

H Y P E R O B J E C T S

FEATURING OBJECTS AND INSTALLATIONS FROM

DAVID BROOKS, CENTER FOR BIG BEND STUDIES, CENTER FOR LAND USE INTERPRETATION, CHIHUAHUAN DESERT MINING HERITAGE EXHIBIT, MEGAN MAY DAALDER, TARA DONOVAN, EARTHWORKS, RAFA ESPARZA, RAVIV GANCHROW, PAUL JOHNSON, NANCE KLEHM, CANDICE LIN, THE LONG NOW FOUNDATION, IVAN NAVARRO, POSTCOMMODITY, RIO GRANDE RESEARCH CENTER, OSCAR SANTILLAN, EMILIJA SKARNULYTE, SUL ROSS HERBARIUM, SISSEL MARIE TONN AND JONATHAN REUS, THE UNIVERSITY OF TEXAS AT AUSTIN MCDONALD OBSERVATORY

ORGANIZED BY
TIMOTHY MORTON AND LAURA COPELIN

MAGIC WORD

"If you do not know the names of things, the knowledge of them is lost, too"

-Carl Linnaeus (taped up on the wall of Michael Powell's Sul Ross Herbarium, Alpine, TX)

In 2015 I invited Timothy Morton to speak at Ballroom's symposium MARFA DIALOGUES: HOUSTON. This was the beginning of a conversation that turned into a multi-year collaboration and, more importantly, a friendship. I was already a fan of Tim's writing; I liked his lyrical and un-dogmatic approach, and had been particularly inspired by HYPEROBJECTS, a ranging and kaleidoscopic book that outlines key components of his ecological theory. The word itself helped me. Tim, a scholar of romantic poetry, conjured up a name for a massive and ineffable kind of thing.

In Tim's words, hyperobjects are, "things that are massively distributed in time and space relative to humans."

It is ALMOST a relief to have a word for these huge things, which emit a relentless subsonic anxiety; global warming, the threat of nuclear catastrophe, widespread systematic oppression and injustice, etc., etc. The word--hyperobject--is a cipher, meaning everything and nothing, but weirdly it is also a handrail, something to hold on to as things go wonky, or a net that is cast out at something huge and unknown and allows you to sense, however tenuously, THERE'S A THERE THERE, I CAN FEEL ITS SHAPE AND MAGNITUDE!

Tim and I wanted to engage artists who confront these vast, unknowable scales and issues daily in their practices. This manifests in myriad forms throughout the exhibition, but each artwork points to something that stretches and expands our sense of time and space, and also, perhaps, our sense of empathy and connection and imagination.

Many are works that you sense even more than you see: a beckoning whisper from over your shoulder, an intimate earthquake, the sound and smell of soil all around you. A hyperobject, after all, is often so large it is invisible or only obliquely perceptible. When talking about the paralyzing grief of confronting our role in global warming, Tim says in his book, "We need art that does not make people think (we have quite enough environmental art that does that), but rather that walks them through an inner space that is hard to traverse."

It also felt important to point to the ecological particularities of the dizzyingly deep 'gazing hole' of this place. "This place," meaning the Trans-Pecos region, a sublime and incredibly biodiverse landscape that somehow connects (as many deserts do) our sense of the distant past and the far-flung future. Here there are rocks dating back 1.4 billion years, plant species that are still hanging around from the glacial ages, a profusion of arid-adapted ferns, telescopes that see so far into space they see back in deep time and a clock being built into mountains that used to be coral reefs, which will ring 10,000 years in the future.

And so, we put together an exhibition that heaps different kinds of objects together, art and non-art and some things in between, creating relationships between scales and sensations and fragments of the ecology of the Trans Pecos, which is altogether redundant because of "the simple fact that existence is coexistence."

Thank you to everyone who made this project possible: in particular to Tim, and the artists, and the scientists, Michael and Shirley Powell, Andy Cloud and Roger Boren and their team, to Joe and Joyce Mussey, Sul Ross and the Chihuahuan Desert Research Institute. To David and Elsa. To Fairfax and Marc and Virginia and Jeff and Kristina. To Matt and Peyton and Gaby and Britney and Sarah. I am endlessly grateful.

Laura Copelin
Ballroom Marfa Curator & Director

WILL ALL ARTISTS PLEASE COME TO A WHITE COURTESY TELEPHONE

Art has one foot in the past, and one foot in the future. All the decisions, deliberate and not deliberate, that a host of things made--we could call this host the author or the artist (historical era, economic system--these two are often included, ecosystem not so much quite yet). Then again, just what exactly IS this work of art? What is it "saying" (and so on). Such questions trail off into a kind of quietness we might call the future. Threateningly gentle, it haunts the machinations that brought us to wherever we're calling "here" at the moment.

And that's the whole point, isn't it? (As my old Oxford tutor Terry Eagleton was fond of saying.) At whatever scale we zoom out to, we aren't in control as humans at all--not even on the ones we inhabit, not in control as much anyway, because the whole point of inhabiting is that it's unstable, it's in motion (hint: it has to do with time). There is at every scale not a smooth transition but a dizzying whirlpool of spinning disco ball lights illuminated by lasers, that feeling of uneasy relative motion, moving while still, stillness in movement.

Ecological awareness just means being aware that things happen on a bewildering variety of scales all at once, and that what that looks like on one scale is very different on another scale. What looks like a boiling kettle to my human eyes looks very different from an electron's point of view: suddenly finding that you've teleported to a higher orbit isn't the same as the smooth, chattery-sounding phenomenon we call boiling.

And once you become aware of the idea that there are all these extra scales, you begin to notice that some scales are so big or so small (that also includes "long lasting" or "fleeting" too) that all we can mostly do is report and observe--or, if you like, undergo or endure. Perhaps things we call FATE or CHANCE or DESTINY or KARMA are just effects of entities that happen on scales we can't do much with right now except report and observe. And maybe sometimes undergoing such things, scary and passive as that sounds, might help open up the possibility that things could be different--the future. Assuming, that is, that the way things are right now doesn't work so great--for instance we are now aware, because we have the recording apparatus to help us (such as supercomputers) of global warming and the mass extinction that it's causing.

These scales are where the hyperobjects live: entities that are so massively distributed in time and space that we humans can only see or deal with little pieces of them at a time--they might not even look as if they're present or real, especially if we find that we're inside them or are parts of them (such as being a part of the biosphere).

They're almost invisible precisely because they're so huge and powerful and immersive (we have them inside us, radiation for example). They're scarily to-be-observed or to-be-endured. They require very special kinds of awareness and handling, the kind that we're not well socialized to cope with, but which, in the case of global warming, we must cope with.

Sounds like a job for art to me.

Timothy Morton

	NORTH GALLERY		CENTER GALLERY		SOUTH GALLERY
1	Tara Donovan UNTITLED (PLASTIC CUPS), 2006/2018 Plastic cups ©Tara Donovan, Courtesy Pace Gallery	10	Postcommodity COYOTAJE, 2018 Multichannel sound Courtesy the artists	19	Raviv Ganchrow QUARTZ ATTENTION, 2018 Quartz microphones with piezoactive crystals, Eastern Alps quartz, electrical cables, clamping tool Courtesy the artist
2	David Brooks REPOSITIONED CORE (BYPRODUCT), 2014-2018 Deepest segment (5285 feet) of a rock core representing 9 million years of sedimentation extracted from 1 mile down in Texas's oil rich Permian Basin, metal track, wood blocking, hardware Courtesy the artist	11	Copper Ore Courtesy Chihuahuan Desert Mining Heritage Exhibit	20	Andromeda Galaxy Glass plate slide, 1953 Courtesy The University of Texas at Austin McDonald Observatory
3	Candice Lin 5 KINGDOMS, 2015 Etching Courtesy the artist and Ghebaly Gallery	12	Oscar Santillan SOLARIS, 2016-2017 Lens generated by melting sand from the Atacama Desert (Chile) and the same desert photographed through this lens Courtesy the artist and PARQUE Galeria	21	VIRUS (Visible Integral-Field Replicable Unit Spectrographs) From the Hobby-Eberly Telescope Dark Energy Experiment Courtesy The McDonald Observatory, the University of Texas at Austin
4	Mammoth tooth Quaternary Period Julimes, Chihuahua Courtesy the Center for Big Bend Studies, Sul Ross State University	13	West Texas geological samples Spanning from Precambrian to present day Courtesy Chihuahuan Desert Mining Heritage Exhibit	22	Sharon Wilson, certified optical gas imaging thermographer WEST TEXAS FLIR, 2018 Infrared video and photos, loop Courtesy Earthworks
5	Fossils Likely Cretaceous or Permian Periods Presidio County Private collections	14	Sissel Marie Tonn and Jonathan Reus THE INTIMATE EARTHQUAKE ARCHIVE, 2016-ongoing Core samples, long-wave radio system, vibrotactile wearables Rock cores on loan from the Bureau of Economic Geology Electronics/software development by Marije Baalman, Carsten Tonn- Petersen and Jonathan Reus Courtesy the artists	23	Megan May Daalder MIRRORBOX, 2013 Styrene plastic, Arduino, LEDs, half-silvered mirror, metal Courtesy the artist
6	West Texas Agate Courtesy Moonlight Gemstones, Marfa	15	Paul Johnson WALLET (FIVE YEARS), 2014 Mixed media Courtesy the artist	24	Ivan Navarro RAYO VERDE, 2018 Green fluorescent light, mirror, one-way mirror, aluminum, wood, electric energy Courtesy the artist and Paul Kasmin Gallery
7	Herbarium specimens Plant material on archival paper All samples courtesy Sul Ross Herbarium	16	Artifacts recovered from Nance Klehm's FREE EXPOSURE Tin can, animal bone, nails, metal, wood Courtesy Ballroom Marfa's courtyard	25	Emilija Skarnulyte SIRENOMELIA, 2018 Video, single channel HD, loop Courtesy the artist
8	Rafa Esparza ADOBE, 2017 Dirt, horse dung, hay, water Courtesy the artist	17	Fossils Likely Cretaceous or Permian Periods Presidio County Private collections		
9	EQUATION OF TIME CAM, 01999 Bronze Courtesy The Long Now Foundation	18	Center for Land Use Interpretation 50 BIG THINGS IN WEST TEXAS, 2018 Interactive touchscreen program Courtesy CLUI		



COURTYARD

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| <p>26 Postcommodity
COYOTAJE, 2018
Multichannel sound
Courtesy the artists</p> <p>27 Sissel Marie Tonn and
Jonathan Reus
THE INTIMATE EARTHQUAKE ARCHIVE,
2016-ongoing</p> | <p>-- Nance Klehm
FREE EXPOSURE (3 HOLES, 5 HEAPS), 2018
Soil and gravel
All works courtesy the artist</p> <p>28 SOIL CUBBY: A HOLE FOR FEELING</p> <p>29 SOIL WELL: A HOLE FOR GAZING</p> <p>30 SOIL EAR: A HOLE FOR LISTENING</p> |
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David Brooks

Brooks (b. 1975 Brazil, Indiana) is an artist whose work considers the relationship between the individual and the built and natural environment. His work investigates how cultural concerns cannot be divorced from the natural world, while also questioning the terms under which nature is perceived and utilized.

Brooks has exhibited at the Aldrich Contemporary Art Museum, CT; the Dallas Contemporary; Tang Museum, NY; Nouveau Musée National de Monaco; Sculpture Center, NYC; The Visual Arts Center, Austin; Galerie für Landschaftskunst, Hamburg; Nevada Museum of Art; and MoMA/PS1, among others. Major commissions include Storm King Art Center, NY; deCordova Museum, MA, and Cass Sculpture Foundation, UK, as well as Desert Rooftops in Times Square. Brooks is the recipient of several prestigious awards, including a grant from the Foundation for Contemporary Arts, a research grant to the Ecuadorian Amazon from the Coypu Foundation, and a Smithsonian Artist Research Fellowship.

Center for Land Use Interpretation CLUI

Founded in 1994, the Center for Land Use Interpretation is a research and education organization interested in understanding the nature and extent of human interaction with the surface of the earth, and in finding new meanings in the intentional and incidental forms that we individually and collectively create. CLUI believes that the manmade landscape is a cultural inscription, that can be read to better understand who we are, and what we are doing.

The Center for Big Bend Studies

The Center for Big Bend Studies (CBBS), established by Sul Ross State University in 1987, supports and promotes archaeological and historical activities in the Trans-Pecos and Big Bend region of Texas and northern Mexico. The center provides educational opportunities to university students, the public, and outside researchers, which is overseen by Director William A. Cloud. CBBS fosters interdisciplinary scholarship of the diverse prehistoric, historic, and modern cultures of the borderlands region of the United States and Mexico.

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Chihuahuan Desert Mining Exhibit

Based at the Chihuahuan Desert Research Institute (CDRI) in Fort Davis, the mining heritage exhibit includes of a replica of a 19th Century mine including artifacts from the late 19th Century and early 20th Century, along with samples of minerals and ores from the region. The exhibit tells the story of mining in the Chihuahuan Desert through displays of artifacts and the ores mined in the region including lead, zinc, barite, copper, manganese, sulfur, oil, gas, fluorite, talc, potash, water, quarry stone, gypsum, mercury, bentonite, salt, silver, gold, sand, and gravel.

Megan May Daalder

Daalder (US / NL) is an artist and documentary filmmaker interested in paradoxical characters and complex social relationships from the past, present, and future. She earned her BA at UCLA's DesignMedia Arts department and has been an autodidact ever since. Her work has been shown at Guggenheim Gallery, Orange County; Diet Gallery, Miami; Berkeley Museum of Art, Berkeley; MaRS gallery, LA; NADA Art Fair, NYC; Five Car Garage, Santa Monica; UCLA ArtSci Gallery, LA; Mains D'Oeuvres Gallery, Paris; Jack Hanley Gallery, NYC, the 14th WRO Media Art Biennale, Wroclaw, Poland; the Rotterdam International Film Festival; Kyoto City University of Arts Gallery amongst other international festivals and venues.

She has spoken at TEDx Gabriola Island and won the People's Choice award at the Entertainment Software and Cognitive Neurotherapeutics Society for her installation THE MIRRORBOX. This installation was also studied as a "novel tool for modulating self-other perception" at the USC Brain and Creativity Institute, in collaboration with neuroscientist Sook-Lei Lieu.

Tara Donovan

Donovan (b. 1969, New York) creates sculpture, drawings, prints, and large-scale installations that transform the banality of everyday objects into the extraordinary. Known for her commitment to process, she has earned acclaim for her ability to discover the inherent physical characteristics of an object and for her exploration into the nature of accumulation. Donovan's many accolades include the prestigious MacArthur Foundation "Genius" Award (2008) and the first annual Calder Prize (2005), among others. She has been the subject of several major solo exhibitions at museums including the Parrish Art Museum, Water Mill, New York (2015); Milwaukee Art Museum (2012); The Metropolitan Museum of Art (2007), UCLA Hammer Museum (2004), and Corcoran Gallery of Art, Washington, D.C. (1999). The artist's new solo exhibition, TARA DONOVAN: FIELDWORK, will open at the Museum of Contemporary Art Denver in September 2018.

Earthworks

Earthworks protects communities and the environment from the adverse impacts of oil, gas, and mining. Using advanced optical gas imaging technology, the Community Empowerment Project makes visible air pollution from fossil fuel operations that is invisible to the naked eye. This pollution is made up of volatile organic compounds that harm human health and the climate, including methane and benzene. We use the optical gas imaging camera to monitor facilities and, when we find violations, to assist nearby residents in filing complaints with regulators. In the four years since the Community Empowerment Project began, Earthworks has filmed hundreds of oil and gas sites across 15 US states as well as Mexico, Canada, and Argentina.

Rafa Esparza

Esparza (b. 1981, Los Angeles) is a multidisciplinary artist who weaves his interest in history, personal narratives, and kinship into his work. He is inspired by his own relationship to colonization and the disrupted genealogies that come forth as a result. Esparza has performed in a variety of spaces including AIDS Project Los Angeles, Highways Performance Space, REDCAT, Human Resources, SOMArts, Vincent Price Museum, LACE and various public sites throughout Los Angeles. He is a recipient of an Emerging Artist 2014 California Community Foundation Fellowship for Visual Arts, a 2014 Art Matters grantee, and a 2015 recipient of a Rema Hort Mann Foundation Emerging Artist Grant. Esparza was recently part of the 2016 Made in L.A. Biennial at the Hammer Museum and the 2017 Whitney Biennial.

Raviv Ganchrow

Ganchrow (b. 1972) is an artist and sound researcher raised in Jerusalem and currently based in Amsterdam. His work examines interdependencies between sounding and context, addressing thresholds in contemporary hearing in terms of their operational constraints. These aspects are explored through (sound) installations, writing, and the development of pressure-forming and vibration-sensing technologies. His approach to audibility is that of a SITE whereby attention, surrounding, and subjectivity are mutually conductive and tested in-situ commissions such as CRESCENTS (Tuned City, Tallinn, EE), Fray (Kontraste-Festival, Wachau, AT) and LONG-WAVE SYNTHESIS (Sonic Acts / Dark Ecology, Kirkenes, NO). His long-term LISTENING SUBJECTS project seeks the role of quotidian (urban) environments in preparing sonic attention. Recent installations, such as REYKJAVIK CIRCUIT (UNM, Reykjavik, IS), establish live context-sounding circuits--patched through the locale--that explore spatial-material agency in ambient vibrations. Ganchrow completed his architectural studies at the Cooper Union, New York, and sonic studies at the Institute of Sonology, University of the Arts, The Hague where he is currently a faculty member.

Paul Johnson

Johnson (b.1972) lives and works in London, having studied at Glasgow School of Art and the Royal Academy Schools. Johnson has had solo exhibitions at Camden Arts Centre (2017), Focal Point Gallery, Southend (2015), The Collection Museum, Lincoln (2013-2014), Frieze Art Fair, London (2011), Armory Art Fair, New York (2010) and Mizuma Gallery, Tokyo (2008). Selected group show include--Andreas Huber, Vienna (2016), Saatchi Gallery, London (2010), CAPC, Bordeaux (2010), Tokyo Opera House Gallery, Tokyo (2013) and Kunstbunker, Nuremberg, Germany (2008).

Nance Klehm

Nance is internationally respected for her work on land politics and soil health. Her work has received extensive national and international media coverage amongst those: Time Magazine, BBC Canada, MSN, Los Angeles Times, Philadelphia Inquirer and is mentioned in many books, including Leila Darwish's EARTH REPAIR and Sandor Katz's THE REVOLUTION WILL NOT BE MICROWAVED (2006) and Bonnie Fortune's AN EDGE EFFECT: ART & ECOLOGY IN THE NORDIC LANDSCAPE(2014). She won the 2012 Utne Visionary Prize and is a member of the Curry-Stone Design Prize Social Design Circle. In addition, she has lectured broadly in museum and university settings as well as for countless community groups worldwide. She is currently working on a book, THE SOIL KEEPERS and on a manual on microbial remediation of contaminated soils. Most recently, she was the subject of the independent documentary WEED EATER. She splits her time between La Villita, a densely packed, urban neighborhood in and her 50 acres of land in The Driftless Region.

Candice Lin

Lin (b. 1979, Concord, Massachusetts) reconfigures materials in ways that highlight the liveliness and vibrancy of the supposedly inanimate, drawing on forgotten histories and theories to point out the fallacies and inequities in our inherited ideas around race, gender, and human exceptionalism. Her work has been shown internationally, with recent solo exhibitions at Portikus, Frankfurt; Bétonsalon, Paris; Human Resources, Los Angeles; Gasworks, London; and Ghebaly Gallery, Los Angeles. Her projects have also been shown in numerous group exhibitions including recent exhibitions at Moderna Museet, Stockholm; the New Museum, New York; Sharjah Biennial 13, Beirut; SculptureCenter, New York; and Serpentine Galleries, London. Lin lives and works in Los Angeles.

The Long Now Foundation

The Long Now Foundation was established in 1996 to develop the 10,000 Year Clock and The Rosetta Project, as well as to become the seed of a very long-term cultural institution. The Foundation hopes to provide a counterpoint to today's accelerating culture and help make long-term thinking more common. The Foundation hopes to foster responsibility in the framework of the next 10,000 years.

Iván Navarro

Navarro (b. 1972, Santiago, Chile) who lives and works in Brooklyn, NY, was born in 1972 in Santiago, Chile, where he grew up under the dictatorship of General Augusto Pinochet. He is known internationally for his socio-politically charged sculptures of neon, fluorescent and incandescent light. Navarro's unique and captivating use of light transforms the exhibition space by means of visual interplay. Navarro represented Chile at the 53rd Venice Biennale.

Recent solo and group exhibitions include Art and Space, Guggenheim Bilbao, Bilbao, Spain (2018); UNA GUERRA SILENCIOSA E IMPOSIBLE, CorpArtes Foundation, Santiago, Chile (2015); UNDER THE SAME SUN, Solomon R. Guggenheim Museum, New York (2014); THIS LAND IS YOUR LAND, Madison Square Park, New York; Nasher Museum of Art, Durham, NC; and North Park Center, Dallas, TX (2014 - 2016); WHERE IS THE NEXT WAR?, Daniel Templon Gallery, Paris (2013); LIGHT SHOW, Hayward Gallery, London; Auckland Art Gallery, New Zealand; Sharjah Art Foundation, UAE; CORPARTES, Santiago, Chile (2013 - 2016); IVÁN NAVARRO: FLUORESCENT LIGHT SCULPTURES, Frost Museum of Art, Miami (2012); NACHT UND NEBEL, Fondazione VOLUME!, Rome, Italy (2012); the Prospect.2 Biennial in New Orleans (2011).

Postcommodity

Postcommodity is an interdisciplinary arts collective comprised of Raven Chacon, Cristóbal Martínez, and Kade L. Twist. Postcommodity's art functions as a shared Indigenous lens and voice to engage the assaultive manifestations of the global market and its supporting institutions, public perceptions, beliefs, and individual actions that comprise the ever-expanding, multinational, multiracial and multiethnic colonizing force that is defining the 21st Century through ever increasing velocities and complex forms of violence. Postcommodity works to forge new metaphors capable of rationalizing our shared experiences within this increasingly challenging contemporary environment; promote a constructive discourse that challenges the social, political and economic processes that are destabilizing communities and geographies; and connect Indigenous narratives of cultural self-determination with the broader public sphere.

The collective has been exhibited nationally and internationally, including: Contour the 5th Biennial of the Moving Image in Mechelen, BE; Nuit Blanche, Toronto, CA; 18th Biennale of Sydney in Sydney, AUS; Scottsdale Museum of Contemporary Art in Scottsdale, AZ; 2017 Whitney Biennial, New York, NY; Art in General, New York, NY; documenta14, Athens, GR and Kassel, DE; and their historic land art installation REPELLENT FENCE at the U.S./Mexico border near Douglas, AZ and Agua Prieta, SON.

Rio Grande Research Center

The mission of the Rio Grande Research Center is to create a structured, science-based, basin-wide perspective for the sustainable use of water resources within the bi-national Rio Grande watershed. The Big Bend/Rio Bravo is unique in the world for field research. Students and faculty affiliated with the Rio Grande Research Center, under the direction of Dr. Kevin Urbanczyk, are engaged in numerous research projects to advance understanding the complex hydrology and ecology of the transboundary corridor.

Oscar Santillán

The work of Santillán (b. 1980, El Milagro, Ecuador) quietly murmurs of a world which behaves differently than the one known to us. His practice is an investigation of the margins of reality itself; it reminds us of the limits of our senses. Santillán seeks to transgress the very construction of Western reality, which is based on binary contraries--good/bad, black/white, man/ woman, truth/lies. These categories dissolve in his work, opening up a larger sense of what is possible. He offers us physical evidence of a territory beyond reality, where a phantom limb is captured, the weight of light over planet Earth is measured, and the dance of a dead philosopher is brought back to life. There is no distinction between what is possible and impossible.

Santillán has had solo exhibitions at Witte de With (NL), MUAC (MX), Fundación ODEON (CO), Spazio Calderara (IT), FLORA ars+natura (CO), among others. Group shows include LACMA (US), Irish Museum of Modern Art (IE), Kröller-Müller Museum (NL), FRAC île-de-france (FR), IU Trienal Poli/gráfica (PR), STUK (BE), SECCA (US), Voorlinden Museum (NL), XIII Bienal de Cuenca (EC), Passerelle Centre d'art contemporain (FR), Museo de Arte 'Carrillo Gil' (MX), Nest (NL), Sala Miró Quesada (PE), Bonnefanten Museum (NL), Bienal de Arte Paiz (GT), Musée Zadkine (FR), Marrès (NL), among other venues.

Emilija Skarnulyte

Skarnulyte (b. 1987, Vilnius) is a visual artist and filmmaker based in Tromsø and Berlin. Emilija Skarnulyte's work consists of a series of politically active visions, in which she investigates reality with a political and poetic approach. She explores questions of the beginning of the universe in relation to the geological ungrounding processes, invisible structures, geo-traumas and deep time. Her films look into a relation between art and science and the cross sections of non-human scale systems and desire. Skarnulyte's recent solo shows include: Mirror Matter, Künstlerhaus Bethanien, Berlin (2017); Manifold, Podium, Oslo (2017); QSO Lens, CAC, Vilnius (2015). She participated in the Baltic Pavilion for the 15th Venice Biennale of Architecture (2016). Her work has recently appeared in film festivals and group shows such as: The Future is Certain; It's the Past Which Is Unpredictable, Blaffer Art Museum, Houston (2018); If These Stones Could Sing, Kadist, San Francisco (2018); Baltic Pavilion, AA and RIBA, London (2018); among many others. She has received Kino der Kunst Project Award, Munich in 2017 and the National Lithuanian Art Prize for Young Artists in 2016.

Sul Ross Herbarium

The Sul Ross Herbarium, overseen by Director and Curator at the Department of Biology A. Michael Powell, comprises 112 cases holding approximately 100,000 botanical specimens. The major collections include plants of Trans-Pecos Texas in the northern Chihuahuan Desert region. The Herbarium is a prominent regional research collection available to botanists around the world, and is also a valuable teaching facility for both undergraduate and graduate students interested in various botanical disciplines or in wildlife biology.

Sissel Marie Tonn & Jonathan Reus

(b. 1986, DK) Tonn's practice focuses on sensory and perceptual structures of attention and perception within environments undergoing change. Recent work combines writing, multi-media installations and wearable objects and instruments that open up questions of the biological, social, mental and ethical implications of perceiving (and thus potentially acting upon) environments undergoing change.

Sissel Marie Tonn is a Danish artist based in The Hague. She is the co-founder of the initiative Platform for Thought in Motion together with artist Jonathan Reus. Together with Flora Reznik they arrange reading groups and other events in The Hague, engaging artists with scholars in a mutual exchange of knowledge. She completed a master in Artistic Research at the Royal Academy of Art in The Hague in 2015. In 2016 she was the recipient of the Theodora Niemeijer prize for emerging female artists and was a resident at the Jan van Eyck Academie in Maastricht in 2017.

Jonathan Reus (b. 1982, USA) is a Dutch-American sound artist, curator and community organiser. His practice as a whole is syncretic between these disciplines, where questions are digested through making, thinking, discussion and collaboration. His background, a mixture of mathematics, computer science, music and Appalachian folk art, informs the materials and methods that drive his artistic work.

Jonathan is a co-founder of the Instrument Inventors Initiative and of the Platform for Thought in Motion in the Hague.

BALLROOM MARFA

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