

Across the Sky, came a Screaming

Index of Works

**items no longer visible/exhibited or have been transposed within the run of the exhibition.*

1. *Seismic Rainbow Trigger*, Video, video of a firing mechanism of a V2 rocket with a score created thru sonified geologic data (proportional cartography) and "rainbow connection" sung by Kermit the Frog, 2016.
2. **Paradigm made public v2*, National Geographic (October 1950) magazine and pages with paperweight, 2016. In 1950 National Geographic published one of the first large-scale images of the curvature of the Earth. Clyde T. Holliday of the Applied Physics Laboratory at Johns Hopkins University constructed the mosaic, which was taken from a camera affixed to a V-2 rocket launched from White Sands Proving Ground, New Mexico. This was the first time a space rocket was made public. Holliday crafted the image as a bellwether for two contradictory yet inextricable ideas: the promise of Earth photography in making life easier for everyday peoples and the militarization of space.
3. **Production of Detritus at Mittelbrau*, Photographic inkjet print on paper, 16" x 24", 2015.
4. *Launching Base*, Photographic inkjet print on paper, 24" x 32", 2016.
5. *Open Space Orientation #3*, Powdered shrapnel from a V2 rocket, and charcoal on archival watercolor paper, 39" x 25", 2015.
6. *Taken from the 1st image of Earth from Outer Space*, Powdered shrapnel from a V2 rocket, and charcoal on archival watercolor paper in artist frame, 48" x 65" x 4", 2014.
7. *Roadscape at Kummersdorf Proving Grounds*, Photographic inkjet print on paper, 25" x 36", 2015.
8. *Early Rails: A Wooden Balanced Incline Used for Gold Mining at the Illinois Mine in the Pahranaagat Mining District, Nevada, 1871. (Timothy O'Sullivan) and Schroeder mine (Joseph G. Cruz)*, Photographic inkjet print on paper, 25" x 36", 2015.
9. *Parts Have Its Sums*, Photographic inkjet print on paper, 25" x 36", 2015.
10. *Photograph of my Daughter with Jet (pointing index)*, Photographic inkjet print on paper, 25" x 36", 2016.
11. **Paradigm made public (moon)*, Life magazine (Aug. 1969) authentic advertisements and clippings, 2016.
12. **Night Sky above Werner Von Braun's Office*, Mounted photographic inkjet print on paper, 12" x 24", 2015.
13. *Places have names because actors have agents (the danger is when we assume a term 'human nature')*, Mounted Photographic inkjet print on paper, 20" x 20", 2015 (This is one of the launch pads Von Braun used when finalizing his PHD studies at Kummersdorf Proving Grounds. The birth of controlled liquid oxygen fueled rocketry occurred on these launch pads. It is now an agent of the landscape.)
14. *Launch Vehicle (V2 Artifact at Site of Production)*, Photographic inkjet print on paper, 25" x 36", 2015.
15. *Inertial Navigation of a Parabola (Original V2 Rocket Gyroscope Artifact)*, Photographic inkjet print on paper, 24" x 36", 2015.
16. **After Rothko's Horizon*, Charcoal/ashes made from burnt declassified government documents involving project long-leash, archival water paper, 39" x 25", 2015

17. *the death of god left the angels in a strange place*, artist book, 2015
18. *Model making technology*, altered toy model, rubber, graphite, acrylic, found object, 20" x 8" x 8", 2016
19. *Untitled (Earthen wares)*, handmade pots designed after ancient artifacts still found at White Sands, NM and the Baltic Coast of Peenemunde, fired using traditional fire pit methods causing natural carbon glazing, dimensions vary, 2015
20. *Transposition #13*, Firing mechanisms of a V2 as paper weight, 2016
21. *Transposition #6*, Hand carved Gypsum from Mittelbrau, GPS mount, dimensions vary, 2015
22. *Transposition #8*, Sand from White Sands, N.M., glass, brass, dimensions vary, 2016
23. *Transposition #9*, Sand from Peenemunde, DE., glass, brass, dimensions vary, 2016
24. *Cover of Frieze D/E magazine I purchased in Germany while doing research involving the V2*, magazine cover, 8.5 x 11, 2015
25. **De-classified file regarding the United States' covert funding and manipulation of cultural production (ART) towards ideological warfare with paperweight*, dimensions vary, 2016
26. **Paradigm made public*, National Geographic (October 1950) magazine and pages with paperweight, 2016. In 1950 National Geographic published one of the first large-scale images of the curvature of the Earth. Clyde T. Holliday of the Applied Physics Laboratory at Johns Hopkins University constructed the mosaic, which was taken from a camera affixed to a V-2 rocket launched from White Sands Proving Ground, New Mexico. This was the first time a space rocket was made public. Holliday crafted the image as a bellwether for two contradictory yet inextricable ideas: the promise of Earth photography in making life easier for everyday peoples and the militarization of space.
27. **Gypsum paper Weight*, Gypsum taken from a gypsum mine where the German's fabricated the V2 missile (Mittelwerk), Dimensions vary, 2016
28. *54*16' N, 13*81'E (Horizons)*, Mounted Photographic inkjet print on paper, 12" x 20", 2015 This is the Horizon line scientist looked out on when doing test launches of the V2's parabolic projection. (Baltic Sea)

Schroeder
 14 tons of Mine, Germany
 (the invention of the technological drawings
 the invention of the V2 missile) including
 first guided ballistic jet propulsion, the
 navigation and much more, were hidden
 in a mine under this location at the end
 of WW2. This technology was 30 years
 ahead of the rest of the world. The U.S.
 acquired this stash shortly before the
 Soviets gained control of the area.

Working in collaboration with Dr. Mathew L. Sisk
 (GIS Librarian, Center for Digital Scholarship, Hesburgh Libraries)
 in locating the buried mine; using a historic memoir by Deiter Huzel and geographic resources through Notre Dame's Center
 for Digital Scholarship, we were able to locate relatively accurate latitude and
 longitude points for the mine. The mine was recently exhumed by a local group of
 amateur mining historians.

29. *Gypsum grid (at site of production)*, Photographic inkjet print on paper, 25" x 36", 2015

– Fertilizer or soil conditioner – Dry wall – Plaster – Gesso

Gypsum • Correcting the damaging effects of high soil sodium (Na) • Plaster • Gesso • A source of readily plant-available Ca • Dry wall or sheetrock • Increase the pH of Highly acid subsoil • Reducing Al toxicity of highly acid subsoil • Possible benefits by lessening the severity of soil surface crusting • Gypsum can reduce ammonia volatilization from urea and UAN fertilizers • Blackboard chalk • Etymology link to Selene; goddess of the moon. • The white sand of White Sands, New Mexico, is composed of Gypsum and Calcium Sulfate. • The V2 missile was fabricated in a Gypsum mine labor camp at Mittelbau-Dora, at Kohnstein Hill in Germany.

On Oct. 24, 1946 a camera on board a V2 rocket captured the first images of Earth from outer space. This moment played a pivotal role in an important paradigm shift: The end of modernity and the beginning of a visualization/conceptualization of the Anthropocene. The Anthropocene- though much contested- can be used as an overarching for our current condition and not just a geologic epoch. I'm positing that the first images of Earth-from outer space - allow us to see it as a single entity or system, helping us realize that we are mere participants in it and not merely dominators of it; being able to see it as a whole has allowed us to conceptualize it as such.

"The V2 rocket ended the centuries long human dream of reaching outer space; thus "overcoming" the ever-reaching Horizon line illusion by literally going straight up (see book). It reveals the horizon as a subjective axiom within navigation and ushered in a change in perspective towards a god's eye view. It complicates the identity of the horizon line as a natural and objective tool for navigation (both literally and metaphorically). Artist and contemporary theorist, Hito Steyerl, suggests that this type of identity crisis has questioned the importance of the ground itself, as an absolute. If the ground is no longer a natural absolute for navigation, we must then be in a state of free fall." - Jason Judd

My work is fueled by an enthusiasm towards the history and philosophy of science. This work seeks to excavate hidden histories of knowledge-production thru documentary photographs, abstract drawings, artifacts, and an artist book. These negotiations re-contextualize materials, histories, and processes and are not meant to end at a historical expression, but as a litmus towards the contemporary; thus reminding us where we have been and challenging who we are today and where we are going. How we attempt to make sense of the universe might tell us more about ourselves than it does the former.

These photographs are of things and of ambiguous scapes, rather than, that of particular people and site. The photograph's didactics mark highly specific locations and relation to people; as a means of differentiating semiotic cognition between a subjective emotion to landscape and the linguistic idea of a place. In this case, the places and things are specific to the creation of the V2 as both a missile and a rocket. These places and technologies have names because actors have agents. -Joseph G. Cruz

In this residency, an evolving, experimental exhibition called *Across the Sky Came a Screaming*, Joseph G. Cruz presents a selection of ongoing and new photographs, sculptures, works on paper, texts, video and Historical artifacts from a years-long project, *The Death of God Left the Angels in a Strange Place*. This is just a small portion of an expansive body of work.

This combination of found and made materials mines specifically the histories of the creation of the V2 rocket, the world's first long range guided missile, in 1942, and its transition into becoming the first man made object to reach outer space, thus becoming the progenitor to all space programs as well as intercontinental nuclear transportation. It was from aboard a V2 that the first images of Earth from outer space were ever taken, which represented not only a sea change in visual culture, but a fundamental shift in the way that humans understand the horizon, our position within the cosmos. Curator Mary Coyne has pointed out that for Cruz, "the U.S.'s ability to achieve a bird's-eye perspective of the earth was fundamental in shaping our current world view."

In an exploratory demonstration of the ambivalent nature of technology (what does it want?), Cruz' selection of images and objects (from art and historical to pop cultural) sourced from site visits to gypsum sand mines in Germany and the white sands of New Mexico, eBay and his studio, privileges the everyday over the iconic. Spanning and interweaving the military, scientific, industrial and pop cultural sphere of influence, works on display include parts of an actual V2, drawings made with powdered shrapnel, magazine advertisements, appropriated fiction, hand carved rocks and landscape photographs. An artist's book *The Death of God Left the Angels in a Strange Place*, serves as a textual guide to these things, offering excerpts from de-classified documents related to the development of the v2.

Viewers may find few measures taken to distinguish art objects from artifacts, or images of historical record from the artists' compositions. This is less a provocation than it is an invitation to close observation, or, as an educator might say, visual thinking.

To this end, Cruz is using the project space not as a site of artistic production in the physical sense: but rather, he is working creatively within the curatorial and display aspects of the installation of this work as an exhibition. Throughout the month, the artist is quietly making "paracuratorial" moves and gestures with works on view, experimenting with display, didactic methodologies and ancillary programming, such as film screenings.

In a recent essay "Academy as Exhibition," Henk Slager asserts that the sharpest emergent models for artistic research are "reflective practices" that focus on the conditions and potentials of presenting art." To this end, all of Cruz's moves are done in the service of extracting purpose from what we might call the "paratext" of the exhibition space: all aspects of the gallery from shelving to materials lists to didactic texts. For work that is entirely about empowering viewers to become aware of their own potentiality for reinterpreting material and political history the artist hopes to understand how such moves and gestures narrowly impact the viewer's engagement with the work itself; and, more broadly, the history and philosophy of science, military and popular influences on culture. Does a picture frame have anything to do with world picturing?

Giving context to the possibilities presented by the presence of expansive artistic research within the institution, Slager also importantly re-articulates Maria Lind's definition of "the curatorial." This is an activity that involves "thinking in terms of interconnectedness – linking objects, images, processes, people, locations, histories and discourses." By no small measure, *Across the Sky Came a Screaming*, as it brings together objects, pictures, words, events and processes, beckons reflection on the intersection among the artistic, the curatorial, and the pedagogical; and in a blend of all of these, on the role of the artist as a historian and educator. What are the possibilities?

-Jessica Cochran, curator

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the Nanovic Institute for European Studies at the
University of Notre Dame.

<http://www.josephgacruz.com>

Joseph G. Cruz | CV

cruzjosephg@gmail.com

Josephgacruz.com

EDUCATION

University of Notre Dame South Bend, Indiana

Master of Art 2013 - 2015

University of Notre Dame South Bend, Indiana

GLOBES Environment and Society Fellow 2014 - 2015

The School of the Art Institute of Chicago Chicago, Illinois

Bachelor of Fine Arts 2011

(Awarded B.F.A. Fellowship and Recognized for Student Leadership)

Exhibitions

Solo

2016

“Across the Sky came a Screaming”, Evanston Art Center, (curated by Jessica Cochran), Evanston, IL.

2013

“Assembling Vestiges”, Chicago Artist Coalition’s BOLT PROJECT GALLERY, Chicago, IL.

“Assembling the Lunar”, EXPO (The International Exposition of Contemporary & Modern Art), (curated and juried by Dieter Roelstraete), Chicago, IL.

2012,

“not a fact, still extremely real”, Comfort Station, Chicago, IL.

2010,

“If one looks down at Earth from the Moon, there is no virtual distance between the Louvre and the Zoo.”, SUGs Galleries, Chicago, IL.

Group

2016

“Current Location”, Waiting Room Gallery, curated by Mary L. Coyne), Minneapolis, MN

2015

"COSMOSIS", Hyde Park Art Center, (curated by Steven L. Bridges), Chicago, IL

"*The Party Is Over*", Soap Factory, (curated by Teresa Silva), Minneapolis, MN.

"*A Challenge to the Summer Group Show*", Chicago Artist Coalition, (curated by Teresa Silva), Chicago, IL.

2013

"*New Faces*", Isis Gallery, University of Notre Dame, South Bend, IN.

2012

"*Residual Benefits: Artists Employing Residencies in Professional Practice*"

Phoenix Institute of Contemporary Art, (collaboration with Finishing School) (Co-curated for phICA by Ted G. Decker and Vicki L. Stouffer), Phoenix, AZ.

"*Preview*", CAC's Bolt Gallery, Chicago, IL.

"*Starving Artist*", Chicago Artist Coalition, Chicago, IL

"*Twelve*", West Los Angeles College Art Gallery (curated by Kio Griffith), Los Angeles, CA.

2011

"*Body of work: Excavating History Collective in Residence*", International Museum of Surgical Science, Chicago, IL.

"*Spring BFA Exhibition*", Sullivan Galleries, Chicago, IL.

2010

"*Waveforms: Remains*", sound performance, Enemy, Chicago, IL.

"*An Ordinal of Alchemy*", collaborative project organized by Mark Dion and Robert Williams, Cabinet Magazine Exhibition Space, Brooklyn, NY.

"*An Ordinal of Alchemy*", collaborative project organized by Mark Dion and Robert Williams, Slought Foundation, Philadelphia, PA.

"*A Fickle Existence*", Sullivan Galleries, Chicago, IL (curated by Rachel Wolff)

2009

"*Exhibition 2.10242009*", MVSEVM 1626, Chicago, IL.

"*Here and Now*", TLofts, Los Angeles, Ca.

"*Untitled Site Specific Installation* (collaboration), Mildred's Lane Project, Beach Lake, PA.

"*Excavating History*", Chicago Cultural Center, Chicago, IL.

"*Excavating History*", Sullivan Galleries, Chicago, IL.

"*Public/Private Parking*", public performance, Chicago, IL.

"*Buchanan Unsanctioned*", Buchanan, MI.

Curatorial Projects

2013

"*We'll All Have A Good Laugh About It After We Crash Into The Median.*" / "*The ripped off exhibition of Michael Cavendish*", Tritriangle, Chicago, IL. (co-curated with tritriangle)

2011

"*5 exhibitions in 5 days*", Next Art Fair, Chicago IL. (Group curatorial project via Sug's galleries' Directors)

2010

"*Stretching Destillment*", Raid Projects, Los Angeles, CA. (curator)

Fellowships, Residencies, and Awards

Evanston Arts Center “The Living Studio” (month long residency/exhibition), 2016

Nanovic Institute for European Studies (Travel and Research Grant), 2014

GLOBES Certificate in Environment and Society Fellowship, University of Notre Dame, 2014-2015

Full Tuition Waiver/Stipend, University of Notre Dame, 2013-15

Andy Warhol Foundation (Grant via BOLT Residency), 2013

BOLT Residency, Chicago, IL (Year long residency) 2012/13

BFA Fellowship, School of the Art Institute of Chicago, 2012

Atlantic Center for the Arts, New Smyrna Beach, FL, with help thru The Joan Mitchell Foundation. (Residency/Grant), 2011

International Museum of Surgical Science, (Research Residency as part of Excavating History Collective exhibition), Chicago, IL. 2011

Recognized for student leadership, School of the Art Institute of Chicago, 2011

DFLUX Research Residency, (Residency in collaboration with FINISHING SCHOOL), Detroit, MI. 2010

Mildred’s Lane Historical Society with Mark Dion and J. Morgan Puett (Fellowship), Beach Lake, PA. 2009

Chicago Cultural Center (Residency as part of Excavating History), Chicago, IL. 2009

Visiting Artist, Lectures, and Panels

Visiting Artist (“Cruzin’ the Cosmos”, SMART Museum, February, 2016),

Visiting Lecturer (“Wonder Lectures”, Kavi Gupta Editions, July, 2015),

Panel Discussion (“On the Horizon line”, Chicago Artist Coalition, June 2015),

Visiting Artist Talk (“Artist as Researcher” for Rebecca Keller’s Sophomore Seminar course, The School of the Art Institute of Chicago, 2015),

Publication, Interviews and Reviews

Chicago Tribune (Write up)

Artist book titled *the death of god left the angels in a strange place*. (Are Not Books & Publishing, 2015)

Newcity (Featured Cover Sept 5th, 2013),

Make-Space (interview),

Other Peoples Pixels Blog (Interview),

Sixtydegreesfromcenter (interview),

Hyperallergic (Review),

Timeout (best of 2011),
Excavating History book (stepsister press),
Beautiful Decay,
culturehall,
Newcity (Review),
fnews (Solo review),
Slought Foundation (Panel),
Cabinet Magazine (Panel),
Blend/
fnews (review of curatorial project),
Try-Harder blog.
Mutualart,
Visual culturalist,
taxiart.,
morning drawing residency,
proximity,
Required,
Chicago Reader,