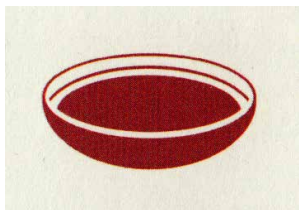
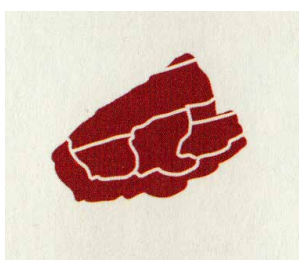


Exhibition Object List



1. This series of new ceramic sculptures builds upon the principal of the “kill hole” in Mimbres (Southwestern United States) and Mayan pottery (Mexico and Central America). A single hole chiselled through the center of an artifact entered it into ritual territory, providing both passage for the dead and termination of the utilitarian object in a single gesture. In Deball’s work, the “kill hole” suggests the negative condition of the object, focusing on absent and missing sections of artifacts and contributing to a picture of the vast unknown.



2. Harald Wagner’s collection of Teotihuacan murals (bequeathed to the Fine Arts Museums of San Francisco in 1976) are at the center of an unsolved mystery of excavation, black market sales, and circulation both illicit and legitimate.

In the course of the object’s life, illegible crumbs with little relevant historical information were separated from the larger frescos, but nevertheless retain status as valued objects in the museum’s collection. Borrowing the format of these crumbling murals, Deball intervenes in their iconography and scale to produce original fresco sculptures in cement, lime plaster, and pigment, casting new light on the disregarded Teotihuacan fragments.

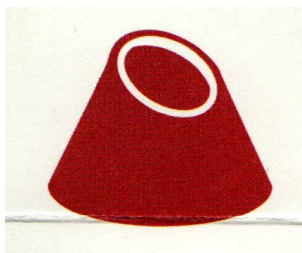


3. On loan from the Fine Arts Museums of San Francisco, this reproduction represents the Teotihuacan mural Feathered Serpent and Flowering Trees as transcribed by the museum’s Arts of the Americas department for study. Numbered segments correspond to colors in the Munsell color system, a specialized color-modelling system that allows researchers to match color variation according to value, hue, and chroma.*

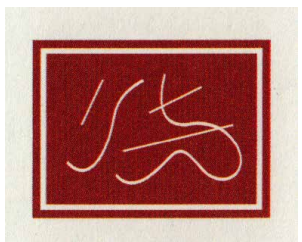


4. Another reference to Feathered Serpent and Flowering Trees, this concrete sculpture lies fragmented along the steps of SFAI’s amphitheater. Here, Deball reverses the conservation process to return the serpent-fabricated of molded cement-to the disjointed state of the original murals after excavation and looting.

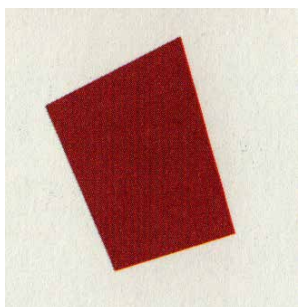
* *Feathered Serpent and Flowering Trees*, Mimeograph reproduction of drawing of mural fragments including color notations, ca. 1983-1988. Courtesy of the Fine Arts Museums of San Francisco.



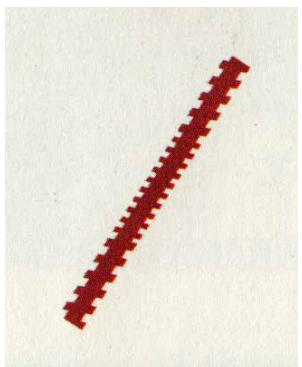
5. In order to preserve the iconography of classic Mayan sites, archaeologist Merle Greene Robertson (1913–2011) developed a unique method of documentation, molding wet Japanese paper into the grooves of stone altars, stelae, and wall reliefs until it formed a duplicate paper “skin” on the surface of the artifact, ideal for ink rubbings. Deball has repurposed this transfer technique to record the surface of a concrete “light cannon” from the SFAI’s 1969 Pafard Keatinge-Clay extension, applying and expanding this historical technique to Brutalist architecture and the present day.



6. John Cage’s etching *Changes and Disappearances #27* (1979-1982) is presented alongside the maps and scores Cage used to determine order, color and placement of its elements. These works were printed with uniquely shaped copper plates using multiple printmaking techniques including photoetching, engraving and drypoint by master printmaker Lilah Toland at Crown Point Press.**



7. Taken from Cage’s series of prints *Dereau* (1982), this large geometric sculpture translates an original print into three-dimensional space, adapted to a physical experience of Cage’s chance based ideology.



8. Endless spiral with varying rhythms used as a wooden printing system.

*John Cage, *Changes and Disappearances #27* (1979-1982), color etching with engraving, photoetching, and drypoint, Ed. 2; 11 x 22 in.

John Cage, *Handwritten score and seven maps for #27*, Score: Pencil on paper; 10.5 x 26 in. Seven maps: Pencil on tracing paper; 18 3/4 x 24 in. ea. Collection of Kathan Brown.