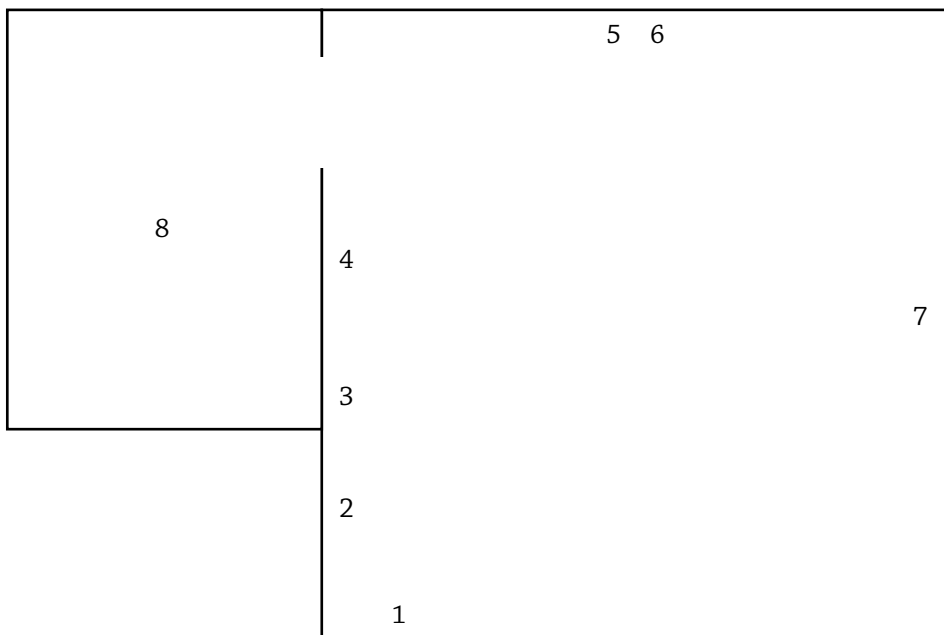


Dominion // Eel Space // August 13 - September 10, 2011



1. *Subsidence*

Acrylic and ink on paper
22 1/4" x 22"
Amy Babinec, 2011

2. *Subsidence*

Acrylic and ink on paper • 16 3/4" x 12"
Amy Babinec, 2011

3. *Subsidence*

Acrylic and ink on paper • 20" x 15"
Amy Babinec, 2011

4. *Subsidence Event*

Acrylic and ink on paper
25 3/4" x 30 3/4"
Amy Babinec, 2011

What does it look like when a mine shaft collapses leaving a tiny, narrow gap of air, and is subjected to the pressure of stone above? I set up my paintings as narratives of mine subsidence and its effects on underground strata and the surface. As the work progresses, the narratives become messier and less clear.

5. *Fracture Normal to Bedding Plane 1*

Ink on paper • 10 1/2" x 11"
Amy Babinec, 2011

6. *Fracture Normal to Bedding Plane 2*

Ink on paper • 10 1/2" x 11"
Amy Babinec, 2011

This diptych evolved from an illustration in an article published in 1916, "Subsidence Resulting from Mining," which predicted the effect that mine collapse would have on farms and homes. The article's blurry photographs and ink drawings have been a touchstone for my work.

7. *ONLY*

Charcoal, paper, wood
100" x 104"
Neal Vandenberg, 2011

8. *So it goes*

Paint and floral foam
Jessica Taylor Caponigro, 2011

Amy Babinec grew up in southern Illinois and lives and works in Evanston. She received her MFA from the University of Chicago, an MA in art history from the University of Maryland, and BFA from the School of the Art Institute of Chicago. She teaches art and art history at the college level and works as a museum educator. She is excited by Robert Smithson's idea that art exists as a void between events, and makes work that exists between past events and imagined spaces.

Before receiving her MFA from the School of the Art Institute of Chicago, **Jessica Taylor Caponigro** attended Bryn Mawr College where she earned her BA in the History of Art. She explores ideas of repetition, reproduction, and translation. Her work is informed by the inherent failure to flawlessly reproduce by hand, which often breaks the monotony of the identical with the significance of imperfection.

Neal Vandenberg is a Chicago-based artist whose work posits the interpretative act as an opportune site for generative resistance. While individual projects take on disparate final forms, Vandenberg's practice is held together by a commitment to an idiosyncratic understanding of contemporary radical left politics. Recently he has been invested in the completion of his first film, made in collaboration with Andrew Mausert-Mooney, as part of their residency at Oxbow School of Arts.