

Kevin Jerome Everson
107 First Street South #306
Charlottesville, Virginia 22902
434 242 1039 (mobile)
keverson@virginia.edu
keverson77@mac.com
www.keverson.net
www.youtube.com/keverson77
trilobite-arts (skype)

Biography and Filmography

"I'm hanging out, coolin', on the frames that connect
the necessity and the coincidence. Formally, that is."
-Kevin Jerome Everson,

With a sense of place and historical research, Kevin Jerome Everson films combine scripted and documentary moments with rich elements of formalism. The subject matter is the gestures or tasks caused by certain conditions in the lives of working class African Americans and other people of African descent. The conditions are usually physical, social-economic circumstances or weather. Instead of standard realism he favors a strategy that abstracts everyday actions and statements into theatrical gestures, in which archival footage is re-edited or re-staged, real people perform fictional scenarios based on their own lives and historical observations intermesh with contemporary narratives. The films suggest the relentlessness of everyday life—along with its beauty—but also present oblique metaphors for art-making.

Kevin Jerome Everson (b.1965) was born and raised in Mansfield, Ohio. He has a MFA from Ohio University and a BFA from the University of Akron. He is currently an Associate Professor of Art at the University of Virginia, Charlottesville. Everson has received fellowships from the Guggenheim, NEA, NEH, Ohio Arts Council and the Virginia Museum, an American Academy Rome Prize, grants from Creative Capital and the Mid-Atlantic, residencies at Hallwalls Contemporary Arts Center, Yaddo and MacDowell Colony, and numerous university fellowships.

His artwork--paintings, sculpture, site-specific installations and photographs--and films, including five features (Spicebush, 2005; Cinnamon, 2006; The Golden Age of Fish, 2008; Erie, 2010; Quality Control, 2011) and over seventy short form works, have been exhibited internationally at museums and art institutions including the Centre Pompidou, Paris, France; Museum of Modern Art, New York; Whitney Museum of American Art, New York; REDCAT, Los Angeles; Cleveland Museum of Art, Cleveland, Ohio; the Studio Museum in Harlem, New York; Armand Hammer Museum, Los Angeles; Whitechapel Gallery, London; Württembergischer Kunstverein, Stuttgart; Hallwalls Contemporary Arts Center, Buffalo, New York; Spaces Gallery, Cleveland, Ohio; American Academy of Rome, Rome, Italy; 1k Projectspace, Amsterdam, The Netherlands; Second Street Gallery, Charlottesville, Virginia, William Busta Gallery, Cleveland, Ohio and various other arts institutions and public spaces.

Everson's films have screened at numerous international film festivals including the Sundance Film Festival, Park City, Utah; International Film Festival Rotterdam, The Netherlands; AFI Film Festival, Los Angeles, California; Ann Arbor Film Festival, Ann Arbor, Michigan (Peter Wilde Award for Technical Innovation, Eleven Eighty Two), Athens International Film Festival, Ohio (Experimental Film Award Second Shift), Black Maria Film Festival, Newark, New Jersey (Juror Prize, Best Film for Aquarius, Pictures From Dorothy and Chemistry and Directors Choice Award for 72); Chicago Underground Film Festival, Chicago, Illinois; Cinematexas, Austin, Texas (Texas Directors Choice Award for From Pompei to Xenia); CineVegas, Las Vegas, Nevada; Courtisane Film, Video and New Media Festival, Ghent, Belgium; CPX:DOC, Copenhagen, Denmark; Curta Cinema, Rio de Janeiro, Brazil; Entrevues Festival du Film, Belfort, France; European Media Arts Festival, Osnabruck, Germany; Festival du Nouveau Cinema, Montreal, Quebec; FID Marseille, Marseille, France; Filmfest München, Munich, Germany; Flex Film Festival, Gainesville, Florida; Huesca International Film Festival, Huesca, Spain; Images Festival, Toronto, Ontario (Best International Film Erie); IndieLisboa, Lisbon, Portugal; International Short Film Festival Oberhausen, Germany; Media City Film Festival, Windsor, Ontario; Migrating Forms, New York City (Best Long Form Work, Erie); Milano Film Festival, Milan, Italy; Mostra Internazionale Del Nuovo Cinema, Pesaro, Italy; New York Underground Film Festival, NYC (Best Documentary Film, Spicebush, and Jury Prize, Aquarius); PDX Film Festival, Portland, Oregon; Punto de Vista, Pamplona Spain; Recontres International, Berlin, Madrid, Paris; San Francisco International Film Festival, San Francisco, California; Shorts International, New York; South by Southwest Film Festival, Austin, Texas (Best Experimental Short Film Thermostat); Virginia Film Festival, Charlottesville, Virginia and Wavelengths, Toronto International Film Festival, Toronto, Ontario.

Other screenings and presentations include the Argos Centre For Art & Media, Brussels, Belgium; Available Light Screening Collective, Ottawa, Ontario; BAM Cinemas, Brooklyn, NY; Cinema Projects, Portland, Oregon; Early

Monthly Segments at Gladstone Hotel, Toronto, Ontario; Film Society of Lincoln Center, New York; Gene Siskel Theater, Chicago, Illinois; LA Film Forum, Los Angeles, California; Light Industry, Brooklyn, New York; Pacific Cinematheque, Vancouver, B.C.; Pacific Film Archive, Berkeley, California; PACT, Essen, Germany; Saw Video, Ottawa, Ontario; VIVO Media Arts Centre, Vancouver, B.C.; Wexner Center for the Arts, Columbus, Ohio; Worm, Rotterdam, The Netherlands, and numerous university, college and other educational institutions.

Films

Quality Control (2011) consists of a series of single take shots of the fine folks of Alabama producing a superior product. Filmed in a dry cleaners in Pritchard, Alabama, **Quality Control** exhibits the acts as well the conditions around labor. (71:00, black and white)

The Equestrians is about the craft and style of bareback riding. (2:00, color, black and white)

The Pritchard (2011) is a film about one man's struggle with his automobile. (11:00, black and white)

Half On, Half Off (2011) documents a team of workers on a Pensacola, Florida beach dealing with the aftermath of the recent Deepwater Horizon Spill. Filmed one frame at a time, compressing hours of work onto a single 3-minute roll of 16mm film. The title refers to the work schedule of the cleaners, who work in half hour shifts punctuated with pauses of the same length. (3:36 color)

Fifteen An Hour (2011) is the amount of pay the nighttime workers received for cleaning the beaches of Pensacola, Florida. (6:00, color)

Corn and Cotton (2011) is about half cash crops that planted on my ancestors land. (2:11, black/white)

Erie (2010) consist of a series of single take shots in and around communities near Lake Erie. The scenes relate to a Black migration in the USA, contemporary conditions, folks concentrating on the task at hand, theater and famous art objects. (81:00, black and white)

BZV (2010) is a film about the result of labor. It has a couple using their hard earned wages in search of furniture, citizens' leisurely water skiing and fishing. **BZV** was shot in and around Brazzaville, The Republic of Congo. With a naturalistic approach, the film also interweaves various elements concerning the social and physical landscape of Brazzaville. The title is the three-letter airport code for Brazzaville. (30:00, color and black/white)

House in the North Country (2010) is based on a play by Talaya Delaney about a sister's denial of her brother's death. (10:00, color and black/white)

Fillmore (2010) is about an odd thing on the streets of Buffalo, New York. (4:00, color)

American Motor Company (2010) is a film about mid-20th century African American migration. Has two men installing a billboard. The billboard is based on mid-20th century advertisement geared for African Americans to migrate north to work in the automobile factory during the industrial boom of the late 50s and early 60s. The title **AMC** refers to American Motor Company, a defunct automobile company. In collaboration with Carmen Higginbotham. (12:00, black and white)

Act One: Betty (2010) is a film based on two Gerhard Richter paintings and concentration. (11:25, black and white)

Act Two: Stop Drop Roll (2010) is the second act of a fictitious play based on fire safety. (2:41, black and white)

Act Three: Finale (2010) is the third act of a fictitious play based on resolving a conflict. (10:15, black and white)

Company Line (2009) is a film about one of the first predominately Black neighborhoods in Mansfield Ohio. The title, *Company Line*, refers to the name historically used by residents to describe their neighborhood, located on the north side of town close to the old steel mill. The Company Line began during the post-war migration of Blacks from the south to the north in the late forties. The neighborhood was purchased in the early seventies and its residents were scattered throughout Mansfield. City employees and former residents of the Company Line narrate the film. (30:00, black and white, color)

Old Cat (2009) will eventually and pleasantly get to a destination. (11:25, black and white)

753 McPherson Street (2009) is the address of a very old, passionate and sometime lucrative business. (2:00, black and white)

Watchworks (2009) is a film about one of the first predominately Black neighborhoods in Mansfield Ohio. The neighborhood consisted of watch factory employees, domestics, a soap maker and someone fluent in German. (4:30, black and white, color)

The Camps (2009), told with photographs of 1940s identification photograph, is about one of the first predominately Black neighborhoods in Mansfield Ohio. (3:30, black and white, color)

Telethon (2009) is about two talented acts waiting to perform in Sammy Davis Jr.'s ill-fated 1973 telethon for highway safety. (16mm, 5:00, color and black/white)

Around Oak Grove (2009) includes an old truck, its driver and rolled hay. (16mm, 2:40, black/white)

Honorable Mention (2009) exhibits much deserved appreciation. (16mm, 2:10, color and black/white)

Lead (2009) is a story of an early 20th Century Robin Hood. (16mm, 3:00, black and white)

The Citizens (2009) includes Mohammad Ali talking about life, Althea Gibson returning home as a champion, Fidel Castro playing baseball and three gentlemen being escorting into court all under the watchful eye of the media. (16mm, 5:45, color and black/white)

The Simple Antennae (2009) is about early evening in late summer. (16mm. 1:00, black and white)

The Golden Age of Fish (2008) is an experimental feature film that interweaves various fragmentary narratives concerning Cleveland, Ohio's landscape from its prehistoric past to late twentieth century visual representation. Though a series of motif, an African American woman geologist is the catalyst that narrates Cleveland's past. The collage of scripted scenes, shot in a variety of formats, and old news 16mm film footage create traces of a narrative structure. The title, *The Golden Age of Fish*, references the geologist's specimens, Devonian age Cleveland Shale. The Devonian period (417 to 354 million years ago) is when many new kinds of fish appeared. (60:00, color and black/white)

Second and Lee (2008) is a cautionary tale about when not to run. (16mm, 3:00, black and white)

Undeafed (2008) is about mobility and immobility, or just trying to stay warm. (16mm, 1:30, black and white)

Ninety-Three (2008) is a wonderful age to celebrate. (16mm, 3:00, black and white)

Home (2008) is about disappointment in northern Ohio. (super-8, 1:30, black and white)

Playing Dead (2008) is a film about lying still to stay alive. (16mm, 1:30, color)

Key to the Cities (2008) has two mayors honoring the "Candy Man" in two different ways. (16mm, 1:45, black and white)

Ring (2008) attempts to exhibit the "sweet science" in an elegant way. (16mm, 1:30, black and white)

Wolf Ticket (2008) gives us a glimpse of his talents and fragileness. (16mm, 1:16, black and white)

The Wilbur (2008) apartment building is overtaken with grief. (16mm, 1:30, color)

Ike (2008) is about a person showing their special gift - if pushed. (16mm, 2:30, black and white)

140 Over 90 (2008) is about health and bargains. (super-8, 2:11, color and black/white)

Broad Day (2008) is about observing unseen events on a sun-lit afternoon. (16mm, 1:00, color and black/white)

O.T. (2008) is based on events on a faithful day in 1962 Mansfield, Ohio. (16mm, 1:30, color)

Emergency Needs (2007) is a 16mm film about the mayor, Carl Stokes, of Cleveland, Ohio USA dealing with the July 1968 uprising. (16mm, 7:00, color)

North (2007) is about trying to find one's way. (HD, 1:30 minutes, color)

The Reverend E. Randall T. Osborn, First Cousin (2007) is about the art of the cut-away. (16mm, 3:30 minutes, black and white)

According to... (2007) with a rich source of found footage and shot film, is a short film about several versions of tragic events in southern rural Black American. (16mm, 8:30, black and white)

Something Else (2007) is a film about the found footage as subject matter and Miss Black Roanoke, Virginia 1971 expressing her thoughts about the upcoming Miss Black Virginia 1971 Pageant. (16mm, 2:00, color)

Nectar (2007) is a film about the dangers and seductive beauty of light narrated by the Pandorus Sphinx moth. The Pandorus Sphinx moth is a regional moth of Central Virginia with a streamlined form and complex wing pattern. In collaboration with William Wylie. (HD video, 2:30, black and white)

The Principles (2007) is a film about three actresses' real and artificial desires to elevate their careers. (16mm, 2:00, color)

Next to You (2007) is a film with found footage somewhat about the late Edward James Kendrick of the Temptations. (16mm, 1:00, color)

The Picnic (2007) is a film with found footage about a couple enjoying a beautiful day, food, sex, a blanket, long walks and a firearm. (16mm, 2:30, black and white)

The Virginia Line-Up (2007) is a film with found footage somewhat about the nightlife in Virginia. (16mm, 40 seconds, color)

\$37.37 aka Munchen, Raphaela is a film about a young woman's future plans in Munich, Germany. (16mm and mini DV, 3:40, color and black and white)

Cinnamon (2006) presents a glimpse into the world of African American drag racing. It is an experimental feature film about the consistent routine of a bank teller and a mechanic as they prepare for the sport of drag racing. Once the routine is disrupted, the result of the race comes into doubt. The bank teller is a driver who tries to stay focused before races. The mechanic's routine is to constantly examine the driver's behavior. He has to adjust the racecar to the driver's skill and ability. Also the mechanic adjusts the racecar for the weather conditions. The film portrays their relationship as similar to that of a composer and a musician, in which the mechanic is the composer and the driver interprets the music. *Cinnamon* hosts several different formal style as well as different materials. The techniques and styles employed will alternate between the conventionally scripted scenes and documentary footage. The scripted scenes have a naturalistic feel. (16mm, HD, 70:00, color, black and white)

Spicebush (2005) is an experimental feature film that interweaves various fragmentary narratives concerning education, landscapes, gaining and losing a job, and the passage of time. The technique and style employed alternates between the documentary, the symbolic, and more conventionally scripted scenes. Filming individuals engaged in their careers conveys the documentary aspect. At a symbolic level, the fossil is a leitmotif suggesting past and present. The title of the film refers to the state butterfly of Mississippi, Spicebush Swallowtail. In the film, Mississippi is a place of origin. The Spicebush Swallowtail represents renewal or starting over. Throughout the film, a little girl appears in different guises and settings, functioning indirectly in the role of the chorus. The scripted scenes, shot in a documentary style, collaged with the other scenes begin to create the traces of a narrative structure. (16mm, mini DV, 70:00, color, black and white)

Twenty Minutes (2005) is about understanding materials and Leonardo Di Vinci. (HD, 3:00, color)

Memoir (2005) is a story about an older gentleman telling his story though Caravaggio's 1606 painting of *St. Jerome*. (16mm, mini DV, 3:07, color)

Two-Week Vacation (2005) is a film about not enough time and not enough money. (16mm, 1:16, color, black and white)

Blind Huber (2005) is a film interpretation of a poem by Nick Flynn loosely based on the life of Francois Huber, the blind eighteenth-century beekeeper, who sat before a series of hives for fifty years unlocking an unknown world. (16mm, 2:00, color black and white)

Fifeville (2005) is a film about a neighborhood in Charlottesville, Virginia. *Fifeville* focuses on the details, gestures, and material life of the citizens of Fifeville as they communicate their understandings of the neighborhood's changing landscape. Although *Fifeville*, is set in Charlottesville yet it could be Any Black Community Experiencing Gentrification, USA. In collaboration with Dr. Corey D.B. Walker (16mm, 15:00, black and white)

From Pompei to Xenia (2003) is a 16mm film about love and loss surrounded by two historical disasters. (16mm, 4:40, color)

Chemistry (2003) is a 16mm film about the composition of one of the elements for integration of busing. (16mm, still photographs, 3:30, color and black and white)

Aquarius (2003) is a 16mm film about coping. (16mm, 1:30, color)

Pictures From Dorothy (2003) is a 35mm film relating to the Wizard of Oz. (16mm, mini DV, 5:30, color, black and white)

Sportello Quattro (2002) is a film about immigration, work and community among people of color in contemporary Roma, Italy. (mini DV, 6:00, color)

Vanessa (2002) is about loss and Michelangelo. (shot on 16mm and mini DV to 35mm film, 3:12, color, black and white)

Un Euro Venti Due (2002) is a film about family and communication. (Mini DV, still photographs, 5:00, color)

Fumble (2002) is a film interpretation of a poem by Vincent Katz. (mini DV, 4:00, black and white)

Special Man (2002) is a film interpretation of a poem by Mark Halliday. (mini DV, 17:00, black and white)

72 (2002) is a film about a teenage taxicab driver multitasking to keep his job. (16mm, 3:30, black and white)

A Week in the Hole (2001) is a 35mm color film about a factory employee's adjusting to the materials, time, space and personnel during his first day of work. (mini DV, 6:00, color)

Pick Six (2001) is a film about a particular source of luck. (mini DV, 1:30, black and white)

The Daily Number (2001) is a 35mm film about particular sources as lucky. (16mm, mini DV, 1:30, color and black and white)

Room Temperature (2001) is a film about maintenance, chores and winter. (mini DV, 2:00, black and white)

Avenues (2000) is a 35mm about a teenage taxicab driver. (16mm, 5:00, black and white)

Thermostat (2000) is a 35mm film about migration, landscape and elevation. (16mm, mini DV, 3:00, color)

Second Shift (1999) is about a correctional officer's daily routine of gaining access into a correctional facility. (16mm, 4:00, black and white)

Merger (1999) is about a disgruntled bank teller's system before the mornings commute. (16mm, 2:00, color)

Imported (1999) is about three methods of ridding collard and kale greens of a pesky insect. (16mm. 4:30, black and white)

Six Positions (1998) is about task of a funeral home director. (16mm, 8:00, black and white)

Eleven Eighty-Two (1997) is about a correctional officer describing his past and present employment. (16mm, 5:00, black and white)