

# ***ECH OES***

EPOCH x LACMA ART + TECHNOLOGY LAB

February 4 - May 6, 2022

American Artist

Lukas Avendaño, EYIBRA (Abraham Brody),  
NNUX (Ana Lopez), and Oswaldo Erreve

Jaqueline Kiyomi Gork and Rhett LaRue

Lawrence Lek

Jen Liu

Ronald Rael and Virginia San Fratello

Sarah Rara

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*ECHOES* is an experimental collaboration between EPOCH and LACMA's Art + Technology Lab featuring past and present Art + Technology Lab grant recipients and organized by artist and EPOCH creator Peter Wu+. The exhibition's virtual landscape is modeled after the physical excavation area of LACMA's east campus, where the forthcoming building for the permanent collection is slated to debut, as well as neighboring locales around Wilshire Boulevard in Los Angeles.

*ECHOES* is generously funded by the Algorand Foundation.





## *American Artist*

*Urban Light*, 2022

Virtual installation

Dimensions variable

This installation consists of cardboard boxes, storage bins and shelves of items that filled the garage of the artist's childhood home. It is positioned where Chris Burden's famous light sculpture by the same name is normally located.

Chris Burden bought the first lamps he used for *Urban Light* from the Rose Bowl Flea Market in Pasadena and eventually purchased the entire collection of antique lamps from a seller, and meticulous restorer of the lamps, named Jeff Levine. In a sense, *Urban Light* was the life's work of that collector, and its acquisition into LACMA's collection was a process facilitated by Burden. **American Artist's** mother moved to Los Angeles around the same time as Chris Burden and occasionally sold things at the Rose Bowl flea market. She also sold things through her eBay store in the early 2000s, an uncommon trade for a Black woman of her generation, who's mother had migrated from Oklahoma, eventually to Los Angeles. Artist's mother filled their garage with objects she intended to sell—vinyl records, books, clothes, shoes, purses, and sunglasses—to the point that it was difficult to walk through. The narrative of Burden restoring iconic lamps from 1920s-30s Los Angeles is very romantic, but it raises a question about what parts of Los Angeles history, unlike these lamps, were legitimately lost in time because they were never maintained or restored, and who they belonged to. Reading Burden's narrative conjured a story in Artist's mind where someone encountered their mom's goods and decided, after careful consideration, to purchase everything she had ever collected and offered for sale. Despite the maintenance of these goods being the opposite of the lamp posts, an artist like Chris Burden could have taken an interest in it and decided to buy it all. It is a monument to a different side of life in Los Angeles than the one memorialized by decorative lamp posts.

American Artist is an artist and educator based in New York who makes thought experiments that mine the history of technology, race, and knowledge production, beginning with their legal name change in 2013.





*Lukas Avendaño, EYIBRA (Abraham Brody), NNUX (Ana Lopez), and Oswaldo Erreve*

*Avatar Muxe, 2021-22*

3D sculpture, virtual installation

Dimensions variable

This installation is a series of digital pieces that accompany the project *MUXX*, currently in residence at LACMA as part of the Art +Technology Grant. The project explores non-binary gender identity through the lense of the Muxes (a third gender) of the Zapotec nation of Mexico. In the five 3D works seen, the artists explore the changing nature of the Muxe, featuring artist and 'Muxe' Lukas Avendaño. Sound by EYIBRA, videos by Oswaldo Erreve.

*MUXX* is a collective created during the residency at LACMA, made up of artists **Lukas Avendaño** (performance artist, choreographer and 'Muxe'), **EYIBRA** (fka Abraham Brody, composer, performer and multimedia artist), **Oswaldo Erreve** (digital artist), and **NNUX** (composer, producer, sound artist).



*Lukas Avendaño, EYIBRA (Abraham Brody), NNXX (Ana Lopez), and Oswaldo Erreve*

*Fractal Muxe, 2021-22*

3D animation with audio

TRT: 1 min 6 sec loop





*Lukas Avendaño, EYIBRA (Abraham Brody), NNUX (Ana Lopez), and Oswaldo Erreve*

*Generated Muxe, 2021-22*

3D GAN interpolation with audio

TRT: 46 sec loop





*Lukas Avendaño, EYIBRA (Abraham Brody), NNIX (Ana Lopez), and Oswaldo Erreve*

*Scanned Muxe, 2021-22*

*3D scanning animation with audio*

*TRT: 46 sec loop*





*Lukas Avendaño, EYIBRA (Abraham Brody), NNUX (Ana Lopez), and Oswaldo Erreve*

*Germination Muxe, 2021-22*

Video with 3D animation with audio

TRT: 57 sec loop





## *Jacqueline Kiyomi Gork and Rhett LaRue*

*Moat*, 2022

3D sculpture with stereo audio

Dimensions variable

*Moat* is a water feature concept designed for sensory and bodily nourishment. It uses improbable material and natural elements that forces public entry into a narrow stairway putting you face level with water sounds and leading you to a reveal of the murky charcoal tank bed below a water cress harvest. This ancient, historic super-food weed is meant to symbolize artistic nourishment from our institutions that exist inside easily corruptible circumstances. The volume of water addresses detachment from the appropriate scarcity mindset that exists within the artistic economy while simultaneously advocating for the Venusian spirit of bringing beauty to society despite and because of harsh realities. It is a formal oasis in our desert ecosystem.

**Jacqueline Kiyomi Gork** works at the intersection of sound, sculpture and performance to create experiences for the listener/viewer to question and deepen their relationship to the sonic world. By altering the acoustics of an environment with sculptural interventions and multichannel sound systems Kiyomi Gork highlights the role individual bodies play in the perceptions of an environment.

**Rhett LaRue** is a multimedia artist living in Los Angeles. His work explores both real and virtual material qualities for human engagement.





## *Lawrence Lek*

*The Archive*, 2021

Virtual installation

Dimensions variable

*The Archive* is a virtual location from **Lawrence Lek**'s upcoming CGI feature film *Death Drive*, a science fiction noir which reimagines the road movie in the age of sentient autonomous vehicles. Developed in part through the 2021 Art + Technology grant, the project continues Lek's exploration of Sinofuturist worldbuilding, and focuses on the psychological relationship between human and nonhuman beings.

The film is set in the fictional smart city of SimBeijing, a full-scale replica of the Chinese capital built to test automated transport and urban surveillance systems. For EPOCH, the architecture has been transposed from SimBeijing to Los Angeles. *The Archive* references the language of monumental post-industrial spaces, repurposed in the film as a crash test center. Inside the virtual space, stills of SimBeijing are displayed as a gallery within the cavernous halls.

Lawrence Lek is a London-based artist, filmmaker, and musician known for his ongoing series of CGI films, soundtracks, and immersive virtual worlds, often set within a Sinofuturist cinematic universe.





*Lawrence Lek*

*Approaching the Archive: the streets of SimBeijing are still covered in rubble, 2021*  
Digital still



*Lawrence Lek*

*Dawn at the old factory district: mist rises over the outskirts of SimBeijing, 2021*

Digital still





*Lawrence Lek*

*Near the border gateway: SimBeijing lies in the North-East province of Heilongjiang, 2021*  
Digital still

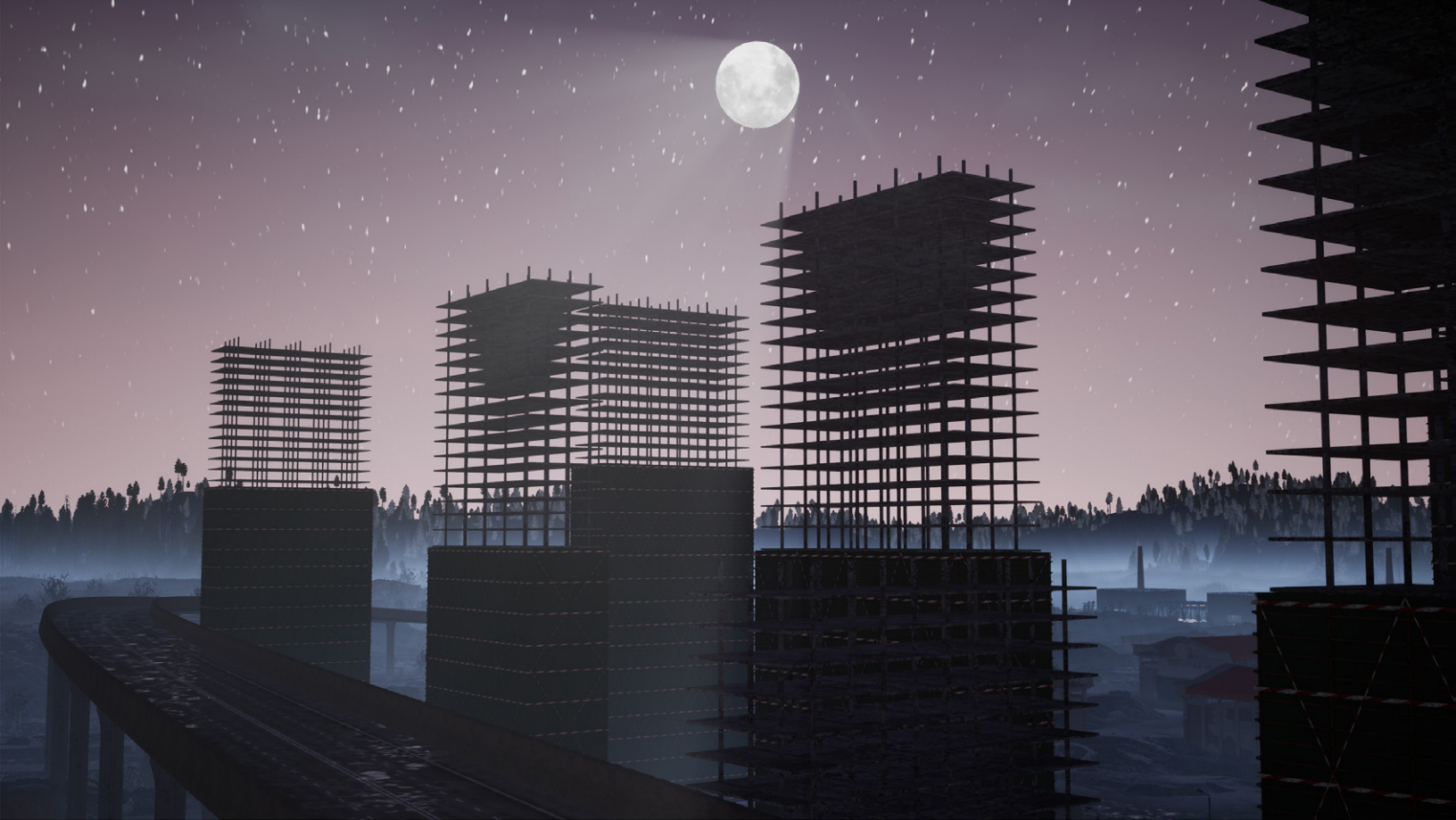


*Lawrence Lek*

*SimBeijing at the outskirts: Pine forests surround the post-industrial city, 2021*

Digital still





*Lawrence Lek*

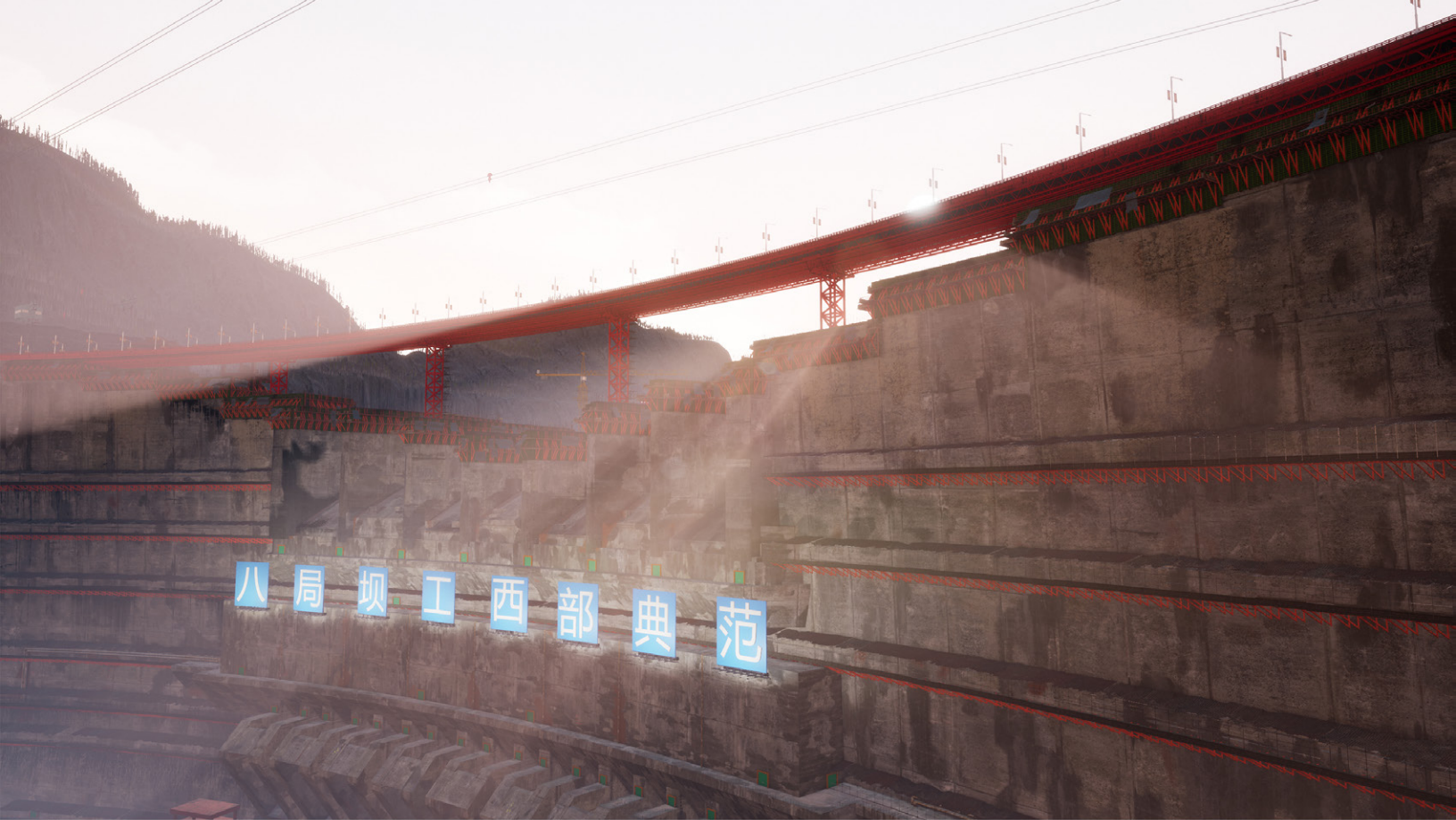
*Skeletal architecture: half-built skyscrapers, originally meant to house  
thousands of workers who never came, 2021*  
Digital still



*Lawrence Lek*

*Substation at the outskirts: The power infrastructure creates a perpetual hum throughout the city, 2021*  
Digital still





*Lawrence Lek*

*Sunrise at the Border Dam: A massive hydroelectric dam runs across the border, 2021*

Digital still





*Lawrence Lek*

*The Heilongjiang ('Black Dragon River') forms the border between China and Russia, 2021*  
Digital still



*Lawrence Lek*

*The road to SimBeijing, watched over by the surveillance systems of Farsight, 2021*  
Digital still





*Lawrence Lek*

*Welcome to SimBeijing: A trilingual sign stretches across the entrance to the smart city, 2021*  
Digital still





## *Jen Liu*

*Electropods*, 2022

3D sculptures, virtual installation, stereo sound

Dimensions variable

Seven pods are linked by connective tubing, with body parts, bubbles, cords and old tech emerging from within. These pods are modeled on a set piece from a work in progress, *Pink Slime Caesar Shift: Electropore*, 2021-22, in which a live action pod, filled with wires and emitting smoke, becomes the site of labor without end. Inside, an Asian performer connects various electronics to a power source – pink slime both inside and outside her body. The pod's form is based on early 20th century Mongolian carceral boxes for female prisoners

Here, the pods form a collective electrical circuit, electrical cords connect them to the ground of the garden. Obsolete office phones broadcast voices from the past: Grace Lee Boggs, Assata Shakur (her own voice as well as an excerpt of her autobiography read by “Bubbles,” the iOS speech utility), midi audio from Fred Ho's *Warrior Sisters: The New Adventures Of African And Asian Womyn Warriors*, an industrial manual on Electropore genetic engineering machines (on cell death through electroshock) and a modified excerpt of Katherine Hayles' *How We Became Posthuman*. Physical confinement and digital re-formation bind them together, in negative but possibly hopeful coalition.

**Jen Liu** is a New York-based visual artist working in video, painting, dance performance, and genetically engineered biomaterial, on topics of national identity, gendered economy, and the re-motivating of archival objects.





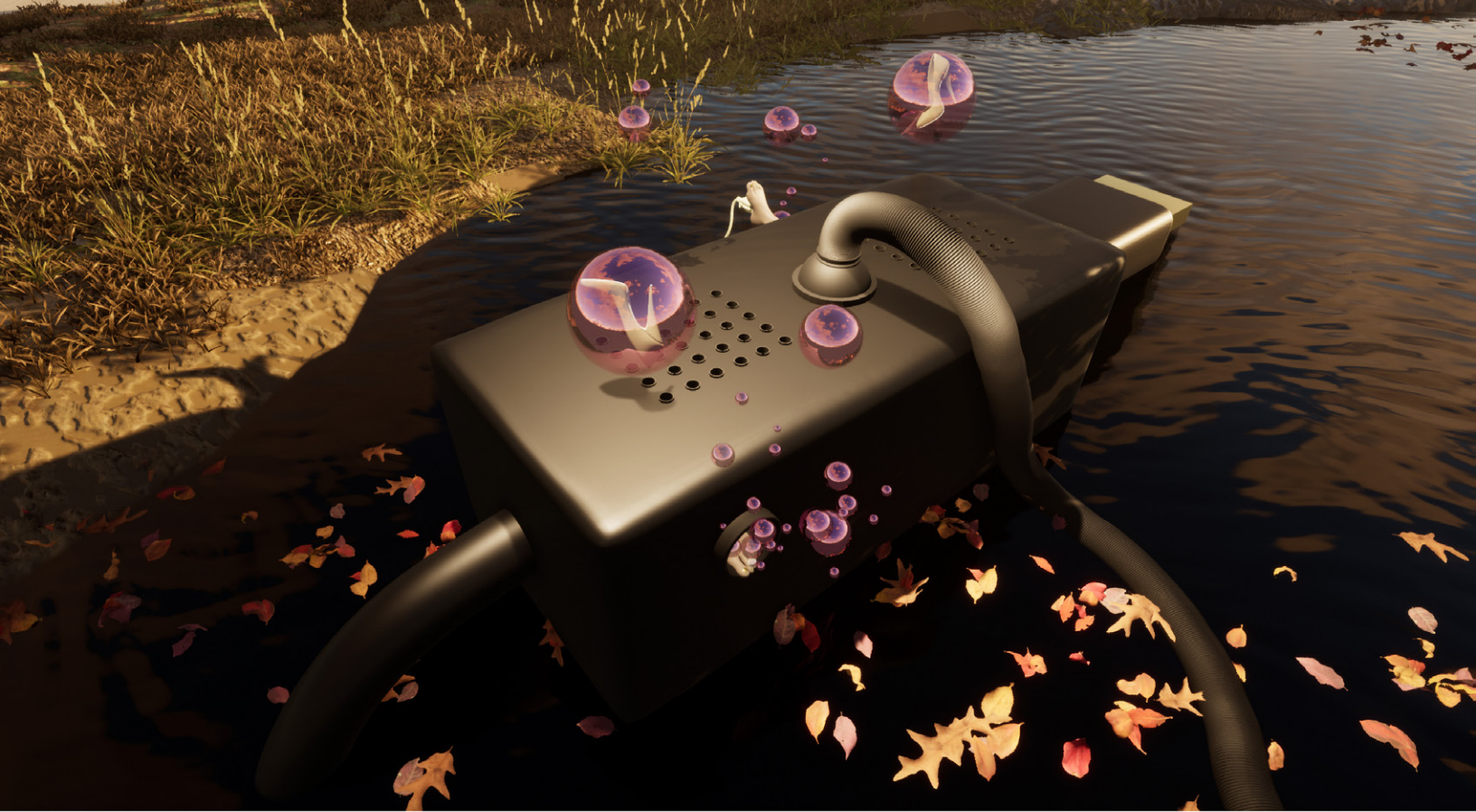
*Jen Liu*

*Electropods, 2022*

3D sculptures, virtual installation, stereo sound

Dimensions variable





*Jen Liu*

*Electropods, 2022*

3D sculptures, virtual installation, stereo sound

Dimensions variable





*Jen Liu*

*Electropods, 2022*

3D sculptures, virtual installation, stereo sound

Dimensions variable





*Jen Liu*

*Electropods, 2022*

3D sculptures, virtual installation, stereo sound

Dimensions variable





*Jen Liu*

*Electropods, 2022*

3D sculptures, virtual installation, stereo sound

Dimensions variable





*Jen Liu*

*Electropods, 2022*

3D sculptures, virtual installation, stereo sound

Dimensions variable





## *Ronald Rael and Virginia San Fratello*

*Swarm City*, 2022

3D architectural rendering

Dimensions variable

A swarm typically describes things that fly or move through space – a swarm of insects, or a swarm of Oort Cloud comets, for example. It also describes a large number of people or things. There is a need for a large number of housing units in Los Angeles, as there are currently 63,706 people experiencing homelessness in Los Angeles County. The Los Angeles City Council vowed to create 25,000 new housing units for the homeless by 2025 in an initiative called, *A Way Home*. While the city council seeks land for building housing in the sprawl of L.A., **Rael San Fratello** proposes that the city must consider verticality, which makes it possible to house vast numbers of people in a small footprint, while conserving land for food production and recreation, and reducing the need for driving, reducing emissions associated with cars and saving residents money. *Swarm City* also generates its own electricity with a multitude of surfaces where solar panels are installed. The ad-hoc nature of *Swarm City* enables residents to complete the architecture to meet their own needs. Without the constraint of gravity in the virtual world, *Swarm City* calls to attention the need for density by envisioning a swarm of housing that floats in the air as it seeks “a way home.”

Rael San Fratello is a design studio rooted in the discipline of architecture that recognizes the importance of the political and ethical aspects of design. Their focus is on research and development aligned with beauty and the belief that architecture has a social responsibility.





## *Sarah Rara*

*Landlords 1*, 2021

4k video with audio, virtual installation

TRT: 1 min 4 sec loop

*Landlords* introduces the landlord as mosquito, presented as a series of shimmering long-takes installed along Wilshire Blvd. The landlord-mosquito feeds, and never stops feeding, in a series of eternal loops. The videos conjure the mundane horror of the landlord-tenant relationship within an environment of wealth and property consolidation by large real estate corporations that withhold, rather than provide, housing— an investment strategy that relies on logics of scarcity and extraction.

**Sarah Rara** is an artist based in Los Angeles working with video, sound, and performance. They are a primary organizer of the ongoing project *Lucky Dragons*. Their work, solo and in collaboration, has been presented at such institutions as the Whitney Museum of American Art, the Hammer Museum, the Centre Georges Pompidou, Walker Art Center in Minneapolis, London's Institute for Contemporary Art, PS1 in New York, REDCAT and Human Resources in Los Angeles, MOCA Los Angeles, the 54th Venice Biennale, Documenta 14 in Athens, and the Smithsonian's Hirshhorn Museum and Sculpture Garden, among others. Rara is a 2018 recipient of the LACMA Art + Technology Lab grant.



*Sarah Rara*

*Landlords 2, 2021*

4k video with audio, virtual installation

TRT: 47 sec loop





*Sarah Rara*

*Landlords 3, 2021*

4k video with audio, virtual installation

TRT: 37 sec loop





*Sarah Rara*

*Landlords 4, 2021*

4k video with audio, virtual installation

TRT: 1 min 35 sec loop

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