

***Opaque Mirror*, Rachelle Mozman, 2017 (14:18)**

Opaque Mirror is based on fantasies of the short time Paul Gauguin traveled to Panama. The story satirically examines the artist's search for subjects, "primitive" life and racial purity as described in letters to his wife and his book *Noa Noa*, within a diverse Caribbean topography. *Opaque Mirror*, is a playful imagining of what might have been the stories of the women who were his muses.

***Brown Bagging: Biggie, Everyday Value, Deluxe Double*, Disorientation Collective, 2012 (0:45, 1:35, 1:21)**

This project is a chapter in *The Food Groups*, a five-part series focusing on race and labor in American food production and promotion. The Disorientals encounter five historical food industry trade characters of different races. In the second chapter, "*Brown Bagging*", we meet Wendy. These iconic identities are affective laborers whose job is giving a friendly face to factory food. In solidarity, the Disorientals work to erase distinctions between the depersonalized production and personalized promotion of industrial food.

***Character Selection*, Nicholas Fernandez, David Lee, Natalia Blanco, and Kyung Won Moon, 2016 (10:30)**

This piece is part of a collaborative series, Crystal Canon Deep. *Character Selection* was made as a recognition of performative gender and archetypes. In its constrained, distant, and imperfect virtual world, genuine human emotion is wrought by agency and desire.

***Runaways*, Carla Gannis, 2011 (2:48)**

The *Runaways* is a performance video, where I (filmed running in a real landscape) and "I" (my avatar recorded running in a virtual construction of a landscape) converge as operators in an ontological metanarrative.

***Online Funeral Service I: Tamara*, Tzu Huan Lin (10:00)**

Appropriated from Italo Calvino's *Invisible City* but shifted the time and space to the Internet. Telling the inside to the outside, life to death and narrative to non-narrative. Images been distorted and represented as a new level provoking future events.

~15 Minute Intermission

***Finishing a Raw Basement*, Ilana Harris Babou, 2017 (6:40)**

Ilana Harris-Babou uses music videos, cooking shows, and home improvement television as material in an abject exploration of the American Dream. She makes video installations and sculptures.

***iSpy*, Disorientation Collective, 2014 (3:35)**

This project is a chapter in *The Food Groups*, a five-part series focusing on race and labor in American food production and promotion. The Disorientals encounter five historical food industry trade characters of different races. In the third chapter, "*Maiden Voyage*", we met the Land O'Lakes Indian Maiden.

***The Painter's Confession: Believe*☆, Jeong Yoon Lee (3:58)**

When life trashes me, I just sing my shit out from the lowest bottom of my heart because i still ..♡believe♡☆

***Generation Girls*, Jiwon Choi, 2014 (3:19)**

My work focuses on the interaction between digital imagery and the human mind, as it reinterprets common sense and human experience through hybrid cultural identities. Through the experience of living in different cultures, and working in the media industry, I developed a curiosity towards a phenomenon that is relevant to both the place where I resides and to where I came from.

***Figure of Nation*, Parissah Lin (6:53)**

***Detail*, Vijayaraghavan Srinivasan, 2010 (1:15)**

Vijay's oeuvre is a resonance of diurnal and subliminal realities. His artistic matrix captures dislocations of demographic politics, enigma of sexuality, anarchy of desire, onslaught of technology and pathology of social maladies.

***Se Shin Sa*, Eunhye Hong Kim, 2017 (10:45)**

"Se Shin Sa" is a hybrid of fiction and documentary focusing on one woman, Sook, who is struggling to survive as an undocumented immigrant in the U.S. In my film, Sook came to the U.S. hoping to fulfill the "American Dream" but she works as a masseuse at a Korean spa, serving others by providing a physical labor.

