

Contact:
Hiroko Kikuchi
617.452.3586
hiroco@mit.edu

MIT List Visual Arts Center's Media Test Wall presents

Chris Doyle: Recent Video Works

Flight (2005/31 sec.)

Tower (2005/4 min.)

Hotel Bernini I (excerpt) (2004/2 min. 33 sec.)

Watershed (2004/3 min. 02 sec.)

Extraordinary Perceptual Dilemmas and the Madness of Climbing (2003/1 min. 30 sec.)

March 20–May 30, 2006

Viewing hours: Daily 24 hours

Cambridge, MA–March 2006. The MIT List Visual Arts Center (LVAC) is pleased to announce a presentation of recent video works by artist Chris Doyle. Doyle's themes are drawn from the psychology of everyday life. By using only the most low-tech special effects, he transforms everyday images into short films that are magical and moving.

Doyle is perhaps best known for *Leap*, a public artwork sponsored by Creative Time in April, 2000, for New York City's 2 Columbus Circle. A celebration of hope, *Leap*, showed various New Yorkers from all five boroughs jumping skyward. The moving images were projected onto a tall building. Beginning at dusk a continuous stream of New Yorkers appeared at the base of the building. One by one, four hundred and twenty jumpers soared up the height of the facade, slipping into the night sky.

In recent years, Doyle has worked less in the public sphere, and more in the private fictional spaces he creates in his videos. This selection of videos shows a wide range of Doyle's interests, but each manifests a dreamlike vision in which the quotidian becomes extraordinary. Doyle likens his practice to a "Pathetic Magician, a sad sack trying to make magic out of what is at hand." Writing in *Art News* magazine Linda Yablonsky said "(Doyle) has cast hot dogs, red bricks, and lawn chairs as human surrogates in videos that constantly mix storytelling with abstraction".

Flight (2005) shows the artist doing aerial circuits in a Superman pose around his Brooklyn studio before heading out the window. Today, when even amateurs have access to Hollywood-quality special effects, the artist's goal is clearly not a seamless effect. The jerky motion is left as a clue to his

methodology, in which the artist performed 230 individual leaps and then sequenced the still photographs to depict flight.

Tower (2005) uses an animation technique known as “claymation”. Doyle has turned the descriptive form upside down to produce what may be the most abstract claymation ever done. We see the effects of unseen artist’s hands on the tower, wounding and suturing the form and twisting it like taffy.

Hotel Bernini (2004) is among Doyle’s most evocative works, in that how one perceives the turbulence of the white hotel sheets will invariably be affected by one’s own psychology. Whether it is understood as the result of anxiety, insomnia, or passion, the sheets are now vacant, and the bodies that gave them life are now missing.

Watershed (2004) shows a partly deconstructed bank building that the artist found in upstate New York. Using only flashlights for special effects, Doyle uses the skeletal frame as a metaphor for the psychological structures that contain thought, with the flashes of light serving as the events or perceptions that define human relationships. The artist appears at the very end sweeping up after the emotional fireworks.

Extraordinary Perceptual Dilemmas and the Madness of Climbing (2003) was a site specific project done for an exhibition in East Hampton, Long Island, NY. Like many natural paradises that have become popular resorts, longtime residents describe the area’s past in idyllic terms that are too dreamy to be true. The old movie feel and the slightly horrific over-profusion of images are meant to conjure the dark side of paradise.

The Media Test Wall program, begun in January 2002, permits the LVAC to present solo presentations and thematic compilations of videos by a range of established and emerging artists. Located on a busy interior passageway on campus, this 24/7 projection gives visitors and casual passers-by the opportunity to view a selection of video works outside the confines of a traditional art setting.

About the artist

Chris Doyle is a multidisciplinary artist based in Brooklyn, New York. He received his Bachelors degree in Fine Arts from Boston College and his Masters in Architecture from Harvard University. He is represented by Jessica Murray Projects in New York where, this fall, he opened *Flight Power Love Tower*, his third solo show with the gallery. His recent work has also been shown at The Brooklyn Museum of Art, The Queens Museum of Art, P.S.1 Museum of Contemporary Art, The Brooklyn Academy of Music, and as part of the New York Video Festival at Lincoln Center. He has shown internationally in Germany, Croatia, and The Czech Republic. His major public projects include *Leap* (2000), presented by Creative Time, *Commutable* (1996), presented by The Public Art Fund, and *We Will Again Be Optimists* (2004), presented in New York by Wall Street Rising and Deutsche Bank. His work has been supported by grants from New York Foundation for the Arts, NYSCA, and the Creative Capital Foundation.

This presentation of the Media Test Wall is generously supported by the Massachusetts Cultural Council and the Council for the Arts at MIT.

The Media Text Wall is located in The Whitaker Building (21 Ames. St, Bldg 56) on the MIT campus.

