

# Gabriel Orozco

(Mexican, b. 1962)

## Stream in the Grid, 2011

Pigment ink and acrylic on canvas  
Collection of Marilyn and Larry Fields

This painting depicts a suspended moment in time just before the second plane crashed into the World Trade Center on September 11, 2001. The work's dramatic placement at the beginning of the exhibition draws attention to the recent revival of history painting, a grand tradition of depicting events of great consequence.

Tellingly, Gabriel Orozco's use of dots echoes the pixelation of a television or computer screen—the predominant technology through which major events are seen, and through which history is now increasingly told. The particles that make up this image also resemble the building blocks of digital imagery, the zeroes and ones of the World Wide Web.

## Stan Douglas (Canadian, b. 1960) **Overture, 1986**

16 mm film loop installation (black-and-white, sound)

Courtesy of the artist and David Zwirner, New York and London

## **MacLeod's Books, Vancouver, 2006**

Laserchrome print

Courtesy of the artist and David Zwirner, New York and London

**Overture** consists of three short film sequences produced around the turn of the last century that are played on a loop. The footage was shot from the roof of a moving train and features a railway cutting through the Rocky Mountains. A voice-over recites the opening lines to Marcel Proust's **In Search of Lost Time**, a literary tribute to memory begun not so long after these reels were first made. The archival nature of this found footage and its geological imagery also bring out the work's archaeological subtext.

**MacLeod's Books** depicts a well-known, secondhand bookstore in Vancouver, minutes away from the artist's studio. Perhaps this is where Douglas found his first copy of Proust's renowned novel.

## Mariana Castillo Deball

(Mexican, b. 1975)

**It rises or falls depending on whether you're coming or going.**

**If you are leaving, it's uphill; but as you arrive it's downhill, 2006**

Lithographs in gold antique frames and audio piece

Courtesy of the artist and Gallery Wien Lukatsch, Berlin

Mariana Castillo Deball is interested in a broad range of human sciences: anthropology, ethnology, history, and sociology. Research, producing, and sharing knowledge play a central role in her art practice.

This installation focuses on an archaeological controversy, sparked by the excavation of a statue of an Aztec deity. The figure, found some distance outside Mexico City, now guards the entrance to the city's National Museum of Anthropology.

The installation also includes audio interviews with antiquarians from different parts of the world discussing that most elusive of art-historical qualities: value.

# Mariana Castillo Deball

(Mexican, b. 1975)

## Uncomfortable Objects, 2012

Plaster, pigments, stones, shells, masks, fabric, glass, wood, clay, and diverse objects mounted on a steel frame

Courtesy of the artist and Gallery Wien Lukatsch, Berlin

Archaeology as fiction rather than fact is the subject of **Uncomfortable Objects**. This monumental assembly of compressed materials resembles a curved section of the earth, though it is manufactured by the artist from found objects. Perhaps this will be the find of a lifetime for some future archaeologist.

# David Schutter

(American, b. 1974)  
PMA M 153, 2013

Oil on canvas

Courtesy of the artist and Aurel Scheibler, Berlin

David Schutter's meticulously executed gray paintings are firmly grounded in the tradition of monochrome abstraction, yet their source of inspiration is actually older figurative paintings by past masters such as, in this case, nineteenth-century French painter Edouard Manet.

In each instance, the artist studiously reworks his source material by obsessively zooming in on the surface details. Closer scrutiny reveals the material meshwork of the paint's application; certain strokes echo traces of the original image, turning the canvas into something akin to an excavation site. Schutter's method embodies the idea that every work of art is always in dialogue with other works of art.

# Ana Torfs

(Belgian, b. 1963)

## Anatomy, 2006

Black-and-white slide projections (34 minutes) and video on two monitors (90 minutes)

Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

Erworben durch die Gesellschaft der Kunstsammlung Nordrhein-Westfalen, 2010

Ana Torfs often bases her films, photographs, and video installations on literary sources and historical events. She is particularly interested in how literature and history intersect and influence each other. **Anatomy** is inspired by the court case against the presumed assassins of Karl Liebknecht and Rosa Luxemburg, two early twentieth-century revolutionaries.

Working with twenty-five actors, Torfs restaged this notorious trial inside an unused anatomical theater in Berlin's Charité hospital. In a grisly twist of irony, the headless remains of a woman were later found in the hospital's basement and presumed to belong to Rosa Luxemburg.

# Jean-Luc Moulène

(French, b. 1955)

## Le Monde, Le Louvre, 2005

Silver dye-bleach prints under Diasec, pallet of 4,000 newspapers,  
and video (color, sound)

75 minutes

Courtesy of the artist and Galerie Chantal Crousel, Paris

In 2005, French photographer Jean-Luc Moulène was invited to show his work in the Louvre, Paris, one of the world's most revered museums and home to a stellar collection of antiquities dating back to the early days of civilization.

In **Le Monde, Le Louvre**, Moulène focuses on little-known objects from the collection, dug up from the museum's vaults. His larger-than-life photographic portraits monumentalize these forgotten relics from the past. The photographs also appeared in a special insert in the influential French daily **Le Monde** (The World). Moulène's project comments on the authority of both the Louvre and the grandly named newspaper, whose histories were decisively shaped by French imperialism.

# Mark Dion

(American, b. 1961)

## Concerning the Dig, 2013

Mixed media installation

Courtesy of the artist and Tanya Bonakdar Gallery, New York

Mark Dion is as interested in archaeology as a metaphor for artistic research as he is in the physical act of excavating—wresting relics from the grips of the earth. He is internationally known for his ambitious and scientifically rigorous “digs.”

**Concerning the Dig** is part of his ongoing exploration into the aesthetics of the workplace (studios, museums, excavation sites). This work focuses on the symbolic tool of the archaeologist’s trade—the shovel—and in so doing, emphasizes the theatrical and performative qualities of scientific work. Dion’s drawing of his favorite shovel graces the spine of this exhibition’s catalogue.

**Susanne Kriemann**  
(German, b. 1972)  
**A Silent Crazy Jungle Under Glass**  
(**Gestein 1—5**), 2011

Black-and-white photographs on baryta paper  
Courtesy of the artist; Wilfried Lentz, Rotterdam;  
and RaebervonStenglin, Zurich

**Gestein** (which means “rock” in German) portrays a craggy rock surface—nature’s own patient layering of geological time. Susanne Kriemann made these photographs in the famous limestone quarry of Solnhofen near her native Erlangen, Germany, a site first captured by the celebrated German photographer Albert Renger-Patzsch some fifty years ago.

This quarry could also be said to resemble a stack of dusty volumes dug up from the depths of an archive, a place where Kriemann often conducts research. These photographs, shot so close to home, become a portrait of sorts of the artist’s preferred workplace.

# Scott Hocking

(American, b. 1975)

## Rusty Sputnik, 2013

Steel, iron, plastics, and various mixed media  
Courtesy of the artist

Scott Hocking often sets his site-specific works against the backdrop of his native Detroit. The artist creates sculptural works from what can be mined, salvaged, and recycled from the Motor City's long-lost industrial glory.

Hocking's impromptu installations are often made from the wreckage of America's former car-manufacturing capital and exemplify the idea of "industrial archaeology." His knack for recycling also points to a potential afterlife for other cities in the postindustrial era. The work exhibited here was made using materials scavenged from his hometown's industrial wastelands.

**LaToya Ruby Frazier**  
(American, b. 1982)  
**Campaign for Braddock Hospital**  
(Save Our Community Hospital), 2011

Portfolio of photolithographs and silk screens  
Fonds Municipal d'Art Contemporain de la Ville de Paris

**Sixth Street & Washington Avenue, 2009**

Gelatin silver print mounted on archival museum cardboard  
Courtesy of the artist and Galerie Michel Rein, Paris

**Home on Braddock Avenue, 2007**

Gelatin silver print mounted on archival museum cardboard  
Courtesy of the artist and Galerie Michel Rein, Paris

LaToya Ruby Frazier's photographic practice revolves around the economically depressed town of Braddock, Pennsylvania. The artist grew up in this once-thriving steel town that remains home to most of her family, and as a result, the work is intensely personal. Frazier explains that, "the collaboration between my family and myself blurs the line between self-portraiture and social documentary."

The self-explanatory titles that Frazier has chosen for the works on display hint at the fighting spirit of a community intent on saving their hometown from becoming just another Rust Belt stopover for archaeologists looking to uncover an industrial past.

# Deimantas Narkevičius

(Lithuanian, b. 1964)

## The Head, 2007

35 mm film transferred to DVD  
(color and black-and-white, sound)  
12 minutes  
Courtesy of the artist

After the Soviet Union and its European satellite states came tumbling down, Deimantas Narkevičius turned to art in an effort to memorialize what others wanted to forget.

**The Head** is a film installation first made for an open-air art exhibition in Münster, Germany. The artist initially proposed moving a colossal sculpture of Karl Marx's head from Chemnitz in the East to Münster in the West. The citizens of Chemnitz unanimously objected to these plans, so Narkevičius brought Marx to the former West through this film. **The Head** features archival footage of Russian sculptor Lev Kerbel as he shapes the likeness of this transformative (and often misinterpreted) figure.

# Steve Rowell

(American, b. 1969)

## Points of Presence, 2010—present

Two-channel slide projection (color, sound)

Courtesy of the artist

Steve Rowell's two-screen slide projection focuses on the history of nineteenth- and twentieth-century transatlantic communication technologies. The title **Points of Presence** refers to the technical term for a physical access point to the Internet. At the heart of Rowell's investigative project is the very materiality of something as "virtual" as the World Wide Web.

This photographic journey captures sites on both sides of the North Atlantic, where submarine telegraph and analog telephone cables emerge from the ocean floor. The clicking of the slide projectors—another obsolete technology—contrasts with an ominous soundtrack of our connected world: a voiceover dictating parts of the stuxnet code—the first successfully deployed cyberweapon.

## Derek Brunen (Canadian, b. 1973) Plot, 2007

HD video (color, sound)  
6 hours, 12 minutes  
Courtesy of the artist

## Plot (Tombstone 2013), 2013

Graphite on paper  
Courtesy of the artist

This three-part installation shows the artist digging his own grave in a cemetery located in his hometown, Vancouver. At the center of this work is a six-hour video, accompanied by a photograph of the resulting cavity and a rubbing of the gravestone that now rests at the site.

By transforming the shovel into a tool for meditating on the life of an artist, Brunen engages with big philosophical questions about life, death, fate, and infinity. This gripping work is an appropriate end to **The Way of the Shovel**.

# Cyprien Gaillard

(French, b. 1980)

## Dunepark, 2009

Installation with German bunker at Duindorp, The Hague,  
The Netherlands, Documentation DVD

7 minutes, 37 seconds

Courtesy of the artist and Stroom Den Haag, The Netherlands, with  
the Foundation Atlantikwall Museum Scheveningen, and Sprueth Magers  
Berlin London

Cyprien Gaillard is interested in the ruins of modernity and the rise and fall of civilizations. In 2009, the artist was invited to participate in an exhibition in the Dutch seaside resort of Scheveningen, where he unearthed a sand-covered bunker dating back to World War II.

Here, a monitor shows documentary footage of the excavation, as well as the public's enjoyment of the uncovered structure, and the return to its former, buried state. Elsewhere in the gallery, a quartet of excavator teeth taken from digging machines become sculptures that stand guard on white plinths. They resemble archaeological relics, perhaps even dinosaur teeth, or the potential findings of a future dig.

# Hito Steyerl

(German-Japanese, b. 1966)

## Journal No. 1, An Artists-impression, 2007

Single channel video (color, sound) projected on  
custom-made screen

21 minutes

Courtesy of the artist and Wilfried Lentz, Rotterdam

Hito Steyerl's politically charged videos blur the boundaries between fact and fiction and playfully recycle the language of amateur film and propaganda. This humorous undertone is somewhat misleading, since her work is often concerned with the serious business of war and the militarization of everyday life.

The film **Journal No. 1, An Artists-impression** reflects upon the war in Yugoslavia through a visit to the bombed-out ruins of a famous film studio archive in Sarajevo. This studio was known for producing educational films aimed at raising literacy levels, specifically among Muslim girls, across rural Yugoslavia. The artist referred to in the title, Arman Kulasic, is seen drawing storyboards based on eyewitness accounts recalling the destruction of part of Yugoslavia's collective memory.

**Pamela Bannos**  
(American, b. 1959)  
**Shifting Grounds: Block 21 and  
Chicago's MCA, 2013**

Web-based project with site-specific components, including archival materials in vitrines and guided tours

Courtesy of the artist

Pamela Bannos is interested in the ways that history is simultaneously remembered and forgotten through images. An astute chronicler of Chicago's unwritten histories, she often uses found photographic footage. In this work, Bannos turns her attention to the plot of land on which the MCA stands today.

**Shifting Grounds: Block 21 and Chicago's MCA** is a quasi-archaeological research project that consists of a display of archival materials (letters, maps, photographs), a website, and a series of tours of the site. The artist's patient exploration of the MCA archives yielded some choice images honoring the exhibition's title **The Way of the Shovel**.

Visit the website at <http://shifting-grounds.net>



# Daniel Knorr

(Romanian, b. 1968)

## State of Mind, 2007

Papier-mâché rocks

Kontakt. The Art Collection of Erste Group and ERSTE Foundation

The traumatic experience of growing up in the waning years of communist Romania rarely features directly in Daniel Knorr's work. This installation may be the one exception, even though its ostensible political content refers to German history.

The rock-like elements in **State of Mind** are actually clumps of paper made from shredded Stasi files, salvaged from a former bureau of the feared East German Ministry for State Security in Leipzig. The work looks more like a pile of fossils than documents of a forty-year regime of terror and surveillance. As such, the installation reflects the artist's interest in the intersection of natural processes and history.

# Joachim Koester

(Danish, b. 1962)

## Passaic Seems Full of Holes, 2012

Archival ink-jet prints

Courtesy of the artist and Galleri Nicolai Wallner, Copenhagen

In 1967, artist Robert Smithson famously wrote about the suburban town of Passaic, New Jersey, where he was born, as if it were an archaeological discovery. As he toured various bridges and industrial sites, he described them as a series of monuments, or “ruins in reverse.”

Joachim Koester’s **Passaic Seems Full of Holes** responds directly to Smithson. After poring through back issues of the town’s local newspaper, Koester reprinted five pages from 1967 on a monumental scale. In each one he circles a single word, spelling out a phrase from Smithson’s essay. Through this gesture, Smithson’s voice emerges from the daily news.

# Simon Starling

(British, b. 1967)

## Archaeopteryx Lithographica, 2008

Lithographs printed on 250 g Velin d'Arches paper  
Courtesy of the artist and Casey Kaplan, New York

Simon Starling's **Archaeopteryx Lithographica** highlights a moment when the history of science and the history of image-making converged. In the mid-nineteenth century, a fossilized feather was found in a rock quarry in the German town of Solnhofen, supporting new theories of evolution. The limestone from this quarry was used for lithography—the printing technology that these scientists used to publish their discovery, and which Starling depicts here.

**Moyra Davey**  
(Canadian, b. 1958)

**Paw, 2003**

**May 7, 2001, 2003**

**Floor, 2003**

**Shure, 2003**

**Film 1, 1999**

**Pile, 1999**

Chromogenic prints

## **Copperheads 101—200, 2013**

Chromogenic prints, postage, tape, and ink

All works courtesy of the artist and Murray Guy, New York

Moyra Davey has described her work as an “archaeology of the self.” These photographs center on the artist’s home and the minor objects of everyday life, drawing attention to the material qualities of the world around her as well as the passage of time. Six of the works even use piles of dust—on the floor, under a bed, in the grooves of a record—as their subject matter.

In **Copperheads 101—200**, Davey continues her exploration of the commonplace by examining pennies as if they were artifacts lined up for comparison. Scrutinized by the camera, their surfaces reveal gauges and marks, and other tangible traces of use and exchange.

# Tacita Dean

(British, b. 1965)

## The Russian Ending, 2001

Portfolio of gravures on Hahnemühle Bütten paper

Printed by Niels Borch Jensen, Copenhagen, Denmark

Published by Peter Blum Edition, New York

Collection of University of Chicago Booth School of Business

The bleak images in **The Russian Ending** are reproduced from old postcards that Tacita Dean found in flea markets throughout Europe. Each one features the artist's handwritten notes, which range from dry observations to cinematic instructions as if she were directing a film.

The title of this series is taken from the Danish film industry, which at one point made different endings for the movies it exported around the world. Dean's exhaustive annotations give renewed significance to pictures that had been cast aside. Her work quietly raises the possibility that history itself might be a story with different endings—it all depends on who's watching.

## Joachim Koester (Danish, b. 1962) **Message from Andrée, 2005**

16 mm film (black-and-white, silent), ink-jet posters, and text

3 minutes, 24 seconds

Collection of Baltimore Museum of Art, promised gift of a MAD

Gathering in Honor of Sandra Levi Gerstung; film courtesy of the artist and Galleri Nicolai Wallner

## **Some Boarded-Up Houses (Chicago), 2013**

Gelatin silver prints

Courtesy of the artist and Galleri Nicolai Wallner, Copenhagen

“In all my work,” Joachim Koester says, “there is a tension between an apparent narrative, which the viewer immediately sees, and what remains invisible or illegible.” His films and photographs search for the remnants that human activities leave behind.

**Message from Andrée** appears to be an abstract film, but the dots flashing across the screen are the residues from ruined negatives, recovered from a doomed Arctic expedition in the late nineteenth century.

Koester’s photographs of boarded-up houses in Chicago offer material evidence of the city’s present-day reality. Each image also pays tribute to the past by mimicking a standardized composition pioneered by architectural photographers in the 1960s.

**Michael Rakowitz**  
(American, b. 1973)  
**The Invisible Enemy Should Not Exist,**  
2007—present

Drawings, cardboard and newspaper sculptures, museum labels,  
and sound

Courtesy of the artist and Lombard Freid, New York

**The Invisible Enemy Should Not Exist** is a meditation on archaeology and the tenuous fate of historical artifacts. Following the US-led invasion of Iraq in 2003, more than seven thousand objects were reported stolen or missing from the national museum in Baghdad. Four years later, Rakowitz began re-creating these lost artifacts, using Middle Eastern product packaging, and based on records at the University of Chicago's Oriental Institute.

His replicas are paired with drawings that outline a tangle of related stories. Behind these retold histories and revealing anecdotes is the figure of the archaeologist—a protector or a plunderer of Iraq's cultural treasures in different instances.

# Tony Tasset

(American, b. 1960)

## Robert Smithson, Las Vegas, 1994

Silver dye-bleach print

Collection Museum of Contemporary Art Chicago, gift of the artist and Rhona Hoffman Gallery; and restricted gift of Jack and Sandra P. Guthman, 1995.123

In 1994, Tony Tasset flew to Nevada to take a photograph of himself in the desert dressed as artist Robert Smithson. At the time he was collaborating with the MCA on an exhibition of Smithson's work, and he accepted the challenge to make a new work of his own in response to the legendary artist.

"You can't compare yourself to a myth, to someone who has died," Tasset said at the time. "How can you compare yourself to history?" The answer, it seemed, was to **become** Smithson, a lone figure searching and preparing to dig.

**Tacita Dean**  
(British, b. 1965)  
**Trying to find the Spiral Jetty, 1997**

Audio recording

27 minutes

Courtesy of Marian Goodman Gallery, New York

**Zin Taylor**  
(Canadian, b. 1978)  
**Wrong Way to Spiral Jetty, 2006**

Archival ink-jet print

Courtesy of the artist and Jessica Bradley Gallery, Toronto

**Rebecca Keller**  
(American, b. 1958)  
**Guardian of Sleep, 2013**

Plywood, Plexiglas, leather, pillow, and text  
Courtesy of the artist

**Nobody's Dreams Are Purely  
Their Own, 2013**

Thread, needles, and matelassé rug  
Courtesy of the artist

**Against My Skin: The Organ for Binding  
and Writing, 2013**

Reclaimed upholstery leather, pyrography, and gold ink  
Courtesy of the artist

**Scent and Trace of Truth and Desire,  
2013**

1910 kilim, velvet, beads, and thread  
Courtesy of the artist

**Jason Lazarus**

(American, b. 1975)

**The first time I saw my father  
unconscious (the pillow my sister  
placed under his head) May 24th, 2008,  
2008**

Archival pigment print

Courtesy of the artist and Andrew Rafacz Gallery

**Above Sigmund Freud's couch, 2008**

Archival pigment print

Courtesy of the artist and Andrew Rafacz Gallery

## **Shellburne Thurber**

(American, b. 1949)

### **Buenos Aires: Green plush analyst's chair and embroidered antimacassar, 2000**

Chromogenic print

Courtesy of the artist and Barbara Krakow Gallery, Boston

### **Arlington, MA: Office with red window curtain and small statues, 2000**

Chromogenic print

Courtesy of the artist and Barbara Krakow Gallery, Boston

### **Cambridge, MA: Analyst's desk with Freud bust and cloth cat, 2000**

Chromogenic print

Courtesy of the artist and Barbara Krakow Gallery, Boston

### **Buenos Aires: Analyst's desk with deep red velvet chair, 2000**

Chromogenic print

Courtesy of the artist and Barbara Krakow Gallery, Boston

### **Newtonville, MA: Blue couch with multiple portrait of Freud, 2000**

Chromogenic print

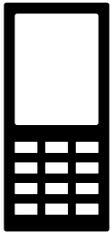
Courtesy of the artist and Barbara Krakow Gallery, Boston

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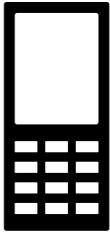
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Exhibition overview by  
Manilow Senior Curator  
Dieter Roelstraete

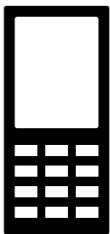
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Archaeologist Jack Green,  
on the tools of the trade

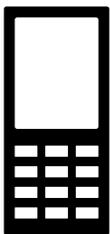
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Archaeologist Jack Green,  
on the looting of Iraq's  
National Museum

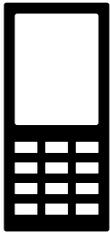
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Archaeologist Jack Green,  
on art and archaeology

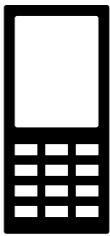
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Archaeologist Jack Green,  
on burial archaeology

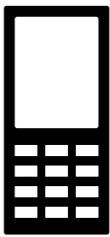
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Sociologist David Schalliol,  
on the financial crisis of  
2008

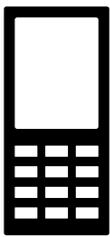
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Sociologist David Schalliol,  
on the Steel Belt and local  
activism

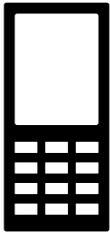
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Sociologist David Schalliol,  
on the effects of the  
housing crisis in Chicago

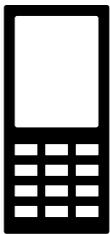
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Psychoanalyst Nancy Burke,  
on Sigmund Freud

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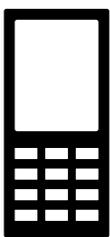
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Psychoanalyst Nancy Burke,  
on Freud's office

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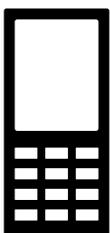
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Psychoanalyst Nancy Burke,  
on Freud's antiquities  
collection

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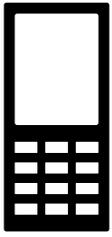
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Psychoanalyst Nancy Burke,  
on Freud and archaeology

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Psychoanalyst Nancy Burke,  
on Freud and memory

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The Invisible Enemy Should Not Exist was built with the assistance of:

Melina Ausikaitis, Loo Bain, Ken Camden, Chelsea Culp, Steve Davy, Erin Foley, Megan Schvaneveldt Frank, Andrea Fritsch, Daniel Giles, Brooke Havlik, Robert Chase Heishman, Emily Kay Henson, Leonardo Kaplan, Yiran Liu, Aaron Menninga, Charles Miller, David Moré, Auden O'Connell, Julie Potratz, Aay Preston-Myint, Schuyler Smith, Min Song, Mauricio Urusquieta, Geraldine Vo

Dedicated to the memory of Selma Al-Radi, Sam Paley, and Dr. Donny George Youkhanna

"Smoke on the Water"

Written by: Ritchie Blackmore, Ian Gillian, Roger Glover, Jon Lord, Ian Paice (Deep Purple)

Commissioned especially for this project and performed by:

AYYOUB

Tareq Abboushi (Buzuq, Dumbek, Back-Up Vocals)

Taoufiq Ben Amor (Lead Vocals, Daff and Artistic Direction)

Hector Morales (Drum Set)

Zafer Tawil (Violin, Oud, and Tabla)

Danny Zanker (Bass)

Adel Hinnawi (Sound Engineering)

Artifacts arranged by Dr. Jack Green, Chief Curator,  
The Oriental Institute, University of Chicago

## Susanne Kriemann

(German, b. 1972)

### in girum imus nocte et consumimur igni, 2013

Untitled (nuclear), 2013, inkjet on Hahnemühle Photo Rag

Untitled (crystal), 2013, inkjet on Hahnemühle Photo Rag

Untitled (cosmic), 2013, inkjet on Hahnemühle Photo Rag

Untitled (solar), 2013, silver gelatin prints on baryta paper

Copper and wood table, glass, and LED light

Courtesy of the artist; Wilfried Lentz, Rotterdam;  
and RaebervonStenglin, Zurich

Kriemann went to the town of Llano, located in central Texas, to visit the site where gadolinite, a highly radioactive and rare earth element now used in smartphones, was first discovered. These photographs include a sheet of film on which a radioactive stone (the gadolinite in question) was deposited, a semi-abstract view of the inside of a cave, images of the landscape surrounding the Barringer Hill Mine near Llano, and a stone said to mark the site of artist Robert Smithson's untimely death.

This work is illuminated by a light bulb containing rare earth elements. Its title is a Latin palindrome that translates as: "We wander in circles at night and are consumed by fire."



**Cyprien Gaillard**  
(French, b. 1980)  
**Untitled, 2012**

Excavator bucket tooth and show case  
Courtesy of Sprueth Magers Berlin London

**Cyprien Gaillard**  
(French, b. 1980)  
**Untitled, 2012**

Excavator bucket tooth and show case  
Private collection

**Cyprien Gaillard**  
(French, b. 1980)  
**Untitled, 2012**

Excavator bucket tooth and show case  
The Frank Cohen Collection

**Cyprien Gaillard**  
(French, b. 1980)  
**Untitled, 2012**

Excavator bucket tooth and show case  
Private collection

**Derek Brunen**  
(Canadian, b. 1973)  
**Plot (From Above), 2007**

LightJet print mounted on aluminum  
Courtesy of the artist

**Simon Starling**  
(British, b. 1967)  
**China Clay Stack**, 2011

Offset print on kaolin-rich coated paper, Plexiglas, and wood base  
Courtesy of the artist and Casey Kaplan, New York

Simon Starling's **China Clay Stack** points to the role of mining in cycles of image production. The paper displayed here is a high-quality stock that is more than 50 percent china clay. In Starling's words, "the offset printed image that sits on and in the stratified kaolin-rich stack depicts the blindingly white, waterlogged base of one of Cornwall's many china clay mines—the work's source."

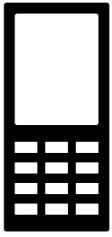
**Moyra Davey**  
(Canadian, b. 1958)  
**Ant Hill #1—7, 1992**  
**Gold Dump #1—7, 1992**

Gelatin silver prints

Courtesy of the artist and Murray Guy, New York

Moyra Davey's black-and-white photographs, shot in South Africa twenty years ago, are more impersonal and documentary in style than her other images of domestic spaces and ordinary objects. They observe the remnants of two different types of "excavations"—one found in the natural world (massive anthills) and the other linked to human industry (the earth left over from gold mining). Davey rediscovered these images in her personal archives and they are exhibited here for the first time.

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312.635.2274

## Sociologist David Schalliol, on Detroit's socio-economic conditions

# Ana Torfs

(Belgian, b. 1963)

## Anatomy, 2006

Slide projections (black-and-white, silent)

34 minutes

Video on two monitors (color, German with simultaneous English translation)

90 minutes

Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Erworben durch die Gesellschaft der Kunstsammlung Nordrhein-Westfalen, 2010

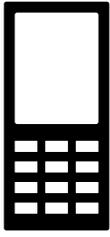
Ana Torfs's installation **Anatomy** is based on the court case of the accused murderers of Karl Liebknecht and Rosa Luxemburg, founders of the German Communist Party. Torfs selected contradictory statements from more than 1,200 pages of trial records, and asked twenty-five actors to perform as the defendants and witnesses. The result is a "tragedy in two acts" that narrates the same events from different perspectives.

As a counterpoint to the video footage, a slide projection shows seventeen actors gathered in an anatomical theater in Berlin. As witnesses to history, they recall a Greek chorus, yet instead of comment from a position of omniscience, they remain mute. The anatomical theater is a locus of analysis but also a site for establishing incontrovertible facts. History, in this instance, demands to be retold in forever-changing ways.

Photography and video recording of this artwork are not permitted.

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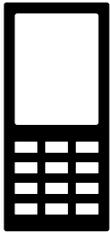
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Exhibition overview by  
Manilow Senior Curator  
Dieter Roelstraete

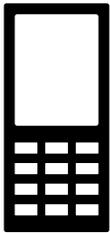
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Pamela Bannos, on  
Shifting Grounds: Block 21  
and Chicago's MCA

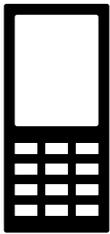
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Joachim Koester, on  
Passaic Seems Full of Holes

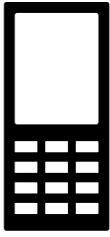
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Mark Dion, on  
Concerning the Dig

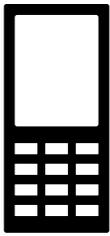
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Archaeologist Jack Green,  
on the tools of the trade

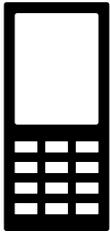
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Mariana Castillo Deball,  
on Uncomfortable Objects

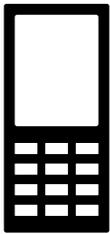
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Susanne Kriemann,  
on A Silent Crazy Jungle  
Under Glass

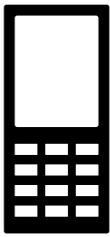
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Susanne Kriemann,  
on in girum imus nocte  
et consumimur igni

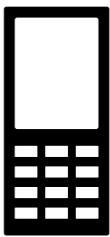
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Sociologist David Schalliol,  
on the financial crisis  
of 2008

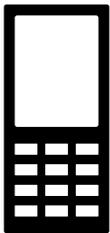
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Scott Hocking, on Rusty  
Sputnik

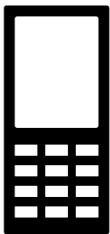
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Sociologist David Schalliol,  
on Detroit's socio-economic  
conditions

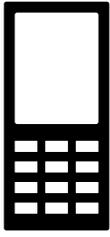
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Sociologist David Schalliol,  
on the Steel Belt and  
local activism

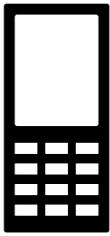
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Joachim Koester, on  
Message from Andrée

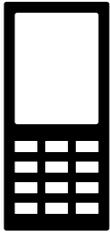
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Sociologist David Schalliol,  
on the effects of the  
housing crisis in Chicago

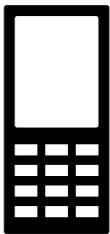
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Joachim Koester, on  
Some Boarded-Up Houses  
(Chicago)

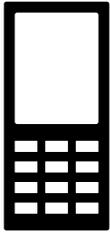
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Psychoanalyst Nancy  
Burke, on Sigmund Freud

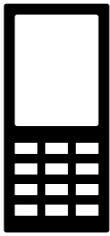
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Psychoanalyst Nancy Burke,  
on Freud's antiques  
collection

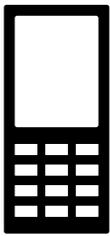
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Psychoanalyst Nancy Burke,  
on Freud's office

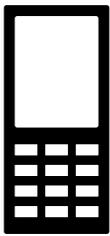
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Psychoanalyst Nancy Burke,  
on Freud and memory

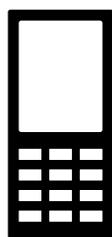
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Rebecca Keller, on her  
installation

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Psychoanalyst Nancy  
Burke, on Freud and  
archaeology

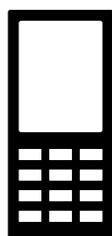
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Archaeologist Jack Green,  
on art and archaeology

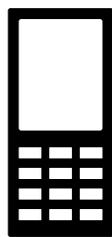
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Michael Rakowitz, on  
The Invisible Enemy Should  
Not Exist

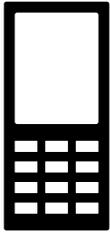
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Archaeologist Jack Green,  
on the looting of Iraq's  
National Museum

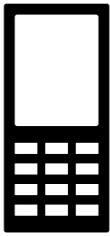
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Steve Rowell, on Points  
of Presence

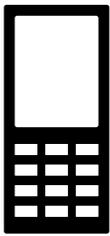
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Archaeologist Jack Green,  
on burial archaeology

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Mariana Castillo Deball, on  
It rises or falls depending  
on whether you're coming  
or going. If you are leaving,  
it's uphill; but as you arrive  
it's downhill