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22 JUNE 2012

IMPERIUM NATURAE

FEATURING:

**GRETA ALFARO
LISA K. BLATT
KARL CRONIN
CYNTHIA HOOPER
KADET KUHNE
ELANA MANN
FETTE SANS**

22 JUNE 2012

IMPERIUM NATURAE

(In 1735, Swedish botanist & zoologist Carl Linnaeus established three kingdoms in his Imperium Naturae: Regnum Animale, Regnum Vegetabile and Regnum Lapideum - literally the kingdoms of animals, vegetables and stones.)

11:04-11:14AM 9/15/05, Atacama desert, Lisa K. Blatt
2005 10 minutes silent

Cindy Sherman selected Lisa K. Blatt as her one pick for an artist doing groundbreaking work in *Shooting Stars - New Stars of Photography* for the *Smithsonian Magazine*. Sherman writes, "My original response to Lisa's work was visceral. I was intrigued by her minimalist compositions and use of subtle or brilliant color. I found something mysterious in them, as if they were so carefully composed as to be hiding some relevant content that one has to discern. ...Her commitment to rediscovering the mystery and beauty of the hot and cold deserts of the earth, her true passion for these places, makes this work so resounding. It ultimately is a documentation of sorts of her passion for these places that come alive in her eyes, in her camera."

Raised in Saint Louis, Missouri, Lisa K. Blatt feels more at home in extreme landscapes, using the environment to shape her stories. Her worksites are entrenched in meaning and significance, whether she is living in a tent on a live volcano in Antarctica, the Atacama Desert in Chile, or the runway from which Enola Gay took off. These kind of locations have provided that background for photography and video installations that have been included in international and domestic exhibitions, including Polar Extremes, a solo show at the Reykjavik Museum of Photography Reykjavik, Iceland (2009); Sound Design for Future Films, Moderna Museet, Stockholm, Sweden (2008); Proyecto Circo at the 8th Havana Biennial in Havana, Cuba, the Shanghai Biennial, Museum of Contemporary Art, Shanghai (2007); and the solo show 'Night Light' at Mills College Art Museum (2006). Blatt has been awarded residencies for the Montana Artist Refuge, Center for Land Use (Wendover) and Anderson Ranch in Snowmass, Colorado. Ms. Blatt received her M.F.A. (New Genres) from the San Francisco Art Institute. She lives and works in San Francisco, California.
<http://lisakblatt.com>

In Ictu Oculi (In the Blink of an Eye), Greta Alfaro

2009 10 minutes 35 seconds

"*In ictu oculi* is linked to the tradition of Baroque still life and vanitas. The banquet is prepared for the vultures, but for a group of people who for some reason are absent. Here the food table and represent our civilization and its values, which are destroyed in the blink of an eye. Furthermore, the symbolism of popular culture vulture is always related to death, fear and selfish greed." -Greta Alfaro interviewed by Carlos G. de Castro for the exhibition In Praise of the Beast in the Huarte Contemporary Art Center of Pamplona.

Greta Alfaro is an artist working with photography and video, born in Pamplona, Spain, now based in London. Her video works explore animal impulses which happen when the artist is not present. A graduate of Universidad Polit cnica de Valencia, Spain and Randolph-Macon Woman's College, Vermont, she received her MFA in photography from the Royal College of Art, London. Her works are exhibited worldwide and can be found in the following collections: Saatchi Collection, Igal Ahouvi Collection, YInka Shonibare Collection, Art collection of the Universidad Polit cnica de Valencia, Casa de Vel zquez, Fundaci n BilbaoArte, City Councils of Valencia, Burriana, Puerto Lumbreras and Mislata, Museo de Arte Contempor neo Florencio de la Fuente.
<http://www.gretaalfaro.com>

Exportadora de Sal, Cynthia Hooper

2007 7 minutes

Exportadora de Sal examines the oddly mysterious and curiously appealing terrain of an enormous evaporative-based salt mine in Mexico. Seawater is circulated and gradually evaporated within an elaborate maze of vast ponds, while a gracefully orchestrated army of pumps, trucks, bulldozers and conveyor belts dutifully process the final product. The vibrantly tinted saline solutions, hillocks of flying foam, and perfunctorily performing pumps and machinery all labor to create a strangely magical landscape.

Cynthia Hooper's videos, paintings, and interdisciplinary projects investigate landscapes transfigured by social and environmental contingency. Her work is meditative and poetic, generously observational, and proposes a nuanced, discursive, and sometimes even sympathetic reception for the sites she examines. She has worked with Tijuana's complex urban environment and infrastructure, as well as contested and politicized water issues along the U.S./Mexico border. She's also made a variety of videos about water and land use issues in California and Ohio, including projects about the Klamath and the Cuyahoga rivers. Her recent exhibits include the

Center for Land Use Interpretation in Los Angeles, the Museum of Modern Art in Mexico City, The Centro Cultural Tijuana, Intersection for the Arts in San Francisco, and MASS MoCA. Cynthia has also been awarded residencies at the Headlands Center for the Arts and the Djerassi Resident Artists Program, as well as a Gunk Foundation grant.

<http://www.cynthiahooper.com/>

selections from The Somatic Natural History Archive (SNHA), Karl Cronin

Harvest #28 (10.7.09), *Corvus corax* (Raven), 2009 1 minute 8 seconds
Harvest #73, awaiting identification (Santa Fe, NM), 2011 30 seconds
Harvest #27 (10.6.09), *Bouteloua eriopoda* (Black Grama), 2009 1 minute 8 seconds
Trout Sketch (5/39/2010), 2010 23 seconds
Harvest #48 (3/17/10), Cala lillies, 2010 27 seconds
Harvest #56, Osage Orange (4/21/10), 2010 1 minute 21 seconds
Harvest #33 (10.16.09), *Caelifera* (grasshopper), 2009 41 seconds
Harvest #70 (tree fungus), 2011 30 seconds
Harvest #79 (Grand Tesque trail), 2010 1 minute 5 seconds
Harvest #83 (geese), 2011 56 seconds

The Somatic Natural History Archive (SNHA) is an art practice and public resource, begun in 2009, that is documenting my encounters with 10,000 plants and animals. *The SNHA* begins with Series 1, the embodied histories of 1,000 plants and animals. Series 1 is projected to be fully installed by 2019. This ongoing movement research project is the backbone of my creative process, rooting me in life's fundamental existential questions (what are we? what aren't we? where are? why are we?). The content of my operas springs from these direct physical experiences. In the words of poet David Memmott, I'm interested in where 'sensation gives way to reverie'.

The Somatic Natural History Archive exists as a physical memory in my body. Through exhibitions of my films and field logs I invite others to join me in this creation of experiential geography. To venture into the world, armed with their own research protocols. This work poses a question, can kinetic empathy with a multitude of species begin to erode the conceptual barriers that separate me from others? The number 10,000 was chosen because it is large enough to reveal some of the breadth of our planet's biodiversity, and because the number has been used historically to refer to the 'phenomenal world' (all that is), particularly by early Zen Buddhists. This work has been presented as an installation at Root Division (San Francisco, CA), Intersection/5M (San Francisco, CA), and the Santa Fe Art Institute (Santa Fe, NM).

Karl Cronin is a composer and choreographer living in San Francisco. His work is deeply influenced by his ongoing research of kinetic empathy and embodied cognition. His Somatic Natural History Archive exists as an embodied archive of bio-diversity. Each entry in the archive marks the artist's attempt to align himself with the morphology and behavior of a non-human organism. Armed with these experiential memories of connecting to the otherness of the species, he creates performance offerings that share what he has learned. These offerings blend music, movement, and design. To view footage from Karl's creative research visit <http://www.youtube.com/user/dancingecologist/videos> <http://karlcronin.com/>

Ass On The Street, Elana Mann

2009 2 minutes 30 seconds

This is a document of a street performance in which the artist dressed as a blind working girl donkey and walked down the street. The video reveals the subsequent interactions between performer and pedestrians.

Elana Mann is a multidisciplinary artist whose artwork explores alternative economies, empathetic exchange, and the politics of resistance. Recently she has been investigating listening strategies in protest movements and armed conflict. She has presented her work in galleries, museums, buses, senior centers and street corners all over the world, including the Ford Foundation (New York), the Hirshorn Museum at the Smithsonian (Washington D.C.), The Museum of Contemporary Art, Los Angeles, and A Gentil Carioca (Rio de Janeiro, Brazil). She is a recipient of California Community Foundation's 2009 Visual Arts Fellowship and has published six books, four of which are in the collection of the Getty Research Institute. Her projects have been written about in such publications as the Los Angeles Times, NPR, O Globo, El Pais, La Reppublica and X-Tra Magazine. Mann received a BFA from Washington University in St. Louis and an MFA from California Institute of the Arts. <http://www.elanamann.com>

Infinite Delay, Kadet Kuhne

2007 9 minutes 30 seconds
Original score by Kadet Kuhne and Mem1

"A restrained subject surrenders to a sublime state of waiting in a mysterious underwater world." -Sundance Film Festival

Infinite Delay explores the subtleties of tension that exist between surrender and resistance through an unconventional, experiential narrative. The captivating underwater images of an overtly constrained subject explore a dialectic - possibly

depicting someone being forced to wait, or alternatively representing a subject actively constructing an erotics of waiting, an active desire brought on by an infinite delay of gratification. The sensing body surrenders itself, floating endlessly in electric blue water while enclosed in coiled tubes and webbing. Through the mediating function of consciousness and embodiment, all questions of identity and placement are dissolved into a blurring of lines between the inner and outer world, self and other, and past and present. Original score by Kadet and Mem1.

Kadet Kuhne is a media artist whose work spans the audiovisual spectrum. With the goal of forming somatic experiences which can prompt visceral responses to sound and movement, Kadet openly exposes the use of technology in her practice by employing fragmented, jump-cut edits and amplifying evidence of sonic detritus. This glitch aesthetic, contrasted with layered ambient reflection, is intended to heighten tensions between motion and stasis: a balanced yet heightened "nervous system" to reflect our own. Trained in jazz guitar, Kadet became attached to the instinctive nature of improvisation which led her to the California Institute of the Arts where she studied Composition and Integrated Media. As an award-winning filmmaker she has numerous shorts that have screened worldwide, and she also creates video & sound installations that involve a combination of motion sensors, customized software and online virtual space exploring themes of communication and control. Kadet's compositions twist signal processing, FM synthesis and neurological impulses into experimental electronic ambiances that make your cilia vibrate in curious patterns. Select exhibitions and performances include the Museum of Art Lucerne, LACMA, Musees de Strasbourg, Yerba Buena Center for the Arts, de Young Museum, REDCAT, Museum of Contemporary Art-LA, Not Still Art Festival, SFMOMA, Highways Performance Gallery and the Antimatter Film Festival.
<http://tektonicshift.com>

La Disparation, Fette Sans

2009 5 minutes 5 seconds

La Disparation emerged as an introduction to the ongoing series *Rehearsed Lies* where I confront intimate portrayals of men with elements of architecture and living spaces stripped off their context. These spaces become clues, they function as mere decors to the performances at play. Discussion of intimacy addresses ones innermost self, the core of ones being, the truth about who one really is. Being intimate can also be an euphemism for having sexual relationship. I search for representations of intimacy with the idea that the quest is delusional, and conflicting, since I have agreed that photography is a lie. Yet, there is a casual authenticity to the actions of the characters represented. The men show familiarity, they often directly gaze at the camera/me/the viewer, and boldly show their existence, in a way, acknowledging their true presence with me/the camera. Both candor and deceit are

critical for the narrative to take effect. My stories are cinematic, they propose to gaze at the vulnerable.

Fette Sans is an artist and curator born in France, living between Berlin and Los Angeles, who works in photography and video. She makes intimate documents of the urban landscape while staging encounters with lovers and friends. Exhibited widely in Los Angeles and Europe, she is the editor of Riot Perfume, NY and a regular contributor to Lurve Magazine, Paris/Berlin, Freunde von Freunden, Berlin and Arktip Magazine, Los Angeles. Fette also curates a tumblr of sharp criticism focused on photography and writings on art and philosophy: <http://fette.tumblr.com/>. Coming out in 2012, a book of her photographs will be published by Booklet Press, Tokyo.
<http://fettesans.com>

8:07-8:14AM 10/15/2004, White Sands, Lisa K. Blatt

2004 7 minutes silent

See program notes above, under 11:04-11:14AM 9/15/05, Atacama desert for more information about Lisa K. Blatt.

About the curator:

Alanna Simone is an artist, filmmaker and curator based in Pasadena, CA. In a collaboration called C+A Projects, she produces print and video works which challenge social precepts on a range of issues from holocaust remembrance and fractured American identity to food aid and global warming. She is a member of The People's Microphony Camerata, a project exploring the emergent phenomena of the People's Mic and ideas of radical receptivity through sound. She is also the editor-curator of Ten Minutes to Midnight, an art blog introducing audiences to new artists and exhibitions. She studied Film and Video Production at Brooks Institute of Photography in Santa Barbara, CA. She was a co-founder of The Harmony Project, a music program teaching mediation and conflict resolution techniques to at-risk youth through composing and performing. Her earliest curatorial project was The Harbinger, an independent zine of artwork, short fiction and poetry which she self-published starting at the age of 15. Her collaborations have included experimental theater and performance art, mail-art collectives and short run publications. Her work has been exhibited internationally, most recently at the California Institute of Integral Studies in San Francisco, Abandon Normal Devices Festival in Liverpool, Millennium Film Workshop, New York and Krowswork in Oakland.
<http://alannasimone.com>