

ABIGAIL HENDRIX

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2023 MFA Emerson College, Boston, MA

2018 BA Anthropology, University of Washington, Seattle, WA

TEACHING EXPERIENCE

Fall 2022: Part-time Faculty, Emerson College, Editing for Film and Video

Fall 2020-Spring 2021: Teaching Assistant, Emerson College

PROFESSIONAL EXPERIENCE

2022-present: Associate Producer, Winikur Productions

2018-2022: Oral History and Documentary Fellow, Roadwork Center

2018: Video Production Intern, Smithsonian Folklife Center

AWARDS/GRANTS/FELLOWSHIPS

2023: Emerson College VMA Department Outstanding Graduate Student

2020: Emerson College Film and Media Art MFA Tuition Fellowship

2018: Summa Cum Laude, University of Washington

FESTIVAL SCREENINGS

2024: *Imprints*, GRRL HAUS Film Festival, Boston, MA

2023: *Nimueh*, Binghamton Student Experimental Film Festival, Binghamton, NY

2023: *Nimueh*, South Sound Experimental Film Festival, Seattle, WA

2023: *Castalia*, Brooklyn Film Festival, Brooklyn, NY

EXHIBITIONS

2023: *Nimueh Triptych*, Revolutions Per Minute, Boston, MA

2023: *So It Is*, Wild West White Cube, Traveling

WORKS

Brother (in progress) | *Brother* explores the definition of a brother through religious themes and DNA replication.

SO IT IS (2023) | *SO IT IS* explores the uptick in traditional Catholicism among young, white Americans.

***Nimueh* (2023)** | *Nimueh* is a hybrid 16mm and digital experimental film that explores the local folklore and mythology surrounding the death of Hallie Latham Illingworth, whose body was found floating in Washington state's Lake Crescent in 1937 about four years after her murder, remarkably preserved by the lake's frigid water. Also presented as a 3-channel installation (*Nimueh Triptych*).

***Castalia* (2022)** | *Castalia* explores the mythology of the murdered woman through landscape of both nature and the body. Compiled with my own 16mm footage and found footage of sexploitation and pornographic films from the 1960s and earlier.

***Imprints* (2021)** | Compiled with my own 16mm footage, 8mm found footage from the 1940s, animated mattes, and a complex soundscape including my family's audio archives, *Imprints* is a fiction constructed from these apparent realities.

DIRECTOR OF PHOTOGRAPHY

The Angie Archive, dir. Claire Maske (2024)

Good Part by Sweet Petunia, dir. Claire Maske (2024)

Psychic War by Black Beach, dir. Natalie Peracchio

SOUND DESIGNER AND EDITOR

Tail, dir. YiChien Lee (2023)

Wiener, dir. Natalie Peracchio (2023)

Maggot Death, dir. Tomas Orrego (2023)

Maria, dir. Michelle Falcon Fontanez (2022)

EDITOR

La Tamalada, Smithsonian Folklife (2019)

I Knew I Could Fly, Smithsonian Folklife (2019)

For the Love of Lavash, Smithsonian Folklife (2018)

Sisterfire, Roadwork Center (2018)