

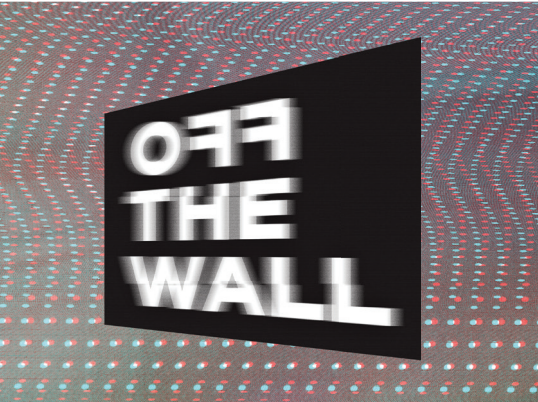
Arts + Literature Laboratory Presents

AUGUST
5
Night 1

AUGUST
12
Night 2

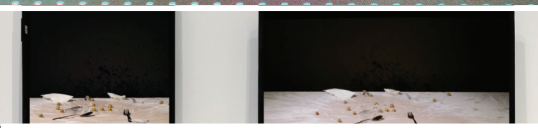
AUGUST
19
Night 3

AUGUST
26
Night 4



OTW 2017 | Night 4: 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.



SANTINA AMATA | Chicago, IL
Midnight Dinner, 2016

1

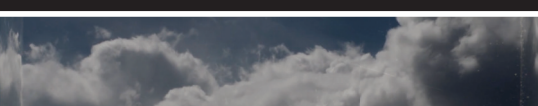
Inspired by an online dating experience, this video re-enacts a midnight dinner that was chatted about through text messaging and captures the destruction between the non-reality space of online communications and the reality of meeting in person.



LISA DANKER | Orlando, FL
Beneath a Glass Floor Lobby, 2016

2

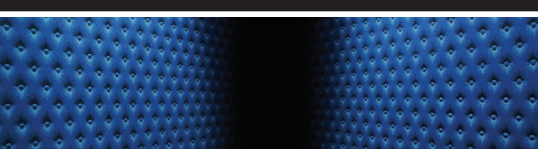
Beneath a Glass Floor Lobby is a short essay film shot on Super 8 about recent archaeological discoveries dated back to 600 AD in the rapidly growing coastal city of Miami, Florida; splices are intentionally left visible in the digital transfer. Architectural remains of a once-thriving native Tequesta village excavated at the city's 'birthplace' on the Miami River suggest that the settlement was permanent, built on and near the water. Recordings from public hearings weave citizens' concerns about city planning with the filmmaker's voiceover—asking the viewer to think about what may be at stake in failing to adequately preserve and honor both the recent and ancient past.



HANNAH RAYE WHITE | Milwaukee, WI
emptying, to make room for overflowing, 2017

3

What if there are really gleaming cities hung upside-down over the desert sand? A girl contends with her fate by taking on a variety of forms. A cube becomes a vessel, a site of transformation, a container of the universe.



MATT MEINDL | Los Angeles, CA
Corridory, 2017

4

In making *Corridory*, I wanted to generate the feeling of being lost in an endless, shapeless space that doesn't exist, yet you're so sure you've been there before—like the way houses feel in dreams. The project was created using collage-style animation techniques and densely patterned vintage wallpapers from the 1940s and 50s (let's call it "patternsploration"). If these walls could talk they'd ramble...



REBECCA KAUTZ | Sun Prairie, WI
Throwing My Weight Around, 2017

5

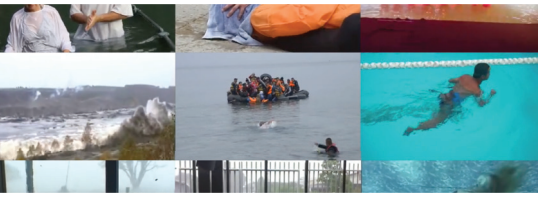
Throwing My Weight Around is a performance for video. I am filmed throwing 136 pounds of flour in my backyard. Flour is an elemental ingredient in the domestic kitchen. It provides the foundation of baking and is found in nature. It has secular significance as well—found in the Bible to symbolize the body of Christ. Foundations that are societal, familial, and pedagogical are structures which are called into question. I examine the archetype of the neglectful and abusive mother. Flour as a powder on the wind is seemingly inconsequential, but when added up has tremendous weight. This is an "imbedded performance," a term I coined to describe the performances I documented while also engaged in a larger, year-long durational performance called *Artist Working*; in this video, I am filmed wearing the jumpsuit uniform that I wore for an entire year without washing, allowing the residue of my lived experience to accumulate in a daily, reflective practice. *Throwing My Weight Around* is a deeper stratum of my experiential and psychological investigation into the theme of shame and vulnerability.



ABIGAIL WHITMORE & ANNIKA HANSEN | Minneapolis, MN
Run Rinse Repeat, 2017

6

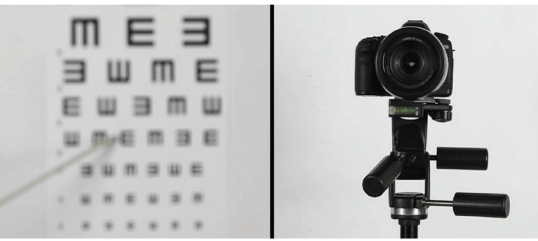
An old indoor swimming pool was the inspiration and site for *Run Rinse Repeat*. While we focused on utilizing an unconventional dance space, we also explored themes of athletics, feminism, and water. The dancers are seen warming up in an entryway, starting blocks are used for opening ceremonies, and the ladders for the pool are used as gymnastics apparatus. The pool becomes a strange world somewhere between laundry room, sports arena, and bathroom hangout where the labors of the women are private and public, striving and content. We were thinking about creating a space that was completely open to the idea: "when one women succeeds, we all succeed." A team of six dancers evoked sport, fluidity, and gesture both in and out of the water, and we captured it all on film. It showcases the dancers with a more varied perspective than the original audience could obtain, while still bringing you close to the dancing world that transforms the swimming pool.



ROOSJE VERSCHOOR | Amsterdam, the Netherlands
The Weather Forecast, 2016

7

The Weather Forecast is a film that that is made up of nine different films, all filled with different material, so that the visitor is literally 'flooded' by the images. The movie speaks about how water can be a the structure that shows how we are divided. To have water in abundance , to have none at all. To have the money and means to run from water, or to be a victim of it. Water can be a way for people to flee, but it can also be something people flee from. It draws a line between who is a citizen and who is a refugee.



MANA MEHRABIAN | Pullman, WA
Short Sighted, 2017

8

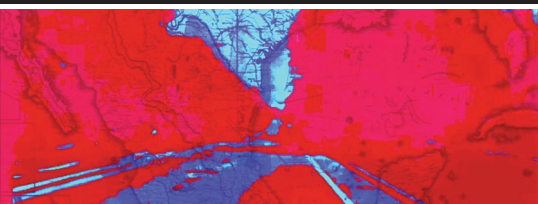
Short Sighted is about the role and impacts of images on contemporary societies that are incredibly reliant on visual signs to create meaning. Today, we are bombarded with uncountable and easily accessible images that their repetition often force us to ignore the actual events that surround such imagery. These images have influenced our views through the multiple meanings that they create. Here, the camera has pointed at the viewers as its subject, to emphasize the role of the viewer in creating meaning, and to perhaps convince them to look wiser. Furthermore, by drawing attention to photography and video as a medium, the notions of reality, time and selection behind these media have been referred.



LEYLA RODRIGUEZ | Hamburg, Germany
HOMELESS, 2017

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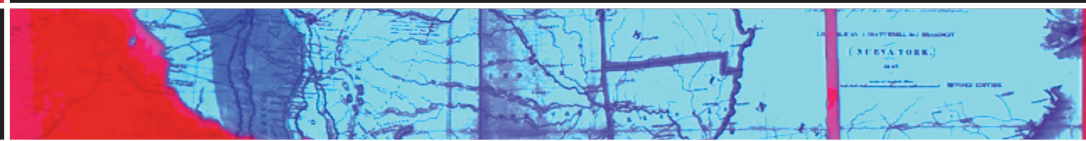
Production countries: Argentina, Germany, Norway, Austria, Brazil, Spain, Italy, Peru, USA, Turkey, Ireland, Sweden, Uruguay, and Denmark.



CATRON BOOKER | Oaxaca, MX / Chicago, IL
Thank You for Recording, 2017

10

Is there an oppositional gaze in the face of surveillance and unjustifiable loss? *Thank You for Recording* revisits a crucial moment in one life to ask where is resistance in the face of normalized images of violence?



ADRIAN GONZALEZ | Orange Park, FL
How to be God, 2016

11

This work illustrates ideas of identity, friendship, religion, and sexuality. My overall practice is the exploration of Divinity through the experiences of people, and the usurping of godliness through being yourself. What I mean by that—and what is ultimately discussed in *How to be God*—is the inherit spark of godliness that resides in people.