

# *Portfolio*

JENA SEILER



*Ebb Current* (2025)

Single-channel video with sound, TRT: 7:00

**Full video:** <https://vimeo.com/manage/videos/1085039130>

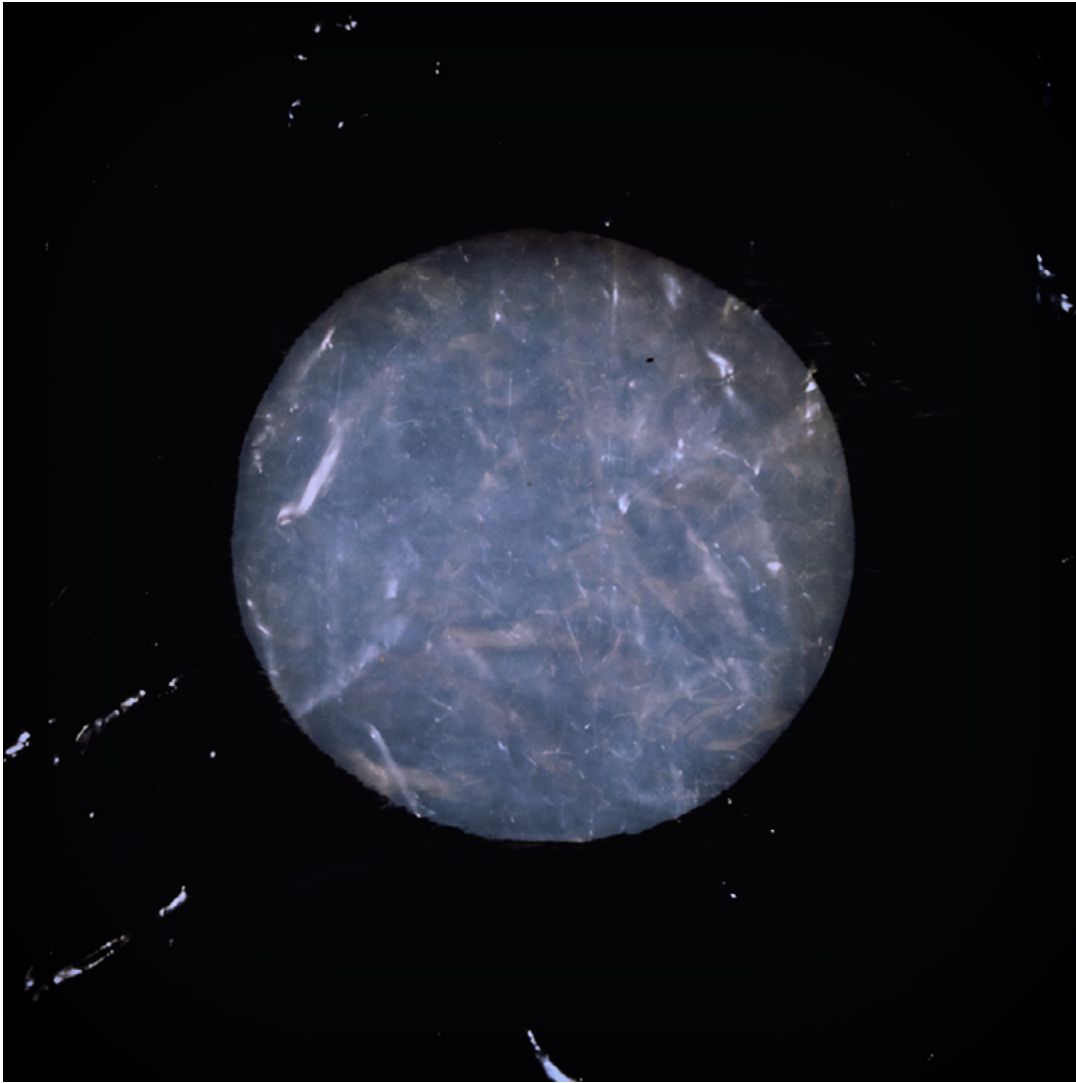
**Password:** The Waves

Film still

**Description:**

“Now the current flows. Now we rush faster than before.” — Virginia Woolf, *The Waves*

Taking an over-exposed photograph of my brother standing at the edge of the Pacific Ocean as a point of departure, *Ebb Current* explores the mixed sensation of touching home and home always receding. For me, home is being near my siblings or at the ocean—both present in this ghost like photograph—but I am always only a visitor: brief encounters, temporary homecomings, only then to pull away out of reach. Experimenting with still and moving images through a range of techniques, the film draws out the sensory, entangled, and affective dimensions of holding and losing a sense of home.



Animated GIF still

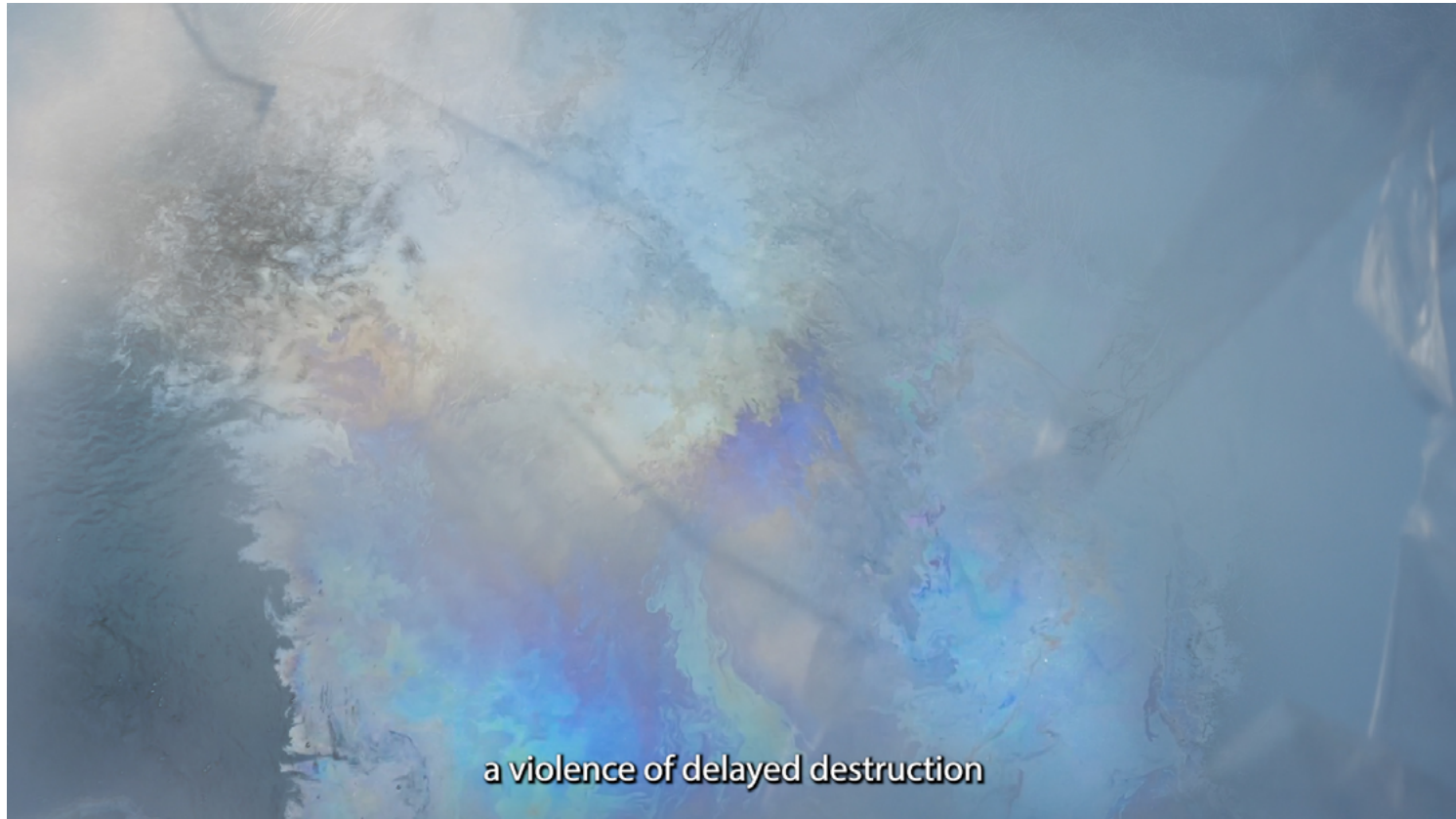
*Breath* (2025)

Animated GIF

**Link:** [jenaseiler.com/2665-2/](https://jenaseiler.com/2665-2/)

**Description:**

In this animated GIF, the perpetual cycle of the digital medium is used to connect the everyday act of breathing to the inhalation of microplastics and the ceaseless consumption that is promoted by capitalism. The animation highlights the rhythm of breathing and the accumulation of plastic in the lungs through a stop motion technique. Breathing, pollution, and consumerism are entangled in an endless cycle that elicits Jonathan Crary's description of 24/7 — non-stop processes — of late capitalism.



Video still

## *Plastic Wake* (2024)

Single-channel video with sound, TRT: 12:40

**Full video:** <https://vimeo.com/1000573932/3d0730bbd8?share=copy&fl=sv&fe=ci>

### **Description:**

*Plastic Wake* brings the viewer into contact with plastic through layering that moves from moments of clarity to imperceptibility. Watery terrains, hidden spaces, and ghostly phenomena seep into the imagination where visual certainty gives way, making both the plastic and the ordinary scenes appear strange. Sonically, the film presents a collage of sounds—plastic crumpling, birds chirping, traffic, breathing—and an unintelligible voiceover (which is made legible through subtitles). The voice reads excerpts from Rob Nixon’s 2011 book *Slow Violence and the Environmentalism of the Poor*. Through the layering of images, text, and sounds, the film attests to the overwhelming presence of plastics and invites reflection on the slow and far-flung violence, harm, and devastation across—and in—bodies, populations, species, and environments.



Film still

*The Keeping Space* (2024)

Short Documentary, TRT: 15:1

Collaboration with Nicole Martine

**Full video:** <https://vimeo.com/1180139319?share=copy&fl=sv&fe=ci>

**Password:** Keeping-2024!

**Description:**

*The Keeping Space* is a short documentary that celebrates the often-invisible labor of maintenance work by offering a portrait of Shelia Lackey, a 61-year-old African American woman who works as a custodian at the University of Kentucky. Turning toward the everyday work of cleaning, the film concentrates on the attention and exertion of mopping, wiping, dusting, scrubbing, and vacuuming, and the expertise and outlook that Shelia brings to the job. The film weaves together the everyday rhythms of work and Shelia's own reflections on keeping space, discrimination, purpose, being alive, and caring for others. The percussion of the River City Drum Corp—a youth drum corps from Louisville, Kentucky—further accentuates the tempo of cleaning and connects Shelia's labor to African American cultural traditions and the broader region.

*Wintering* (in-progress body of work) (2023-)



Animation still

**Description:**

This body of work explores the migration of brown marmorated stink bugs (deemed invasive species in the United States) in to Kentucky homes as the months get colder. This phenomenon, known as wintering, brings these bugs into the sphere of the domestic and serve as a reminder of the forces globalization, nature, and human and non-human entanglements.

*Shelter* (2023)

Silent animation, TRT: 6:40.

**Full animation:** <https://vimeo.com/899102108/4f1fdb195d?share=copy>

*Wintering* (in-progress body of work) (2023-)



*Landscape* (2023)  
Graphite on archival paper, 30" x 22"



**Description:**

This body of work explores the migration of brown marmorated stink bugs (deemed invasive species in the United States) in to Kentucky homes as the months get colder. This phenomenon, known as wintering, brings these bugs into the sphere of the domestic and serve as a reminder of the forces globalization, nature, and human and non-human entanglements.



*Picture Proof* (2022)  
Feature documentary, TRT:1:30:00  
Collaboration with Tijah Bumgarner

Film still

**Website:** [pictureproofthefilm.com](http://pictureproofthefilm.com)

**Full film:** <https://vimeo.com/manage/videos/887340888>

**Password:** PictureProof2022

**Description:**

*Picture Proof* is a documentary that examines the intergenerational impact of addiction by chronicling the love, labor, loss, and uncertainty of one woman's struggle to live a life of sobriety. Weaving together moments of glee, fulfillment, acceptance, sorrow, and disappointment, the film takes an intimate look at the bonds that hold one family together and a disease that threatens to tear them apart.

Seiler, Creative Sample 7

*edge waves* (2022)

Single-channel video with sound, TRT: 14:18.

Collaboration with Marina Peterson

**Video:** <https://vimeo.com/689806438/918067e071>

**Description:**

“edge waves” is a single-channel video with stereo sound that explores the creative potential of vacant urban spaces that existed during the COVID-19 pandemic, at least temporarily, outside the official cultural, social, and economic circuits of the city. Architect and theorist Ignasi de Solà-Morales defined such “empty” urban spaces as *terrains vagues* and writes, “The relationship between the absence of use, of activity, and the sense of freedom, of expectancy, is fundamental to understanding the evocative potential of the city’s *terrains vagues*.” Our work takes up the evocative potential of these spaces through a combination of video, electromagnetic audio recordings, and text. Rather than fix these edge spaces in which we engaged, wondered, and recorded, we tried to set them in motion in this work. Through a play of vibration, resonance, anticipation, and abstraction, we hope this work opens a space for contemplating urban surroundings, the ubiquity of capitalism, the entanglement of humans and non-humans, and the possibility of creative disruptions.



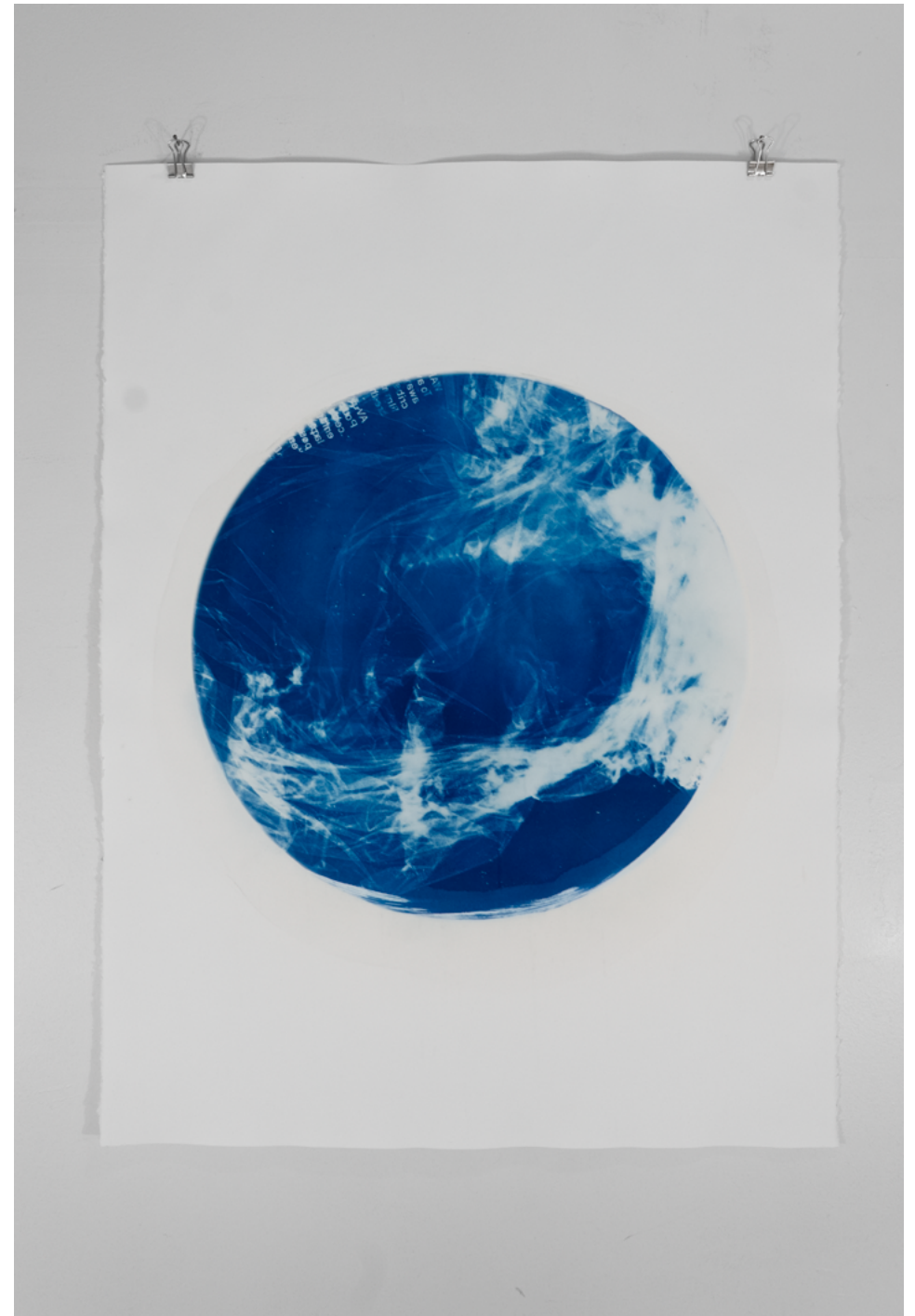
Video installation

Seiler, Creative Sample 8

*Impressions of Plastic Series (2020-)*  
Cyanotypes on archival paper, 30" x 22"

**Description:**

Taking inspiration from Anna Atkins photographic book *Photographs of British Algae: Cyanotype Impressions* (1843–53), this series explores the watery resemblance of plastic packing materials through the cyanotype process. The translucent delicate material of torn and folded plastic appears to float across the deep blue spheres, but the impressions are haunted by the spaces not seen—riverbed, canals, estuaries, seas, and oceans—where what is plastic and what is not is becoming increasingly difficult to observe with the unaided eye.



*Becoming Annette* (2020)

Experimental short, TRT 18:00

Collaboration with Tijah Bumgarner

**Full film:** <https://vimeo.com/501502364/1128e03f57>



Film still

**Description:**

“Becoming Annette” is an experimental film that explores performance, interiority, and domestic space. The film chronicles a day in the life of a nameless woman, cooped up in a suburban house, as she prepares for the role of actress Annette Bening. The woman rehearses lines, listens to recordings of Bening’s voice, contemplates scenes, and enacts characters portrayed by Bening. Increasingly, the woman’s performance slips into something else, blurring the distinction between performing and being, fiction and reality.