

Not Found

Not Found considers how histories are retold within the inextricable framework of the personal and political. We reach to technology to evaluate and categorize our past, as well as reassure our future. The works in this program pick apart those processes, question the intentions of the archive, the collection and the crowdsourced and give back a necessarily unreliable and human version. The artists in *Not Found* offer their own accounts of the archive – redefining, rewriting and replacing to reclaim, connect and overturn.

Curated by Molly Garrett and Caitlin Horsmon who have both been Co-Directors of Plug Projects in Kansas City, Missouri.



***Auxiliary Mirrors*, Digital Video, Color, Sound, 05:05 min, 2017.**

Auxiliary Mirrors is set around the status of image, its materiality and the latent narratives it can or cannot make visible; in other words, what is visible and inside the frame becomes tantamount to what is missing and out-of-frame. *Auxiliary Mirrors* analyzes four sets of moving/still images in order to investigate the role of cameras in the formation of historical narratives. It further discusses the anonymity and multiplicity of conditions and actors in creating what we come to know as an iconic image. Structured as an essay, it unfolds connections, repetitions, and developments as well as arbitrary associations while studying these archival materials. It looks at the frame of an image as a container of space, bodies, and stories, once taken out of its chronological order, can be reframed and plotted into another narrative.

Sanaz Sohrabi is an artist and interdisciplinary researcher who works across moving/still image practices, video installation, and objects to analyze the status of moving image as a gateway to a larger investigation around the role of archives as the materials of times and spaces of spectatorship. Sohrabi looks at visual traces, acts of viewership and their reciprocal dis/reappearances to investigate the impermanence and malleability of archival records and historical narratives.



***Nsibidi Loops*, Digital Video, Color, Sound, 01:05 min, 2018.**

Nsibidi Loops is a story told through Nsibidi symbols recorded in *Further Notes on 'Nsibidi Signs with Their Meanings from the Ikom District, Southern Nigeria*, from the July - December 1911 journal of the Royal Anthropological Institute of Great Britain and Ireland, and found videos sourced from YouTube. The ancient symbols morph and transform into each other in hand-drawn animation, and a loose definition of each symbol is translated simultaneously through video. Nsibidi is an indigenous system of symbols native to current-day southeastern Nigeria, and are primarily used in the Ekpe secret society.

Africanus Okokon is an Minnesota-born artist and experimental musician, currently based in New Haven, Connecticut.



***Nike AF1 (from white to red)*, Digital Video, Color, Sound, 13:50 min, 2016.**

This is a shot for shot reenactment of a video posted on Youtube. No description was included and it is no longer available. The reenactment was a means to understand or interpret the content. Is this a political statement? Critique of consumer culture? An ode to horror films? A manifestation of desire? I am still not sure.

José Guadalupe Garza was born along the US/Mexico border. He is a conceptual artist and educator working in a variety of mediums including video, photography, drawing, sculpture and installation. His research examines ways in which Latinx histories and identities are continually constructed and reconstructed by cinema and popular culture. Garza borrows from films, music, literary works, and genres (notably, *Y Tú Mama También*, Nirvana, William S. Burroughs, science fiction) to create ready-made contextual frameworks for his reimagined narratives that utilize appropriated images, recorded music, reenactments, improvisation and ready-made objects.



***Everytime I Said Something to You Deeply and Untechnical*, Digital Video, Color, Sound, 05:05 min, 2017.**

Everytime I Said Something to You Deeply and Untechnical is composed in the style of digital collage, combining both found footage and artist's footage, the layering of subtitles and pop culture lexicons (cat videos, SpaceX drone ship, etc.) the video discloses a letter to a person and metaphors of how meanings are assigned.

Cole Lu (b. Taipei) is an artist, curator, and writer based in New York.



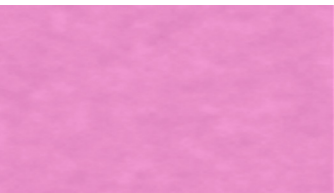
***Answer Print*, 16mm film in video, Color, Sound, 05:00 min, 2016.**

"The fading that devastates color films occurs in the dark. It is accelerated by high temperatures and, to a lesser extent, relative humidity. Dye fading is irreversible. Once the dye images have faded, the information lost cannot be recovered"—Image Permanence Institute

"An answer print is the first film after the original has been timed for every shot with fades and dissolves if any. The question that it answers is 'what is this going to look like', and 'what corrections, if any, are needed'"—Bill Brand

Answer Print is made with deteriorated 16mm color stock. Neither hue nor sound has been manipulated in its analog reassembling. The soundtrack combines audio generated by silent double perforated celluloid, the optical tracks from sound films, and the tones produced by each of the filmmaker's cuts when read by the projector. The shots are based on a 26-frame length: the distance in 16mm films with optical tracks between an image and its sound.

Mónica Savirón (Madrid, Spain) is an experimental filmmaker, writer, and independent curator based in New York. Her work has championed under-represented film and video art legacies, particularly those by non-binary and female artists. In her projects, she explores the cinematic possibilities of sound, and avant-garde poetics. Winner of the Best Film award at FRONTEIRA Film Festival in Brazil, her film *Broken Tongue* (2013) has been shown at more than sixty festivals and art venues around the world. She works on archiving and preserving the legacy of American avant-garde filmmaker and cellist, Beryl Sokoloff (in the collections of the Museum of Modern Art, NYC; Musée d'Art Brut, Lausanne, Switzerland; American Folk Art Museum, NYC; and Anthology Film Archives, NYC).



***Am I Pretty?*, Digital Video, Color, Sound, 10:00 min, 2017-8.**

A visually stark film appropriating audio from YouTube videos uploaded by teens and tweens primarily in 2012 as part of a larger meme.

Jennifer Proctor is a filmmaker and media artist based in Michigan. Her award-winning found footage work examines the history of experimental film, Hollywood tropes, and the representation of women in cinema, and has screened around the world, including the Edinburgh Film Festival, Antimatter Film Festival, Ann Arbor Film Festival, LA FilmForum, South by Southwest, and Anthology Film Archives. She is an Associate Professor of Journalism and Screen Studies at University of Michigan-Dearborn.



***not performed by human hands*, Digital Video, Color, Sound, 1:43 min, 2018.**

not performed by human hands is a collaborative rumination on the queer, migrant experience— an exploration of the feelings largely deemed ineffable or unspeakable.

Troyese Robinson is a video artist interested in abasement, shame, and alternative forms of embodiment. She currently lives and works in Los Angeles.

Annakai 早川 Geshlider is a fan of gabbing, silence, bittermelon, & jokes. when old moves won't do the trick, then what?



***The Violence of a Civilization Without Secrets*, Digital Video, Color, Sound, 9:43 min, 2017.**

An urgent reflection on indigenous sovereignty, the undead violence of museum archives, and postmortem justice through the case of the "Kennewick Man," a prehistoric Paleo-American man whose remains were found in 1996.

Adam Khalil and Zack Khalil are filmmakers and artists from the Ojibway tribe who lives and work in Brooklyn. Their practice attempts to subvert traditional forms of ethnography through humor, relation, and transgression. Khalil's work has been exhibited at the Museum of Modern Art, Sundance Film Festival, Walker Arts Center, Lincoln Center, and Whitney Museum of American Art, among other institutions. Khalil is the recipient of various fellowships and grants, including but not limited to: Sundance Art of Nonfiction, Sundance Institute Indigenous Film Opportunity Fellowship, UnionDocs Collaborative Fellowship, and Gates Millennium Scholarship. Khalil received his BA from Bard College.

Jackson Polys is an artist from Tlingit territory, living and working between what are currently called Alaska and New York, whose work examines negotiations toward the limits and viability of desires for Indigenous growth. He holds an MFA in Visual Arts from Columbia University (2015), and is recipient of a 2017 NACF Mentor Artist Fellowship. His individual and collaborative works have appeared at the Alaska State Museum, Anchorage Museum, Artists Space, Burke Museum, Images Festival, Sundance Film Festival, Union Docs, and the Whitney Museum of American Art.