

In 1968 a Soviet nuclear submarine sunk to the bottom of the Pacific Ocean. Nothing publicly is known about the cause of the sinking.

For several years the U.S. discreetly watched as the Soviets searched for the vessel. When the Russian Navy's search efforts began to dwindle, the C.I.A. convened its own group of military engineers, Navy's search efforts began to dwindle, the C.I.A. convened its own group of military engineers, scientists, and intelligence operatives to create a plan that would allow the submarine (cargo, sailors, secrets, technology, nuclear weapons and all) to be raised 1,500 feet up from the bottom of the ocean while also misleading the Soviets and the American Public as to what exactly they were up to.

And what did they come up with? Get Howard Hughes to build a giant skill crane.

He agreed.

In 1975 a reporter from the Los Angeles Times began asking questions about the massive ship building efforts in Southern California; a New York Times reporter also picked up the story. Inquiries were sent to the CIA. From there very little concretely is known.

With Nixon having resigned months before, the CIA found itself in the unusual position of not being able to lie. The resulting response to the inquiries is one of the most beautiful pieces of obfuscation ever written:

"We can neither confirm nor deny the existence of the information requested but, hypothetically, if such data were to exist, the subject matter would be classified, and could not be disclosed."

.

.

Redling Fine Art has begun producing a series of shows and performances with a consideration towards artists whose works or practices engage with the ideas found in the Glomar Response. Each section of the project focuses on a different aspect of the story as a way to explore the logics inherent to, and the subsequent reverberations of this historical text. *Glomar I: the Axis of Information* was a group-show focused on how the text itself has limited access to information in the 30 years since. For *Glomar II: Strange Engineering (A Giant 8 Fingered Crane)* we have exhibited one work by Olga Koumoundouros and one by Eric Wesley. These artists were chosen for their *creative application of scientific principles to design or develop structures, machines, apparatus, or manufacturing processes* within their practices.

Wesley's *Clean Machine (Turkish Style)*, 2008 pits the chemistry contained in a bag of cement against the engineering in a washing machine motor. After filling the top-loading washer with cement and water and turning the machine to spin, Wesley then waited for the engine to finally submit. After the cement cured he removed it from its metal drum and placed the form back on top of the machine, which now functions as a pedestal: a memorial to the battle.

In Koumoundouros' work *Denial and Longing for the Big Nap*, 2014 a varied group of objects-cum-icons are drug, hung or cantilevered off a vintage automotive-belt display that the artist has mechanized to spin. As the sculpture turns, the blue display groans while the objects shiver and clank (a mechanized death march/sound track).

While these works were brought together because of their makers' use of engineering in their practices, now in the room together they create a new dichotomy. The issues of female subjectivity in a new or failed feminism raised in Olga's work bring new considerations to Eric's use of a washing machine. Conversely the kinetic nature of Olga's work heightens the tension found in *Clean Machine's* stillness.

*The definition of engineering as found in the Engineers' Council for Professional Development. (1947). Canons of Ethics for Engineers.

.
. .
.

Glomar: Strange Engineering (a Giant 8 Fingered Crane)
Olga Koumoundouros
Eric Wesley

January 31st - March 14th, 2015