



V S W

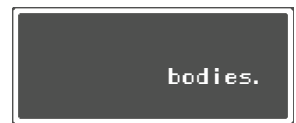
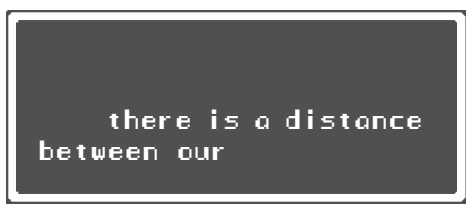
S A L O N

1 2 / 9 / 2 0 2 1



Screens are ubiquitous,
the phone screen,
the tv screen,
this screen,
your screen,
the screen beyond the screen.

Through this glass, our eyes meet, but



The videos in SCREEN\DOOR work within a conflicted sense of dread or of a deep longing or from within struggle. They address problems, personal and structural ones, some with names, and others without. The binary is present, dismantled or turned away from. Play is essential to this communication, but pleasure is often problematized.



[content warning: flashing lights, loud sounds, and themes of mental health**]**

HTTPGSAB (Desktop Runthrough)
PETER BASMA-LORD
2:47, 2020

VideoPulp: Super Carty's Dread (playthrough)
MARIKEN S. AND FOTOCOPIADORA
8:00, 2019

A Maze
PETER BASMA-LORD
3:00, 2015

leg wriggles free
GG NONI
5:30, 2021

finite; A Link to the Past; escalate
CODY FILARDI
2:30, 2020

Audience Girl and Metropolis Girl
GG NONI
7:55, 2021

seamonster
CODY FILARDI
4:00, 2021

Walking to my grandfather's mound
TAEHEE WHANG
4:17, 2019

moonrise stage 1.1
EVAN BOBROW
2:00, 2021

sugiyama's only lonely boy (fatherhood)
NILSON CARROLL
10:00, 2021

ignis/requiem (from the VSW Film/Video Collection)
TETSUYA FUKUI
17:43, 1986

Taehee Whang is a Korean-American interdisciplinary artist currently based in Queens, NY. Their work combines experimental animation, drawing, prose writing to propose alternative archives for family history, female labor, and queer community. They completed their BFA in Painting from the Rhode Island School of Design in 2016. They collaborated with various institutions such as Eyebeam, Abrons Art Center, Asian Art Archive in America, MoMA PS1, Brooklyn Inc, Yellow Jackets Collective, and Bubble T. They are also a founder of Hyperlink Press, a publication project inspired by the early 2000s queer online communities in South Korea.

Working across a variety of mediums including video, audio, electronic interactive works and found objects, **Peter Basma-Lord** creates immersive installations both physical and virtual. Their work examines the relationship between the self and the mass, the real and the fake, loss and longing; combining the incongruous and the everyday as a means of uprooting the viewer from normality, who becomes an integral part of the work themselves. Action begets action begets action and, in a system made up of systems, who, what, and why we value are up for question. Alongside a solo practice Peter Basma-Lord also frequently works collaboratively and is a founding member of the collective unrar.me.

Cody Filardi is a multidisciplinary artist, writer and educator originally from Long Island, NY currently based in Minneapolis/St. Paul. Their work explores the textural and fragmented nature of selfhood, illness, intimacy and gender performance through material investigation and site-responsive experimentation. They received an MFA from the Rhode Island School of Design and a BA from SUNY Buffalo State.

Evan Bobrow is a Rochester artist whose practice blends technical drawing, book arts, video, and installation work. They received a BA in Architecture from Washington University in St. Louis in 2018, but are currently focusing on analog video and risograph printing.

“The stuff I make is part of a cyclical barfing between the world and its parts and me and my parts. Everything grows out from a million different seeds I gather every day and sometimes certain seed groupings produce a sea monster and sometimes they form concrete and sometimes they organize themselves into a sparkly lattice.” - gg noni

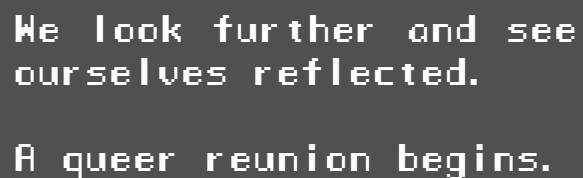
nilson carroll is a queer/experimental game maker and glitch poet based in Rochester, NY. His practice is explicitly non-violent, and operates against binary systems and hierarchies. nilson has an MFA from Visual Studies Workshop and is one half of the team behind the annual Queer Games Bundle. His work has been screened at the Milan Machinima Festival, EXiS, mono no aware, Broken Screen, and others. Scorpio Rising, Blood type: Unknown

Mariken Drawinge is a graphic designer and illustrator based in Wisconsin. She grew up in a strict Nintendo household and only got a computer around 2006. She has created the award winning BINKY series, 26 games and counting. *BINKY XVIII: BUBBO II* is being worked on with fotocopiadora. The two have previously worked on *VIDEOPULP: Super Carty™'s Dread* and *First Land*.

fotocopiadora (Clara) is a musician and game maker from Spain. She loves using computers to hide secrets and to create mystery. Her games include *DEATH WORLD*, *MUSCLE WORLD*, *hard office*, *mouse sector*, *VIDEOPULP: Super Carty™'s Dread*, and most recently, *First Land*.

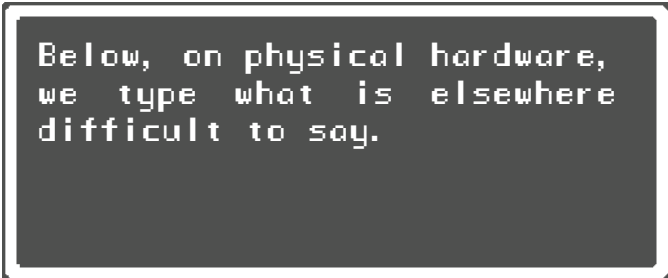
Entrance installation: footage from *Salad Fields* (2020) by **resnijars**. *Salad Fields* is a DREAMYQUEER experience. In this adventure-puzzle game, dreamers explore surreal lands and meet strange folks... resnijars is Resni and j a r s, a queer furry married duo.

cover image: still from *Audience Girl and Metropolis Girl* (2021) by gg noni



We look further and see
ourselves reflected.

A queer reunion begins.



Below, on physical hardware,
we type what is elsewhere
difficult to say.



A Disorder of an Image / A Picture,
A Strain, A Warp, Distortion, Noises
and ETC are Created on Purpose by

Tetsuya Fukui

Please Set Up High-Volume

Tetsuya Fukui, a Japanese musician, filmmaker, and photographer, sent Robert Doyle, the coordinator of the Media Center at USM, a letter, a print, and a tape of 'ignus/requiem' in 1986. The print, reproduced above, is of the artist's face on a screen. His piece 'ignus/requiem' illustrates a struggle between the artist's body/mind, the television screen, and the video signals that connect the two. As Fukui shifts between human extremes, the signal de-stabilizes. We see the boundary break. His performance is doubled, one of the tools of video. Here, the so-called "aesthetic of narcissism" is totally de-centering, for us and for him. We as helpless bystanders lose our footing.

How long can it go on like this?



Screen-based work becomes
craft-work, a place for
digital and analog collage,
weavings of light, texture,
and secret math.



Collage and assemblage are diy
operations that unlock a path
outside the already existing ones.
References open the illusory wall
into the margins - these scraps
gain poetry when woven.



There is a hint of play but of
a game that never ends and can
never be won.



swampbabs is a tiny, artist-run, no-profit organization in Rochester, New York devoted to fostering a games/art/queer local/regional community and inclusive space. swampbabs is interested in sharing experimental, non-commercial, renegade games-related art and projects and providing a platform for diverse voices and bodies outside of the already established structures and hierarchies. Visit swampbabs.org for more info.



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