

# Вугеохолука videoholica

## About Bruce Checefsky

<http://www.seesawpictures.com/>

Bruce Checefsky is a photographer and Director of the Reinberger Galleries at the Cleveland Institute of Art. He received a MFA in Photography from Cranbrook Academy of Art. He also attended International Center of Photography in New York City and received a BS from Kutztown University.

For the past 13 years he has moonlighted as a maker of short, independent films that have shown widely around the world - from MoMA and the Anthology Film Archives to the Tate Modern and the Rotterdam Film Festival. Checefsky has carved out a unique niche for himself by reimagining and making abstract and avant-garde Eastern European shorts from the 1920s to the 1940s that were either lost, destroyed, or conceived/scripted but never filmed.

He received Ohio Arts Council Individual Artist Excellence in Film for 2007 and 2013. In 2009, Checefsky was awarded a Creative Workforce Fellowship from the Community Partnership for Arts and Culture. He is recipient of the 2013 Judson Award for Cultural Contributions and 2012 Medal of Excellence from the Cleveland Institute of Art. He is also received a Baker Nord Center for the Humanities Fellowship from CASE University in 2009. He is a four-time recipient of CEC Artslink International Fellowships to Warsaw, Poland; St. Petersburg, Russia; Sofia, Bulgaria; and Budapest, Hungary. In 2005, Checefsky was artist in residence at the Center for Contemporary Art, Warsaw, where he directed an experimental film written by Polish filmmaker Andrzej Pawlowski in 1954. He also received awards from the Foundation for Contemporary Performance Art and Art Matters, both based in New York City.

Bruce Checefsky's works are in the collections of The Museum of Modern Art, NY; Whitney Museum of American Art, NY; Brooklyn Museum of Art, NY; Museum of Modern Art, Saitama, Japan; The Minneapolis Institute of Arts; Cleveland Museum of Art; The Jane Voorhees Zimmerli Art Museum, Rutgers University, NJ; Museum of Photographic Arts, San Diego, CA; Dealer Tire Corporation; Cleveland Clinic Foundation; Progressive Insurance; Rigid Tool Company; among other private and corporate collections. His photographs and films have been exhibited and screened internationally in more than 30 countries.

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## Filmmaker Statement

History is inert until someone tells it. Overcoming that inertia is critical when recreating a historical document. Activating the archive surrounding the original is an attempt to activate the lost or destroyed. Using trace material or remnants of the past in recreating a work of art is a form of mapping one space onto another. A new paradigm results. Before a single frame of film is exposed in remaking these films, issues arise: remake the film as one might imagine or reconstruct the original? My short films require extensive, almost obsessive research to uncover the facts and materials surrounding the original film. More importantly, I carefully unravel a filmmaker's life story. I am particularly interested in the social, political, economic, and personal conditions under which the lost film was made. Several of my films were made in the country of their origin and whenever possible I hire local talent to influence the cultural and contextual grain which plays a decisive role in the films ability to move beyond a stick-figure view of history. In making these films, nothing I produce is purely authentic. A claim of authenticity suggests an awareness of historical roots, finding meaning in tradition. But the limits on available artifacts in a remake, especially a lost film, can undermine the past, resulting in a radical shift in meaning. Whether an authentic reproduction or not, my films assert their own ideology. They are intended as an independent project where research and production, in the sense that the films are eventually made from an artist's point of view, exist in contrast to the original version. They are curatorial in their process.

On the other hand, the remake acquires new meaning by their intertextuality: each film is the product not simply of the original filmmaker, but of a relationship to other films and to the structures of film itself. I take allegorical strategies to a new level. While employing 'ready-made' ideas and aesthetics, repeating in a way the works of others, I allow the films to retain their original meaning, their entire historical and aesthetic context. I reserve the 'opportunity' to create meaning through the second allegorical layer of the work. The fact that these artists' films no longer exist or were never produced provides considerable room for creativity, with an immeasurable degree of responsibility.

## Filmography 2001-2014

WITCH'S CRADLE/2014/digital/b&w/sound/10:22 min.  
BELA/2010/35mm/b&w/sound/5:43 min  
TUAREG/2008/16mm/b&w/sound/7:15 min.  
MOMENT MUSICAL/2006/16mm/b&w/photogram film/sound/5:43 min.  
COLORED RHYTHM/2005/Digital color animation/Silent/3:00 min.  
INNI (Others)/2005/Beta/color/b&w/Polish with English subtitles/20:43 min.  
A WOMAN AND CIRCLES/2004/35mm/b&w and color/sound/9:38 min.  
PHARMACY/2001/35mm/b&w abstract photogram film/silent/4:36 min.