

Machine 2

1. The viewing platform juts into the gallery, prolonging the entrance into the space. Stage-like, the platform transitions the gallery into a reversible site of viewing and being viewed.

2. The machine is a system for images and a mutable metaphor. Like the circulating band itself, none of the groups of photographs has a beginning, middle or end. The photographs loop as a series of backdrops, flters of distance and intimacy.

3. Circulating on the outside face of the band are photographs shot at Kilkenny Irish Pub at Berlin's Schönefeld Airport. Set at the mouth of the departures wing of Terminal A, the airport's walkway cuts diagonally through the carpeted prosthesis of the pub. The dramaturgy of the local exports an infinite loop of exits.

4. On the underside of the band are nine photographs shot in Washington DC on the weekend of the firing of former FBI Director James Comey. The texts carved into the federal building's limestone facades read like a scripted dialogue between architecture, the buildings' inner workings obscured and further abstracted through language.

US Department of Energy, 1000 Independence Ave SW

US Department of Justice, 950 Pennsylvania Avenue NW

Supreme Court of the United States, 1 First St NE

National Archives Building, 700 Pennsylvania Ave NW

US District Court, 333 Constitution Ave NW

US Department of Justice, 950 Pennsylvania Avenue NW

US Department of Commerce, 1401 Constitution Ave NW

5. Photographs of newspapers splayed out on tables and pasted on walls, cut from a previously circulating band, are framed and released into discontinuity. The photographs were shot at Bierhaus Urban, a bar in Berlin that has remained open 24 hours, without closing, for the past thirty years. The son of the bar owner describes the days and nights as seeming to fold into each other yet punctuated by the headlines read by a bar patron who has been returning to the same seat every morning since the day the bar opened. The bar is situated across the street from the storefront theater space we ran for two years. Since last winter the bar owner and his son have let us use the ex-billiards room as a studio. Three photographs will be hung in the gallery, rotated every two weeks over the course of the exhibition.

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