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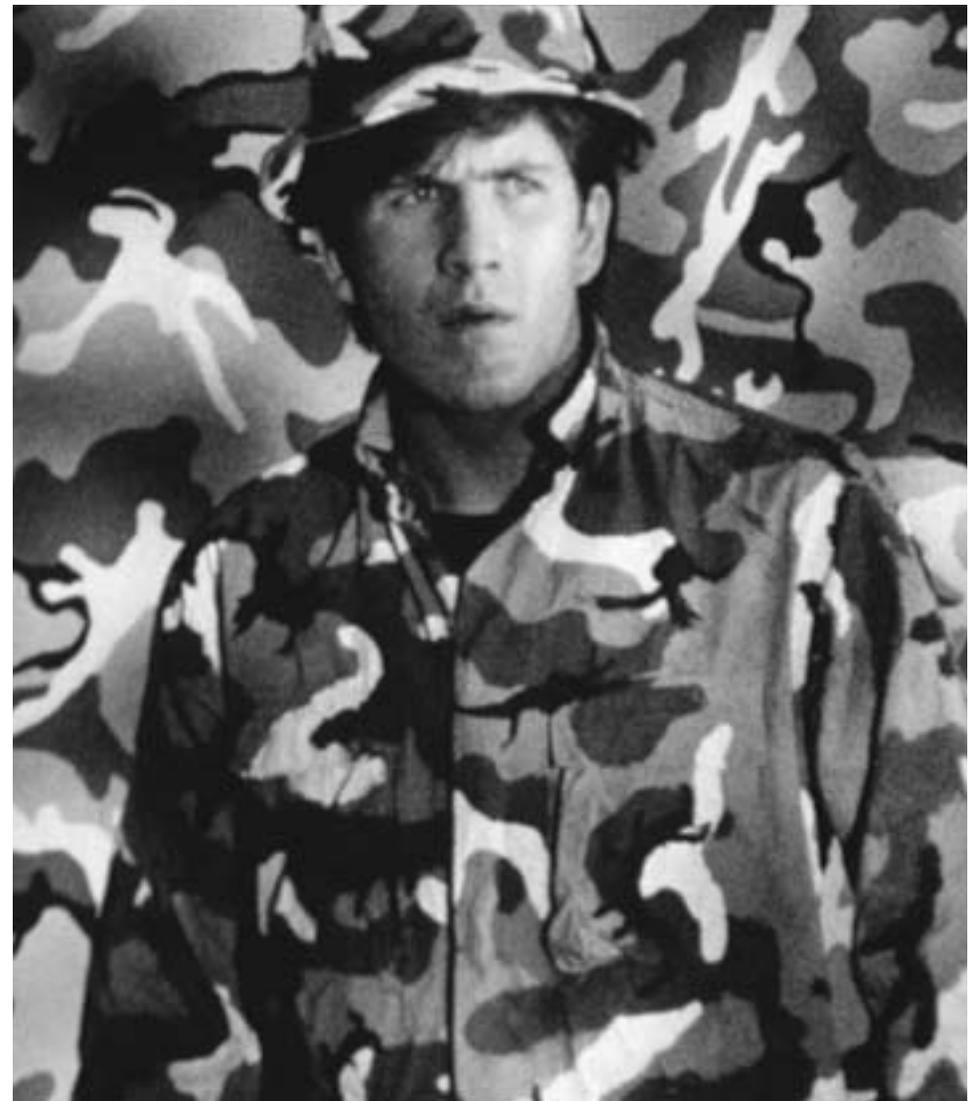
Barbara Lattanzi's films, videos, Internet art, and generative software works have been screened and exhibited widely, including venues such as the Ann Arbor Film Festival, Harvestworks-NYC, the European Media Art Festival, The New Museum, Squeaky Wheel-Buffalo, FILE Festival-Sao Paulo Brazil, Albright-Knox Art Gallery, and Museum of Modern Art. Her experimental software, "C-SPAN Karaoke", received an Honorary Mention at Transmediale, the Berlin-based international media art festival. Her early "net art" work is represented in Rhizome.org "Artbase" collection, Turbulence.org, Computer Fine Arts collection, the Moscow on-line software archive "Runme.org", and a gatepage for the "Artport" website of the Whitney Museum of American Art. Writings about Lattanzi's work have appeared in Millenium Film Journal, Neural magazine, Cinema Video Internet: Tecnologie e avanguardia in Italia dal Futurismo alla Net.art edited by Cosetta Saba, and Internet Art by Rachel Greene, among others. She has received grants for her work from the New York State Council on the Arts, the New York Foundation for the Arts, and the Experimental Television Center. She received a BFA from the School of the Art Institute of Chicago and an MAH from the Center for Media Study of SUNY at Buffalo. While living in Buffalo, N.Y. in the 1980s, she was the video curator for Hallwalls Contemporary Arts Center. Barbara Lattanzi currently teaches in the Expanded Media Division of the School of Art and Design, Alfred University, Alfred, New York.

Laura McGough has had a diverse career as an educator, curator, critic and grants administrator, working at organizations ranging from Hallwalls Contemporary Arts Center to the National Endowment for the Arts. Along the way, she organized exhibitions, screenings, Webcasts, and performances for arts organizations in the U.S., Australia, Canada, and Europe; published critical writing on the visual arts, media arts and new media; participated in numerous local, regional, and national grants panels; and received funding from the D.C. Commission on the Arts and Humanities, the New York State Council on the Arts, the Canada Council, and the British Council to support varied curatorial initiatives. She is currently completing a PhD in the Department of Media Study, SUNY University at Buffalo.



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Idiomorphs 1974-2014: Barbara Lattanzi, selected works

**Hallwalls Contemporary Arts Center
February 17, 2015**

curated by Laura McGough

Over the course of her career, media artist Barbara Lattanzi has created a broad and influential body of screen-based work that spans across mediums—film, video, installation and interactive and generative software. Lattanzi utilizes the term “idiomorph” to characterize the diverse but interconnected projects that populate her oeuvre. Derived from the Greek *idio-morphos*, *idiomorph* alludes to a characteristic shape or individual form, enacting what Lattanzi notes is “both a position to be sought out and a process of recursively moving towards.” There is an underlying performativity operating in Lattanzi’s *idiomorphs* as she animates both the medium, itself, as well as the various “characters” that populate her work. In Lattanzi’s hands, *filmic surface, software and pixel activate an ongoing investigate into the materiality of the mediated image, while a cast of vampires, bishops, politicians and teapots actively interrogate a range of aesthetic, art historical and political relations. Idiomorphs 1974-2014 presents key works from Lattanzi’s career including early films, public access programming, and generative and interactive software projects—work that is at once challenging, humorous, and visually stunning.*

PLEASE NOTE:
Some of the software apps featured in the second half of the program are available for free download at:
<http://wildernesspuppets.net/downloads.php>

Part I

Skins (1972-1976)

“Skins” was shot on 8mm film in 1972 and finished it in 1976 as a 16mm film. The surface of motion picture film is organic matter, made from skin and hooves of cattle. This surface structure is exploited in “Skins”, through a slow process of soaking in water until dye layers (first yellow, then magenta, and last cyan) that constitute the images, lift off the

film substrate and rearrange themselves in curtains of wrinkled matter. The effect is to reanimate the original subject matter of the film recording, taxidermy animals in a natural history museum diorama. Another effect is to unleash the organic matter of emulsion first animated by a living creature.

Music For Voices (1979 / 2009)

“Music For Voices” first came into being as a 16mm film made in 1979-80. An opportunity to screen this film thirty years later (2009) as a digital video made it possible to revise the work with a soundtrack. The voice of “Music For Voices” is from an audio recording of an improvisation done in the 1980s, (but unrelated to this film), by the artist-performer Tony Billoni. The visuals were produced in a handmade process, by chemically soaking multiple strands of 16mm raw-stock.

Soma (1988)

The video, “Soma”, was made in 1988 on a Chyron text generator, a hybrid analog-digital device commonly used at that time in television studios and public access cable facilities. “Soma” was originally to be one of a series based on 19th-century medical symptomatology, but this is the only one that was completed. This digital version was made from a VHS dub, so it is dense with the noisy grain of analog video.

School of the Woods (1985 / 2014)

“School of the Woods” is based on 16mm film material shot while Lattanzi was a visiting artist, in 1985, at the Department of Film, University of Wisconsin-Milwaukee. The footage, created with a group of students has spawned installations (“Unarmed Target”) and large-scale photographic works (“Vantage: the White-Tail Deer Hunter”, “Lampshade”), exhibited in many galleries. The current re-edit brings together the original soundtrack produced for the film and visual material recorded on black & white 16mm film transferred to digital video.

A Bed-time Story (1990)

“A Bed-time Story” was a project of M.C.R.R. (Media Coalition for Reproductive Rights). It was screened on Buffalo Public Access TV as one of a series of video programs produced by this collective of artists during the early 1990s. Performers: Chris Hill, Jody Lafond, Barbara Lattanzi, Brian Springer. Crew: Barbara Lattanzi, Richard Wicka.

Part II

“C-SPAN Karaoke” software demo (Blueberry Hill, 2004)

Shortly after the US invasion of Iraq in 2003, Lattanzi developed a video annotation software app, “The Interrupting Annotator,” to voice collective alarm at the stream of criminal lies emanating from the George W. Bush Administration and its congressional collaborators. The result was a series of freely available and downloadable software works, “C-SPAN x 4” (comprised of The Interrupting Annotator, C-SPAN Karaoke, C-SPAN Alphaville, Standing On Yer Head) that harnessed the low-resolution, streaming videos of C-SPAN television. By downloading “C-SPAN Karaoke”, viewers could select which C-SPAN video they wanted to stream from the C-Span.org website, and then a song that they would like to sing at it, or over it - to drown it out or, at least, to interrupt it, both visually and sonically during the realtime stream. Because of technical upgrades to the way C-SPAN streams its videos, the software no longer functions.

“Unwriting” software demo / performance (“Howl” 2009).

“Howl” is performed using Lattanzi’s freely-available software, “Unwriting”. This recording is one of a series of improvised riffs, remediating the 1936 film, *Blood on Wolf Mountain*.

“Optical De-dramatization Engine (O.D.E.) applied in 40-hour cycles to Thomas Ince’s ‘The Invaders’, 1912” (2012)

This excerpt is from a long-duration work titled, “Optical De-dramatization Engine (O.D.E.) applied in 40-hour cycles to Thomas Ince’s film *The Invaders* (1912).” The O.D.E. software independently and dynamically modulates frames from each minute of an early 20th-century silent film (an early example of the Hollywood Western genre). The O.D.E. software launches using an algorithmically-determined point in the film that is consistent across dates and time-zones.

“Voyage of the Empress of Russia” software demo (2013)

“Voyage of the EmpreSS of RuSSia” is based on the dazzle ships of WWI and WWII. This application is a work of algorithmic, generative “cinema software”. It is intended for visual presentation of any duration, on a display of any size. It is also user-interactive. You can use the mouse (or other cursor-control) to perturb the visualization patterns. However, even if no interactions occur, the work will continue to generate visual changes.

Pop-up installation: “A Teakettle’s Thermal Beings” (2014)

“A Teakettle’s Thermal Beings” (2014) coaxes into visibility a process of material computation without a computer. Within a tangle of projective shadows, an observable process takes place. The thermal beings not only compute a circular (convecting) current, but also maintain this rotational circuit in a rhythmic equilibrium, forming an inside-outside structure for a brief, but intense, duration.