

THE TEMPERATURE - - - - SEPTEMBER 2018 - THE SETTING

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Introduction

We begin with The Setting.

The Setting is the overarching context. It provides the ground, the foundation...the world within which *The Temperature* takes place.

It is a broken partisan world. Our narrative takes place in a Red State, built on the legacy of Ronald Reagan.

It is a vain world of individualism, built of selfies and social media; destabilized by fake news, by hyperbolic rhetoric, by othering and hate.

It is a world of a globalized economy, of free two-day shipping, of instant consumer satisfaction; the riches of one society built upon the labor of another society.

It is a world of man-made climate change.

The world is in transition. We are in transition. Our personal, subjective understandings of the world, perfectly crafted for us by billion-dollar corporations are crumbling; the realization of division, unseen but right before our eyes. Divisions which will only quicken the decline.

In Edward Gibbon's *The Decline and Fall of the Roman Empire*, he gives us the theory that the Roman Empire fell because it was built around its ability to expand, and that once it stopped expanding it began to fall

apart. The physical boundaries of the Roman Empire at the height of its expansion were: The Atlantic Ocean, The Deserts to the south in Africa, and the rivers the Euphrates, the Rhine and the Danube.

I have used these boundaries to draw comparison to the present state of the world (at least the world as viewed from a generalized American viewpoint) and highlight issues which may be brought up by future historians as possible causes for the fall of the American Empire.

- (01) The rugged individualism of *Raw Hide*.
- (02) A reliance on crude oil produced in the Middle East, and the struggle for control of the region in *Lines on a Map Mean Little to Eyes in the Sky*
- (03) The separation of labor (craft) and commodity (art) in *Different Registers*.
- (04) Disbelief and inaction surrounding our effects on the world climate in *When the Winters Were Still Really Cold*.
- (05) The deluge of information at our fingertips, and our inability to process this information in *The Truth & The Flood*.

The fall of empires is not uncommon. Empires rise and fall, their cities are destroyed or decay, their information, languages, art, and way of life are passed on or lost ... and even though Rome physically fell into ruin, it has been argued by scholars that the Roman

Empire still lives on today modelled in the form of the American Republic. All of these things make up what we know of as linear history...

Unfortunately, what makes this particular moment more dangerous is the fact that America may not go quietly into that dark night. If the issues mentioned above are not questioned and solved together as a global community, we may just take everyone and everything else with us.

Whether all of this is fact or opinion is irrelevant. When building a world, one works with what they have on hand. And it is from these thoughts which I would like you to begin to build the world which *The Temperature* inhabits. It's a lot like the world you live in, only with a bit more flair and drama.

~ Ian Breidenbach
Curator, The Neon Heater

RAW

HIDE

(THE DESERTS) 01

THE TEMPERATURE THE SETTING

Exhibition 1

Raw Hide (The Deserts)

Exhibiting Artists:

Belleau + Churchill

Ben Schonberger

Christian Patterson

Ella Medicus

James Southard

Katie Hargrave

Stephanie Concepcion Ramirez

Whitney Goller

The Neon Heater Art Gallery

400 1/2 S Main St. Rm 22

Findlay, OH



HAMMER







HAMMER









VIZIO



**LINES
ON A MAP
MEAN LITTLE
TO EYES
IN THE SKY**

(EUPHRATES) 02

THE TEMPERATURE THE SETTING



Exhibition 2

**Lines on a Map Mean Little to Eyes in the Sky
(Euphrates)**

Exhibiting Artists:

**Brock Ailes
Fair Brane
Kaveh Baghdadchi
Liam O'Connor
Sheida Soleimani
Tim Rietenbach**

**Southern Exposure Project Space
1190 Wildflower Ct.
St. Augustine, FL**











I used to be a spy.





DIFFERENT REGISTERS



(ATLANTIC)

03

THE TEMPERATURE THE SETTING



Exhibition 3

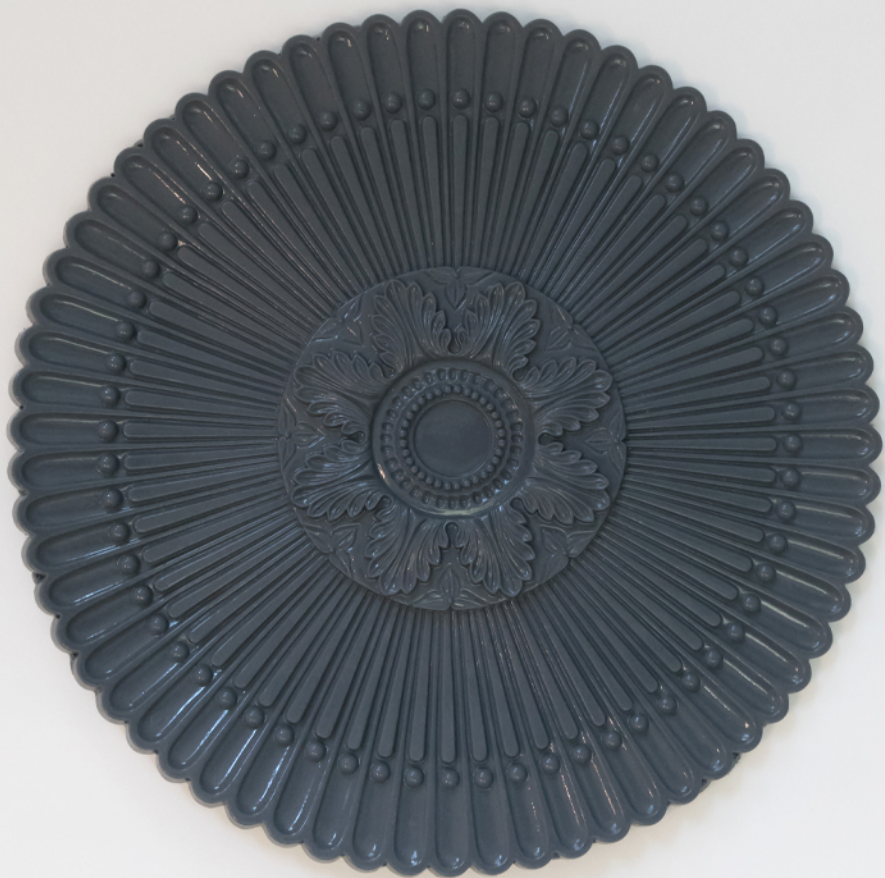
Different Registers (Atlantic)

Exhibiting Artists:

**Caitlin McBride
Derrick Velasquez
Sarah Tortora**

**Curated by GRIN
(Lindsey Stapleton and Corey Oberlander)**

**Camayuh
137 Mobile Ave, NE
Atlanta, GA**

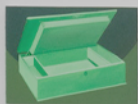
















**WHEN THE
WINTERS
WERE
STILL
REALLY COLD
(THE RHINE) 04
THE TEMPERATURE THE SETTING**



Exhibition 4

**When the Winters Were Still Really Cold
(The Rhine)**

Exhibiting Artists:

**Clint Sleeper
Misha Rabinovich
Wanda Sullivan
Plantbot Genetics
(Wendy Deschene + Jeff Schmuki)
William Lamson**

**Usable Space
1950 South Hilbert
Milwaukee, WI**













**TRUTH
& THE
FLOOD**

(THE DANUBE) 05

THE TEMPERATURE THE SETTING



Exhibition 5

Truth & The Flood (Danube)

Exhibiting Artists:

**Agnes Thor
Andy Delany
Hannah Newman
Kyohei Abe**

**Real Tinsel
1013 W Historic Mitchell St.
Milwaukee, WI**

The merging of movement, the movement of the apparatus, the movement of the hand, the moving subject to better see the moving object. A calculated flight falters with its recording, frustrated with the hand for its imperfect use of the recording apparatus, nervous that its carefully constructed navigation of space won't be properly translated. It feels itself sufficient, dislikes being a part of something troubled by the concept of sufficiency, attempting to contain "an absence of its own sufficiency." (Laruelle again)

An insufficient photo, a failure in movement. Distractions along the way, the hand trying to follow a route it knows from a different vantage point, remembers more through an initial recording, not a searching through representation. Trying to fall out of the plane, or onto the plane perhaps desire towards a surface.



TRUTH
& THE
FLOOD

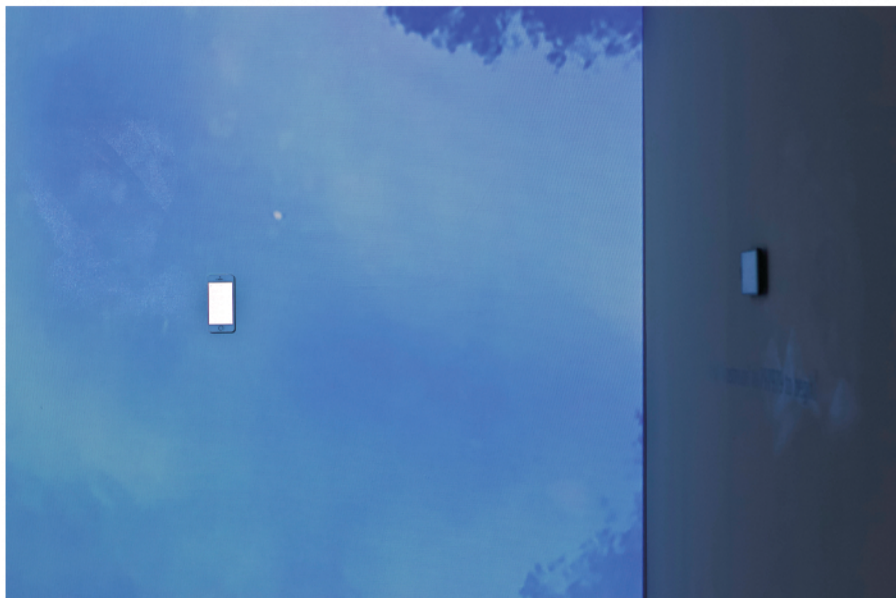
ARTISTS
AND DESIGNERS
REACT TO
CLIMATE



THE SETTING IS







When I speak or interact in the face
of a public, I often find myself in the same
strange way of thinking. That that
is, I can see about being, I mean
I speak or being being things being

But there's nothing to that or is. Feeling
of it, security, stability and confidence
feelings of shame, already, I can see
feelings that you are in the world
of things. You are looking at them
in a way or with a camera.

It is, in a particular organization that
is different, understanding that makes a
culture that regulates information in a
language.

What a body through movement of the
ing a body in people with? There is a
ing. People and even how to use in the
ing, I can see, but I can see what
to regulate my body, but there will be
the way around it.

