

## JENNIFER REEVES

### FILMOGRAPHY

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

2012 LANDFILL 16  
Ann Arbor Film Festival Juror's Award

2009 WHEN IT WAS BLUE  
Ann Arbor Film Festival Audience Award

2008 LIGHT WORK MOOD DISORDER  
Images Film Festival, Marion McMahan Memorial Award

2005 THE TIME WE KILLED  
IFP Independent Spirit Awards, Nominated Turning Leaf "Someone to Watch" Award

2004 Berlin International Film Festival, FIPRESCI International Critics Award, Forum section  
Tribeca Film Festival, Best NY, NY Narrative Feature  
OutFest Film Festival, Outstanding Artistic Achievement

2002 FEAR OF BLUSHING  
Black Maria Film Festival, Juror's Choice

2000 DARLING INTERNATIONAL  
Sundance Film Festival, Honorable Mention  
Cinematexas Film Festival, Cinematography Award  
The New Festival, Vito Russo Award

1998 WE ARE GOING HOME  
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 & First Prize from the Jury of International Film Critics  
 Black Maria Film Festival, Jurors' Choice  
 Ann Arbor Film Festival, Tom Berman Award for Most Promising Filmmaker and the Screening Committee's Choice Award for Narrative Integrity  
 Charlotte Film Festival, Jurors' Choice, Experimental Film  
 Images Film Festival, Toronto, Marion McMahan Memorial Award  
 Shorts International Film Festival, First Place Experimental Film
- CONFIGURATION 20  
 1995 Black Maria Film Festival, Jurors' Citation
- MONSTERS IN THE CLOSET  
 1994 Turin Gay & Lesbian Film Festival, Special Mention

## GRANTS & FELLOWSHIPS

- 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  
 1997 Jacob Javits Fellowship for Graduate Study, University of California, San Diego  
 1998 Eastman Scholarship Grant  
 1998 Waggaman Film Completion Grant  
 1999 UCSD Research Grant  
 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 FILM PERFORMANCES

- WHEN IT WAS BLUE (2008, superimposed dual-projection 16mm, 65-68 minutes)  
*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 (*a rough-cut was performed*)

- LIGHT WORK MOOD DISORDER (2006-2007, 2-4 side-by-side projections, 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, superimposed 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 (*with musician Anthony Burr*)
- 2004 Toronto International Film Festival (*with musicians Erik Hoversten and Dave Cerf*)
- 2003 Tonic in New York City, and the City Theater in Reykjavik, Iceland (*with musicians Skúli  
 Sverrisson and Hilmar Jensson*)
- SHADOWPLAY (16mm to Mini-DV, 13 minutes)  
*Film for a dance performance by Ariane Anthony*
- 2006 3LD Art + Technology Center, New York City
- SHADOWS CHOOSE THEIR HORRORS (2005, 16mm to Digi-beta, 34 minutes)  
*Screened with the American Symphony Orchestra's Performance of Aaron Copland's  
 Grohg (1922-25, rev. 1932), conducted by Leon Botstein*  
 Commissioned by and presented at the Bard Music Festival
- UNTITLED (triple-16mm projection, 18 minutes)  
*Performed with musicians Zeena Parkins and David Kean*
- 2004 The Roulette Mixology Festival at Location One, New York
- SWAMP PEOPLE (superimposed dual projection 16mm, 6 minutes)  
*With live poetry performance by Lisa Jarnot*
- 2002 St. Marks Poetry Project and Robert Beck Memorial Cinema, New York

## INSTALLATIONS & GROUP GALLERY SHOWS

- LANDFILL 16 series, print #1  
 February 11-March 11; Large scale photo enlargement of original distressed and painted 16mm  
 film frame from Reeves' 2011 film *Landfill 16*.
- 2012 Microscope Gallery, New York, *We are Cinema* Exhibition
- FEAR OF BLUSHING  
 2010 June 2-August 29; Continuous 16mm loop  
 Schirn Kunsthalle Frankfurt, *Celluloid: The Cameraless Film* exhibit
- LIGHT WORK MOOD DISORDER  
 2008 July 15-19; Continuous Two-channel loop alongside a light table installation  
 made from the original sewn and painted 16mm film  
 The Drawing Center Gallery, "Drawing on Film" exhibit, New York

## SELECTED VISITING ARTIST SCREENINGS

AFI Film Festival. Artists' Space Gallery, NY. Braquage, Paris. Chicago Filmmakers. Cinematheque  
 Ontario. Cinema Nova, Brussels. Cleveland Cinematheque. Cornell Cinema, Ithaca. 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. Millennium Film  
 Workshop. Pacific Film Archive, Berkeley. The Pleasure Dome, Toronto. Robert Flaherty Seminar.  
 Straasbourg Contemporary Art Museum. Wexner Center for the Arts. Art Institute of Chicago. California  
 Institute of the Arts. Chapin School, New York. FAMU Film Academy, Prague. Hampshire College,

Amherst. Ithaca College. Oberlin College. Princeton University. Rensselaer Polytechnic Institute. The School of the Museum of Fine Arts, Boston. SUNY Binghamton. University of Chicago. University of Colorado, Boulder. University of the Arts, Philadelphia. University of Southern California. Massachusetts College of Arts. University of Wisconsin, Milwaukee.

## **SELECTED SCREENINGS & BROADCASTS**

Brooklyn Academy of Music: Next Wave Festival. Independent Feature Film Market, New York. Institute of Contemporary Art, Boston. Free Speech TV. New York University. North West Film Center. P.S.1. Museum. River to River Festival, New York. Smithsonian Museum. Sundance Channel. Whitney Museum (2006 Biennial: Day For Night; The American Century Exhibition, 2000, and The Color of Ritual, The Color of Thought Exhibition, 2000). WNET Channel 13.

## **SELECTED FILM FESTIVAL SCREENINGS**

Ann Arbor Film Festival (1998, 2002, 2009). Berlin Film Festival (2000, 2004, 2009). Boston Lesbian and Gay Film Festival (2005). Bratislava Film Festival, Slovakia (2004). Buenos Aires International Independent Film Festival (2005). Chicago Film Festival (2005). CineVegas Film Festival (2004). Curtas Vila do Conde, Portugal (2002). Creteil International Women's Film Festival (1997). Dallas Video Festival (2006). Double Take Documentary Film Festival (2000). Edinburgh Short Film Festival (2002). Femme Totale Film Festival, Germany (2000, 2005). Hong Kong Film Festival (2009). Jerusalem International Film Festival (2005). LA Freewaves Festival (2002). Mad Cat Women's Film Festival (2002, 2005). MARFICI Film Fest, Argentina, Buenos Aires (2005). New York Film Festival (2001, 2005, 2006, 2011). Rotterdam International Film Festival (1998, 2000, 2002, 2007). Seoul Film Festival, Korea (2004). Sundance Film Festival (1999, 2000, 2007). Tribeca Film Festival (2004). Vancouver International Film Festival (2008). Women & Madness in Film Festival & Symposium, Vienna (1998).

## **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 Oregon. University of West Ontario, London. York University.

## **SELECTED BIBLIOGRAPHY**

Esther Schlicht/ Max 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 (a section focuses on Reeves' abstract animation)  
Ed Halter, "Outward Bound," *Artforum Online*, Oct. 27, 2008  
Nicole Armour, "Labors of Love," *Film Comment*, Nov-Dec. 2008  
Scott MacDonald. *A Critical Cinema 5: Interviews with Independent Filmmakers*. University of California Press, 2006  
Scott Foundas, "Chain; The Time We Killed," *LA Weekly*, March 10-16, 2006  
Ed Halter, "The Insider: Facing homeland insecurity in a blue state," *Village Voice*, Oct. 19-25, 2005  
First-person for all: Jenni Olson and Jennifer Reeves rap about radically honest filmmaking," *San Francisco Bay Guardian*, Sept. 14, 2005  
Nick Twemlow, "Windy City Blues: The 2004 Chicago International Film Festival", *Filmmaker Magazine*, Winter 2005  
Candace Moore, "IFC-award-nominated indie director Jennifer Reeves may be our next big thing," *Girlfriends Magazine*, May 2005  
Dana Stevens, "The Time We Killed," *The New York Times*, October 21, 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  
Jeff Scher, "Five Groundbreaking New Directors," Shout Magazine, Dec. 2001  
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  
Chuck Klosterman, "Personal Films: Moviemaker says stark visuals have Akron Roots," Akron Beacon Journal, September 29, 2000  
Fred Camper, "Critics Choice, *Chronic* and More: Films by Jennifer Reeves," Chicago Reader, June 20, 1997  
David Sterritt, "Experimental Film is Alive and Well," Christian Science Monitor, January 21, 1997  
Rebecca Freligh, "Feminism leads to filmmaking," The Cleveland Plain Dealer, June 11, 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

## **EXHIBITIONS JURIED & CURATED**

Tribeca Film Festival, Jury member for the New York, NY Narrative section, 2005  
Black Maria Film Festival, Jury Member, New Jersey, 2003  
The New York Experimental Gay and Lesbian Film Festival, Artistic Advisor, 2002  
The Conspiracies Film Festival, Exit Art Gallery, New York City. Co-curator, 1995

## **EDUCATION**

2003 MFA University of California, San Diego  
1993 BA, Bard College

## **TEACHING**

2005-present Adjunct Professor, School of Art, Cooper Union, New York, NY  
2008-present Thesis Advisor, MFA Photography and Related Media, School of Visual Arts  
2008 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  
1997-1998 Teaching Assistant of Film History, University of California, San Diego

## **SELECTED SOUND & CINEMATOGRAPHY WORK**

THE VIOLINIST (2009, DP and Editing consultant, film by Winsome Brown)  
DOUBLE YOUR PLEASURE (2002, soundtrack/ sound design, film by M.M. Serra, 3.5 minutes)  
THE MONEY (2000, audio piece on "State of the Union" album, produced by Elliott Sharp)