on or washed up by the sea. 2. People or things that have been rejected or discarded as worthless. Synonyms: wreckage, lost cargo, floating remains. Rubbish, debris, detritus, waste, waste matter, discarded matter, dross, refuse, remains, scrap, lumber, odds and ends. This piece is about depression: the hollow, terrifying numbness that can shape someone's existence and bring utter loneliness and the sense of death-in-life as the only tangible reality.

Shana Robbins

Spirit Dance

2024

4:09

Spirit Dance invites viewers to co-create with the more-than-human forces and voicings of our surrounding lifeworld. Designed as a ritual performance, it was created in a remote cave in the Southeastern United States. Engaged in an eco-erotic, psychomagical 'dance,' Robbins channels the spectral ecology of our current times. Her body is adorned with antique and vintage crocheted doilies that were collected and hand-sewn together, mirroring the intricate relational web-making of spiders. Her costume embodies a connection to the feminine history and sympoietic tradition of weaving and crafting. *Spirit Dance* aims to decelerate time and cultivate a life-affirming sensual interdependence with habitat, at all scales.

Aleksandra Murawska

Oppressiveness, 2022/Empowerment, 2023

2022/2023

7:18

Oppressiveness, 2022/Empowerment, 2023 is an extension of my bachelor's diploma completed in the Studio of Solids and Planes run by dr Łukasz Kosela at the Faculty of Media Art at the Academy of Fine Arts in Warsaw. The main goal of this artwork is to analyze the mechanism of women's objectification in the contemporary world and culture. The axis of the work is a cross-section of the relationships that the performer established with the mechanism of oppressiveness and the stages of its development: from submission to oppression, through struggle to her final subjectivity, and in the second part - the exploration of the just-obtained

subjectivity. What is important is that the performer did not receive any instructions and the author of the work was not the director of the work. After arranging the object and spatial situation, Murawska became an observer, video recording the actions of the performer, who gained creative agency.

Eija Temisevä

Synopsis of Session 1

2019

1:59

Synopsis of Session 1 is a surrealist/symbolistic video about a therapy session. The work draws on elements of psychotherapy including dreams, fears, problems, hopes, and emotions.

Guta Galli

About Ladies and Bugs

2019

1:00

In this concise, one-minute film, a woman lies enveloped by night, her body and face traversed by ladybugs symbolizing consumerist society's objectification of women. These insects, paradoxically seen as harbingers of good fortune, here represent the raw materials for lipsticks, further emphasizing the commodification and consumption of the female form. This stark visual metaphor not only critiques the roles imposed on women but also subtly alludes to the grim reality of femicide, highlighting the extreme consequences of societal objectification.

Ursula Brookbank

BL.SLP

2008

1:16

An exploration of self image was the focus of my work at the time this movie was made. Disguise and deafening undercurrents demonstrate a subliminal need to hide.

Angle Jennings

THE STIGMA FOG SAINT Wards Off Extinction

2018

6:36

THE STIGMA FOG SAINT Wards Off Extinction, documents THE STIGMA FOG SAINT engaging with tapestries representing the natural elements fire, water, aether and earth in a Southern Californian backyard in hopes of saving us from doom. This work also references visual themes and music found in the experimental film *Meshes of the Afternoon* (1959) by Maya Deren, who probed the mystical realm of the domestic space through forms of gestural movement, circular narrative and memory. *THE STIGMA FOG SAINT Wards Off Extinction* was also made in rapport with research conducted by musician/composer Dr. Michiko Ogawa in reference to her studies on the composer Teiji Ito, who created the musical score for *Meshes of the Afternoon*.

Bios:

Tricia Avant is an interdisciplinary artist who has embraced the synergy of expansive practices, creating assemblages, collages, dioramas, installations, paintings, performances, and videos. She has exhibited her work nationally and internationally, and her work is in public and private collections. Art historian Kevin Moore lectured on her work at Plateforme Paris Photo. Holly Myers and Catherine Wagley have reviewed her work in the LA Times and LA Weekly, respectively, and Jasmine Moorhead has written a feature article on her work in SFAQ. She received her Master of Fine Arts from California College of the Arts in San Francisco and her Bachelor of Arts in the History of Art from the University of California, Berkeley. She lives between Redlands, Forest Falls, and Borrego Springs, California.

Using film, overhead projection, photography, video, and performance, **Ursula Brookbank** makes textural experiences that capture the illusive and transformative potential of humble objects and materials. These ordinary things, under conditions of light and shadow, produce another world, one that illuminates the poetry of the ordinary. Select performance, projection, and screening events have been presented at 2220 Arts and Archive, Automata, Echo Park Film Center, The Museum of Jurassic Technology, REDCAT, Dorothy Chandler Pavilion, Velaslavasay Panorama, in Los Angeles; 500 Capp Street Foundation in San Francisco; NW Film Forum in Seattle; Westbeth Gallery and Jane Street Art Center in New York.

Camille Cléant is a Montreal (Canada) artist with a bachelor's degree in Studio Arts from Concordia University. Considering art as a means for rebirth, she addresses mental health issues and traumas she has gone through, through the practice of performance, installation, video, and poetry. The 2018 Chashama ChaNorth artist in residency reinforced her commitment to site-specific performance, especially in the outdoors. She presented, at the 2019 Women and Feminist Issues Conference, the results of her research on the transformation of the consequences of sexual assault through performance. She is currently working on the graphic novel she wrote while hospitalized at the Douglas Mental Health University Institute in 2020.

Georgie Flood is an artist, writer and lawyer living in Naarm/Melbourne, Australia. She has shown her work all over the world most recently at Bus Projects in Naarm/Melbourne and the Fracto Film Festival in Berlin. She is a member of Matter in Flux and her work explores themes of labour, repetition, and fragmented time as experienced and held by the body.

Guta Galli is an interdisciplinary artist from São Paulo who works with performance, video, drawings, photography and cinema. The body is the basis and axis of her work, and Galli's themes speak of the intersections between gender, violence and the impact of patriarchal neoliberalism on contemporary bodies, always with a feminist perspective. She has a postgraduate degree in Photography (FAAP - SP) and a master's degree in Contemporary Art. (SFAI-USA). She had solo exhibitions in Rotterdam, San Francisco, California, and São Paulo, and participated in exhibitions and art fairs in São Paulo, Rio de Janeiro, Brasília, Santiago, Rome (Biennale), London, Chicago, Los Angeles and other cities in the USA, where she lived for almost 6 years and performed solo or in groups in several galleries and museums; such as SFMOMA, Contemporary Jewish Museum, De Young Museum, BAMPFA and Berkeley Art Museum.

Angie Jennings (she/her) is an interdisciplinary project-based artist working in the realms of painting, drawing, performance, video and sculpture. She often investigates the poetics of visibility through strategies of surrealism and abstraction. Formations of new mythologies linked to agency and mysticism are frequently employed. Her works have been exhibited at the Miller Institute of Contemporary Art at Carnegie Mellon University, Pittsburgh, PA, Museum of Contemporary Art San Diego, San Diego, CA, the Erie Art Museum, Erie, PA, Lehman College, Bronx, NY, Wignall Museum of Contemporary Art, Rancho Cucamonga, CA, Coaxial Art Foundation, Los Angeles, CA, Human Resources, Los Angeles, CA, Abode Gallery, Los Angeles, CA, Franconia Sculpture Park, Shafer, MN and the Museum of Contemporary Art Tucson, Tucson, Arizona, among others. Jennings received her MFA in Visual Arts from the University of California San Diego, and a BS in Art Education from South Dakota State University. Currently, she's a Visiting Assistant Professor at Allegheny College.

Ibuki Kuramochi is a Japanese-born interdisciplinary artist based in Los Angeles. Her work, spanning galleries and museums worldwide, explores the poetic choreographic physicality of Butoh dance and the human body in anatomy. Kuramochi's artistic practice includes Butoh dance, performance, video, installation, and painting, rooted in themes of body resonance, metamorphosis and post-human feminism.

Elizabeth Leister is a digital media artist whose expansive practice includes video, performance, drawing and XR production. Taking myriad forms, her projects act as meditations on the unreliability of memory and the passing of time conceptualized through a feminist perspective on the body in motion, poetry and transformations across real and imagined landscapes. Works have been presented at the Philadelphia Museum of Art, The Pennsylvania Academy of Fine Arts Museum, Torrance Art Museum, and the Museum of Modern Art Bologna, Italy; The Drawing Center and Art in General and Highways Performance Space. Leister's XR projects have been presented in Luminex 2.0, Mana Body + Camera Festival, XR for Change/Games for Change and the CURRENTS New Media Festival, among other venues. She is a 2015 recipient of a COLA Fellowship, awarded by the Department of Cultural Affairs in LA. Leister is Associate Professor and Option Head of Emerging Media Production in the Cinema and Television Arts Department at CSUN.

Aleksandra Murawska born in 1999 in Warsaw is a graduate of the Academy of Fine Arts in Warsaw at the Faculty of Media Art. She earned Bachelor's degree in 2022 in the Studio of Solids and Planes (currently Audiovisual Space Studio), and was awarded with a Dean's distinction. She held a Rector's scholarship in the academic year 2022/2023, and served as a representative of two student societies: Audiovisual Space and Open Form. Currently, she is a master's student in the same field and an internship-assistant at the Audiovisual Space Studio. From February to June 2023 she studied at the Czech FAVU at the Brno University of Technology in the Body Design Studio as part of the Erasmus+ program. In her work she combines performative and sculptural activities in on-camera performances using video technology. For almost a year she has been experimenting with performative actions in the context of video 360 camera. Murawska deals with the issues of oppressiveness of patriarchal culture and human identity. The convention of Oskar Hansen's Open Form is important to her, as it strengthens the role of other elements building the artwork and gives key importance to the recipient.

Shana Robbins is a multidisciplinary artist, psychedelic feminist, and co-keeper of the Goddess Garden Atlanta. Throughout decades of Earth honoring art forms and ceremonies, she has used her body as site and threshold to create multi-species forms of embodiment and care. Robbins has exhibited and performed internationally and has received fellowships and grants from the Andy Warhol Foundation, Vermont Studio Center, and Idea Capital. She was a finalist for the 2023 Gottlieb Foundation Grant. Robbins's work has been featured in New York Times Magazine, ArtReview, and Art Papers and has been published in four books including *Viriditas: An Anthology of Contemporary Women Artists*, Magpie Magazine Publications, United Kingdom, 2014.

Anne Lesley Selcer's books include *Sun Cycle*, an investigation into visual beauty, and *Blank Sign Book*, a collection of essays on art + politics, as well as the limited editions *Banlieusard*, *(Untitled) A Treatise on Form*, and *from A Book of Poems on Beauty*. Writing can be found in *Annulet*, *Jacket2*, and *The Chicago Review* and others, as well as in anthologies and exhibition catalogs. They work the expanded field of language as a poet and artist. Moving image and performance work has appeared at International Short Film Festival Oberhausen, The Moscow International Experimental Film Festival, The Berkeley Art Museum and Krowwork and online Criterion Channel, including several other spaces. Their work has been awarded the CSU Poetry Center Book Prize and The Gazing Grain Prize. New work is forthcoming in *Writing on Raving*.

Slovenian-born visual artist and filmmaker **Nataša Prosenč Stearns** earned her BA at the Academy of Fine Arts and Design in Ljubljana. She moved to Los Angeles on a Fulbright Grant for her MFA at California Institute of the Arts. Her body of work ranges from single-channel videos, video installations, short and feature films to prints. She explores innovative strategies in storytelling and visual expression and is known for creative use of non-gallery spaces and large multi-channel installations. As an exiled female artist, her areas of artistic exploration include alienation and identity in a technology- and profit-driven environments. By layering moving images she has developed a singular visual language that integrates seemingly unrelated spaces and figures. It also allows her to explore another of her favorite topics - the interconnectedness and unity of all things. Nataša's work has been shown internationally, including at the Venice Biennale and at numerous galleries and museums such as the Douloun Museum of Art in Shanghai, the ARCO Fair in Madrid, the Tel Aviv Museum of Art, the Circulo de Bellas Artes, Madrid, and the Museum of Modern Art in Ljubljana, Slovenia. Her videos and films have been screened at festivals such as SXSW, Films de femmes Paris, AVIFF Cannes, the Brooklyn Film Festival, and the Chicago Independent Film Festival. She is a recipient of The Soros Grant, The Durfee Grant, The European Capital of Culture Grant and The Prešeren Fund Award - the Slovenian award for outstanding achievement in art. Her videos are also featured in the contemporary opera *CodeL*. Nataša lives and works in Los Angeles and in Ljubljana.

Eija Temiseva is a Finnish sculptor and a video artist, born in 1956. She lives and works in Espoo. Educated at the Finnish Academy of Fine Arts in Helsinki, she graduated as a Bachelor of Art (sculptor) in 1986. Temiseva started to make videos in 2013. She often calls her short experimental works (2-10 min) video poems. Temiseva considers the relation between Nature and human beings, and psychological and existential issues. Her videos are in conversation with the sculptures she has made over the past twenty-six years and have been selected to several international screenings since 2014.