

THE TRACK OF TIME

Two-part exhibition
with the Summer Academy co-teachers
2-17 August 2019

This year's exhibition in the periscope project space brings together positions dealing with possibilities and strategies for depicting time - whether by means of latent or unusual traces of time-measurement that go almost unnoticed, by visualisation of time processes and mechanisms, or by representation of a fading memory as an attempt to counteract the passing of time. Four positions show four different approaches to tracking time.

Belarus-born **Gleb Amankulov**, who lives and works in Vienna, is showing his *Monochromes* series, dating from 2013, when he was teaching at a trade school in Minsk. This two-year stint is obligatory for every student after graduating from university. Feeling that after eight years of artistic training he was simply wasting his time, he took the opportunity to reflect on his own practice, and decided to produce a picture every day for a month, almost like reciting a mantra. Using only the cheapest and simplest materials - sandpaper, chalk and water - he spent exactly two hours a day painting a picture on the same piece of sandpaper. There remained only the photographic documentation: a calendar showing each day's work. The series demonstrates the onerous passing of time and, ironically, led to Gleb's being invited to the Vienna Academy of Fine Arts.

Born in Cairo, now resident in Vienna, **Sherine Anis** presents a fragile sculptural installation entitled *Mysterious thing prompt V*. A folding rule balances precariously on two stands. The sculpture refers to Newton's first law of motion, which sta-

tes that an object will remain at rest or in uniform motion in a straight line unless acted upon by an external force. The unfolded rule, a classic measuring instrument, measures only space; at the same time, it shows any unevenness in the ground by translating it into a no longer exact right angle. In Anis's work, a measuring instrument is deprived of its function, hovering and moved in space by a mere breath of air. At the same time, it calls in question the process of measuring. What is measurable? Time? Air? Thoughts?

Swedish artist **Ida Lennartsson** lives in Berlin. She collected pigeon droppings under a bridge in Hamburg, keeping the place under observation for a time and returning repeatedly to it. The size of the heap of droppings led inevitably to conclusions about the time the pigeons had spent there. This process illustrates how to measure time by the elimination of excrement. Separated from any explanation, the photograph of the excrement looks like a stone formation, refined through photography to an abstract, precious-seeming material. This impression is destroyed in the installation by strips of wood placed laterally, together with smaller objects serving as a frame. Similarly to the pigeon droppings, the strips of wood are material to be found in urban space - a reference to the architectural aspect of the space. The strips are inscribed with graffiti tags. Graffiti already featured in Ancient Greece, and ironically, a fascination for dealing with excrement also existed there within the genre. A metallic formation in a photograph looks almost like a drawing; it consists of pigeon control spikes often used to deter pigeons from landing on balconies and sills. All these things are to be found in urban space, as for instance under bridges:

walls covered in graffiti, feathers and litter.

Ida Lennartsson, *Scatalogical graffiti (guano)*, 2019, collage.

Lisa Wieder, a native of Salzburg, lives and works in Linz. Her paintings include everyday objects and comic-strip elements. As models for some paintings, she collected small figures which, in a kind of playful process, she froze in ice cubes or scanned, in order to illustrate various kinds of conservation. Both processes are absurd attempts to stop time and to observe what it does with the objects. The exhibition presents a variety of photographs of these experiments, as well as an object which in the course of the opening evening will be transformed from a frozen state into a liquid. In the frozen state, the materiality of the small objects is called in question; it cannot be established with complete certainty whether an object is made of plastic, fabric or some other material. Thus the process of freezing leads not only to visual standstill, but also to indeterminability of materiality. At the end of the melting process, the objects will remain in a random order.

Lisa Wieder, *Frozen Objects*, 2018, digital print

With Gleb Amankulov, Sherine Anis, Ida Lennartsson and Lisa Wieder.

Curated by **Simone Rudolph**

Opening: 1 August 2019 at 7 pm
Opening hours: Thursday-Saturday 4-8 pm
and by arrangement

Works exhibited:

Gleb Amankulov, *Monochromes*
(photo documentation), 2013, sandpaper,
chalk and water

Sherine Anis, *Mysterious thing prompt V*,
2019, lacquered steel and folding rule