

Second Floor

First Floor

Ground Floor

Amos' World: Episode 1, 2017

HD video, sound and color
24 minutes 58 seconds

Amos' World: Episode 2, 2018

HD video, sound and color
24 minutes 33 seconds

Amos' World: Episode 3, 2018

HD video, sound and color
24 minutes 20 seconds

Set elements

SET ELEMENTS

A man in progress, 2017/18

Wood, 3D printed resins
painted, 120 × 100 × 10 cm

*Even a lie is a real thing
(Forest)*, 2017/18

Wood, foam, 3D printed
objects, nylon, screens, media
players, film 134 × 162 × 123 cm

*I had a dream I was sleeping
(Gloria's window)*, 2017/18

Frame with printed canvas,
Duratrans print, Acrylic panel
with screen and media player,
224.5 × 200 × 16.5 cm

*I haven't had the imagina-
tion to think that something
wouldn't be me (Amos' Desk)*,
2017/18

Wood, metal, plexiglass
plinth, 3D printed and hand
painted mask, cables, c-type
print, CineFilm negatives,
tape, 140 × 84 × 41 cm

*If only I could put it back to-
gether again (Amos' Office)*,
2017/18

Scale model (wood, paper, 3D
printed objects), screens and
media players, 122 × 184 × 15 cm

Storyboard, 2019

Acrylic, noticeboard,
photographs, pins, script
pages, 41 × 61 cm

*Unidentified Weizenbaum
Secretary (Character Study)*,
2017/18

Server case, acrylic casecover,
UV to media print,
electrical tape, packing gauze,
72 × 66 × 9 cm

Amos' World

Amos' World is a fictional television series, in three episodes, that combines puppetry, animation, and live action across three episodes to follow a hyperlinked narrative about a progressive housing estate, its architect, and the tenants. The architect's ambitions for the perfectly networked individual-communal housing structure are disrupted as the tenants become increasingly alienated from the building's promises and begin to negotiate their own agency within their real and rendered contours. A cataclysmic event forces a change on the protagonists and the format of the series itself. Together, they reorient their focus towards finding a solution. The rebellion of the characters' emotions against the technological, ideological and physical structures that aim to contain them unfolds an allegory for our existence within constructed realities.

Amos' building is a composite informed by the massive social complexes built after the second World War, derivatives of Brutalist ideology in which the individual exists within a purpose-built community, a networked system that aspires to tackle all areas of living and being. Inhabitants of these estates had their own individual living spaces interwoven into a larger infrastructure and social system: perfect communes for the Capitalist age, and yet they nearly always failed. It was often the tenants who took most of the blame, being cited as not having conformed to the behaviours envisaged by the architects.

Cécile B. Evans draws on these references as an allegory for the networked age, presenting a stage on which the person-to-person power dynamics are played out and deconstructed through technological infrastructures. Through the narrative of *Amos' World*, Evans alludes to the top down architectural systems that pervade our digital interactions, subject to a similarly inevitable entropy that forges a fierce divide between the intention of its architects and the reality of life within these systems.

Featuring a cast of live-action, 2D, and 3D animated performers, *Amos' World* is divided into three episodes. Each of them is set within a unique installation which collages together features of the famous Brutalist locations in the films. The viewers, themselves seated in small cell-like units, witness the first fissures in a carefully constructed network as personal and structural power dynamics begin to break down. The structures and seating within the exhibition also allow us to be voyeurs, both of the onscreen characters and our neighbours watching in the periphery. This experience of watching 'alone together' creates a physical sensation which mirrors the themes of the individual within the communal in the films.

In episode 1

we meet Amos, the architect of the building, who purposefully represents the archetype of the troubled white male who exudes an arrogance that belies his self doubt, conflating his ambitions with the reality of their impact. We also meet several of the tenants of the building (detailed in the glossary below) and a character called the Weather, who acts as a foil to Amos' whims. As the drama unfolds, what he presented as a ideal living situation that promised to liberate its inhabitants becomes more and more problematic—the characters' emotional and physical needs are revealed to be in conflict with what those who constructed this society believe to be "good".

In episodes 2 et 3

we pass from introduction through to climax and conclusion, as Amos' fantasy crumbles and the plot shifts towards the tenants' abilities to articulate their needs, and reconcile the dissonance between what they imagine and the constantly shifting reality that continues to unfold. As each character struggles with their conflicting desires to move forward, ideas of authenticity within the construction of the film break down: live-action locations are replaced by set pieces and high definition images begin to contend with obsolete medias.

In the third episode, after a cataclysmic event known as The Turn (a collision that occurs between the Weather and the Mother, a bacterial storm), the entire format of the series shifts and takes place on stage set, in front of a live studio audience.

Amos' World interrogates the split between the expectations of a system and how things actually are, and ultimately letting go of an "idea of something". This split is painful for the characters in the films, even as they begin to imagine possible futures under new, evolving terms. As the Time Traveller observes, after the architect has ceded what power he has left: 'It expands, we don't recognise it anymore. The mess is strong. It is beautiful. Even when things are bad there is the possibility that things will get better. Everyone deserves that.'

The trilogy was produced between 2016 and 2018 by Belgian-American artist Cécile B. Evans in cooperation with mumok Museum Moderner Kunst Stiftung Ludwig, Vienna; Tramway, Glasgow; Emanuel Layr Gallery, Rome & Vienna; Abteiberg Museum, Mönchengladbach; 49 Nord 6 Est—FRAC Lorraine, Metz. With the support of Art Night London; Museo Madre, Naples; Renaissance Society, Chicago; Glasgow International; Villa Merkel, Esslingen; Château Shatto, Los Angeles.

Amos' World is the subject of a publication forthcoming in 2020.

Glossary

In order of their appearance in episode 1:

↳ AMOS
The Architect who has designed the building

↳ THE WEATHER
The weather, as represented by a bodiless voice

THE TENANTS

↳ THE SECRETARY
A woman who has lost control over her own narrative and creates an idea of herself. Based on an anecdote popular in AI media and history, in which Joseph Weizenbaum, mentions his secretary asking for privacy to speak with ELIZA (the AI he developed), famously telling him to 'please leave the room'.

↳ THE NARGIS
Three teenaged flowers who live with the Secretary. They leave the building to join The Rainbow Connection, a listed terrorist organisation comprised of entities let down by buildings, in search of something better.

↳ GLORIA
An actress, who grows increasingly frustrated by the circulation of her images outside of the building. She awaits the return of her lover, who left the building a long time ago.

↳ HER / THE MOTHER
An animated swallow, whose life is put in peril by the building's solar panel system, Gloria's mother. Also known as "The Mother", a bacteria storm generated from Gloria's mother's remains.

↳ THE TIME TRAVELLER
A woman who used to live in the building a long time ago, and tries to reach her lover who still inhabits it through messages she transmits into the building.

↳ THE MANAGER
of the building, who has been injured by a flaw in the building's design and resolves to be an active part of the change.

↳ AN AUTOMATED CAR
who leaves the district after their passenger is ejected and whose bravery inspires the others.