

## **Caryn Cline**

caryncline@gmail.com || [www.vimeo.com/carynyc](http://www.vimeo.com/carynyc)

**Current: Executive Director, Interbay Cinema Society; Artistic Director and Curator, Engauge Experimental Film Festival**

**Education:**The New School University, M.A., Media Studies and Film; The University of Missouri—Columbia, M.A., English Language and Literature; The University of Missouri—Columbia, B.A., English and Creative Writing.

**Filmography:** Unless otherwise noted, I have photographed on 16mm film, written, produced, directed, edited and designed the sound for the work.

**Phytodrama** (work in progress). A phytography collaboration with Ruth Hayes that included shooting and then double exposing. We were drawn to non-native species around her home outside of Olympia, WA, keeping in mind that while some people consider these plants "weeds," and "invasives," with all that those labels imply, these plants are considered medicinal by other groups.

**Alstromeria** (2008/2024). A 16mm botanicollage film, my first experiment with this medium. Music by Dan Greenblatt.

**Something Went Click** (2023). The origin story of my mother's struggle with manic-depression (aka bipolar disorder): the rural prairie in the 1950s, an old boys' club of "deciders," a puzzling disease about which little was known. I interviewed my mother in 2000, using a DV camera, but never managed to complete a piece I was satisfied with. After her death, I rephotographed a singular gesture from that video interview onto high con film (Kodak 3378), then developed cyanotypes from and optically-printed (including direct bi-packing with leaves) those sequences onto Kodak 50D.

**Garden Glimpses** (2022). Inspired by Marie Menken's "Glimpse of the Garden," this is the second in a series of films about artists of the everyday. In this film, I've used in-camera double exposures to capture the colors and textures of landscape architect Keith Geller's Seattle garden on a warm spring day. Music by Lori Goldston.

**Garden Haiku** (2021). Handmade 16mm phytography frames interact with a spring-themed haiku, written by the filmmaker from a prompt given by the Echo Park Film Center folks in their "Haiku You" class. Silent.

**Tangled Up in Blue** (2020). A collaborative, handmade cyanotype film. Workshop: Kate Lain. Music by the Greenblatt Generations Trio, Covid edition.

**Film Tattoo** (2020). A handmade-in-quarantine botanicollage camera roll film: 16mm black emulsion leader, the length of my garden bed, was sprayed with water and scratched between two garden stones. The scratched frames were then filled with plants from my yard and re-photographed on an optical printer using 50D film at 3 frames to 1. I then turned the film over to my friend, the bassist and composer Alexis Cuadrado, who used a structuralist methodology based on the plant names and colors to fashion and record the soundtrack.

**Horse Fare** (2019). Two horse-obsessed filmmakers interact with three horses and their owner. While grooming, saddling and riding the horses, they ponder the connection between horses and themselves and find a contemporary resonance for this relationship as they discover a surprising detail about how and why the owner acquired these animals as foals. Made in collaboration with Miche Mellor.

**Light Coins** (2018). Three filmmakers shared and shot one roll of 16mm film to create a unique "city symphony." Made in collaboration with Luke Sieczek and Jon Behrens.

**Trahere** (2018). A woman, a tractor, a camera, and flowers. Made in collaboration with filmmaker and farmer Linda Fenstermaker, "Trahere" (the Latin

verb from which “tractor” and “attract” are derived) contemplates a morning work session on a Fall City, WA farm.

**Butterfly Disaster** (2018). “What looks like agricultural success, purging bean and corn fields of milkweed (among other weeds), turns out to be a butterfly disaster.” –Verlyn Klinkenborg. Inspired by Klinkenborg’s writing, using found footage from four different sources, I edited, optically-printed, superimposed, scratched on, bleached and otherwise altered the film to highlight, lament and challenge the monarch butterfly’s dilemma.

**An Optical Printer Duet** (2017). Two filmmakers, two direct animation strategies, two optical printers, one roll of 16mm film. Made in collaboration with Jon Behrens. Sound design by Jon Behrens. Percussion by Jon Greenblatt.

**We Will Not Be Silent** (2017). An experimental documentary about the Seattle Womxn’s March, January 2017.

**Tri-Alogue # 1-4** (2016-2018). A series of experimental “city symphony” films made in collaboration with Reed O’Beirne and Linda Fenstermaker. Music by Tatum Greenblatt (#1), Tom Foe (#2) and sound design by Reed O’Beirne (#3 & 4).

**Lost Winds** (2017). A botanicollage film that employs direct and chance animation strategies and features botanicals gleaned from a beach in San Clemente, CA. Sound design by Jon Behrens.

**All Flesh is Grass** (2017). “All Flesh is Grass” experimentally documents a prairie restoration site in rural Missouri. Music by Gretchen Yanover.

**Hand-made** (2016). “Hand-made” explores the artistic process of Seattle-based ceramicist Liz Gamberg, who hand-builds her pieces before painting, etching, drawing and stamping on them. In-camera single frame 16mm film techniques allow a long, complex process to unfold in a few minutes of screen time.

**Arachnophilia** (2016). A 16mm camera roll photographed in my front yard one day in autumn.

**Ektacy** (2015). Comprised of “orphaned” Ektachrome home movie footage (origins unknown) shot in 1958 and optically-printed in 2015. Music by the late jazz composer Chuck Metcalf.

**Transition** (2014). An experimental short film, part of an “exquisite corpse” film involving the work of 13 international filmmakers, commissioned by EXCinema, Seattle, WA.

**Acts of Witness** (2014). A short experimental narrative about love, old age, family, and storytelling. Cinematographer and co-producer in collaboration with writer/director Annie Grosshans. Digital

**Notes from the Farm** (2014). An experimental film combining images created at the Independent Imaging Retreat, a filmmakers’ residency in Ontario, Canada, with botanicollage film frames, superimposed and optically-printed. Music by Tatum Greenblatt.

**Compost Confidential** (2012). A recycled experimental film in which handmade frames from unrealized projects were composted, then optically printed. The audio track, recycled from another project, features a collage of interviews with composters in New York City’s Union Square Greenmarket.

**Equinox** (2011). An experimental music film, employing handmade botanicollage film frames and optical printing. Music by Alexis Cuadrado.

**Left Side, River Side** An experimental documentary, employing in-camera effects, optical printing, and handmade botanicollage film frames.

**Botanicollage** (2011). A botanicollage film, produced in collaboration with students in the “Botany: Plants and People” program at The Evergreen State College, Olympia, WA. **Botanicalistas** (2010). An optically printed botanicollage

film. Produced in collaboration with 12 artists at the Olympia Film Festival. Sound design by Jim Hill.

**In the Conservatory** (2010). A 16mm optically printed botanicollage film. Music by Samuel Barber, performed by Lucille Goeres and Eliza Garth.

**Sylvia's Moves** (2008-2016). A portrait of a friend, New York senior citizen Sylvia Hunter. Digital video.

**Flora and Fauna** (2010). An experimental documentary about the Union Square Greenmarket in New York City combining "live action" footage, handmade botanicollage film frames, and optical printing.

**Compost Confidential** (2010). An audio collage documenting composting activities in New York City's Union Square Greenmarket.

**Lucy's Terrace** (2009). A 16mm optically printed botanicollage film. Music by David Froom.

**Seattle Solstice** (2008). A 16mm optically printed botanicollage film. Music by Chuck Metcalf.

**Perchance** (2008). An experimental narrative using 16mm found footage film, transferred to digital video. Original score by Melissa Grey.

**Cycle** (2006). An experimental narrative, 16mm film transferred to digital video. Music composed and arranged by Tatum Greenblatt.

**Recipe** (2001). An experimental narrative, 16mm film to digital video.

**Double Dutch** (1995). A video documentary about a middle school jump rope team.

**The More You Do It** (1991). A video essay about the Gulf War.

**Tatum's Tune** (1991). A music video using super-8 film and video, transferred to

video. Music by Dan Greenblatt.

**It's Up to Us** (1987) for KCTS, Seattle's PBS affiliate. Assistant director on this project.

**Professional and Teaching Experience:** Teaching interests include film and digital production, sound design, visual/media literacy, and history of film/media.

**Professor**, Media Production and Film Studies, The Evergreen State College, Winter, 2016. Visiting professor in the "Eye of the Story" program. Taught film studies and film literacy within an interdisciplinary context. Guided media projects for 20 students. **Professor**, Media Production, The Evergreen State College. 2013-2014. Visiting professor in the "Epic and the Everyday" program. Taught found footage filmmaking, audio production and Multimedia Studio Production within an interdisciplinary context. **Professor**, Film Production, The New School University, 2012. Taught Filmmaking Studio 1, basic 16mm camera techniques, sound recording and editing. **Film and Digital Production Manager**, The New School University, 2011 to 2013. Managed facilities, equipment and staff, oversaw equipment purchases, training and testing.

**Library/Media Professor**, The Evergreen State College, 1995-2006. Curriculum development and teaching media literacy and media production. Position included student advising and supervising interns in media production, facilitating students' independent projects, and library/media collection development.

**Professor**, Hunter College Film and Media Studies Program, Spring Semester, 2003.

**Coordinator of Interdisciplinary Media Resources/Professor**, The Evergreen State College, 1991- 95. Responsibilities included teaching in interdisciplinary programs, supervising media staff, overseeing media labs, curriculum

development, teaching workshops in media theory and practice.

**Professor**, Seattle Central Community College, 1980-1991. Courses included media literacy, communication skills and English as a Second Language.

Tenured, 1986.

### **Screenings, Exhibitions, Projects and Performances:**

**Phytodrama (as a work in progress)**, Against all Odds: Seattle, curated by Karel Doing and screened at the Close-Up Film Centre, London, UK.

**Something Went Click**, Strangoscope; Mental Filmness, Cosmic Rays; Experiments in Cinema; Local Sightings; Wide Open Experimental Film Festival; Portland Panorama; Cosmic Rays.

**Garden Glimpses**, Moviate Underground Film Festival; Local Sightings Film Festival (live audio performance by Dan Sasaki); Experiments in Cinema v. 21.5.

**Garden Haiku**, Local Sightings Film Festival.

**Film Tattoo**, Wide Open Experimental Film Festival, Stanglescope (Brazil); ANALOGICA; Fisura: International Festival of Experimental Film and Video.

**Horse Fare**, Tacoma International Film Festival; Braziers Film Festival (UK); Experiments in Cinema, vol. 21.5; Local Sightings Film Festival.

**Light Coins**, Seattle International Film Festival, May 2018.

**Trahere**, Seattle International Film Festival, May 2018.

**We Will Not Be Silent**, Queens World Festival, Astoria, NY, March 2018; Alchemy Film Festival, Scotland, April 2018.

**Lost Winds**, Local Sightings, Seattle, September 2017; Northwest Filmmakers

Festival, November 2017; Les Inattendus, February 2018;

**All Flesh is Grass**, Seattle International Film Festival, May 2017; Antimatter, Victoria, BC, October 2017; Analogica, February 2018; Experiments in Cinema, April 2018.

**Caryn Cline: Organic Films.** Solo Show, EXcinema, Seattle, September 2017.

**Caryn Cline: Organic Films.** Solo Show, Northwest Film Center, Portland, September 2017.

Tri-Alogue #4,

**Tri-Alogue #3**, Seattle International Film Festival, May 2017; Local Sightings, Seattle, September 2017; Coop Microcinema, Nashville, September 2017.

**Tri-Alogue #2**, Experiments in Cinema, Albuquerque, April 2017; Oaxaca Film Festival, October 2017; Antimatter, Oct. 2017; London Experimental Film Festival, December, 2017; Bogota Experimental Film Festival, May, 2018.

**Tri-Alogue #1**, Southern Colorado Film Festival, October 2017; Short to the Point, August 2017.

**The More You Do It**, Experiments in Cinema, Albuquerque, April 2017.

**Botanicollage and Other Strategies: the films of Caryn Cline.** Solo screening, San Francisco Exploratorium, July 24, 2016.

**Ektacy**, Visual Chorus, London, May 2018; San Diego Underground Film Festival, November 2016; Cinememory: Negotiating the Past Through Film, Grand Illusion Theater, Seattle, July 2016; Seattle International Film Festival, May 2016; Another Experiment by Women Filmmakers at Anthology Film Archive, New York City, April 2016; Experiments in Cinema--Albuquerque, April 2016; Seattle Children's Film Festival, January 2016.

**Notes from the Farm**, Ozark Shorts, 2016; **Altered States**, Hastings, UK, August 2015; **Local Sightings**, Seattle, September 2015; **Strange Beauty**, September 2015; **Antimatter**, Victoria, BC, October 2015.

**Artist-in-Residence**, Experiments in Cinema, Albuquerque, April 2015.

Conducted research in the Basement Films archive and created a found footage film from the 16mm collection.

**Curator, Echo Park Film Center**, “Collaborating with Nature” series + additional films, Jan. 2015. **Guest Curator** for the Echo Park Film Center Marvelous Movie Mondays in April 2014.

Selecting, programming and critiquing four films for the Echo Park Film Center Facebook site.

**Artist’s Talk and Film Screenings**, The Northern, Olympia, WA, March 13, 2014.

**Co-curator**, “Collaborating with Nature” film program for the Experiments in Cinema Festival v. 8.53, Albuquerque, NM, April 2013. Additional screenings include **Exploded Views**, Tucson, AZ, March 2014; **Experimental Film Festival—Portland**, May 2014; **Northwest Film Forum**, Seattle, WA, October 2014; **Echo Park Film Center**, Los Angeles, CA, Jan. 2015.

**Artist’s Talk and Film Screenings**, Concordia University, Montreal, Canada, Sept. 2012.

**Compost Confidential**, screenings include the “Pirate Cinema” roving exhibition, Maldives Pavilion, 55th Venice Biennale; “Rare Earth,” PLUG project; Experiments in Cinema v.8.53; Iowa City Documentary Film Festival, **Strange Beauty**; Portland, Oregon Women’s Film Festival; **Experimental Documentaries by Women Directors** at Anthology Film Archives, NYC.

**Equinox**, Greenpoint Film Festival, 2012; Experiments in Cinema v.7.9, 2012;

and the Festival Internacional de Nuevo Cine Latinoamericano, Havana, Cuba, 2014.

**Left Side, Riverside**, Naturally Synthetic exhibit at the Made in New York Media Center, 2015; Experiments in Cinema v.9.72, 2013.

**Artist in Residence**, Independent Imaging Retreat, Ontario, Canada, June, 2011.

**In the Conservatory**, screenings include Filmmakers Coop “New Year, New Works” program, Jihlava International Documentary Film Festival, 2011; Experiments in Cinema V6.3, 2011; Crossroads Festival San Francisco, 2011; Olympia Film Festival, 2011; The New School Invitational Film Show (Robert M. Youngson Award for Innovative Filmmaking), 2010.

**Lucy’s Terrace**, screenings include Mono No Aware X Filmmaker’s Coop, New York City; Olympia Film Festival; Milwaukee Underground Film Festival; Iowa City Documentary Film Festival; “Techniques of the Observer,” New Delhi and Mumbai, India; Mixed Messages Invitational Media Show, The New School (Special Recognition for Artistic Practice).

**Perchance**, screenings include Experiments in Cinema, Crossroads Festival, ExCinema-Seattle, and The Southwest Gay and Lesbian Film and Video Festival.

**Cycle**, screenings include Paper Tiger TV’s Sustainability program. “**Artists + Environment**,” collaborative on-line project.

**Seattle Solstice**, screenings include “Sweet Sixteen” (Northwest Film Forum, Seattle), GAZE film series (Artists’ Television Access, San Francisco), Melbourne International Animation Festival, Madcat Women’s International Film Festival, Olympia Film Festival, New School Invitational Film Show (Excellence in Visual Design), New Filmmakers, New York City. “**Gorgeous Food as Relational Aesthetic**,” a collaborative, food-based art project, performance and

documentation.

**Manhattanhenge: Grid Becomes Else**, collaborative photographic exhibit, Lower Manhattan Cultural Council, 2006.

**Graduation Speaker**, chosen by the faculty, The Evergreen State College, 2005.

**Recipe**, screenings include Women in the Director's Chair, Independent Exposure, St. John's International Women's Film and Video Festival, The Bellevue Art Museum Film and Video Festival.

#### **Publications:**

**Introduction**, *Experiments in She-ness: Women and Un-dependent Cinema*. Experiments in Cinema Yearbook, 2016.

**"What Makes Experiments in Cinema Such a Great Festival?"** in *Un-dependently Yours: Imagining a World Beyond the Red Carpet*. Experiments in Cinema Yearbook 2015.

**"'Ain't You Got No Men Could Do That?' : Watching *Winter's Bone*"** a dialogue with Annie Grosshans, Movie Salon and Discourse Parlor.  
<https://moviesalonanddiscourse.wordpress.com/2011/03/24/parlor-dialogue-questing-for-a-heroic-practice-of-love-in-winters-bone/>

**"'What Do You Think You're Looking At?': Gazes and Pleasures in *Thelma & Louise*,"** Movie Salon and Discourse Parlor, Oct. 2010.  
<https://moviesalonanddiscourse.wordpress.com/wp-content/uploads/2010/09/thelma-and-louise-2011.pdf>

**"The Secret Owner of Todd Haynes' *Far From Heaven*,"** Cabinet, issue 5.

(Web source unknown)

**“Media Literacy in the Schools,”** *The Child Advocate*, December, 1995.

**“Teachers, Students and Videotape,”** *Gamut*, 1991.

**“Male Gaze, Female Gaze and Visual Pleasure,”** *Reflex*, May, 1991.

**“Beyond Sesame Street: How to Use TV to Turn on Media Kids to Education,”** *The Seattle Post-Intelligencer*, March 3, 1991.

### **Workshops/Presentations:**

**Handmade 16mm Film Production Workshops:** 2010-present. Creating handmade botanicollage films. Cadence Video Poetry Festival, 2026; Exploratorium, San Francisco, 2016; Filmmakers’ Coop, New York City, 2016; Echo Park Film Center, Los Angeles, 2015; Local Sightings Film Festival, Seattle, 2014; Experimental Film Festival-Portland, 2014; Experiments in Cinema, Albuquerque, 2014, 2013 and 2012; School of the Visual Arts, 2011; The Evergreen State College for the “Fine Art of Cameraless Film Animation” course, 2017, 2016, 2015 and 2014, and the “Botany: Plants and People” program, 2011; Crackpot Crafters, 2010; and Olympia Film Festival, 2010.

**Affiliations:** Filmmakers’ Coop, New York City.

**Professional References:** available on request.