

CREATIVE PUBLICATIONS: BECKY BEAMER

FILM

MACHINE. (Post-Production)

<https://vimeo.com/448270423/026764c3bd> Sample Footage (Rough Cut – Opening Scene)

Credit: Director/Producer & Editor
TRT: TBD, 70 minutes
Media: Digital Video / 24p / 1080 HD
Genre: documentary, social justice,
American
Platform: Grant Based Project – Distribution
at Film Festivals, VOD, and
Broadcast Television

Logline: "MACHINE." is a feature-length documentary film about a lawyer, a pizza maker, and a student, who seek justice for their community by going toe to toe against a secret society, the Machine. The Machine's one hundred years of influence protects the status quo: legacy families, racist practices, and voter fraud. The fight extends higher and farther than anyone thought but, who can defeat the villain that doesn't exist?

Synopsis: Racial issues are systemic and dirty politics are the status quo in Alabama. This documentary film questions these systems, the people involved, and institutions that are complacent in the inequalities and injustice through a network of victims related to a secret society at the University of Alabama, the Machine.



The story unfolds through the eyes of Kelly Horwitz. She's a Tuscaloosa Board of Education Representative who is running for re-election. She goes toe to toe against a Machine backed candidate who uses "votes for drinks" and social pressure to scrape in votes. Kelly gets tipped off by a whistleblower and takes her fight all the way to the Alabama Supreme Court. Another victim of the cruelty allowed behind the cloak of the Machine is a local pizza chain, Bama Bino's. The owner's son, Joey runs against a Machine candidate for Student Government President. The Machine was not going to lose the election. Controlling the student government means power, so the pressure on Greek members to support their candidate was strictly enforced. The intense campaign leads to a boycott of the business and they drive the pizza place out of business. The folklore of 100 years of Machine manipulation continues today. In a blatant effort to fake diversity, the Machine backs their first African-American, Jared Hunter, for SGA President. Jared believes he's making a difference from the inside out but, the history of Wallace's "stand in the schoolhouse door" echoes through the institution. The University of Alabama is complacent in the death threats, power dynamics, voter fraud, and intimidation tactics of the Machine. Journalists, academics, and administrators weigh in on the transformation of the Machine over time or lack there off. This documentary ends with a call to action, empowering civic engagement for those in positions of less power in order to raise the standards of political and educational institutions and encourage proactive and transparent actions that support antiracist and diverse communities.

PSYCAP (2019)

<https://youtu.be/SxKnJZO6F2Q>

Credit: Director/Producer/
DP/Editor

TRT: 11:31 min

Language: Arabic / English

Media: Digital Video / 24p /
1080 HD

Genre: documentary, Middle
East

Platform: Grant Based Project,
Online & Film Festivals



Summary:

The Syrian conflict caused a rapid and intense human migration. In early 2016, the Jordanian government announced that it would pursue a unique refugee hosting model in hopes to transform its largest refugee camp, Zataari, into a self-sufficient and sustainable semi-permanent city. Exposure to sustained conflict impacts the psychological capital and long-term performance of entrepreneurial ventures. The investigators embed themselves into the Zataari community to spend time with entrepreneurs who fled crisis and decided to start a new business. Through the collection of personal narratives and field surveys, the PI, Dr. Gleason and the Co-PI, Ms. Beamer investigate the impact of the psychological capital of refugees in the Zataari camp on the performance of entrepreneurial ventures indicating a process of transformation from aid-dependence to self-sufficiency. The goal of highlighting "transformative entrepreneurship" is to benefit camp residents, the host community, and nation. Interviews and surveys with these refugees expose the narratives that can indicate the influence of policy, aid, and outsiders on the specialized refugee Zataari camp.

AMINAH (2018)

<https://youtu.be/s5h5y4NdKBA>

Credit: Director/Producer/
DP/Editor

TRT: 13 min

Language: Arabic / English

Media: Digital Video / 24p /
1080 HD

Genre: documentary, Middle
East, poetry

Platform: Grant Based Project,
Online & Film Festivals



Summary:

Aminah is a dialog between a poet, a critic, and an emirate. It is an experimental biography of poet Ahmad al Assam who has lived his entire life in Ras Al Khaimah. Ride along with Ahmad al Assam as he shares the intimate spaces around Ras Al Khaimah that have inspired his discourse on family, loss, love, and country. The environment, culture, and people are the catalysts for his poems that depict a greater narrative on the inevitable, change. The poet shares his stories in verse and prose. View Ras Al Khaimah from the sky, hear the words that are echoed in the sea, and feel the passion of critic, Dr. Haitham Yehia Al-Khawajah, who refused to give up on the importance of poetry to Ras Al Khaimah and to the region.

WARD B12 (2017)

https://youtu.be/WclfaYubY_Y

Film Trailer: <https://vimeo.com/206996681>

Credit: Director/Producer/
DP/Editor
TRT: 23 min
Language: English / Bemba
Media: Digital Video / 24p / 1080
HD
Genre: documentary, African,
women, social justice
Platform: Grant Based Project,
Online & International
Film Festivals



Summary:

This film offers a hyper-realistic behind-the-scenes view of the low-cost labor ward, B12, at the University Teaching Hospital in Lusaka, Zambia. Follow patients, doctors, caregivers, and midwives as their days intersect and unfold into a powerful narrative about determination, strength, life, and loss. The film highlights the need for improvements in women's healthcare and the powerful personal narratives that beat all odds. This film was made possible thanks to a Fulbright Research Award for 2016-17.

Namibian Craft: the Unknown & the Outsiders. (2016)

<https://youtu.be/m9pssT5BUUs>

Credit: Director/ Producer/
Editor/2nd Camera
TRT: 17 minutes
Language: English/Indigenous
Media: Digital Video / 24p / 1080
HD
Genre: documentary, African,
women, craft, culture
Platform: Grant Based Project,
Online & Film Festivals



Summary: Part of the exhibition– Namibian Craft: the Unknown & the Outsiders. This film explores Namibia's constantly changing indigenous craft culture through the lens of first-hand accounts and personal stories. The narratives were collected from Namibian master crafts persons and humanities experts by the documentarian, Becky Beamer. One's personal transformation is inevitable - just like cultural materiality, craft processes, and the meanings behind those products. The stories are surprising and inspiring as told by an outsider.

Tasia & the Cheese Revolution (2013)

<https://vimeo.com/77247484>

Credit: Director/Producer
Editor/DP

TRT: 9 minutes

Media: Digital Video / 24p /
1080 HD

Genre: documentary,
women, craft culture

Platform: Online & Film
Festivals



Summary: Tasia Malakasis is the unexpected hero spearheading Alabama's cheese revolution with her versatile goat cheese – Belle Chevre. both Tasia and her cheese are 'sexy, skinny, and smart'.

SCULPTURE & INSTALLATION

Evolution of Tradition (2016)

Category: Sculpture, Unique Book
Art

Medium: Mixed Media: Handmade
Paper by Artist, White
Glass Beads (Namibian),
Found Table, Steel,
Thread, Concrete, Dirt
from Namibia and
Alabama

Size: 41.25" x 35" x 26"

Description:

Namibian art is under represented around the world. This project provides an opportunity to break new ground: visually preserving the story of Namibian craft

culture and magnifying the artisan African voice for a new audience. Since gaining independence in 1990, Namibia started recognizing indigenous artisans as participants in the country's artistic narrative; however, craft materiality, craft processes and their social influences have yet to be digitally recorded. Transformation is inevitable and the materiality, craft process, and meaning behind the products are changing quickly. *Evolution of Tradition* is a snapshot of the current craft culture narrative in Namibia.





This book art sculpture is part of a series titled "A Functional Outsider, the Namibia Collection". Influenced by outsiders, the craft culture transforms, bends, builds through words, not pages. This sculpture represents a book that is transformed over time by many makers.

The assembly of pages, hiding behind beadwork, reminds me of a story. A story passed on to family and friends through listening. The story changed, only slightly, over time since it was rooted in the land. People come from the land. The red dirt symbolizes the importance of home in both Namibia and my home, Alabama. The "feet" were influenced by plastic materiality, like plastics are currently influencing craft culture in Namibia. Though new materials have entered the landscape, beadwork traditions remain strong in the culture as indicated by the beadwork in the sculpture.

The white beads start at the floor as traditions are rooted in the land. Overtime, beadwork patterns have changed which is shown through the bead evolution in this bookwork. Traversing the landscape in parallel, the text-less paper pages display the oral traditions that evolve but, are constant, over time. The European style table represents the influence of outsiders on Namibian culture, most noticeably, Europeans.

No Dates. (2019)

- Category: Sculpture, Unique Book Art
- Medium: Mixed Media - The codex uses a link stitch binding, hand-torn recycled paper, and removable cover using a regional textile. The glass container, sand, and paper/imagery are found items collected from the United Arab Emirates.
- Size: (open) 14cm x 27cm h x w
(closed) 20.5 cm x 14.5 cm h x w
- Installation: This sculpture is modular and can be displayed closed, open, or separated in pieces. Please make a decision that makes sense for your audience, display space, and instinct. Sand will be in a Ziploc bag and should be poured into the glass bowl. Details can be seen in the attached photographs.

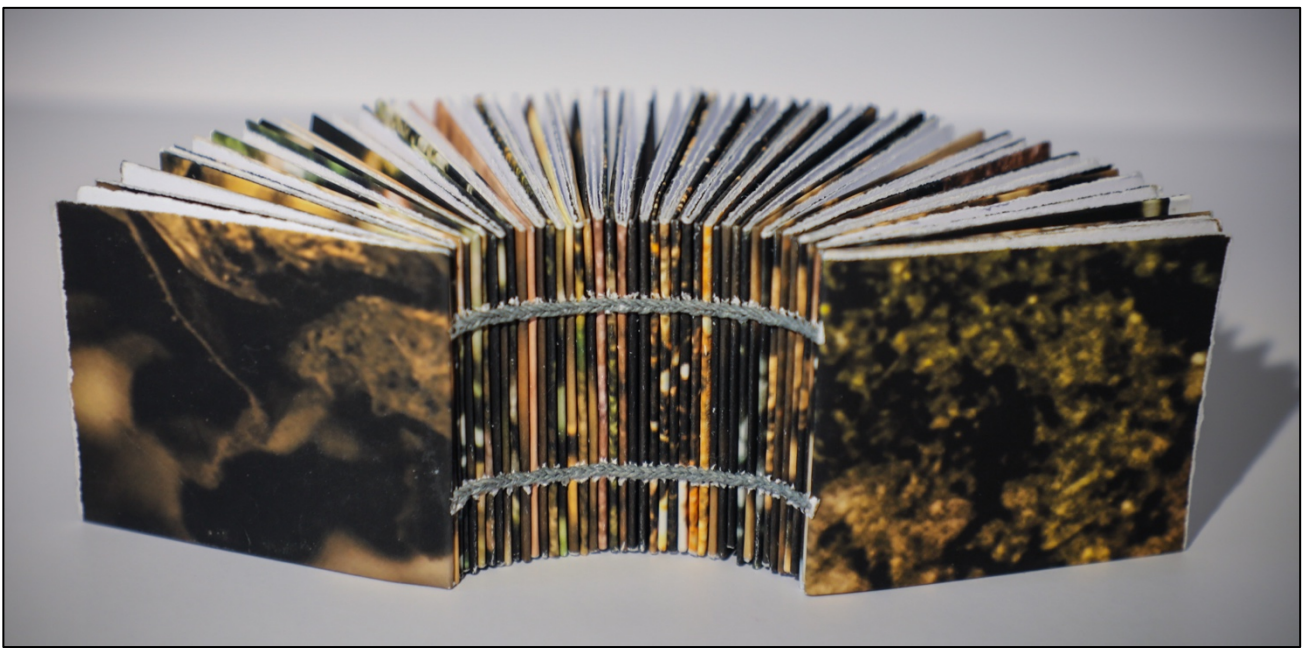




Description:

The United Arab Emirates' demographic is made up of only 12% of indigenous peoples, Emiratis. The remaining population is made up of outsiders. As a nomadic outsider, I recognize the importance of embracing the Emirati culture, integrating into the local community through reflection on the local environment, and by exchanging personal experiences.

This bookwork, *No Dates.*, stands as an outsider's representation of the local environment. I noticed that the UAE is a community in flux between the powerful desert and the new growing cityscapes. The ornate glass bowl was collected from a thrift store. This bowl is prevalent in both Emirati households and the in-hotel lobbies around the country which typically holds date fruit. Dates are part of the physical landscape and are ingrained into the social framework of the nation. This bookwork displays the outsider. The furniture in the sitting room was the typically ornate baroque style which directly contrasts the older textiles of the Bedouin tents.



The bookwork welcomes visitors for tea to discuss the influence of outsiders on their culture. It is the intersection of many cultures that are working together to try to understand each other and survive in this abrasive environment, the desert sand, inside of the glass bowl. The sand protects the codex and also fills every crevasse just as the Bedouins experienced the environment before the country was established in 1971.

There aren't words on the pages of the book sculpture and this represents the difficulties in researching the UAE culture. It is a society based on constant migration, a nomadic and oral history-based culture. The imagery in the codex is macro photography from what is left of the natural landscape, a nuanced environment. Finally, the textile material on the cover is pulled from the artist's experience in Emirati homes, sitting for tea. I received tea and was offered dates. I would meet with families to talk about poetry and their experience living in a rapidly changing nation. They welcomed me as an

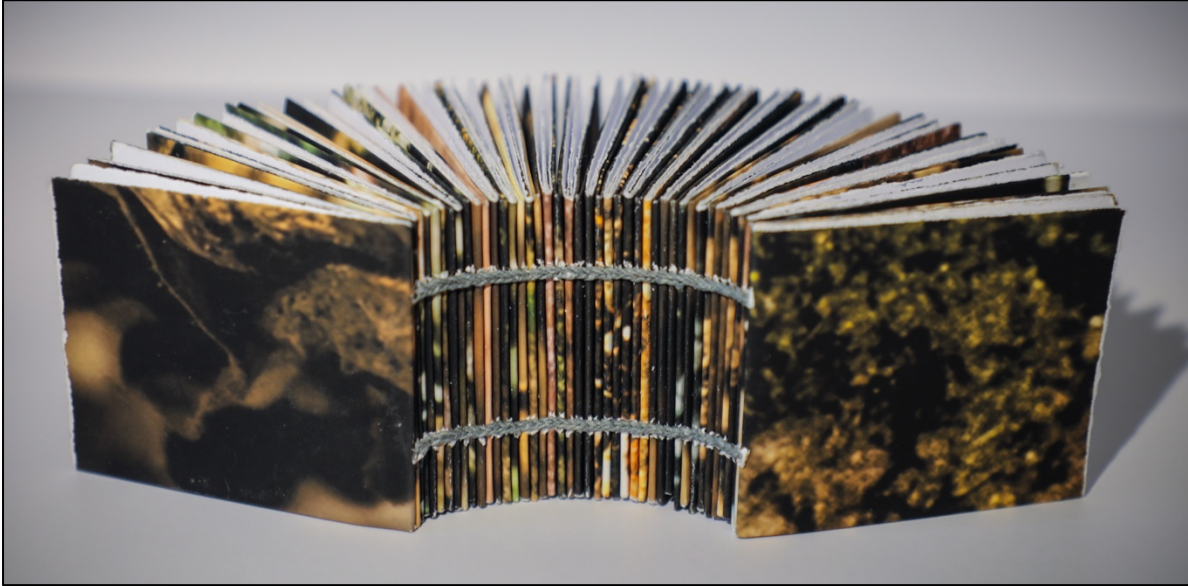
Additional Work Samples:

Vimeo Site: <https://vimeo.com/beckybeamer>

Linkedin: <https://www.linkedin.com/in/beckybeamer/>

Professional Site: <http://www.beckybeamer.com>

No Dates For You.



August 2019
8.07 x5.7 inches (closed)
Unique Artist Book Work

The codex uses a link stitch binding, hand-torn recycled paper, and removable cover using a regional textile. The glass container, sand, and paper/imagery are found items collected from the United Arab Emirates. Details: The United Arab Emirates' demographic is only about 12% of indigenous people. The remaining population is made up of outsiders. In order to survive, outsiders must embrace the Emirati culture and integrate into the local community through the environment and through experiences.



This bookwork, No Dates For You, stands as a representation of a community in flux between the desert and the new cityscape. The ornate glass bowl that typically holds dates is prevalent in both Emirati households and the hotel lobbies around the country. Dates are part of physical landscape and ingrained into the social framework. The book work displays sand that surrounds the codex and fills every crevasse just as the Bedouins experienced before the country was established in 1971. There are no words on the pages which represent the difficulties in researching a society that is based on constant migration and oral history. The imagery is macro photography from what is left of the natural landscape. The textile material on the cover is typical of the baroque furniture in the sitting rooms that contrasts the older textiles of the Bedouin tents.

To get to integrate into the local culture you must sit for tea and then sit for tea again. The book art sculpture stands as an outsider's point of view and documentation of the current situation in the UAE.

Namibian Craft: the Unknown & the Outsiders.



Namibian art is under represented around the world. This project provides an opportunity to break new ground: digitally preserving Namibian craft culture and magnifying the artisan African voice for a new audience.

This exhibition is a multimedia installation inclusive of a documentary short film, artifacts, photographs, and and book work exploring the current state of indigenous craft process and materiality in Namibia. Stories and documentation are offered through personal narratives, collections, and ethnographic notations. The topics covered include weaving, leather making, steel bead production, traditional garb/ornamentation, pottery, and paper making.

The pieces illuminate one moment in time – displaying the influence of outsiders, like tourist and missionaries, on Namibia's indigenous craft culture as noted by an outsider. Two cultures united in a conversation, information passing between cultures. I am talking, observing, and listening. The birthed information and history remain, lingering, and delicate.



NAMIBIAN CRAFT: THE UNKNOWN & THE OUTSIDERS.



A Dialog.



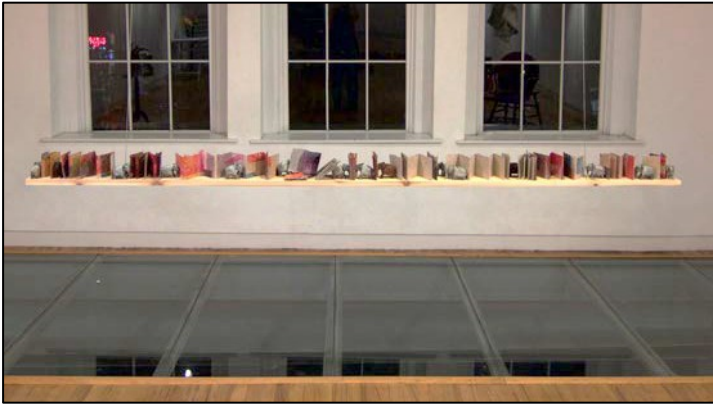
2016

80" x 28" x 20.5"

Book Art

Mixed Media: handmade paper (abaca, hemp & flax), lino cut, found materials

Grey Market Tourism



2016

3" x 3" x 84"

Book Art

Mixed Media: Letterpress Printed Namibian Texture, Handmade Paper by Artist (Tuscaloosa & at Cave Paper), Linoleum Cut, Accordion Binding, Graphite, Cedar Wood Beam, Elephant Statues in Aluminum, and Wax, found item - wooden elephant



Concrete Facts.



2016

35" x 16" x 16"

Book Art

Mixed Media: Link Stitch Codex with handmade paper, found table & concrete



The Intersection



2015
16"x 24"
Digital Photograph, metal substrate

One for you, and One for me.



2015
3" x 2" instant film photographs
Photographic Installation, Set of 36 photo

b.b.
becky beamer

