

2019 Capstone Exhibition
April 25—May 4, 2019

Lecture Hall, Carpenter for the Visual Arts
ArtLab Annex, Sackler Building
Lightbox Gallery, Harvard Art Museums

Critical Media Practice
secondary field for graduate students
Harvard University

into place

Capstone Projects in Critical Media Practice

cmp

Friday, April 26, 3-5pm

Cinema Program

Lecture Hall, Carpenter Center for the Visual Arts
24 Quincy Street, Cambridge, MA

Friday, April 26, 5-7pm

Opening Reception

ArtLab Annex, Sackler Building
485 Broadway, Cambridge, MA

Gallery Hours:

Thursday, April 25, 4-7pm

Friday April 26, 4-8pm

Saturday, April 27, 1-4pm

Thursday, May 2, 4-7pm

Friday, May 3, 4pm-7pm

Saturday, May 4, 1pm-4pm: gallery walkthrough with artists 2-3pm

Additional work on view:

April 22-May 5, 10am-5pm daily

Lightbox Gallery, Harvard Art Museums, 5th floor
32 Quincy Street, Cambridge, MA

into place

This inaugural exhibition presents the culminating work of graduate students pursuing the Critical Media Practice secondary field (CMP). CMP enables students to incorporate artistic practices into their research, acknowledging that some forms of inquiry can be more fruitfully pursued through visual, aural, tactile, performative, or interactive means than through text alone.

The exhibition comprises a cinema program of film, sound, and performance works and a gallery show presenting installations and interactive projects. All are capstone projects created by graduating students or recent alumni in tandem with their dissertations in a range of disciplines.

cinema program

Andrew Lewis Littlejohn
Anthropology

Peter McMurray
Music

Argyro Nicolaou
Comparative Literature

Joana Pimenta
Visual and Environmental Studies

Julia Yezbick
Anthropology

gallery show

Jessica Bardsley
Visual and Environmental Studies

Aryo Danusiri
Anthropology

T. Brandon Evans
Visual and Environmental Studies

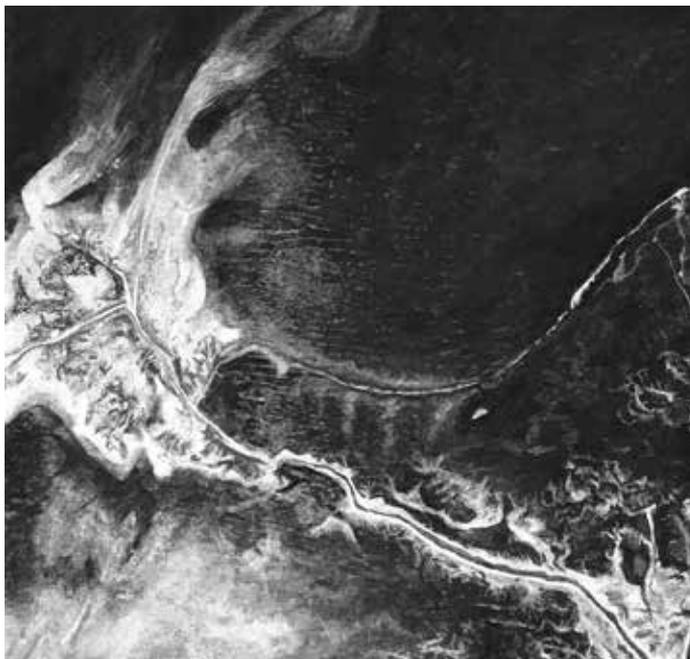
Jared McCormick
Anthropology

Lindsey Lodhie
Visual and Environmental Studies

Argyro Nicolaou
Comparative Literature

Joseph Pomp
Comparative Literature

Benny Shaffer
Anthropology



Jessica Bardsley, *Of a Sleepless Place*, 2019, charcoal drawings on paper

Jessica Bardsley

PhD Candidate, Visual and Environmental Studies

Jessica Bardsley is an artist and scholar. Her films have screened at numerous festivals including CPH:DOX, Visions du Réel, EMAF, Kassel Dokfest, RIDM, and True/False. Her work has received awards from the Princess Grace Foundation, 25FPS, the Ann Arbor Film Festival, and Punto de Vista. She earned an MFA from the School of the Art Institute of Chicago.

Of a Sleepless Place

Dry, de-saturated terrains. Black holes, craters, dark skies. These invented landscapes dissolve boundaries between internal and external worlds through means that are both material and psychological, familiar and uncanny, of this planet and beyond it.

On view in the Artlab Annex



Aryo Danusiri, *Notes from The Fringe*, 2019, HD video loop

Aryo Danusiri

PhD Candidate, Anthropology

Aryo Danusiri is a video artist and anthropologist born in Jakarta. His work explores the mobilities of keywords, violence, and memory in reconfiguring political and social landscapes of post-authoritarian Indonesia. His work has been exhibited in both theater and gallery settings including Yamagata New Asia Current, HKW Berlin, Camera Austria, Ethnographic Terminalia Toronto, Mead Festival, and the 2014 Whitney Biennial. His feature documentary *Playing Between Elephants* won awards at the Jakarta International Film Festival and Brussels International Film Festival.

Notes from The Fringe

The left projection is set in a butcher's home in the riverside slum area of Ciliwung, Jakarta, during the 2014 monsoon season – just a few months before a massive forced eviction started as part of a World Bank-funded flood mitigation project. The right projection was recorded immediately after one of the sporadic forced evictions. The graffiti reads: "We might have lost, but one day we will..." with the last word buried in the ruins.

On view in the Artlab Annex



T. Brandon Evans, *Tāli/Khālī (Empty Beat)*, 2019, smartphones, 3 video/audio loops (each approx. 10 min.), harmonium, cloth, shoe rack, microphone PA system, doorbell, found objects

T. Brandon Evans

PhD Candidate, Visual and Environmental Studies

T. Brandon Evans (aka Bunty Singh) works in sound studies as an interdisciplinary field, between anthropology, media studies, art practice, music, linguistics, and study of religion. His dissertation project, *Listening to the (in)finite: The Ends of Sound in Sikh Audiovisual Media*, focuses on theories and practices of listening and audiovisual media infrastructures in Punjab and in the global Sikh diaspora. He holds an MA from School of the Art Institute of Chicago, and a BA from Georgetown University.

Tāli/Khālī (Empty Beat)

In *Tāli/Khālī (Empty Beat)*, Brandon aka Bunty Singh uses a concept of rhythm (tāla) from Hindustani classical music and Sikh music traditions as an operation on the dynamics of live performance and vernacular media in the Punjabi and diasporic Sikh community. The conspicuous absence of the performer is articulated in the operation of media transmission. Absence emphasizes the notion that creative processes are not, as in Sikh religious thought and in process philosophy, the products of human agency, but rather inflorescences of the Divine.

On view in the Artlab Annex



Andrew Lewis Littlejohn, *Shizugawa*, 2017, 5.1 surround sound

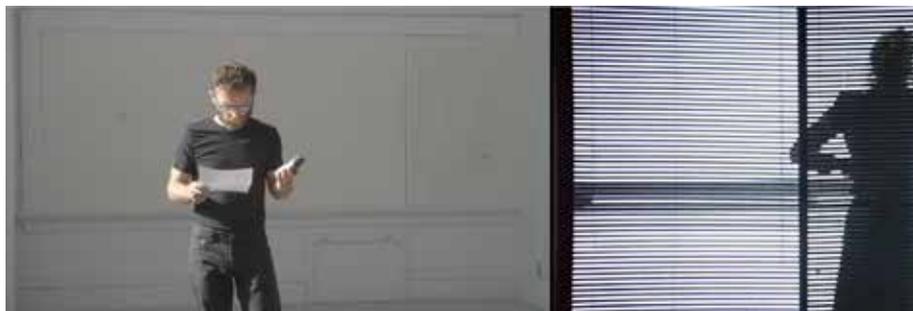
Andrew Lewis Littlejohn **PhD, Cultural Anthropology**

Andrew Lewis Littlejohn is an assistant professor at the Institute of Cultural Anthropology and Development Sociology of Leiden University specializing in political ecology, environmental anthropology, and the anthropology of Japan. Alongside his teaching and research, he produces works of audiovisual media with a particular focus on the ethnographic and documentary possibilities of sound.

Shizugawa

Shizugawa is a sonic composition constructed from unprocessed 5.1 surround sound recordings made in Minamisanriku Town (Miyagi Prefecture, Japan), between 2013 and 2015. On March 11, 2011, a tsunami up to 20 meters in height devastated the area following an undersea megathrust earthquake off the Northeast coast. *Shizugawa* presents an audible evocation of what came after: a town in the re-making.

Playing at the CCVA



Lindsey Lodhie, *Artificial Tears*, 2019, two-channel video, mixed media

Lindsey Lodhie

PhD Candidate, Visual and Environmental Studies

Lindsey Lodhie is a doctoral candidate in the Department of Visual and Environmental Studies and Critical Media Practice at Harvard University. She holds an MFA in Media Arts Production from the Department of Media Study, SUNY Buffalo. Her dissertation, *Contents Unknown*, examines media formats, systems, and technologies in conceptual art. She is the director of special collections for the multi-media online journal *Sensate*.

Artificial Tears

Artificial Tears is an artistic research project that explores the aesthetic interface where research protocols, performance reenactment, and genre film intersect in laboratory studies of emotion. Taking the ostensible substance of affect—tears—as a concrete site of symbolic and material investigation, this project seeks to unravel what Bruno Latour has described as the “scenography of empiricism.”

On view in the Artlab Annex



Jared McCormick, *View from the View*, 2017, digital interface/website, binder with postcards and dissertation chapter

Jared McCormick
PhD, Social Anthropology

Jared McCormick is currently the Director of Graduate Studies & Faculty Fellow at the Kevorkian Center for Near Eastern Studies at New York University.

View from the View

View from the View is a collection of postcards (3000+) motivated by larger research questions into visual cultures, representations of tourism, and issues of mobility in Lebanon.

On view in the Artlab Annex



Peter McMurray, *God Hears Those Who Praise Him*, 2015, audio (stereo excerpt), from location recordings

Peter McMurray
PhD, Music

Peter McMurray is a musician and anthropologist of sound whose research and creative practice focuses especially on Muslim sonic cultures. He received a PhD in Music from Harvard with a secondary field in Critical Media Practice and he is currently University Lecturer in Ethnomusicology at University of Cambridge.

God Hears Those Who Praise Him

In prayers, Muslims regularly recite the phrase, “God hears those who praise him.” This statement raises the question of how sacred sound is made audible across a variety of different forms of Islam (e.g., Sunni and Shi’a, Sufi and Salafi). This audio excerpt is the opening of a 48-minute, 16-channel piece composed from location recordings made 2011-2014 in various Islamic congregations in Turkish Berlin.

Playing at the CCVA



Argyro Nicolaou, *History Lesson*, 2018/19, stacks of exercise books, video, and accompanying lecture performance

Argyro Nicolaou **PhD, Comparative Literature**

Argyro Nicolaou is a Cypriot writer, performer, and filmmaker based in New York City. Her work explores the conditions of being and art-making in the so-called European 'periphery' of the Mediterranean, particularly in liminal spaces such as islands and borderlands. She is currently a 12-month curatorial researcher in Media and Performance at the Museum of Modern Art.

History Lesson

The highly constructed nature of historiography is willfully ignored as educational and political institutions continue to consider historical narratives more valuable than artistic representations. *History Lesson* proposes an alternative history curriculum for Cyprus based entirely on film productions shot on the island before its division in 1974. The installation was made possible thanks to the support of the Minda de Gunzburg Center for European Studies.

Performance at the CCVA and installation on view at the ArtLab Annex



Joana Pimenta, *An Aviation Field*, 2016, video and 16mm film

Joana Pimenta

PhD, Visual and Environmental Studies

Joana Pimenta is a filmmaker and writer from Portugal who lives and works in Lisbon, the U.S., and Brazil. She received a PhD in Film and Visual Studies and Critical Media Practice from the department of Visual and Environmental Studies at Harvard University, and is currently a Visiting Lecturer on Visual and Environmental Studies at Harvard.

An Aviation Field

An aviation field in an unknown suburb. The lake underneath the city burns the streets. The mountains throw rock into the gardens. In the crater of a volcano in Fogo, a model Brazilian city is lifted and dissolves.

Two people find each other in this landscape, 50 years apart.

Screening at the CCVA



Joseph Pomp, *Manhattan Video*, 2019, multi-channel video installation

Joseph Pomp

PhD Candidate, Comparative Literature

Joseph Pomp is completing a dissertation on the French idea of the film director as an author and its ramifications for international film culture. As a critic, he has contributed to *BOMB*, *The Brooklyn Rail*, *The Los Angeles Review of Books*, *Senses of Cinema*, and others. Most recently, he curated the Global Punk Film Series for the Museum of Arts and Design.

Manhattan Video

A personal atlas to Manhattan in the movies, or streetwalking on a TV map. Drawing inspiration from works by Juan Downey and Thom Andersen that use video to question prevailing (mis-)conceptions of geography, this project restitutes film clips to their shooting locations and, in so doing, detects how the specificities of place bear their imprint across wildly divergent works.

On view at the ArtLab Annex



Benny Shaffer, *Elsewhere*, 2019, video installation

Benny Shaffer

PhD Candidate, Anthropology

Benny Shaffer is an anthropologist and artist who works in film, video, and sound. In his research, he focuses on the media ecologies of moving images in contemporary China. His works have been exhibited at festivals and art spaces in Asia, Europe, and North America, and his writings have appeared in *Art Asia Pacific*, *Art Review Asia*, *Flash Art*, *LEAP*, *Ran Dian*, and other publications.

Elsewhere

Elsewhere depicts the floating life of a Uyghur tightrope walker as he performs on the margins of China's entertainment industry. The precarity of his work points to a broader context in which Uyghurs, a largely Muslim ethnic minority, are continually subjected to discriminatory policies under the Chinese government. This video installation reflects on the relationship between spectacle, surveillance, and mediation in contemporary China.

On view in the Lightbox Gallery



Julia Yezbick, *Into the Hinterlands*, 2015, HD video

Julia Yezbick

PhD, Anthropology

Julia Yezbick is a filmmaker, artist, and anthropologist based in Detroit. She holds a PhD in Anthropology from Harvard University. Her work has shown at the Berlin International Film Festival, MOMA PS1, the New York Library for Performing Arts, Ann Arbor Film Festival, and the Museum of Contemporary Art, Detroit. She is the founding editor of *Sensate Journal*, co-directs *Mothlight Microcinema*, and is currently a Kresge Artist Fellow.

Into the Hinterlands

The *Hinterlands*, a Detroit-based performance ensemble, practice a form of training which they see as a provocation towards the unknown – a space both physical and imaginary. Their practice is one of concentrated play, of finding the edge of one's balance and the limits of one's body. Sounds of their post-industrial environment fill the room while the embodied camera immerses the viewer in the ecstatic experience, merging the space of their ludic play with the liminal space of the cinema.

Screening at the CCVA

CRITICAL MEDIA PRACTICE

Peter Galison, Graduate Studies Director

Lucien Castaing-Taylor, Graduate Studies Director

Julie Mallozzi, Administrative Director

Cozette Russell, Program Coordinator

Stefan Grabowski, Film and Video Technician

Katie Soule, Head Preparator

Taylor Leonard, Project Coordinator for the ArtLab Annex

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Thank you to our exhibition sponsors:

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