**Chapter 1: Components of an Artwork**

# INTERVIEW: Anna Anthropy

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

i take extensive notes and write long lists because my memory is garbage. my laptop's desktop is covered in folders and all the folders are full of text files and all the text files are full of context-less details i wanted to be sure not to forget. i light candles sometimes when writing at night. i often make myself coffee (decaf) while i'm writing because i drink tea (lapsang-souchong) when i'm reading and it's good train yourself to be in the right creative mode. i take breaks from working to pet my cat. that's important.

**Please describe your work on *Dys4ia* from your point of view.**

when i was starting hormones i hated myself and my body and dys4ia is just a congealed mass of that hate. i hated that game and now i'm bored by it. i accepted very little money for someone to finally take it away from me.

**Have you had any memorable responses to this piece? And if yes, please describe.**

for how little money it made me and how unreflective it is of my work as a whole, it sure got way more press than any of my other work, got written up in newspapers, has been used by educators, inspired a lot of people (i'm told) to make the decision to start hormones. got into a bunch of game design textbooks. it's pretty tokenizing to have the one game everyone knows me for be the game about what minority group i slot into, you know? it also got me a lot of creepy messages on newgrounds asking how i can be a girl if i have a girlfriend. am i a lesbian??

**Please name three artists/designers you are influenced by and why.**

here's a list of books i recommend to game designers: THE NEW GAMES BOOK, PICTURE THIS by molly bang, THE Z WAS ZAPPED by chris van allsburg, THE ELEVENTH HOUR by graeme base, VORNHEIM by zak s., usborne's PUZZLE ADVENTURES books (book two, THE CURSE OF THE LOST IDOL, is my favorite), ANIMATIONS OF MORTALITY by terry gilliam, and THE CURIOUS SOFA by ogdred weary.

**What are you currently working on?**

some zines, a pornographic comic book, and a game about being a teen witch.

**What is your dream project?**

to get out of the games industry.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

the game "fax machine," or at least that's what my friends call it. every player starts with a stack of paper, one page for every player in the room. everyone writes a sentence on the top piece of paper, then hands it to the next player. the player reads the sentence, moves it to the bottom of the stack, and then draws a picture of the sentence on the next piece of paper. then it's passed to the next player, who looks at the picture, moves it to the bottom, and writes a sentence describing the picture on the next piece of paper. continue until all pages are filled. then do a show and tell.

# INTERVIEW: Seth Boyden

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I come from a small rural town in Indiana. Ever since I was little I loved to draw, and when I discovered animation in grade school, I immediately knew I wanted to try it myself. I actually started with claymation, buying cheap blocks of clay and animating them by taking incremental pictures with an old family camera to create the illusion of movement. For years I experimented with animation, making simple movies in the basement of my family’s house, slowly developing stories and characters to go along with the moving clay figures. By the time I started high school, I knew I wanted to pursue a career in animation, where I could draw and create stories for people to see.

**Please describe your work on *Hoof It* from your point of view.**

I created Hoof It as my student film at CalArts, where I created all of the visual aspects of the film, from painting the watercolor backgrounds to animating the characters. I also collaborated with sound designers, musicians and actors to create the voices, music and sound effects for the film. My job from the most basic standpoint is to visualize the story and characters in my head, and continue by creating storyboards depicting that story to show plan out the film. From there, I use the time and resources that I have available to make the closest representation of that initial vision to present as a finished film.

**Have you had any memorable responses to this piece? And if yes, please describe.**

My favorite response from Hoof It was an article written by a German film group, who presented it on their website (http://diefilmguckerin.de/kurzfilm-der-woche-hoof- it/). The reason I was so excited about this article being published was because I looked at lot to German folktales and folk art to shape the story and aesthetic of this film. To have a positive response from the country whose art this film was inspired from in the first place was the most exciting response to the film.

**Please name three artists you are influenced by and why.**

My favorite inspiration is Bill Peet, who was a children’s book author and illustrator who worked as a storyboard artist for Walt Disney in the 1940’s and 50’s. He also grew up in Indiana and his endearing and appealing storytelling is truly amazing. At CalArts, I was also introduced to Hayao Miyazaki’s films, and was immediately inspired by his sophisticated and subtle storytelling. His illustrations and storyboards are especially beautiful. Aside from animation, I also do a lot of watercolor illustrations, and one of my favorite illustrtors is Quentin Blake, who was the illustrator for the Roald Dahl Books. His loose line quality and appealing expressions are so full of life, and are an evident influence to my artwork.

**What are you currently working on?**

I am currently the Story Intern at Walt Disney Animation for this summer, but I plan to return to school to make my final student film before graduating next year.

**What is your dream project?**

I think my dream as a storyteller and artist, is to continue entertaining people by making fun and engaging animation. I love creating new worlds and characters, and I hope to someday have the chance to present them in a feature film or as a TV show someday in the future.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

I am a huge fan of live-action film, and my favorite 4-D piece would be the Coen Brother’s O Brother Where Art Thou. The film is a cinematic retelling of Homer’ The Odyssey which takes place in the American South in the 1920’s. To me, this film combines extremely intelligent and entertaining filmmaking, with appealing exaggerated characters to make one of the most funny and endearing pieces in cinema.

# INTERVIEW: Jillian McDonald

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

I am a Canadian artist who has lived in New York since 1996. I also teach art. I am hopelessly in love with northern places, snow, fog, and the ocean. Since 2006 I have watched a healthy amount of horror films, and found them inspiring for my work. Balancing on the difficult line between scary and humorous material is a place I naturally go, and I enjoy films and artwork that accomplish this trick.

I make films, performances, drawings and new media artworks inspired by popular film genres like horror and romance. Horror themes and cautionary tales are central to recent projects, which feature simple narratives, archetypes like zombies or masked figures, magnificent landscapes, and local actors. In recent years my practice has shifted from a solo studio practice where I filmed myself against green-screen and transposed the footage with Hollywood film scenes. Now my productions are bigger: shot on location in the beautiful and haunting landscapes of Scotland, Sweden, Manitoba, California, Arizona; featuring local actors, many of whom are horror film fans and have no experience in front of a camera, playing zombies, ghosts, vampires, or masked figures. Using the skills developed in earlier green-screen work, I can place characters from one scene into another or insert animals that were filmed at another location, giving an unnatural feeling to the scenes. Post-production (editing and animation), takes a very long time, sometimes years, and I do that in my Brooklyn studio, between filming adventures.

*Valley of the Deer* (2013) is a video installation set in Scotland, in which numerous masked characters and live animals haunt grand vistas and hunt their lone prey, dressed in a deer mask. Folklore, magical realism, and traditional music all play a part. *RedRum* (2010), a video shot in Victorian homes in Buffalo, New York, stars teenagers as ghostly apparitions. *Undead in the Night* (2009) is a live performance collaboration with Lilith Performance Studio in Malmo, Sweden with 100 local actors cast as vampires, zombies, and victims in eighteen chilling scenarios along a three kilometer forest path. In these works, each scene is a separate composition and a nearly still image where little movement, save hair in wind or an animal moving its head, betrays the stillness.

**Please describe your work on *The Screaming* from your point of view.**

The startling scream is common in film, and particularly in horror, to ensure the viewer has not slipped into a state of comfort. Just when the coast has cleared, the monster startles the audience one more time, stabbing or eating its unsuspecting prey. Screams accompany the visuals, the sound amplifies the horror, and the viewers feel terror in their bodies. The scream in horror film is a sign that the character doing the screaming has lost her calm, and a signal to viewers that perhaps they ought to scream too.

In *The Screaming* (2007), I trespass digitally into scenes from familiar horror films (spanning 40 years and various sub-genres) like *Alien*, *The Shining* and *A Nightmare on Elm Street*, screaming to scare monsters away or even destroy them. This work hijacks the archetypal screaming female victim, converting her from a helpless to a powerful figure.

I watched a lot of horror films to find the scenes I wanted to use. Countless films, really. The videos starts with mild reactions to the screaming, where the monster simply disappears (Michael Myers from *Halloween*), falls in the water (zombie from *Zombi*), or runs away (alien in *Alien*) and ends with monsters exploding (the blob in *Slither*) or crumbling apart while shrieking in terror (vampire from *Van Helsing*). I rehearsed and then shot many versions of my short scene against green screen. I picked the best ones, then went to post-production to key out the background color, match color and shadows to the film scene, and erase the original background or other characters that I planned to replace. It's a long process, with rotoscoping, color correcting, and a lot of Photoshop background painting. Then I recorded my screams in a recording studio in Vancouver. I had stage fright when I realized suddenly that I didn't know how to scream. I also lost my voice for two weeks because I am not trained in voice work and did not know how to protect my voice.

**Have you had any memorable responses to this piece? And if yes, please describe.**

I showed the work for the first time at Moti Hasson Gallery in New York in 2007. I remember people in the gallery watching it over and over and laughing out loud. I showed it to some of my own students once, I think they were a little afraid of my superpowers after that.

**Please name three artists you are influenced by and why.**

I am influenced by countless artists including Stan Douglas, Ben Rivers, Jennifer and Kevin McCoy, Christian Marclay, and Candice Breitz, but I watch a lot of movies and am also influenced by directors like George Romero (*Night of the Living Dead*), Sam Raimi (*Evil Dead*), Stanley Kubrick (*The Shining*) - I’m interested in the strategies (conscious or otherwise) they developed to keep us on the edge of our seats, teetering between nervous laughter and fear.

**What are you currently working on?**

*Hatch*, A two-channel film shot in and around Scottish underground Cold War bunkers, featuring a real life “bunker buster” (enthusiast who travels the country illegally entering the locked bunkers), where supernatural forces, video glitches, and time travel thwart his efforts. *The Rock*, a film shot on the coasts of Newfoundland which features icebergs, whales, moose, glowing rocks, meteor showers, northern lights, fishermen, redheaded children, empty boats, carnivorous plants, UFOs, accordion players, and mummers - all shimmering with a paranormal glow. There are accompanying drawings and an augmented reality component.

**What is your dream project?**

I want to film in Iceland, the Arctic. and Sweden, with clowns, abandoned ferris wheels, and a whole crew of masked sea monsters.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

Isaac Julien’s *Ten Thousand Waves,* which surrounds the viewer in 9 screens. The narrative combines modern and ancient China, landscape, fables, and even the technology of the piece itself (a giant screen set) in the imagery. There is a beautiful flying ghost representing souls of cockleshell pickers returning home after a drowning tragedy.

# INTERVIEW: Fallen Fruit

**Tell us a little bit about yourself as an artist. What is your practice like; how do you work?**

The work we make is site specific and collaborative in every way. We do not focus on materials as a constraint. For example, we don’t make any particular type of artwork everywhere we go, but we do enjoy making work that is serialized and repeats itself creating indexical archives and bodies of works that may be created in and out of linear time. We have worked on bananas in Colombia in 2008 and again a series of works about bananas in California in 2012. Sometimes, it is geographical location that inspires a project, like pineapples in Brisbane, Australia, and other times it is a host venue / institutional opportunity that becomes the platform for generating new art works.

The collective works we are making form a catalogue of fruit and fruit’s cultural meaning from different contexts around the world. In this way we think about the big picture how the bodies of works will come together in the long-view. How projects about blueberries in the arctic circle in Norway may later be exhibited along side exhibitions spaces with works about lemons (The Lemonade Stand project originally created for the Santa Barbara Art Museum). It isn’t just one way of working and one constraint that creates the archive, it is the collection itself that is part of how we embrace the opportunities and conceive of new art work to embellish the image making and vocabulary of our collaborative practice.

**Please describe your work on *Public Fruit Maps* from your point of view.**

The Public Fruit Maps is an indexical system that references the real world. We carefully construct a map-- First we make sure that they are approximately correct, meaning that they are accurate in types of trees and general geographical landmarks, street names, scale, etc. We make sure they are missing information so they behave like a treasure map -- we do not put addresses or exact locations for the fruit trees and we expect people performing the map to use their imagination about the places they are exploring. We are inspired by map-making from the 1970's role-playing games such as Dungeons and Dragons. We are excited about group dynamics and concepts of collective knowledge and socialist strategy from 20th century political activism. The Public Fruit Maps are a passive opt-in series of artworks, but to us they illustrate and activate a collective subversive history, a 20th century construction of capitalists mandates about citizenship and the public's relationship to food resources. Fallen Fruit is interested in destabilizing a relationship to food culture and offer alternative diagrams by example of models of citizenship that circumvent analytical post Marxist reframing. We are not utopian in our vision of art making per se, this includes map making or culture making, such as Lemonade Stand and the Public Fruit Jam, etc. We call to the group mind to co-create a sustainable alternative that is ever-bearing, abundant and free.

**Have you had any memorable responses to this piece? And if yes, please describe.**

People from all walks of life email us on a regular basis. It is the active use of the maps that is compelling in a passive way, not so much as a testimonial or endorsement of the project. The body of works is more important similar to how a library could be perceived. It isn't one particular book that makes the library important, it is the collective behavior of using the resources of knowledge that makes the difference and the long-term outcome of this collective action is yet-to-be-determined. We imagine it will be an actual change to how people perceive the use of public and shared spaces and a change of behavior in relation to these spaces.(i.e. an impulse to share) That is the impulse and the agency by which the Public Fruit maps are created and collected.

Many of the neighborhoods we create maps for are utopian in vision some of them are created this by design such as Christiania, Denmark, Venice Beach, California or Cali, Colombia however others are Utopian by accident or by circumstance such as Boulder, Colorado, Honolulu, Hawaii and Brisbane, Australia. Utopia is a funny idea because we collectively locate this concept as a outcome, when in fact is it more a process -- Thomas Moore was idealistic in his description of what could be possible, but perhaps our misunderstanding from his pre-modern vision is that the Utopian vision is a destination. Fallen Fruit believe that the utopian vision we imagine is active and every changing -- that is about sharing and about experiencing a place in real time. We activate this utopia when with our site specific artworks. We imagine a world that would be sufficient and embracing of all peoples, family, friends and strangers. We believe this is possible and appropriate and humane in the 21st century. We are culture. We create meaning. We do this continually, in real time. Its a collaboration. So, in many way, art is a constant resonant effect of culture. In terms of humanity, it is a "natural resource."

**Who are three artists that influence your work and why?**

We are inspired by the mid-century modern artists such as Warhol or Rauschenberg -- Both of these artists bridged a gap in modernism… Rauschenberg and Warhol are both additive and subtractive. The work is the two sides of what we commonly describe as "modern." In modernism, there are 2 constructions - -assemblage and abstraction… Assemblage is a construction of ideas similar to collage in which the collection or additive qualities create a secondary meaning and abstraction is a removal of information like a Xerox copy, it references the original meaning. Very few artists in the 20th century could achieve both qualities of meaning simultaneously. Warhol and Rauschenberg are both genius in many ways and construction is one of the qualities that set them apart from their contemporaries.

We are also really excited by the Surrealists in general. We don't really have a particular person we can site. It is more about a movement. The idea of collaboration. The understanding of collective consciousness. The socialist strategy of meaning. These are the qualities of what can be described as Surrealist. The surrealist were in some way obsessed with literal cognitive reality, or in other words, "The Real World." and by using this ideas of "The Real World" they created works of art that reframe the way you see what you think you already know or already understand. It is the simplicity and the poetic in this case that is inspirational for Fallen Fruit. It is the exquisite performance of meaning over time that is truly the work of art.

Another historical artist movement we reference is impressionism. This is unique in the history of visual art because there were so many Western Artists reframing the way we collectively imagine the world around us. For example, both men and women for the first time in history have the shared vocabulary and power to authority in image making. However, it is the expression of image making that is unique and performs like a branding trademark; such as Seurat's pointillism or the bold strokes of color for Van Gogh, etc. However, even though there is a trademark style, the theme of the collective body of works in this time in history is to celebrate the everyday. It is the first time in history that the stranger or passerby is painted as the person of importance in the world. It is the first time in the history or recorded image making that public space is also painted as place that is meaningful.

**What is one of your favorite time-based artworks, or pieces of design, and why?**

One of our favorite works of art is "Clock" by Christian Marclay. It is a simple work of art that creates a real-time clock by collaging film footage to display or reference the time of day in real-time. The work in this case is slippage between the impression of 20th century modernism and documentation of narrative in reference -- or against -- the real time of the real-world which is always moving and never repeats. This is one of the most impressive works of art in our era. It embodies the constructions of 20th century modernism and at the same time allows continual reframing or contextual meaning overlays as time and culture moves forward. The prescient understanding of how history operates indexically and systemically is genius! We are inspired by contemporary works such as Marclay's clock and the gift it give the world in understanding the modern capitalistic western point-of-view by which to see the world around us. It is timeless in every way, and ironically it keeps time accurately. Marclay constructed a landmark without a geographical location, something that is near impossible.

**What are you currently working on?**

Fallen Fruit is working on a new series of project called urban Fruit Trails and Endless Orchard. The projects are site specific to urban geographies and use the physical world as a location for planting fruit trees in public space and then the trees become geo-caching landmarks for augmented reality where anyone add songs, image files, spoken word, etc. We are working with designers and app developers to create a digital platform that anyone can use to change the way you see the world.

**What is your dream project?**

Ideally, we imagine a work of art that anyone can perform anytime free from copyright, free from mandate, curatorial oversight and individual ownership. Ideally, we conceive that it is possible to create a work of art that can be collaborative through time and space and it is not anchored by real-time or geography or cultural meaning, references and language. Ideally, we imagine that this work of art is something that can not be owned by an instituion or a "collection" or a national identity such as the "Mona Lisa". We ideally imagine that it is possible to create a work of art that belongs to everyone who performs it and help collaborate on making it meaningful to them. In this way the work of art is active and the vocabulary (visual, aural and textual) moves forward in time and space ultimately becoming something that we (Austin Young and David Burns) couldn't have imagined. To us, this is amazing.

# INTERVIEW: Melati Suryodarmo

**Please describe your work on *EXERGIE- Butter Dance* from your point of view.**

The performance was inspired by my interest about time, especially how the human body relates to its biological, psychological and physical time. I also believe that everything happens in this world does not stop, even when we die. What we can deal with is the time that our body can adjust to the whole conception of time, whether it is physical or biological. But in this piece, I was seduced to enter the specific moment, a moment where my body relates with a very specific delicate moment, like just before I fall down. This is a moment where all my consciousness controls my body, but at the same time the risk becomes unpredictable. I might lose the control, but the will to get up again is more important to me. It is about our attitude towards this very specific moment in life. As our perception of pain is produced within our education and cultural environment, I believe that everybody perceives the action and images of this work in many different ways.

**Have you had any memorable responses to this piece? And if yes, please describe.**

Different space, different countries, different reactions. At some places, only men were laughing but the laughter changed into hysterics after a while. But at most places, people were not laughing at all, as this piece is not as funny when you see it live, versus when you see the video on YouTube.

**Who are three artists that influence your work and why?**

\*\* Anzu Furukawa, my first art professor in performance art who encouraged and supported me to begin with creating performance work

\*\* Marina Abramovic, who was also my professor in performance art, for her faith in the life and development of performance art

\*\* Suprapto Suryodarmo, a dancer, and my father, who brought me to understand that the artist’s life is not more than working, and understanding humankind.

**What are you currently working on?**

I am working on a research project, which involves dancers and shamans from Indonesia for a performance piece.

**What is your dream project?**

A dream project would be a well-funded laboratory project for performance art, which includes professional artists from all over the world, though several periods of time, to make a book about the practice and method of performance arts.

# INTERVIEW: Nancy Paterson

**Tell us a little bit about yourself as an artist. What is your practice like; how do you work?**

Very focused but undisciplined.

**Please describe your work, *The Stock Market Skirt*, from your point of view.**

*Stock Market Skirt* was acquired by the Surrey Art Gallery in Surrey, British Columbia [Liane Davison, Director] and thus is part of the permanent collection in Canada. According to the development notes which form part of the 'Installation Guide' for the artwork - *Stock Market Skirt* was first started to be worked on in 1995 when I started sewing the dress - blue taffeta and black velvet and also started working on the stepper motor. In 1995 I was looking forward to the time when stock market quotes would be available over the Internet. This happened around 1998 and Yahoo.com was the first to do this. Out of gratitude, *Stock Market Skirt* tracked YHOO as the first ticker symbol at start up.

**Have you had any memorable responses to this piece? And if yes, please describe.**

*Stock Market Skirt* did not receive curatorial approvals to exhibit in a couple of important exhibitions after it was completed and this was devastating. I quit making media art and started a Ph.D. program. The Ph.D. is partly based on the Internet research conducted during the making of *Stock Market Skirt*. My scholarly papers can be found at http://papers.ssrn.com/sol3/cf\_dev/AbsByAuth.cfm?per\_id=2016282

**Please name artists you are influenced by and why.**

Ai Weiwei - because he is very tenacious.

Berenice Abbott - because she is very tenacious.

**What are you currently working on?**

My interests are in metadata mining and the surveillance that is employed to do this. As you may know meta-information has traditionally assisted in routing, to ensure packets take the best path over various intersecting networks. Advanced use of metadata today includes additional information in the header/tail, which provides the ability of the packet to tunnel through the communications path. As these packets traverse the Internet they are afforded specialized individual service. This individual service is at the heart of the changeover from edge wireline to wireless networks. I think all commercial Internet networking transport protocols and procedures rely increasingly on detailed end user metadata tracking and advanced analytics applied to end user’s information/profile for transport and quality of service.

**What is your dream project?**

I live my dreams.

# INTERVIEW: Jesse Sugarmann

**Tell us a little bit about yourself as an artist. What is your practice like; how do you work?**

My practice is fairly cyclical. I tend to commit to a lot of large-scale performance projects, which can be really stressful and usually will wipe me out. So after I finish a big performance project I’ll retreat to the studio to recuperate, focusing on smaller, object-based work. And then the objects I make will lead me to ideas for large-scale performance projects. I’ll get excited, arrange to do a large-scale performance project, get wiped out again, and then retreat to the studio. It goes on and on. It’s not the healthiest cycle, but it keeps me productive.

**Please describe your work on *We Build Excitement* from your point of view.**

In my recent work, I’ve begun to address the car directly as material, considering the car accident as a set of spatial problems and sculptural possibilities. I’m attracted to the way car accidents function as temporary monuments to traumas. That is, I think that we look at car accidents, when we pass them on the highway, with a lot of the same energy and expectation with which we look at a monument. The car accident, considered as a sculptural form, is a monument forged instantly by a sudden trauma.

*We Build Excitement* is an amplification of this open understanding of monument, a collection of individual acts of sculpture in celebration of the discontinued Pontiac Motor Division. Pontiac was such a cool, strange, and daring car company; I was terribly sad to see it go. Automotive design and fabrication is a process of building objects that echo and preempt popular notions of social standing and self-image. And Pontiac’s approach to this process was always so perfectly off, producing designs that were bluntly masculine, childishly fantastic, and sexy in a David Lee Roth sort of way. New Pontiacs felt so dated, nostalgic, and modern at the same time. I think that we lost something when we lost Pontiac, something innocent and goofy and uniquely American. So this project, *We Build Excitement*, is meant to serve as a monument to Pontiac, a remembrance and a celebration of its weird energy.

**Who are three artists that influence your work and why?**

I’m mostly influenced by the strategies employed by other artists, that is, by looking at the ways in which other artists navigate their way through the set of ideas that they’re working with. I’m specifically interested in the strategies of artists with bodies of work that smoothly cross media lines, moving in and out of video to object and performance while still maintaining a coherent and revealing thread, artists like Shana Moulton, Rashaad Newsome, and Jeremy Deller.

**What is one of your favorite time-based artworks, or pieces of design, and why?**

I’m perpetually obsessed with Bas Jan Ader’s 1971 short film *Broken Fall (Organic)*, the one where he’s hanging out of a tree. It’s just so damn efficient, the way in which Ader builds tension through risk. Ader’s films offer a blueprint of what I want video art to be; they are the rawest and bluntest set of narratives I can think of. And *Broken Fall (Organic)* is, in my opinion, the most elegant realization of Ader’s ideas. It’s a wonderful film.

# INTERVIEW: Shawn Cheatham & Jeremy Chandler

**Tell us a little bit about yourselves as artists. What is your practice like; how do you work?**

*SC:* While I have experimented with performance, photography, and sculpture, I am primarily a filmmaker. Filmmaking in any capacity is much different from more traditional studio art practices. There is a considerable amount of pre-planning involved in any motion picture endeavor and much of your work tends to be collaborative. There are many video artists who do work alone, but for narrative films or documentaries, there are several roles to fill in order to make a successful piece. I enjoy collaborating with other artists, actors, and subjects so it’s a positive experience for me.

*JC:* I am primarily a photographer in my individual practice. I shoot with a large format camera, which is a very formal and deliberate way of making photographs. I oscillate between staging fictional narratives and creating portrait-based documentary style series, rooted in the process of participant observation. While I approach aspects of each one of these ways of working differently, the process of going out and doing some activity and making art along the way remains consistent in most everything I make. For example, I will organize a group of friends to go on a trip and make photos along the way or I will take my dog swimming in summer and photograph the people I meet at the places we go. I allow my process to guide what I make and recognize it as an important component in my practice. Moreover, I like that my art making becomes the catalyst for a shared experience with other people and that experience in turn become part of the work.

**Please describe your work on *Coventry* from your point of view.**

*SC:* Jeremy is a photographer and as mentioned, I typically work with motion pictures, so we come from different perspectives when telling a story and tend to use different tools. I learned a lot from Jeremy in the process because he orchestrates ideas in a much different way. For example, he thinks though ideas using simple sketches in a notebook to define visual landscapes. For me, I tend to be interested in visualizing the entire picture, which can sometimes be a detriment to the creative process in many art forms. I subscribe to the theory that a filmmaker or director has an overall vision for a film, and the success of that film depends on realizing that overall vision through the trials and tribulations of production. My role on *Coventry* was to bring my experience as a filmmaker to this unique project. Jeremy had these incredible still images he wanted to animate and I did my best to help facilitate developing these images into motion pictures.

*JC:* As Shawn or I would have initial ideas for shots or scenes, those ideas would be refined through discussion and even during shooting. We would typically start a shoot with general parameters of what we wanted to achieve, often make adjustments while on location, trying different versions of what we had in mind. This was my first creative collaboration and also the first time working with Shawn. I enjoyed having another person to bounce ideas off of and we were each able to contribute our own knowledge and skills to the project. Shawn is the experienced filmmaker out of the two of us and brought a great deal of knowledge regarding that process. I knew the area where we shot *Coventry* intimately having grown up and made many photographs there and was able to suggest spots that would be good for the scenes we had in mind. We were also able to recruit friends of mine that I had worked with previously, so I was able to contribute a great deal in regards to casting.

**Have you had any memorable responses to this piece? And if yes, please describe.**

*SC:* We’ve had many great experiences showing the film and receiving thoughtful feedback. But there are a handful of times when folks watching are not expecting to “unpack" the film, since it’s made in a different way. At a film festival in Wisconsin, for example, *Coventry* was shown with another film which was much more conventional and direct in terms of subject matter and production strategies. The crowd responded very well to the other film, but they were quite perplexed with ours. *Coventry* aspires to activate the viewer and force more complex dialogue between the audience and ourselves than traditional films focused on entertainment. It was interesting to see how if folks are not prepared to watch a film by employing different viewing strategies, it’s sometimes difficult to communicate with an audience.

**Who are three artists you are influenced by and why.**

*SC:* Since I’m a filmmaker, I tend to gravitate to other filmmakers who inspired me with their work. Folks like Francois Truffaut and Jean-Luc Godard of course are important to me because they challenged the institutional modes of cinema production in the 1950’s. I also am very influenced by people like Werner Herzog and Chris Marker because they resist categorization.

*JC:* My work draws from a wide range of influences. I enjoy storytelling in any format, whether it’s through visual art, music, film, spoken word or writing. I think Cormac McCarthy is one of the great contemporary storytellers and the visual nature of his writing has been helpful for sparking ideas for photographs. Early on as a student, I loved looking at many of the major practitioners of photography from the 70’s such as, William Eggleston, Stephen Shore and Joel Sternfeld and how they used color. John Pfahl is another artist I have always admired, especially his landscape interventions. Narrative painters such as Thomas Eakins, Andrew Wyeth, Casper David Freidrich and Eric Fischel have also influenced my visual style.

**What are you currently working on?**

*SC:* Jeremy approached me with a very strange and curious documentary idea about the rising python population in the state of Florida. We are calling the project *Invasive Species* and we’ve just begun shooting and looking for funding.

*JC:* Shawn and I have plans to complete *Invasive Species* over the next year or two, and I continue to make photographs and have recently started making videos. Moving to Connecticut from Florida two years ago has allowed me to work with an entirely new landscape. I continue to be in interested in themes such as hunting and hiding, and the metaphorical potential of those topics. I just completed a short film titled *Prone Positions*, which centers around two hidden figures communicating across a wintry landscape through a system of cryptic visual cues. I also continue working on my *Ghillie Suits* series, photographing people wearing constructed camouflage suits, blending into their surroundings. This series has also prompted me to think about others ways of cloaking figures or methods of obscuring what’s visible in a photograph.

**What is your dream project?**

*SC:* It seems evident, to me anyway, that many filmgoers are bored with what they see in the cineplex and would prefer to be more engaged by riskier films. I have written a series of challenging narrative films that would definitely be too unconventional for most film studios. My “dream” project would be to somehow convince someone to produce at least one of them and unleash it upon the masses to test my theory.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

*SC:* Not that I’m a huge Matt Barney fan, but I really adore his *Cremaster Cycle*. It’s so overwhelming and ambitious. The fact he acquired near limitless funding to create such an arcane, sprawling motion picture experience staggers the imagination.

*JC:* I had the pleasure of seeing Issac Jullian’s *Ten Thousand Waves* installed at the Bass Museum in Miami a couple of years back. I thought that was a pretty spectacular piece. The entire exhibition was primarily lens-based work with stunning large format color photos sprinkled throughout. However, the main piece was a room filled with video projections on hanging screens in various positions throughout the space. There were often multiple videos running at once bouncing from different screens, but all informing the same narrative. The videos, sound, sequencing of the video and installation all worked together to create a truly beautiful and engrossing art viewing experience.

# INTERVIEW: Matt Normand

**Tell us a little bit about yourself as an artist and designer. What is your practice like; how do you work?**

I spent some time in an engineering school - I basically have a math minor. Saying that, I put a lot of planning and research into my work. I study the need, materials and consider the implications of the outcome. I use geometric means to resolve grids, hierarchy of composition and typography. The Scientific Method is a fantastic template for solving design problems as well. Sometimes I abandon all of this completely and just go with what pops into my head.

When I work in motion graphics, I go directly to the script and search for details. I look into the content to derive my ideas. It could be things as simple as glass breaking, or as complex as redacted CIA documents. I then develop concepts around this, and attempt to visualize it. At the same time, I am researching type. I choose as many typefaces as possible to set the title. It could be hundreds, depending on the need. The internet is a great tool for this since I can take screen shots and place the type over picture to get a sense of how it might work. If the client picks the type, the studio purchases it.

There is no limit to my sketches and developed ideas. I try to make as many as humanly possible, even if it is wrong. I like to exhaust stupid ideas until they become clever ideas.

**Please describe your work on the opening titles for “Dawn of the Dead,” from your point of view.**

I was involved with this project since it started. From the go, I was doing a lot of research on Emergency Broadcast System. Also looking at the way video breaks up in both analog and digital feeds. I love the digital zombie monster from the movie, *The Ring*. I tried to incorporate that look without making it obvious. This was part of one of the original storyboards that was absorbed by a design that the client chose.

Since my idea was not used as much as one of the other designers, I helped fill in the gaps to make some of the effects as needed by Kyle Cooper, founder of Prologue. This included breaking glass with a pellet gun and activating a heart monitor.

My main role at Prologue was typesetter, so I typeset the titles for the most part. This involved setting the type in illustrator, composing it in such a way that was interesting and handing it off to another designer to make it bleed.

We did not use 3D software or Adobe After Effects as much as you would think. A lot of this title was hand-done. There was one corny news bit we made in Cinema 4D, but that was it.

At the moment, it was very fast and demanding. It was amazing to be a spectator. Watching the titles come together from a digital print Kyle held in his hand to seeing the finish thing the size of a house is astounding.

**Have you had any memorable responses to this piece? And if yes, please describe.**

A guest at our house wanted to show me videos that his Rocky Horror Troupe made. One of these was a nod to *Dawn of the Dead*, credits and all. He had no idea that I worked on them. Of course, I only mentioned that I was very familiar with the titles.

**Please name three artists you are influenced by and why.**

Jan Tschichold

He is the authority on typography. He wrote the book on modern type and then tossed it, and went back to traditional typesetting. Mr. Tschichold reinvented himself, going back to his first job typesetting for a local paper. Not only does his lessons effect my students and I, it also aligns with my outlook on life. To not be afraid to reinvent yourself.

Otl Aicher

When I was in grad school, I read Otl Aicher’s Philosophy and Design. His words had been a real breakthrough for me since he described something I was doing my whole life. Drawing as thinking. I never really thought that the scribbles that I made at the same time as I was studying anything added up to anything other than meaningless doodles. It made me realize that I was trying to take notes. Now I am hyper aware and make a conscious effort to draw and write as much as possible when I research any design.

Jeff Keedy

This guy is not afraid to tell you exactly what is going on with your work. He will not praise anything that you have made well. His theory is that if he does this, he is wasting your time and money. I was a TA for him during my second year of Grad School. It was almost as if he was training me. I admire the fact that he can be quiet during a critique and does not say anything until he collects his thoughts. Jeff has been a major influence on my teaching style and thought process

**What are you currently working on?**

I am heading a new 6-month intensive course in Korea called the Kyle Cooper Academy.

This is a test run. It is interesting to see motion graphic design transpire into different cultures.

**What is your dream project?**

The future *007* titles.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

*Goldfinger*.

This title is obviously before computers, yet it incorporates the best part of what 4D and movie titles are. A woman painted gold provides a challenging surface to project images on. The images appear and disappear based on her shape, and position in the frame. In the title the footage interacts with the surface of the woman. In relationship to the title, the woman, and the song, it appears as thought the footage was created for the titles rather than the movie. Most scenes of the sequence are clever and witty. I cannot imagine the organization and timing that went into this. There has never been anything like this challenged with computer technology. Robert Brownjohn is a master of the trade. I am always enthralled by this title, and to me, this is the definition of 4D art.

# INTERVIEW: Allora and Calzadilla

**Tell us a little bit about yourself as an artist/designer. What is your practice like; how do you work?**

We have been working together for the past 20 (in 2015) years.

Our practice is experimental and interdisciplinary.

Often our works are the result of a long research process.

Formally, we could describe what we do as a strategic collision of objects, gestures, and references, resulting in unexpected juxtapositions and displacements that reflect on everything from deep history to contemporary geo-political realities, exposing their complicated dynamics, destabilizing and re-ordering them in poetic ways.

**Please describe your work on *Chalk* from your point of view.**

*Chalk* consists of a set of large scaled chalks to be placed on a pedestrian street or plaza. The chalks represent the potential for communication as they propose the possibility for writing, drawing, etc. The public can try to interact with the chalks, however, due to their large size and weight, this could only be done through some kind of group interaction. They may try to break down the large chalks into smaller pieces at which point the chalks’ potential for communication on an individual level can be realized. Or the chalks may simply remain intact and unmoved. All of these possibilities raise questions about communication, from a monolithic system to a means of personal and intimate expression. Through the ephemeral nature of chalk, which privileges no statement or image but for a fleeting moment, this project permits a transitory communication in a continual state of becoming, transforming and decaying.

**Have you had any memorable responses to this piece? And if yes, please describe.**

When we showed the work in Lima, Peru in the context of the *III Bienal Iberoamericana de Lima*, it was shown in the Pasaje Santa Rosa in Lima, Peru. The Pasaje Santa Rosa is located in the governmental center of the city adjacent to the Plaza de Armas around which are located the most prominent buildings of the city including the Government Palace (official resident of the President) and Cabildo (Town Hall/Parliment).

Succession of events, April 17, 2002:

- 12:00pm: 24 chalks were positioned on the Pasaje, some were broken and written with as to suggest their function.

- 12:10 pm: Passerby’s begin writing and drawing with the chalk, the Pasaje transforms into a giant outdoor chalkboard, a surface of inscription, communication, and dialogue.

 - 1:00pm: The daily demonstrators, pressing various social and economic demands, make their way from Plaza de Armas to the Pasaje Santa Rosa. They begin using the chalks as a vehicle to write down their petitions. The scale of the writings is large due to the enormous size of the chalks. They wrote a variety of statements such as Toledo Dictator, Andrade Assassin, to statements about government lay-offs and months of work without pay, along with other statements about government corruption.

- 1:30pm: The writings continue to grow in size and variety. The activity on the street begins to get noticed by government officials who show their dissatisfaction with what is being written. A heated debate ensues over who has access to the public space of the Pasaje. Who has the right to speak, write, and lay claims there? Whose voice can, should, and does get heard? This debate was registered through the inscriptions on the plaza as well. Phrases such as Toledo Es Del Pueblo (Toledo is of the people) began to appear.

- 2:00pm: The National Police along with some government officials go into the Biennale office, which is located on the Pasaje.

-2:15pm: We are informed that the work is going to be removed from the Pasaje.

- 2:30pm: The chalks are broken up and placed on a large truck.

- 2:40pm: A cleaning squad arrives and begins to wash away the writings with buckets of water, brooms and water hoses. The government officials direct the cleaning squad as to which writings to erase first, namely, those which make accusations against the government.

- 7:00pm: After the pasaje was clean of any writings that questioned or interrogated the government’s policies publicly, Government Officials make their inaugurating speeches at the Mayor’s house located on the Pasaje Santa Rosa. The inaugural speeches celebrated the liberating potential of art as a unique form of expression vital to society.

**What are you currently working on?**

We are working on a project that is in dialogue with and continues Dia Art Foundation’s benchmark program of outdoor commissions. The work is about act displacement and exchange—in this case, moving a historical sculpture (Dan Flavin’s *Puerto Rican Light (For Jeanie Blake)*, 1965) from its typical museum gallery context to a cave in the Puerto Rican forest, and using solar power to feed its fluorescent lamps. Puerto Rican Light proposes an entangled engagement with diverse actors- species, elements, and times-in an effort to construct new forms of meaning and to connect the various fields of knowledge such a gesture calls upon: from art history to critical and political theories to the study of caves, among others.

# INTERVIEW: Eleanor Antin

**How would you describe *Love's Shadow* from your point of view?**

It was originally part of a group of short films I made to look like old silent films for a large gallery installation (*Loves of a Ballerina*). Through the doors of a life scale, constructed theatre facade, the viewers looked at the films over the heads of the people supposedly watching inside. (The "people" were life scale and dark, made of cardboard, and they got smaller towards the front to give the proper perspective). You could hear strains of the music through the doors. It was a melancholy atmosphere of times gone past, specifically the early 1930's. Later, I collected several of these short films and added some of my short dance films and put them together in a single work, *From the Archives of Modern Art*. *Love's Shadow* was originally called by its German name (*Liebeschotten*) to suggest the old European silent films. Think of Murneau, *The Cabinet of Dr. Caligari*, etc. It has the older somewhat surreal, magical, tragic and romantic properties of those black and white films. The actor, Luke Theodore, is made up to look like, and act like, a character from those films. (He used to be with *Living Theatre*, by the way).

The story is pretty simple. The lover yearns for the unattainable ballerina (danced by me) and when he can't have her, shoots her, and then falls over the body weeping in anguish. Obviously, a romantic trope about the unattainability of beauty and love. Think of the line repeated endlessly in Oscar Wilde's poem *The Ballade of Reading Gaol*: "all men kill the thing they love." It's a long-standing romantic trope, certainly going back at least as far as the ancient Greeks (think of Orpheus looking back at Eurydice and losing her forever.)

**In what ways was this piece influenced by other art and artists?**

For me, the film has many relationships to other art, though probably apparent only to me, such as Magritte's painting titled *Homesickness* depicting an elegant man in dark evening clothes with dark wings resting on his shoulders looking longingly over a bridge at Paris in the distance, with a lion sitting at his side (probably the artist's vision of the fallen angel kicked out of Paradise); Max Ernst's painting *Two Children Frightened by a Nightingale* with its mixture of crossed boundaries between the painted world and the 'reel' world; Marcel Carne's film of heavy 19th century romanticism made in secret in a forest during the Nazi occupation of France in the 2nd World War, *Les Enfants Du Paradis*, etc.

**What have you been working on recently?**

I have recently completed a number of very large photographs with many actors in ancient Roman dress and settings (*The Last Days of Pompeii*, *Helen's Odyssey*, *Roman Allegories*) suggesting the similarities between the American empire and the ancient one, as well as a written memoir of my childhood *Conversations with Stalin* (Green Integer Press, Los Angeles). I am currently writing another book and working on a new set of drawings *The Dance of Death*.

# INTERVIEW: Daniel Sousa

**Tell us a little bit about yourself as an artist. What is your practice like; how do you work?**

I split my time between teaching, freelance commissioned work, and my own independent film-making. I work alone for the most part, although the sound design and the music for the films is usually created by Dan Golden, and I may require assistants from time to time to help speed up production.

The process is fairly organic. I tend to start by making sketches, paintings, or rough storyboards of sequences or images that are haunting me in some way, and allow those images to motivate the direction of the film. I almost never write a script, and prefer to nurture the growth of the film from the inside out. I have a background in painting, and maybe because of that I prefer to work in a very non-linear way, laying down a foundation for all the key moments in the film, inter-connecting them gradually by trial and error, and moving shots around like pieces in a jigsaw puzzle.

Animation is a very time-consuming process, so along the way I make a lot of short motion tests, color studies, and start collaborating with my composer to generate sound worlds that fit the tone of the film.

From a technical standpoint, I like to generate the animation initially in Flash, and then print each frame on paper. The line-work is traced in pencil, and the drawings are scanned back into the computer. I then bring the scans of the drawings, painted textures, and background paintings into After Effects for compositing. The editing is done in Premiere. Dan will then take the final film and add the sound effects and music.

**Please describe *Feral* from your point of view.**

Feral started as an exploration of what defines us as human beings, or what sets us apart from other animals. The question of nature vs. nurture came into play, and I became fascinated with the notion of what a human being would become in a vacuum, without exposure to society, language, and interaction with others. It’s been called the “forbidden experiment” because of the obvious ethical impediments, but there have been many documented cases of feral or abandoned children that have shed light on the question. As I started to research the topic, I realized that in almost every case of a found child, if they had been away from civilization for too long, or if they had missed a critical time-window for learning language, the child would never truly fit in again, and they would be stuck in a perpetual limbo state for the rest of their lives, never truly human, and never truly wild. That condition was heart breaking to me, and that’s what I ended up trying to examine in my film. As a medium, animation lends itself perfectly to exploring states of mind, dream worlds, and sub-conscious visual associations. The wild child in the film is found by a hunter in the wild, and brought back to civilization. Everything is new, exciting, and scary to him, and animation helped me to crystallize his emotions in a visual way.

**Please name three artists you are influenced by and why.**

I am influenced by a lot of different things, not always animators, and not always even artists. Sights and sounds, and overall life experiences seem to be the most important influences. That being said, I’m a big fan of the following artists:

Igor Kovalyov: He is an amazing film-maker, and his films seem to operate like unique, self-enclosed systems. The movement, the compositions, the editing, and the sound design all work together to form patterns and rhythms that are unexpected and like nothing I had seen before.

Steve Subotnick: He was my animation teacher at RISD, and to this day he still amazes me with his very prolific work. He approaches animation as a pure art-form, exploring movement for its own sake. I am also awed by his work ethic, discipline, and dedication to his practice.

Matthew Barney: Although I don’t completely understand all the symbolism in his work, I am always fascinated by his unbridled imagination, and his conviction in creating surreal mythological worlds that follow their own rules.

**What are you currently working on?**

I have started collaborating with a friend to develop a script for a new film. It’s a new way or working for me, since I don’t usually write, but it’s a new challenge and it’s great to be able to work with someone else and bounce ideas back and forth. It’s still too early to tell, but hopefully we’ll come up with something that neither one of us could have come up with on his own.

**What is your dream project?**

There isn’t one specific project that I see as ideal. Rather, I strive to find a perfect balance between my life and my art practice. I would love to have the time and the means to achieve the momentum necessary to generate new work continuously without interruptions, each piece building on the last and informing the next.

**What is one of your favorite 4D artworks, or pieces of design, and why?**

If films can be categorized as 4D, in that they tackle the visual, as well as the aural and temporal dimensions, then some of my favorites have been:

*Bird in the Window* by Igor Kovalyov. This animated film has a wonderful sense of rhythm and movement. The characters are bizarre and mysterious, but also aggressive and organic.

*Revolver* by Jonas Odell: This is a film that is made out of loops and cycles. I love the hypnotic feeling of each shot, and how there is always something new to look at with each repetition.

*Tuning the Instruments* by Jerzy Kucia. The whole film is a journey from the city to the countryside, and the sights and sounds gradually transport the viewer geographically, but also back in time, to a state of unadulterated childhood innocence.