

Jason Livingston

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Education

M.F.A., Film & Video Production. University of Iowa.

M.A., Communication Studies (Theories of the Avant-Garde). University of Iowa.

B.A., Philosophy. Cornell University.

Research and Making Interests

Experimental nonfiction; Earth defense; activist media; avant-garde media; 1970s collectives; theories of political critique; indigenous land claims and rights; contemporary poetry.

Recent Developments

Best Documentary Short, Buffalo International Film Festival; World Premiere of *Ancient Sunshine* at Sheffield Doc Fest; invited participant, Colby Summer Institute of the Environmental Humanities; arts panelist, Visual Studies Workshop; juror, Big Muddy Film Festival; Presidential Fellow, Department of Media Study, the University of Buffalo

Creative Work

The Five Year Plan, video, in progress

Goodbye, World!, media installation, 2021, with Jason E. Geistweidt

If Attica Is Still Blue, video + coding, 2020, 3'

Ancient Sunshine, video, 2020, 20 min

INTERSTATE, video, in progress

YOGA GOAT NOM NOM, 2019, video, 4 min

Your Healing is Killing Me (co-director with Tisa Bryant), video, 2018, 5 min

19152017, 2017, video, 193 min

FAKE NEWS SITE, GIF, commissioned by *Now! Journal of Urgent Praxis* for anti-fascist rapid response issue, 2016

Shale Raga, 2015, video, 5 min

#RUSHES, 2012-ongoing, 16mm, 12 min

COPY & PAST, 2014, video, 5 min

7.24.14, 2014, 16mm/video, 4 min, silent

RICHARD MATTE, 2013, video, 4 min

ACID REIGN, 2010, video, 4 min

Mood Ring, 2008, video, 3 min

Lake Affect, 2007, video, 2 min

July Fix, 2006, 16mm, 3 min

Under Foot & Overstory, 2005, 16mm, 35 min. Distributed by Canadian Film Makers Distribution Centre

PAPERLESS, 2001-02, video, silent, 7 min

--res---Are--or-P-op--, 2001, 16mm, 7 min

The Two Boys., 1999, video, 10 min

Idiom Neutral, 1999, 16mm, 11.5 min

Not a Drop, 1998, 16mm, 5 min

The End, 1998, video, 4 min

Auto Focus, 1997, video, 3 min

The \$80 Dollar Brick, 1996, video, 8 min

The Post-It Manifesto, 1995, video, silent, 6 min

Grants, Residencies and Fellowships

Mt. Lebanon Residency, 2019.

Virginia Center for the Creative Arts, 2019.

Elsewhere, Paonia, Colorado, 2019.

Fellow, ImageTextIthaca low-residency MFA program, 2018.
Millay Colony Winter Shaker Residency, 2018.
Millay Colony Winter Shaker Residency, 2017.
Millay Colony Winter Shaker Residency, 2016
Millay Colony Artist in Residency, 2015.
Experimental Television Center Residency, 2011.
NYSCA Individual Artist Program Fellow, 2010.
Tompkins County Community Arts Partnership grant, 2010.
NYSCA Media Arts Technical Assistance Fund to attend 53rd Flaherty Seminar, 2008.
Experimental Television Center Finishing Funds, 2007.
NYSCA Media Arts Technical Assistance Fund to attend 52nd Flaherty Seminar, 2006.
Experimental Television Center Residency, 2006.
New York State Special Opportunity Stipend grant, 2005.
NYSCA Media Arts Technical Assistance Fund to attend 50th Flaherty Seminar, 2004.
Local Project Grant, Environmental Advocates, 2000.
University of Iowa Fine Arts Council Grant, 2000.
Grant-in-Aid, Flaherty Seminar, Duke University, 1999.
Artist/Mentor Program Fellowship with Rea Tajiri, Film/Video Arts, New York, NY, 1996.

Awards

Best Documentary Short Film, Buffalo International Film Festival, 2021. *Ancient Sunshine*
CSG Fellow, VCCA, 2019
Judges' 1st Prize, Jury Award, My Coop Rocks, 2010. *Cooperative Like You*
Jury Mention, Independent Exposure 08, 2008. *Lake Affect*
Director's Citation, Black Maria Film and Video Festival, 2007. *July Fix*
Jury Prize, New York Underground Film Festival, 2005. *Under Foot & Overstory*
Best of Iowa, Iowa City International Documentary Film Festival, 2005. *Under Foot & Overstory*
Director's Citation, Black Maria Film and Video Festival, 2005. *Under Foot & Overstory*
Second Prize, Peripheral Produce Invitational, 2001. *PAPERLESS*
Artistic Director's Award for Poet of the Cinema, Cinematexas, 2000. *The Two Boys:*
Director's Choice, Black Maria Film and Video Festival, 2000. *The Two Boys:*
Director's Citation, Black Maria Film and Video Festival, 1999. *Not a Drop*

Editing Credits

Editorial Consultant, John Fiege, work-in-progress
Story Consultant, *Crossing Columbus*, 2020, dir. by Cathy Lee Crane
Co-editor, *Death Down Under*, 2011, 64 mins. Directed and produced by Kathy High
Nonfiction essay video about biocapital, gender, science, green burial and pig decomposition.
Deja Vecu, 2011, 6 min. Exec. Producer, Danfung Dennis
Cooperative Like You, 2010, 4 min. Greenstar Cooperative Food Market
Namgyal Monastery: Year of the Wood Monkey, 2004, 20 min
Portrait of the Namgyal Monastery Institute of Buddhist Studies, North American Seat of His Holiness the 14th Dalai Lama. Emphasizes the Monastery's community activities, meditation sessions; covers the building of a sand mandala. Designed as single-channel video to be installed with future sand paintings.

Media/Social/Collective/Installation/Performance/Objects:

Godbye, World!, networked installation, *Making Strange*, Burchfield Penney, 2021, with Jason E Geistweidt
Capitalism is the Pandemic, aerial activist action, 2020
Exuberant Politics, year-long series of film/video screenings, talks and art exhibitions, Iowa City, 2013-14
GENERAL XOXO, live video mix, various venues, 2013
People's Hearing Against Monsanto, April 2012, Compass Group, exhibited at Documenta 13
Contributed image, 8 x 10", group show, *Signs on the Road*, Winkleman Gallery's Curatorial Research Lab, 2011
White Utopia, 4" x 4", one of 500 grids in *Meeting People*, a group show organized by The Charm Bracelet, 2001
Don't Panic -- It's Organic!, 1999-2003, 16mm triple projection, cassette, slides. 16 min, multiple sites and venues

Publications, Talks & Presentations

Class visit, Hunter College, 2021
Class visit, Temple University, 2021
Presentation, Mt Lebabon Residency in collaboration with the Shaker Museum, 2019
Artist talk, New York Summer School of the Arts, 2019
Class visit, University of Colorado, Boulder, 2019
Guest Artist, ImageTextIthaca MFA program; invited by Nick Muellner and Catherine Taylor, Ithaca, NY, 2017
Presentation, 1984 in 2017: A Symposium, Iowa City Public Library, April, 2017
Presentation, Under the Circumstances: Capital and Cultural Production, PS1, Iowa City, February, 2017
Presentation, Structural Documentary Symposium, Temple University, October, 2016
Presentation, Visible Evidence, Montana State University, August, 2016
Plasma Visiting Artist Talk, SUNY Buffalo, February, 2016
Talk and screening, Hunter College / CUNY as part of "The Third Work: Sound/Image/Interaction" November, 2015
"New Technology to Make Data Self-Destruct: The Video Songbook of Jesse McLean," for Experimental Response Cinema, April 2015
Interview, Jim Jarmusch, *Little Village*, March, 2015
Presentation, Bob Ascher and Anthropological Filmmaking, conference, Cornell University, 2015
Talk and screening, Harvard University, #RUSHES: *Contradictions and Quiet Questions*, April 2014
Review, Zoe Beloff's *Days of the Commune*, *Brooklyn Rail*, May 2013
Review, Travis Wilkerson's *An Injury to One*, *Brooklyn Rail*, November 2011
Festival Wrap-Up, Migrating Forms, *Brooklyn Rail*, July 2011
Presentation at Orphans Film Symposium on Ithaca Video Project's *Onondagas vs. NY State* (1971). 2008
Artist's Page, *1913: A Journal of Forms*, vol. 2. Winter, 2006
Autobiography, Four Hundred Words: A Journal of Flash Fiction. Summer, 2005
Book Review, *Line of Sight* by Paul Arthur. *Afterimage*, Summer, 2005
Independent's Day, Book Review, *A Critical Cinema 4* by Scott MacDonald, *The Accomplice*, Spring, 2005
Elves Get Busy, Book Review: *Burning Rage of a Dying Planet* by Craig Rosebraugh, *The Accomplice*, Spring, 2005
The Map Is Not The Terrain, Review, *The Open Space of Democracy* by T. T. Williams, *The Accomplice*, Fall, 2004
Behind the Flicker: An Interview with Scott Stark, *The Squealer*, Fall, 2002
Book Review, *The Garden in the Machine* by Scott MacDonald, *Afterimage*, Spring, 2002
Artist's Page, *FELIX: A Media Arts Journal: Voyeurism*, vol. 2, no.2, Spring, 2000
Contribution, *Wide Angle*, The Flaherty: Four Decades in the Cause of Independent Cinema, 1996

Reviews & Writing by others on my own work

Porton, Richard. *Film and the Anarchist Imagination* (revised), 2020
Rutkoff, R., *We Can't Do It Without The Rose*, *Jacket 2*, <https://jacket2.org/reviews/we-cant-do-it-without-rose>
Lane, Penny, Psychogeographies, for Flaherty NYC, <http://www.p-lane.com/psychogeographies.html>
Rutkoff, R., *Death On Milder Shores: The Amateur Document in Video Art*, presented at Visible Evidence X, 2002

Solo Shows

Colgate University 2019
Lexington Film Society, 2019
Cornell Cinema, 2019
Microlights Cinema, 2018
Squeaky Wheel, 2016
Echo Park Film Center, 2015
Union Docs, 2013
Nightingale Cinema, 2013

Select Screenings

Ancient Sunshine
Recontres Internationales Paris/Berlin
Sheffield Doc/Festival
Mimesis Documentary Film Festival

Camden International Film Festival
Athens International Film and Video Festival
Buffalo International Film Festival
Glimmerglass Film Days
Visible Evidence

Yoga Goat Nom Nom
Tacoma Film Festival
Big Muddy Film Festival

COPY & PAST
Marfa Poetry Festival

Shale Raga
Antimatter

ACID REIGN
Plug Projects, Kansas City
Chicago Underground Film Festival

#RUSHES
Spectra, Kansas City
Galician Center for the Image Arts, Spain
School of the Art Institute of Chicago
Distrito X, Distrital, Cinemateca Nacional, Mexico City

Under Foot & Overstory
Flaherty NYC at Anthology Film Archives
Society for Cinema and Media Studies
Free Speech Television
Milwaukee Underground Film Festival
Nasher Art Museum
Association for the Study of Literature and Environment
Pacific Film Archives
Lillian Gish Film Theatre
New York Underground Film Festival
Ann Arbor Film Festival
Iowa City International Documentary Film Festival
PDX Film Festival
Athens International Film and Video Festival
Onion City Experimental Film and Video Festival
The International Experimental Cinema Exposition

Lake Affect
Krowwork Gallery, Oakland
24/7 DIY Video Summit
Ann Arbor Film Festival
Three Rivers Film Festival
Cine-X Showcase
New York Underground Film Festival
Onion City

July Fix
Cinema Project
Austrian Film Museum
Rotterdam International Film Festival
SF Cinematheque
New York Underground Film Festival

The International Experimental Cinema Exposition

The Two Boys:

Virginia Film Festival
Aurora Picture Show
Jaraf Video
Rotterdam International Film Festival
Seattle Underground Film Festival
School of the Art Institute of Chicago
Pratt Institute
Millennium Films
Pacific Film Archives
Athens International Film & Video Festival
Cinematexas
Margaret Mead Film and Video Festival
Media City
Antimatter
The Charm Bracelet
Waterfront Tugboat Project
Chicago Filmmakers
Pleasure Dome

PAPERLESS

Peripheral Produce Invitational

Don't Panic – It's Organic!

Telluride International Experimental Cinema Exposition
Cornell University
Multiplex V, Minneapolis

Not a Drop

Robert Beck Memorial Cinema
Ann Arbor Film Festival
Athens International Film and Video Festival
Basement Films

The End

Vancouver Art Gallery
Mirror/Mirror, Momenta Art Gallery, Brooklyn
Critical Histories, Apex Art Curatorial Project
School of the Museum of Fine Arts

Auto Focus

Peripheral Produce
Athens International Film & Video Festival

The \$80 Dollar Brick

Brooklyn Museum of Art
Donnell Library

Teaching

University at Buffalo. Department of Media Study. PhD Student

Basic Documentary Production, Fall 2021.
Production and critique-based course in documentary making.

Introduction to Media Study, Summer 2021, Summer 2020.

Online 6-week introduction to media study in satisfaction of departmental major requirements.

Intermediate Documentary Production, Spring 2021.

Online production and critique-based course in documentary making.

University of Iowa. Department of Cinematic Arts. Lecturer, Visiting Assistant Professor

Modes of Video Production, Fall 2011 – Fall 2016; Fall 2017, Spring 2018, Fall 2018.

Introduction to Digital Filmmaking. Weekly lectures and supervision of 5 graduate student instructors.

Editing, Fall 2017.

Advanced course in editing, using Adobe Premiere Pro and DaVinci with an emphasis on rhythm, sound-image relations and innovative sequencing. Assignments in scene analysis, narrative and continuity-based editing, poetic montage, and an open final project.

Fiction, Spring 2017, Fall 2018.

Intermediate undergraduate course in fiction filmmaking. Crew-based with a strong emphasis on visual storytelling, character work and the necessity to reshoot according to need.

Sound Design, Spring 2012, 2013, 2016, 2017.

Advanced course in all elements of sound design, including listening, recording, mixing. Primary instruction via Adobe Creative Cloud Audition and ProTools. Consideration given to spatial, temporal, personal and ideological aspects of sound phenomena.

Alternative Forms, Fall 2016.

Intermediate undergraduate course organized around process. Students produce 8 one-minute videos according to prompts and parameters such as: silent film in 10 shots; film which is all still images; appropriation, etc.

Colloquium: Voice in Cinema, Fall 2015.

Graduate-level workshop/seminar on voice in cinema, ranging from narration and the acousmatic voice to non-human utterances in relation to the moving image.

Short Forms, Spring, 2014.

Class in creative process and visual storytelling culminating in a short screenplay.

Materials of 16mm, Fall 2013, 2014.

Introductory course in 16mm filmmaking utilizing the Bolex, with an eye toward editing both by hand and NLE, and assignments organized around continuous and non-traditional styles.

Self-portraiture in the Digital Age, Fall 2013.

First Year Seminar mini-course exploring self-portraiture via digital and social media, with assignments including written diary and essay, in addition to audio-visual works.

DIY Microcinemas and Distribution, Spring 2013, 2014, 2015.

Undergraduate course involving the production of the annual Iowa City International Documentary Film Festival.

Media Production Workshop, Spring 2012, 2015, 2018.

Weekly group meetings and hands-on individual supervision of thesis equivalent productions.

Colloquium: Spaceship Earth, Fall 2012.

Graduate colloquium: Militant Cinema.

Advanced Video Production, Fall 2011

Intermediate HD video course in hybrid non-fiction forms, title design, collage and individual production.

Grinnell College. Department of Theatre. Visiting Assistant Professor.

Exploring the World Through Cinematic Form, Spring 2014.

4-week short course in non-fiction video production with an emphasis on social relations.

Ithaca College. Department of Cinema and Photography. Visiting Assistant Professor, James B. Pendleton Teaching Fellow.

Special Topics: Intervention, Experimentation and Design; co-taught with Photographer Nick Muellner. Spring 2009.
Advanced undergraduate course in post-studio contemporary practice with still and moving images.

Senior Thesis, Spring 2007, 2008, 2009.

Capstone course in cinema production; overseeing all aspects of senior thesis cinema projects.

Advanced Cinema Production: Experimental Cinema, Fall 2007, 2008, 2009.

Upper-level course in North American avant-garde film, culminating in production of 16mm film print.

Cinema Production 1, Fall 2007, 2008, 2009, 2010.

Foundations of 16mm filmmaking. Editing with Final Cut Pro HD.

Cinema Production 2, Fall 2007, 2009.

Intermediate 16mm production course that covers all 'nuts and bolts' of double system filmmaking.

Film Distribution, Spring 2007

Course in history and practice of film distribution, from DIY to festival and commercial circuits.

Senior Thesis, Spring 2007

Cinema Production 2. Fall 2006.

Advanced Cinema Production: Fiction. Fall 2006.

Advanced production course in which all students complete a 10 minute fiction film.

Cinema Production 1. Spring 2007, 2006.

Experimental Cinema. Fall 2005.

Reading and screening intensive production course, culminating in final personal project. Emphasis on North American experimental cinema, with strong attention to structuralist work.

Advanced Cinema Production: Colloquium. Fall 2005.

Screening intensive class in which students were encouraged, through a series of unannounced films, to reconsider cinema as a method of thought and practice of looking.

Introduction to Film Production. Summer 2004.

Month-long intensive course in 16mm filmmaking for Summer Session high school students.

Syracuse University. School of Art and Design. Visiting Instructor.

Modes of Production: Experimental Filmmaking. Spring 2004.

Advanced undergraduate course in experimental filmmaking, resulting in a composite print.

Senior Workshop. Spring 2004.

Supervising aesthetic and technical strategies for senior thesis film projects on video and film.

Pacific University, Department of Media Arts. Visiting Instructor.

Filmmaking for Non-Film Majors. Winter 2002.

Camp scenarios, on-the-fly lighting and set construction for a 16mm B movie in three weeks.

Elements of Video Production. Fall 2001.

Fundamentals of analog and digital video production. Emphasis on technique and personal expression.

Introduction to Film Analysis. Fall 2001

Introduction to a selection of film genres, movements, and styles from historical and critical perspectives. A survey course that covers narrative modes, film theories, non-fiction, experimental and international cinema.

Administrative and Committee Work

University of Iowa

- Film and Video Production Search Committee for Associate Professor, 2015-2016
- Supervision of 3-5 TA sections of Modes (see above) each semester
- Committee work for all Film & Video Production MFA students, 3-4 per year in 3-year program
- Admissions for the MFA program
- Curriculum adjustments in conversation with the other FVP faculty
- All 'behind-the-scenes' work to for the yearly production of the Iowa City International Documentary Film Festival
- Independent studies with graduate students, in and out of the program
- Committee work with graduate students in the Intermedia and Photography MFA programs

Ithaca College

- Complete overhaul of the intermediate sync-sound filmmaking course, which became a staple in the curriculum
- Independent studies with undergraduate students

Recent Production Credits

- Field Sound Recordist, Data Manager, *Drawing the Line*, dir. by Cathy Lee Crane

Programming, Festival and Arts Experience

- 2021 Juror, Big Muddy Film Festival
Residency / Arts Panelist, Visual Studies Workshop
- 2019 Marketing Consultant, Finger Lakes Environmental Film Festival
Panelist, Saltonstall Residency
- 2017-21 Board of Trustees member, Flaherty Seminar
- 2018 Curator, *Catching Z's at the End of Language*: films about political imagination and its limits, Headroom, Iowa City
- 2015-18
Co-curator with Jesse McLean and Mike Gibisser, HEADROOM, Iowa City
- 2017 Fellows Coordinator, 63rd Flaherty Seminar, programmed by Nuno Lisboa
- 2015 Director, 13th annual Iowa City International Documentary Film Festival
- 2014 Fellows Coordinator, 60th Flaherty Seminar, programmed by Gabriela Monroy and Caspar Stracke.
Curator, *Body of Speech*, Echo Park Film Center, Los Angeles
Director, 12th annual Iowa City International Documentary Film Festival
Co-curator with Jesse McLean, *Post-Human After All*, Headroom, Iowa City
- 2013 Organizer, film and video component of *Exuberant Politics*, a celebration of post-1990s radical and activist media and art, hosted by the University of Iowa and Public Space Z.
Fellows Coordinator, 59th Flaherty Seminar, programmed by Pablo de Ocampo
Director, 11th annual Iowa City International Documentary Film Festival
Curator, *Our Bodies Your Selves: Four Short Films organized around Gender and Resistance*, University of Chicago
- 2012 Fellows Coordinator, 58th Flaherty Seminar, programmed by Josetxo Cerdán.
Moderator, Flaherty NYC, *Talk with the Animals*, curated by Kathy High and Jim Supanick.
- 2011 Hospitality Manager, 57th Flaherty Seminar, programmed by Dan Streible.
- 2007 Curator, *Better Homes*. Outdoor screening near the Roman aqueducts organized around our experience of place.

- 2006 Guest Programmer, Cornell Cinema. *Hell or High Water: Post-Katrina Cinema*. A series of shorts that depict the loss, displacement, policy issues and struggle surrounding the devastation of Hurricane Katrina.
- 2003 Guest Curator, Finger Lakes Environmental Film Festival. *See How the Land Lies: Experimental Film and Video about our Surrounds*. Makers include Tom Comerford, Jacqueline Goss, Rose Lowder, Peter Hutton, and more.
- 2002 – 2004
Managing Director, Cornell Cinema
- 2002
Consultant, Thaw.
- 2002 (Spring)
Programmer, *Light Reading: Films about Landscape*, University of Iowa.
- 2001
Programmer, *Daytime or Nighttime?* A traveling program of short films and videos toward a childhood reconsidered, including works by Sarah Price, Jim Trainor, Helen Mirra, Kathy High, David Gatten, Bryan Frye, Kathirin Resetarits.
- 2000-2001
Co-director of sixth annual Thaw, a festival of experimental film, video and digital media.
- Duties included all phases of festival work: fund-raising; budgeting; juror selection; scheduling; creation of supporting graphic materials, including call for entries and program guide; advertising and press releases; technical support; print and tape traffic; digital installation; pre-screening and screening; volunteer supervising; content producing for web site; and programming.
- 1997-2000
Moderator, Volunteer, Screener, Organizer with Thaw.
- 1994-1996, 1998, 2000
Participant, Assistant Projectionist; technical and logistical support at the Flaherty Seminar

Professional Employment

- 2019-22 PhD student, Teaching Assistant, University at Buffalo
- 2019 Research Assistant, *We Tell: Fifty Years of Participatory Media: On the Frontlines of Politics and Place: Documentary For, By, and In the Community*, curated by Louis Massiah and Patricia Zimmerman
- 2019 Marketing Consultant, Finger Lakes Environmental Film Festival
- 2019 Panelist, Saltonstall Foundation for the Arts
- 2012-18 Lecturer, Department of Cinema and Comparative Literature, University of Iowa
- 2014 Visiting Assistant Professor, Department of Theatre Arts, Grinnell College
- 2011-12 Visiting Assistant Professor, Department of Cinema and Comparative Literature, University of Iowa.
- 2010-11 New York State Council on the Arts Grants Panelist
Freelance video editor, Brooklyn, NY
- 2007-10 James B. Pendleton Teaching Fellow. Department of Cinema, Photography and Media Arts, Ithaca College
- 2006-07 Visiting Assistant Professor, Department of Cinema and Photography, Ithaca College
- 2006 New York State Council on the Arts Grants Panelist
- 2006 Finishing Funds Grants Panelist for Experimental Television Center
- 2005 Visiting Instructor, Department of Cinema and Photography, Ithaca College
- 2005 Assistant, Experimental Television Center
- 2004 Visiting Instructor, Department of Cinema and Photography, Ithaca College
- 2004 Visiting Instructor, School of Art and Design, Syracuse University
- 2004 Coordinator, Central New York Programmers Group
- 2002-04 Managing Director, Cornell Cinema.
- 2001-02 Visiting Assistant Professor, Department of Media Arts, Pacific University

2000-01 Coordinator, Senior Center Television, Iowa City

1997-2001 Graduate Instructor, Department of Cinema and Comparative Literature, University of Iowa

1994-97

Work in film and video in New York, including Associate Producer, Researcher, A&E Biography; freelance research; set production assistant on music videos, low-budget features, and commercials. Assistant Director of graduate student films. Miscellaneous production work.

Work with non-profit groups in New York, serving as temporary Technical Director with Electronic Arts Intermix; as assistant administrator with The Standby Program.

Installation assistant, Sol LeWitt/wall paintings, ACE Gallery, NY, NY, 1997

Installation assistant, Michel Auder/video installation, AC Project Room, NY, NY, 1997

Installation assistant, Mary Lucier installation, Aldrich Contemporary Art Museum, 1996