

VIDEO CRAFT

Video Craft brings together contemporary artists who think haptically. By merging senses of the hand and the eye, they alter our perception of traditional forms using a variety of materials and technologies—from moving images to sewn quilts and ceramics. They exploit the haptic and tactile qualities of their media to: record embodied processes; materialize visual systems; and reconsider cultural imagery defined by its screen-based associations.

Bringing film and digital video technologies into dialogue with craft encourages broader thinking about process, materiality, and the moving image. *Video Craft* expands language typically associated with data transmission. Some artists extend the visual languages of both video and craft by sampling and reconfiguring imagery. Others encode or translate information from one media system or material into another, eliciting new interpretations of known structures. In looping media, artists manipulate the time and pace in which

we read images and patterns, sometimes transforming our tactile understanding of them.

Qualities once used to distinguish video and craft provide means through which to reconsider their media forms and historical associations within them. When encountered together, video gains the sensorial, embodied texture of the handmade, while craft sheds its static nature to adopt the technicolor vibrancy and shifting currents of the moving image. *Video Craft* ultimately reveals the generative points of connection between these seemingly estranged disciplines.

Curated by Sarah Mills, PhD and Ariel Zaccheo
Installation by Jeremiah Barber, German Hoyle, Ben Lerman and Brandon Olsen.

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OBJECT LABELS:

Counter-clockwise from gallery entrance, starting along southern wall.

GREG CLIMER

Animated Quilt Film, 2016-2022

18 of 36 quilt panels, digital video

Knitted Film, 2016

Cotton knit, digital video

Courtesy of the artist.

Quilting and film are commonly used to store memories of friends and family. Whereas film captures a short period of time, a quilt often documents years or decades of time through worn materials and patches documenting momentous events. Climer's work reverses our relationship to time and media in *Animated Quilt Film* and *Knitted Film*. His knitted film strip slows down the change of expression of his friend acting in front of the camera. In turn, it perhaps suspends or softens the emotional reaction experienced by a viewer.

In *Animated Quilt Film* the brevity of film and the ephemerality of kisses are transformed into the foreverness of a quilt, the sweetness of which Climer

draws out—spatially and temporally—in 36 panels which make up five seconds of film. The patches of the quilt were made through a bitmap of the digital film, which Climer then reanimates into a short film. Referencing each other, the two media forms act like the two partners represented, sharing reflections of the other in themselves.

KATE NARTKER

Green Screen, 2026

Jacquard woven wool, cotton; video

Courtesy of the artist.

In looking at *Green Screen*, you might see the suspended textile as *mise-en-scene* (a staged prop) for film. Nartker often weaves for the camera and has a longstanding interest in using the loom to capture moving images. In doing so, she dismisses the staticness of material-based imagery, such as painting and printmaking—although this is a weaving with a strong (wooly) materiality. Note the dot matrix-like resolution of her overshot pattern and the subtle color gradation on the ground weave, both of which are associated with the former two mediums.

Animation entails the joining of imagery in quick

succession, such as in flip books, film-stills and pixels, but the construction of a textile—weaving—is perhaps the ultimate method of unifying image-based content with its physical material. While animation or film usually rely on a reduction of texture to capture a sharp picture, Nartker amplifies it, creating a “haptic visuality,” that delights the eye through (fuzzy) tactile sensations. In film, a green screen refers to a temporary backdrop eventually replaced or made invisible. Nartker’s *Green Screen* reveals the illusion of this concept through weaving. Just check the backside of this textile and what green seems to have disappeared on the front, reappears in the back, in recto/verso fashion.

Feel free to gently touch these samples of fabric from Kate Nartker’s Jacquard woven wool work, *Green Screen* (2026).

Green Screen makes use of an “overshot” pattern, a layer which floats over the ground weave, producing an additional texture. In film, green screens produce a layer of imagery that can be removed in editing.

In addition to the *Green Screen* sample are experiments the artist completed with a graduate student,

incorporating braille into fabric using different textures of yarn. The braille could contain useful information, like colors or care instructions.

Please refrain from touching the rest of the work on display.

SABRINA GSCHWANDTNER

Arts and Crafts in American and Peruvian Weaving,
2016/2025

16mm polyester film, polyester thread, LEDs

Hands at Work Video, 2016

Single channel video, 02:44

Courtesy of the artist.

The language of film has always overlapped with that of textiles: spools, spindles, threading, ribbons, splicing, seams, screens. In fact, the Lumière brothers adapted the claw-foot from sewing machines to advance film in their *Cinématographe* film projector of 1885.

Sabrina Gschwandtner explores the interconnectedness of textile and cinematic histories through her film quilts. This particular quilt is pieced into a courthouse-step quilt pattern using 16mm film

from two documentaries from the 1980s. One film, "Art in America: Making Arts and Crafts," features craft traditions in America including weaving, quilting, and woodworking; the other, titled "Peruvian Weaving: A Continuous Warp," examines warp pattern weaving in Peru and the matrilineal lineage on which it has been passed down for 5,000 years. Craft is looped as both the subject matter and the structure of the quilt.

Similarly, the artist's *Hands At Work* video layers historical textile documentaries, film leader and credits, and graphic color stories into a triangle quilt. Here, the artist transferred the found film into a digital format, a translation that brings film's inherent materiality and tactility into question.

JENNIFER WEST

Space Web Film Quilt, 2024

16, 35 and 70 mm film treated with silk dyes, permanent marker, inject print on clear film, thread, plexiglass

Courtesy of the artist.

Space Web Film Quilt appears as a spiraling projection, moving inward and outward, covering vast expanses of space just like the lens-based technology which captures stars in the sky and tiny atoms. West's

stitched motion-picture film strips point to how human vision and knowledge was radically enhanced through film technology, and also how such efforts were achieved through the assistance of women—one group in particular at Harvard College Observatory created glass plate negatives of images taken at the observatory in the late 19th century. The job was believed to be well suited for women because of its proximity to embroidery skills. West's quilt also references dew-laced spider webs, a weaving in which mini-worlds are projected in each water droplet.

LAUREN KALMAN

to have or to hold..., 2021-2024

Red stoneware and digital video

Courtesy of the artist.

In Kalman's performance videos, emotional states of social dissonance are explored through embodiment: the artist wraps her arms around an unfired clay vessel, embracing it while also distorting its composition and form. The clay vessels are then fired, resulting in tension cracks, folds, textures, and traces from the artist's body that are now permanently embedded in the object's structure. The performance of her body and the clay body are now interlaced together. The title, *to*

have or to hold..., references traditional wedding vows, further suggesting the entwinement of two bodies together as well as craft's relationship to the domestic sphere.

Video as a document of performance is explored by several artists throughout *Video Craft*. Kalman's performance video, in a quick, consistent loop, takes on a haptic quality as the viewer can imagine their bodies in relation to the clay objects that surround them in daily life. Imagine, for example, the way a ceramic mug's handle is contoured to fit your hand.

RICHARD VIJGEN

Hyperthread series, 2024

Individual works in series: *Gaussian Noise Generator*; *AES Key Generator*; *8080 Emulator*; *Multiplier*; *i4004*; *SPM*; *Counter*; *Registers*; and *Flipflop*

Various yarns, Jacquard woven

Courtesy of the artist.

The complexity of pattern in the weavings of Vijgen's *Hyperthread* series derive from the intricate layers of code found in microchips. The programmatic language of weaving, in which horizontal and vertical threads intersect at right angles either over or under one other,

mirrors the movement of electrical current in silicon wafers or microchips. If one thinks of an intersection as a piece of information, the microchip has billions more than a weaving, invisible to the human eye.

Using OpenLane Digital Synthesis software, Vijgen materializes part of the informational pathways of microchips in woven structures using a mathematical scale. Scaling up the pathways, he affords the eye a sense of sublime beauty that characterizes the base form of all technological infrastructures. The work, then, merges the concept of hardware, found in the Jacquard loom (a type of processor of data) with software, the units of data processed.

BERYL KOROT

Etty, 2009

Video (black and white, sound), 12:00

Courtesy of the artist and bitforms gallery.

Since the 1970s, Beryl Korot has explored the relationship between media technologies and other forms of human communication. Known for her pioneering work in video art in the 1970s and '80s, she has gone on to consider the process of transference of ideas through interwoven systems,

taking up challenging subjects which can never be fully transcribable.

The video *Etty* is an interplay of layers of film with shadows of bare trees blowing in the wind, heavy rainfall and the words from diaries of Etty Hillesum, a Dutch Jewish writer who died in a Nazi concentration camp. Hillesum's use of coded words to communicate with friends is referenced in the linear descent of text following the vertical lines of video and weaving—craft forms constructed through a structural language. Korot's film forms a type of soliloquy, created from short selections of words from over hundreds of pages of Etty's writing. Made noticeable by any system is, too, areas of absence.

WILLIAM COBBING

Screensaver, 2023

Digital video, 04:24

Courtesy of the artist.

Cobbing began making videos during the pandemic as a way to stay connected to his practice. The figures that emerge from his sculptural and performance works often appear to be caught in a temporal state of metamorphosis, blurring the boundary between body

and earth, ancient and modern.

Clay is a central material in the artist's work, both in its raw and fired forms. The artist honors the abject qualities of his chosen material: the squelching, slimy, murkiness of wet mud that both attracts and repulses. Cobbing is similarly interested in the cinematic, in special effects and making objects for the screen. This work's title, *Screensaver*, refers to endless motion animation on computer monitors during sleep. The clay forms a complete screen, we are unable to see in, while arms grasp at wet clay, unable to see out.

AARON MARCUS

Computer Graphics by Aaron Marcus (6 of 15), 1970s

Computer Graphics by Aaron Marcus (4 of 15), 1970s

Computer Graphics by Aaron Marcus (14 of 15), 1970s

Shades of Hades, 1972–1974, offset lithograph

Urbane Nova, 1972–1974, offset lithograph

Evolving Gravity, 1972–1974, offset lithograph

Shades of Hades mechanical, 1970s, progress work on cardboard with red markups

Courtesy of Letterform Archive.

In 1965, when Aaron Marcus enrolled in the graphic design program at Yale University, computers were still

only considered tools for math and science—not art. However, in the early 1970s Marcus pioneered a new form of media art, making computer-assisted images using standard typography symbols. He connected a phototypesetting machine to a computer and taught himself Fortran, a programming language developed by IBM in 1956 to support numeral studies. After a stint of work at Bell Telephone Labs he began applying rationalized formulaic systems into visual poetry. He called these works “semiotic tapestries.” They developed from language systems and letter forms, becoming aesthetic compositions and concrete poems which followed and ruptured the grid structure that determined their form. Marcus was also interested in kinesthetic drawing. His designs trigger physical sensations, such as falling in *Evolving Gravity* or fuzziness in the black and white designs from his *Computer Graphics* exhibitions (all shown in case). By producing a sense of materiality in computer art, he defied the two-dimensional constraints of flat screens.

MEGUMI NAITOH

Connector, 2019

Digital video

Liberator, 2026

Digital video

Courtesy of the artist.

Megumi Naitoh's *Electronic Dust* series uses open-source 3D models designed to be shared and modified online. For *Connector*, she downloaded original files from "Thingiverse," and 3D printed plastic two-part molds. The molds were filled with clay, dried, then fired. Intentionally included in the clay mixture is calcium carbonate. Known as "lime pop," limestone contamination from calcium carbonate causes expansion when exposed to moisture in the air. When contaminated, the clay body will start to flake and shatter days or even weeks after firing. *Electronic Dust* captures this transformation with a time-lapse camera over a series of weeks, during which time the object expands and crumbles to dust. Her most recent film, *Liberator*, tackles a more serious narrative: employing an open-sourced model of a 3D printed or "ghost" gun. The lime pop's inclusion guarantees the object's failure; a safeguard we could wish for with all such weapons.

Naitoh's use of lime pop functions as a glitch, a predictable failure inherent to the source material. Video artists like Nam June Paik and Jamie Felton have explored the materiality of video with glitches since the early 1980s.

WILLIAM COBBING

Grog Cave, 2024

Mixed media and digital video, 05:33

Courtesy of the artist.

Cobbing began making videos during the pandemic as a way to stay connected to his practice. The figures that emerge from his sculptural and performance works often appear to be caught in a temporal state of metamorphosis, blurring the boundary between body and earth, ancient and modern.

Clay is a central material in the artist's work, both in its raw and fired forms. The artist honors the abject qualities of his chosen material: the squelching, slimy, murkiness of wet mud that both attracts and repulses. Cobbing is similarly interested in the cinematic, in special effects and making objects for the screen. The contrast between the use of digital technology (the videos were first exhibited on social media and viewed by most on hand-held smart-phones) and one of humankind's most ancient technologies (clay) suggests the constructedness of everyday life and the masks we assume. When the artist's films are viewed in the *Grog Cave*, the brightly colored paint spilling out of his clay

masks becomes all the more embodied, as the viewer's head is similarly entombed in clay.

***Only one viewer is allowed in the cave at any time.
Please be careful and do not touch.***

KIRA DOMINGUEZ-HULTGREN

I'll Meet You in the Atmosphere, 2025

Woven film stills, screenshots, photographs, and text from Disneyland's "It's a Small World" ride opening ceremonies in 1966 in wool, silk, linen, cotton, mohair, acrylic, and metallic threads. Pine loom bars and shelf by Gabriel Dominguez.

Back Up Two Ticks, 2026

Linen, wool, mohair, cotton, silk, and metallic thread, bobbins, loom bars. Source imagery: *Disneyland Around the Seasons (1966)*

Courtesy of Eleanor Harwood Gallery.

I'll Meet You in the Atmosphere consists of two altarpieces that combine visual elements from the artist's family history: the altars are participatory and viewers are invited to contribute to the making of these pieces. For Dominguez-Hultgren, life emulates weaving, sewing, and looping in terms of how we

encounter images and memories. Sometimes they go missing or invisible, like a stitch in a cloth, and other times they (re)appear to help tell part of a bigger story. The artist weaves images from Disneyland archival footage showing the opening ceremonies for "It's a Small World" ride in 1966. In this film, her mother played the role of her home country India. The film and a reference to it in the documentary *Disneyland Secrets, Stories, & Magic* (2007) became some of the only images of the artist's mother as a child after a fire destroyed their home. *Disneyland Around the Seasons* (1966) is shown here.

Dominguez-Hultgren invites viewers to continue weaving the altarpieces, contributing to the process of constant (re)seeing and honoring, a concept borrowed from the idea of the *descanso* or roadside altar.

CONTINUE WEAVING THE ALTARPIECE:

My grandmother Lawhail (Kikume) Johal lived between languages, cultures, ethnicities, and spiritual practices. This made her particularly adept as a teaching assistant in the Los Angeles Unified School District. She believed in the divine interaction of asking a child how they would like to be greeted in their own language; underpinned by the unwavering belief

that her configuration of "hello" was not the only way to find connection. And yet, my grandmother's life story is not without a sense of irony. She and her kids performed their "Indian" identities at Hollywood and Disneyland events through the 1960s. This altar piece is built from woven strips of film stills, photographs, and screenshots of those events. Walt Disney created "It's a Small World" in 1966 with a similar intention as my grandmother: to greet children in their own language. My mother was India at the "Small World" opening.

At this *descanso*, this spontaneous altar, you are invited to think of someone in your life who has encouraged you, affirmed your voice, and your right to say "hello" (no matter how imperfectly).

- Use the scissors to cut a piece of string from the yarn ball.
- Tie your string to any nail and end on whatever nail you choose.
- Zigzag between nails or circle around two.

"I'll meet you in the atmosphere" was a phrase my grandmother liked to say, and I hold it as a promise since her passing. In this atmosphere of immigrant fear and elected racism, I invoke my grandmother's spirit to meet us, to gather all her ancestral lines, all her

spirits together in this place, to empower collective and diverse voices in solidarity.

-Kira Dominguez-Hultgren

DANIELLE ANDRESS

Untitled 1993-2021, 2019-present

Handwoven polyester with dye sublimation printing on stretched canvas

Courtesy of the artist.

The title for this work is taken from the timestamp on a freeze-framed video still, an image Andress sourced from the internet. In the 1990s, the internet became a new repository for amateur video pornography. Andress counters the ease of access to visual pleasure through materially stable patterns (houndstooth, gingham, and overshoot) associated with women's fashion and textile production. The woven materialization of such imagery works to suspend and recontextualize the gaze, traditionally designed for quick consummation and male desire.

SYDNEY CASH

ADHD Party, 2024

Steel frame, Flutex glass, computer generated

drawings, self-contained lighting, mirror, fabric
Courtesy of the artist.

Glass artist Sydney Cash has been working with a found material, Flutex, since the early 1980s. This industrial glass product, manufactured in the 1930s and '40s, featured a fluted texture to obscure a clear view and offer privacy through the windows of office doors. In Cash's work, the ridged glass is used to create a lenticular effect. Similar to the technology that powers magnetic videotape, a lenticular effect is created by interlacing two images, with a precisely aligned sheet of plastic or glass with curved "lenses" placed over top. The effects can vary: the image may appear three-dimensional; it might have a small amount of animation; or the image might shift from one to another.

Cash's early experimentations in Flutex feature restrained palettes, with geometric line drawings mounted parallel behind the glass sheet. When animated by the motion of the viewer, they transform from static to kinetic patterns. Cash revisits the material in recent sculptures, with an expanded color palette and a broader array of framing materials. He adds steel frames and fabric coverings to create personal theaters that promote active involvement over passive viewing.

SARAH ROSALENA

RGB, 2021

Cotton yarn, paper yarn, 24 shaft dobby loom

Courtesy of the artist.

RGB stands for red, green and blue, the color trio identified in the universe as evidence of Cosmic Microwave Background (CMB), which supports the Big Bang Theory. While *RGB* signifies the most ancient light source, it represents a modern one, too: the light beamed into television and digital devices through different electronic methods to project a high-quality image. *RGB* is associated with advanced media imaging devices, such as TV, cameras and computers, however, Rosalena reminds us that weaving, one of the oldest craft practices, performed a similar processing of imagery through color synthesis; making a textile a significant source of information. The abstract nature of the work suggests an openness of interpretation rather than conveying a specific message as is common in broadcasting media.

KELLY EGAN

Athyrium Felix-Femina (For Anna Atkins), 2016

35mm hand-coated and handmade cyanotype gelatin emulsion, animated optical sound
Courtesy of the artist.

In 1841, Anna Atkins was the first person to publish a book of photography, a sampling of her cyanotypes of sea plants. Atkins used a bespoke cyanotype emulsion to expose the plants to sunlight and capture their likeness. While relatively short-lived as a dominant form of photography, cyanotypes found new life in the domestic sphere, where the process was used to decorate fabric for pillows, drapes and clothing.

In homage, Egan coated 35mm film using Atkins' cyanotype recipe, gathered native plants near her Ontario home, arranged them directly on the film, and exposed them to sunlight. The result is an ethereal, cerulean blue background that dances with the transparent silhouettes of flora. Interspliced is found footage of a young girl being teased and taunted with a spider in a jar. The film's narrative unfolds within the pattern of traditional quilt, allowing for slippages between the found footage, white space, and flora. After scanning the film for projection, the artist carefully stitched the processed strips of film together through the sprocket holes so as not to pierce the film, which can be disassembled, respliced, and run through

a projector. The film, as both static sewn object and moving image, reclaims “women’s work”, the domestic, and agency around the authorship of images.

This video contains some flashing images.

AHREE LEE

Bojagi (Memories to Light), 2015

Digital video with sound, 15:00

Courtesy of the artist.

Korean wrapping cloths (*bojagi*) are traditionally pieced out of scrap material, creating an heirloom full of utility and beauty from what would otherwise be waste. They are often gifted from mothers to their daughters before getting married, a bridge for the transition from childhood home to future home. In her digital video, Ahree Lee makes a digital, kinetic *bojagi* from mid-20th century home movies of Asian American families.

During the post-war period, positive—or even neutral—representations of every-day life for Asian American families were rare, due to lingering repercussions from a legacy of racism, exclusionary laws, and the internment of Japanese Americans during the war.

The home movies that serve as the basis for *Bojagi (Memories to Light)* were donated by families to the Center for Asian American Media. Lee splices these memories together, forming a visual quilt with kaleidoscopic effects to imagine a new, more positive container for the history of post-war Asian American life.

SHAHEER ZAZAI

ECfdV_EC, 2023

Digital video, 05:21

Courtesy of the artist.

Shaheer Zazai exploits the limitations of mundane computer software to examine tactility, history, and animation. Running Microsoft Word or Excel, he creates intricate patterns using only spaces, dots, and the highlighter tool. Size is restricted by the display screen; characters and colors are confined to the keyboard and the highlighter tool's limited palette; pattern is limited to the pixel grid. These same constrictions can be mapped onto weaving: size defined by the loom, color by available dyes, and warp and weft threads confining patterns to a grid. Unsurprisingly, the artist's work mirrors patterning in traditional textile work, particularly the florals and arabesques of Afghani

carpets.

The artist refuses shortcuts like cut and paste, instead weaving sentences and characters on the loom of the page. Zazai says the works are primarily “numerical decisions resulting in patterns.” While the artist’s Word processing may be more improvisational than traditional weaving, numbers and repetition remain at the core of his making. The animation of the artist’s labor pinballs between creation and erasure, an effect that may reflect the labor of textile production as an invisible hand behind the scenes.

SENGA NENGUDI

Warp Trance, 2007

Multi-channel audio/video installation. Sound composition by Butch Morris.

Courtesy of Sprüth Magers Gallery.

In 1804, Joseph-Marie Jacquard patented his Jacquard loom, a mechanical loom capable of creating complex patterns through the use of punch-cards. The punch-cards used a system of “hole/no-hole” to control which warp threads would be raised or lowered in order for the weft to be shuttled through, thereby making a pattern. This binary system was later adapted by

Charles Babbage for his Analytical Engine and refined by his collaborator Ada Lovelace for her first computer program. As a result, the Jacquard loom is often credited as being the conceptual precursor to modern computer programming.

Senga Nengudi recasts the labor, exploitation, and industrialization of the textile industry in a rhythm of movement and pattern. *Warp Trance*, made during the artist's residency at the Fabric Workshop and Museum in Philadelphia in 2007, replaces a standard projection surface with connected chains of Jacquard loom punch-cards. Projected onto this ersatz screen is a looping video of the Jacquard loom at work, a choreography of heddles that looks more like a musical instrument than an industrial machine. The punch-card screen creates delicate, lacy patterns that pierce through the binary holes onto surrounding walls. The result is a complete environment in which the video isn't merely watched but experienced.

Please watch your step as you enter.

JODIE MACK

Blanket Statement #2, All or Nothing, 2013

16mm film, color, sound, 03:53

Courtesy of the artist and Canyon Cinema.

Jodie Mack's *Blanket Statement: All or Nothing 2* creates a haptic screen from close-up shots of an Afghan blanket. As the film zooms in ever closer, the cleanly knit knots of yarn get messier—unruly strands of fiber resist containment. They seem to want to overtake the camera's lens and envelop the viewer. This closeness is punctuated with sections of blackout near the middle of the four minute video. Mack gradually slows down the motion blur that typically occurs when film is played back at a standard 24 frames per second to foreground what the eye ignores, while also denying the viewer the chance to completely wrap themselves in her haptic screen.

This film, inspired in part by collage and in part by animation, is a love letter to the labor and comfort of this handmade fabric. It keeps the viewer in a trance by glorifying something seemingly quotidian: we've all encountered, felt, and been held by a blanket. Enhancing this trance state is the distorted low rumble of the soundtrack that pulses and beats as the optical depth shifts closer and further away.

WARNING: This video contains flashing/strobing effects that may affect viewers who are sensitive to light.