

Arts + Literature Laboratory

Presents

AUGUST

5

Night 1

AUGUST

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Night 2

AUGUST

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Night 3

AUGUST

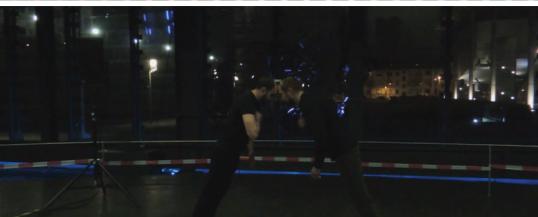
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Night 4



OTW 2017 | Night 3: 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.



ALEXANDER
HECHT-GLASKOV | Wuppertal, Germany
A-A-A, 2015

1

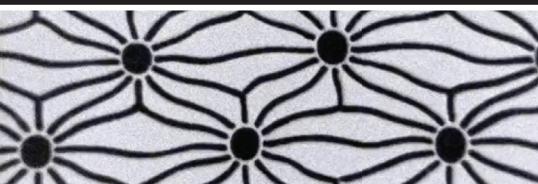
Alexander Hecht-Glaskov was born in Altai, Russia (1985). German language and culture (mother a German teacher, father a German of Russian descent) were always an integral component of his life. In 7th grade in Russia, he learned by heart Heinrich Heine's "Loreley;" during his studies at the Muthesius School of Fine Arts in Kiel he discovered what the Kuleshov effect was. He works in different media such as performance, video and photography, and is known for his questions relating to identity, language and art.



LINA SELANDER | Stockholm, Sweden
THE CEREMONY, 2016

2

Beginning with the picture on the title page of Rudbeck's *Atlantica*, in which Rudbeck tears a piece off the soft earth's crust, revealing Sweden as the sunken Atlantis, and in the same audaciously unscientific way freed from reality's hold, in layer by layer of time and film, like abandoned or yet to be built cities, identities, histories and places appear and are concealed: Tutankhamen's crypt and unbroken seal, Bredäng and the grave of Caspar Hauser, the strange entrance to the old Stasi headquarters in Berlin, other places and other prisons, bound together by subterranean passages. This little film actually wants to be understood as an act of resistance, like a tentative breaking out of an order where the maximum speed and movement's hyper synchronised time cannot be expressed other than in a stagnated and timeless flickering present. Does it not feel sometimes as if we were cut off from both the past and the future? Encased by machinic processes that want to destroy us? As if the future is no longer a promise of emancipation, just a more or less vague threat of an approaching disaster, and one that we ourselves have caused? The uncertain hope that might counter the loss of experience and community is admittedly voiced on a stage that is always other and with gestures that remain abstract—but still, another rhythm is possible: an alien, unknown time, incompatible, turning endlessly into itself, but that reveals itself and disappears. Text: Lina Selander/Oscar Mangione.



MICHAEL LYONS | Kyoto, Japan
Katagami, 2016

3

This stop-motion animation was made by photographing and re-photographing antique kimono resist-dyeing stencils in positive and negative. A joyful play with optical illusions, small variations in the repeating pattern elements generate apparent motion. Photographed on Super 8 and hand-developed using matcha (powdered green tea).



CARL KNICKERBOCKER | Oviedo, FL
Shopping, 2016

4

Self taught Suburban Primitive artist. Started doing art in 1984. Began exhibiting in the early 1990's. Been making short films of late.



WILLIAM RANDALL | Columbus, OH
Methane Ghosts, 2016

5

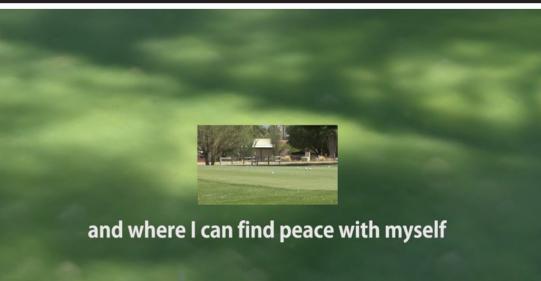
Landfill on the edge of town and the bureaucratic process of accessing and filming it. Air and earth, clouds and smoke, trash heap and fire.



DILLON LEMON | Milwaukee, WI
Ascidiaeae, 2015

6

Inspired by Auroratone films developed by psychologist and scientist Cecil Stokes, this work similarly functions as a possible tool to ease tension. Ascidiaeae (commonly known as the ascidians) is a class in the subphylum Tunicata of sac-like marine invertebrate filter feeders. Ascidiarians are characterized by a tough outer "tunic" made of the polysaccharide tunicin, as compared to other tunicates which are less rigid. Ascidiarians are found all over the world. There are 2,300 species of ascidiarians and three main types: solitary ascidiarians, social ascidiarians that form clumped communities by attaching at their bases, and compound ascidiarians that consist of many small individuals (each individual is called a zooid) forming colonies up to several meters in diameter.



and where I can find peace with myself

CONOR ELLIOTT
FITZGERALD | Tuscon, AZ
Valle Verde, 2017

7

Valle Verde emerged from my interest in Green Valley, a retirement community located 40 miles from the US-Mexico border. I became aware of Green Valley in 2014, during a period of time when I traveled frequently to Nogales, Sonora (a border town in Northern Mexico). While I initially paid little attention to the quiet retirement community, stopping only to refuel my car, Green Valley began to pique my interest because it is simultaneously near – geographically – and far – culturally and socioeconomically – from communities in Northern Mexico. Moving between Green Valley and Nogales is akin to traveling to parallel universes – distinct realities in very close proximity, yet worlds apart.



ALLISON ROBERTS | Madison, WI
A Gift, 2016

8

This piece is part of a series of moving image works, narrative chapters, that speak to a journey, a process of being in the middle, on a threshold, and accepting change. *A Gift* contrasts this fear of change against the possibilities of a fleeting opportunity, the lost with the found.



SKY HOPINKA | Milwaukee, WI
Anti-Objects, or Space Without Path or Boundary, 2016

9

The title of this video, taken from the texts of the architect Kengo Kuma, suggests a way of looking at everything as "interconnected and intertwined," as are the historical and the present, the tool and the artifact. Images and representations of two structures in the Portland Metropolitan Area that have direct and complicated connections to the Chinookan people who inhabit(ed) the land are woven with audio tapes of one of the last speakers of the Chinookan creole, chinuk wawa. These localities of matter resist their reduction into objects, and call anew for space and time given to wandering as a deliberate act and the empowerment of shared utility.