



Rebecca Baron and Douglas Goodwin,  
Janie Geiser, Annapurna Kumar, Yaloo Lim,  
Wendell McShine, Julie Murray, Charlotte Pryce,  
Abigail Severance

• **Unfolding Visions**

Film/Video

**October 27**

**8 PM**

**REDCAT**

Roy and Edna Disney CalArts Theater

**CALARTS**

California Institute of the Arts

We gratefully acknowledge that REDCAT operates on the land known as Yaanga, a place that for millenia has been under the care and stewardship of the Tongva, Tataviam, and Chumash peoples including the Gabrieleño, Fernandeño, and Ventureño and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and their vital presence through the generations as first peoples of this land.

## **ABOUT THE PROGRAM**

Unfolding Visions presents recent film, video, and moving image work from CalArts faculty working across different mediums and approaches: Rebecca Baron and Douglas Goodwin, Janie Geiser, Annapurna Kumar, Yaloo Lim, Wendell McShine, Julie Murray, Charlotte Pryce, and Abigail Severance.

Rebecca Baron and Douglas Goodwin's *Nearest Neighbor* (2023) stages a timely inquiry into the relationship between technology, humans, and consciousness. Janie Geiser's *Sudden Tourniquet* (2025) questions how we see when the boundaries between scientific representation and Cartesian understandings of our humanity break down. Annapurna Kumar creates a micro-speculative history on consumerist image-making in *Mirror Products Catalog* (2023). Yaloo

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Lim's *Shininho from Meetchu Hole* (2025) consolidates familial and communal history into a story of an elder pirate whose existence questions sentience. Wendell Mc Shine's observational film, *XING-PED* (2025), is both about his new home and his internal world. In *ESTUARY (tidal) (ebb)* (2025), filmmaker Julie Murray creates space to understand our ways of seeing. Charlotte Pryce approaches Anthropocenic uncertainty with a metaphorical approach in *The Gloaming* (2025). Abigail Severance's film *You Recall the Night Train* (2025) contends with our apocalyptic anxieties with intimacy and care.

*With an introduction by Program in Film & Video faculty Irina Leimbacher and a post-screening conversation with film programmer Jheanelle Brown and the filmmakers.*

*Presented in English and Portuguese with English subtitles. The program contains strobe lights and flashing lights. The Jack H. Skirball Series is organized by Jheanelle Brown.*

***The Gloaming*** (Charlotte Pryce Lipman, 2025), 14 min.  
*The Gloaming* is a metaphorical tale of pyrophytic transmutation, of metamorphosis through fire. Inspired by medieval paintings of celestial portents, *The Gloaming* is

a work of bio-mysticism that takes the form of a fable. The slippage between substances and the ethereal nature of matter finds a parallel in the chemical accretions of the hand processed film. The film offers a story of adaptation and survival in a time of environmental uncertainty.

***ESTUARY (tidal) (ebb)*** (Julie Murray, 2025), 12 min.

patterns and pictures captured on photo-grammed film strips using plastic net food bags and other waste material found sloshing around any shoreline, as well as fragments of found footage. In *Estuary*, these film strips are mobilized, layered and animated in variations remembering the cadence of tidal movements and crosscurrents that play out in the sea's grand timetable.

***Sudden Tourniquet*** (Janie Geiser, 2025), 8 min.

Sound Collage / Field Recordings by Janie Geiser

Sound Mix (current draft unmixed) by Kari Rae Seekins

Song: That's That's That #1

Written by Dick Connette

Adapted for Voice and Sung by Daisy Press

Recorded and Mixed by Jeff Cook at 2nd Story Sound  
and Linden Underground

Produced by Jeff Cook, Daisy Press, and Dick Connette

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Medical illustrations and paper model buildings merge with images of cultivated and wild plants in an elliptical journey toward ephemerality. Bodies lose their volume and exist, somehow, without flesh. Now they are outlines, traveling through indeterminate spaces, domestic and otherwise. Cut open, but not bleeding, what do we see when we no longer have eyes? / “Geiser’s universe is a fascinating experimental manifestation of the moving image through the use of shards, refined sharp shards that penetrate deep into the unconscious.” —Jose Sarmiento Hinojosa, *Desistfilm*

***Mirror Products Catalog*** (Annapurna Kumar, 2024), 5 min. A group of mirror factory workers publish a book of reflections. Based on a real mirror catalog from the USSR, the film reimagines the roles of the uncredited models within it as active producers of their own images. —AK

***Nearest Neighbor*** (Rebecca Baron and Doug Goodwin, 2023), 23 min. / Intertwining experiments in image and sound generation using AI, *Nearest Neighbor* focuses on language acquisition and mimicry between humans, birds and machines, asking fundamental questions about consciousness, learning and understanding.

***XING-PED*** (Wendell Mc Shine, 2025), 4 min.

Through a series of shadowy paintings, that attempt to prescribe a type of quasi mystical location, where both transit and transition occupies a poignant space.

***You Recall The Night Train*** (Abigail Severance, 2025), 7 min.

A night train carries us to a rewilding site where we will face the apocalypse (as if there will only be one).

On View in the Lobby

***Shininho from Meetchu Hole*** (Yaloo Lim, 2025), 3 min.

The Shininho Project is a series of video installations that explore the boundaries between memory and data, aging and technology, and the human and nonhuman through the character Shininho, inspired by the artist's grandmother born in 1938. Shininho appears as both the captain of a pirate ship in Meetchu Hole and a K-pop idol—an embodiment of a collective identity and a vessel for polyphonic narratives rather than a single individual.

In *Shininho from Meetchu Hole*, the work transforms the imperfections and hybridity of AI and 3D animation into a visual language, unfolding a world where humans and objects, past and future, intersect as voices that articulate each other's sensations.

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The installation employs holograms and transparent LED screens, immersing the audience in a narrative space where the boundaries of time and space dissolve into the fluid mythos of Meetchu Hole.

## **ABOUT THE ARTISTS**

**Rebecca Baron** is a Los Angeles-based media artist known for her lyrical essay films which explore the construction of history, with a particular interest in still photography and its relationship to the moving image. Her work has screened widely at international film festivals and media venues including documenta 12, International Film Festival Rotterdam, New York Film Festival, Anthology Film Archive, Toronto Film Festival, London Film Festival, Pacific Film Archive, Flaherty Film Seminar, Viennale and the Whitney Museum of American Art. Her films have received awards at the San Francisco, Black Maria, Montreal, Leipzig, Athens, Onion City, KIN, Sinking Creek and Ann Arbor Film Festivals. She is the recipient of a 2002 Guggenheim Fellowship and a 2007 Fellowship at the Radcliffe Institute for Advanced Study. She has taught documentary and experimental film at Massachusetts College of Art, Harvard University, and since 2000 at California Institute of the Arts.

**Janie Geiser** is a multidisciplinary artist whose practice includes performance, film, installation, and art. Geiser's work is known for its recontextualization of abandoned images and objects, its embrace of artifice, and its investigation of memory, power, and loss. Geiser is a Guggenheim Fellow, a 2016 Doris Duke Artist Award recipient, and a Creative Capital awardee. Geiser received the 2023 Stan Brakhage Vision Award, presented to a filmmaker "whose work pushes the limits in avant-garde and experimental filmmaking." She was recently awarded a 2025-26 Rauschenberg Residency on Captiva Island. Geiser's films have been screened at the National Gallery of Art, Microscope Gallery, the Whitney Museum, the Guggenheim Museum, MOMA, Pacific Film Archives, the Centre Pompidou, the Salzburg Museum, San Francisco MOMA, LACMA, the Sharjah Biennial, and NY Film Festival, Rotterdam International Film Festival, Toronto International Film Festival, London International Film Festival, Oberhausen Film Festival, Curtas Vila do Conde, and Hong Kong International Film Festival. Geiser's films are in the collections of MOMA, The NY Public Library's Donnell Media Center, CalArts, and BAMPFA. Her film *The Red Book* is part of the National Film Registry of the Library of Congress. The Academy of Motion Pictures Archive has selected her work for

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preservation, and *The Fourth Watch* (2000) was selected by Film Comment as one of the top ten experimental films of the past decade.

**Douglas Goodwin** is an artist, educator, and researcher exploring the intersections of computation, perception, and creative practice. At CalArts, he teaches courses such as Machine Learning for Artists, AI for Experimental Animation, Unconventional Computing, and Fuzzbox: Physics and Popular Distortion, where students build with code, data, and circuitry to create works that challenge disciplinary boundaries. His pedagogy emphasizes hands-on making, critical reflection, and technological literacy, encouraging students to engage emerging tools like generative AI and machine learning as both medium and subject. His own work spans computational photography, language systems, and ecological aesthetics, and has been exhibited at the Toronto International Film Festival, the MAK Museum in Vienna, and other venues.

**Annapurna Kumar** is a Southern California artist who makes animated films and soft sculpture. Her practice, though often abstract and fast-paced, carries soft-footed political messages on the themes of environmentalism, military divestment, and liberation.

**Irina Leimbacher** is Visiting Faculty in the School of Film/Video at CalArts. She came to CalArts subsequent to leaving a tenured position in New Hampshire, and working as a film curator at San Francisco Cinematheque, both for over a decade. She holds a PhD in Film and Media Studies from UC Berkeley, and her research/writing focuses on nonfiction and experimental moving images, and particularly on testimony in film. She has presented papers at numerous SCMS and Visible Evidence Conferences; she has curated programs of film for the Pacific Film Archive, SFMOMA, MoMA, Cinematheque Ontario, I-House in Philadelphia, Amherst College, Brattle Theatre and festivals such as SF International Film Festival, Ann Arbor Film Festival and Montreal's Festival du Nouveau Cinéma. Her articles have been published in *Discourse*, *Film Comment*, *Bright Lights Film Journal*, *Release Print*, *Millennium Film Journal* as well as in edited books on Bay Area experimental film, on ethnographic filmmaker Robert Gardner, or on early sound documentary.

**Yaloo Lim** is a visual artist working with digital moving image installations, whose work begins by collecting fragments of daily life and transforming them into compelling narratives that push the boundaries of digital moving images. With a

deep affection for and interest in cultural relativism from the perspective of a Korean living abroad, her recent worldbuilding is based on scientific imagination and mythological solutions, naturally drawing an interest in new technologies. Lim earned BFA and MFA in video art from the School of the Art Institute of Chicago, the USA. She has been selected for fully funded international residencies such as Zer01ne and Asia Culture Center in Korea, the Fukuoka Asian Art Museum in Japan, Western Front and La Bande Video in Canada, the Headlands Art Center and Bemis Studio Art Center in the USA. She has participated in numerous exhibitions and screenings around the world. She was awarded a Lyn Blumenthal Memorial Scholarship by Video Data Bank, USA and won a Gold Prize in visual arts from the AHL Foundation in New York. She is a recent Gyeonggi MoMA & IBK Young Artists Award Winner and completed a solo exhibition at Gyeonggido Museum of Art, Korea. She is a faculty at the department of Experimental Animation, School of Film/Video, California Institute of the Arts. She completed her residency at 836m in San Francisco in fall and Pier 2 Art Center, Kaohsiung, Taiwan as part of Geofiction in summer of 2024.

**Wendell Mc Shine** is an interdisciplinary visual artist from Trinidad and Tobago, where his multicultural upbringing plunged him into enigmatic worlds of layered inventiveness and creativity, provoking an intimate sense of culture, history and social discourse. Living in Mexico City and New York City brought vibrant changes to his practice with paintings, installations, murals and experimental animation that cross pollinate both West Indian and North American methodologies. Wendell's group and solo shows span Europe, Mexico and the US: Kunsthall Kade Museum, NL (*Who's More Sci-Fi Than Us*), Liverpool Biennial, UK (*Art Connect Liverpool*), Real Art Ways, USA (*Rockstone & Bootheel*), Museum Of Modern Art, MEX (*Art Auction Mexico Vivo*), Museo De Bellas Artes, VEN (*In The Kingdom Of Dreams*), Art Basel, Miami USA. He has been published in Contemporary Art Books by Gestalten Press, Germany: *Walls & Frames: Fine Art from the Streets* and *Nuevo Mundo: Latin American Street Art*. Shine has lectured at Royal College of Arts, UK and received the BELLE Foundation Grant, the BLUECOAT, UK Liverpool residency, and the Reuters News foundation fellowship award. He founded the ongoing community art project ArtConnect, which is funded by Atlantic LNG, T&T.

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**Julie Murray** studied Fine Art in Dublin, Ireland, and in 1985 moved to the US. While creating and exhibiting paintings and photographs there she began exploring moving image media and making experimental films. Continuing to work in as well as draw relationships from painting and photography, she has completed many short films and has collaborated on numerous film installation/performance events with artists, musicians and filmmakers. Her films have been included in many festivals including the New York Film Festival, Images Festival, Toronto, Hong Kong International Film Festival, Rotterdam International Film Festival, Centre George Pompidou, Paris, the Museum of Strasburg, the Dublin Film Festival, Ireland and the Times London Film Festival. Her work was exhibited in the Whitney Biennial in 2004. Murray has presented her films in person at the Art Gallery of Ontario Cinematheque in Toronto, Anthology Film Archives in New York, REDCAT in Los Angeles, Film Forum, LA, San Francisco Cinematheque and the Pacific Film Archive in California. She has been a guest artist at numerous universities where she has taught courses in film and video production and surveys of experimental film history. The Museum of Modern Arts Film Archives as well as the Whitney Museum of American Art acquired prints of Murray's films for their archives

and her films are part of the New York Public Library's Special Collections, NYC. Her film, *Elements*, won Best Cinematography award at the 2008 Ann Arbor Film Festival.

**Charlotte Pryce Lipman** has been making films and optical objects since 1986 and her works have screened throughout the world. She has taught experimental film at the School of the Art Institute of Chicago, the San Francisco Art Institute, the Academy of Art (San Francisco), Kent Institute of Design (Canterbury, England), and is currently a faculty member at the California Institute of the Arts (Los Angeles). She is a graduate of the Slade School of Art, University College London (BFA) and the School of the Art Institute of Chicago (MFA). In 2013 the Los Angeles Film Critics Association honored her with the Douglass Edwards Award for best experimental cinema achievement. In 2019, she was honored with career retrospectives at the Rotterdam International Film Festival, Bozar (Brussels), Centre Pompidou (Paris) and the [S8] Mostra de Cinema Periferico.

**Abigail Severance** makes films and other images about nostalgia, history, and queer thought. Her work has screened at Sundance, The Broad, MOCA/LA, Studio Museum of

Harlem, Boston Museum of Fine Arts, Wexner Center, Ann Arbor Film Festival, Curta Cinema Rio, Women in the Director's Chair, London LGBT Festival (BFI Flame), MIX, and the National Museum of Women in the Arts, among other festivals & venues. She has received a Fulbright, a Film Independent fellowship, and most recently a CalArts Research & Practice Grant for *We the Devoted*, a near-future narrative about borders and labor, made collectively with its ensemble cast. Her essay film *Acadia*, about nationalist nostalgia and queer origin stories, is currently in post. Raised in New England and Nova Scotia, Abigail lives in Los Angeles where has been faculty at the CalArts School of Film/Video since 2009 and served as Dean 2019-2024. She holds a BA in cultural studies from Hampshire College and an MFA in film directing from the UCLA School of Theater, Film & Television.

## **REDCAT CREW**

**Projectionist:** Jessica Gonzales

**Associate Projectionist:** TJ Firestone

*REDCAT would like to extend a special thank you to our devoted team of Volunteer Ushers.*

## **REDCAT STAFF**

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