

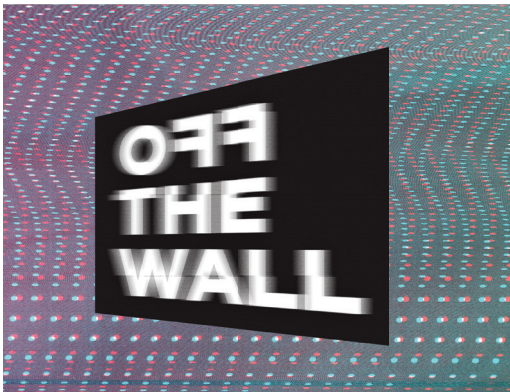
Arts + Literature Laboratory Presents

AUGUST
5
Night 1

AUGUST
12
Night 2

AUGUST
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Night 3

AUGUST
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Night 4



OTW 2017 | Night 1: Artists' Notes

OFF THE WALL is a nighttime, outdoor screening series of contemporary video art presented by Arts + Literature Laboratory (ALL) and curated by Simone and Max, with support from local media partner Madison Film Forum. This project is funded in part by a grant from the Madison Arts Commission, with additional funds from the Wisconsin Arts Board. Equipment purchases for ALL made possible by Dane Arts. Descriptions of screened work courtesy the artists. All video stills copyright the artists; cropped to fit. Visit artlitlab.org to learn about upcoming events, exhibitions, and more.



TARYN WARD | Rochester, NY
Civilized Landscapes, 2017

1

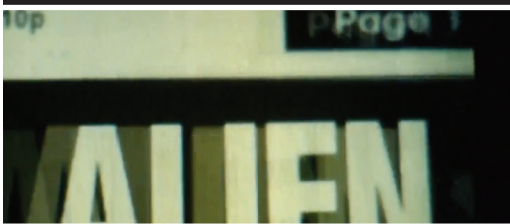
Civilized Landscapes begins with ambient sounds and looped frames from Paramount Picture's 1960s painted landscape intro. This recontextualization isolates the landscape away from its original profit oriented and promotional intent. It is then compressed with over 50 years of different Paramount intros, immediately obliterating its serene landscape while rendering it into an overstimulating and overly commercialized sequence. *Civilized Landscapes* speaks to the evolution of corporation culture and its overwhelming presence in contemporary life.



EMILY McNEILL | Duluth, MN
In the Skip Distance, 2017

2

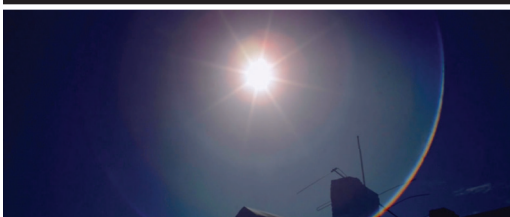
In the Skip Distance is a fantastical, semi-autobiographical film based on my childhood obsessions: solitude, Ray Bradbury, abandoned buildings and radios. In it I explore the incongruity of the natural world and 20th Century technology. In my filmmaking, I am interested in the juxtaposition between the natural world and technology, children alone in the wilderness, and apathy.



THE SMYTH BROTHERS | Durham, NC
News from the Sun, 2016

3

An apocalyptic narrative unfolds through the words of *The Sun*, a British tabloid created by media mogul Rupert Murdoch. 4000 single frames were exposed, unedited, and accompanied with the pulsing rhythms of the sun collected by NASA, resembling the Buddhist "Om," the sound of our universe. The Smyth Brothers were commissioned to make this film by Ben Russell for Moogfest 2016 in Durham, NC as part of a 9-part screening series entitled *Memories of the Space Age*. Thanks to Josh Lewis at Negativland Motion Picture Lab for his beautiful processing/printing work!



KATYA YAKUBOV | New York, NY
The Landing, 2016

4

As image-makers, we often photograph without purpose, out of compulsion or curiosity or sheer pleasure of seeing reality through a different prism. These personal archives of images begin to pile up and spill out of hard drives. *The Landing* was a way to ask these ungrounded images, separated by time and intention, to dance with one another—a cannon ball's messy trajectory from sky to earth, collapsing its subjects into a fortuitous whole, while holding each blinking frame as separate.



HIROYA SAKURAI | Kyoto, Japan
The Stream VII, 2016

5

In the human-made waterways of rice paddies, the water in nature must follow artificial rules. In that way, nature is made abstract, giving rise to a new form of beauty distinct from the natural state. This work is a ballet using the sound and movement of the algae and water. With the waterway as the theater, I filmed the choreography of the algae that flows in the water. I shot this with a waterproof camera on a slider dolly. Using this device I created a simulated experience of walking through the waterway for the viewer, focusing on the expression of the movement of the sand and the reflection of the surface ripples on the waterway's inside walls.



RYAN LEWIS | Kalamazoo, MI
Everted Sanctuaries IV, 2016

6

Eversion is a biological term for the ability of an organism to turn itself inside out. For example, a sea cucumber can eject its internal organs to distract attacking predators, sacrificing vital functions for survival. Similarly, many introverts have become adept at temporarily everting their personalities to function in extroverted contexts. This prepared performance is simultaneously action and reaction, assertion and retreat, which can be taxing for the individual. Many environments do not often provide introverts the intervals of sanctuary necessary to revitalize themselves. This work asks viewers to consider the depth and vulnerability concealed beneath their silent surfaces.



JACOB RIVKIN | Philadelphia, PA
Fortunate Isles: Landings, 2016

7

Fortunate Isles: Landings explores the awakening of sentience and biological complexity within digital images. Inhabiting utopic and cinematic visions of analog and digital interpretations of landscape, the film was shot on location at sites of human achievement and continuous habitation: the Bonneville Salt Flats and remote cliffs of Salvage, Newfoundland. Performers wore chroma-key suits on-site that allow the suits' geometric faces to be digitally blanked and replaced with hand-drawn animation. Questions of evolution, reality, and wonder begin to surface as a patina of frames progressing forward echoes an imprinted memory; landscapes are portable.

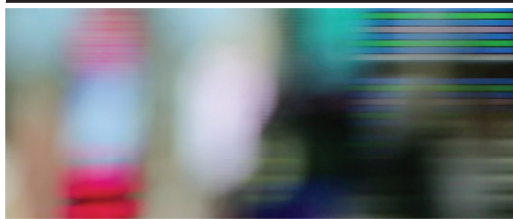


BRYCE CROSS | Columbia, MO
CLUTCH, 2016

8

A continuation of the original *SPARK* animation from 2016, this short was hand-drawn and animated entirely in Adobe Premiere and was created for a Storytelling course at the University of Missouri. My goal with this work was to attempt to tell a short and simple story of a boy trying to get home, but running into... complications along the way; all while set to some really upbeat jazz.

Music: "Clutch" by Yoko Kanno (Cowboy Bebop: Knockin' on Heaven's Door OST)



DIANE NERWEN | Brooklyn, NY
Sight Unseen, 2016

9

Sight Unseen is a multi-layered reverie that merges shot and found images of iconic New York City into a dislocated screenscape. City walkers stroll dreamily through hazy streets and glowing lights where images are more real than the city itself.



STEVE ROGGENBUCK | Tuscon, AZ
DON'T QUIT, 2016

10

Steve Roggenbuck was trained as a poet and started making videos in 2011 while experimenting with Internet forms for his poetry. Almost all of Roggenbuck's videos are improvised, then edited into a stream of jump-cuts over music and sometimes green-screened backgrounds. Packed with a combination of ridiculous humor and disarming sincerity, the result is a playful, fast-moving, and passionate application of poetry to a YouTube-inspired form.