

Documentation of
Harry Dodge
WORKS OF LOVE

July through September 2018

JOAN Los Angeles

Organized by Adam Marnie and
Rebecca Matalon
with Tufts University Art Galleries,
Medford, MA

HARRY DODGE WORKS OF LOVE

July 8 – September 30, 2018

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Installation View, *Works of Love*, JOAN, 2018



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Installation View, *Works of Love*, JOAN, 2018

Photo by Paul Salvesson



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Accidental Megastructure, 2018

Aluminum, Speed-Rail joint, found papier-mâché hulk mask
40"L x 61"H x 24"W



Feral Sympathy (Works of Love #5), 2018

Cast bronze
20"L x 27"H x 14"W



Feral Sympathy (Works of Love #5), 2018

Cast bronze
20"L x 27"H x 14"W



The Monstrous Interval (Works of Love #6), 2018

Cast bronze
26"L x 25"H x 20"W



The Monstrous Interval (Works of Love #6), 2018

Cast bronze
26"L x 25"H x 20"W



The Monstrous Interval (Works of Love #6), 2018

Cast bronze
26"L x 25"H x 20"W



*Anima Lamina and the Other of Intergalactic Affect
(Works of Love #4), 2018*

Aluminum, Speed-Rail joint, Task board, oil-based enamel,
glue, hardware, polyethylene bottle, urethane resin
17"L x 35"H x 22W



*Anima Lamina and the Other of Intergalactic Affect
(Works of Love #4), 2018*

Aluminum, Speed-Rail joint, Task board, oil-based enamel,
glue, hardware, polyethylene bottle, urethane resin
17"L x 35"H x 22W



Forms-to-Come /I-Got-Mine (#companion_module), 2016

Wood, paint, aluminum, galvanized steel structural screw, hardware, urethane resin
47"L x 46"H x 17"W



Forms-to-Come /I-Got-Mine (#companion_module), 2016

Wood, paint, aluminum, galvanized steel structural screw, hardware, urethane resin
47"L x 46"H x 17"W



I am a Strange Loop, 2016

Aluminum, lacquer (paint and clear), wood, hardware, Speed-rail joint
62"L x 64"H x 24"W



I am a Strange Loop, 2016

Aluminum, lacquer (paint and clear), wood, hardware, Speed-rail joint
62"L x 64"H x 24"W



I am a Strange Loop, 2016

Aluminum, lacquer (paint and clear), wood, hardware, Speed-rail joint
62"L x 64"H x 24"W



Pure Shit Hotdog Cake, 2017

Wood, urethane resin, aluminum, Speed-Rail joints, paint,
paint can, sock, wire, stainless steel hardware
36"L x 81"H x 32"W



Pure Shit Hotdog Cake, 2017

Wood, urethane resin, aluminum, Speed-Rail joints, paint,
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Photo by Sean Dungan

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Photo by Sean Dungan



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Pure Shit Hotdog Cake, 2017

Wood, urethane resin, aluminum, Speed-Rail joints, paint, paint can, sock, wire, stainless steel hardware
36"L x 81"H x 32"W

Pure Shit, 2018

Sock, urethane resin, A-clamp, aluminum, Speed-Rail joint, pine dowel
31"L x 41"H x 7"W



Black Transparency (The cloud polis draws revenue from the cognitive capital of its users), 2018

Polyethylene bucket, resin, aluminum, rocket ship vent, aluminum,
Speed-Rail joints, wood, paint , hardware
61"L x 72"H x 24"W



Black Transparency (The cloud polis draws revenue from the cognitive capital of its users), 2018

Polyethylene bucket, resin, aluminum, rocket ship vent, aluminum,
Speed-Rail joints, wood, paint, hardware
61"L x 72"H x 24"W



*Black Transparency (The cloud polis draws revenue from
the cognitive capital of its users), 2018*

Polyethylene bucket, resin, aluminum, rocket ship vent,
aluminum, Speed-Rail joints, wood, paint , hardware
61"L x 72"H x 24"W





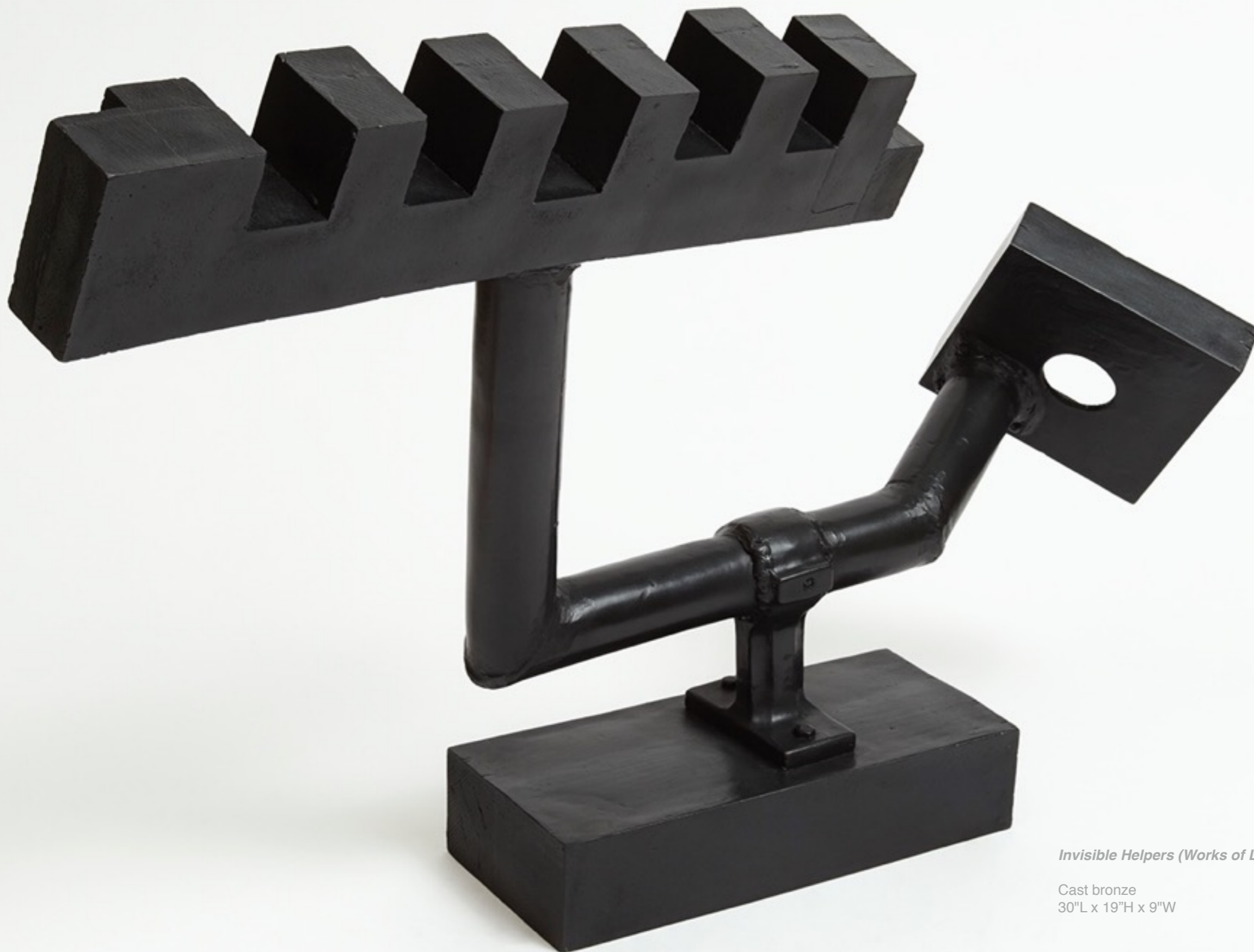
Invisible Helpers (Works of Love #2), 2017

Cast bronze
30"L x 19"H x 9"W



Invisible Helpers (Works of Love #2), 2017

Cast bronze
30"L x 19"H x 9"W



Invisible Helpers (Works of Love #2), 2017

Cast bronze
30"L x 19"H x 9"W



Strange Mass (Works of Love #1), 2017

Cast bronze
23"L x 24"H x 20"W



Strange Mass (Works of Love #1), 2017

Cast bronze
23"L x 24"H x 20"W



Strange Mass (Works of Love #1), 2017

Cast bronze
23"L x 24"H x 20"W



Luminiferous Aether (Works of Love #3), 2017

Aluminum, Speed-Rail joint, cloth tape,
Plexiglass, wood, paint, screws
17"L x 25"H x 12"W



Luminiferous Aether (Works of Love #3), 2017

Aluminum, Speed-Rail joint, cloth tape,
Plexiglass, wood, paint, screws
17"L x 25"H x 12"W



Luminiferous Aether (Works of Love #3), 2017

Aluminum, Speed-Rail joint, cloth tape,
Plexiglass, wood, paint, screws
17"L x 25"H x 12"W



Harry Dodge: Works of Love

July 8-September 30, 2018

JOAN is pleased to present *Harry Dodge: Works of Love*, the second solo exhibition in Los Angeles of the acclaimed interdisciplinary artist Harry Dodge. Since the early 1990s, Dodge has been a pioneer in video, sculpture, drawing, performance, screenwriting, film, and DIY community-making. Harry Dodge: Works of Love is organized by artist Adam Marnie, Rebecca Matalon, Cofounder and Curator, JOAN, Los Angeles, with Dina Deitsch, Director and Chief Curator, Tufts University Art Galleries, Medford, MA, where an expanded version of the exhibition will open in January 2019.

Harry Dodge: Works of Love features a series of recent sculptures that reflect Dodge's evolving interests in the fast-moving, ethically-charged field of robotics and machine intelligence as it interweaves with questions of desirous matter and intersubjectivity, or what French poet and philosopher Édouard Glissant called "consenting not to be a single being." Informed by Glissant's writing, as well as other established and emergent writings on social theory and science studies, Dodge's work is attuned to being as manifold, constructed, and contingent. In this exhibition, Dodge toys with reframing relationality-in-general as practices of love, a kind of being-with that does not exclude the nonhuman. As feminist philosopher and critical theorist Judith Butler explains: "I am not only already in the hands of someone else before I start to work with my own hands, but I am also, as it were, in the 'hands' of institutions, discourses, environments, including technologies and life processes, handled by an organic and inorganic object field that exceeds the human. In this sense, 'I' am nowhere and nothing without the nonhuman."

About these issues, Dodge has said: I had for so long considered humans (and all of their contrivances) to be, in some real sense, a scourge on the otherwise flawless, paradisiacal surface of the earth. Of late, I have felt the need to re-think some of this backward-looking orientation: if I'm so invested in matter, and allow that matter made humans, how could we—wholesale—be a scourge? Why would I insist that metallic minerals somehow exist apart from the cosmological givens? Why would I believe that human ingenuity, curiosity, expression exist apart from the cosmological givens? Do humans make things like bees do? like bowerbirds? Quite probably. And that, to me, means that our inventions accrue because they can't not accrue. The word and the thing human become frayed, ecstatically contaminated by (the habits of matter and) everything else. In this way, I've come to the idea that, however marvelous, nothing is (in fact) strange. (Which isn't to say that nothing is awful, or immoral, or unwise. Only to say that I had been taking the wrong tack in evaluating the "not-me.") We exceed our skins. And this—if you really think about it—changes everything.

I had formerly thought that digital or quantifiable entities ("discrete") were incompatible with something structurally-continuous, infinite, unknowable. At some point I tried to imagine a quantifiability that was so high-resolution that it effectively became analog (and with this idea arrived the possibility that I had been mistaken about the inevitability of sensual impoverishment with respect to the quantifiability, encodedness); I started to wonder if there could be a digital-object, or even some sort of programmable robot that might be able to (theoretically, eventually) produce affect, or something in the range of affect, something which (radiant), might also then leap, invisibly, from person to person or even thing to person, e.g., love.

*Harry Dodge holds an MFA from Milton Avery School of the Arts at Bard College and is permanent faculty of the School of Art at California Institute of the Arts, Program in Art. Recent solo exhibitions of Dodge's work include *Mysterious Fires* (2017) at Grand Army Collective, Brooklyn; *The Inner Reality of Ultra-Intelligent Life* (2016) at Pasadena's Armory Center for the Arts; *The Cybernetic Fold* (2015) at Wallspace, NY; and *Meaty Beaty Big and Bouncy* (2013) at The Aldrich Contemporary Art Museum, Connecticut. Group exhibitions include New Museum's 40th anniversary exhibition *TRIGGER* (2018); *Selections from the Permanent Collection at MOCA in 2017*; *Living Apart Together: Selections from the Collection at Hammer Museum, Los Angeles, in 2017*, as well as, the 2008 Whitney Biennial; and the Hammer Museum's 2014 Biennial, *Made in L.A.* Dodge was awarded a Guggenheim Fellowship for 2018.*