

“Dust,” in *Crash Test* (exhibition catalogue), La Panacée, Montpellier

Even as he turns back toward Baxter in surprise, and even as he sees, or senses what’s coming towards him at such speed, there remains a portion of his thoughts a droning, pedestrian, diagnostician, who notes poor self-control, emotional lability, explosive temper, suggestive of reduced levels of GABA among the appropriate binding sites on striatal neurons. This in turn is bound to imply the diminished presence of two enzymes in the striatum and lateral pallidum – glutamic acid decarboxylase and choline acetyltransferase. There is much in human affairs that can be accounted for at the level of the complex molecule. Who could ever reckon up the damage done to love and friendship and all hopes of happiness by a surfeit or depletion of this or that neurotransmitter? And who will ever find a morality, an ethics, down among the enzymes and amino acids when the general taste is for looking in the other way?

*Saturday*, Ian McEwan, 2005<sup>1</sup>

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Can we say what are we? A pile of water, enzymes, and changing hormones with some belief systems and an affiliated gender? How much of us is plastic? How much is not what we see as us? How much is construction? Where does identity lie?

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Dust, perhaps one of the smallest recognizable particles known to wo(man)kind; a resistant and persistent domestic and external component of life, has changed its fundamental vexatious nature and is now adorned by the modifier “smart.” Smart dust entails the most utopian ideas of collective consciousness on one hand, and on the other, it captures a dark inversion in the surveillance state. As with the majority of tech’s innovative developments, smart dust’s genesis was in Defence Advanced Research Projects Agency’s<sup>2</sup> (DARPA) labs. This nanoparticle has been tasked with the onerous job of detecting things like temperature, light, or chemicals—with a microprocessor, lithium battery, solar cell, radio transceiver, and memory, all on a silicon chip. It is the smallest, practically indistinguishable, surveillance tool created.

The future prospects that smart dust can achieve dates back to 1965, when Stanislaw Lem describe the future computer as a sand particle in *The Cyberiad: Fables for the Cybernetic Age*. Just four square millimeters, smart dust can literally be everywhere: war zones, offices, deserts, or your bedroom. As a smart entity, it can see, read, sense, and communicate. Now available for public use, it’s only a matter of time until our everyday existence will get bombarded with all-encompassing surveillance dust particles. Without addressing the crucial implications concerning waste, the environment, and the potential rip-off of the lithium triangle in South and Central America, we must acknowledge that dust, as we know it, will no longer convey the same meanings it once did. It’s common accepted nature as a domestic nuisance is transforming to an alarming surveillance menace, which presumably will be marketed as the greatest sterile progressive technological innovation the world has ever seen before. It will no longer simply be an innocuous object, as it is now a thinking, conceiving sensing entity made from materials which cannot be reduced to an organic or non-organic binary (same as us.) It can be disseminated by nature. It can migrate by its own. It was born in labs.

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<sup>1</sup> Ian McEwan, *Saturday*, Alfred a. Kanopf Canada, 2005, p 91-92.

<sup>2</sup> The Defense Advanced Research Projects Agency is an agency of the United States Department of Defense responsible for the development of emerging technologies for use by the military.

**As for its social semiotics**, when dust comes to mind, it usually incorporates the sexist image of the housekeeping maid—a well-groomed woman in a short black dress and a white apron, holding a monochrome duster. This image is a departure point for many sexual fantasies and contributed to the establishment of dust as a part of the domestic feminine domain. In this sense, dust is also perceived as menace for a clean home. It's the thing we expect to cover our fingertips after swiping them on the upper shelves of the bookcase. It only makes sense to assume all of these associations and cultural signifiers identified with dust will change. Shifting this notion into a masculine warfare facet; no longer a natural surplus, but a product manufactured by colonial economic system; a lithium mined desired resource. Let us recall Martha Rosler's *Bringing the War Home (67'-72')*. In this series of photomontages, Rosler described the situation in South Asia as a 'living-room war,' as for the first time, the news reporting about the carnage penetrated into the all-American serene living rooms. We are now witnessing an inverted construction of meaning in this work with the advent of smart dust; not the war imagery penetrating the domestic economy of the home, but the domestic home economy turned into warfare imagery. An Iconoclasm.

Smart dust has already supplemented the abilities of telepathic communication. It has become part of the pop cultural thematic lexicon as in the Hollywood film *Transcendence*, starring Johnny Depp as an AI researcher, wherein telepathic urban communication is carried out over the urban ether. As Jennifer Gabrys describes in "Telepathically Urban,"<sup>3</sup> "Wireless sensors, distributed and embedded in environments, move the 'information city' from a zone where digital media is produced and circulated by media workers, to a space where the city itself is a site of information generation—an urban information ecology.... With smart dust, the ether becomes operational, so that the urban atmosphere assembles quite literally into clouds that could 'scan a city and detect traffic patterns or blow through the atmosphere to monitor the weather.' With these proposed scenarios, the Internet is inverted to become environmental."

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"Crash Test" is not an exhibition about dust, but, rather, about the impossibility to decipher materialisms today. Starting from the Anthropocene, it is clear all things can no longer neatly be compartmentalized into defined categories—boundaries have become permeable. Purity is no longer available. Working between the mineral, the fauna, the flora, the machine, and the human, the artists in this show all deal with this material investigation. They work on the level of the particle, molecular, chemical, and technological as equal components constitutive of material reality. They are considered by some to be speculative realism artists who blur common distinctions between subject and object under largely visceral experimentation.

Just as DARPA has subverted and expanded the humble nature of dust, the artists in this exhibition subvert and expand upon the nature of the objects and materials they work with. Their work shares an investigatory impulse to not only mix materials from various fields or create new assemblages, but to dutifully explore the cultural, economic, and linguistic systems and significations each component brings into the work. In this manner, they not only create new materialisms, but new meanings in the process. They establish new symbolic orders, point out various economic movements, and shape new semiotic apparatus for the notions they explore. They are not only focusing on the physicality of the thing, but moreover, on its signification system. Therefore, it is more appropriate to consider their practice as ANT-oriented rather than

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<sup>3</sup> Jennifer Gabrys, "Telepathically Urban," *Circulation and the City: Essays on Urban Culture*. Eds Boutros, A, Straw, W; McGill-Queens University Press, Montréal, 2009. Pg. 48-63.

speculative realisms.

ANT- Actor Network Theory, was conceived by Bruno Latour<sup>4</sup> and his collaborators Michel Callon and John Law in the early 1980s, to deal with material-semiotic relations— a field of theory also identified with Donna Haraway and Gilles Deleuze. I will not elaborate on this approach, just shortly explain; actor–network theory aims to showcase how material–semiotic networks are established to act as a whole. Actors are involved in creating new meanings derived between the interaction of physical material and semiotic material. These networks include human and non-human participants, and form, allegedly, a coherent whole. These networks are dynamic, impermanent, and exists in an ongoing constant negotiation.

Artist Sam Lewitt's (b.1981, based in New York) oeuvre establishes, to a large extent, the means to present and to mobilize political and economic relations, concepts, or contradictions, through a shifting field of exchanges. In line with the theoretical framework laid out by Latour's ANT theory, this work can be seen as made in resistance to an abstract system of value created by geo-political structures and amorphous systems. Lewitt's practice seeks to undermine or expose these largely unseen hegemonic powers through a direct and sensible representation of the various working methods/conditions that they exploit and reproduce; asking the viewer to reevaluate the unexamined.

Lewitt's work *Stranded Asset: Filler*, 2017,<sup>5</sup> originates from a research trip he took prior to his participation at the 57th Venice Biennale. During this trip he found and borrowed a set of lamps from the stairwell of the recently decommissioned Giuseppe Volpi thermoelectric power plant in Venice's industrial port of Marghera. According to the artist, Giuseppe Volpi di Misurata developed the Port of Marghera powerplant as the "lung" of the region's cultural and industrial modernization. As Mussolini's finance minister, he diverted state funds to military-industrial programs of land reclamation over the course of the 1920s and 1930s. The artist has reproduced these lamps, made from pure compressed fuel ash: a particulate byproduct of the fuel production process usually utilized as a filler and substitute material for all manner of construction purposes. The resultant works are mounted on unpainted, standard sheets of FGD gypsum plasterboard wall, another byproduct of fuel production, and will supply light to the gallery.

The work lays bare the financial and propaganda structures that enables the perpetuation of this economy to exist. Lewitt imposes questions regarding visibility between historical instantiations of energy and waste; calling to attention how the energy industry is persistently directing its waste products away from public's eye. Lewitt seeks to make visible the ways in which this fuel ash is manufactured and distributed by the deployment of various technologies, laws, lobbies, and labor practices by relocating its accompanied apparatuses to a transparent critical realm.

Artist Pamela Rosenkranz (b. 1981, based in Zurich) mixes composites in the vein of ANT theory to blur gender apparatuses and marketing strategies. Her work proposes questions such as: How do we connect with art biologically? What does neurology tell us about the meaning of art? To what extent is art geographically determined? What are we made of and why does it

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<sup>4</sup> Bruno Latour, *Reassembling the social: An Introduction to –Actor-Network-Theory*, Oxford University Press, 2005.

<sup>5</sup> List of Materials: cast fuel ash, metal hardware, Murano glass, electrical hardware, fluorescent bulbs, aluminium studs, synthetic FDG gypsum sheetrock, spackle, 4 buckets of fuel ash (Kraftwerk Reuter West: Mineral Deutschland GmbH [Berlin], Alma Station: Dairyland Power Cooperative [Wisconsin]), plastic sheeting

make us feel how we feel?<sup>6</sup> Rosenkranz delineates her open-ended investigation, revolving around emotional, biological, and medical issues, as indiscernible from cultural dispositions, psychological landscapes, and other conditioned terms. Her practice largely examines how socially constructed, chemically-conditioned situations evolve under alternative contexts. Take, for example, her work *Asics* (2007), which incorporates the use of a skin-like pigment to question commodification and its gendered articulation. Based on the marketing strategy assumption that bare skin in commercials generates more interest in the product, the artist challenged this axiom by including the color of flesh in her work, and therefore de-territorialized a specific branding mechanism into the realm of aesthetic observation.

For “Crash Test,” Rosenkranz has created four new “Viagra Paintings.”<sup>7</sup> For this series, which originated in 2014, Rosenkranz ingests the male potency pill Viagra, while applying, bare-handed, synthetic flesh-tone pigments on aluminum panels recalling Yves Klein’s “Anthropométries.” According to the original exhibition press release, the Viagra dosage caused her skin “to glow with a strange red flush.” This particular appearance of the blush with its accompanied bodily gestures, adrift from its coquettish feminine construction, originally imprinted in society by man, is hereby prescribed as “sexual power” (as the name of the original exhibition suggests); not as an expression of self-subordination or self-ingratiation, but as an open symbol. Pointing out power relations as well as chemical effects and self-definition mechanisms, the work opens up a new fields of associations, attributions, and reflections.

Conversely, artist Jared Madere (b. 1986, based in Los Angeles) works focus on the annulment of any hierarchical order in the material and symbolic realm in order to suggest a new equivalency. Articulating this leveling process through contingencies, Madere attempts to abolish structures such as superiority of discourse, western time perception, accustomed linearity, hypothesis of causality, and leap from chronology; treating all these traits in a similar arbitrary manner. By being freed from these constrictive structures, he establishes a new conceptual apparatus to practice from. His works can be delineated as tempestuous, immersive, as they aspire to bring the viewer into intimate aesthetic encounter; to a primary, visceral, even naïve mutual investigation between the object, environment, and the viewer. What hermeneutics may occur in this open-ended gathering is focused on energy, as the artist describes it.<sup>8</sup> Energy and its various manifestations are an important element in Madere’s oeuvre, it stands at the core of his practice, as a primal ambition to create and disseminate various energetic modes of experience.

Usually his work will include accessible materials, the kind that one would imagine to find in their domain during the apocalypse—rushed and unprepared. In this sense, his work tackles class issues revolving around the most basic available materials while marking what is available to whom and which production economy demands whose participation in it. Madere’s notion of material also functions to some extent as a collective test: given an extreme existential moment, how we can relate to one another on the base of material? What will be the shared materialist basis we could potentially deploy together, and who are those WE? In this manner, networks of contingencies arise and are represented in a momentarily scene—detached from its past and future, from its causality, and from the structures that constituted it.

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<sup>6</sup> Quoted from an interview with the artist: <http://www.artinamericamagazine.com/news-features/magazine/in-the-studio-pamela-rosenkranz/>

<sup>7</sup> List of Materials:

<sup>8</sup> In his project *Islands in the stream*, 2016, at Eldridge St., NY

For his work in “Crash Test,”<sup>9</sup> Madere has created a bed for insects consisting of sound elements, LED light next to fruits, plants, honey, and other objects of ecstasy for bugs. The work operates on two different energetic fields: one space for the insects to have fun, love, enjoy, and spread joy; and a second for the viewers to absorb this state of mind. By the use of a tunnel, open to the outside, the insects are free to go back and forth as they please, establishing alternative structures of community hubs, both for humans and animals alike.

Thinking about existential situations as point of departure, there is an inherent motif in these situations where everything is reduced to its basic elements. In similarity to phenomenological reduction, extreme conditions tend to push us to see the primary facets of a thing; the blueness of the cup, its shape, its weight, its stiff materiality and so on. In this sense, the object is stripped of its cultural constructions and becomes a *tabula rasa* for further use signification supplementation.

Alisa Baremboym (b. 1982, based in New York), frequently uses ceramics, steel, gelling agents, silk, and cables to create her abstract sculptures. Her line of work involves the absorption and assimilation of one material into another to create a new composite bridging technological components with organic and synthetic materials—making room for the corporeality that lies in between. Her practice addresses the ways in which bodies interact, leak, or blend with non-human matter; treating both as equal agents. In a conversation we had prior to this show, Baremboym noted contemporary phenomenon in which mealworms eat Styrofoam. Baremboym has a fascination with tracking these growing interspecies relationships; such as the way wax worms eat plastic bags and produce antifreeze as a byproduct. Following this evolutionary interrelation, humans likewise deploy and create materials under exceptional circumstances. Thinking about her own private experiences, the artist recalls everyday life under the communist regime of the Soviet Union, which later became a refugee journey to America with her family. During life filled with limited resources the artist explains “almost anything could be customized and used for different purposes.” This dual activation happening between species (human and non, organic and synthetic), which doesn’t consider prior modes of use or cultural constructions, is in the core of her practice. She abstracts the original purpose of an object or material to create an arena for the “participants” to formulate their own organic interchange.

Her work in “Crash Text”[1] consists of several structures made of concrete canvas, a recently military-engineered material that was designed to be used as temporary shelter by refugees during plight as well as soldiers during war, designed to mimic engineered military shelters in the scale of the human body. This presentation is accompanied by ceramic mineral oil lamps, which derive their shape from different hormone producing gland structures of the body. Like the eccrine sweat gland which preserve the body temperature, or thyroid gland which regulates growth rate through rate of metabolism, the non-organic glands she incorporates act as allegories for adjustments made by biological entities adapting to their environment. Alongside worm-eaten Styrofoam grapeshot structures, this installation proposes a hybridist survivalist environment which shuffles the interchanges between materials, species, uses, cultural constructions, and future entanglements in the adapting inter-exchanges of elements within our environments.

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<sup>9</sup> List of Materials:

Subversion and expansion of semiotic material, as described by Latour's ANT, is given an enhanced manifestation by the form-shifting strategies deployed by Alice Channer (b. 1977, based in London), whose sculptural works explore the relationships between materials, technological processes, and the body. Verbs like metalizing, extruding, shopping, cooking, eating, scanning, manipulating, milling, rusting, imaging, embossing, pleating, skinning, expanding, and contracting are part of her practice. Her objects are usually stretched, flattened, compressed, and fragmented ending up in a state of liminal materiality. Between liquid and solid, hard and soft, runny or frozen, they take upon themselves the statehood of in-between-ness. Additionally, their production process usually incorporates historical manufacturing methods; like metal arrows casting that dates back 6000 years ago, to contemporary Computer Numeric Control milling, the objects themselves form a visual middle ground in terms of dimensions, forms, manufacturing traditions, labor conditions, and materials.

For the work *Burial*, 2016, she collected concrete leftovers from a nearby construction site, and uses a metal alloy to recast them. This alloy she uses to cast the work is predominantly used for aviation, aquatic, and military operations as it exhibits a profound toxicity in the presence of which nothing organic can grow, sustain, or feed on it. This noxious material in combination with the torqued organic forms and epidermal texture creates objects of unease. Objects that implicate the viewer in a scheme of ecological corruption through form and material. For Channer, this act of melting down and repositioning of semiotic-materials abstractly portrays the human body, as Marcel Duchamp's idea of the "infra-thin", which he described as the sound that corduroy trousers make when rubbing together, the warmth that is left when a body leaves the seat, cigarette smoke movements, and so on. Channer carves out a place to signify the absence of the body—therefore marking its presence through absentia.

Dora Budor's (b. 1984, based in New York) practice takes objects from Hollywood cinema and reinstitutes them in a new context—shifting their cultural and temporal associations to new frontiers. The Hollywood film industry has long been foundation for social collective imagery. Science fiction films enable us to imagine alternate futures, amplifying ecological or social changes and disasters as well as political uprisings. Mainstream cinema is a major channel of the dissemination of cultural imagery we share globally and, therefore, it also functions as the ultimate propaganda tool for both political control as well as disruption a space of alternative political imaginings. As Latour points out, without shared symbols and totems, "social sentiments could have only a precarious existence."<sup>10</sup> He suggests that systems of emblems are necessary for the formation of any group, as well as for societal self-awareness and reflexivity. Moreover, under this framework the role of the mediators in the network is to "transform, translate, distort, and modify the meaning of the elements they are supposed to carry."<sup>11</sup>

The work of Budor can be seen as such a mediator; it enhances collective symbols while transforming and distorting their original meanings only to reestablish them in a collective apparatus. Her work, *A woman passing on the street said, 'a decongestant, an antihistamine, a*

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<sup>10</sup> Bruno Latour, *Reassembling the social: An Introduction to Actor-Network-Theory*, p 37.

<sup>11</sup> Bruno Latour, *Reassembling the social: An Introduction to Actor-Network-Theory*, p 38.

*cough suppressant, a pain reliever*,<sup>12</sup> 2016, presents a fossilized cocoon that incorporates a series of speculative instruments for performing “gynecological experiments on mutant women” as featured in the David Cronenberg film *Dead Ringers* (1988). Production designer Carol Spier created the pieces after thorough research into surgical mechanisms. In the film the objects appear in two contexts: once as medical instruments, and a second time as artworks. Budor has imagined a third manifestation of these objects: an ancient historical past that precedes their function as medical instruments and their future presentation as works of art. The fossilized objects are part of historical display, shown in a glass vitrine, showcasing their existence as ancient artifacts in a museum of natural history.

Budor also incorporated her own suture threads from surgery performed on her left hand--expanding the notion of private and collective history, and further complicating concepts of past and present time. By including medical remains from her own experience, the artist suggests self-inclusiveness and mutual bond with the intended subjects of these instruments. The instruments used in the film to conduct gynecological experiments on mutant women with abnormal genitalia, are abusive devices designed to assault women and to commit disembowel. Budor’s recasting them as fossils neutralizes the nefarious purpose they were meant for, as well as predates the socially fictive category of abnormal genitalia or gender mutation. The work explores chronological transformations in context and the resultant liberatory space that can occur once we break the yoke of conservative and abusive categories.

According to Latour’s ANT theory, the ontological status of an actor in the network is irrelevant and can be judged only in relation to the various mechanisms it generates.<sup>13</sup> According to this premise folklore, fictions, and myth are equal actors. Johannes Büttner’s (b. 1985 based in Berlin) work may not explore materials per se, but it does investigate storytelling, utopian ideas, narratives, and different subcultures. Fascinated by social organization and the performance of it, Büttner’s interest revolves around cultural construct such as science and validity, construction of meaning through performance, and precarious cultural economies.

His contribution to this show is centered around Free Energy Suppression Conspiracy Theory, which claims that alternative technologically viable, pollution-free, no-cost energy sources do exist and are being consistently suppressed by governments, advocates, lobbyists, and various interest groups supporting fossil fuels or nuclear energy. DIY free energy engineers are a common phenomenon found on YouTube. Staging their alchemy while deploying all the performative mechanisms for this kind of operation, these independent manufacturers strive to produce devices like perpetual motion machines, cold-fusion generators, torus-based generators, reverse-engineered extraterrestrial technology, and other generally unproven, low-cost energy sources. While doing so, they form a constructional doubt in the scientific discourse and the belief system surrounding it attempting to provide a messianic promise; to provide pollution-free energy for everyone. According to the artist, a wide range of scientific as well as esoteric symbols recur in the presentation of these narratives. From this perspective, it is just another belief system, in which a person believes in certain materials, forces, and powers that no one can measure or see.

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<sup>12</sup> List of Materials: Medium tempered glass, steel, polystyrene foam, aqua resin, rocks, soil, sand, epoxy resin, acrylic polymer with pigment suspension, replica of “Instruments for Operating on Mutant Women” from *Dead Ringers* (1988), medical threads from surgical suture on artist’s left hand

<sup>13</sup> Bruno Latour, *Reassembling the social: An Introduction to Actor-Network-Theory*, 2005, introduction to Part 1.

Büttner's work<sup>14</sup> is comprised of several Bodini motors, which are designed to produce energy and sustain the potential of producing more energy than you feed on. The work is “powered” by crystal batteries made with alum crystals— batteries that are supposed to work for hundreds of years as they, theoretically, charge themselves. These closed-circuit devices will provide energy to light the LED eyes of Büttner's sculptures; in the style of the YouTube free energy engineers that usually use LED or a light bulbs on their devices as proof of the functionality of their creations. This group of sculptural free energy producers surrounds, in a reverent choreography, a Keshe Magrav device— a plasma generator believed to be able to produce electricity more efficiently as well as possibly curing diseases and positively influencing the soil quality. Operating somewhere between truth and fiction, science and belief structures, real and bogus energy and playing off our lack of ability to fact check these assumptions, Büttner generates alternative modes of perception, which can, given the right rhetoric and framing, be as real as any other fictionalized stories we designate as truth.

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While unfolding ANT's key concepts, Latour uses red silk as an example;<sup>15</sup> imagine you see red silk worn by a specific individual. Her attire may hint not only on her style but her taste, her class, and even her political agenda in terms of gender, feminism, and ideological stands. Taken into consideration the labor needed to produce red silk, one encounters an interspecies production process that is usually identified with exploitative work conditions in sweatshops. The biggest manufacturers of silk today are China and India—producing various types of silk, differing on the molecular level, for textile industry. Silk is generated by moth caterpillars but also by bees, wasps, ants, silverfish, and other insects. Silk is, therefore, a complicated example to showcase a layered network of relations and semiotics.

Inspired by interspecies economies that exploit humans and animals alike, artist Agnieszka Kurant (b. 1978, based in New York) is interested in the abstract labor we all produce; as collectives and individuals and as humans and nonhumans alike. Technological constructs like open source code or Wikipedia form positive examples of a shared labor product. However, we also bear witness the exploitative forms of these constructs; such as Facebook algorithms excavating, preserving, poaching, analyzing, and selling our private data. Her project draws on the concealed exploitation of social labor by companies such as Google, Amazon, and others that harvest our personal and behavioral data. The artist suggests that in the contemporary world we no longer know when our labor is being stealthily harvested, nor when we are participating in leisure.

Working through this logic, Kurant has made a contribution to the exhibition by creating an alternative soft exploitation economy, where her work is outsourced and produced by living termites. According to the artist's research, in recent years mining corporations in Africa (e.g. in Namibia) have started to use other sorts of labor in order to determine feasible locations for a potential gold, uranium, or coltan mine. These companies, use termites colonies as a cost-free labor force to check the depth of the ground and its composition--enabling the companies to confirm the presence of a given natural resource. Furthermore, termites produce unique, meticulous structures as a by-product of their natural hive-minded colony that often resemble art deco cathedrals made out of whatever material they dig through. Working with entomologists in laboratories at the University of Florida, Kurant has created *A.A.*<sup>16</sup> (*Artificial Artificial*

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<sup>14</sup> List of Materials

<sup>15</sup> Bruno Latour, *Reassembling the social: An Introduction to Actor-Network-Theory*, 2005, p 40

<sup>16</sup> List of materials: Termite mounds made by colonies of termites out of colored sand, gold and crystals



*Intelligence*), 2014-ongoing, by employing a society of millions of termites to produce sculptural mounds. Providing them with vividly colored sands, gold, and broken crystals, the termites have built a vivid array of fancy structures with the artist's materials between 3-6 months. Bringing to mind the economic injustices happening unnoticed from day to day the artist calls to mind other manners of exploitation, alternative systems of production, and the shared incapacities we share with other species.

Energy, hormones, drugs, medical devices, forms of labor, shelters and interspecies exchanges; in a vein similarly to DARPA's dust developments, the artists in the show investigate these notions at an almost atomic level of examination, taking into consideration the traits and facets, as well as the symbolisms, the mechanisms, and the significations of a thing. A thing is no longer its matter and form, but an extended assemblage deploying communities, geographies, economies, and linguistically-based infrastructure. As dust is shifting from a domestic nuisance, to a smart warfare weapon, the objects and notions in this exhibition are amplifying similar processes of reconfiguring an actor in the network into another one. As we are living in accelerated times where potential processes and every intervention generates far more wide-reaching consequences than ever before. In this sense, "Crash Test" is a reality check; it takes place in every level we are able to scratch upon.

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