

The Aldrich Contemporary Art Museum

For Immediate Release

Aldrich Projects

MILES HUSTON: OVERSHOOT

September 4, 2024 to January 6, 2025

The artist's first museum presentation debuts all new work

The Aldrich Contemporary Art Museum is pleased to announce *Miles Huston: Overshoot*, the ninth installment of *Aldrich Projects*, a quarterly series featuring one work or a focused body of work by a single artist on the Museum's campus. Huston's *Overshoot* series combines archival photographs with unfolded vegetable boxes as a series of framed diptychs marking the transformation of agriculture from a practice bounded by human vision to a system predicated on satellite surveillance and globally interlinked supply chains. *Miles Huston: Overshoot* will be on view at The Aldrich from September 4, 2024 to January 6, 2025.



Image: "Rickert Farm, Little Valley, New York, 1963."
Courtesy of the artist and Vintage Aerial, Ltd.

The *Overshoot* series situates archival aerial photographs of small family farms above unfolded vegetable boxes, highlighting the shift in our collective viewing position from an on the ground horizontal plane to novel geo-spatial view from above. The work suggests that modern ecological policies and contemporary farming, while streamlined by advanced cartography, are also confronted by the political implications of collective environmental damage quantified through technological infrastructure that envelops the planet. The knottiness of this dilemma raises the question of the efficacy of the small farm in relation to large-scale consolidated production as we weigh the consequences of overshooting the limits of resources in order to expand our ability to quantify them.

This new mode of vision transformed our relationship to property, changing the logic of land stewardship from one based on sight ("as far as the eye can see") to systems based on imaging and cybernetics technologies that encapsulate planetary interdependencies. Huston seeks to re-present this aerial view as a moment in the ascent, rather than latitudinal documentation, where humanities optical transformation eventually culminated into the international space race and our collective understanding that our ecology is bound within a blue dot floating in the expanse of space.

Each work in *Overshoot* consists of an aerial photograph set above an unfolded vegetable box, artifacts drawn from two distinct collections placed in opposition. The aerial images are from a photographic archive created by State Aerial Farm Statistics, a business that shot 16 million aerial photos of farmhouses in 44 states over 60 years. These photographs are now administered by Vintage Aerial for the purpose of "preserving and presenting aerial photos of rural America in a way that evokes memories and encourages the sharing of our common history." The

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vegetable boxes are those that specifically have no company markings. Together with his collection of watering cans, these artifacts exhibit how industry uses idyllic language and images to harken back to the family farm as an example of quality and health. Now unfolded, the boxes are also metaphorically linked to the process of land surveying through vector space thinking: the methodical unfolding of the spherical globe into the flat diagrams that govern our relationship to our environment and each other.

Through his focus on a historical transformation that occurred in the 20th century, Huston seeks to reframe policy debates unfolding in real time as unresolved echoes of this radical shift in the way we see ourselves within the planet. Huston notes that today, “Farmers are now all engaged in a new view from above, one that is optimizing their yield, but also implicates them with communities who suffer from the downstream effects of their farming. The Farmer’s parasocial relationship with the environment has been unveiled through these advanced cartographies.”

Huston is also quick to point out that recent policy rulings like *Sackett v. Environmental Protection Agency* (2023), a decision with disastrous implications for the preservation of wetlands, opt for nostalgic so-called “commonsense” interpretations of ecological policy that refuse to acknowledge the complex links that have been scientifically verified through this novel geo-spatial infrastructure layer. This tension between our common access to this view as either being governed or a form of governance is also evident in the double meaning of the title. *Overshoot* related to a “shot” (photo) from above and also refers to the phenomenon that occurs when the demands made on a natural ecosystem exceed its regenerative capacity.

The exhibition will be accompanied by a ‘zine.

Miles Huston (b. 1981, Cambridge, MA) is an artist, designer, and curator based in Jersey City, NJ. He holds an MFA from Yale University and a BFA from The School of the Museum of Fine Arts at Tufts University/MIT. Huston has had solo exhibitions at Gordon Robichaux, NY; Dunes, Portland, ME; Planet Earth LLC, CT; Reyes Projects, Detroit; Adler Beatty, NY; Princess, NY; Room East, NY; Cave, Detroit; and The Still House Group, Brooklyn. He has also been part of group exhibitions at Art in General, NY; Gordon Robichaux, NY; Jeffrey Stark, NY; Parker Gallery, LA; Night Gallery, LA; and others. Huston's curatorial projects include *Toward Civic Art*, Polina Berlin Gallery, NY; and *This Must Be the Place*, 55 Walker, NY. He co-founded the artist-run space KNOWMOREGAMES in Brooklyn, NY. Huston is a member of the architectural collective Citygroup and the Gyorgy Kepes Society.

Miles Huston: Overshoot is curated by Associate Curator Eduardo Andres Alfonso.

Special thanks to Vintage Aerial, Ltd. for their collaboration with the artist.

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