



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

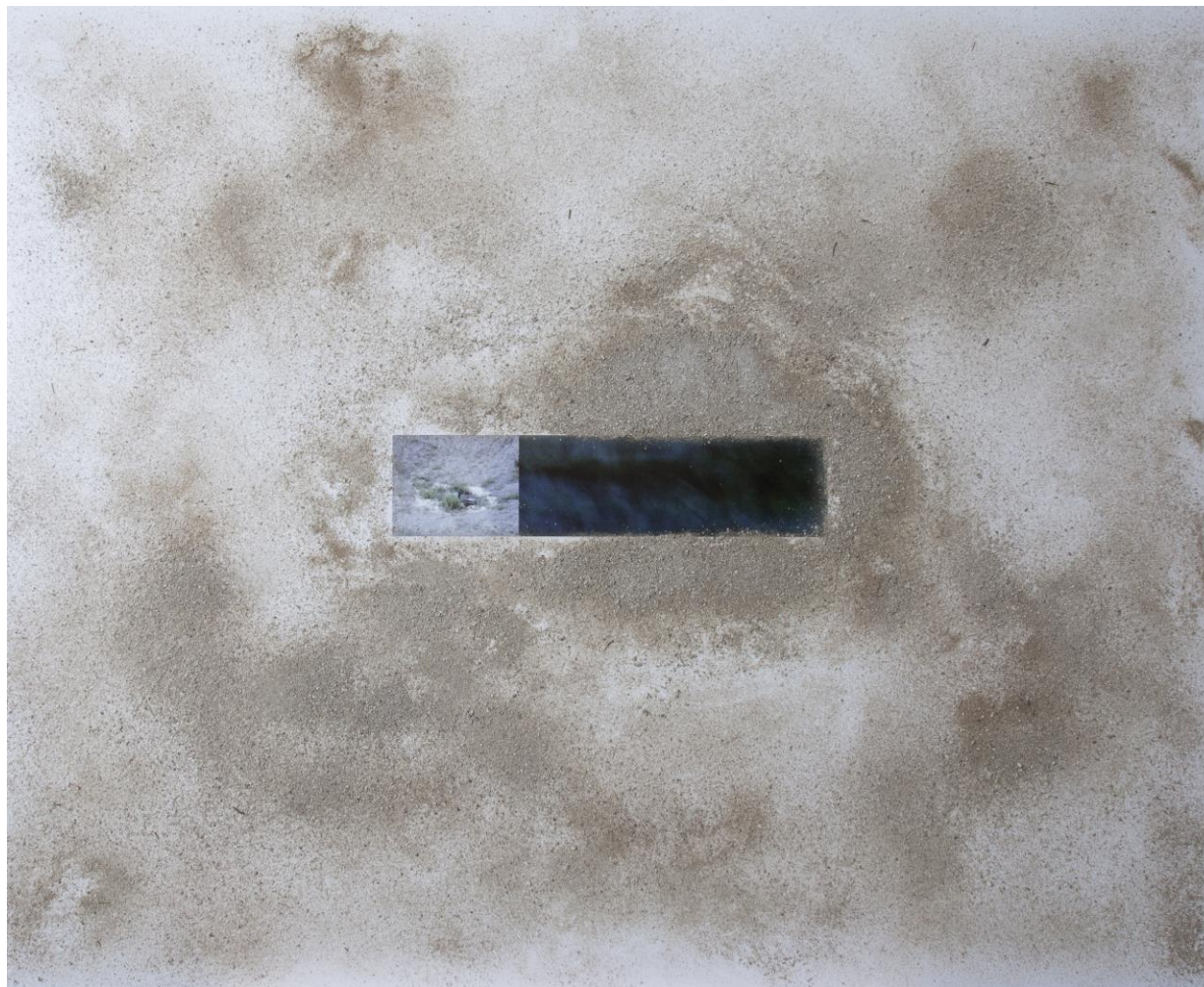


Jeremy Bolen

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

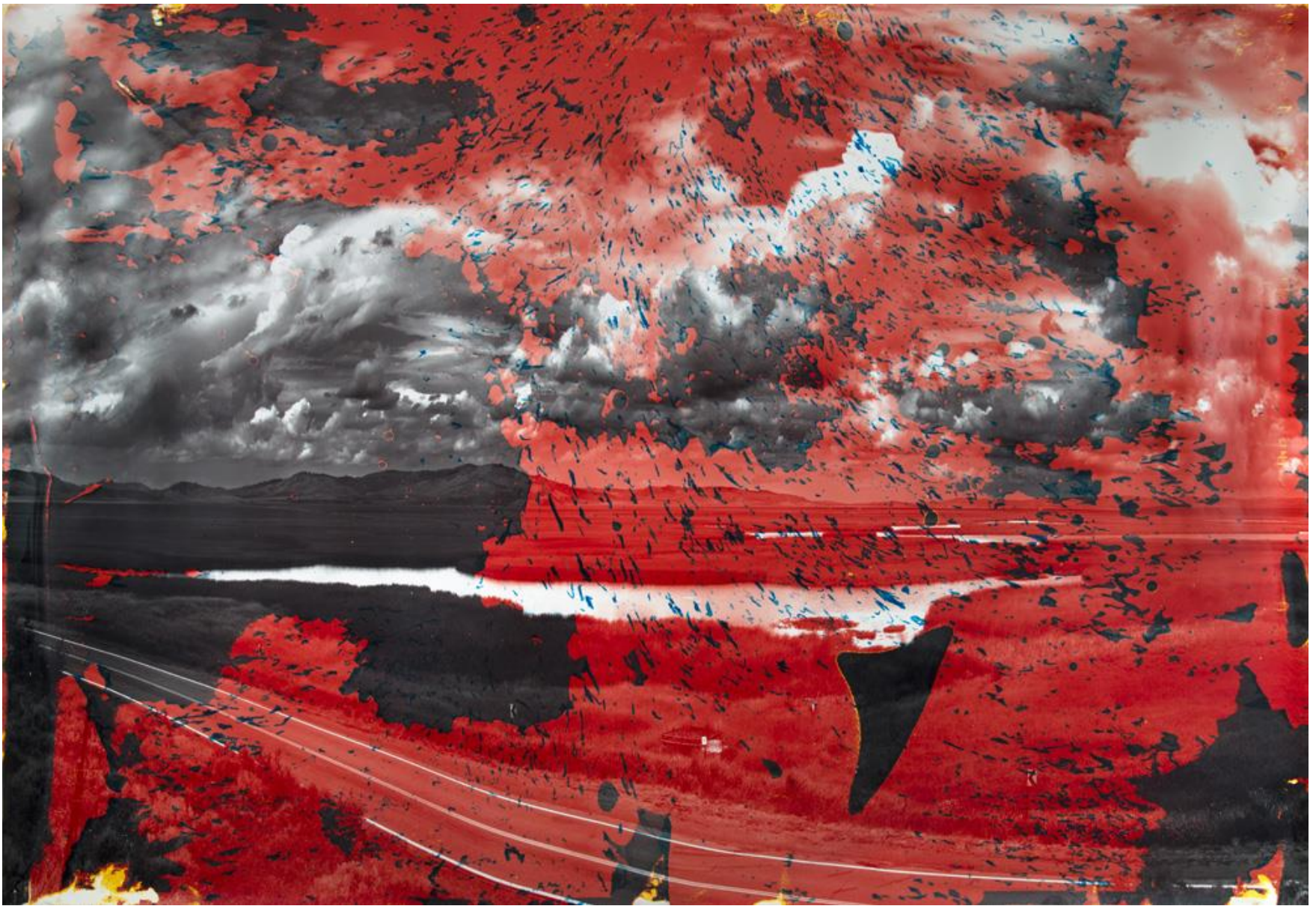


Jeremy Bolen

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

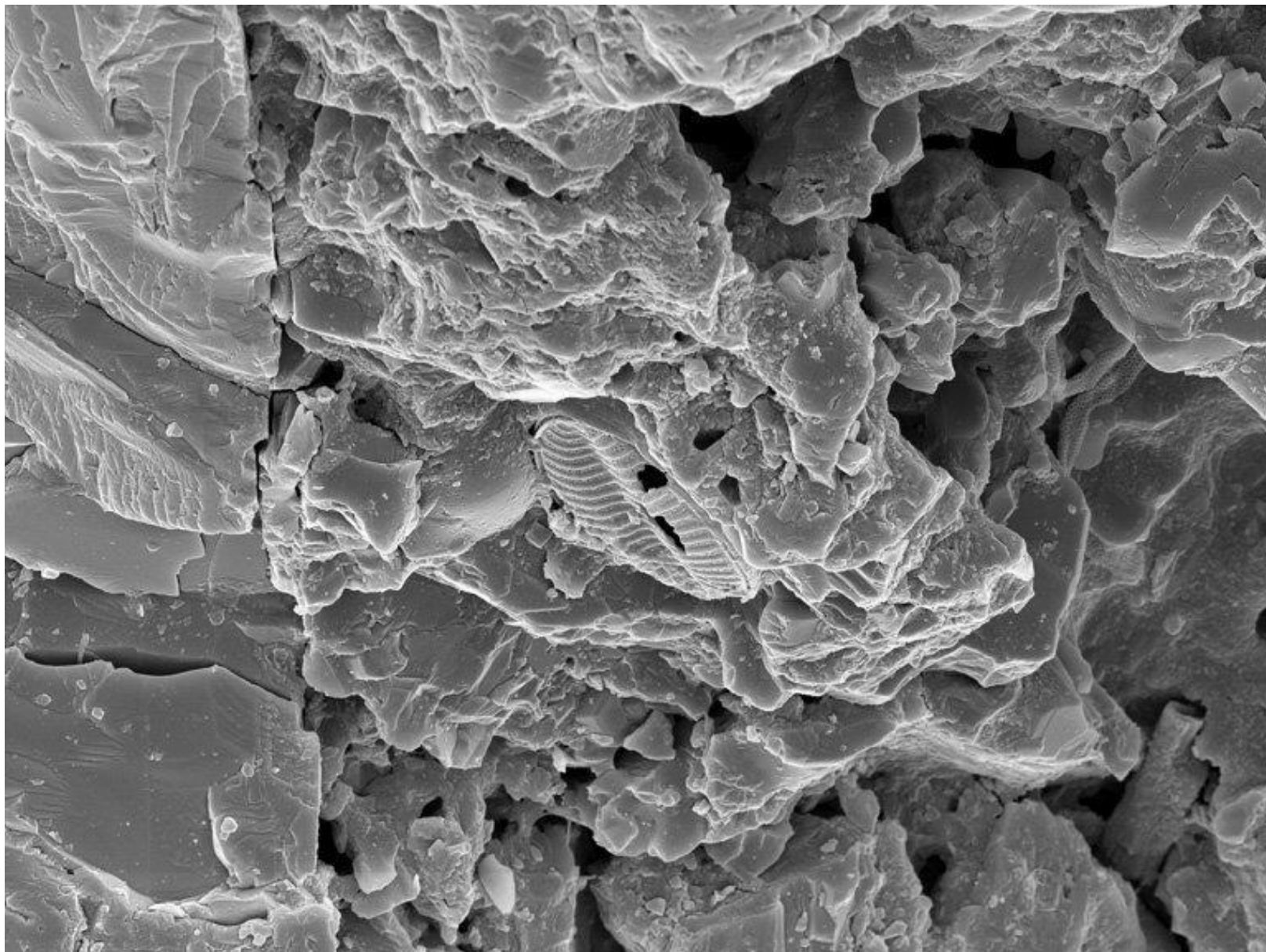


Assaf Evron

Untitled (French Colonies, Maroc), c.1930/2014

Inkjet print on rice paper with oak frame

Courtesy of the artist

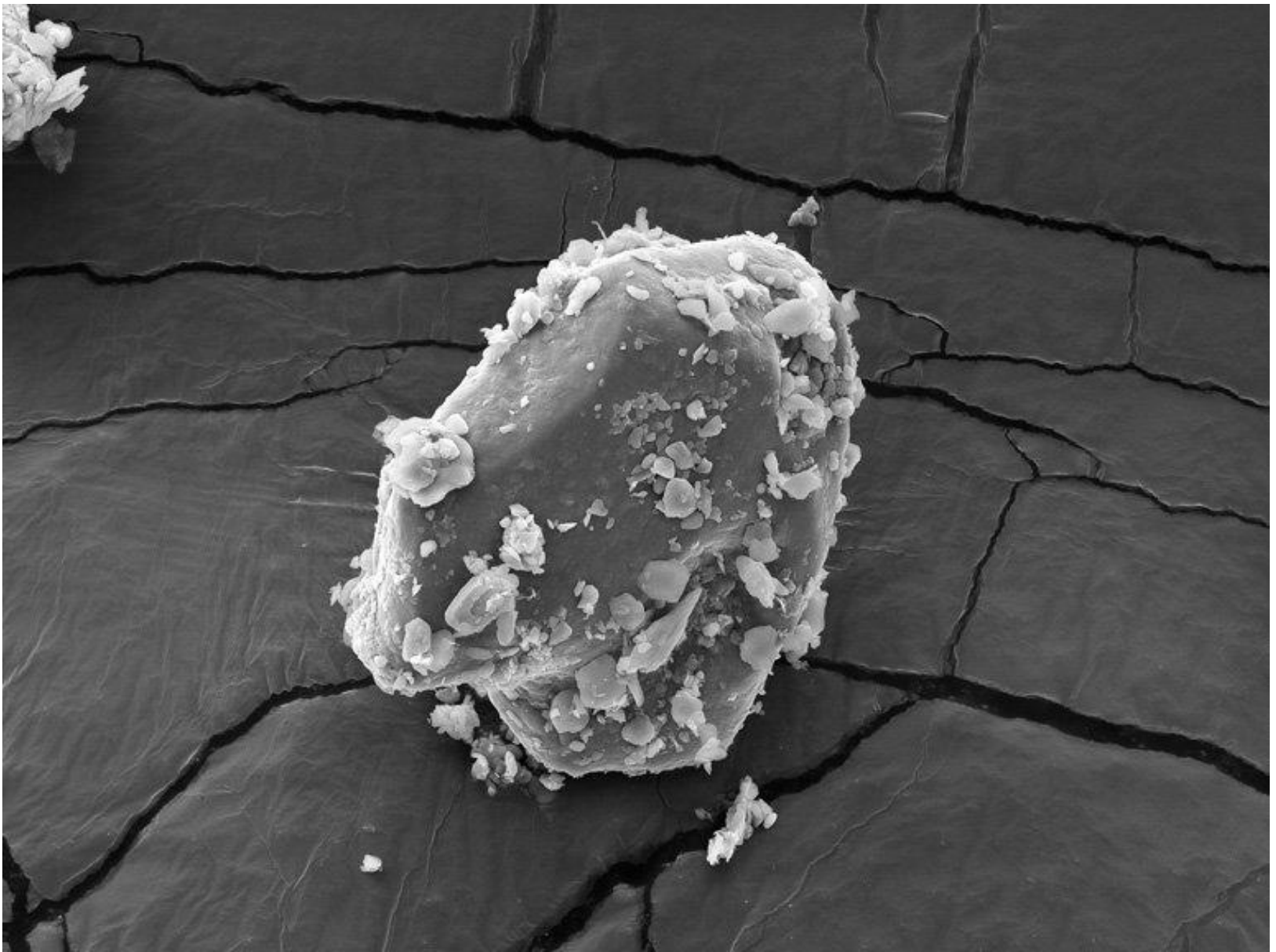


Anya Gallaccio

As the Moon Turns in Space (detail), 2011

Five archival pigment prints on rag paper

Courtesy of Annet Gelink Gallery, Amsterdam

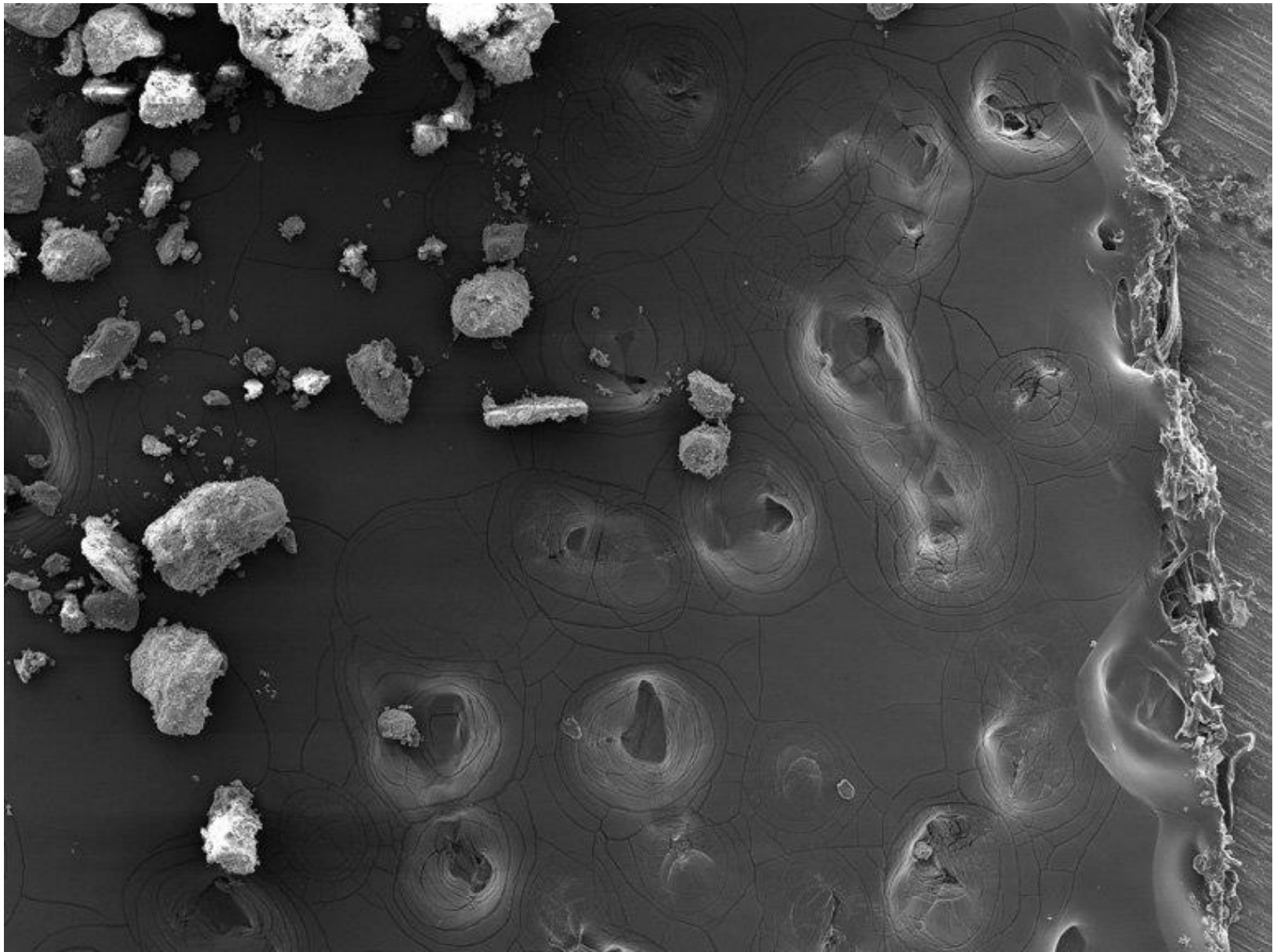


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Jay Heikes

Inanimate Life, 2009

Hand-dyed palladium print

Courtesy of Marianne Boesky Gallery, New York



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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



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Selenium toned silver gelatin prints

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Harold Mendez

Catastrophe lacks coherence, (MoCP installation view) 2012

Reclaimed metal

Courtesy of the artist



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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

Beaucoup 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

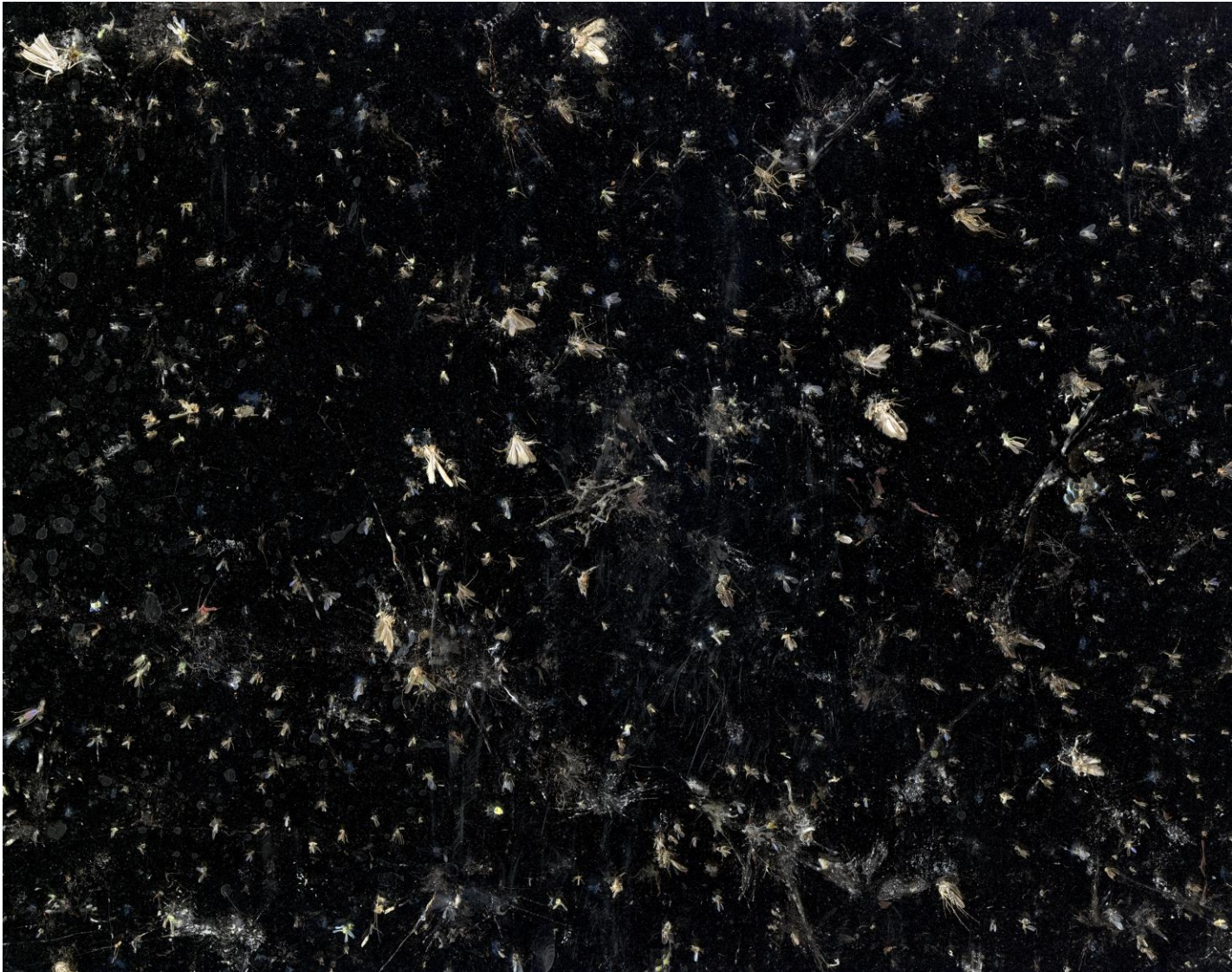


Daniel Shea

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