

artwork synopses

L A U N C H

©2007, 24 min.



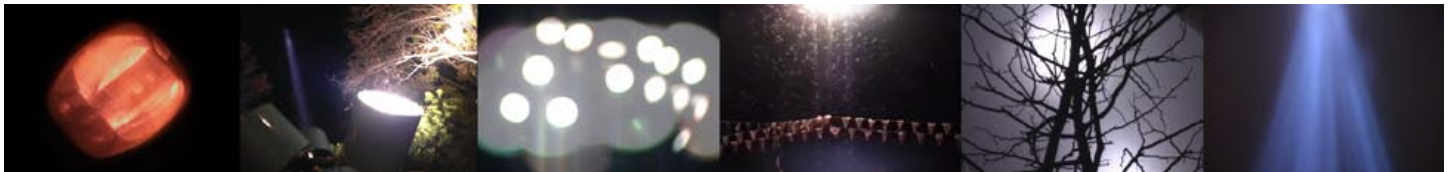
single channel video and/or multiple channel video installation

L A U N C H describes a future rising from a changing world. It imagines a space center deserted by humans as a hurricane swells and nature begins to reclaim the complex. As the eye of the storm arrives, one last rocket escapes carrying the last humans off the planet. An artistic impression of America's space program, L A U N C H culminates with coverage of the space shuttle's return to flight. It is a meditation on the end of an era and a reflection on mankind's existence on earth.

L A U N C H was filmed with the generous cooperation of NASA and the Kennedy Space Center. Shot in 2005 while hurricane Ophelia lingered off the Florida coast (just following Katrina's destruction weeks earlier), the wildlife found throughout the space center and in the adjacent Merritt Island National Wildlife Refuge came to extraordinary life. The film documents the impact of the hurricane and the 2005 launch of space shuttle Discovery, STS-114, our anxiously awaited return to space following the Columbia disaster of 2003.

T H E L I G H T

©2003, 11 min.



single channel video on monitor or projection

Shot across America, T H E L I G H T describes a non-place, a universal journey from the countryside to an urban construction ground. The journey is in progress: lights grow from lone street lamps to groups of work lights, from myriad klieg lights traversing the night sky to clusters of 7,000-watt xenon rays that seem to carve a hole into the void. The progression culminates at the World Trade Center's memorial lights, shown not in direct conjunction with the events that brought about their existence, but with a formal and abstracted transcendence - a reduction to their core essence of pure light. T H E L I G H T is a metaphor for the human struggle, through technology and determination, to see through the darkness.

c u r r e n t

©May 2001, 6 min.



single channel video and/or 2 channel video installation

In the vacated downtown of a metropolis a storm approaches and envelops – but this is no ordinary meteorological phenomenon. A digital wind blows the debris from an overflow of information. The city is now occupied by a rushing whirlwind carrying a tangled mass of communication. As devices of technology hovering in the enclaves between skyscrapers seem to monitor or perhaps even propel the storm, the city is consumed, erased by a blanket of information.

Shot during the 2000 Yankees ticker-tape parade, *C u r r e n t* documents a space between truth and fiction. Through careful camera work that transformed crowded parade routes into empty streets and an evocative soundscape that simulates an information overload, a reality present during the parade, but largely unobserved that day, comes alive. Shot and edited nearly one year before the catastrophic events of 9-11-01, the eerie, desolate images of *C u r r e n t* register as an uncanny echo of an event yet to unfold.

y e s t e r m o r r o w

©2000, 5 min.



single channel video and/or 1 channel video installation

Shot entirely on location in the Disney made town of Celebration, Florida, *y e s t e r m o r r o w* explores a time caught between future and past, the non-present eclipsed by a unique blend of fabricated nostalgia and technologically inspired utopianism. Winding through the interstitial spaces of the town, from interstate off-ramp to backyard alley, the viewer takes a theme park inspired journey as a storm of camera flashes rains down on the seemingly unreal scenery. While the flashes crescendo and antiquated ragtime music melds with futuristic sounds, an ominous feeling lurking in the unique blend of patterned banality and masterful fakery unfolds from this strange ride.

artist's biography

Brian Doyle is an experimental filmmaker and visual artist. His work questions the notion of the common experience by revealing the subtleties and strangeness found within the collision of cultural and natural phenomena.

Doyle's award winning artwork has been shown on television, in film festivals, and in museums around the world. He graduated with a BFA from Florida State University and an MFA from the School of the Art Institute of Chicago's Sculpture Department. He lives in Beacon, NY and works in Beacon and New York.

film/videography

Launch, 24 min., 2007

The Light, 10;18 min., 2003

Bowling for Schauburg, 1:45 min., 2003

Current, 6 min., May 2001

Yestermorrow, 5 min., 2000

installations

Launch, multi channel video and sculptural environment, (in development), 2007

Current, video loop and sculptural environment, 2001

Yestermorrow, video loop and sculptural environment, 2000

FLT 346 with option to pause, interactive video and sculptural environment, 1998

Raise, video loop and sculptural environment, 1998

web projects

<http://www.doylestudio.com>

Brian Doyle's homepage

<http://www.suitcasemagazine.com>

Online magazine featuring the video *Yestermorrow* and photographs

<http://depthome.sunysuffolk.edu/selden/fleckergallery/celebration.htm>

Celebration (from the yestermorrow project), web project for Flecker Gallery

<http://www.eyeshot.net/doyle.html>

Brian Doyle Shoots Celebration, web project collaboration with novelist Lee Klein

<http://www.fwfd.org>

Current (preview version) in an online exhibition of artist's films, presented by Red Leader Industries

curriculum vitae

Born Lakeland, FL, 1973

Bachelor of Fine Arts, summa cum laude, Florida State University, 1995

Master of Fine Arts, School of the Art Institute of Chicago, 1998

Lives in Beacon, NY and works in Beacon and New York.

selected exhibitions / screenings / awards

2009 Forum des Images, Paris, France

2008 Tribeca Film Festival, NY

TVE Television, "Metropolis", Spain

Sarasota Film Festival, FL

International Film Festival Rotterdam, The Netherlands, **Launch - nominated for Tiger Award for Short Film**

Contemporary Art Screen Zuidas, Amsterdam, The Netherlands

Lausanne Underground Film & Music Festival, Lausanne, Switzerland

VideoEx Experimental Film & Video Festival, Zurich, Switzerland

European Media Arts Festival, Osnabrueck, Germany

Documentair Film Platform Zone, Antwerp, Gent, and Kortrijk, Belgium

2007 Pulse Art Fair, Pulse Play > Shot, Counter Shot, curated by Christopher Eamon, Miami, FL

Henry Art Gallery, guest artist in Artists' Cinema, Seattle, WA

"Little Rituals", Westpac Place, Sydney, Australia

Regensburger Short Film Festival, Germany

Rooftop Films, "The Show Must Go On", Westbeth Artist's Community, New York, NY

IFC.com, 100 best films from Rooftop Films Summer Series featured online

An Earnest Cut and Sew Project Room, "Inside Job", New York, NY

2006 ARTE Television, Court-Circuit #292 (Le Magazine), "11 Setembre", Belgium, France, Germany

Collectivo La Pinta, "Te lo puedo decir sin palabras", Centro de Historia de Zaragoza, Spain

Launch - Experimental Television Center's Finishing Funds 2006 Award

Rooftop TV, Manhattan Neighborhood Network, Episode 10: New York Non-Fiction

suitcase magazine, www.suitcasemagazine.com, volume I, issue II, "Amusement"

2005 US Express, single channel video art spanning from the early 70's to present day, **worldwide tour through U.S. Department of State, 2005-2008**

Arborescence Festival, Aix-en-Provence, France

L'espace Landowski, "I Live Tomorrow", Boulogne-Billancourt, Paris, France

MoCA Cleveland and 20,000 Leagues Under the Industry, "Fever Dreams", Cleveland, OH

Espai d'Art Contemporani de Castelló, "Terra Infirma", Castelló, Spain

Australian Center for the Moving Image, "World Without End", Melbourne, Australia – **The Light acquired by the museum**

Annexia, "The Best of Festivals", José Cabanis Multimedia Center, Toulouse, France - **featured artist**

San Francisco Independent Film Festival

2004 **Launch - Rooftop Films 2004 Filmmaker's Fund Grant**

Rooftop Films and Clamor Magazine, "Independent Media For A New Democracy," US tour

Rencontres Internationales Paris/Berlin

Impakt Festival, Utrecht, the Netherlands

20,000 Leagues Under The Industry Film Festival, Cleveland, OH

Idaho International Film Festival, Boise, ID

Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain

Eyebeam, Panorama "Reagan Babies: Born in the USA", New York, NY

Seoul Net & Film Festival (SeNef), "A Portrait of the City", Seoul, South Korea

selected exhibitions / screenings / awards continued

- 2004 Rooftop Films, "New York Non-Fiction", Old American Can Factory, Brooklyn, NY
 Reel New York, television screening on WNET New York, Channel Thirteen, PBS
 Biennale Bonn, Germany
 Museum Folkwang, Essen, Germany
 COURTisane Festival for Short Film, Video & New Media, Ghent, Belgium
 European Media Arts Festival, Osnabrueck, Germany
 Ybor Festival of the Moving Image, Tampa, FL
 New York Underground Film Festival
 International Film Festival Rotterdam, The Netherlands
 Microcinema l'ntl, "Power Corruption & Lies 2004", Axiom Theater, Houston, TX
- 2003 Vox Populi, Philadelphia, solo show, installation version *Current*
 Bandits-Mages Multi-Media Arts Festival, Bourges, France
 Kasseler Dokumentarfilm & Videofest, "Transporterraum", Kassel, Germany,
The Light - nominated for the Werkleitz Project Grant 2003
 L'Alternativa Independent Film Festival, Barcelona, Spain
 Ocularis, "The Skyline at Work", Brooklyn, NY
 Toquefest, Vancouver, Canada
 Lausanne Underground Film Festival, Switzerland
 Microcinema International, Independent Exposure "Autumnal Edition", world tour
 "To Free the Cinema", Festival do Rio, Rio de Janeiro, Brazil
 Chicago Underground Film Festival, ***The Light - Best Experimental Film***
 Lighthouse Museum of Architecture & Design, "Mobile Cinema Exhibition", Glasgow, UK
 Moscow International Film Festival, Media Forum
 Impakt Festival, Utrecht, The Netherlands
 VideoEx Experimental Film & Video Festival, Zurich
 COURTisane Short Film Festival, Ghent, Belgium
 CITYZOOMS, on the Übersee-Museum square in Bremen, Germany
 European Media Art Festival, Osnabrück, Germany
 Black Maria Film Festival, U.S. tour, *Current - Juror's Citation Award*
 International Film Festival Rotterdam, The Netherlands
 Slamdance, Park City, UT
- 2002 ARTE and RTBF Television, "MIC MAC #8" Belgium, France, Germany
 Kinofilm International Short Film Festival, Manchester, England
 L'Alternativa Independent Film Festival, Barcelona, Spain
 20,000 Leagues Under the Industry Film Festival, Cleveland
 "Fw:Fwd," group exhibition & online show, Deluxe Gallery, London
 Curzon Theater, London
 Lausanne Underground Film Festival, Switzerland, ***Current - Best Experimental Short Film***
 Ocularis, "Reports from the Global Village", Brooklyn, NY
 Anthology Film Archives, Fresh Film, NY
 Suffolk County Community College, NY, solo exhibition, M. N. Flecker Memorial Gallery
 New York Underground Film Festival, ***Current - Special Jury Prize for New York City***
 San Francisco Independent Film Festival
- 2001 Artscape, Baltimore, MD
 Chicago Underground Film Festival
- 2000 "Showview" Internationales Video Programm, Galerie 5020, Salzburg, Austria
 Chicago Underground Film Festival

recent press on Brian Doyle

The Ledger, 'Launch' tells of Humans' Escape: Lakeland native brings new movie to Sarasota Film Festival, by Gary White, April 4, 2008

Brian Doyle is a denizen of Manhattan, not Hollywood, a player in the Chelsea art scene rather than the realm of motion pictures. Yet the Lakeland native's experimental video work is inching increasingly toward the kind of narrative filmmaking that draws audiences to the multiplexes.

Doyle's 24-minute film "Launch" will screen twice at the annual Sarasota Film Festival, a 10-day event laden with feature films starring the likes of Charlize Theron, Meg Ryan and William H. Macy. "Launch," a vaguely apocalyptic story shot at Kennedy Space Center, appeared earlier at the Rotterdam Film Festival and has been accepted into New York's Tribeca Film Festival, opening later this month...

...Doyle said he seeks to blur the line between documentary and fiction. "Launch" is not a traditional narrative, but it comes closer than his previous works.

"The trajectory of all these projects has been gradually pushing narrative a little bit more in each one," Doyle said. "I try not to be too forceful with the context because it is kind of an experiential film, and I wanted people to be able to take away more than just a rigid interpretation. I want them to be in the storm and project their own fears or hopes into it and put themselves in that rocket going up."

"Launch" was a nominee for the Tiger Award for short films at the Rotterdam festival. It screens in the documentary shorts category at Sarasota, and Doyle plans to attend the April 13 showing.

Doyle said he will continue creating works intended more for galleries than cineplexes, but he doesn't rule out commercial filmmaking.

"I'll see what kind of opportunities come up and go from there," he said, "at the same time continuing with my art career and pushing my art work and films in that realm."

The Stranger, "Recommended film listing", June 14, 2007

Film program curated by Brian Doyle: * Glassing the Landscape - Experimental filmmaker Brian Doyle screens his latest "quasi-fictionalized documentary," *Launch* (about a space center under the onslaught of a hurricane), along with films by Portland filmmaker Matt McCormick, New York-based filmmaker Jem Cohen, and more. Henry Art Gallery, Wed. June 20 at 7pm.

Notes to U.S. Express

"Lighting the night, the video [*The Light*] is an exquisitely photographed, crisply edited, amazingly detailed study of artificial lights (with an incidental homage to the WTC towers of light) that also extends our understanding of video light emanating from the screen." - Skip Blumberg

ABC, Blanco y Negro Cultural, Arte, Video, "11-S, Las Peliculas de las hechos", September 18, 2004

The Light, by Brian Doyle, collects spurts of light, the work lights that illuminate the clean up of Ground Zero. Those luminous shots, at the end, in a curious optical effect, seem to capture a ghost - the skyscrapers of the World Trade Center - as if they are frustrated roads in the darkness of an inevitable night. - Laura Revuelta [translated from Spanish]

recent press on Brian Doyle continued

24/7, PBS finds “Reel New York” in Brooklyn: Focus on Homegrown Filmmakers, June 7, 2004

“...featured during this week is Brian Doyle’s “The Light”, which is already accumulating kudos wherever it is shown, according to [series Producer Garrison Botts]. Fourth in the 30-year-old Williamsburg resident’s series on phenomenon, “The Light” works to challenge the original perception of the Tribute in Light... The majestic and heavenly shots, which were technically difficult to shoot, were matched with ambient sound that was a “minimalist expression to support the light”... – by Christy Goodman

Film Threat, *Slamdance reviews*, ★★★★★ (of 5)

“A very simple event becomes an eerie omen of destruction in Brian Doyle’s “Current.”

Paper, riding the wind, invades New York City. Helicopters fly above the skyscrapers as if inspecting the scene. The amount of paper grows, tangling in tree branches, gliding against buildings. Sheets of it fall like snow. Perhaps it’s a celebration, but where is that smoke coming from?

What first appears to be a parade of some sort quickly begins to look like the aftermath of 9/11, but what Doyle really filmed was the 2000 ticker tape parade for the Yankees, which was in the heart of New York City. Almost a year later the World Trade Center went down and produced similar results. Frankly, it’s all kind of creepy, especially when the audience isn’t told what it is seeing. (I learned all the information from the press release that accompanied the film.)

Viewers will take what they want from this nearly silent display of nature and man, and therein lies the film’s strength. I went from thinking that it looked like the end of the world, to it looking like a parade of some sort and then back again, making this perhaps the most haunting six minutes of film I’ve seen in a long time. Simply superb.” – Doug Brunell

New York Independent Film & Video Monitor, *New York Underground Film Festival*

“...the judges wisely awarded a Special Jury Prize For New York City to **Brian Doyle’s CURRENT**, an experimental video documentary whose bleak and sweeping downtown paper storm strikes remarkable notes about 9/11 and the nature of information and visual context. If that sounds vague, see the movie and ask Doyle how he completed it last August.” – Peter Hall

Senses of Cinema, *How We Talk about Things: Report on the 32nd International Film Festival Rotterdam*

“With **Current** (2001), a short video and installation piece by **Brian Doyle**, history is likewise re-registered, though in this case it appears as a prefiguration. Shot during the 2000 Yankee ticker-tape parade in New York City, the film features a flurry of paper caught in a storm in lower Manhattan: toilet paper caught on skeletal tree branches, cyclones of paper funneling up to the sky, no people whatsoever. Though the film was shot a year prior, the eerie, desolate images of **Current** fix themselves within the context of our memories of 9/11. **Current** resists being understood as anything other than the uncanny echo of an event yet to unfold.” – Genevieve Yue

recent press on Brian Doyle continued

Indiewire, *FESTIVAL: Uncomfortable, Stupid, or Fascinating: NY Underground Film Fest Runs The Gamut*

“The very poignant collection of September 11 inspired pieces, **“Six Months Later”** covers the gamut of emotions that our country has gone through since the tragedy. Everything from the angry, rambling old man in Monroe Bardot’s “A Message to Bin Laden,” to the corporate suspicion of Ashley Hunt’s “Lockdowns Up,” to the wind-blown trash and vacant urban valleys of **Brian Doyle’s “Current”** uncovers a sliver of our new national psyche...

This collection best demonstrates that the greatest strength of the New York Underground Film Festival is the same as the New York spirit, its constant unpredictability and a scrappy, visceral celebration of human creativity.” – Tim LaTorre

Cinemas, *The Chicago Underground Film Festival*

“There were some strong experimental image/edit works, capturing childhood fascinations very nicely...

CURRENT (2001, Brian Doyle) shifts, turns and catches you in a dream of floating scraps of paper in a huge city.” – Mike Plante

BBC News Online, *Online art to look forward to*

“With the medium of internet video-on-demand continuing to fall short of its full potential, FW:Fwd (www.fwfwd.org) presents an online exhibition of video art that succeeds by keeping things simple and not striving beyond its resources...**Brian Doyle’s Current** comprises simple shots of tape from a baseball parade, blowing in front of the World Trade Center a year before its destruction...for anyone interested in the possibilities of video art, this is more than worth a browse.” – James Bregman