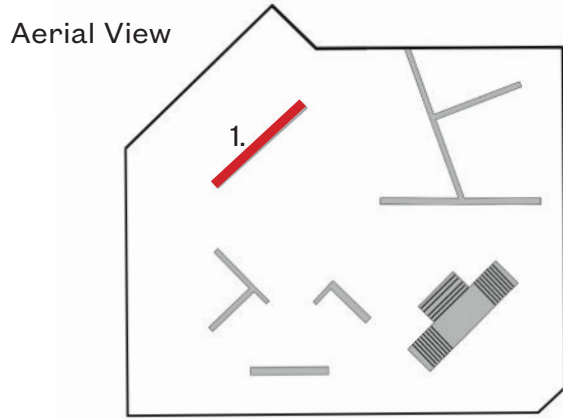


Olivia Erlanger: If Today Were Tomorrow

Please do not remove from gallery



All works courtesy the artist and Soft Opening, London

YOU ARE INVITED TO SIT ON THE COUCH OR CHAIRS TO VIEW THE VIDEO.

Appliance

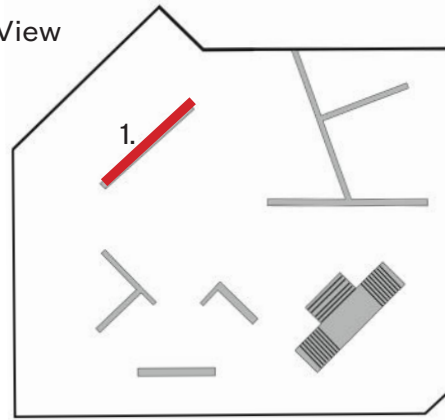
Appliance (2024) was written and directed by Olivia Erlanger. Its protagonist Sophie has just moved into a new house but, in her isolation, begins to hear strange noises and experience visual distortions. The psychic Crystal and her daughter Maya arrive to investigate the disturbance: Is this all a product of Sophie's mind, or is something else involved? Using horror and sci-fi tropes, the video draws on the artist's research into the history and cultural significance of domestic appliances, such as the oven, with a focus on metaphors for the human body. The video explores how our existence is interwoven with our built environment and proposes a nonhierarchical relationship between living and nonliving objects. The video's sound design—utilizing on-set recordings of domestic devices—gives power and voice to the seemingly inert.

The artist invites you to view *Appliance* from the seating in this installation, which is modeled after one of the set designs, thereby blurring the boundaries between outside and inside.

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Aerial View



1. **Appliance**, 2024

HD video: color, sound; 17:01 minutes

Video credits

Writer and Director: Olivia Erlanger

Executive Producers: Jill Ferraro, Andrea Longacre - White,

Seth Stolbun

Producers: Jill Ferraro, Ani Schroeter, a Paradise

Production

Director of Photography: Mia Cioffi Henry

Production Design: Elysia Belilove

Makeup and Special Effects: Nina Carelli

Casting: Georgia Topley and Jo Harris

Costume Design: Natasha Hester

Editor: Anthony Miralles

Original Score: Alexis

Georgopoulos

Starring

Sophie: Callie Hernandez

Crystal: Sasha Frolova

Featuring

Maya: Rose Mallick

Handyman: Jules Muir

Line Producer: Ani Schroeter

1st Assistant AD: Varya

Rootwood

1st Assistant Camera: Summer

Sierra

Gaffer: Ariel Horayoff

Grip: Steff Berek

Swing: Mad Collins

Sound Mixer: Ana Fernandez

Art Department Assistant: Lucy

Krebsbach

Production Assistant: Charlotte

Olver

Paradise Production Support:

Mia Jarrett

Post Producer: Jill Ferraro

Post Production by Slip Studios

Visual Effects: Logan Triplett

Sound Design and Mix: Matthew

Ericson

Slips Studios Post

Producer: Helen Shope

Color: Company 3

Colorist: Kath Raisch

Colorist Producer: Jake

Rioux

Titles and Graphics:

Graphic Services

Storyboards: Thomas

Slattery

Writing Support: Alex

Butler

Story Support: Varya

Rootwood

Special thanks

Alexander Bondarenko,

Jake Eleftheriou, Becky

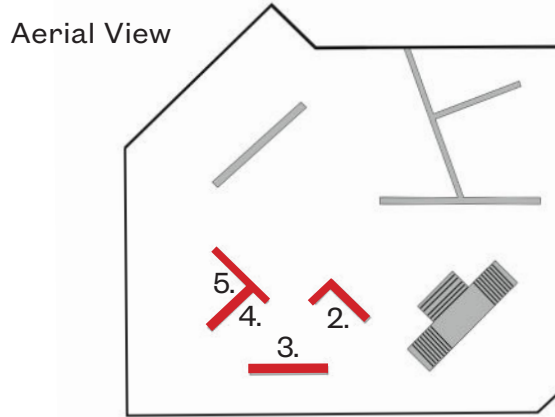
Elmqvist, Crystal Fawn,

Marko Gluhaich, Kat

Herriman, Patricia

Restrepo, and Carlos

Valladares



Dioramas

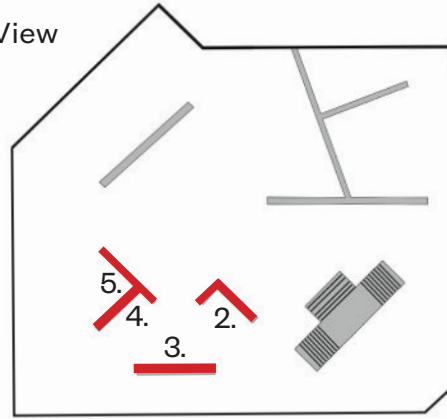
These dioramas present four proposals of seemingly impossible architectural forms and environments—a city (2), a mountainscape (3), a park (4), and a mesa (5). Erlanger’s work investigates the American expectation that power is acquired through home ownership. Riffing off speculative real estate investments, these sculptural interiors offer additional considerations of the speculative—be it built forms, futures, or memories. The inset dioramas rely on an institutional language of display typically found in natural history museums, where such enclosed scenes suggest what we see exists only in the past.

Erlanger’s models introduce concerns around equity by exploring how architecture and infrastructure condition American dreams and disappointments. For example, drawing inspiration from a set in the film *Last Year at Marienbad* (1961), the model of a manicured European park (4) investigates economies of shade, and how access to shade can serve as an economic indicator. In the diorama containing a mountain peak (3), a stone fence unwinds across the natural world, hinting at the ways humans delineate property and exercise power.

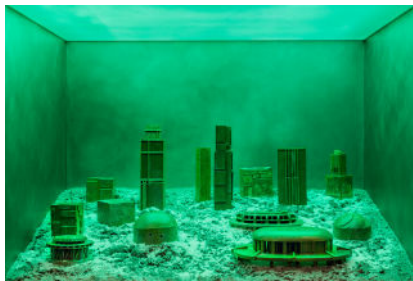
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Aerial View

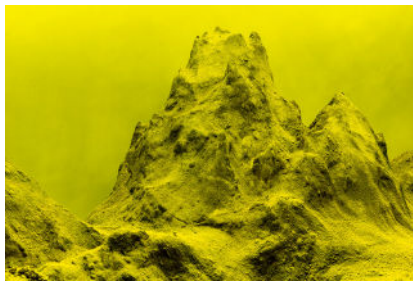


Please do not touch



2. Green Sky, 2024

Balsa wood, resin, snow #15, plaster, foam, acrylic, aluminum, graphite, shoe polish, LED, and driver



3. Yellow Sky, 2024

Rocks, flocking, foam, plaster, acrylic, aluminum, graphite, shoe polish, LED, and driver



4. Blue Sky, 2024

Wire, flocking, foam, plaster, acrylic, aluminum, graphite, shoe polish, LED, and driver

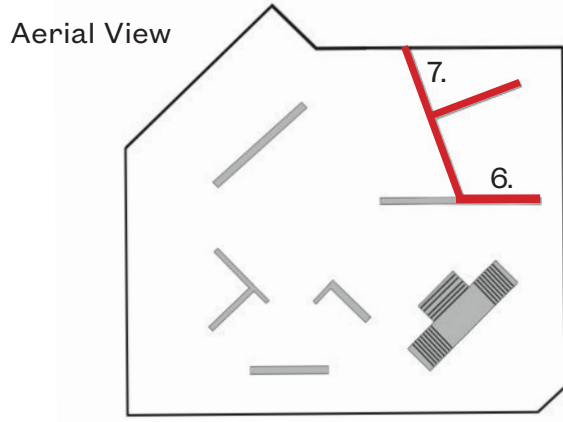


5. Orange Sky, 2024

Sand, flocking, foam, plaster, acrylic, aluminum, graphite, shoe polish, LED, and driver

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Please do not touch

Planets

Erlanger's two planet sculptures contain stylized suburban settings. Pointing to architecture's power to frame our lived experience, the planetary orbs map the built landscape with reductive yet exaggerated details. The spheres contain infrastructure such as electrical grids and roadways that connect the suburbs to centers of capital and exchange, including Interstate 95, the main north-south highway on the east coast of the United States. Erlanger's planets and their roadways formally allude to the body with its interior arteries while also pointing to issues around social mobility, particularly the American myth of home ownership following World War II. Although steeped in historical investigation, these works consider how the current prioritization of property shapes our future.

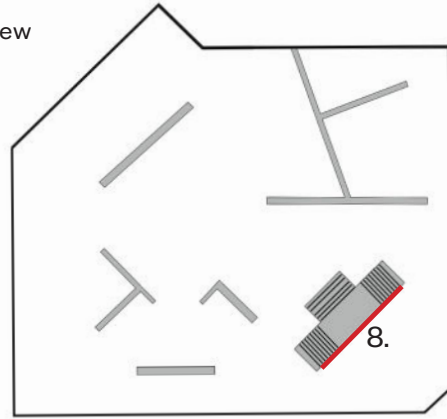


6. Antimeridian, 2024
Aquaresin, aluminum,
LEDs, drivers, and cord



7. Prime meridian, 2024
Aquaresin, aluminum,
LEDs, drivers, and cord

Aerial View



Please do not touch

Arrows

In *Eros (when night was last dark)* (2024), polished aluminum arrows pierce CAMH’s iconic freestanding staircase. These arrows map a celestial constellation, revealing what Houston’s sky would have looked like on January 26, 1880. This date marks, per the artist, “the last day the sky was dark,” as Thomas Edison received the patent for the lightbulb the following day. *Eros (when night was last dark)* references how humans once relied on stars for navigation, but due to light pollution, this method is obsolete. In this series, Erlanger titles each arrow using the stellar coordinate system, questioning cartographic and architectural systems by applying them to a subject that defies containment: the night sky. The works also build on Erlanger’s interest in archetypes and mythologies of transformation. Eros, the Greek god of love, is described by Ovid in *Metamorphoses* as having two arrows: one made of gold to evoke desire and the other a leaden arrow to repel. By riffing on this myth, the works demonstrate the dual emotions so often tied to home: the conflicting desires to return and to escape.



8. Eros (when night was last dark), 2024
Polished aluminum