

January 30, 2023

Christine Marie
292 Summer St.
Buffalo, NY 14222

Faculty Search Committee
Department of Media Study
231 Center for the Arts, North Campus
University at Buffalo
Buffalo, NY 14260

Dear Faculty Search Committee,

I'm excited to apply for the position of Assistant Professor in film and media studies at the University at Buffalo. I am an integrated media artist and educator producing hybrid work specializing in analog 3D stereo imaging and experimental cinematic shadow animation. Throughout my career I've been honored to become a TED fellow, a Sundance director and teacher of animation at Pixar and DreamWorks studios.

Along the path to becoming a filmmaker I developed a passion for the moving image as presented by pre-cinematic devices, shadow theater, the magic lantern, and the stereoscope. For my MFA thesis project at the Center for Integrated Media at the California Institute of the Arts, I reinvented the shadow-stereoscope. Originally a nineteenth century device, my shadow-stereoscope is able to produce 40-foot anaglyph 3D forms. I call the projection method and subsequent performance, *(antiquated) Augmented Reality*. In 2019 I was invited to present *(a)A.R.* as an official selection of the Sundance Film Festival in the New Frontier category.

Focusing on the role analog techniques play amid digital technology and modern storytelling, I create an alternative visual space of discovery and exploration. My immersive installation, *Shadows in Stereo*, offers a tactile 3D experience of real-time processing with inherent motion tracking sans a computer. For the participant, an uncanny experience of somatic dislocation occurs as their shadow-double stands beside them in cubic space. For the performance of *(antiquated) Augmented Reality*, the ability to transform a 2D shadow image into 3D lent itself to a symbolic kinetic enactment of modern media's departures from the male gaze; a flat feminine form transforms into a fully dimensional one as she walks out of a television set. Combined with the Fordist notion of the feminine form as a mass-produced consumer good the work sets up choreographed repetitive motions that are broken by the ability to reach into the z-axis to create gestures of intimacy.

For upcoming work I'm embarking on a scientific study using my shadow stereoscope and creating a new installation. With the stereoscope I'll record ratios and variables to

determine the “depth budget,” or the range of depth from maximum positive parallax by comparing gestures viewed while wearing anaglyph glasses to the identical recorded gestures viewed with a VR headset. *The Sense of Wonder*, is a work-in-progress installation inspired by Rachel Carson’s final book. Through a series of four acts, the viewer, immersed within a cube of four white paper screens, watches the disappearance of the natural world, personified by analog-images that are slowly overcome by the brightness of the sun or a digital-snow superstorm produced by high lumen projectors. *The Sense of Wonder* project includes a community outreach component in which members of the public are invited to workshops to document their favorite places in nature then project photographs and drawings at a series of outdoor garden-party experiences.

Teaching production courses entails navigating a minutia of pull-down menus and media files; I include hands-on lessons to shift from the technological to craft and creativity. For a lesson titled Visual Poetry, students are provided an abstract poem then asked to shoot and edit ten clips to create a short film without sound. Later in the course, when I notice signs of tech fatigue, I offer a digital-free lesson. I cover a table with pedestrian objects like a candle, strainer, spoon, etc. The student is given 3-5 sentences that break down the primary actions of a fairytale. Using objects, without words they perform the story. These exercises are memorable and well-loved by students, as they reinforce the simplicity of gestural and visual communication. Drawing from an interdisciplinary art practice, while at UB I’d model and foster interdepartmental collaborations for students to various schools or departments in dance, architecture, the sciences, etc. I see myself contributing to the department through classes offering multiple animation styles including puppetry and performing objects.

I’m excited to see prototyping listed in the DMS course catalog; I have worked to prototype an optical toy, which led to attending the Hasbro Inventors Summit as an invited guest artist. As a TED fellow, a member of Sundance Labs, stereoscopic societies and other professional organizations, I am well-able to connect my students with internships, employment opportunities and the means to exhibit their work. Throughout my career I have taught film production, editing, animation, and screen-based media design to a diverse range of ages, institutions, and socio-economic distinctions, including courses at: a television access station, a juvenile detention facility, public and independent schools, universities, and animation studios. I teach from a place of empathy and possess the flexibility to connect with a variety of learners.

In 2020 I was the Mellon Art and Technology Professor of Practice at Occidental College, where I designed a practice-based inter-departmental curriculum. The course spanned old and new media, from Toy Theater to Expanded Cinema. In addition, I created a mobile production studio equipped with a power station, lighting, sound, and projection equipment to provide students the freedom of creative placemaking for production and screenings. I have taught shadow animation at Pixar University and worked as a consulting artist to the lead animators of a feature film at DreamWorks. I have experience with splicing and hand-coloring film, editing with a jog-shuttle, Premiere, Final Cut, Media 100 and Avid editing systems. I have used a Bolex, Super 8,

DSLRs, Go-Pro 360, and other cameras. I have worked with students to create AR, stitch VR, stop-motion, clip animation, and graphics. I prefer using After Effects to animate, yet with enough lead-time I am able to learn a department-preferred program. I will take an Intro to Unreal Engine course in the spring. This range of experience enables me to facilitate the complex dialectic between creative practice and multiple forms of media. As an educator I have been successful in providing a safe space for community-building critique.

I have worked as an activist alongside my career as an artist and educator for two decades. I began working for California Peace Action in the 1990's and have led performances and teach-ins at San Francisco Bay Area schools for Education Not Incarceration, Books Not Bars and many environmental organizations including The Jane Goodall Institute. I don't foreground specific activist issues in my work, yet each wrestle with forces of oppression. My primary influences are artist-filmmakers –Guy Maddin, Lotte Reiniger and Laurie Anderson. I'd be very proud to teach in a department shaped by Tony Conrad. I have read the bios and familiarized myself with the work of each DMS faculty member, I know that I'd benefit from the department as an artist and scholar.

I love Buffalo. As I write, I have been living here for nearly three months. I came to spend time with my family and to experience winter weather. Buffalo has what I need to create a meaningful life. Each week I play Gamelan with Nusantara Arts, sit zazen with Buffalo Zen, and hit the trails as I engage in the Western New York Hiking Challenge. Next week I will begin teaching at Squeaky Wheel. My sister attended UB for Architecture and Industrial Design. From the day I moved her into her dorm to celebrating her graduation I have been impressed by UB and the intellectual community it fosters.

As requested, I have included a copy of my CV, and a link to my digital portfolio with this application upload. For additional materials or information please contact me at CM@4ChristineMarie.com or call at 415.350.3257.

Thank you for your time and consideration, and I look forward to hearing from you.

Sincerely,

A handwritten signature in black ink that reads "Christine Marie". The signature is fluid and cursive, with the first name "Christine" being larger and more prominent than the last name "Marie".

Christine Marie