

ALISON O'DANIEL

Born 1979, Miami, FL | Lives and works in Los Angeles, CA

BIO

Weaving narrative between moving image, live performance, experimental music and object making, I am building a visual, aural, and haptic vocabulary through varying levels of access to sound, color and material. My projects engage multiple communities as agents of their representation, and utilize scoring, composing, and captioning. I am particularly interested in the poetic possibility within the inevitable gaps of information that surface between subject, object, and the aural world and create a form of exploded storytelling between bodies of work and bodies of audience members. I hope that this process prioritizes listening and sensitivity and results in a musical and performed narrative arc not derived from traditional script structure, but instead based on lived experience, physical choreography and emotional navigation.

EDUCATION

2010 MFA, University of California, Irvine

2007 Skowhegan School of Painting and Sculpture, Skowhegan, ME

2005 Postgraduate Diploma of Fine Art, Goldsmith's College, U of London, UK

2003 BFA, Cleveland Institute of Art, Ohio

ARTIST RESIDENCIES

2014 Wexner Center for the Arts Film/Video Studio Program, Columbus, OH

2012-2013 Fine Arts Work Center, Provincetown, MA

2012 Critical Disability Studies Artist Residency, UC Irvine, Irvine, CA

2008 Vermont Studio Center, sculpture resident, Johnson, VT

2008 The Genesis Project, Sea and Space Gallery, Los Angeles, CA

AWARDS/HONORS

2014 Center for Cultural Innovation Investing in Artists Grant, Los Angeles, CA

2014 Rema Hort Mann Foundation Grant, NY, NY and Los Angeles, CA

2013 Foundation for Contemporary Art Emergency Grant, New York, NY

2012 Art Matters Grant, New York, NY

2012 Franklin Furnace Fund fellowship, New York, NY

2011 California Community Foundation Emerging Artist Fellowship, L.A., CA

2010 Puffin Foundation Grant

2009 Thessaly Lynn Miles Award, Irvine, CA

2009 Medici Foundation Artists Fellowship, Irvine, CA

2007 Stuttgart Filmwinter film festival, Stuttgart, Germany, 1st Prize,

2007 Peter B. Lewis Skowhegan Fellowship Skowhegan, ME and New York, NY

2003 1st Agnes Gund Award, C.I.A., Cleveland, OH

SOLO EXHIBITIONS

2016 Room Tone, New Commissions Series, Art in General, NY, NY

2015 All Component Parts (Listeners), Centre d'Art Contemporain Passerelle, Brest, France

2013 Quasi Closed-Captions, Samuel Freeman Gallery, Los Angeles, CA

2013 One Hand Clapping, Fine Arts Work Center, Provincetown, MA

2009 Deaf Mountain, Workspace 2601, Los Angeles, CA

SELECTED GROUP EXHIBITIONS

2016 In Real Life, Hammer Museum, Los Angeles, CA

2016 Open Sessions, The Drawing Center, New York City, New York

2016 The Magazine Sessions, Serpentine Sackler Gallery, London, UK

2016 The Infinite Ear, Bergen Council, Bergen, Norway

2016 SIREN, FiveCar Garage, Venice, CA

2015 Book of Scores, Disjecta Contemporary Art Center, Portland, OR

2015 Sounds Like..., Herron Gallery, Purdue University, Indianapolis, IN

2015 Indigo Mind, Storefrontlab, San Francisco, CA
 2015 Let's Show Moving Images, Top-kino, Vienna, Austria
 2015 Art of the Lived Experiment, Urban Institute for Contemporary Arts, Grand Rapids, MI
 2015 a sum other than its parts, parts of some; Luke Mastny, Alison O'Daniel, Jason Starr, Agency, Los Angeles, CA
 2015 LOUDsilence, Callit Gallery, UC, San Diego, San Diego, CA
 2014 LOUDsilence, Grand Central Art Center, Santa Ana, CA
 2014 The Third Ear, Fellows of Contemporary Art, Los Angeles, CA
 2014 Salon Zürcher, Zürcher Studio, New York, NY
 2014 Salon 12, Marine Projects, Santa Monica, CA
 2013 Untitled Art Fair with Samuel Freeman Gallery, Miami, FL
 2013 Some Fine Women, VAST Space Projects, Las Vegas, NV
 2013 Rogue Wave, L.A. Louver, Venice, CA
 2013 The Archaic Revival, Zip Zerc Gallery, Rotterdam
 2013 Ma Prochaine Vie, Courtesy at Here is Elsewhere Gallery, Los Angeles, CA
 2013 Breaks and Breaks, Provincetown Art Association Museum, Provincetown, MA
 2012 What Can a Body Do?, Cantor Fitzgerald Gallery, Haverford, PA
 2012 You Must Change Your Life, Krowswork, Oakland, CA
 2012 Prince at the Forum, Beacon Arts Center, Los Angeles, CA
 2011 Walking Forward, Running Past, Art In General, NY, NY
 2011 L.A. Makes Art 2011, Calfund Fellows Exhibition, CAA, Century City, CA
 2011 The Church of Public Fiction, Museum of Public Fiction, L.A., CA
 2010 9 Stories, LAXART, Culver City, CA
 2010 FemAdlib, RampART, London, UK
 2009 Betamax, UC Irvine, Irvine, CA
 2009 Conceptual Telegraphy & the Sound of the Wind Through its Wires, Workspace, L.A., CA
 2008 Strange Stranger, Strange Ranger Circus Gallery, Los Angeles, CA
 2008 Egosdayglo, Five Thirty Three, Los Angeles, CA
 2007 The Golden Fluffer, Transitions Gallery, London, UK
 2006 NYC vs. LDN, Inflatable Collapsing People, Sweet Home Gallery, NY, NY
 2005 Never Finished, Always Ready, Spitalfields, London, UK
 2005 Living in a Material World, Constance Howard Gallery, London, UK
 2004 Back From Spacelab, Spaces Gallery, Cleveland, OH

SCREENINGS I PERFORMANCES

2016

Double Billboard - Art on the Outside, West Hollywood Arts / IF Innovation Foundation, West Hollywood, CA

CENTENNIAL MARCHING BAND, FORWARDS, BACKWARDS, PAUSE, SILENT

Art Los Angeles Contemporary, commissioned by JOAN, Los Angeles, CA

2015

THE TUBA THIEVES

Mystery Theater Sports Bar, Machine Project with Cabinet Magazine, Los Angeles, CA

Poetry, Mumok Cinema, Vienna, Austria

Orchestra of the Tactile, InterAccess Electronic Media Arts Centre, Toronto, Ontario, Canada

NIGHT SKY, 75 minutes with live accompaniment

2014 Aspen Art Museum, Aspen, CO

2014 High Desert Test Sites, Joshua Tree, CA

2013 Whaler's Wharf Cinema, Provincetown, MA

2012 University of Massachusetts, Amherst, MA

2012 Haverford College, Haverford, PA

2012 Museum of Jurassic Technology, L.A., CA

2012 USA Lounge, VAST Projects, Henderson, NV

2012 The Guild Cinema, Albuquerque, NM

2012 Plus Gallery, Denver, CO

2012 The Nightingale, Chicago, IL

2012 MOCAD, Detroit, MI
 2012 The Cleveland Museum of Art, Cleveland, OH
 2012 Visual Studies Workshop, Rochester, NY
 2012 New York University, NY, NY
 2012 Whirled Cinema, London, UK
 2012 Fuse Box Contemporary Art and Performance Festival, Austin, TX
 2012 Pacific Standard Time: Art in L.A. 1945-1980, The Blackbox, L.A., CA
 2011 PERFORMA 11, Anthology Film Archives, NY, NY
 24 COMPOSITIONS COMPOSITION [performance with Scoli Acosta]
 2011 LAXART Garden Party, Los Angeles, CA
 2011 Museum of Public Fiction, Los Angeles, CA
 2011 Scoli Acosta: Drawings and Projects, Fonds régionaux d'art contemporain in Caen, France
 DEEP WOODS
 2008 Filmwinter, Stuttgart Film Festival, Stuttgart, Germany
 2007 Rencontres Film Festival, Paris, France
 2007 Oberhausen Film Festival, Oberhausen, Germany
 2007 European Media Arts Festival, Osnabruck, Germany
 2007 Mister Motley Film Festival, Amsterdam
 2005 Ladyspace, Künstlerhaus, Vienna, Austria
 DRIP EVENT (for GEORGE BRECHT) [performance with Katie Herzog]
 2007 Pawnshop Gallery, Los Angeles, CA

PERMANENT COLLECTIONS/DISTRIBUTIONS

Montevideo, Netherlands Media Art Institute, Deep Woods ©2005
 Devi Art Foundation, New Delhi, India, The Travelling, collaboration with artist, Sreshta Premnath

BIBLIOGRAPHY

Mendelson, Zoe. "Hearing the call of The Tuba Thieves." Folks, Aug 4, 2016.
 Reese, Nathan. "Scenes From a Punk Rock and Storytelling Show, For Deaf People." The New York Times Style Magazine, April 29, 2016.
 Disser, Nicole. "This Journey Into Sound and Silence Pays Tribute to John Cage and a 'Deaf Club' For Punks". Bedford + Bowery, April 5, 2016.
 Wagley, Catherine. "A Compton Marching Band Took Over Art Los Angeles Contemporary and it Was Awesome." LA Weekly, January 30, 2016.
 Speer, Richard. "The Book of Scores." Visual Art Source, October, 2015.
 Baer, April. "On View. 'Book of Scores' at Disjecta." OPB FM, October 16, 2015.
 Meyers, Ashley Stull. "Book of Scores at Disjecta." Daily Serving, October 20, 2015.
 Appel, Kevin. "Alison O'Daniel; Interview by Kevin Appel." Issue Magazine, May 8, 2014.
 Berardini, Andrew. "Alison O'Daniel." ArtReview, October 2013, p. 141.
 Dambrot, Shana Nys. "Alison O'Daniel: A New Sensibility of Blended Senses." KCET Artbound, Sep. 25, 2013.
 Drucker, Johanna. "Shut Up and Listen to the Artists!" Los Angeles Review of Books, Sep 5, 2013.
 Mizota, Sharon. "Review. Alison O'Daniel at Samuel Freeman." L.A. Times, Aug 8, 2013.
 Wagley, Catherine. "Art about Tuba Thieves." LA Weekly, Aug 8, 2013.
 Kramer, Emily. "Whistle While You Work." Droste Effect, Aug 5, 2013.
 Pagel, David. "Review: 'Rogue Wave' at L.A. Louver a micro-biennial at its best." L.A. Times, 8/2/13.
 Pate, Christopher. "LA in the Summer." Installation Magazine, Issue 18, July 2013.
 Cachia, Amanda. "What Can a Body Do?" (catalogue), Cantor Fitzgerald Gallery, Oct 2012.
 McCullough, Danielle. "Alison O'Daniel: Night Sky." Whitehot Magazine, Oct, 2012.
 Gerrity, Jeanne. "Best Performa Reprise in the East Bay: Alison O'Daniel, Night Sky, Krowwork, July 7, 2012." Art Practical, August 2012.
 Tuck, Geoff. "Field Notes: Black Box, Alison O'Daniel, etc." Notes on Looking. February 6, 2012.
<http://notesonlooking.com/?p=11590>
 Harren, Natilee. "Alison O'Daniel. 500 Words". Art Forum. January 25, 2012.
 Myers, Holly. "Pacific Standard Time: Young Artists Talk about the sweeping exhibit". Los Angeles

Times. Sunday, January 22, 2012.

Baum, Gary and Marissa Gluck and Alexis Johnson. "Arts & Power". *Angeleno Modern Luxury*, (Dec. 2011): p. 73.

Berardini, Andrew. "How's This?" *MOUSSE Contemporary Art Magazine*, Issue 28 (Apr May 2011): p. 2-5.

Mackler, Lauren. "The Church Issue", *The Public Fiction Quarterly*, no. 1 (August 2011): p. 22-23.

Smith, Kent. "Dancing Double Dutchers". *Pressure Magazine*. Vol. I, Issue IV (Apr 2007): 13-14.

Henry, Fran. "Double the Fun: Enthusiastic Group Playfully Merges Performance Art and Jump-Roping." *The Plain Dealer*. Thursday, February 15, 2007: p. E1-E4.

Channing, Susan R. and Jeffrey D. Grove. "Back From Spacelab: 10 Years of Innovation", (catalogue) *Spaces Gallery*, Cleveland, OH 2004

**ALISON O'DANIEL
PORTFOLIO LINKS**

VIDEOS

THE TUBA THIEVES

Scenes 46, 47 - Away Game
<https://vimeo.com/119926289>

password is futbol

Scene 55 - The Plants are Protected
<https://vimeo.com/70098022>

password is YellowCaptions

Scene 22 - Bruce Conner at The Deaf Club - 2 Channel version for installation
<https://vimeo.com/133837896>

Scenes 5, 6, 60 - Hearing 4'33" - 2 Channel version for installation
<https://vimeo.com/99383677>

password is Four33

Scenes 48 and 57 - Nyke and the New York Kite Enthusiasts
<https://vimeo.com/167358961>

password is NYKE

Scenes 1 - 4 and 27 - 30 - Tuba Heists
<https://vimeo.com/171492432>

password is ByeByeTubas

NIGHT SKY

Trailer
<https://vimeo.com/12865622>

3 Excerpts
<https://vimeo.com/60102091>

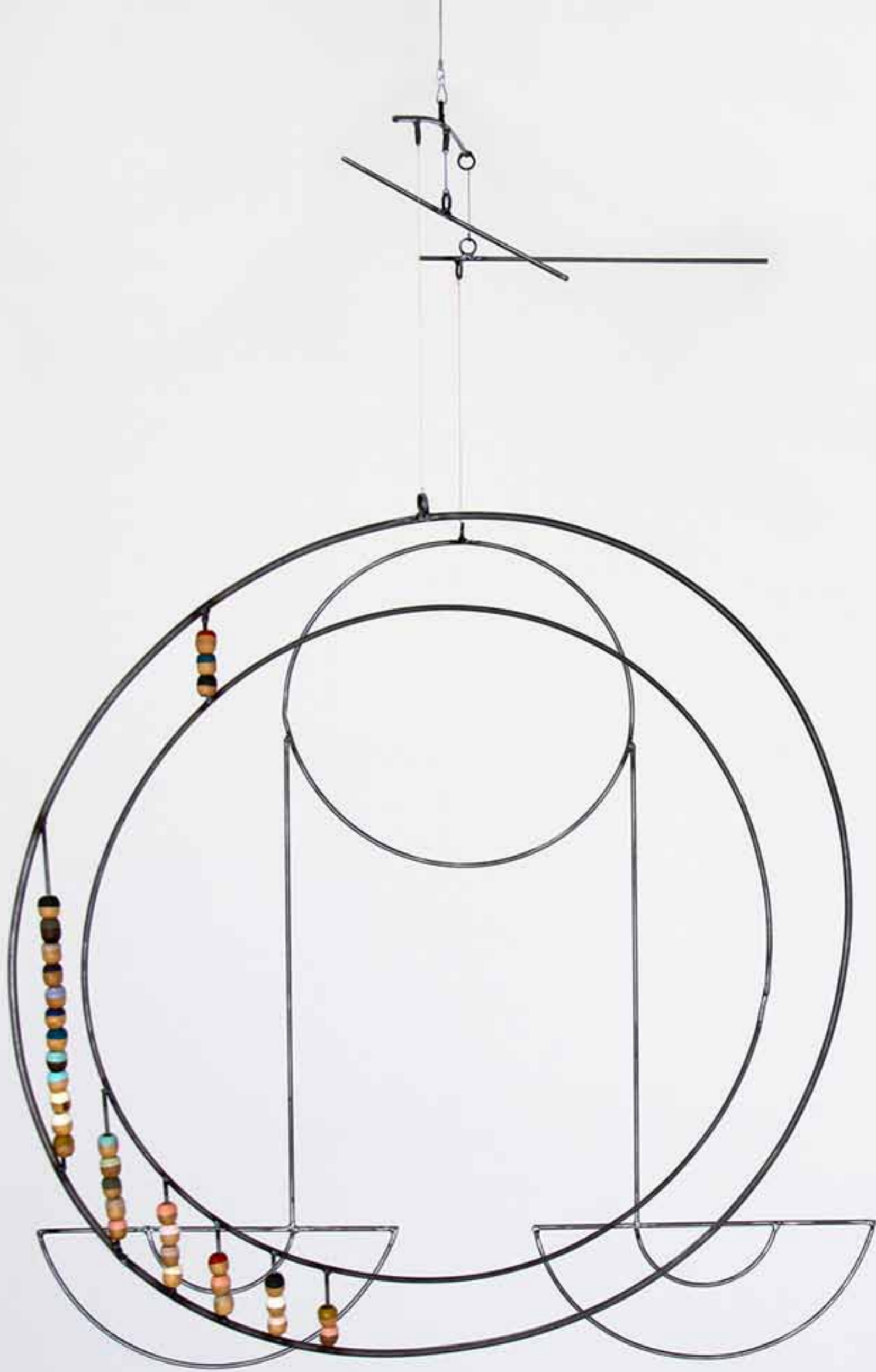
Documentation of Live accompaniment - Sign Language
<https://vimeo.com/39021514>

STATEMENT

Weaving narrative between moving image, live performance, experimental music and object making, I am building a visual, aural, and haptic vocabulary through varying levels of access to sound, color and material. My projects engage scoring, composing, and captioning. I am particularly interested in the poetic possibility within the inevitable gaps of information that surface between subject, object, and the aural world and create a form of exploded storytelling between bodies of work and bodies of audience members. I hope that this process prioritizes listening and sensitivity and results in a musical and performed narrative arc not derived from traditional script structure, but more on lived experience, physical choreography and emotional navigation.

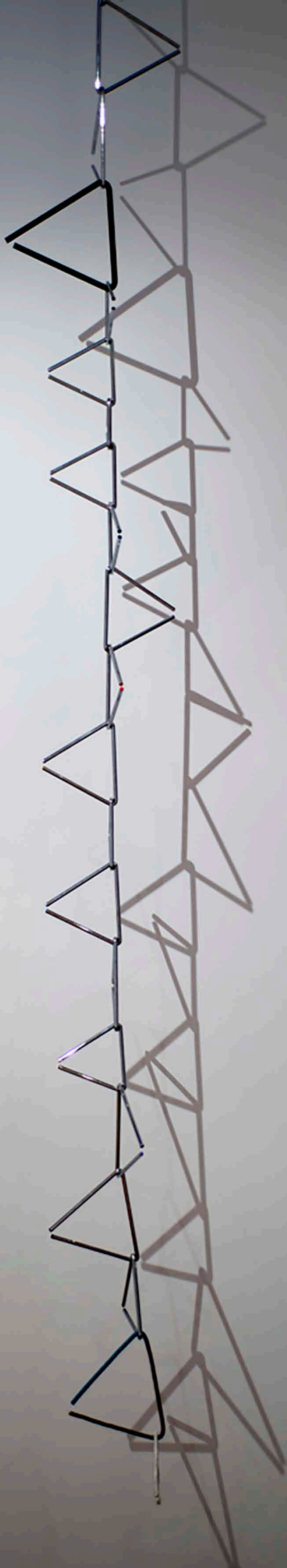
For several years I've been working on a project called *The Tuba Thieves*. The title refers to a rash of tuba thefts that occurred at middle schools and high schools across Southern California. Reports have focused on the thieves - who are they, why are they doing this, do the police care? The thefts point to larger issues surrounding border politics, class and economics, and ethnicity. Elliptically, I address these elements through the personal stories of the students and the band directors. Do the thefts mean that one or two students are sitting in band with nothing to do except listen? In late 2012, when I heard the first news story, I had just premiered my film, *Night Sky*, which I made with a cast and crew that was half hearing and half Deaf and Hard of Hearing. I was sensitive to the ways people perceive sound and how a lack of complete access can result in a broader language bred from translation, serendipitous misunderstanding, frustration, compensation, imagination, hallucination even, and synesthetic possibility. (I am also hard of hearing, wear hearing aids and lip-read).

The Tuba Thieves does not focus on the thieves and no tubas are heard. I began with process: I provided several musicians (Steve Roden, Christine Sun Kim and Ethan Frederick Greene) with lists of references to interpret into musical compositions that would serve as a score for a film. Reversing the usual process of adding the music afterward, I've written the film to their compositions, and return continuously to the original lists of references to explore as sculptures and installations. The process and collaborations operate like an exquisite corpse game or a call-and-response, and the missing information is meant to become one of the more tangible elements. I'm attempting to stretch wide the confines of sound within narrative, performance and documentary. I've worked alongside several marching bands documenting performances and practice sessions while re-staging the thefts and collaboratively crafting an expanded narrative based on stories, anecdotes, and evidence from the different schools. I also approach the subject through multiple lenses: an idea may manifest as a traditional narrative film, be explored as a music piece performed by skateboarders, a quilt meant to soundproof a room, or sculptures made in response to listening to music purposefully not shared with the viewer, in order to encourage my audience to imagine what sounds could have possibly led to visual forms and in imagining, the audience becomes momentary composers. It is my intention to guide the viewer into narrative holes, silence, unknowns, and missing parts in order to engage in a process of deep listening that I hope will go far beyond the aural realm.







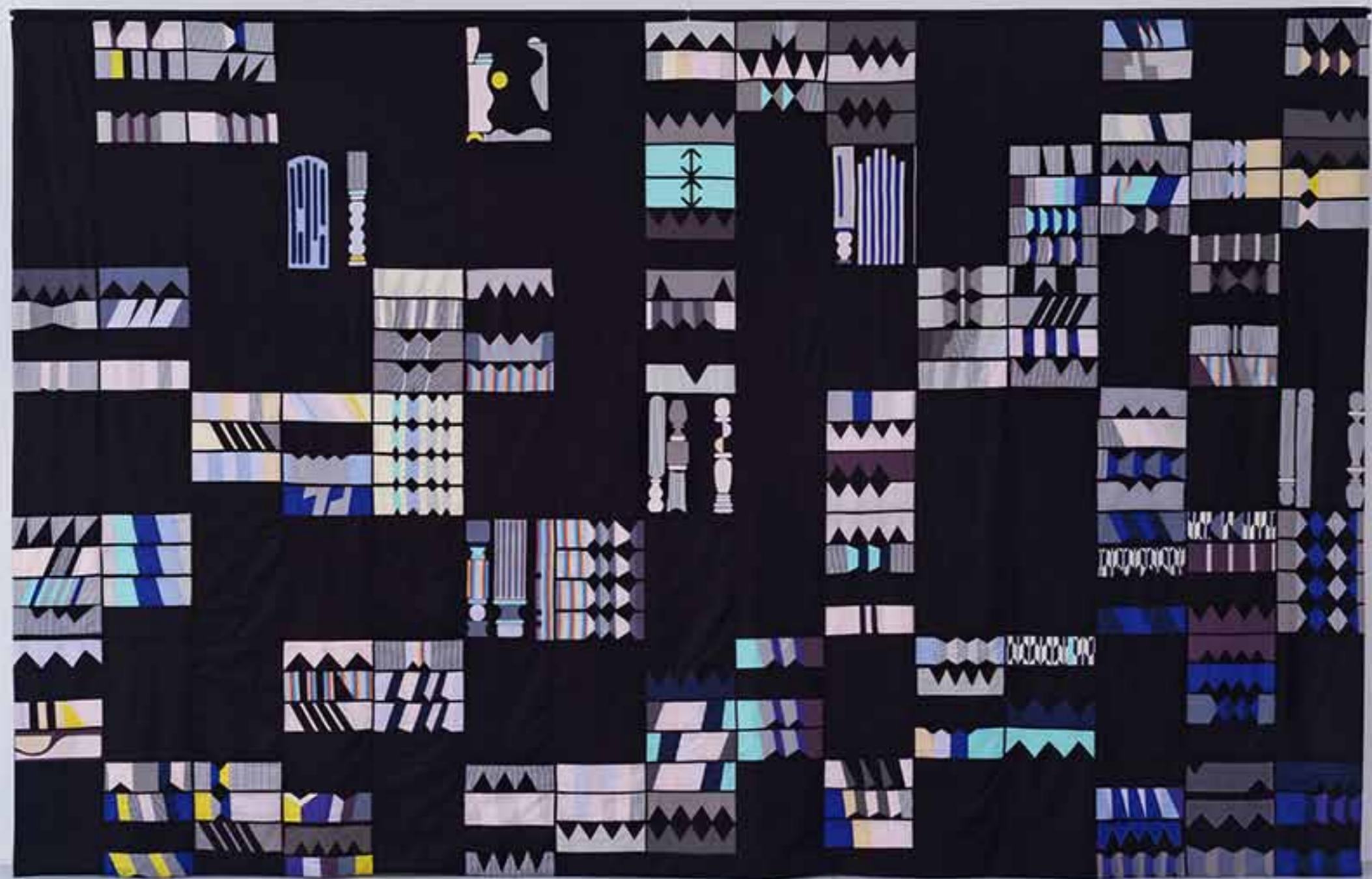
















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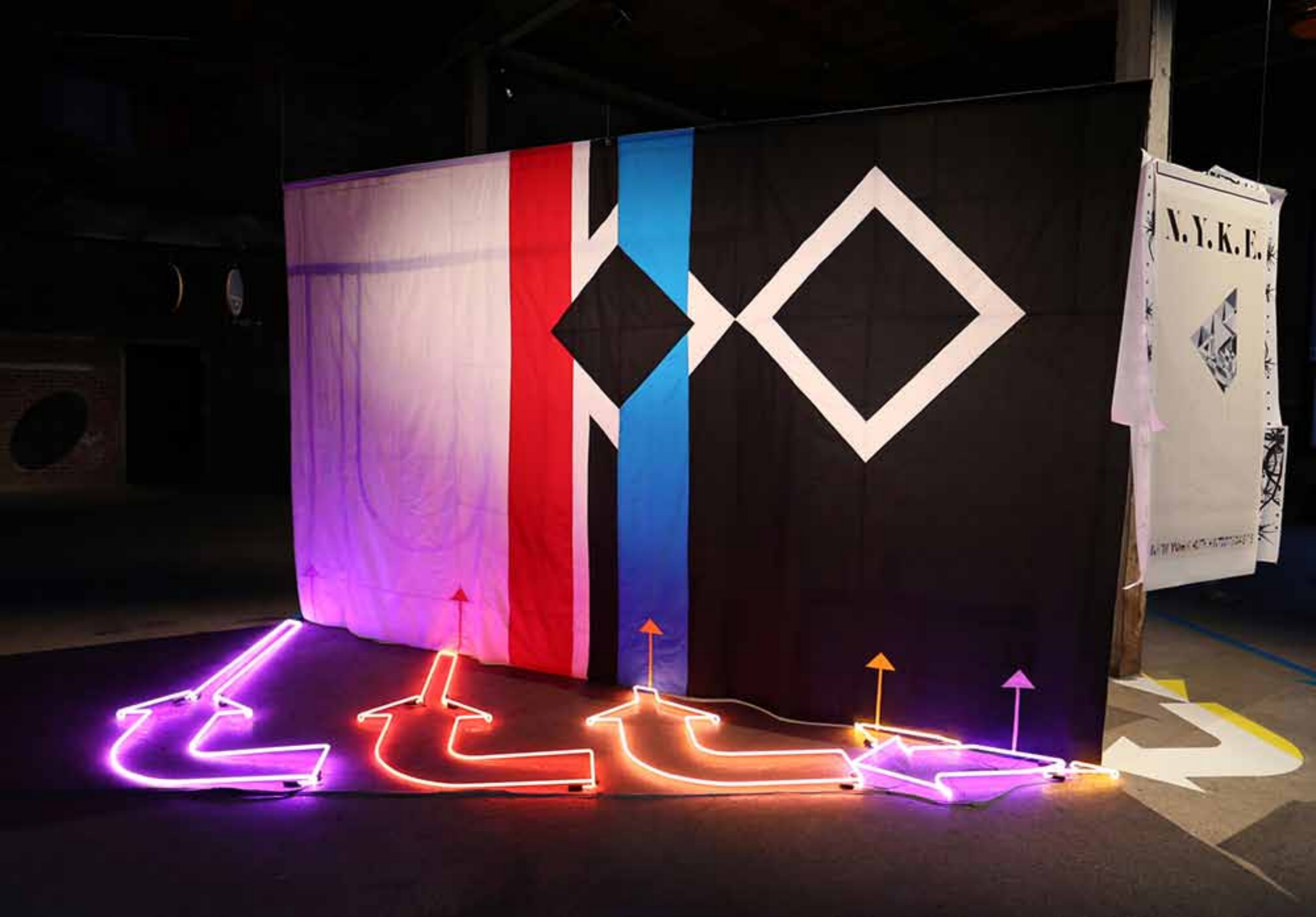
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