

february 26  
6 p.m.

spring 2015

conversations  
at the edge  
experimental media series

# rebecca baron detour de force

2008–14, US, DCP and digital video, ca 70 min + discussion  
[Rebecca Baron in person!](#)

Rebecca Baron (1968, Baltimore, MD) takes up the construction of history and the relationship between still photography and the moving image. Her work has screened widely at international film festivals and media venues, including Documenta 12, Anthology Film Archives, Pacific Film Archive, Whitney Museum of American Art and the New York, London, and Toronto Film Festivals, among others. Baron is the recipient of a 2002 Guggenheim Fellowship and a 2007 Fellowship at the Radcliffe Institute for Advanced Study. She is currently on faculty at the California Institute of the Arts.

## program

### **Detour de Force, Rebecca Baron**

(2014, DCP, B&W, Sound, 29 mins.)

*Detour de Force* is Rebecca Baron's fascinating portrait of "thoughtographer" Ted Serios, a hard-drinking Chicago bellhop who caused a sensation in the sixties with his psychic ability to produce hundreds of Polaroid images from his mind. Constructed from 16mm archival footage gloriously restored by the Austrian Film Museum, the film is less interested in the authenticity of Serios's claims than in the mediatization surrounding the man and his manipulation of various forms of technology, clearly playing to the camera as he seemingly defies the limits of analogue film. Detours or not, Serios proves he's a force to be reckoned with. --Andrea Picard

### **Lossless #1, Rebecca Baron & Douglas Goodwin**

(2008, Video, Color, Stereo, 30 secs.)

An attempt to visualize the difference between film and digital video by isolating a sequence of 48 frames from *The Wizard of Oz*. Dorothy's ruby slippers clicking together, over and over, the shoes, her legs, and her dress a shimmering beacon, an immortal moment of intense wishing.

### **Lossless #2, Rebecca Baron & Douglas Goodwin**

(2008, Video, B&W, Stereo, 3 mins.)

*Lossless #2* is a mesmerizing assemblage of compressed digital images of Maya Deren and Alexander Hammid's 1943 masterpiece *Meshes of the Afternoon*. Baron and Goodwin play heavily with Teiji Ito's 1959

soundtrack, making the film's lyrical ambience feel more astonishing than ever before. --Neil Karassik

### **Lossless #3, Rebecca Baron & Douglas Goodwin**

(2008, Video, Color, Stereo, 10 mins.)

Removing keyframes from a digital version of John Ford's *The Searchers*, Baron and Goodwin attack the film's temporal structuring to render a kinetic "painted desert" of the West. The dust kicked up by the movement in the film is pure pixel, unanchored from the photographic realism that used to constrain it. "Truth, 24 frames a second!" is rewritten according to the odd clock-times of digital processing, splaying movement and transition into the void of machine temporality. In the *Lossless* series, the artists themselves are the searchers, seeking to uncover differences between the bitstream and the celluloid strip. These differences might be blurry at our historical juncture, but Baron and Goodwin's work leads us closer to the over-coded heart of the digital video image, dissecting its anatomy to expose its entrancing mechanisms.

### **Lossless #4, Rebecca Baron & Douglas Goodwin**

(2008, Video, B&W, Silent, 15 mins.)

Derived from Ernie Gehr's *Serene Velocity*, *Lossless #4* is the result of a digital file's debugging routine that reveals vectors describing apparent movement in the frame. Having removed the picture, thereby isolating these vectors, the formal qualities of Gehr's film are detectable. The hypnotic effects of the shifts in the lens's focal length in the original are now substituted with a purely graphical representation, creating a perverse replacement of the optical effect of the original.

### **Lossless #5, Rebecca Baron & Douglas Goodwin**

(2008, Video, B&W, Stereo, 3 mins.)

In *Lossless #5*, a water-ballet crafted by the famed Busby Berkley is compressed into an organic mitosis, within which we detect the spirit of a "buggy" Brakhage ghosting about the integrated circuit.

## upcoming

March 5 at 6p.m.

**John Gerrard: Networks and Power**



A public program of



Department of  
Film, Video, New Media,  
and Animation

