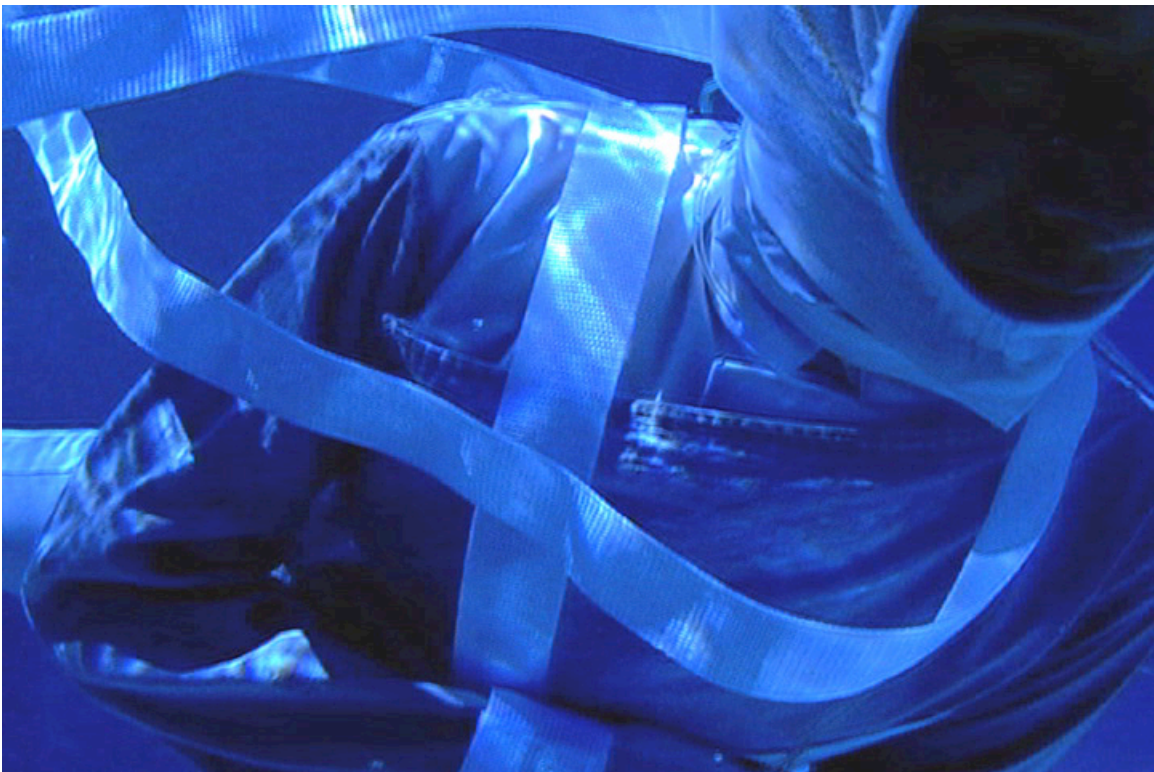


“A restrained subject surrenders to a sublime state of waiting
in a mysterious underwater world.”
—Sundance Film Festival

INFINITE DELAY

BY KADET KUHNE



DIRECTED BY **KADET KUHNE** PRODUCED BY **TEKTONIC SHIFT**
CINEMATOGRAPHY **ABIGAIL SEVERANCE + LIZ RUBIN**
ORIGINAL SCORE **KADET & MEM1** EDITED BY **KADET + JOSHUA SMITH**
COSTUME DESIGN **TALIA TSOUROS**

www.tektonicshift.com

Official Selection: 2007 Sundance Film Festival
2007 | video | color | 9.5 minutes | USA | © 2007 Tektonic Shift
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About Infinite Delay

Infinite Delay is a film that explores the subtleties of tension that exist between surrender and resistance through an unconventional, experiential narrative. The captivating underwater images of a restrained subject present a dialectic - possibly depicting someone who is being forced to wait, or alternatively representing a subject actively engaged in the erotics of waiting. The voiceless figure in this mysterious subterranean atmosphere investigates how renunciation could be an affirmation of power and a means of absolute embodiment. The sensing body in its inaction surrenders itself, and all questions of identity and placement are dissolved into a virtual suspension of absolute definition. The result is a blurring of lines - between the inner and outer world, self and other, and past and present.

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Production & Post

Director KADET KUHNE
Cinematography ABIGAIL SEVERANCE + LIZ RUBIN
Original Score KADET KUHNE + MEM1
Edited by KADET KUHNE + JOSHUA SMITH
Costume Design TALIA TSOUROS
Additional Costume Design ELIZABETH BROOKS
Styling, Camera & Production Assistants JESSICA KUHNE, SCOTT KUHNE, MARCUS KUILAND-NAZARIO & KRISTIN PEPE

About Kadet Kuhne

Kadet Kuhne is a media artist based out of California whose work includes filmmaking, installation and music composition. Kadet's fever for combining audio and video began over a decade ago when she started shooting and soundtracking underground films. As an award-winning filmmaker, she has numerous film and video shorts that are screened worldwide, including the Sundance Film Festival 2007 screening of *Infinite Delay*. Kadet's *SCAN*: video short series has screened at the NOT STILL ART Festival, REDCAT, MIX NY Film Festival, Highways Performance Gallery and the Aurora Picture Show, amongst others. Regarding past films, her experimental film short *Impact Zone* received the Best Experimental Award from the New York Underground Film Festival and was referred to as "The Lesbian 'Crash.'" Her film short *Count Dykula* is distributed by Wolfe video as part of the *She's Safe* compilation of safe-sex videos by women.

Kadet designs interactive, audiovisual installations for galleries and museums which involve a combination of sensors, live processing, interactivity and software applications such as *Jitter* and *Director*. Themes that are explored center around communication,

confinement and surrender. In collaboration with Reto Schmid of testrun, Kadet developed an interactive, audiovisual installation, Sensorium, which has been exhibited at the Museum of Art Lucerne, Galerie Oxyd in Switzerland, and the Transcinema '02 Festival in San Francisco. Her Holding Pattern series has been exhibited at LACMA, The CEAIT Festival, Fringe Exhibitions Gallery and The Brewery Project in Los Angeles.

Kadet's music composition explores the transformative nature of experimentation through manipulating ambient and percussive textures. Her compositions are built from her extensive library of field recordings, sound effects and electric guitar samples that she processes beyond recognition. Kadet has two solo CD releases, Seismic and Thin Air, and is featured on various compilations including Women Take Back The Noise and MONO:POLY. She has been performing live since 1998 as a solo performer and has worked in collaboration with others, including Mark Dresser, Thomas Dimuzio, mem1 and Patty Schemel. Kadet was the co-founder of the women in electronic music collective Aural Fixation in 1999 which produced live music performances with video installation at The LAB & Minna Street Gallery in San Francisco, as well as released two compilation CDs with the 12 members.

Since graduating with an MFA in Music Composition & Integrated Media at CalArts, Kadet has moved into teaching at Universities and Art Colleges, and owns a Post-Production Sound studio, Audible Shift.

About the Score

The subterranean blend of interrelated sounds composed in direct, narrative relation to the imagery was co-created with mem1, a collaborative venture between Laura Thomas-Merino and M.Cera in which sounds generated by extended cello technique are manipulated using custom software built in Max/MSP. After recording multiple live rehearsals of the three of us, myself processing signal paths using customized software and effects, the various tracks were layered and mixed into the resultant composition.

The immersive soundscape in **Infinite Delay** is what defines the experience on a subconscious level. With the absence of dialogue or a single spoken word, the music composition carries much of the film's content. The visual information is translated into submerged frequency patterns, often depicted by undulating sine waves, grating cello hits and high-pitched static. These tones are intended to physically affect the listener, creating an active viewing experience rather than a passive one. Tones carry vibrations that have various effects on our nervous system and brain functioning, for example high frequencies create energy and low frequencies create calm. The sounds are deliberately chosen to complement the narrative arc with the intention of representing the evolving psychological states of the subject.

Bios for Co-Composers mem1

M. Cera is a media artist who is interested in exploring control systems that are intuitive as well as experimental in nature. A large portion of his work is devoted to creating custom applications for live audio/visual performance. Exploring the possibilities of generative systems in art, design, and sound creation, Cera's work frequently employs such strategies as feedback loops and genetic algorithms, and is an exercise in carefully controlled chaos. He is the co-curator of the internationally recognized CTRL+ALT+REPEAT festival, which has featured performances by the Penderecki

String Quartet, Frances-Marie Uitti, David Wessel, and Damion Romero. He is a member of the experimental media art group Redux, who received a 2006 Creative Capital grant for their Callspace project and the electroacoustic duo Mem1 alongside cellist Laura Thomas-Merino. Mem1's second full-length album Alexipharmaca was recently released by Interval Recordings. Cera has performed at such venues as REDCAT (Disney Hall), the Orange County Museum of Art and the Knitting Factory (Los Angeles). He is currently pursuing an MFA in the Digital + Media program at the Rhode Island School of Design.

Laura Thomas-Merino is a professional cellist originally from Los Angeles, currently residing in Providence, RI. Upon graduating with distinction from the School of Music at Indiana University, Laura accepted a cello position with the Graduate String Quartet at Wichita State University, where she received her graduate degree in cello performance. She has since performed in the U.S., Canada, Mexico, Peru, and Italy. She is an orchestral and chamber musician, cello teacher, electronic musician, and concert presenter. In Fall 2006, Laura was awarded a two-year fellowship with Community MusicWorks, an organization that provides free instruments and lessons to youth in the West Side of Providence. Recent performance highlights include a collaboration with Pamela Z in concert with the Robin Cox Ensemble, the world premiere of Andre Cormier's *Infections* with the group OXO as part of the Sonic Boom Festival in Vancouver, and a concert of Mendelssohn's string octet with the Providence String Quartet. Laura is co-curator of the quarterly experimental music series, CTRL+ALT+REPEAT, which features performances by local and internationally recognized performers of experimental electronics and new music. This year she was awarded an artist residency at Harvestworks in New York City to create a surround-sound recording with Mem1.

Bios for Cinematographers

Abigail Severance's narrative and experimental films rework folktales and mythology in a contemporary context, often to explore the role of the outsider. Her most recent film, *Saint Henry*, was a *New York Times* Critic's Pick in February 2006 and received an Artios Nomination for Best Cast. Her work has screened at international festivals including Sundance (in 2002 and 2003) and the Los Angeles Film Festival (in 2000, 2001 and 2003). In 2001, she joined Underground Zero, a consortium of 60 filmmakers responding to 9/11, which resulted her video, *Wake*, an exploration of New York City as an organic body. Abigail is the recipient of awards at the Ann Arbor Film Festival, the Chicago Lesbian & Gay Film Festival, the Black Maria Film & Video Festival, and other festivals. Her work has screened on Showtime and the Sundance Channel and been distributed by Wolfe Video, Picture This and World Artists. In addition to her own work, Abigail collaborates with other filmmakers often as a cinematographer. Recent projects in this capacity include Kadet Kuhne's *Infinite Delay* and Jenni Olson's *Joy of Life*.
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Liz Rubin is a freelance cinematographer who shoots across genres, formats and cultures with a particular interest in verite and the experimental narrative. A risk taker who lives to unearth the extraordinary story, Liz aims to capture the raw and often unnoticed, enchanting, visual worlds around us. During her dozen years as a filmmaker, Liz has worked throughout the US and overseas. Her work has screened in International film festivals, museums and been broadcast on syndicated networks. Liz has worked over the years on Hollywood camera and lighting crews, her favorite set

being HBO's "Deadwood" series. Some of her most recent cinematography can be found in a documentary, "Off the Grid: Life on the Mesa," which is premiering at this year's Slamdance Film Festival. Liz grew up in NY sketching and painting and holds an MFA in Cinematography from the Art Center College of Design in Pasadena. In 2006, she moved her base from LA to NY. www.lizdp.com