



**Vanessa Ramos-Velasquez** is an interdisciplinary artist and filmmaker from Rio de Janeiro, Brazil. At 16 she was a UNESCO award recipient for an environmental art campaign competition. At 17 she earned a Fulbright Scholarship granted by the University of Kansas to attend the Undergraduate Design Program. Before moving to the U.S., she attended one year of Visual Communication studies at Universidade Federal do Rio de Janeiro. Thereafter, upon her arrival at the University of Kansas, she partnered with professors Roger Shimomura/Performance Art & Installation, Pok-Chi Lau/Photography, and Janet Hamburg/Dance & Labanotation expert to create a special degree in Interdisciplinary Design, Film and Performance Art Studies. That hybrid program was the first interdisciplinary effort in the School of Art & Design until the university recently established the Department of New Media.

Her artistic sensibility closely relates to Brazilian Neo-Concretism and Anthropophagy due to her Brazilian cultural roots and multicultural curiosity and investigation, applying a tactile, multisensorial and interactive approach to her work. She is also attentive to the Bauhaus design and composition style and the American avant-garde of film, while enjoying a Dada approach to the work process by using games, improvisation and chance situations and operations.

Her background in performance art and graphic design led her to experimental film when she started making among other non-narrative forms, cameraless direct animation films. She believes film is a live medium, because of its organic composition of silver crystals and gelatin. And as such should be used as an artist's magical canvas, and not just as a means of recording images and sound through a camera. Following Stan Brakhage's footsteps (like him, she also moved to New York from Kansas, where she was a neighbor of beat poet and writer William S. Burroughs), she takes advantage of the three dimensional qualities of film once it's manually affected. She usually performs those films using live elements to create multi-sensorial and at times synesthetic experiences. Those films may also be integrated into her performance art pieces and VJ shows. Her career as VJ started when she began to introduce performance and installation art into the emerging rave scene. She always considered the club and lounge environments as another way of reaching an audience. Her films, video art installations and VJ shows have been presented at various events and venues including:

- Museum of Contemporary Art of Rome, Italy. FestArte VideoArt Festival. Short experimental film *Catch du Jour*. 2010.
- Barcelona's Off-Loop Videoart Festival. Short experimental film *Catch du Jour*. 2010.
- Berlin Film Festival private party. 2010.
- The Chelsea Art Museum, New York, 2009.
- VJ sets for Diplo and Steve Aoki at Club Tango. Beijing, China. 2009.
- DJ/VJ set for the Beijing International Film Festival closing party at YuGong YiShan Club. Beijing, China. 2009.
- XIV Prague Industrial Festival, International Meeting of Avantgarde Musicians and Performers. Live video art performance with cult artist Schloss Tegal. 2009.
- VJ set in support of The B-52's at private party hosted by one of MTV's first VJs, Michael Goodman. New York, 2006.
- Expanded cinema night at Rififi Cinema. Short performatic film *America*. New York, 2005.
- Year-long residencies: VOID: Soho video lounge. 2000; MUNDIAL: East Village video lounge. New York, 2005.
- A DJ/VJ performance in support of legendary New York synth-punk band Suicide at Knitting Factory. New York, 2004
- Complacent.org July 4th, 2003 outdoor video projection show "Visions of America" in NYC's five boroughs.
- Brazil Premiere Film Festival's closing party at the Knitting Factory, New York City. 2003
- New York City nightclubs and private clubs: Cielo, Nublu, SOB's, Pianos, Remote Lounge video bar, The Core Club.
- Fosfobox, Dama de Ferro, 00 (Zero Zero), Rio de Janeiro, Brazil
- EYEWASH events (Forward Motion Theatre), New York City. Part of FMT's artist roster since 2004.
- Her videoart has been published by DVJ Vision DVD series and by Forward Motion Theater's Best Of DVD Compilation.

As a cultural nomad and instigator, she wrote *Digital Anthropophagy* and the *Anthropophagic Re-Manifesto for the Digital Age* about cultural cannibalism in the digital era, which has been published at ISEA2010/RUHR and presented during its conference on Electronic Culture in Dortmund, August 2010. This same work has just been nominated for Transmediale's prestigious Vilém Flusser Theory Award 2011.

As a performer and dancer, Vanessa participated in Bill T. Jones/Arnie Zane's controversial production of *Uncle Tom's Cabin/The Promised Land*. Since then she has collaborated with several choreographers and dance companies, including dancers from the New York Metropolitan Opera, in the making of videodance works. Her love of technology, such as MIDI integration keeps her interested in new ways to feed the art of live video manipulation into such performances. Her live videodance performance *Somnux in Luminem* was considered for Germany's ISEA2010/RUHR Festival.

As a film/video editor and post-production consultant, she helped launch *The Third Act* post-production studio at Digitas/Publicis Groupe interactive ad agency network; MTVu at MTV; and edited various short and long format TV shows. Vanessa has also instructed producers, editors and broadcast engineers in Final Cut Pro at NBC, MTV, Time Inc., and Digitas. Her documentary experience has included consulting and execution of various stages of filmmaking for *Quilombo Country*, *The Gracies* and *The Birth of Vale Tudo*, and additional editing for Ilona Ziock's *Fritz Bauer: Tod auf Raten*. Other credits have included DVD production/authoring for 1995 Oscar-nominated documentary *A Great Day in Harlem*, and Living Jazz Archive's *Jean-Michel Pilc Story*. In 2007, her music video for the band Monta At Odds was selected as finalist at the Queens International Film Festival. Conversely, she has served as a judge in the international award competition for advertising, video and film *New York Festivals* since 2004.

In 2008 she started a long-term film experiment which comprises of burying 16mm film rolls throughout the world for four seasons and editing and manually affecting the resulting footage according to Dadaistic chance operations. These films are part of the installation/multimedia performance *Efemeros* and the installation series *Metamorfose*.

vanessa@quietrevolution.me . www.quietrevolution.me