

scale invariance

fieldwork studios installation / aquarium gallery, aaac

statement

mineralizing the imagination

A window onto the street is a useful model where the arrangement can be viewed as a layering or sedimentary deposit. By making abstract geology objects constructed out of industrial materials we call attention to human-made 'techno-fossils' as artifacts of the anthropocene. Stratigraphy informs the approach to ideas, methods and forms. We use the color black as inspired by the 'black mat' layer of the Younger Dryas impact: color provokes the question of whether or not we are living in an age that is just as geologically 'instantaneous' as the catastrophic transition points of the past. We want to open up questions bearing upon the archive, the non-human, catastrophe and extinction.

artists

joshua mason & brittany stecker-mason

www.fieldworkstudios.com

oil

fieldwork
studios

specs



dimensions

8'x8'x2'

materials

foam
polystyrene
latex paint
polymerized siloxanes
oil

duration

4/3/16 - 5/3/16

location

Aquarium Gallery
Ann Arbor Art Center
117 W Liberty St
Ann Arbor, MI 48104

42.279295, -83.749816



theory

geohistory

Taking on the appearance of geology or of the fossil, the installation calls attention to a time predating the emergence of the human/world correlation, and in their composition, which includes poorly biodegradable materials, they extend into a future without us. Layer upon layer we pile cognition of the inorganic, geological and cosmological substratum. We pulverize the understanding into the fossil record in order to inquire into what constitutes living in a paradigm where human history collapses into geohistory. - It means to have a sensation of the long now.



scale

Under fractal dilatation geology appears invariant, meaning there is self-similarity. Without a scale it is impossible to determine the size of the geological feature: in other words, a geological object could be an outcrop or a cliff or a mountain. In earth science the size is important but not in art. As Robert Smithson pointed out "A crack in the wall, if viewed in terms of scale, not size, could be called the Grand Canyon."¹ The size determines the object but the scale determines the art, so scale is malleable and occurs in the sensation of the phenomena. We are interested in the idea that our imaginations can be 'scale invariant' to geological features. An art of abstract geology is like a crack calling attention to larger processes: it *'mineralizes' the imagination*.

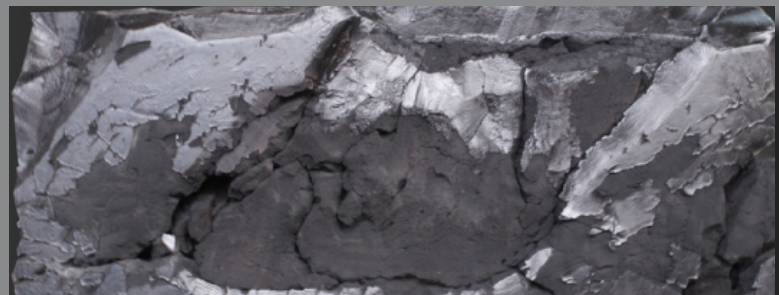
catastrophism & the extinction object

A portrait of the trace of anthropos that we might leave behind: the materials used to create the installation may have long arcs of duration in their decomposition. - And we have found these objects which would have otherwise gone to the landfill and used them as materials in our sculptures, shaping them into the affect of geology.

We are catastrophists. Abstract Geology serves as a method for us to 'stare at the stars above our heads and the ground beneath our feet.' The geological record presents consistent sets of extinction events. Some of these events are extra-terrestrial: while we are busy 'down here' on earth talking about the anthropocene, or the merger between geology and the human hubris, we are still for all intensive purposes blind to what is 'up there' in the cosmos. Anthropocene may be too anthropocentric: abstract geology ought to look to outer space and impact events, which can trigger unbelievable climate changes, and which have happened over and over again throughout the history of the earth.

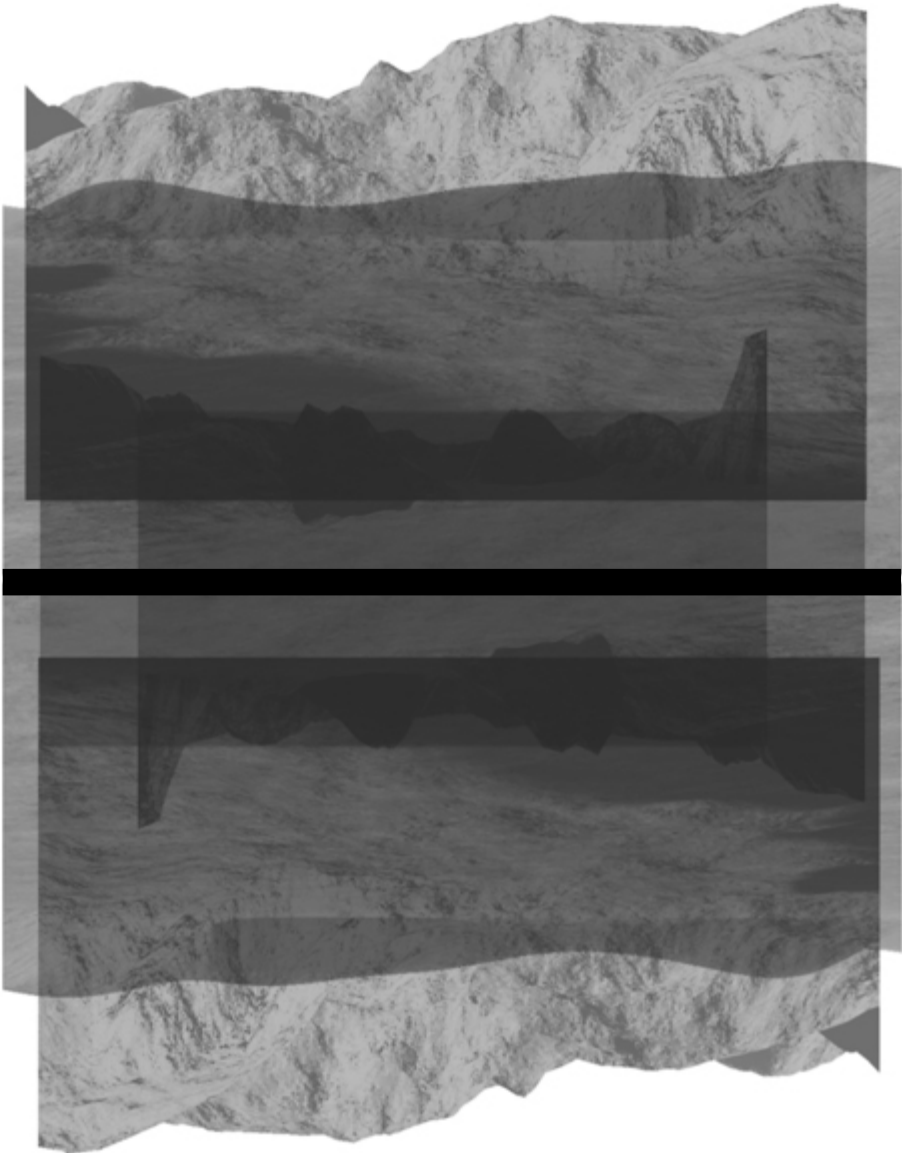


KT Boundary

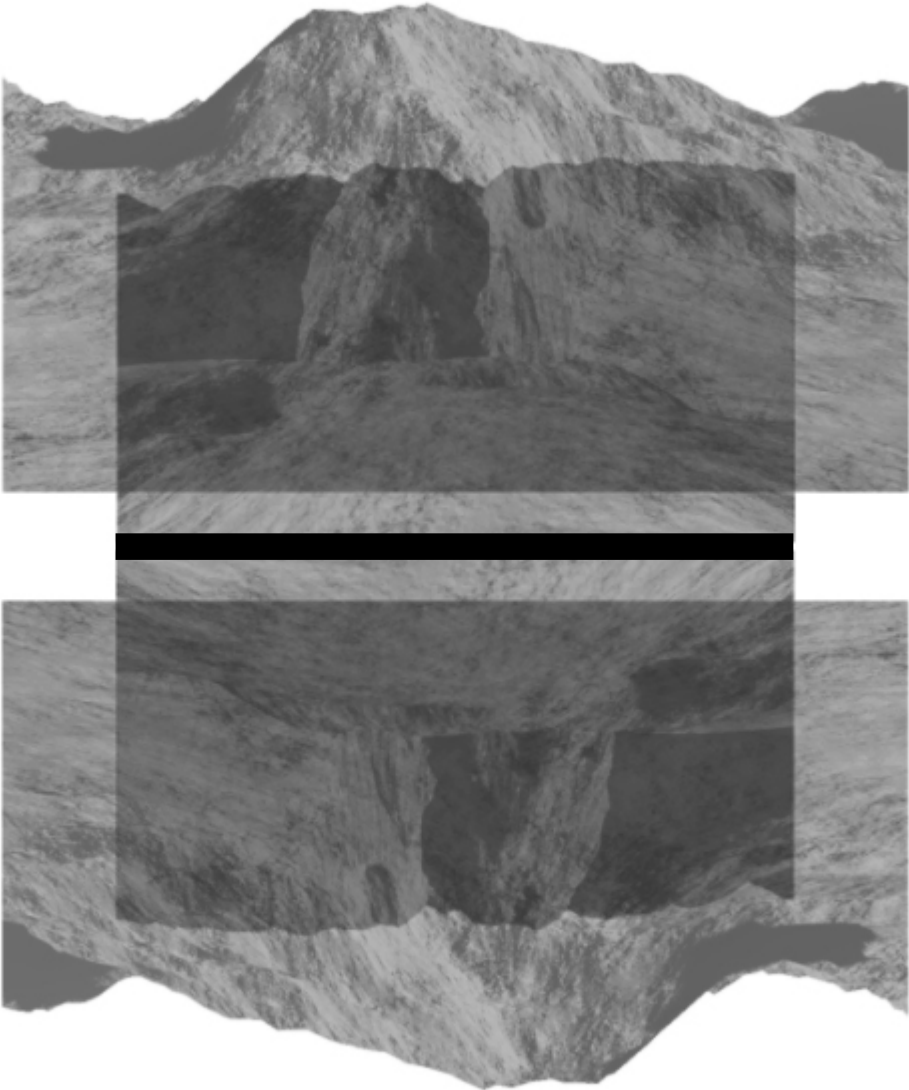


Polyfoam Geodes: Sculpture / Installation

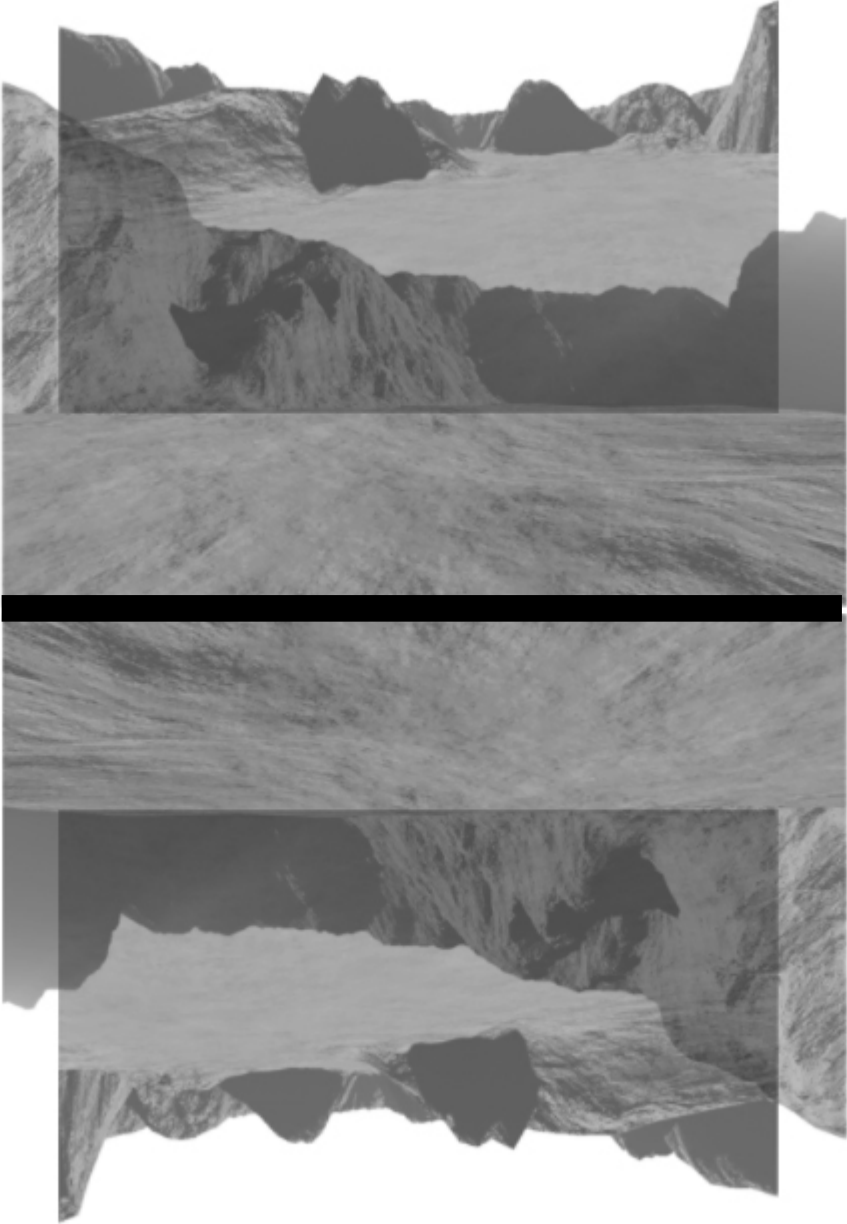
prints



prints



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