

## **JENNIFER T. REEVES**

Writer, Director, Editor

### **FILM WORKS & EXPANDED CINEMA**

PIGMENT-DISPERSION SYNDROME (2022, 16mm, 6 min)

VARIOUS 16mm Multiple-Projection Performances (2015-2019, 2-3 projectors, 45-80 min,  
with live sound mix by Reeves, or with live music by Marc Ribot)

COLOR NEUTRAL (2014, 16mm, 3 minutes)

STRAWBERRIES IN THE SUMMERTIME (2013, 16mm-digital, 15.5 minutes)

LANDFILL 16 (2011, 16mm, 9 minutes)

TRAINS ARE FOR DREAMING (2009, 16mm, 7 minutes)

WHEN IT WAS BLUE (2008, dual-projection 16mm, 65 minutes)

LIGHT WORK MOOD DISORDER (2007, dual-projection 16mm, 27 minutes)

HE WALKED AWAY (2003-2006, dual-projection 16mm, 17 minutes)

LIGHT WORK I (2006, 16mm/HDCAM, 8 minutes)

SHADOWS CHOOSE THEIR HORRORS (2005, 16mm-Digi-beta, 31 minutes)

THE TIME WE KILLED (2004, 16mm, 94 minutes)

THE SONS OF BITCHES TURNED OUT THE LIGHTS AGAIN (2003, 16mm, 3 minutes)

FEAR OF BLUSHING (2001, 16mm, 6 minutes)

SKINNY TEETH (2001, VHS-DVCAM, 7 minutes)

DARLING INTERNATIONAL (1999, co-director M.M. Serra, 16mm, 22 minutes)

WE ARE GOING HOME (1998, 16mm, 10 minutes)

CHRONIC (1996, 16mm, 38 minutes)

THE GIRL'S NERVY (1995, 16mm, 5 minutes)

CONFIGURATION 20 (1994, 16mm, 12 minutes)

MONSTERS IN THE CLOSET (1993, 16mm, 15 minutes)

TASTE IT NINE TIMES (1992, 16mm, 5.5 minutes)

GIRLS DAYDREAM ABOUT HOLLYWOOD (1992, 16mm, 4.5 minutes)

ELATIONS IN NEGATIVE (1990, 16mm, 4.5 minutes)

### **AWARDS**

#### **PIGMENT-DISPERSION SYNDROME**

2023 Thomas Edison Film Festival, Director's Choice Award

#### **LANDFILL 16**

2012 Ann Arbor Film Festival Juror's Award

#### **WHEN IT WAS BLUE**

2009 Ann Arbor Film Festival Audience Award

### **LIGHT WORK MOOD DISORDER**

2008 Images Festival, Toronto. Marion McMahon Memorial Award

### **THE TIME WE KILLED**

2005 IFP Independent Spirit Awards, Nomination for "Someone to Watch" Award

2004 Berlin International Film Festival, FIPRESCI International Critics Award

Tribeca Film Festival, Best NY, NY Narrative Feature

OutFest Film Festival, Outstanding Artistic Achievement

### **FEAR OF BLUSHING**

2002 Black Maria Film Festival, Juror's Choice

### **DARLING INTERNATIONAL**

2000 Sundance Film Festival, Honorable Mention

Cinematexas Film Festival, Cinematography Award

The New Festival, Vito Russo Award

### **WE ARE GOING HOME**

1998 Black Maria Film Festival, Juror's Citation

Ann Arbor Film Festival, Film Co-op Award

### **CHRONIC**

1997 Oberhausen International Short Film Festival, Main Prize of the International Competition and First Prize from the Jury of International Film Critics

Black Maria Film Festival, Jurors' Choice

Ann Arbor Film Festival, Tom Berman Most Promising Filmmaker Award, and the Screening Committee's Choice Award for Narrative Integrity

Charlotte Film Festival, Jurors' Choice, Experimental Film

Images Film Festival, Toronto, Marion McMahon Memorial Award

Shorts International Film Festival, First Place Experimental Film

### **GRANTS & RESIDENCIES**

2023 Atelier 105, Post-Production Residency, Light Cone, Paris.

2016 Princess Grace Foundation USA, Special Projects Grant

2011 Independent Imaging Film Retreat, Ontario

2008 Renew Media/Tribeca Film Institute, Media Arts Fellowship

2007 MacDowell Colony Fellowship

2007 Wexner Residency Award

2006 Wexner Center Media Arts Program, The Ohio State University

- 2005 Finishing Funds Award from Experimental Television Center, supported by the Electronic Media Program at the New York State Council on the Arts
- 2003 New York State Council on the Arts Grant
- 2000 Princess Grace Award Grant
- 1999 Andrea Frank Foundation Grant
- 1999 UCSD Research Grant
- 1998 Eastman Scholarship Grant
- 1997 Jacob Javits Fellowship for Graduate Study, University of California, San Diego
- 1995 Jerome Foundation Production Grant

## **COMPREHENSIVE RETROSPECTIVES**

- 2009 Era New Horizons Festival, Wroclaw, Poland
- 2008 San Francisco Cinematheque
- 2007 Kino Arsenal, Berlin
- 2005 Anthology Film Archives, New York
- 2005 BFI London Gay and Lesbian Film Festival

## **SELECTED VISITING ARTIST SCREENINGS**

AFI Film Festival. Art Institute of Chicago. California Institute of the Arts. Chicago Filmmakers. Cinematheque Ontario. Cinema Nova, Brussels. Cornell Cinema. FAMU Film Academy, Prague. Film Forum, Los Angeles. Gene Siskel Film Center, Chicago. George Eastman House, Rochester. Hallwalls Art Center, Buffalo. Light Industry, New York. The Lux, London. Museum of Modern Art, New York. Oberlin College. Pacific Film Archive, Berkeley. The Pleasure Dome, Toronto. Princeton University. Rensselaer Polytechnic Institute. Robert Flaherty Seminar. The School of the Museum of Fine Arts, Boston. Straasbourg Contemporary Art Museum. University of Chicago. University of Colorado, Boulder. University of Southern California. Wexner Center for the Arts.

## **SELECTED FILM AND LIVE MUSIC PERFORMANCES**

**SHADOWS CHOOSE THEIR HORRORS, LANDFILL 16, HE WALKED AWAY**  
*with music composed and performed live by Marc Ribot*

- 2016 St. James River Film Festival, Virginia and the Brattle Theater, Boston.
- 2015 (Le) Poisson Rouge, New York City (*performed with Ikue Mori*)  
 Detroit Institute of Art

**WHEN IT WAS BLUE** (2008, superimposed dual-projection 16mm, 65-68 min)  
*Live Performances with composer Skúli Sverrisson include*

- 2011 Reykjavik Film Festival
- 2010 Red Cat, Los Angeles

- 2010 Sydney Opera House, Vivid Festival
- 2010 Portland Institute for Contemporary Art: Time-Based Art Festival
- 2010 Centre de Cultura Contemporània de Barcelona
- 2009 Berlin International Film Festival
- 2008 Toronto International Film Festival
- 2008 The Kitchen, New York
- 2005 Museum of Modern Art, New York (*performed in-progress*)

**LIGHT WORK MOOD DISORDER** (2006-2007, multiple-projection 16mm)

*Live Performances with composer Anthony Burr include:*

- 2008 Rotterdam Film Festival, American Film Institute Festival  
Diasapon Gallery, New York. Rooftop Films, New York
- 2007 The Wexner Center for the Arts
- 2006 Dundee Contemporary Arts Festival: Kill Your Timid Notion, Scotland

**HE WALKED AWAY** (2003-2007, dual-projection 16mm, 17 minutes)

*Live Performances include:*

- 2007 Rotterdam Film Festival, The Wexner Center for the Arts, and Dundee  
Contemporary Arts Festival: Kill Your Timid Notion, Scotland
- 2004 Toronto International Film Festival
- 2003 Tonic in New York City, and the City Theater in Reykjavik, Iceland

**SHADOWS CHOOSE THEIR HORRORS** (2005, 16mm to Digi-beta, 34 minutes)

- 2005 *Screened with the American Symphony Orchestra's Performance of Aaron  
Copland's Grohg (1922-25, rev. 1932) Commissioned by and presented at the  
Bard Music Festival*

## SELECTED COLLECTIONS

Amherst College. Arsenal Institut Fur Film Und Videokunst, Berlin. Bard College.  
California Institute of the Arts. Cooper Union. Donnell Media Center, New York Public  
Library. Hampshire College. Ithaca College. New York University. Oberhausen Short Film  
Festival Archive. Otis College of Design. Sundance Institute Archive. Syracuse  
University. Temple University. University of Colorado, Boulder. University of Maryland,  
Baltimore. University of Colorado, Boulder. University of Oregon. University of West  
Ontario, London. York University, Ontario.

## SELECTED BIBLIOGRAPHY

Esther Schlicht/ M. Hollein. *Zelluloid: Cameraless Film*. Schirn Kunsthalle Frankfurt, 2010

Daniel Kane. *We Saw the Light: Conversations between the New American Cinema and Poetry*. University of Iowa Press, 2009

Michael Sicinski, "When it was Blue," *Cinema Scope*, Winter 2009

Maureen Furniss. *The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash*. Abrams Press. 2008

Ed Halter, "Outward Bound," *Artforum*, Oct. 27, 2008

Scott MacDonald. *A Critical Cinema 5: Interviews with Independent Filmmakers*. University of California Press, 2006

Ed Halter, "The Insider: Facing homeland insecurity in a blue state," *Village Voice*, 2005

First-person for all: Jenni Olson and Jennifer Reeves rap about radically honest filmmaking," *San Francisco Bay Guardian*, Sept. 14, 2005

Candace Moore, "IFC-award-nominated indie director Jennifer Reeves may be our next big thing," *Girlfriends Magazine*, May 2005

Brent Kite, "Homeland Insecurity: Jennifer Reeves on *The Time We Killed*," *Cinema Scope*, Fall 2004

Amy Taubin, "Some Women," *Film Comment*, Art & Industry, online column. 2004

Dennis Lim, "Jump Cuts, New York Independents in Berlin," *Village Voice*, 2004

Eddie Cockrell, "The Time We Killed," *Variety*, April 19-25, 2004

Stan Brakhage, "The Film Comment '90s Poll: Who Mattered?" Stan Brakhage's list of most inspirational filmmakers from the '90s. *Film Comment*, January/February 2000

Rebecca Freligh, "Feminism leads to filmmaking," *Cleveland Plain Dealer*, June 1996

## **PUBLISHED WRITING**

"The Decade in Review" Jennifer Reeves, *Cinema Scope*, Issue 42, Spring 2010

"Argument for the Immediate Sensuous, Notes on *Coupling* and *Stately Mansions did Decree* by Stan Brakhage," *The Chicago Review*, Winter 2001/Spring 2002

## **TEACHING**

2005-present	Adjunct Professor, School of Art, Cooper Union, New York, NY
2008-2016	Thesis Advisor and Adjunct Professor, MFA Photography and Related Media, School of Visual Arts
2006-2007	Visiting Professor, Milton Avery School of the Arts, MFA Program, Bard College, Annandale-on-Hudson, New York
2006	Lecturer, Yale University School of Art MFA program, New Haven
2000-2005	Visiting Assistant Professor in Undergraduate Film & Electronic Media Department, Bard College, Annandale-on-Hudson, New York
1999-2001	Visiting Professor, Film Department, New School University, New York