



Dust in the Machine

September 21 – November 25, 2012



Dust in the Machine

September 21 – November 25, 2012

The twentieth century spawned the industrialization of the American West. With its suburban developments, water diversion projects, oil and natural gas rigs, power plants, atomic laboratories, military testing grounds, and sophisticated roadways, the western states have become a landscape of mechanization. This machine is at once necessary and destructive, sophisticated and aging, natural and artificial; it is the life blood and the nemesis, the crux of modern civilization. As contemporary society grows increasingly dependent on mechanized environments, their collapse is also imminent. *Dust in the Machine* is a group exhibition that provides a spectrum of interpretations of the industrialized West, as well as its promises and failures.

Chris Ballantyne (New York)
 Lisa K. Blatt (San Francisco)
 Adriane Colburn (San Francisco)
 Bethany Delahunt (Albuquerque)
 Jamey Stillings (Santa Fe)
 Lucy Raven (Oakland)
 Jesse Vogler (Albuquerque)
 Shirley Wegner (New York)



Technology defines the ways we live, work and build. The mechanization of landscape and the sophistication of labor have allowed population to boom, capital to accumulate, and convenience to reign supreme. Most of us don't understand how power plants operate. We can't imagine building a bridge and we underestimate the craft of curbs; we intentionally overlook mines, ignore the surveillance cameras, and go on with our lives, flipping the lights on and off. So much of how the world works is a mystery to us, and yet we are completely dependent on the conveniences, materials, and trades of mechanization.

Dust in the Machine presents the work of eight artists who look at landscape as more than scenery or setting, but rather, as evidence of modern civilization's endless cycles of production, consumption, and waste. Their representations of industrialized landscape celebrate human mastery and also critique cycles of dependence, pollution and estrangement.

Adriane Colburn depicts the historic, natural waterways of San Francisco overlaid with the city's grid of sewer lines; the delicacy of her paper installation perhaps acknowledges the precarious nature of urban infrastructure. On a more intimate scale, Chris Ballantyne's deft paintings examine the nature of boundaries, enclosures, and the absurdity of suburban development. In a 54-minute stop animation film, Lucy Raven traces the life of copper from natural source to refined product, documenting massive orchestration of industry, its places and peoples. Plumes fill up the sky in Lisa K. Blatt's film projections; at once beautiful and haunting, they speak to the perpetual need for power and the constancy of exhaust.

Jamey Stillings' photographs document the rebuilding of the Hoover Dam bridge, a feat of engineering and the product of highly organized labor. Labor is also the subject of Jesse Vogler's work. He highlights the relevance of tar in taming the landscape as well as the symbolism of construction cones, the physical form of culverts, the weight of roads. In making this work, he has encountered tradespeople of all kinds and brings them together in a series of public events called *On Speculation and Settlement* (October 20, November 1 and 17).

For some, technology has become monumental and monument has become ruin. Shirley Wegner photographs handmade scenes of degeneration; she examines the nature of decay and fall-out, as well as the line between fact and fiction. Bethany Delahunt invites us into the physical and psychological infrastructure of surveillance, which is perhaps one of the most sophisticated of modern industries. Enter her tower (and the view of her camera) at your own risk.

As a group exhibition, *Dust in the Machine* provides an examination of industrialization's panoramas and practices. At once necessary and destructive, sophisticated and aging, natural and artificial, these landscape-sized machines of modernity rule the way we live.

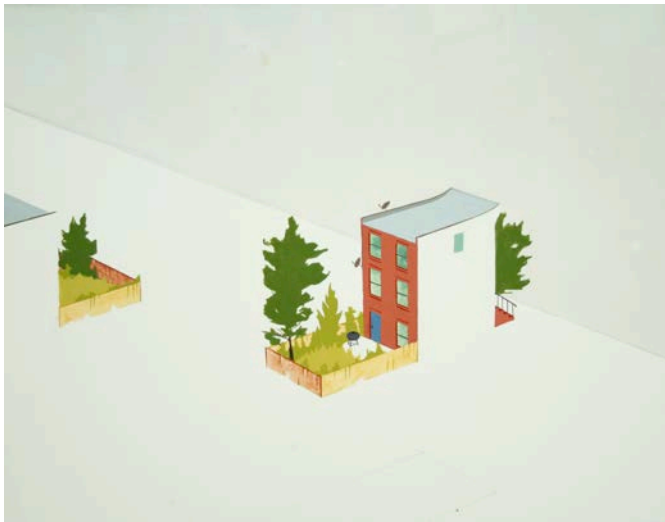
Dust in the Machine is presented in conjunction with the 18th International Symposium on Electronic Arts. *ISEA2012 Albuquerque: Machine Wilderness* is a symposium and series of events exploring the discourse of global proportions on the subject of art, technology and nature. Learn more at: <http://isea2012.org>

Special thanks to: Hosfelt Gallery, Photoeye Gallery, John Flax, Frank Rogano, Sean Di Ianni, John McKissick, Winston Riley, Visions Photo Lab, PLAND: Practice Liberating Art through Necessary Dislocation, Graham Foundation for Advanced Studies in the Fine Arts, and ISEA2012.



Shirley Wegner

Aerial Views (#2, #4, #6, #9), 2007
 chromogenic prints
 30 x 40 inches
 Edition 1/5



Lake Drain, 2011
watercolor and acrylic on paper
12 x 16 inches

Backyards, 2011
acrylic on paper
12 x 16 inches

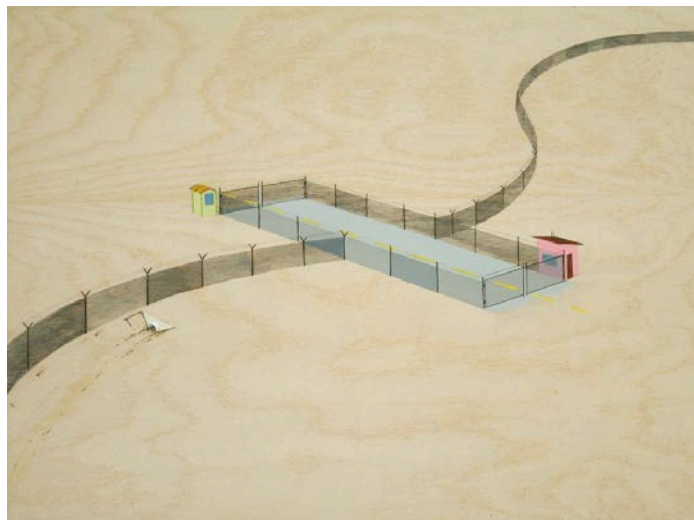
Cliffside, 2011
acrylic on paper
12 x 16 inches

Chris Ballantyne

Courtesy of Hosfelt Gallery



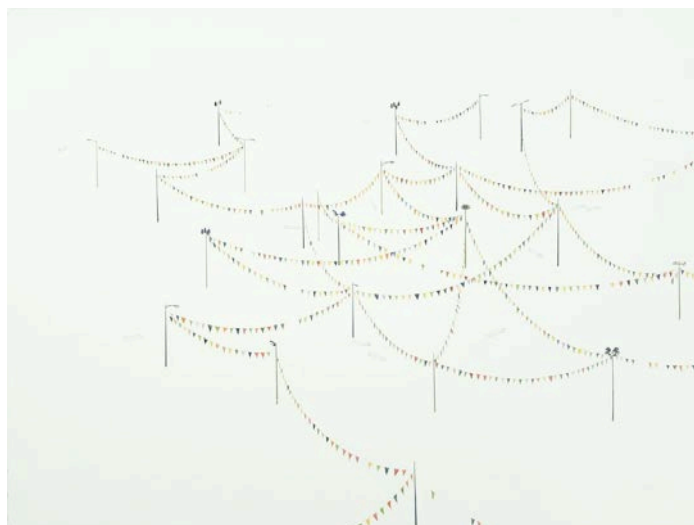
Not a Thru Street, 2011
acrylic on panel
12 x 16 inches



Pass Through, 2011
acrylic on panel
12 x 16 inches



Lot with Flags, 2011
acrylic on paper
22 x 30 inches



Tangle, 2011
watercolor and
acrylic on paper
22 x 30 inches

Courtesy of Hosfelt
Gallery

Chris Ballantyne



Just Below (sewer to bay), 2005
paper and ink
dimensions variable

(detail above)

Adriane Colburn



Jesse Vogler

An Agreement on Exclusions, 2012
galvanized steel, zinc plating, silica fracking sand
dimensions variable



Lisa K. Blatt

Untitled (Kennecott), 2007
video installation

Untitled (power plant), 2006
video installation



Jesse Vogler

Untitled, 2012
bitumen, tar kettle, propane
dimensions variable

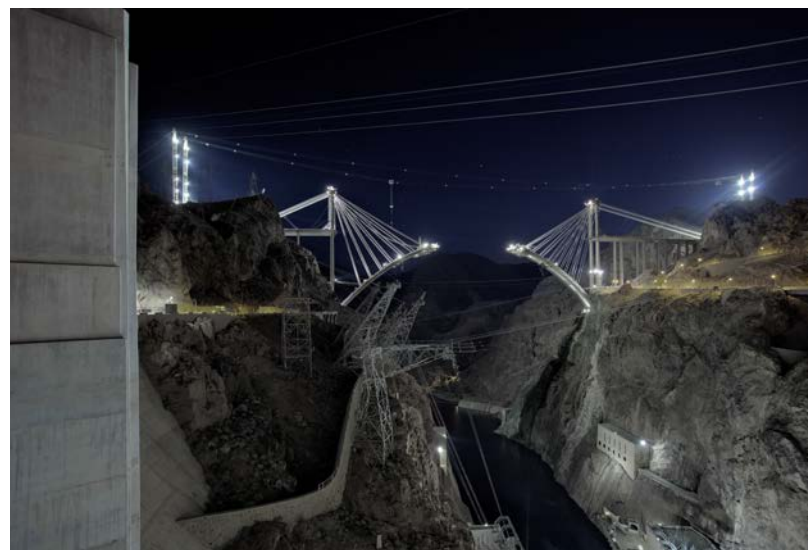


Arizona View, March 5, 2009
archival pigment ink print
44 x 31 inches
edition 2/20

*Arch Towards Arizona,
September 10, 2009*
archival pigment ink print
31 x 44 inches
edition 4/20

*Downstream View from Dam,
April 28, 2009*
archival pigment ink print
31 x 44 inches
edition 2/20

Courtesy of Photoeye Gallery



Jamey Stillings



Jamey Stillings

Nevada View, September 9, 2009
archival pigment ink print
31 x 44 inches
edition 3/20

Bridge at Nevada Hairpin, July 28, 2010
archival pigment ink print
31 x 44 inches
edition 4/20

Courtesy of Photoeye Gallery



Ironworkers on Arch, April 30, 2009
archival pigment ink print
31 x 44 inches
edition 5/20

Aerial View, February 3, 2010
archival pigment ink print
31 x 44 inches
edition 2/20

Aerial View, May 22, 2009
archival pigment ink print
31 x 44 inches
open edition

Courtesy of Photoeye
Gallery

Jamey Stillings



Lucy Raven

China Town, 2009
photographic animation
51:30 minutes



Jesse Vogler

The Blinding Light of Concern, 2012
polyurethane resin
dimensions variable



Bethany Delahunt

Watchtower, 2011
wood, surveillance unit, television
dimensions variable



Jesse Vogler

Internal Improvement IV, 2012
asphalt paving from the Camino Real,
thermoplastic paint, rugs, wood
dimensions variable



Explosion, 2002
chromogenic print
30 x 40 inches
edition 2/5

*Explosion with Tractor
Traces*, 2006
chromogenic print
30 x 40 inches
edition 2/5

Dark Explosion, 2006
chromogenic print
30 x 40 inches
edition 2/5



Shirley Wagner

On Account of Speculation and Settlement

In conjunction with CCA Santa Fe's group exhibition, *Dust in the Machine*, artist and surveyor Jesse Vogler presents three events that investigate the material, economic, and psychological spaces of the American landscape. Through performance, panel discussion and choreographed work, Vogler involves the trades, people, and processes in an illumination of the often hidden practices that shape the world we live in. This series of public events is made possible through a grant from the Graham Foundation for Advanced Studies in the Fine Arts and is co-sponsored by PLAND: Practice Liberating Art through Necessary Dislocation.

DEMONSTRATION: Support Structures

Saturday, October 20, 10am

In a day-long performance of work, process, divination, and duration, Vogler investigates the twinned practices of intimacy and infrastructure as he and his father build walls. Engaging the rites of construction, Vogler asks questions of domesticity, publicness, and sympathy, the result of which is a built essay investigating foundational myths and ritual acts that adhere in the built environment. These layers and choreographed movements mimic those of human relations, suggesting a double-read of what and how we build.

CONVERSATION

Saturday, November 17, 4pm

How can we shape a conversation around the built environment as both symptom and source? Jesse Vogler invites Luis Bettencourt to participate in an experimental one-on-one public conversation about how we read images, the built and social world, and notions of "perfectability." They will each present a series of images simultaneously and respond extemporaneously, reading these paired images for indications of progress and failure in contemporary life.

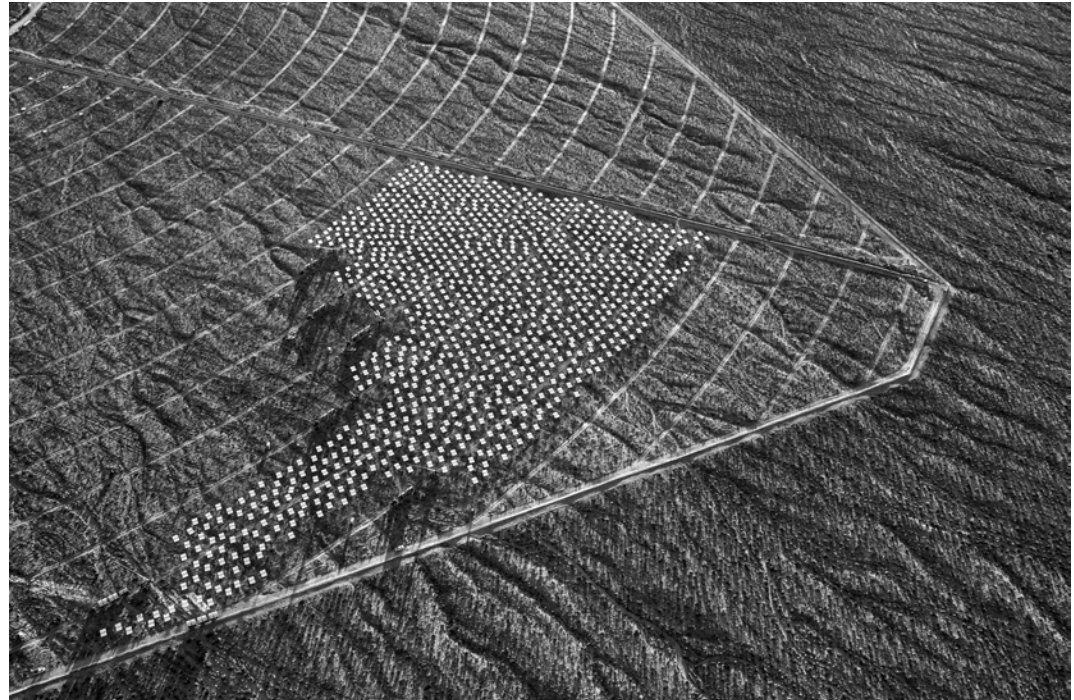


JAMEY STILLINGS PRESENTS: "New Directions..."

Sunday, November 11, 4pm
CCA Munoz Waxman Gallery
FREE

Join Jamey Stillings for a talk about his recent and forthcoming work. He'll talk about his new project, **CHANGING PERSPECTIVES: An Aerial Study of Large-scale Renewable Energy Development In the American Southwest.**

Co-presented by Photoeye Gallery, Santa Fe on the occasion of **SOLAR**, an exhibition of photographs by Jamey Stillings, Linda Connor, Chris McCaw, David H. Gibson, Alan Friedman, Sharon Harper and Becky Ramotowski.





Reviews and previews for DUST IN THE MACHINE appeared in AdobeAirstream, ArtSlant, THE Magazine, Pasatiempo, and on KSFR Radio Café. More than 1,000 visitors and six school groups saw the exhibition during its two-month run. It was a great show.

Thank you.