

0 to 60: The Experience of Time through Contemporary Art

November 22, 2013–
January 25, 2014

Opening reception:
November 21, 6–8 PM

Pratt

Panel discussion:
The Experience of Time Through Contemporary Art

Thursday, January 23, 6 PM, room 213
(adjacent to the gallery)

Moderated by *0 to 60* curator Linda Dougherty,
Chief Curator & Curator of Contemporary Art,
North Carolina Museum of Art; and Lydia Matthews,
Professor of Visual Culture, Art, Media and
Technology, Parsons The New School for Design; with
artists Dan Bailey, Alison Collins, and Dan Estabrook.

Pratt Manhattan Gallery
144 West 14th Street, Second Floor
New York, NY 10011
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Gallery hours:
Monday–Saturday 11 AM–6 PM
Thursday until 8 PM

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*0 to 60: The Experience of Time through
Contemporary Art* is organized by the North Carolina
Museum of Art, Raleigh, NC, and Penland School of
Crafts, Penland, NC. Generous support provided by
the Windgate Charitable Foundation and The Andy
Warhol Foundation for the Visual Arts. Additional
support provided by The Fenwick Foundation,
presenting sponsor.

Artists:

Caetano de Almeida

Dan Bailey

Walead Beshty

Jana Brevick

Paul Chan

David Chatt

Jeff Chien-Hsing Liao

Sonya Clark

Alison Collins

Dan Estabrook

Felix Gonzalez-Torres

Lisa Hoke

Tehching Hsieh

Richard Hughes

Rafael Lozano-Hemmer

Peter Matthews

David Shapiro

0 to 60: The Experience of Time through Contemporary Art

“The Future is something which everyone
reaches at the rate of sixty minutes an
hour, whatever he does, whoever he is.”
—C.S. Lewis

“The distinction between the past, present
and future is only a stubbornly persistent
illusion.” —Albert Einstein

0 to 60: The Experience of Time through Contemporary Art, co-organized by the NCMA and Penland School of Crafts, highlights the intersection of time and art and features artists who utilize innovative and experimental techniques. Literally and metaphorically making time, the artists in *0 to 60* ignore the traditional boundaries between art, craft, and design and employ science, engineering, robotics, and computer software to explore the manifestation of time in art. Using materials as diverse as steel wool, gold, paper cups, 3-D digital animation, and time-lapse videos, they create works referencing real time, virtual time, historical time, recorded time, manipulated time, and the passage of time.

Artists working across media today resolutely express their freedom from the limitations of historic boundaries once so prevalent in the world of art. The works in this exhibition demonstrate an eagerness, even an imperative, to work in more interdisciplinary, experimental formats that bring our interconnected, complex world into the content of the work. Beads scale up to sculpture to remember and mourn the passing of a father in David Chatt’s *Beside Table*. Wallpaper shifts to steel and steel wool in Alison Collins’s playful *Garden of Pleasure*, where courtship, domesticity, and pleasure jump centuries to link romanticism, nostalgia, and the absurd. Jana Brevick interacts with the owner of her *Everchanging Ring* through recycling options in which each owner is invited to return the 24-karat gold ring to ingot stage for five regenerations as the wearer or events in life call the ring into new service.

Expanding upon the ideas raised by these artists, *0 to 60* features works that explore the manifestation of time in art in many forms, including but not limited to the following five themes. Works of art categorized as **real time** document or represent the actual time during which the process or event occurred, such as Tehching Hsieh’s yearlong performance project, *Time Clock*, in which he recorded every hour in every day for a year in his life. Peter Mat-

thews’s ocean drawings are another form of time-based performance art, made while immersed in the ocean for extended periods of time with his floating drafting board and a waterproof pen, as described by the titles of his work, such as *9 Hours in the Atlantic Ocean (England)*. Another visual realization of the duration of time can be found in David Shapiro’s work *Money is No Object*, a year-long series of twelve scrolls, each documenting a month’s worth of every single purchase the artist made, recorded in hyper-realistically detailed pencil and ink renderings—a year of his life represented by trompe l’oeil ATM slips, parking tickets, check stubs, and receipts.

Among the artists who **manipulate time** in their works—either slowing it down, speeding it up, or stopping it—are Paul Chan, Richard Hughes, and Dan Bailey. Chan utilizes digital technology to create projections that accelerate and fast-forward time, taking the viewer from dawn to dusk in 14 minutes in his series *The 7 Lights*. Hughes’s fractured clock, *Untitled (Triptick)*, frustrates and prevents the telling of time, essentially stopping time, while Bailey’s time-lapse video and photo mural project *Looking Up / Looking Down* collapses and compresses time, constantly shifting perspective and vantage points, combining images taken over the course of several months and changing seasons.

Works that evolve over the **passage of time** are represented by Felix Gonzalez-Torres, Walead Beshty, and Rafael Lozano-Hemmer. Many of Gonzalez-Torres’s works depend upon the viewer for their complete realization, as in *“Untitled” (Portrait of Dad)*, which consists of 175 pounds of individually wrapped candies when first installed. Essential to the work is the artist’s interest in the viewers’ interaction—whether or not they choose to take a piece of candy. During the course of an exhibition, the work can either be continually replenished or slowly shrink in size, eventually disappearing until there is nothing left. Beshty’s copper, glass, and cardboard FedEx box sculptures explore the circulation of art (from artist to

gallery to collector to museum) and the process of art-making in work that changes with each showing, reflected in its evolving title, which adds each location, tracking number, and date of travel as it is accrued over time, as in *FedEx® Kraft Box ©2005 FEDEX 330504 REV 10/05 SSCC, Standard Overnight, Los Angeles-Raleigh, trk#876421783295, May 8-9, 2012*. Rafael Lozano-Hemmer’s work, *Last Breath*, captures the ephemeral and invisible by storing a person’s breath forever, a portrait that stops time and potentially achieves immortality. With the use of a respirator, a digital counter, and a paper bag, the artist captures an individual’s breath and then endlessly circulates it between the motorized bellows and the paper bag, inflating and deflating. The work is “activated 10,000 times a day, the typical respiratory frequency for an adult at rest, including 158 sighs.” Jeff Chien-Hsing Liao’s panoramic photographs seamlessly collage long-exposure images with individual elements taken from dozens of photographs to create intricately detailed works of art that layer moments of time.

Several artists deal directly with the passage of time and a labor-intensive creative process that consciously or unconsciously becomes a way of **accumulating and marking time**, using time as a key element in the production of art. Lisa Hoke’s monumental site-specific installations, expansive and excessive wall mosaics made out of thousands of painted plastic cups and recycled cardboard packaging, immediately bring to mind the amount of time spent gathering materials, as well as installing and creating. The labor-intensive process is equally apparent in David Chatt’s obsessively beaded objects. Covered with thousands of tiny seed beads, works like *Beside Table* have taken Chatt up to a year to complete. Caetano de Almeida’s delicate botanical renderings, “pollution drawings,” are created by leaving stencils on sheets of paper on his studio balcony for varying amounts of time until the paper is stained by the ambient pollution.

Artists whose works recreate and/or subvert **historical time**, transporting the viewer to another time and place, like a time machine, include Dan Estabrook, who uses antiquated photographic printing

processes to create images that recall another era. Alison Collins’s *Garden of Pleasure*, an installation of three-dimensional wallpaper, is reminiscent of a period room in a historic house but with an exaggerated scale and made out of industrial materials, inspired by 18th-century paintings and textile designs. Sonya Clark uses hair as a medium to comment on history, identity, culture, and the duration of time. Clark’s works include a 30-foot-long print of a dreadlock representing a length of hair if it had grown, uncut, for 90 years.

While time may seem to move ahead consistently and steadily, our experience and perception of it is not that directive or definitive. Artists often speak about the feeling that the things they make arrive in the world out of order—that a future work arrived sometime in the past, fully realized, but not processed until the present. For an artist to lose him- or herself in time is not an uncommon experience in any studio. By protecting creative time from the scheduled world, the blossoming of timeless activity becomes possible. Another way to imagine this idea is to consider the peak experience of an athlete or a dancer or musician, so tuned to the execution and activity of their respective disciplines that time falls away. The act of creating is lost to time, and the moment is extended into a kind of infinity. After experiencing such a transcendent moment, artists tend to speak of “returning” to the world of ordinary life.

As travelers through time, we are aware of its finicky existence in our lives. It is simultaneously finite and infinite. This exhibition, *0 to 60*, allows us time to pause and consider its impact on our lives, to reflect on its messages and references. Past, present, and future all collide in the intersection of time and art in the work of the contemporary artists featured in *0 to 60*. The artists selected for this exhibition all share an overriding compulsion to explore time, employing time as form, content, and material in art, and using art to represent, evoke, manipulate, or transform time. Compressing, expanding, stretching, fracturing, compiling, layering, and accelerating time, these artists create works that distill and define its essence, allowing viewers to experience time from a new perspective.

Linda Dougherty
Chief Curator
North Carolina Museum of Art

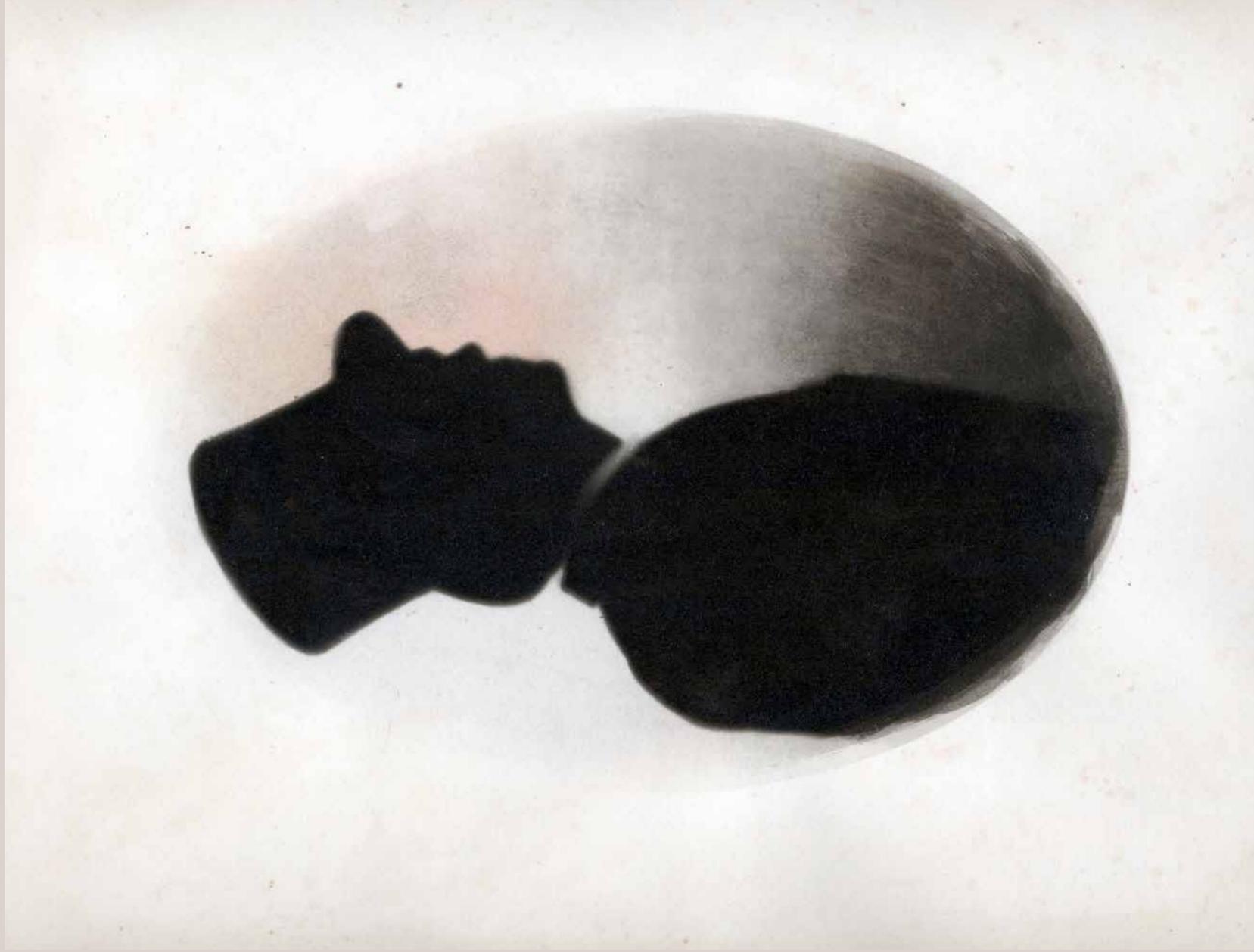
Jean W. McLaughlin
Director
Penland School of Crafts

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Dan Estabrook, *The Kiss*, 2011, unique gum bichromate print with watercolor, 18 x 15 inches, collection of Allen G. Thomas, Jr., Wilson, N.C. © Dan Estabrook. Reproduction courtesy of Daniel Cooney Fine Art, New York.

Organized by the North Carolina Museum of Art, Raleigh, NC, and Penland School of Crafts, Penland, NC. Generous support provided by the Windgate Charitable Foundation and The Andy Warhol Foundation for the Visual Arts. Additional support provided by The Fenwick Foundation, presenting sponsor.

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