

WALKING THE LINE

AT SPRING STREET GALLERY

Exhibit: Thursday, June 16 - Wednesday, June 29



SKIDMORE
COLLEGE
MDOCS
STORYTELLERS'
INSTITUTE



"Truth and meaning: the two are likely to be equated with one another. Yet, what is put forth as truth is often nothing more than a meaning. And what persists between a meaning of something and its truth is the interval, a break without which meaning would be fixed and truth congealed."

- *Dai Vaughan*

www.skidmore.edu/MDOCS



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Opening Reception & Artist Talks

Thursday, June 16, 6-9PM

Screening & Pop-up Exhibit

Tuesday, June 21, 7-9 PM

Exclusive Test Screening

Thursday, June 23, 7-9 PM



MDOCS STORYTELLERS' INSTITUTE

WALKING THE LINE

Fact and Fiction in documentary storytelling

Talks
Exhibits
Screenings

Opening Reception & Artist Talks

Thursday, June 16, 6 - 9PM

INSTITUTE FELLOWS	AFFILIATED FACULTY	STUDENTS
Aggie Bazaz	Sarah Sweeney	Matthew Barnes '15
Amanda Dawn Christie	Adam Tinkle	Jackson Bryant '16
Jake Nussbaum		Nat Cabrera '17
Courtney Reid-Eaton		Jake DeNicola '15
		Wilson Espinal '17
		Lisa Fierstein '16
		Eleuterio Martinez Ramirez '18
		Lisa Moran '17
		Mirella Nappi '16
		Evian Pan '17
		Emily Rizzo '18

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Screening & Pop-up Exhibit

Tuesday, June 21, 7 - 9 PM

Screening: *Inheritance* (27 min, 2012)
followed by Q&A with director Aggie Ebrahimi Bazaz

Pop-up Exhibit: SARATOGA CROSSINGS
Co-curated by Aggie Ebrahimi Bazaz & Krystle Nowhitney Hernandez

Curated by Nicky Tavares
Installation by Belinda Colón
Executive Director - Maureen Sager
Design by Zhiyu Zhou, Jesse Wakeman, Benj Gleeksman & Nicky Tavares

Test Screening

Thursday, June 23, 7 - 9 PM

Screening: *Spectres of Shortwave* (90 min, 2016)
followed by Q&A with director Amanda Dawn Christie

An experimental documentary film about the RCI shortwave radio towers. Images captured on 35mm film accompanied by personal stories told by people who lived near the towers.

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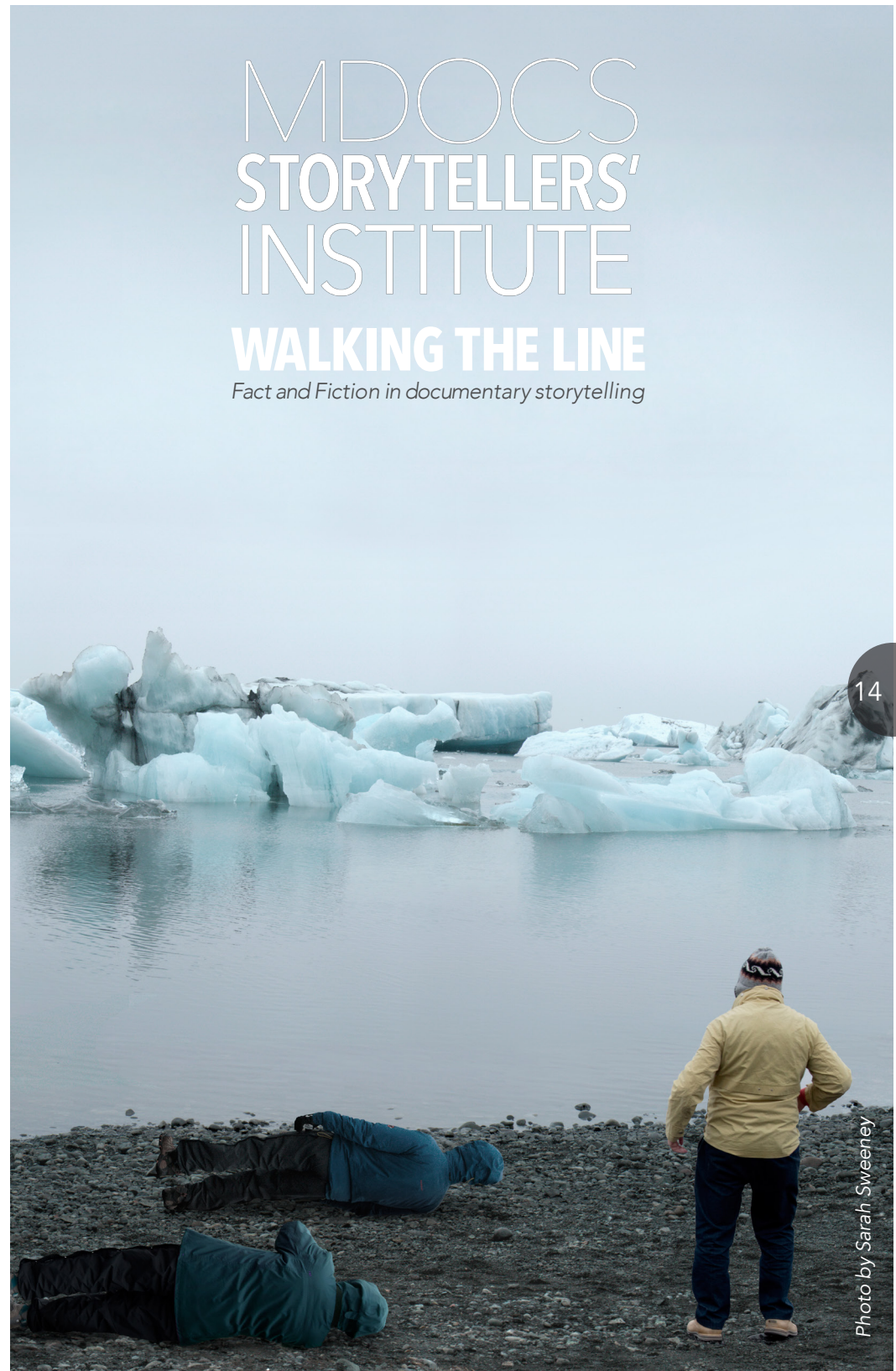


Photo by Sarah Sweeney

Storytellers' Institute Programming Committee



Director

JORDANA DYM is the inaugural Director of the John B. Moore Documentary Studies Collaborative and Professor of History. Her research and teaching interests include Latin America, the history of cartography and public history. She joined the Skidmore faculty in 2000 after a stint in the Foreign Service and graduate studies at New York University (PhD, 2000). Public History/MDOCS collaborations include Sacred Spaces of Saratoga (2012) and Mapping a City (2015). A recipient of major research grants, including from the NEH, she spent 2013-2014 as a Humanities Writ Large Fellow at Duke University, writing *The World Displayed: Western Travelers' Cartography, 1450-1930* and exploring digital humanities and documentary studies initiatives. She will co-lead an NEH Summer Seminar at the Newberry Library in July 2016 on Mapping, Text and Travel. www.skidmore.edu/history/faculty/dym.php



Programming Faculty/Exhibit Curator

NICKY TAVARES joined MDOCS as a Digital Media Mellon Fellow and is a multimedia artist whose work spans from documentary to 16mm film to installation and sculpture. Nicky's work has been shown nationally and internationally in screening room and gallery contexts including New Directors/New Films (the Museum of Modern Art, New York & Lincoln Center), the Institute for Contemporary Art/Boston, TIE: The International Experimental Cinema Exposition, IMPAKT, the Dallas Medianeale, the Balagan Experimental Film Series and the Hudson D. Walker Gallery. Currently Nicky is directing *Son of a Bug*, a documentary in post-production that explores early rock music in Pakistan.

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Programming Faculty

ADAM TINKLE is a multidisciplinary artist and scholar, lately focused on questions of participation, immersion, inclusion, and transformation, and working, as the needs of the project demand, in media as varied as oral history, augmented reality audio-mapping, sound installation, stage performance, site-responsive workshops, musical improvisation, and theoretical writing. Recent collaborations include a sound installation with performance art icon Marina Abramovic and a radio play with science fiction novelist Kim Stanley Robinson. He holds a PhD from UC San Diego and has recently published in *Leonardo Music Journal* and *Organised Sound*. adamtinkle.com, riskyforager.com.



Program Coordinator

JESSE WAKEMAN is a documentary filmmaker whose work began at the award-winning Moxie Institute Film Studio + Lab in San Francisco, CA where she was the Associate Producer and assistant editor on many of their films including the Emmy-nominated series *The Future Starts Here*. She joined the MDOCS staff in the fall of 2015 where she continues to explore the power of non-fiction storytelling. She has a B.S. in Video Production from Ithaca College. www.jessewakeman.org



Program Assistant

URVI KALRA is a Junior at Skidmore College, majoring in Environmental Studies and Minor in Media & Film Studies. Urvi is a skillful communicator and observer adept at raising awareness through social media and digital platforms. Urvi seeks to add value in conservation by inspiring action and long-lasting commitment through varied forms of media. She is from India, New Delhi.



About The Exhibit

How real is a documentary? How far can a documentary storyteller stretch, arrange, or embellish "the truth" before breaking the contract between artist and audience?

Documentary storytellers push the boundaries, whether by sins of omission (framing, selection) or commission (reenactment, ordering, animation). Conversely, many works of fiction claim the truth; they might be "based on a true story" or strive for emotional truth.

This exhibit, *Walking the Line: Fact & Fiction in Documentary Storytelling*, brings these themes, which are the focus of the 2016 MDOCS' Storytellers' Institute — a 5-week documentary artist residency sponsored by Skidmore College's John B. Moore Documentary Studies Collaborative (MDOCS) — to the Saratoga community in partnership with the Spring Street Gallery. Four Institute Fellows explore the relationship between representation and the real through photography, film, art books, installations and collaborations with the Saratoga community. Skidmore faculty members Adam Tinkle and Sarah Sweeney, and 2015 and 2016 Skidmore student members of the Institute share with the public their documentary work, which is often influenced by the Saratoga community.

"All great fiction films tend towards documentary, just as all great documentaries tend towards fiction. [...] One must choose between ethic and aesthetic. That is understood, but it is no less understood that each word implies a part of the other."

- Jean Luc Godard

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ON DISPLAY JUNE 16-29



1. Evian Pan '17

Childhood at Grandparents': A Photographic Memoir (2016)

Archival inkjet prints

Because of some recent happenings in my family, I became more aware of the relationships between the younger generation and the older. I started to think about my position in this small Chinese family other than being a single child whom everyone is trying to spoil.

During the past winter, I had the idea of documenting something of my elder families, though I did not make clear for myself at all what I was going to capture and what the act of capturing means. Then, I finished a roll of film, 36 exposures, in the unexpectedly shortest period of time it took me to finish one, a.k.a. less than an hour. It was a pity while luck that I did not have an extra roll with me, because, from the incompleteness the task ended with, I realized that every corner in that apartment is able to evoke memories. After all, this is the place where I spent most of the pre-school years, even more than in my own home.

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2. Nat Cabrera '17

Trump (2015)

Archival inkjet prints

3. Amanda Dawn Christie

The Marshland Radio Plumbing Project, (2009 - present)

Diverse media

Inspired by a local phenomenon related to the RCI radio towers on the Tantramar marshes. Many Sackville residents report stories of strange household devices picking up and playing radio signals from the international radio towers; telephones, televisions, light fixtures, refrigerators, toasters, sinks, and bathtubs. Apparently, older houses with copper piping sometimes catch the radio waves in the sink, as the copper piping acts as an antenna and the sink itself acts as a loud speaker. In this project, I have attempted to recreate such a situation through building my own free-standing sink structure out of copper piping and metal plumbing components. I took my radio sink on location to various outdoor locations in view of the radio towers in an attempt to hear the radio from my sink. The public was invited to come out to see and hopefully hear the radio sink in the marshes. I photographed the sink in each location with the marshland landscape and the radio towers in the background.

About MDOCS

The John B. Moore Documentary Studies Collaborative (MDOCS) is an interdisciplinary program at Skidmore College that fosters development of evidence-based stories that matter clearly, creatively and compellingly told. Storytellers work in formats including sound, film, transmedia, word, image, and exhibition to connect and inspire engagement.

Providing resources for and fostering collaborations between Skidmore's academic programs, documentary practitioners, and the community, MDOCS invites students, faculty and staff to learn and use the documentary arts for critical inquiry, discovery, civic engagement, and exposition.

MDOCS offers classes in the principles of documentary and instruction in documentary filmmaking, audio storytelling, and exhibition, among other documentary forms. In addition, the Skidmore-Saratoga Memory Project, Storytellers' Institute and internships offer opportunities to advance independent documentary projects and those in partnership with the community.

MDOCS is generously supported with funding from several sources. The Collaborative continues a long partnership between Skidmore and the Moore family, which dates to the arrival of the College's second President Henry T. Moore (1925-1957) continued with Moore's son John B. and wife Bettina, and reaches to a third generation, Jim and Sue Towne. The Moores and Townes generously seeded the Storytellers' Institute, the Skidmore-Saratoga Memory Project and academic year faculty and student development plans with an initial endowment to promote dialogue between documentarians and the Skidmore community and to showcase how a liberal arts education prepares students for professional success by supporting hands-on training to compliment the existing curriculum with new summer collaboration opportunities. Additional support from the Andrew W. Mellon Foundation launched the Collaborative and its participation as one of three initiatives supported by a three-year, \$750 thousand grant for visual communication, "Project VIS." In spring 2016, MDOCS crowd-sourced an initiative for 2016-2017 to launch a student-run documentary arts festival.

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About The Spring Street Gallery



THE SPRING STREET GALLERY is an award-winning not-for-profit art and performance space organization in Saratoga Springs, NY, that promotes the arts as a means of social and civic engagement.

Our artists and exhibits have raised funds and awareness for local and worldwide causes, including drilling wells in Nepal and Rwanda, conservation of a sheep farm in Northumberland, NY, the urban treescape efforts in Saratoga Springs, saving our local skate park, and much more.

Voted Best Art Gallery for three years running from Saratoga Today newspaper, Spring Street Gallery was recently awarded the 2014 Gallery System ArtsUp Grand Prize, for our "level of creative thinking, effectiveness, and motivation to go beyond basic expectations."



Belinda Colón – Installation
Benj Gleekman – Design
Gaby Wright – Events
Maureen Sager – Executive Director

4. Jake Nussbaum

Objects and Photographs from The Sanford-Johnson Trail (2012-2016)
Mixed media

THE SANFORD-JOHNSON TRAIL presents an artistic archive that reflects on the events surrounding the death of Trayvon Martin. This exhibition takes as its starting point a trail created by Nussbaum that maps onto the town of Johnson, VT, a reproduction of the path walked by Martin through Sanford, FL, as he was followed and subsequently shot by George Zimmerman. Walking this trail every week for almost a year, Nussbaum collected photographs, field notes, and artifacts that through this process became charged with the hidden meanings of distant political events.

5. Sarah Sweeney

Five down at Jökulsárlón (2015)
Digital Pigment Print

All of this we get exactly as much in hunting with the camera as in hunting with the rifle; and of the two, the former is the kind of sport which calls for the higher degree of skill, patience, resolution and knowledge of the life history of the animal sought.

Theodore Roosevelt, "The Camera Versus the Rifle" 1901

Iceland's tourism board describes their natural landscapes as a contrast between majestic mountains, picturesque lagoons, catastrophic glaciers, and raging torrential rivers. Close to a million tourists overrun Iceland every year hoping to capture and bring home these landscapes in the form of photographs. In the photographic series Still I explore the paradox that arises when hundreds of tourist bodies armed with cameras around their necks invade these remote landscapes hoping to capture a sense of wilderness, isolation, and untouched space. In this series I become the hunter following tour buses, shooting tourists, and flattening their bodies into a two dimensional space as they stream towards the waterfalls, glaciers, and lava fields.



6. Courtney Reid-Eaton

Jello (2004, 2012)

Artist's Book, mixed media, long-stitch binding
13" x 12" x 2.5" (appx), 74 pages

Physical Culture (2004, 2012)

Artist's Book, mixed media, punch binding
6" x 10", 28 pages

This pair of books was made for a site specific installation at a defunct textile mill in Chatham County, North Carolina. The theme of the exhibition was "labels", as that is what had been produced there when the mill was active. Both books include materials found on the site; those materials inspired content and titles.

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7. Aggie Ebrahimi Bazaz

7 Sides of a Cylinder (2015)

HD color video

Produced with support from Iran Heritage Foundation and IHF America, is a multi-vocal film that addresses the importance of the Cyrus Cylinder and its first-ever tour of the United States through the eyes of seven young Iranian and Iranian-American filmmakers. The filmmakers hail from cities along the route of the Cylinder's historic US tour, as well as London--the physical home of the Cylinder--and Tehran, where the Cylinder's historical significance resonates most strongly. Straddling historical and cultural spaces, each filmmaker examines the Cylinder's significance to the construction of Iranian identity across three continents. The result is as much about Iranians within Iran and the diaspora as it is about the cylinder itself.

Four of the seven films are presented here.

Maryam Kashani, *The Mightiest* (8min., Houston, TX)

Aggie Ebrahimi Bazaz, *Us in Pieces* (5.5min.; San Francisco, CA)

Arash Saeidnia, *O, Cyrus* (7.5min.; Los Angeles, CA)

Amirali Navaee, *Antihero's Requiem* (6min.; Tehran, Iran)



JUNE 23

Talk Screening

Exclusive Test Screening

Spectres of Shortwave

Thursday, June 23, 7-9:30pm

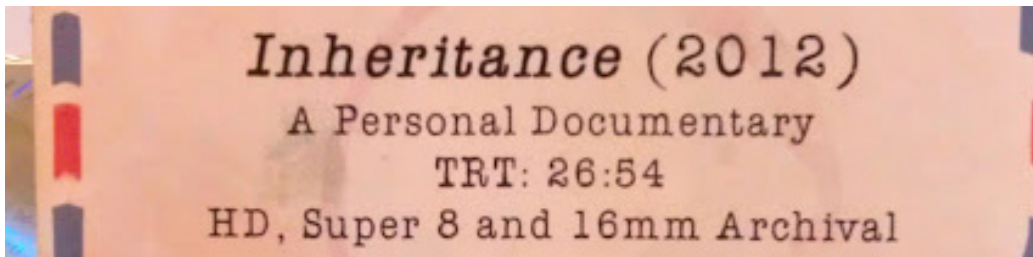
Followed by a Q&A with Director Amanda Dawn Christie



AMANDA DAWN CHRISTIE is an interdisciplinary artist working in film, video, performance, photography, and electroacoustic sound design. Concepts and themes explored in her work focus primarily on the relationship between the human body and analogue technology in a digital age. She currently works full time as an artist with the support of a new media creation grant from the Canada Council for the Arts and Arts NB.

SPECTRES OF SHORTWAVE is an experimental documentary film about the RCI shortwave radio towers. This mysterious web of towers dominates the Tantramar marshscape. Meanwhile, local residents heard radio broadcasts emanate unexpectedly from their household appliances. The film incorporates images captured on 35mm film accompanied by personal stories told by people who lived near them.

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AGGIE EBRAHIMI BAZAZ is an award-winning, Iranian American documentary filmmaker whose work inquires into diasporic identity and the relationship between the political and the personal. Her film *Inheritance* (2012, 27 min) is a personal and lyrical contemplation of the relationships among Islamic Revolution, divorce, and

self-imposed exile. The film earned the Loni Ding Award for Social Issue Documentary at CAAMFest 2013 and the Best Short Film award at the 2015 Indie Grits Film Festival. As a 2016 BAVC National Mediamaker Fellow, Aggie is at work on an observational documentary that takes place within a housing center for migrant farmworking families in California's Central Valley. Aggie holds a Master of Arts degree in Multicultural Literature with an emphasis in Women's Studies from the University of Georgia, and an M.F.A. in Film and Media Arts from Temple University. She currently serves as Assistant Professor of Filmmaking at Muhlenberg College in Pennsylvania.



8. Jake DeNicola '15

Peter Lewis on the Subject of Fear and Death (2016)
HD color video

Directed, Shot and Edited by Jake DeNicola; Sound Design by Matthew Barnes; Original Score by Harrison Lipton; Produced by Jake DeNicola, Benjamin Hinks and Matthew Barnes

9. Evian Pan '17

The Saratoga Chinese Oral History Project (2015)
website

10. Jackson Bryant '16

Upstate Painters Project (2015)
website

11. Jackson Bryant '16

Costumes for Adult Films (2016)
acrylic on paper

12. Wilson Espinal '17

Untitled Series (2016)
Archival inkjet prints

13. Eleuterio Martinez Ramirez '18

Untitled Series (2015)
Archival inkjet prints

14. Lisa Fierstein '16, Mirella Nappi '16, Emily Rizzo '18/Storytellers' /16, Prof. Adam Tinkle

Listening Through the Land (2016)
An oral history project and locative audio exhibition by Skidmore Sound Mapping Collective



JUNE 16

| Artist Talks



7 - 7:30pm

COURTNEY REID-EATON has been the Exhibitions Director at the Center for Documentary Studies at Duke University since 2001. As a visual artist her work ranges from photography to artist's books and assemblage. She uses text and images of family and friends to explore labels, identity, history, culture, and intimacy. Her passion for documentary expression has sharpened her interest in empathy, equity, trust, and healing.

Reid-Eaton's work is held in various private collections and in The Sallie Bingham Center for Women's History and Culture at the David M. Rubenstein Rare Books, Manuscripts and Special Collections Library at Duke University.

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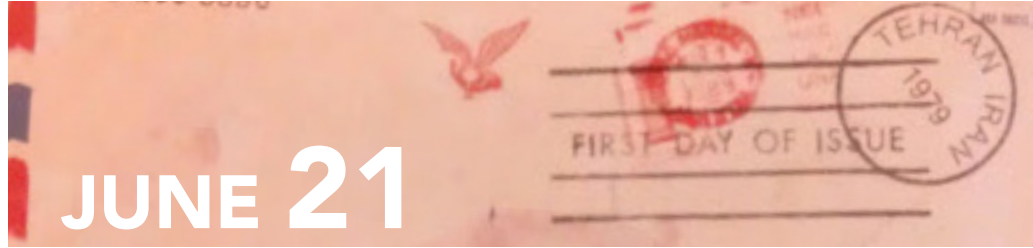
Contemporary academic theory tells us that race is a social construct. Archival research supports the conjunction of the success of American capitalist chattel slavery and the determination of white supremacy and systemic institutional racism. **JELLO** and **PHYSICAL CULTURE** are one-of-a-kind artist's books, that tell the story of a family and confront some of America's challenging ideas about who we are. What label or category can describe us more accurately than "Human"?w



8 - 8:30pm

JAKE NUSSBAUM is a Brooklyn-based multidisciplinary artist. His work utilizes the research-based practices of anthropology and documentary in tandem with the imaginary world of the creative arts. In addition to being a contributor to INTER-COURSE magazine, he is the station manager of Clocktower Radio in NYC.

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JUNE 21

| Screening & Pop-up Exhibit

Tuesday, June 21, 6-8:30pm

Screening: *Inheritance* (27 min, 2012)
followed by Q&A with director Aggie Ebrahimi Bazaz

INHERITANCE poetically explores the influence of political realities on lived, daily experience. Filmmaker, Aggie Ebrahimi Bazaz, intimately explores the contemporaneous events of Islamic Revolution and divorce that uprooted her family and embroiled them in the complicated process of diasporic identity formation in the U.S. Inside her mother's home, Aggie follows the collected remnants of this journey to investigate what is lost, what is gained, and what is carried over in the crossing.

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Pop-up Exhibit: *SARATOGA CROSSINGS*
Co-curated by Aggie Ebrahimi Bazaz & Krystle Nowhitney Hernandez

SARATOGA CROSSINGS explores what's lost and what's gained in the crossing from there to here, from then to now, from home to host locale. Join us for an evening of screenings and community voices that explore these themes through a collaborative and multi-media exhibition. Led by Institute Fellow Aggie Ebrahimi Bazaz and co-curator Krystle Nowhitney Hernandez, this evening will bring together the experiences of the men and women who work the backstretch of the Saratoga Race Course with films that excavate personal and public histories to make visible the passages that intersect and link across this place that we -- whether for a short or long term -- call home. This exhibit will be available for one night only.