



THE IMAGINARY VOYAGES OF MAUREEN SELWOOD
BEYOND ENCHANTMENT

APRIL 30, 2012 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

THE IMAGINARY VOYAGES OF MAUREEN SELWOOD BEYOND ENCHANTMENT

Mon Apr 30 | 8:30 pm |

Jack H. Skirball Screening Series

Maureen Selwood's animations take us into the strange, beautiful, and sometimes terrifying lands of the mind. For her first solo show at REDCAT, she presents a selection of more recent pieces including the premiere of *A Modern Convenience* (2012), in which the machine becomes a substitute for intimacy against the backdrop of Niagara Falls. The piece will be accompanied by live performance. In *Hail Mary* (1998) a centuries old prayer morphs into a humorous black and white memoir. The expressively rendered *Drawing Lessons* (2006) sublimates a meditation on drawing and nature. *I Started Early* (2007), based on a poem by Emily Dickinson, explores sexual awakening. *As You Desire Me* (2009), the single-channel version of an installation inspired by her residence at the American Academy in Rome at the beginning of the Iraq War, confronts sorrow and catastrophe. The program concludes with the hallucinogenic trip of *How Much Better If Plymouth Rock Had Landed On The Pilgrims* (2009), and *Mistaken Identity* (2001), Selwood's alluring deconstruction of 1955 noir classic *Kiss Me Deadly*, presented with live performance.

A looped silent version of *Rules of the Universe* (2009, QT Digital) is projected on the wall over the exit to the parking lot.

In person: Maureen Selwood

"Selwood grapples with notions of dislocation, grief and loss, and creates what she calls "time-based poems." The result is indeed akin to poetry, in its piercing sadness that is at once palpable and ephemeral." – Holly Willis

"*As You Desire Me* is striking, its bemusement mixed with melancholy."
– Scarlet Cheng, *Art Scene Magazine*

PROGRAM

***A Modern Convenience*,**

2012, 5:33 min., HD Digital

With live sound accompaniment by Archie Carey and Odeya Nini.

Images are embedded in a complete wash cycle taking place in an obsolete wringer washing machine; this suggests how, having been moved inside the private, domestic sphere, laundry is now another factor of social alienation.

As You Desire Me

2009, 6:30 min., SD digital (from original HD)

Music and Sound Design by Anna Oxygen

I lived in Rome for a year and became inspired by the emotional qualities of the city that

surrounded me. The Iraq War was declared and the city responded to this in powerful ways. After returning to Los Angeles, I created a three-channel event using surrealistic characters in real settings as a way to address sorrow and catastrophe. One of the components is based on a poem by Charles Simic, *Empire of Dreams*. (MS)

Hail Mary

1998, 3:30 min., Black and White, SD (from original 35 mm)

Music and sound design: Fausto Caceres: Voice Over: Marni Castor

A woman's voice obsessively uses numbers every time she tells us something, using a set of rosary beads. This allows her to keep her memories alive and to give meaning to the traces left by her life.

Drawing Lessons

2006, 6 min., SD Digital

Voice Over: Mark Strand and Maureen Selwood: Music by Tanya Haden

Sleepless nights become a catalyst for undertaking the exercise "Upside Down Drawing" from Betty Edwards's book *Drawing on the Right Side of the Brain*. The female protagonist entertains a relationship with the voice on the audiotape included in the book...

I Started Early

2007, 3 min., SD Digital

Music: Anna Oxygen

Voice Over: Maureen Selwood

I Started Early, based on a little-known poem by Emily Dickinson, explores the sexual awakening of a young woman as she visits the sea.

How Much Better If Plymouth Rock Had Landed On The Pilgrims

2009, 10:23 min., SD Digital

Music composed and performed by David Rosenboom

An hallucinogenic journey across the Atlantic becomes a mash of animation techniques sensing the tensions and visions of the pilgrims as they traveled to Plymouth Rock. Originally commissioned for the 2010 Indonesian Arts Festival.

Mistaken Identity

2001, 25 min., SD Digital (from 16 mm, drawn 2D and re-photographed 35 mm)

Mistaken Identity revisits the forgotten characters and deserted landscapes of Robert Aldrich's *Kiss Me Deadly* (1955). Broken steps, shot under the ocean pier and the expressways, are re-photographed and then drawn over to produce a commentary on the artifice of cinema and memory.

FILMMAKER'S COMMENTS

The role played by external devices in our lives is the hidden subtext of this program. I realize that often it is the idea or the discovery of such realities that triggers my thought process; a voice on the radio, a washing machine, detritus from a mother raising a child, a pair of rosary beads, a hand grenade, etc. What kind of impact does this have on our lives; which role does

their “totemic” value play in society? “Beyond Enchantment” is inspired by a reflection on the nature of animation and drawing as camouflage.

Maureen Selwood, born in Dublin, Ireland, started making films after graduating from the Tisch School of the Arts in New York. Her work utilizes hand-drawn animation and live-action footage for films, installations, and performances. One of her most recent pieces, *As You Desire Me* (2009, Los Angeles), a multi-channel installation was created as a recipient of the C.O.L.A. Individual Artist Fellowship. *Impressions* (2009, Jakarta), in collaboration with the composer, David Rosenboom (live performance and screening), was commissioned for the Indonesian Arts Festival.

Selwood has created a number of works utilizing animation in site-specific installations, such as *She Wolves* (River to River Festival, New York, 2008), *As The Veil Lifts* (FRAC, Picardie, France, 2008), *Resistance* (American Academy, Rome, 2003), *This Is My House* and *All the Places I Have Ever Lived* (MAK Center for Art and Architecture, Los Angeles, 2001). Her short animation films create imaginary constructions expressing the inner workings of the mind. Films not shown in REDCAT’s program include: *Flying Circus: An Imagined Memoir* (1995), *Pearls* (1988), *This Is Just To Say* (1987) and *The Rug* (1985).

Selwood has been a recipient of grants from the John Solomon Guggenheim Foundation, New York State Council on the Arts, The Jerome Foundation, The American Film Institute and a visiting artist residency at the MacDowell Colony. She was a recipient of the Rome Prize from the American Academy in Rome (2002-03).

Selwood is currently on the faculty of the Experimental Animation Department at California Institute of the Arts.

Curated by Steve Anker and Bérénice Reynaud

The Jack H. Skirball Series is funded in part with generous support from the Academy of Motion Picture Arts and Sciences.



UPCOMING FILM/VIDEO PROGRAMS AT REDCAT WINTER/SPRING 2012

Tue May 1: *Transparent Cities*

May 2-5: Film/Video CalArts Student Showcases

May 5-13: REDCAT International Children’s Film Festival

Mon May 7: Cine Povera: Mexican Experiments in Film

Mon May 21: New Day at 40: A Community’s Celebration