

Arts + Literature Laboratory Presents

AUGUST

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Night 1

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Night 2

AUGUST

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Night 3

AUGUST

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Night 4

OFF
THE
WALL

OTW 2017 | Night 2: 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.

1

Supermodels Kendall Jenner and Gigi Hadid are inducted into the futuristic world of Lizzie Fitch and Ryan Trecartin. The resulting project, titled *placebo pets*, features the two models as ultra-domesticated, ultra-friendly humanoid creatures and performance artist and frequent Fitch and Trecartin collaborator Jesse Hoffman as their extraterrestrial "owner." In *placebo pets*, Jenner and Hadid are super-friendly, highly adaptive domesticated animals in a humanoid zoo. The idea grew out of the artists wondering, as only they could, "Who would survive if a superior alien humanoid species came to Earth?" Their answer: "the friendliest." Trecartin has long been interested in pet culture and the dynamic between people and companion animals—seeing in it a parallel with our relationship to technology, in the way that we've been trained to adapt our behavior, language, and how we present our myriad selves at any given moment.

2

HYPER-REALITY presents a provocative and kaleidoscopic new vision of the future, where physical and virtual realities have merged, and the city is saturated in media. Our physical and virtual realities are becoming increasingly intertwined. Technologies such as VR, augmented reality, wearables, and the internet of things are pointing to a world where technology will envelop every aspect of our lives. It will be the glue between every interaction and experience, offering amazing possibilities, while also controlling the way we understand the world. *HYPER-REALITY* attempts to explore this exciting but dangerous trajectory. It was crowdfunded, and shot on location in Medellín, Colombia.

3

Passengers considers a journey through a dreamland where nothing is constant. In this vision, warped limbs move through various passageways and make gestural offerings to shrines before emerging back into reality.

4

This film is a tribute to Taiwanese poetry, Hsia Yn. This experimental dance video deconstructs the dancer Yang Liu's movement, dialectical of the urban individual and others, and the relationship between body and field. The repeated movement and background sounds reflect the possibility of the body and self-identity. VAGA Body & Multimedia Experimental Group was founded in 2016. This is an "Embodying Places" project: a nomadic platform of artistic research exploring the possibilities of body as a tool to analyze the social fabric in different contexts. Choreographer/Dancer: Yang Liu (China) Director/Photographer/Editor: Kuo Ying Hsiu (Taiwan).

RYAN TRECARTIN
& LIZZIE FITCH | Los Angeles, CA
placebo pets, 2016

KEIICHI MATSUDA | London, UK
HYPER-REALITY, 2016

CLAIRE KRUEGER | Los Angeles, CA
Passenger, 2015

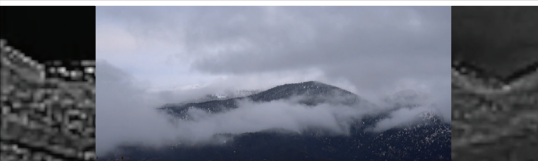
VAGA GROUP | New Taipei City, Taiwan
Repeat Repeat, 2016



CHRISTINA LYKOKA
 & ARos | Athens, Greece
interference | 0.7, 2016

5

interference | 0.7 is a realization preceded by lengthy discussions on the (in) significance of humanity and a question of whether it was possible to create something that is not perceived from the human standpoint. It is difficult to record all the invisible dynamics covering all aspects of human, global and cosmological activity. They are all there. But we forget. Why is it that historians try to provide context of the past, politicians a vision of the future, scientist's clarity, artists an indirect but ever-present truth? On a different note, are we ourselves part of what is in between?

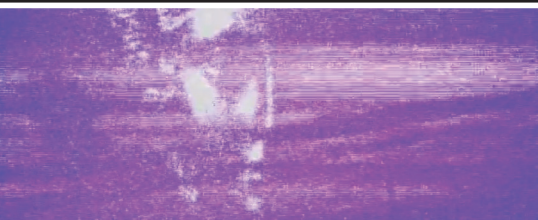


JAMES BRIDLE | Athens, Greece
Gradient Ascent, 2017

6

The film *Gradient Ascent* follows a drive by a self-driving car up Mount Parnassus in Greece: the classical home of the Muses and thus art and knowledge. The journey is accompanied by a narrative on mythology and technological progress inspired by René Daumal's surrealist novel *Mount Analogue* (1952).

two camps occupy the twin peaks, one higher than the other, of Mount Parnassus.



TOBY KAUFMANN-BUHLER | Lafayette, IN
Kenojuak Ashevak, 2017

7

Kenojuak Ashevak was made at Signal Culture, an artist residency which provides a studio full of old and new equipment meant to be used together as components in order to process analog and digital video signals in nearly unlimited ways. This piece is an experimental music video for the song of the same name by musician Assembler/Responder (aka artist Sean Curtis Patrick of Ann Arbor, Michigan). For this video I began with source material (both brought with me and created in the studio) that resonated with the music and the direction I wanted to pursue, allowing me to investigate interesting avenues with the equipment. Kenojuak Ashevak (1927-2013) was a Canadian artist, and is considered a pioneer of modern Inuit art.



IAN HAIG | Melbourne, Australia
Analogue, 2016

8

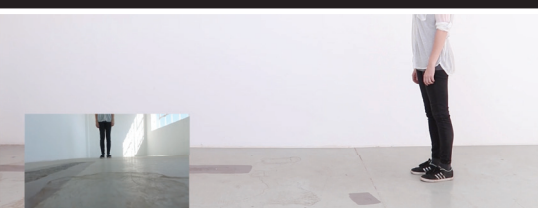
Sound by David Haberfeld.
 Noun: analogue; plural noun: analogues; noun: analog; plural noun: analogs
 1. A person or thing seen as comparable to another—"an interior analogue of the exterior world." 2. an organ or part similar in function to an organ or part of another animal or plant but different in structure and origin. 3. (Biology) an analogous part or organ.



KENT LAMBERT | Chicago, IL
RECKONING 4, 2016

9

RECKONING 4 is the second in a series of investigations into (among other things): 1. Terror and wonder in big-budget virtual worlds; 2. the fluidity, fragility and loneliness of technologically mediated social identities and friendships; 3. the queerness and malevolence of archetypal masculinity; and 4. the poetics of blockbuster aesthetics. The work reflects on toxic masculinity and the dystopia of simulation. If you walk too close to the GTAV cop, he guns you down. You can pose your MGSV character in quasi-sexual positions with other soldiers, but you must first knock them out. "I get what I want, when I want it" says the billionaire to his wife. "I need something more, but what else is there?"



NELMARIE DU PREEZ | Pretoria, South Africa
to shoot, 2016

10

For *to shoot* Du Preez collaborates with her drone-camera and pushes their relationship to new levels as they re-interpret the work of artist Chris Burden, who famously had himself shot in the arm by his studio-mate, questioning the US's involvement in the Vietnam War and Burden's own relationship to the gun. While shooting a video of Du Preez, the drone attempts to hurt Du Preez at the same time. The drone—a politically and socially contestable device—presents a contemporary alternative for the violence of a gun; *to shoot* reveals how various technological advancements influence our understanding of surveillance and violence.



ZHIYUAN YANG | Beijing, China
Marry Had A Little Lamb, 2016

11

This work shows in a post-humanist society, the boundary between animals, machines, and animals is disappearing. Human is becoming one kind of artificial creature: half human and half lambs.

