Rachel Yezbick, *Hook and Loop*, 2016, industrial grade velcro suits and masks, live performance at REDCAT, Los Angeles

*Video link to performance documentation included in table of contents below:*
Rachel Yezbick, installation view of Epicurus’ Conundrum, 2018, 47 minute and 28 second digital video, color, sound, 48.5” x 28.5” mirrored TV frame, exhibited at Garden, Los Angeles

*Video link to the film included in the table of contents below.
Rachel Yezbick, installation view and video stills of *Epicurus’ Conundrum*, 2018, 47 minute and 28 second digital video, color, sound, 48.5” x 28.5” mirrored TV frame, photogrammetry
Rachel Yezbick, photogrammetry still from *Epicurus’ Conundrum*, 2018, 47 minute and 28 second digital video, color, sound
Rachel Yezbick, documentation filming *Epicurus’ Conundrum*, 2018, 47 minute and 28 second digital video, color, sound
Rachel Yezbick, screening *Epicurus’ Conundrum* as part of Materials & Applications exhibition, *Privacies Infrastructures*, 2018
47 minute and 28 second digital video, color, sound
Rachel Yezbick, An Articulated Image, 2018, live performance, edible 3D printed head, inkjet print
Rachel Yezbick in collaboration with James Rushford, *Potentially Dangerous Contraption*, woven head trap, stiff paint fabric
live performance at the Akademie Schloss Solitude

* Video link to performance documentation included in the table of contents below.
Rachel Yezbick in collaboration with James Rushford, *Breaking Study*, upside altar, ratchets and straps, branches
live performance at the Akademie Schloss Solitude
Rachel Yezbick, *Potentially Dangerous Contraptions* booklet presented at the Akademie Schloss Solitude, conversations between the performers and artists regarding the experience of performing in the contraptions, marginalia text by George Bataille, Bruce Holsinger, Reza Negarestani & Lisa Silverman.
Rachel Yezbick, *Coinfection*, installation view of exhibition *This Parasitic Plant is a True Serial Killer*, 2016
MA thesis exhibition at the California Institute of the Arts
HD video digitally projected, 27 minutes and 22 seconds

*Video link to the film included in the table of contents below.*
Rachel Yezbick, *This Parasitic Plant is a True Setrial Killer*, 2016, project still
Rachel Yezbick, *The Beast that Swells*, 2016, live performance including 7 performers

*Link to the performance audio included in the table of contents below.*
Rachel Yezbick, *Mom’s Calling*, 2018, audio, postcards, teleconference number, cell phones, listening session

*Audio link included in the table of contents below.*

*Video link to the projected text included in the table of contents below.*
Rachel Yezbick, *It’s Kind of a Scary Feeling* 2, 2018, projected text from crime and safety threads on Nextdoor.com text taken from the neighborhoods patrolled in Epicurus’ *Conundrum*

*Video link to the projected text included in the table of contents below.*
Rachel Yezbick, *the ground beneath her feet*, 2018, live performance, video, latex, lav microphones, tape

*Video link to the performance documentation included in the table of contents below.*
Rachel Yezbick, *Inseure States*, stills for proposed video and live performance project on death and social media, 2018-2019, hollow 3D printed wearable bust and 3D printed head
<table>
<thead>
<tr>
<th>#</th>
<th>Title and Details</th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td><em>Hook and Loop</em></td>
<td>Performed at REDCAT as part of the 2016 spring Studio Program. The program was curated by Joey Cannizzaro, Stacy Dawson Stearns and Edgar Miramontes. Performed by: Nuri Baylerian, Maria Bang Espersen, Lizzie Geocaris, Lázaro Rábago and Max Syron. This piece is comprised of five performers, each clad in industrial grade Velcro suits and masks. Video link to performance documentation: <a href="https://vimeo.com/262698834">https://vimeo.com/262698834</a></td>
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<td>2, 3</td>
<td>Installation view of <em>Epicurus’ Conundrum</em></td>
<td>This exhibition investigates digital surveillance, group identity, and contemporary morals in the face of decentralized global conflict. The mirrored TV frame reflects holograms in the windows during evening viewing, and the surrounding neighborhood during the day. The video, <em>Epicurus’ Conundrum</em>, is organized around a dialogue between myself and Dale Brown recorded in Dale’s tactical Hummer during a neighborhood surveillance ride-along. Echoing the form of a Socratic dialogue, the conversation veers from family and regional histories to religious practices, the root of evil, moral beliefs, and understandings of human nature. Interspersed are shots of found footage including base jumping and protests, along with Dale’s own footage of patrolling, officer training, and victim testimonials. Also included are 3D renders of a bust of the artist and the exterior of Garden produced using photogrammetry (a military, forensic, and video game photo mapping technology). Full video link: <a href="https://vimeo.com/284990134">https://vimeo.com/284990134</a> password: threatmanagement Video trailer: <a href="https://vimeo.com/292773402">https://vimeo.com/292773402</a></td>
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<td>4</td>
<td>Video still from <em>Epicurus’ Conundrum</em></td>
<td>Video still depicts photogrammetry capture of the gallery, Garden, in which <em>Epicurus’ Conundrum</em> was first exhibited. The gallery, a carriage house in Los Angeles, was captured using photogrammetry techniques and included in the video as a symbolic, site-specific gesture regarding security, surveillance and private property.</td>
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| 5 | Documentation photograph taken during the filming of *Epicurus’ Conundrum*  
2018  
Archival Inkjet print  
4ft x 6ft | This photograph was taken right before I joined Dale Brown, owner of Detroit Threat Management Center, on a neighborhood patrol. I gifted him with his own personal cutout as a surprise before the patrol.  
Please see the vimeo link for a short trailer of the film.  
Video trailer: [https://vimeo.com/292773402](https://vimeo.com/292773402) |
|---|---|---|
| 6 | Screening documentation from group exhibition, *Privacies Infrastructure*, through Materials & Applications in Los Angeles.  
2018 | Image depicts Q&A between myself and curator Aurora Tang post the screening of *Epicurus’ Conundrum*. |
| 7 | *An Articulated Image*  
2018  
Live performance piece and inkjet print  
Performed at Garden as part of my solo exhibition, *Cover Me.* | This live performance consisted of me eating my own edible, 3D printed head. The thumbnail image shows me in the process of consuming the 3D printed face. In the same room, I installed a digital print depicted the photo scan, 3D imagery used to print the 3D head. |
| 8, 9 | Rachel Yezbick in collaboration with James Rushford  
2018  
*Potentially Dangerous Contraption*, woven head trap, stiff paint fabric  
*Breaking Study*, ratchets, straps, upside-down altar, branches  
live performance at the Akademie Schloss Solitude in Stuttgart | Performed by: In collaboration with James Rushford, performed by Savyon and Elena Morena-Weber  
*Potentially Dangerous Contraptions* is a series of live performance works that address the body and struggle, the body and its relation to power, and the body in relation to sound. Performed in the historic chapel at the Akademie Schloss Solitude, the performance works depart from the medieval belief that truth was held in the body and needed to be extracted. The works look at the extraction of the invisible through Velcro suits, a woven trap made for two people’s heads, and breaking studies. The chapel was then staged as an arena in order to invoke questions of spectatorship, the social and the act of witnessing.  
Video documentation produced by the Akademie Schloss Solitude: [https://vimeo.com/289777470](https://vimeo.com/289777470) |
| 10 | Rachel Yezbick in collaboration with James Rushford, Elena Morena-Weber, Savyon 2018
*Potentially Dangerous Contraptions* booklet was given out during the live performance at the Akademie Schloss Solitude. | A transcription of a conversation between Rushford, Savyon, Morena-Weber and I, this booklet relays what it feels like to be inside the Velcro suits and the head contraption for the performance, as Savyon and Morena-Weber go into detail about their feelings and related thoughts on the work. The booklet includes marginalia text by George Bataille, Bruce Holsinger, Reza Negarestani & Lisa Silverman, as well as my performance mock up drawings and other related images as indexical commentary to both our conversation and the performance. |
| --- | --- | --- |
| 11 | *Coinfection*
Duration 27 minutes and 22 seconds
Installation view of my MA Thesis exhibition, *This Parasitic Plant is a True Serial Killer.*
2016
MA Thesis exhibition at the California Institute of the Arts (CalArts) | In an upscale neighborhood between eight lanes of road in Los Angeles, California, Jeff Harmes has cultivated a succulent garden. Harmes’ beautification of the median has garnered much attention locally. He has been featured in national and local news specials and is the subject of a feature-length documentary by production company Motive8 Media for which he is presently filming.
Shortly after I began filming with Harmes, Brian Lee, Motive8’s lead filmmaker, informed me that he has the rights to Harmes’ image as Harmes signed an exclusive contract with Motive8.
In this video, Harmes and I read from a script constructed from our previous conversations. The script addresses our frustrations with Lee as well as Harmes’ recourse in violating the contract through the making of our film. We also explore the ways in which Lee has asked Harmes to narrate his labor for camera.
I am presently editing a second video piece using additional materials from my two years filming with Jeff.

**Video link:** [https://vimeo.com/262677764](https://vimeo.com/262677764) |
| 12 | *Coinfection*, project still
2016 | The image depicts Jeff and I filming on the median where he created a succulent garden and panhandles. |
| 13 | *The Beast that Swells*
2016
live performance at *The Wild Beast* in Los Angeles, California
7 performers | Created for a group of experimental vocalists, the performers roll over one another while making vocalizations. This piece starts with ominous vocalizations and ends with the performers erupting in laughter due to the absurdity of the act. The score for this piece is an experimental text that depicts the fusion of one body to another as they tumble through a void.

**Audio link:** [https://soundcloud.com/yezbickr/the-beast-that-swells](https://soundcloud.com/yezbickr/the-beast-that-swells) |
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<tbody>
<tr>
<td>14</td>
<td><em>Mom's Calling</em></td>
<td>2018</td>
<td>audio, postcards, teleconference number, cell phones, listening session</td>
<td>For this work, the gallerist facilitated calls between myself and my mother while I was at work. The gallerist was instructed to listen in on the conversations, but not to speak. After several weeks of calls, he then replaced my mother with an undisclosed person, who I later discovered was his own mother. I was not notified of when the change was to take place. The calls were recorded, and then presented as an edited group listening experience on cell phones. The piece was carried out over a 6-month period and included over 20 calls. The postcards were created as takeaways for the event and advertised the listening session.  &lt;br&gt;Audio link: <a href="https://soundcloud.com/yezbickr/moms-calling">https://soundcloud.com/yezbickr/moms-calling</a></td>
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<td>15</td>
<td><em>It's Kind of a Scary Feeling</em></td>
<td>2018</td>
<td>live performance, laptop code, live projected text</td>
<td><em>It's Kind of a Scary Feeling</em> was carried out during the opening of my exhibition, <em>Cover Me</em>. A participant sat typing at a laptop near the entrance to the gallery, describing the scene and reporting on the actions of visitors who entered the room. The performer’s typed observations were then projected live on the back of a house next door. The typed text was entered into a chat box on the performers laptop and then projected in the inverse, as white text on a black background. Special code was created to make this inverse effect possible.  &lt;br&gt;Video link: <a href="https://vimeo.com/262150347">https://vimeo.com/262150347</a></td>
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<td>16</td>
<td><em>It's Kind of a Scary Feeling 2</em></td>
<td>2018</td>
<td>Projected text from crime and safety threads on Nextdoor.com</td>
<td>Exhibited in my show <em>Cover Me</em>, this piece was projected onto a nearby house just outside of the gallery space. The text is a compilation of crime and safety threads from the website Nextdoor.com. The threads are taken from posts in the gallery’s neighborhood, an historic LA neighborhood, as well as the historic neighborhood Dale and I patrolled in Detroit for the film Epicurus’ Conundrum.  &lt;br&gt;Video link: <a href="https://vimeo.com/262148261">https://vimeo.com/262148261</a></td>
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<td>Page</td>
<td>Performance/Project</td>
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| 18   | *the ground beneath her feet* | 2018 | Two performers grapple within an enclosed, transparent latex shell, as the sounds of latex on skin are amplified throughout the space. “the ground beneath her feet” takes its title from Salman Rushdie’s book of the same name, a novel that reflects on the trauma of breaking through into new worlds, metamorphoses and aspiration. | Live sound by Eric Heep  
Performed by Carole Kim and Rachel Yezbick  
Video link: [https://vimeo.com/262677825](https://vimeo.com/262677825) |
| 19   | *An Articulated Image* | 2018 | This live performance consisted of me eating my own edible, 3D printed head. The thumbnail image shows me in the process of consuming the 3D printed face. In the same room, I installed a digital print depicted the photo scan, 3D imagery used to print the 3D head. | |
| 20   | *Insecure States* | 2018-2019 | I am presently working with a hollow 3D printed wearable bust and 3D printed head that I am using to develop a social media persona. This is a still of some of my aesthetic explorations at this juncture. *Insecure States* is a live performance and online series that examines western culture’s relationship to death by looking at the experiences of social media stars online. The protagonist of this performance is a 3D printed death mask, named X, who investigates the posts of famous social media stars as they encounter and attempt to address death through their online personas. Critically considering the intersections of race, gender and nationality online, X examines how the capitalist aspirations of social media stars portray success and wellness as a state of mind rather than a social or economic reality. In this live performance, X points to moments of rupture in this capitalist message by focusing on social media stars’ encounters with death as a site for interrogating the rehabilitation of white supremacy online. What do these moments of rupture reveal about aspirational labor online? Framing death as the antithesis to capitalist modes of production, “I want to apologize to the internet” inspects cultural bias towards non-conforming, gendered and racialized bodies within online formats, looking at the ways in which whiteness is rehabilitated online through the death of the other. |  
[https://vimeo.com/312048801](https://vimeo.com/312048801) |