

# TEXTURES OF TIME

The artists presented in *Textures of Time* share a common interest in making temporalities tangible. Taking temporality as its point of departure, the artworks become agents in order to scrutinize or make palpable time's various forms and modes of operation. The relation of art to temporality is often linked to the promise of eternity, and maintains a paradoxical relationship between the permanent object versus that of the experiential moment. Departing from this promise, the artworks here emphasize impermanence or allude to the instability of the present. As Boris Groys mentions in his essay *Comrades of Time*, "Contemporary art deserves its name if it manifests its own contemporaneity - and not simply if it is currently made or displayed." One would not question how contemporary our contemporaneity is if the picture of the world were stable and well defined. Instability and uncertainty are characteristic of our time - the present ceases to be a point of transition from past to the future. Instead, present time is a site of continuous reflection and recurring iterations.

Without the confines and pressures of a termination point, the present can be perceived as autonomous, manifesting itself through numerous variations. Loop, repetition and recurrence problematize the way in which the conventions of time are understood. The loop implies sameness, a cycling and retracing over itself - the place of departure becoming that of the arrival. There is no diversion of paths, nor a change in conditions.

The nature of the loop and its infinite renewal produces a disorientating effect. This disorientation appears as a new place and time, making aware the limitations of our memory. Unable to replay instances as they originally occurred, memory is subject to the effects of repetition and relies tenuously on the security of that which has already existed. In contrast to loop and repetition, recurrence carries along the weight and detritus of the time lapsed; events and thoughts recur and accumulate new conditions. Informed by these passing intervals of time, the original moment is altered through recurrence - infinitely transgressing into new forms.

In Borges' short story *The Aleph*, eternity is never one thing. By employing the Aleph, a device used to view the infinite, the eternity that the main character sees is millions of things at the same time. Borges has difficulty describing what he sees in the Aleph, "What my eyes saw was *simultaneous*; what I shall write is *successive*, because language is successive". The description of the Aleph captures an exaggerated version of the varieties of time, a constant flux evolving around a moment.

Although the present may be regarded as an eternal loop from a cyclical perspective, the circle is not flawless. Fluctuations of time imply continuous change within the present; we can forward and rewind, freeze the frame, or slow down the image. The future is never newly planned; permanent changes in cultural trends and fashions make any promise of a stable future improbable. The past is also permanently rewritten, names and events appear, disappear,

reappear, and disappear again. This cyclical phenomenon is subject to constant flux, while still moving in a circle. This constant change and passing of time has often been naively misinterpreted as a form of continuous progress and improvement. A new work of art becomes something else, existing within a new variety of time.

The subjective dimension of temporality posits the question of causality. Why do we experience variation in the perceived passage of time? Presumably, perceived duration is shaped by the interplay of self and situation. The self already constitutes many problematic aspects: we often seem to be the victims of temporality, but just as frequently we strive to control or manipulate it. Our experience of time encompasses both our desires and circumstances. One could argue that the combination of individual and external factors shape much of what we experience as the textures of time.

In the exhibition, the consideration of time and temporalities is enforced by means of artistic practice. The artworks included scrutinize both the tangible and material aspects, as well as actively engaging with various notions and tropes of time. Progressing from the formal aspect, temporalities are most of all experienced. To make this experience visible, the artworks within the exhibition space act as catalysts - making the distribution of the sensible possible.

These time-based artworks are not reliant on time as a solid foundation; rather, they document time that is in danger of being lost as a result of its unproductive character. This change in the

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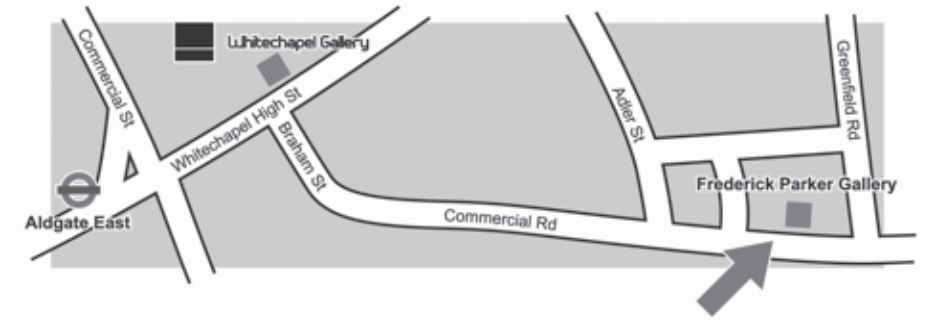
relationship between art and time also changes the temporality of art itself, merely creating the effect of presence. Art begins to document a repetitive, indefinite, and perhaps an eternal present - a present that has always been and can be prolonged into the indefinite future. Hence, practicing literal repetition can be seen as initiating a rupture in the continuity of life by creating a non-historical excess of time through art.

-Rianne Groen, Niekolaas Johannes Lekkerkerk, and Catherine Y. Serrano

## EVENT INFO:

The exhibition *Textures of Time* will be accompanied by the parallel events programme *Textures of Time / Against Common Sense*. The programme will create a space for showing a range of attitudes that problematize a total conception of temporality, focusing on the less tangible forces and attitudes that are normally considered as deviated from common thinking and behavior. The programme will encompass lectures and screenings addressing temporalities by means of thematic events like *Ghostly Presence*, *Collages of the Old World* and *(re)Placing Absence*. *Textures of Time / Against Common Sense* intends to actively engage with temporalities by means of artistic research and critical enquiry.

Events will take place from 18:00 - 20:00 on April 8, 11 and 13th.



## FREDERICK PARKER GALLERY

41 Commercial Road  
London E1 1LA  
8 April - 14 April 2011  
Opening hours:  
Monday - Friday 10:00 - 18:00

## DIRECTIONS TO THE FREDERICK PARKER GALLERY:

Nearest underground (Tube) -  
Aldgate East (District/Hammersmith & City)

Nearest mainline railway station -  
Liverpool Street.

Nearest bus lines -  
67, 78, 205



Whitechapel Gallery

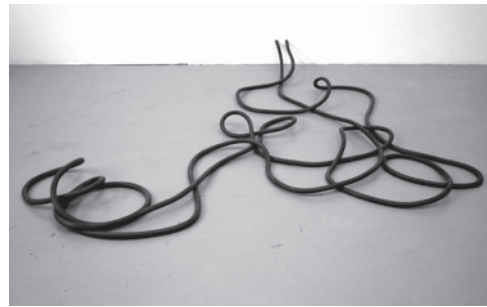
## DESIGNED BY:

Jonathan P. Serrano  
www.thejonathanserrano.com

# MEET THE ARTISTS



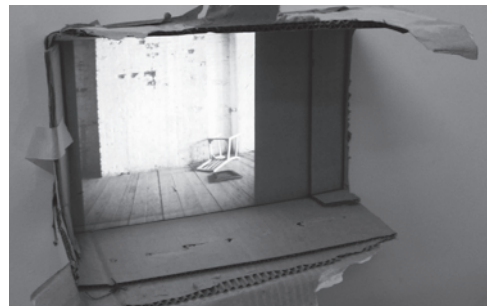
JEREMY EVANS, *IF ONLY YOU'D BEEN HERE EARLIER VI*, 2010



BEN WOODESON, *HEALTH & SAFETY VIOLATION #9 - LOOPED TRIP HAZARD*, 2009



YONATAN VINITSKY, *WHAT ARE YOUR PLANS FOR THE FUTURE? ('FORWARD, BACKWARD, TOGETHER' VERSION)*, 2009



EMILY SPEED, *A TEMPORARY MEASURE (DETAIL)*, 2008

## IAN GILES

Ian Giles (1985) lives and works in London. He studied at Chelsea College of Art and Design and was awarded a Wandsworth grant in 2009. He participated in several group and solo exhibitions.

## EMILY SPEED

Emily Speed (1979) lives and works in Liverpool. She has participated in several group exhibitions and will have her first solo show this summer at the Bothy Gallery in Yorkshire Sculpture Park.



## JILL TOWNSLEY

Jill Townsley (1966) lives and works in London. She studied at the Royal College of Art and has a practice-based PhD from Liverpool University. She exhibited in the United Kingdom and internationally. She teaches at the University of Huddersfield.

## JÖRG KÖPPL

Jörg Köppl was born in 1964 in Baden. He studied Fine Arts at ZHdK Zurich and has been an independent artist since 1989. He has participated in performances and exhibitions in Switzerland and abroad. Jörg Köppl lives and works in Zurich.

## JEREMY EVANS

Jeremy Evans graduated from Chelsea College of Art with a First class degree in Fine Art in 2007. He was selected for Future Film 2005 at Camden Arts Centre, a showcase of promising students and for new contemporaries 2008. He lives and works in London.

## YONATAN VINITSKY

Yonatan Vinitsky (1980) was born in Jerusalem, and is currently based in London. He recently finished his studies at Goldsmiths College and the Royal College of Art. Vinitsky is represented by Limoncello gallery London.

*Curated by: Nóra Belovai, Anne Baan Hofman, Carrie Anne Duff, Rianne Groen, Niekolaas Johannes Lekkerkerk, Philippa O'Driscoll, Marte Elisabeth Paulssen, Catherine Y. Serrano, Helen Spence, Katayoun Yousefi, Peggy Zali.*

# NOT A VICTORY MARCH

To describe this exhibition in a few words, let alone something about its curatorial method would be of little use in this brief space. Instead, I would like to celebrate the achievement of 11 young curators who have put their heads together and their differences aside, to organise their first collective exhibition. Such a collective act of authorship might be seen as running counter to the received wisdom of curatorship, which eschews selection by committee and stresses the importance of individual choice or vision; however, exhibition-making is always a joy and a burden shared between all those who make it happen. Here, the emphasis lies with the building of a community: peopled by curators, artists, fellow academics, and a wider audience.



In this way, an exhibition becomes the work of many, those who conceive it, those who make it happen, those who extend it once open, those who receive it, those who reflect upon it, and finally, those who remember it long after the show has vacated the space. For now, perhaps we ought to remember that an exhibition is not a thing that might be owned, but an event, forged through the collective dialogue of its characters and parts. It is a tentative exploration of a tangible yet complex space, and though it is occasionally delivered with ebullience and elan, it is not a victory march. And generals do not live there.

*-Nico de Oliveira - Course Leader  
MA Curating the Contemporary*

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41 Commercial Road

London E1 1LA

8 April - 14 April 2011

*Private view:*

Thursday 7 April 2011, 6-8 pm