



# ARE WE IN SYNC?

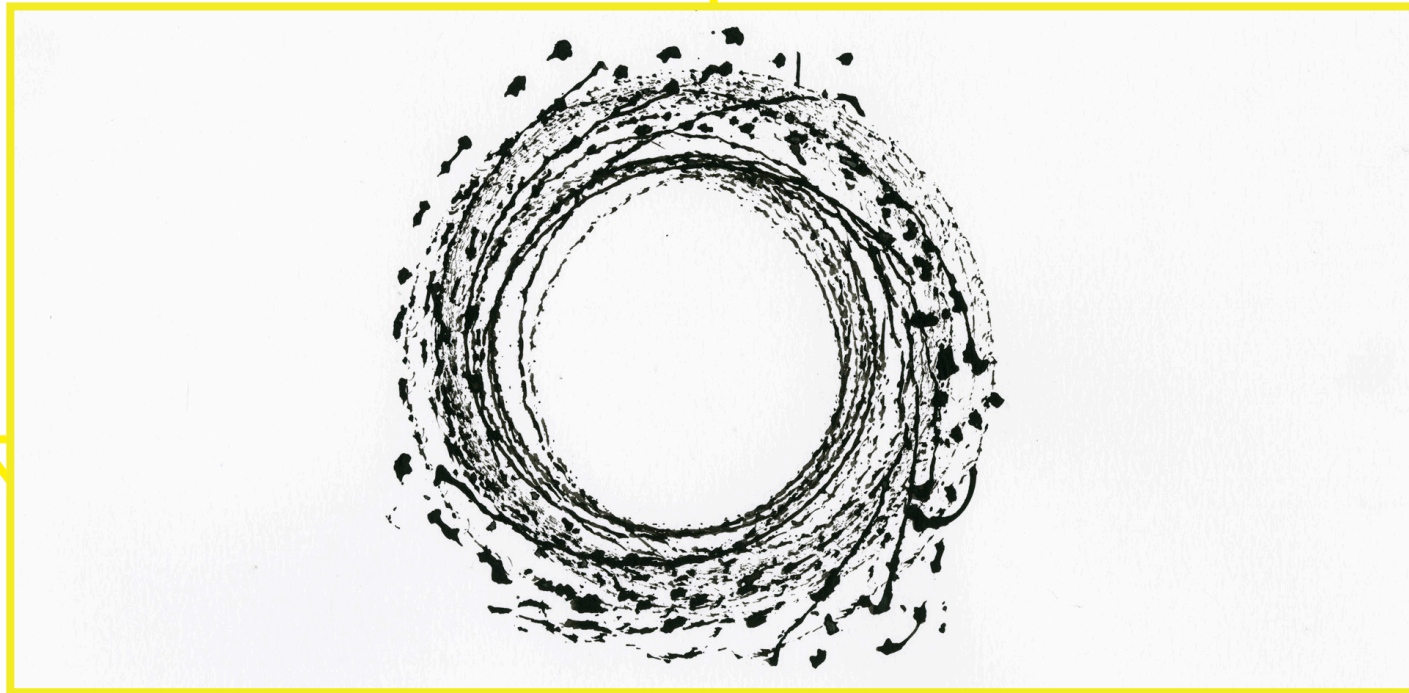
William Aparicio  
American Artist  
Monika Bravo  
Magdalena Dukiewicz  
Kristine Eudey  
Material Girls  
Edwin Isford  
Willy Le Maitre  
Pedro Mesa  
Bridget Moser  
Lisa Oppenheim  
Phoebe Osborne  
Ale de la Puente  
Juan Pablo de la Vega  
Zhang He Ming

Curated by:

John Elammar  
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María Alejandra Sáenz  
Michèle N. Thursz  
Andrea Valencia

## ARE WE IN SYNC?

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William Aparicio, *15° de imprecisión*, 2016-2017, ink on paper, 10"x14". Courtesy the artist.

## INTRODUCTION

*Are We in Sync?* brings together more than a dozen artists from six countries whose work explores alternative constructs and perceptions of time. These works expand the notion of time beyond a universal structure defined by dominant economic and technological forces. This artificial narrowing of time creates a palpable anxiety and alienation fueled by the urgency to maximize efficiency while minimizing imperfections. The works presented serve as a reminder that time is not limited to a singular rhythm and goals, but instead encompasses all aspects of life from the cosmological to the social.

Some of the works in the exhibition employ a range of techniques that dilate time through discrete encounters with sound and imagery, prompting questions about duration, pace, and synchronicity. Others harken back to an idea of time that is in tune with organic processes of decay, or question the ways in which time can be measured. Additionally, social interactions and collaborative happenings consider the ways time is shared among people through physical proximity and within virtual communities. Taken together, *Are We in Sync?* presents a matrix of temporal possibilities to remind us that there is no single way to embody time.



American Artist, *Mother of All Demos*, 2018, dirt, 9-inch monochrome CRT monitor, computer parts, Linux operating system, subwoofer cable, wood, asphalt, and plastic gloves, 59"x29"x50". Courtesy the artist.



## MALFUNCTIONS OF OBSOLESCENCE

The technology we use every day is a time capsule designed never to be opened; every new update or product is made for us to forget that a previous version had ever existed—to forget a time before these new features. Whereas time is most evident through the rapid speed that technology has advanced within the last several decades, there is a paradox that happens while using our handheld computers, our experience of time is fundamentally altered but only until there is a glitch, until we are waiting—for a video to buffer, for the Wi-Fi to reconnect, or for the new update to download. Even the apps we continuously use are based on algorithms that disrupt our sense of time and self, rather than chronological posts, we are shown images of what Instagram thinks we like or would rather see. The malfunctions and obsolescence of technology are how we sense time passing, how we are reminded that we

are trapped inside of our smartphones and have come to a point where we can't live without them. However, through this planned obsolescence there is an erasure of history—a disconnect between where everything began and where we are now: where black screens and green coding were the norms, and when the user/programmer relationship didn't exist. We are fooled into thinking that once we start to feel the slowness we must buy the new product at whatever cost, just to feel that we are back in sync with the progression towards our even faster-paced future.

Surrounded by meticulously organized, mass-produced products in hues of light pink and baby blue, *Every Room is a Waiting Room Part 1* (2017) is a video wherein Bridget Moser deconstructs the ways in which capitalist society has decided how we should live. Struggling and out-of-breath, Moser begins by at-



Bridget Moser, *Every Room is a Waiting Room Part 1*, 2017, video still, 12:22 minutes, Videography and sound recording by Paul Tjepkema. Courtesy the artist.

1 American Artist, "Black Goopy Universe," *Unbag — Issue 2: End*, February 15, 2018, <http://unbag.net/issue-2-end/black-goopy-universe/>.

2 Ibid.

tempting to inflate an air mattress and when she fails, she claims, "they really make it look a lot easier in the commercial." The exaggerated misuse of the hair dryer bonnet, pink sneakers, and shag rug indulge in the discourse of the problematics of marketing and how it enhances the necessity of these otherwise banal objects we wouldn't need or want if they didn't exist. Moser makes evident that exact mode of time the vast majority of the population spends waiting for popular culture and media to tell them what to do next, watching infomercials late at night to combat insomnia or ASMR (Autonomous sensory meridian response—producing low-grade euphoria) videos to relieve anxieties from the day-to-day stresses imposed on us by the same systems streaming these programs. During a moment of contemplation, Moser states, "The garbage cans are getting smaller, has anybody noticed? Or is it that the garbage keeps getting bigger?" When we think about all of these nonessential items that are constantly produced and spewed out of factories, we also have to remember where they will end up once they become obsolete, once the new fad makes us forget about the old, and how the plastic island in the Pacific Ocean is now twice as big as the state of Texas.

Concrete casts stand-in for the hardware of the 1970s Apple II system, while a CRT monitor displays the startup terminal script ending in a login prompt for the computer, named "Black-Goopy" in American Artist's sculpture *Mother of All Demos* (2018). In this work, Artist recalls the erasure of history through the planned obsolescence of technology. The black screen and white letters of Apple's Linux operating system became a symbol for slowness, for "dragged time" after the inception of the GUI (phonetically: "goopy") where the white screen was seen as a more productive, user-friendly experience.<sup>1</sup> In "Black Goopy Universe," an essay published in the journal *Unbag*,



Pedro Mesa, *Having Time Without Wanting It*, 2018, separatory funnel, glass container, Sodium Hydroxide, Hydrochloric Acid, Phenolphthalein, dimensions variable. Courtesy the artist.

Artist writes, "the transition of the computer interface from a *black screen*, to the white screen of the 70s, is an apt metaphor for the theft and erasure of blackness, as well as a literal instance of a white ideological mechanism created with the intent of universal application."<sup>2</sup> Created by cis-white men in Silicon Valley, the contemporary computer screen's whiteness became the "ideal" backdrop, immediately disregarding older systems and erasing blackness when the screen is turned on, where black remains the default "off" mode. Artist presents the viewer with a relic; taking us back into the *black goopy universe* while trapping us there simultaneously. Asphalt coats the surface of the keyboard, oozing onto the desk and almost dripping onto the floor, rendering the implied user unable to return to contemporaneity or alter the coding displayed on the screen.

Pedro Mesa's sculpture, *Having Time Without Wanting It* (2018), is a separatory glass funnel suspended above a basin—both the funnel and the basin containing clear liquids. Once a droplet forms at the tip of the funnel and realizes its inevitable descent, is the moment when we as

the audience see it is not water, but at the instant of bright fuchsia, one liquid is an acid and the other, a base. Here, Mesa plays with the viewer while commanding all of our attention, waiting for it to fall and to react—creating a sense of confusion, restlessness, and finally, relief. The anxiety is eased once the two chemicals meet and only if you're lucky enough to catch the moment of reaction... This cycle is repeated throughout the duration of the work, the acid and base meet only when the drop of liquid is heavy enough to fall from the opening of the funnel. Nothing seems to happen for a while, and the moment you start to give up and walk away is probably when the reaction will take place. This work enables an interesting dialogue between the works of Bridget Moser and American Artist. Not only are we waiting to see this reaction take place, but that moment is quick and then dissipates. The feeling around the work is similar to that of a waiting room or standing in front of a seemingly archaic computer—we are waiting for something, but we are not sure for what. Forcing us to spend time with the work, to wait and be present, however, only satisfied by that swift moment of the reaction taking place. A metaphor for life events or software updates, these occasions we constantly wait for, mark time for us as we submit to technology's overpowering tendency to dictate every aspect of our experiences. These three works examine the ways technology distorts our perceptions and infiltrates our lives. The waiting room becomes our minds, we become trapped within the *slowness* of the black screen and can only hope for something more to change.

- John Elammar

## TOWARDS A NATURE-AS-SELF



Magdalena Dukiewicz, *Bastard I*, 2017, hydrolyzed collagen and air bubbles, approx. 4'x20"x20". Courtesy the artist.

3 Vladimir I. Vernadsky, *Biosphere* (Heidelberg: Copernicus Springer, 2014), PAGE.

4 Carl G. Jung and Richard F. C. Hull, *Civilization in Transition* (Abingdon: Routledge & Paul, 1964), PAGE.

Vast expanses of times are measured differently than are distinct moments. Seconds pass quickly and mark the present with increasing fleetingness, while epochs capture thousands or millions of years clustered together in the very distant past. Today presents a unique scenario as humans have ushered themselves into a new epoch, the Anthropocene, and finally acknowledge their impact on the environment. The term Anthropocene was widely popularized by Paul J. Crutzen in the early 2000s, but had been used initially in 1938 by Vladimir Vernadsky, a Soviet cosmologist, to mean scientific thought as a geological force.<sup>3</sup> Art has long been understood as a harbinger for changes in collective unconsciousness and becomes a potent tool to analyze societal shifts.<sup>4</sup> The works of Magdalena Dukiewicz and Edwin Isford reflect the current shift in consciousness that marks the Anthropocene—from Nature-as-Other towards an idea of Nature-as-Self where human-made material excess and organic matter are no lon-

ger seen as distinct in Nature.

In the ongoing series of sculptures entitled *Bastard*, Magdalena Dukiewicz uses the collagen produced in large-scale animal processing as a way to explore material excess and simulate the presence of a living body. *Bastard IV* is about 10 feet long, relatively rigid in structure and hard to the touch, like plastic or acrylic, but looks as delicate as a snake-skin that has been shed, floating in mid-air. The collagen is biodegradable and extremely porous, expanding and contracting based on changes in humidity and atmospheric pressure, making the sculpture a kind of living organism that appears to almost breathe in sync with its environment. This implied anthropomorphism posits that unused excess is the equivalent to a societal bastard, abandoned and rejected, despite being of our own making.

Edwin Isford's *Impersonal Matter (Growth Wish)* (2018) repositions inorganic and organic materials to create sculptural amalgams that blur the line



## UN-SITUATING TIME

- Jesse Firestone

In the beginning there was no time.

In place of what we know today as time, there were events— the rising and setting of celestial bodies, or the coming and going of migratory birds. There were days and nights, seasons, and years. We like to imagine that the folks of yore welded the abstraction of time through remembering specific situations: an afternoon spent planting flowers, the duration of a candle burning, or the night we first kissed.

“Time” as we now understand it came much later. Historians who study the emergence of capitalism and modernism have argued that it was the clock that created time, instead of the other way around. At some point in human history, the unwritten agreements of timing were replaced by a carefully calculated system of numbers. Our synchronicity was no longer with friends, family, or other bodies in our proximity, as these were gradually replaced by an abstract totality known as society, a congregation of faceless and distant bodies. Time today is designed to ensure the synchronicity of movement throughout the entire human community of the human species, serving as a shared language through which we remain legible and accountable to each other. Global time was manually synchronized to maximize work efficiency even across time zones and vast geographic distances. And as such, time became un-situated. The personal became societal, and the familiar became alien.

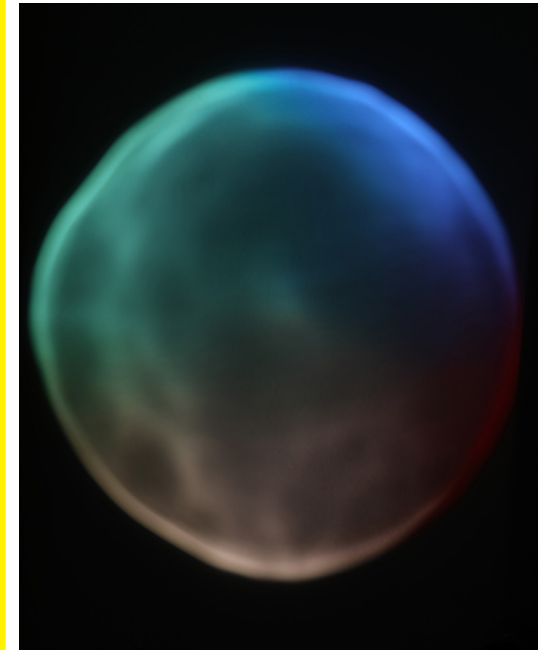
Phoebe Osborne & Kristine Eudey’s collaborative piece, *Hanging Out* (2018) is a deliberate attempt to stay out of sync

between what is natural and unnatural. Four long strands of expanding rubber dangle from a piece of stretched linen into a puddle of water. The linen hangs from a metal rod coated in various pre-workout supplements and epoxy, creating a biological slime-like casing. On the back of the linen is a gestural line drawing of a humanoid. The water acts as a catalyst and triggers the rubber to expand and grow, echoing life. Isford’s precarious system harkens back to a type of Materialism where all forms of matter are seen as coexistent and interrelational. *Growth Wish* treats all matter democratically, while acknowledging the varying degrees of agency and influence, as a way to critique the assumed dominance of the subject over an object — the dominance of man over nature.

Just as the Soviet cosmologists suggested, the reality of scientific thought as a geological force is undeniable and can be clearly seen in the floating Texas-sized garbage wasteland in the Pacific Ocean, rising temperatures caused by excess greenhouse gases, and the plethora of new minerals forming alongside the increased presence of electronic waste. In response to this awareness, a new relational dynamic has emerged, the challenges the defining anthropocentrism of previous paradigms. Artists like Dukiewicz and Isford embrace this renewed, integrated eco-consciousness where the binary between natural and unnatural is obliterated and humans see themselves as Nature once again.



Edwin Isford, *impersonal matter (growth wish)*, 2018, Expandit rubber on linen, BCAA pre-workout drink mixes suspended in epoxy on wooden dowel and metal hooks, power carb drink mix in latex on rope, polytarp container holding water. Courtesy of artist.



Zhang He Ming, *ΔEΔt≈h/2*, 2018, concave mirror, spotlight, and color acrylic sheets, dimensions variable. Courtesy the artist.

with social time. In Osborne’s auxiliary workshop, *Flake, exploring a language of embodied resistance* (2018), participants are invited to engage in practices of slowness, listening, witnessing, hanging out, and sharing stories as methods of thriving together. Osborne and Eudey’s piece becomes a state of exception to the over-regulated everyday world. Here, pace is disrupted and duration dilated. In this space, we flake.

Global synchronicity may be here to stay, but we are not necessarily doomed for a *Black Mirror*-esque techno-dystopia. The immersive installation by Material Girls features a three-channel video titled *SAME* (2018) and the sound installation *we feel an affinity* (2018), which become a collective experiment in



sharing time in the information age. The six artists of the collective, along with six invited artists of their choice, share and echo each other's daily lives through a game of sharing short videos in a group chat that took place over a period of two or three months. A social synchronicity outside the realm of productivity and efficiency is collectively expressed, as the gesture of one artist stroking her cat is mirrored in another's hand caressing a block of ice. In the background, as the artists' voices come together by reading from lines in their favorite texts, an intimacy is achieved across distances that were once unimaginable before the beginning of the Information Age.

The un-situating of time can also be tackled from the opposite direction, by stripping away the human and the historical through purely abstract mathematical reasoning. Zhang He Ming's  $\Delta E \Delta t \geq \hbar/2$  (2018) is intended as an optical observation tool rather than a light installation, meant for capturing a ubiquitous phenomenon—the ever-present exchange of energy. The work is both a result of the artist's own understanding of the Energy-Time Uncertainty principle,  $\Delta E \Delta t \geq \hbar/2$ , and the reproduction of the accidental observation of air shivering around fire under sunlight. In an ideal environment, we can even observe the energy escaping from our bodies. Zhang believes time does not flow linearly from past to future or in reverse, but rather from the outside to the inside—from the external world to the depths of our private consciousness.

And yet, in the midst of flirting between situation and abstraction there exists an alien time, one that is neither poetic nor abstract because it is not even human. Juan Pablo de la Vega's machinic sculpture, *Meditative Machine* (2018) meditates on its own cognition. An amorphous cloud of color and the parameters that indicate the computer's processing of this color create both a technical loop and an epistemological tautology. De la

Vega subverts the common assumption that the actions of man-made machines always relate to human agendas by creating a machine that is indifferent to all but its own cognition. As a result, we as human bystanders are confronted with the sheer futility of trying to imagine a non-carbon-based life-form's own concept of time.

Un-situated time carves out a crack for the non-human. Zhang and De la Vega's respective pieces have tilted the Heideggerian question of situated time toward the other end of the spectrum, rejecting the sentimentality and nostalgia that usually flood these discussions. Machine-centric consciousness suggests a time scale so incomprehensible in its vastness that it is matched only by archaic religious cosmologies. Time has always been instrumental in the construction of cosmologies, and it is through examining descriptions of time that the ethos of different cultures may be glimpsed. The kalpa in Hinduism is one of the units by which time was measured. The duration of one kalpa would allow someone to wear away a mountain bigger than Mount Everest by wiping the mountain with a small piece of silk once every hundred years. For a machine, how much time does one kalpa translate to? Does the machine calculate time linearly or in cycles? Do these questions matter to a being who does not reproduce, decay, or die because it is not limited by a mortal physicality? On the shores of eternity, we as a species may have already been left for obsolete.

- Xinyi Ren



Phoebe Osborne & Kristine Eudey, *Movement*, 2018, video still. Courtesy the artists.



## WHAT IS IT ABOUT TIME AND ABOUT US?

It is very common these days to share conversations with our family, friends, and peers about the feeling of not having enough time. Many of us experience a palpable anxiety trying to chase time. We feel as if we are moving at a different speed than time, as if days are becoming shorter, and our lives are passing faster. Time turned against us and instead of being at our same pace it is more accelerated. Sometimes it accelerates towards the past and sometimes it accelerates towards the future. And so, we experience a race against time. This endless race turns time into the antagonist of contemporaneity, as we feel that we are no longer in charge of our lives.

In our pursuit to retain control and beat time, we find different ways to shape and mold our lives. The historical development of social structures serves that role. They define universal goals and aspirations that are transformed into artificial measuring devices. Labor and working conditions, economic opportunities, political structures, social mobility, and organizations such as the family, education, and religion, are some of the mechanisms that frame time. These structures emphasize the idea of living up to expectations and that there is a correct moment to reach and accomplish them. They also reduce time to dominant certainties and create the impression that only through them can we find meaning in our lives.

These timekeeping structures attribute time linear and progressive qualities. As a result, we translate our lives in calendars of events that are drawn into



Phoebe Osborne & Kristine Eudey, *Untitled (Tower)*, 2018, video still. Courtesy the artists.

timelines and are labeled in the past, present, or future. Within this hierarchy, time is finite and is measured under the scope of success and achievements, and productivity and efficiency are the goals of a time well spent. In that sense, we treat time as a means to an end and a product, and consequently, we turn it into a commodity.

Phoebe Osborne and Kristine Eudey resist the utilitarian idea that time must have a predetermined purpose. They eliminate social constraints and embrace leisure and 'flaking out' through exercises of relaxation, slow and restful ges-

tures, and coordinated dance movements. *Hanging Out* (2018) is an installation that invites viewers to put aside their daily routines and to instead spend time together, engaging practices of listening and slowness, sharing stories and engaging in conversations. In their practice duration is stretched, creating a time that is flexible and elastic. There is a sense of exchange and of solidarity between the work and the viewers, being aware that one's time is also the time of others. *Hanging Out* is a moment for sharing, a moment for being present.

In Magdalena Dukiewicz's work, many different times can coexist. *Bastard IV* (2018), a malleable collagen sculpture evokes the silhouette of a cocoon. This amorphous skin is embedded in different times—the temporality of an organic material that is transformed from animal waste to hydrolyzed collagen and then from powder to object. Dukiewicz contains the time of living bodies, of ephemeral materials, of trapped processes, and of new beings. Thus, there are no fixed chronologies and life is not defined by a beginning or an end. There is a sense of decay, of re-contextualization, and a sense of regeneration. *Bastard IV* elongates time as it escapes from the artificial space and rejoins to the world as a living organism.

In *Tesserae* (2017), Monika Bravo reveals a world of cyclic spaces and times, in contrast to a world of accelerated and multiple coordinates. Bravo presents her installation as colorful canvases, which compose a series of digital animations that encapsulate time. In her work, images with a slow tempo transit from an LCD screen into another—featuring abstract shapes, figurative forms, and undulating



textures that calmly swirl back and forth. In opposition, a projection of flashing non-stop images, overlap aerial landscape views with pulsating geometric patterns. After experiencing this work, the viewer faces two sensorial scenarios and can choose between feeling more at ease in a meditative serene rhythm or tuned to a hasty beat.

At the end of the day, regardless of how we perceive time—whether we feel it is serene and relaxed, multiple and regenerative, cyclical and meditative, or accelerated and hasty, our lives always leave a trace in time and time leaves a trace on us. Osborne and Eudey, Dukiewicz, and Bravo show that there are many ways to understand, experience, and witness the passage of time. Their works encompass a wide range of narratives, from social time, to geological, to cosmological time. *Are We In Sync?* proposes a pause, a halt, and a moment to resist the feeling that we are running out of time. It is an opportunity to assess if we are in sync with ourselves, in sync with others, and/or in sync with the world. After understanding that we cannot escape from time, we must stop racing against it.

- María Alejandra Sáenz



Monika Bravo, *Tesseractae*, 2017, installation, animation, approx. 90"x90". Courtesy the artist.

## FIELD OF RELATIONS

Time reveals itself through markers of the past—the present does not exist. Something intangible drives us to believe that the past holds the secrets to the future. The process of image-making supports the idea of time as inexpressible and can only be shown indirectly through images that never completely reveal a picture as a true representation of experience.

Monika Bravo, Willy Le Maitre, and Lisa Oppenheim turn toward the process of imaging as a means to document, in a relative sense, while incorporating the spatial component of time commonly used in electronic and computer-based media. This process explores the relationship of temporal and spatial aspects of comprehension, on which our human perspective of physical reality is based. These practices draw our attention to how media and technology explore and manipulate image-based information, expanding the definition of photography, cinema, and sculpture.

Willy Le Maitre's lenticular series, *Tiger Compound* (2016), is photography based, drawn from an extensive collection of 3D snapshots taken by the artist. Le Maitre uses the lenticular printing method to enable the viewer to access multiple photos, depending on their position in the space. The encounter magnifies and slows what we see and assimilate. Duration is as essential as perspective here; our mental process of distinguishing and associating are at stake, both in the making and the experiencing

of the pictures. The photographs employ the use of space and spatiality, giving the process of perception an ever-shifting context for direction.

Lisa Oppenheim uses photography to question the method of documentation and the assumption of what fact or fiction is. She often uses found images from public archives, including the internet. Oppenheim engages and traces the technological processes of the found photographs, including the use and how the picture was circulated as the foundation of her process of discovery. Her *Smoke* (2011-2013) series is based on found images of fire caused by natural or industrial disasters, which she uses to create digital negatives. She exposes photographic paper by firelight that is beamed through the negatives, using a particular chemistry that creates a solarized effect, reversing lights and darks.



Willy Le Maitre, *The Lipton Congo*, 2016, lenticular print, 48"x65". Courtesy the artist and Canada Gallery.



Oppenheim then digitally videotapes the images to animate each frame and create a new artifact. The picture is a document of a process and a portal to an uncounted history that lies as a memory in the object, just below the surface. It is this inescapable moment that Oppenheim's video acts as a documentary and a framework for reassessing the history of the photographic medium and the unknown biases and overlooked methods that lie behind the production of the image. Here, smoke appears without the fire. A key detail is left out of the frame, leaving the image source open for viewer interpretation.

Monika Bravo takes on the traditions of sculpture as a reorganization of physical matter, producing works that incorporate painting, monitors, and animated moving images to create a time-based sculpture. Bravo's *Tesseræ* (2017) installation calls on the contiguity of the method and medium, fearlessly leaning large-scale monitors as integral objects that harken to Richard Serra's prop works of the early sixties, pushing the spatial relationship of the installation against the temporality of the moving image.

In essence, this body of work is a fixed installation that calls on the temporal attributes of time-based media to expand on the definition of sculpture. The embedded animation releases the notion of stillness. Bravo uses technology as a means to choreograph an altar to abstraction that encapsulates time as a constant presence.

Both the photographic and cinematic

process have been used to document; as a means to record history or engage in a reenactment of sentiment. In this context, the images act as a reference point to create a multitude of narratives. Each artwork releases the idea of the permanent as a means to release truth and to challenge the perception of reality by looking to the temporal process of durational image as a mirroring in the way we perceive, both are in a constant state of revealing.

- Michèle N. Thursz



Lisa Oppenheim, *Smoke*, 2013, two channel HD projection, dimensions variable. Installation view, *The Dying of the Light Film as Medium and Metaphor*, MassMoCA, North Adams, March 26, 2014-February 17, 2015. Courtesy the artist and Tanya Bonakdar Gallery, New York.

## INSTRUMENTS OF TIME

There are few things that we share as humanity, and the attempt to measure the passage of time is one of them. We invented the sundial as an indicator of the position of the sun in reference to our own shadow to estimate the time of the day; we moved gigantic rocks to construct monuments that mark the movement of the moon and the sun as reminders of our world's cycles; we developed the atomic clock in the search for accuracy beyond the phenomena perceived by our own eyes. We invented seasons, calendars, the hourglass, mechanical and digital clocks, there are infinite types of devices as instruments of time.

But physicists are right, time is relative. This fact that composes the physical universe, can also account for the phenomenological side of the lived experience. Time is relative to bodies, to movement, and to change. We perceive time accelerating or slowing down according to our emotions, the pace of our activities, and the rhythm of our thoughts. If time is so relative and our instruments imprecise, it is natural to question the reasons for its assessment. By measuring duration, lapses, and cycles, we concede meaning and pursue understanding: an anniversary, the years and ages that marked an event, the moment you were born. In *Are We In Sync?* works by William Aparicio, Ale de la Puente, and Pedro Mesa artists use their work to confront us with the fragility of the measuring apparatuses to reveal the cadence of the world's forces and to call into question the ways in which we experience different temporalities.

Aparicio's *15° of Imprecision* (2016) comprises a suite of drawings and a small



black device that has the mechanics of a clock. Placed on a simple paper sheet, the device's hand draws the displacement of the rotation of the earth by moving 15° in the lapse of an hour - this movement is what composes a minute. Together, the drawings and the device leave a trace of the passage of one day - 360 movements of the clock's hand marks the cycle of 24 hours. Contemplating the spinning of the instrument we are reminded of the concept of imprecision: a simple device cannot wholly account for the precise movement of the earth. The drawings become evidence, a visualization, of the variability of time. The fact that every drawing is different, even though they are produced by the same mechanical device, in their repetition and imperfection show how variation is part of what constitutes time.

In *An Infinity* (2016), Ale de la Puente presents documentation of an experiment undertaken with an hourglass in a Russian spacecraft from the Yuri Gagarin Center for Cosmonauts Training. In the

video, the sand that passes incessantly through the neck of an hourglass floats and loses direction in the moment that it loses gravity. The hourglass is one of the first instruments for time-keeping. Traditionally, it symbolizes infinity because of its "8" design and because you can turn it endlessly to initiate it again. The hourglass also represents inevitability: once you activate it, its movement, like water dripping through your hands, is completely out of your control. While the experiment took months of planning, the action inside the hourglass unfolds almost instantaneously. The artist records the effects of zero gravity as a scientific but also as a poetic and artistic action that position us in a broader, almost cosmological, context. The experiment shows how our bodies, made of matter just as sand, are subject to the laws of physics. Indeed we are conditioned by the unbreakable laws of our world but we are also—although briefly—capable of witnessing and contemplating our relative position in the universe. The weight-

less floating sand is an image of the human mind and consciousness, capable of escaping inevitability, the restraints of perception, and for creating infinite possibilities to explore beyond our limitations.

With a separation funnel, Pedro Mesa's *Having Time Without Wanting It* (2018) measures, drip by drip, the time we are expecting for something to happen. The work is measuring a particular time that is related to waiting. From a funnel, a transparent liquid drips with a very slow pace into a bowl which contains another transparent liquid. If we do not watch closely and patiently, we might miss the drop sliding from the funnel to the bowl. However, if we are present and aware of the liquids, and particularly to the single traveling drop, we are rewarded with an instant of color. At the moment of encounter between the two liquids, the drop transforms into a bright pink for a brief instant before dissolving almost as quickly. The artist's proposition is to use an instrument for precision in a repurposed way, by allowing it to measure a unit that is not related to the liquid's volume or even to measure a lapse of time. Mesa's instrument measures our resistance to waiting by forcing us to spend time where we do not want to but rather that we must contend in order to allow things to happen.

By timekeeping, forcing the physical laws to change, or reestablishing what we should be measuring, the works by William Aparicio, Ale de la Puente, and Pedro Mesa become subtle gestures to make visible the passage of time and to defy the impossibility of stopping it. Art in this instance steals our attempt to measure it and briefly pauses it. The works act as reminders of time's relativity and as a tool to make us present—to suspend time is to destroy it.

- Andrea Valencia



Ale de la Puente, *An infinity...*, 2014, video still, 2:22 minutes, From the Matters of Gravity Project. Courtesy the artist.

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- 2 Ibid.
- 3 Jung, Carl G., and Richard F. C. Hull. *Civilization in Transition*. Abingdon: Routledge & Paul, 1964.
- 4 Verdasky, Vladimir I. *Biosphere*. Heidelberg: Copernicus Springer, 2014.

## EXHIBITION CHECKLIST

1. **Ale de la Puente** (Mexico, 1968), *An Infinity...*, 2014, Video, 2:22 minutes, from the Matters of Gravity Project. Courtesy the artist.
2. **Juan Pablo de la Vega** (Mexico, 1986), *Meditative Machine (Space)*, 2018, PC, LAN box controller, LED light, dimensions variable. Courtesy the artist.
3. **Pedro Mesa** (Colombia, 1989), *Having Time Without Wanting It*, 2018, separatory funnel, glass container, Sodium Hydroxide, Hydrochloric Acid, Phenolphthalein, dimensions variable. Courtesy the artist.
4. **Bridget Moser** (Canada, 1986), *Every Room is a Waiting Room Part 1*, 2017, video still, 12:22 minutes, Videography and sound recording by Paul Tjepkema. Courtesy the artist.
5. **Monika Bravo** (Colombia, 1964), *Teserae*, 2017, installation and animation, dimensions variable. Courtesy the artist.
6. **Material Girls** (USA), *SAME*, 2018, installation, dimensions variable. Courtesy the artists.  
*we feel an ifinity*, 2018, audio. Courtesy the artists.
7. **Zhang He Ming** (China),  $\Delta E \Delta t \geq \hbar/2$ , 2018, light installation, dimensions variable. Courtesy the artist.
8. **Phoebe Osborne and Kristine Eudey** (USA, 1984 + USA, 1986), *Hanging Out*, 2018, video, vinyl, radio, steel, copper, foam mattresses, dimensions variable. Courtesy the artists.
9. **Willy Le Maitre** (Canada, 1965), *The Lipton Congo*, 2016 lenticular print, 48"x65". Courtesy the artist and Canada Gallery.  
*Codachrome*, 2016, lenticular print, 48"x65". Courtesy the artist and Canada Gallery.
11. **Lisa Oppenheim** (USA, 1975), *Smoke*, 2013, Two channel HD projection, dimensions variable. Courtesy the artist and Tanya Bonakdar Gallery, New York.
12. **Magdalena Dukiewicz** (Poland, 1989), *Bastard IV*, 2018, hydrolyzed collagen and air bubbles, dimensions variable. Courtesy the artist.
13. **Edwin Isford** (Canada, 1985), *im-personal matter (growth wish)*, 2018, Expandit rubber on linen, BCAA pre-work-out drink mixes suspended in epoxy on wooden dowel and metal hooks, power carb drink mix in latex on rope, polytarp holding water, canvas stretcher. Courtesy the artist.
14. **William Aparicio** (Colombia, 1985), *15° de imprecisión*, 2016-2017, ink on paper, 10"x14" (each). Courtesy the artist.
15. **American Artist** (USA, 1989) *Mother of All Demos*, 2018, dirt, 9-inch monochrome CRT monitor, computer parts, Linux operating system, subwoofer cable, wood, asphalt, and plastic gloves, 59"x29"x50". Courtesy the artist.

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*Are we in sync?* brings together more than a dozen artists from six countries whose work explores alternative constructs and perceptions of time. The exhibition offers alternate modes of thinking about duration, pace, synchronicity, social affect, and sensory stimulation to emphasize how these alternatives challenge the dominant economic and technological forces that attempt to reduce time to a universal structure.

**Are We In Sync?**

Opening reception: April 19, 2018, 6-9 pm

April 19 - May 4, 2018

Pfizer Building, xxth floor

630 Flushing Ave, Brooklyn, NY 11206

ARE WE IN SYNC?  
John Elammar, Jesse Firestone, Xinyi  
Ren, María Sáenz, Michèle N. Thursz,  
Andrea Valencia  
April 19, 2018

MA Curatorial Practice  
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