Phantoms in the Dirt
Jul 24 — Oct 5, 2014

Image set for Classroom Use
This image set corresponds with a viewer’s guide to the exhibition that can be downloaded here: http://www.mocp.org/education/resources-for-educators.php

Harold Mendez
Panic dwindled into jitters into detached fascination. It was just a show. The longer I watched the less I felt. Events coupled, cavorted, and vanished, emotion hanging in mid air before my lemur eyes like a thin shred of homeless ectoplasm. It was cool. It was like drowning in syrup. (After Sally Mann), 2008-2011
Mixed-media on canvas, black silicon carbide, industrial ink, gel medium, neutral pH adhesive, natural dyes and extracts, variant mordents, and marking beads
Courtesy of the artist
Jeremy Bolen

*Plot M #1 (Print from film exposed and buried at Plot M above waste from the first nuclear reactor. The film was unearthed by an anonymous force.), 2014*

Archival pigment print with dirt from site, flora from site, erosion pad from site

Courtesy of the artist and Andrew Rafacz Gallery, Chicago
Jeremy Bolen

Plot M #2 (Print from film exposed and buried at Plot M above waste from the first nuclear reactor. The film was unearthed by an anonymous force.), 2014

Archival pigment print with dirt from site, flora from site, erosion pad from site

Courtesy of the artist and Andrew Rafacz Gallery, Chicago
Jeremy Bolen
*Unidentified Bomb Test Site Excavation #1, near Wendover, UT, 2014*
Archival pigment print created from buried film, dirt from site
Courtesy of the artist and Andrew Rafacz Gallery, Chicago
Jeremy Bolen
*Site A excavation #1-12 (above the first nuclear reactor, April 2012)*, (MoCP installation view) 2014
Archival pigments created from buried film, and dirt from site
Courtesy of the artist and Andrew Rafacz Gallery, Chicago
Matthew Brandt
*Grays Lake, ID 7, 2013*
Chromogenic development print soaked in water from Grays Lake
Collection of John MacMahon, Chicago *
Shannon Ebner
*Untitled Blank No. 1, 2008*
Chromogenic development print
Courtesy of Wallspace, New York
Shannon Ebner
Untitled Blank No. 2, 2008
Chromogenic development print Courtesy of Wallspace, New York
Assaf Evron

*Untitled (French Colonies, Maroc)*, c.1930/2014
Inkjet print on rice paper with oak frame
Courtesy of the artist
Anya Gallaccio

As the Moon Turns in Space (detail), 2011

Five archival pigment prints on rag paper

Courtesy of Annet Gelink Gallery, Amsterdam
Anya Gallaccio
*As the Moon Turns in Space (detail)*, 2011
Five archival pigment prints on rag paper
Courtesy of Annet Gelink Gallery, Amsterdam
Anya Gallaccio
As the Moon Turns in Space (detail), 2011
Five archival pigment prints on rag paper
Courtesy of Annet Gelink Gallery, Amsterdam
Jay Heikes

Inanimate Life, 2009
Hand-dyed palladium print
Courtesy of Marianne Boesky Gallery, New York
Jay Heikes
*Inanimate Life*, 2009
Hand-dyed palladium print
Courtesy of Marianne Boesky Gallery, New York
Jay Heikes

Morality’s Reef, (MoCP installation view) 2009
Iron, bronze, and rust
Courtesy of the artist and Marianne Boesky Gallery, New York
Joachim Koester
The Barker Ranch, 2008
Selenium toned silver gelatin prints
Courtesy of the artist and Greene Naftali, New York
Joachim Koester

*The Barker Ranch*, 2008

Selenium toned silver gelatin prints

Courtesy of the artist and Greene Naftali, New York
Harold Mendez

_Catastrophe lacks coherence_, (MoCP installation view) 2012

Reclaimed metal

Courtesy of the artist
Harold Mendez

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Mixed-media on canvas, black silicon carbide, industrial ink, gel medium, neutral pH adhesive, natural dyes and extracts, variant mordents, and marking beads

Courtesy of the artist
Harold Mendez

*Let the shadows in to play their part, (MoCP installation view)* 2012/2014

Eucalyptus bark, black silicon carbide, water-soluble ink, marking chalk, spray enamel, and latex paint

Courtesy of the artist

Support from the Headland Center for the Arts Alumni New Works grant
Richard Mosse

Beaucoups of Blues, North Kivu, Eastern Congo, November 2012, 2012
Chromogenic development print
Private Collection
Eileen Mueller  
*As the film passes through the gate*, 2011  
Archival pigment print  
Courtesy of the artist
Eileen Mueller

*Heimweh (homeache)*, 2011

Archival pigment print

Courtesy of Whitney Bradshaw, Chicago
Arthur Ou

*Untitled (Mountain)*, 2007

Archival pigment print on rag paper

Courtesy of the artist Brennan & Griffin, New York
Alison Rossiter

*Kodak Azo F No.4, expired February 1, 1992, processed in 2011 (#2 Mold)*

Unique gelatin silver print

Courtesy of Yossi Milo Gallery, New York
Alison Rossiter

Eastman Kodak Azo F3, expired August 1932, processed in 2011 (A)
Unique gelatin silver print
Courtesy of Yossi Milo Gallery, New York
Adam Schreiber
*Black Cement*, 2011
Chromogenic development print
Courtesy of the artist and Sasha Wolf Gallery, New York
Adam Schreiber
*Remains*, 2011
Chromogenic development print
Courtesy of the artist and Sasha Wolf Gallery, New York
Adam Schreiber
Ravine, 2011
Chromogenic development print
Courtesy of the artist and Sasha Wolf Gallery, New York
Daniel Shea
O’Gara #12 Coal Tipple, Muddy, IL, 2012
Archival pigment print
Courtesy of the artist and Andrew Rafacz Gallery, Chicago
Greg Stimac
_Santa Fe to Billings, 2009_
Archival inkjet print
Collection of Museum of Contemporary Photography, 2009.347
Greg Stimac
Old Faithful Inversion, 2012
16mm film loop (presented in gallery)
and digital video loop (presented in MoCP
Cornerstone Gallery)
Courtesy of the artist and Andrew Rafacz Gallery, Chicago
Shane Ward
Barrel, 2014
Steel, cast aluminum
(MoCP installation view. Barrel is at right)
Courtesy of the artist and Andrew Rafacz Gallery, Chicago
Shane Ward
Souvenir, (MoCP installation view) 2013
Steel, bronze, aluminum, rust, resin, brass, and plinths
Courtesy of the artist