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Dates and Times

A Thesis submitted in partial satisfaction of the requirements
for the degree Master of Fine Arts

in

Visual Arts

by

Dustin Willis Brons

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Professor Ricardo Dominguez, Chair
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2017

The Thesis of Dustin Brons is approved and it is acceptable in quality and form for publication on microfilm and electronically:

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University of California, San Diego

2017

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ABSTRACT OF THE THESIS

Dates and Times

by

Dustin Willis Brons

Master of Fine Arts in Visual Arts

University of California, San Diego, 2017

Professor Ricardo Dominguez, Chair

The exhibition *Dates and Times* combines two bodies of work. *Dates* consists of inkjet prints of images made with a flatbed scanner of the inside covers of library books, which are open to display the due-date slips. *Times* consists of two large scale inkjet prints of digitally composited collages which combine scans of compositions made from folding the front page of recent editions of the *New York Times*. The accompanying paper

discusses these works first in relation to photography and the index. The analysis of the work continues with regards to art-historical precedents and relationships to modernism and abstraction, and attempts to sketch out some implications that these associations present for a contemporary context.

The paper begins with an overview of previous projects that I have worked on since beginning graduate school. These are described in order to establish certain underpinning concerns in my practice and to provide context for the work presented in the thesis exhibition.

Preamble

Some preliminary reflections:

I had an epiphany the other night in the studio. Maybe the fact that nothing ever seems good enough is actually why I keep doing it. Maybe this is how I can define my practice. Prior to that I had never thought that I had a practice, at least according to what I thought a practice was supposed to be.

Over the past couple of years, one of the most generative activities that has emerged for me is taking pictures with my cell phone camera wherever I am. Although I am not interested in presenting as art the types of incidental photographs that are the result of this ongoing activity, I have come to consider it to be complimentary to my work in other areas as it is based in learning to look around with increased attention and awareness.

The work that I presented in my first year review exhibition could be considered an expression in the form of sculpture, installation and conceptual intervention of what I might call this camera-phone-walking-consciousness. The show contained small scale works that could mostly be described as pointing at one particular node in the network of things surrounding us and considering a possible intervention in the function or perception of each. Examples of such things addressed in the exhibition include wastebaskets, potato chip bags, and the sound of the campus clock-tower.

Although discrete and with little obvious overlap in terms of materials or conceptual content, the works in that show represented in a way my understanding of a perceptual field in which all these nodes can be considered possible sites of micro-intervention, reaching outwards centrifugally to converse with broader topics (examples

include the organization of time, anti-capitalist resistance, and technological efficiency). The “slightness” of many of the works, even in some cases the difficulty of identifying or reading them immediately as artworks therefore connects to the mode of perception that they emerge from, which is based in attuning one’s attention.

Prior to that exhibition, the projects which consumed most of my time during my first year at UCSD were a pair of video works. The first of these presented a performance which I developed based on the final scene of Claire Denis’ 1999 film *Beau Travail*. In this scene the film’s protagonist, Galoup, dances alone in front of a mirror-lined wall in a seemingly empty night club to Corona’s 1993 dance hit “Rhythm of the Night”. Although starting slowly, as the scene progresses his dance becomes increasingly impulsive and acrobatic. In the context of the film’s preceding shots, this routine alludes to the possibility of his suicide while presenting him breaking free of the extreme self-imposed regimentation of his life as a military officer.

The segment on which I based my work consisted of no more than about half a minute of Galoup’s solitary dance. I attempted to write a description detailing each and every movement of the dance even as his movements progress from slow steps and pivots to spastic leaps and convulsions. This exercise resulted in several pages of dense and nonsensical writing, containing passages such as:

“Upon landing, the body immediately counters the rotation by throwing both arms into the back and forth motion as before, the right leg briefly bends at the knee to raise the foot off the ground, counterweighting the outstretched arms, as the left leg propels the motion. Slowing the twisting motion, the steps carry the figure backwards two steps, as

the left hand slowly returns to the pocket. The right hand weaves back and forth in front of the chest, drawing a small figure eight.”

And so on, a fluid sequence of movements disjointed by the attempted translation into language. I proceeded to record myself reading this text aloud and asked a performer to attempt to (re)enact the movement while listening to this recorded description through headphones in real-time.

At the time, my fascination with this film, which I had first encountered in 2010, was connected to the way that I saw it reflecting aspects of this place that I had just moved to. The military context and arid coastal setting of the film (much of the film is set in a French foreign legion outpost on the coast of Djibouti) provided obvious parallels with what I found surrounding me upon moving to San Diego. Although I was unsure about its significance as a choreographic gesture, I had a notion that this performance could have something to say about this particular place through reference to another. We filmed on the beach facing towards the water so that the ocean takes the place of the mirrored night club wall in Denis’ original staging of the scene. This arrangement was connected to thinking of the beach, the edge of the continent, as a kind of barrier.

Following this, I decided to re-iterate the same performance in a studio setting three more times with the idea that not only would each performance be different, but that as the same performer listened to the recording for the 2nd, 3rd, and 4th time, the fluency in their movements would increase as they would begin to commit parts of the routine to memory. The resulting piece is an edited version of this performance using all four iterations. The initial shot from the beach is maintained as the undergirding structure and the footage from the three subsequent performances are used as cutaways which further

extend the action, showing repeated views of “the same” actions multiple times over. This becomes the second degree of the expansion of time and gesture in the work, following the inflation of the original 30 second segment into a verbal description lasting several minutes. The performance invokes themes of containment, restriction, and isolation in what is ostensibly an outlet, a space of freedom and recreation (both the nightclub and the beach). [Fig. 1]

The second of the two video works was based on fragments of conversations I overheard in public and noted down as best as I could from memory during my first few months in San Diego. This was a sort of auditory compliment to the visual observations of my cell-phone camera practice. I had no particular pre-conceptions of content or theme while gathering these, and the topics ranged from ludicrous business endeavours, to dating, to drunken behaviour. However it seemed that certain sensibilities emerged in common of isolation, absurdity, and the poetics of everyday encounters.

Similar to the previous work, I asked a performer to listen to my voice reading these fragments aloud and to try to repeat what they heard immediately after, as close to verbatim as possible. As in the previous work, we did four takes of this exercise, this time all in the studio. Once again I was interested in how repeating the exercise would produce different results. Rather than presenting an edited version in a single channel, I decided to present the footage in four channels simultaneously which were edited to emphasize repetition and overlap of the audio and video from the different takes.

Aside from prefiguring a nascent interest in the construction and manipulation of time which I would continue to explore in future work, these videos are in retrospect also symptomatic of the tension that has been ongoing in my practice between the studio and

the world outside. They were also concerned with the repeatability of a gesture and what effects would emerge from the presentation and comparison of the different iterations.

The themes of repetition and expansion of a tightly restricted gesture would resurface again, although only in hindsight recognized as a continuation. In my second year I began to develop a series of text-based paintings made according to tightly restricted criteria [Fig 2]. Beginning from certain words and phrases derived from the language of artist bios, theoretical maxims, and popular idioms, (“lives and works”, “never work”, “between”, “two birds one stone”) these paintings incorporated repetition and expansion of this limited source material in a number of ways. The first was to combine and recombine these words and phrases into as many configurations as possible.

For example:

Lives and Works

Between

Two Birds One Stone

Two Works One Works

Two Work One Works

Two Works One Work

Lives Between

Between Work

Between Works

Never Work

Never Between

Never Between Work

And so on with dozens of other combinations. The variation in these phrases emphasized the contextual determination of meaning, in particular with regards to shifting of connotative meaning and the transitivity between verbs and nouns. As the second order of repetition and expansion I planned to inflate and contract the scale of the work, beginning from a dimension 2" x 3.5" which was derived from the size of a typical business card (in homage to the inspiration of some of the words and phrases as well as a hilariously small size for nearly any painting). As conceived, the work would incorporate dozens of versions at various sizes, from the tiny initial size, to scaled-up versions at six or eight feet in height, and many sizes in between. The third order of this repetition involved the materials and processes used to construct the supports and render the text. The text was to be applied to the surface as a transfer as well as hand-rendered and printed. Idiosyncrasies and errors were scanned and copied in order to be scaled up or down and rendered using different methods than their original source (for example a poorly executed toner-transfer would be scaled up and copied by hand or output as a giclée on canvas). These measures were intended to break down the distinctions between original and copy, and the different measures of value associated with these materials and processes

Viewed in concert, these paintings would hopefully reveal the subtle variations outlined above while maintaining an uncanny sameness, as with the gestures and speech of the prior video performance works. However the works carried a set of art-world concerns which to my mind became overbearing on their other aspects. The work was in conversation with the market on a number of levels, from the values associated with different materials and techniques, to ideas of originality and uniqueness. The miniature

size of the initial versions was partly conceived as a humorous response to the globalized market and to space concerns affecting art spaces due to rising real-estate and rental prices in many major cities. The initial inspirations for the work had to do with thinking about labour, both artistic and otherwise, which I aimed to discuss through the abovementioned material conditions as well as the variability and flexibility of pertinent language. However it seemed that the art-market jokes and the conceptual and historical baggage of making black-on-white text paintings left little room for these topics, leading me to put the project on hold.

Following this, in January of 2017 I had an exhibition in my home city of Vancouver, British Columbia titled *Views (If You're Reading This You're Centred)*. This exhibition was one of the first bodies of work I had made since beginning graduate school that I felt reasonably satisfied with and that I did not abandon in an unresolved state to move onto something else. Most importantly, the work was developed specifically for the location of the exhibition in consideration of the context and surrounding area. Vancouver is a city being rapidly and unmercifully transformed by gentrification and development, coupled with a soaring real-estate market and accompanying affordability crisis. The exhibition took place in an independently run gallery located directly between two prominent and controversial condominium developments currently under construction. In the marketing material of both buildings the idea of the centre is emphasized, presumably to establish this neighbourhood a few kilometers from the downtown core as a new central point in the city.

My exhibition presented an unrealizable proposal for a public artwork to be installed on the outside of the gallery in the form of a text which reads: "The Centre of

the City Just Shifted (Get Centred Here)” [Fig 3]. This is a combination of the two slogans used in the advertising of each of the adjacent condo towers, while the format is derived from the text of a Lawrence Weiner piece that is permanently installed on the façade of the Vancouver Art Gallery: “Placed Upon the Horizon (Casting Shadows).” I borrow this format in order to point to the invocation of the centre in these advertising materials as replacing descriptions of periphery and marginality that are conventionally attributed to Vancouver.¹ In a pair of screen-captured videos taken from the websites of the two new developments, my cursor interacts with a 360° panoramic view of the city selectable from the vantage of different floors of the future buildings [Fig.4]. This interface appears to place its user in a stationary central position, allowing them to move the city around them with their cursor. The centre in this case is invoked visually and spatially. The work unites implicit and explicit discursive and aesthetic devices presented by these new developments to show how they combine to produce feelings of empowerment and stability for their subject while effacing the aspects of displacement and uncertainty which could emerge from other perspectives on the transforming neighbourhood.

One of the principal elements of the work in the Vancouver show was the location specific approach as outlined above. Additionally, the work was based almost entirely in simply re-presenting already existing material from the marketing of these condominiums, repackaged and recontextualized to take on a critical dimension. I had come to recognize some form of appropriation as a central component of much of my

¹ For example, one of the city’s longstanding nicknames is Terminal City, so-called for its location at the terminus of the trans-continental rail line.

work, and this recognition would allow me to consciously incorporate the method in subsequent work, such as that presented in the thesis exhibition.

Returning to San Diego, both from my short trip to Vancouver to install the exhibition, as well as from a few months during which I had been renting a room in Los Angeles and spending only a few days each week in San Diego, I decided to reframe my production here based on these lessons learned from the work that I had just developed in Vancouver. Back In San Diego, I felt that I needed to get out of my studio which I increasingly found to be a stifling environment once the novelty of access had worn off.

Looking outwards led me to particular qualities of the terrain and landscape of the city. As noted above, in my first year I had already been thinking about San Diego as being defined and striated by various things acting as barriers. The proximity to the border and border fence separating San Diego from Tijuana is the most prominent and official of these barriers, but I was also interested in thinking about how the coastline could be considered another sort of barrier, and the freeways intersecting the city as even more. Moving through the city with this concept on my mind, the canyons which wind through various San Diego neighbourhoods struck me as another manifestation of the same. I became interested in how to represent these spaces which I wanted to frame as interruptions in the organized rectilinear grid plan of the city. While not fully subject to direct commodification as real-estate in the grid-plan of the city, the canyons do contribute to the aesthetic and monetary value of adjacent property. I spent several weeks going out with a 4x5 large format camera to take pictures in various canyons in San Diego. These photographs depict points where the city and the canyon are re-sutured, a

lone house or fence post representing instances where the spatial organization of the city stitches back into the geographically resistant territory of the canyon. [fig. 5]

The pictures provide the viewer with little information about their specific location. I was interested in how these do not immediately read as being “San Diego” pictures, partially due to the unusually high levels of precipitation experienced during the preceding winter, which has made the foliage unexpectedly lush and green, and also due to the tightly constricted framing of each shot which is necessitated by the proximity to the steeply sloping walls of the canyons. This ambiguity of identifying the place of these pictures ironically echoes the homogenizing effect of the city grid which surrounds them.

Once again, something was missing from this work which could sustain my commitment to it. The nagging concern of how to separate these photographs from simply being well executed pictures of landscapes remained without a satisfactory resolution. However, despite the problems with that aspect of the work, it had returned my focus to thinking about photographs and more generally the production of images, which was to lead me to the work in my thesis exhibition, to be discussed in the next section of this paper.

Dates and Times

My thesis exhibition is titled *Dates and Times*. There are two main bodies of work presented in the exhibition. Both works are based on images made with a flatbed scanner and presented as inkjet prints. The images in *Dates* show the inside covers of library books which are open to display the due-date slips [Fig. 6]. *Times* consists of large scale digitally composited collages which combine dozens of scanned images of compositions that I have been making by folding the front page of recent issues of the *New York Times* [Fig. 7].

My interest in these “date due” slips began with identifying them as long-term collaborative aesthetic projects. The format of the slips sets up a rigidly defined system for their use. They are laid out in a two column grid with even rows of equal dimension, each cell supposedly corresponding to an individual date-stamp. However their use over time results in a tremendous amount of variations which push against the implied boundaries of usage set out by the slip. This variation is present in such elements as the position of the stamps, the colours of the stamps, and the presence of other marks such as handwritten notes and highlighter marks.

One crucial issue presented by these images is their relationship to indexicality. Rosalind Krauss defines the index as “the marks or traces of a particular cause, and that cause is the thing to which they refer, the object they signify. Into the category of the index we would place physical traces.”² Clearly, as direct results of the act of applying ink to the page, stamps in general have an indexical quality. Indeed, in most contexts

² Rosalind Krauss, “Notes on the Index: Seventies Art in America,” *October* 3, (1977): 70.

stamps are used precisely for their indexicality. However in the case of the date-stamps represented in this series of images this becomes complicated in that the stamps may or may not have been stamped on the date that they refer to. In the case of the majority of the stamps which are for the due-date of a loan, the stamp is set with a date in the future. There is a tension in these cases between the stamp as an indexical mark, and the date signified by the text of the stamp itself.

This indirect relationship between date of the stamp and the date-stamped is analogous to the nature of photographs, particularly with regards to their fallible indexicality as well as their always delayed representation of the time that they represent. This will provide a bridge to many of the issues which emerge in the newspaper images to be discussed further down. Barthes describes the unique operation of photography in terms of how it produces a disjunctive relationship between the space-time of the present and the space-time of what is represented. He describes this condition with which photography presents the viewer as one of “spatial immediacy and temporal anteriority, the photograph being an illogical conjunction between the *here-now* and the *there-then*.”³ In contrast, a due-date stamp representing a date in the future would at the time of its stamping have the condition of the *here-now* and the *not-yet*. In the scanned images yet another layer is applied which complicates this relationship with the index. In these scans, the inconsistent indexicality of the date due slips is flattened into the standard photographic mode of the “here-now” and “there-then”. The production of these images re-enacts the way that the due-date slips, having been disused for many years since the

³ Roland Barthes, "Rhetoric of the Image," in *Image, Music, Text*; trans. Stephen (New York: Hill and Wang, 1977), 44.

computerization of their function have already been rendered into the condition of that which is already past but still present.

In moving to a discussion of *Times*, I would first like to address the work in terms of historical context and precedents. My use of the printed newspaper and of visual references to collage (which will be addressed in more detail in the proceeding pages) put the work in conversation with the movements of modernists and historical avant-gardes by whom those materials and techniques were first developed in an artistic context. Thomas Crow writes that “from its beginnings, the artistic avant-garde has discovered, renewed, or re-invented itself by identifying with marginal, “non-artistic” forms of expressivity and display”.⁴ The newspaper was first used in this way in the cubist collages of Braque and Picasso; it would continue to appear in art throughout the 20th century, from dada, through the work of post-war neo avant-garde and pop artists up to the present day in the work of Rirkrit Tiravanija and Wade Guyton among others.

Evidently the newspaper can no longer be considered a “non-artistic form” as it was taken to be a century or more ago. In 2017 the use of the print newspaper seems positively archaic, identifiable as it is with this development of modernism for at least the last century. The dominant sources of news are no longer print newspapers, having been overtaken by a variety of digital sources unnecessary to list here. To return to the printed newspaper as a site of aesthetic intervention is therefore to situate the gesture consciously in relation to historical precedents. However, to take up the use of the newspaper in 2017’s post-Trump, post-Brexit, fake-news epoch is also to demonstrate a desire to retain

⁴ Thomas Crow, “Modernism and Mass Culture in the Visual Arts,” in *Modern Art in the Common Culture* (New Haven: Yale University Press, 1996), 3.

some kind of contemporary relevance (if such relevance is to be defined according to direct engagement with current events and political context). The question that emerges from these conclusions is therefore how to reconcile these paradoxical associations with this material as both archaic and current?

Just as the date due slips are now disused artifacts, the printed newspaper seems in many ways equivalent as a hold-out from another era of technology. Yet somehow it remains current in 2017 just as it was for different generations of artists using it throughout the last century. The newspaper as a historically recurring material enables the work to act as a lens to look at the recurrence of other concepts. In addition, to take up again the use of this particular “non-art” material after so many previous iterations is also to gesture towards the impossibility of locating material outside the purview of art. Chronology becomes a central concern of both of the bodies of work presented in the exhibition, in terms of how information re-emerges through time. This is approached in a number of ways throughout the work, as in looking at the patterns of circulation and re-circulation of library materials across decades, and by evoking multiple re-occurrences of historically situated artistic materials and visual strategies.

My engagement with the newspaper as material in this work occurs on a predominantly formal level. The compositions I make are not principally based on the privileging or redacting of certain content but rather on reacting to the already existing page layout according to a set of criteria or restrictions which dictate my interaction with the material. The construction of each composition follows the same rough guidelines: starting with the front page of the *New York Times*, I fold the paper to eliminate as much text as possible while retaining as much of the pictures as possible, and also leaving the

date visible. The only manipulation of the paper I engage in is folding; I do not tear, rip, cut or otherwise alter the paper.

I have intended for the physical folding of the newspapers to reflect the processes of selection, framing, modification, and exclusion which are inherent with any representation of information, even one as ostensibly unbiased as the self-proclaimed representatives of journalistic truth (as the New York Times presents themselves in recent advertisements). Folding condenses the pages and brings the photographs into closer contact with each other. This has the effect of foregrounding the editorial decisions by removing the contextual information and spatial buffers supplied by the columns of text. The resulting unmediated combinations of images are stark, humorous, vulgar and revealing.

Visually, the resulting images appear closely related to collage. However there are crucial differences, most notably in that this work relies not on the physical cut, nor on the “colle” of collage, the literal glue which would imply fixity of the composition. This work employs the fold in place of those more decisive or irretrievable methods. The composition is fixed not by “collage” but by temporary pressure of the scanner lid in the process of capturing the scanned image. Rosalind Krauss writes that cubist collage “completely ironed out the fabric of illusionism, rendering the object’s existence within the visual field as inexorably flat as an insect crushed between two panes of glass”.⁵ While merely an analogy for Krauss, this is a fitting description for the temporary fixing of these compositions against the glass of the scanner. In the process of making this work

⁵ Rosalind Krauss, “The Motivation of the Sign,” in *Picasso and Braque: A Symposium*, ed. Lynn Zelevansky (New York: Museum of Modern Art, 1992), 262.

the operation of the flatbed scanner literalizes Krauss' metaphor in order to bring the image closer to the condition of collage, as characterized by flatness. Krauss continues to describe that "in collage in general, [...] frontality is secured by the way the paper elements glued to the surface of the sheet are literally foursquare upon that surface, an inevitable result of their actual flatness."⁶ The effect of the glue in this description is thus accomplished by the pressure of the scanner. This has the effect that the flattening of these folded objects is momentary, rather than permanent. The moment the scanner lid lifts, the material is free to be reconfigured or unfolded. To summarize, in these works it is the process of capturing or fixing as an image which produces the condition of collage – thus the most overt reference to this historically located technique is inseparable from the production of a reproducible digital image. This is crucially not collage, but the image of collage, or collage inseparable from existence as an image

Another relationship to cubism can be recognized in the way that multiple faces and sides of the newspaper are combined in the same plane. In cubism disparate angles of view and perspectives were united on a single plane as a way of discrediting pictorial illusionism. In the present work, the distinction is lost between front page and back page, between that which is above and below, between journalism and advertising, and between content and its support (both financial and material).

This discussion of the work in relation to both cubism and collage introduces flattening as an important formal and conceptual element of these images. The simplest way that flatness appears in this work is in how the scanned images remove the sculptural aspects of the actual folded newspapers by translating the three dimensional objects into

⁶ Ibid.

images. The distinctions between figure and ground, and content and frame are also broken down. The regular layout of the newspaper surrounds the images and text with surrounding blank space delineated by various other marks such as horizontal and vertical lines. These areas of unprinted paper and delineating marks lose their framing function and become part of the image, now given the same compositional emphasis as the content they were intended to frame. The ground or frame is almost entirely expunged, first by folding tightly around the photographs, and also in the way that the blank edges and margins become geometric elements which are entirely part of the composition and refer visually to various predecessors in the modernist development of abstraction. The folding produces geometric shapes and blocks of colour which are reminiscent of constructivist compositions. Rectangles made from the folding over of the bottom or side of a page become monochromes; horizontal and vertical lines of various thickness are abstracted from their function as the boundaries of pages and come to resemble Newman's zips, and the shapes and lines of hard-edge painting and post-painterly abstraction are echoed throughout.

Combining the individual folded compositions into a larger scale digitally composited collage format has a number of effects. It brings the work closer in scale and complexity to some of these abovementioned visual reference points. At this large scale, the *all-over* becomes another modality to draw in this history of abstraction in painting which would not be present in the smaller individual pieces. Due to this all-over quality, the first impressions of the large prints belie a deceptively chaotic and disorganized image, however on longer looking I hope that it is possible for the material integrity and

organization of each individual folded composition to make itself available to the viewer by pushing forward from the disorganization presented by the image as a whole.

Different scanned images abut and overlap each other in this larger combined image. This multitude of flattened layers relates to the experience of the screen, where multiple windows perform depth and layering despite existing in the same plane. Using the scanned images in this way enables the work to address flatness as it manifests today in the experience of encountering content on screens to be related back to flatness as it has continued to resurface throughout the history of modernism, as in cubism, collage, and the various developments of abstraction in painting. All of these visual reference points can hopefully accomplish more than just clever displays of art-historical knowledge. Like the technologically obsolete due-date slips, and the books themselves, these artistic precedents are not entirely foreclosed. Knowledge, technology and culture move forward, but these things from the past remain as part of our perceptual and intellectual field.

A crucial issue raised by this analysis, and one which has been present in much of my previous work as described in the first part of this paper is the tension between repetition and variability on multiple levels. This can be found in relation to the newspaper, collage, and flattening as historically situated material, technique and concept. Each time these resurface, the effect is different according to the historical conditions. This idea is echoed within the work on a smaller scale in the variation that presents itself despite engaging in the same programmatic gesture with the newspaper day after day.

The tension in this temporal aspect of the work can be described in a number of ways, for example between the continuous and the discontinuous, or the synchronic and diachronic. The work exhibits continuity at a number of levels. By folding, the continuity of the original paper is preserved rather than being ruptured by the physical cut which would be requisite in most collage. The folded pages are presented in a particular arrangement as captured by the scanner, however the potential of unfolding and modification or returning to their previous state is preserved by maintaining the integrity of the paper. There is a relationship therefore between the temporal and material elements of the work as the scanner fixes a specific arrangement which is both physical and temporal. A relationship to temporal continuity is also presented by the source material in terms of the ongoing passage of events which are distilled each day in the format of the newspaper. The printed newspaper rather than any of the various digital sources of the news is a more suitable vehicle to convey this tension between continuity and fixity. Because it is published once per day it already represents a particular moment's distillation of the continuous passage of events through time, rather than a continuously updated platform or feed which keeps better pace with the occurrence of the news itself. The disparate sense of here-now and there-then that Barthes applies to the photograph is analogous to that of the newspaper as a whole, and as such the photographs which remain unobscured in the work hold a metonymic relationship to their publishing support. Recalling the earlier discussion of the index, both bodies of work in this exhibition present a multi-layered relationship to indexicality.

Presented together, the two sets of images juxtapose different models and time-scales of the circulation, preservation and presentation of information. The printed date is

the leit-motif that unites all of these images. It is one of the only items left to contextualize the content of the newspapers, where it marks the instance of their publishing. In the case of the books, the sequence of date-stamps portrays not their initial publication but instances of reception and revisiting. The distinction between the different role of the date in these examples is representative of the way I have been thinking about the historical context of other aspects of the work. Due-date stamps represent patterns of renewed interest in particular texts, topics, and information. Library books which contain these slips are thus relatively unique in that they physically contain evidence of the instances of their re-circulation and reception. This example that the *Dates* images present allows the rest of the exhibition to emphasize the same patterns of renewal as they are implied in other materials and topics. One can read specific historical moments and renewals into the use of newspaper and visual references to collage and the various devices of abstraction. *Times* places these references in the context of images and material which are explicitly labelled with their contemporary instantiation as evidenced both by the printed date and the content of the images. In combination with the representations of re-circulation in *Dates*, this can hopefully provide a basis to consider how this resurfacing functions across different platforms (aesthetic, artistic, material). Ultimately for me this calls into question the periodization of modernism, post-modernism and contemporaneity, or by calling this into question, perhaps merely reflects the experience of this contemporary moment in which content is available in an unprecedented and de-differentiated format and scope.

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Figures



Figure 1: Still from video (uncompleted), 2015-2016

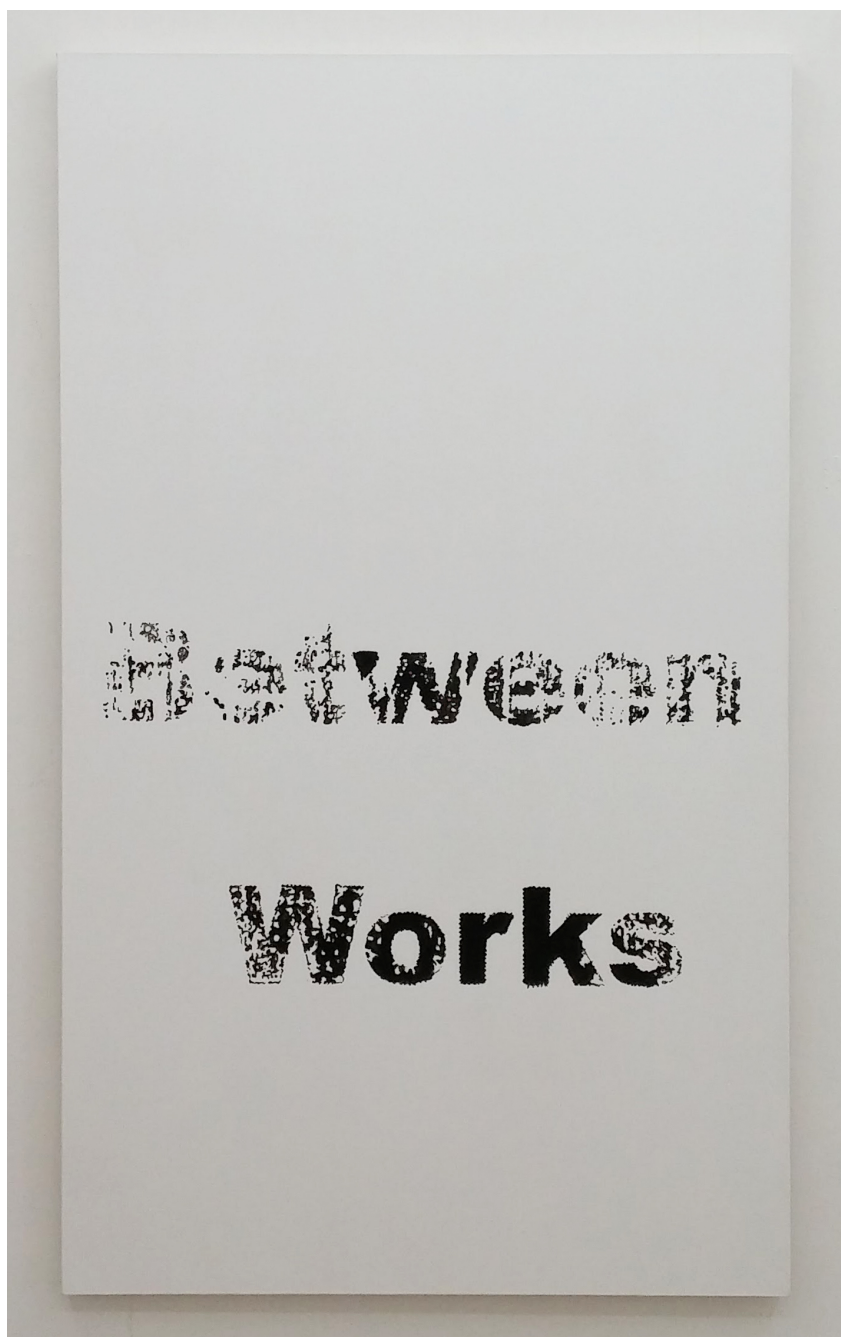


Figure 2: Between Works, acrylic on canvas, 72"x38", 2016



Figure 3: Proposal for Public Artwork, Google Maps screenshot with added text, 2017

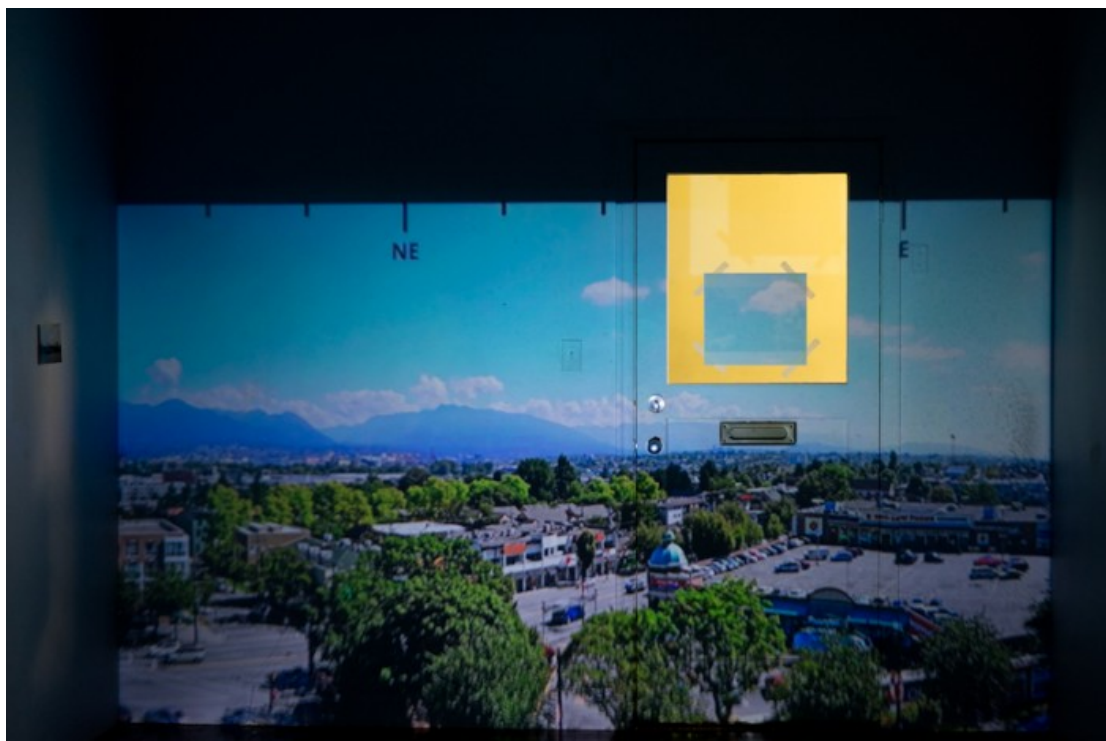


Figure 4: Views (Independent), installation view, 2017



Figure 5: Canyon House, inkjet print, 32"x40", 2017

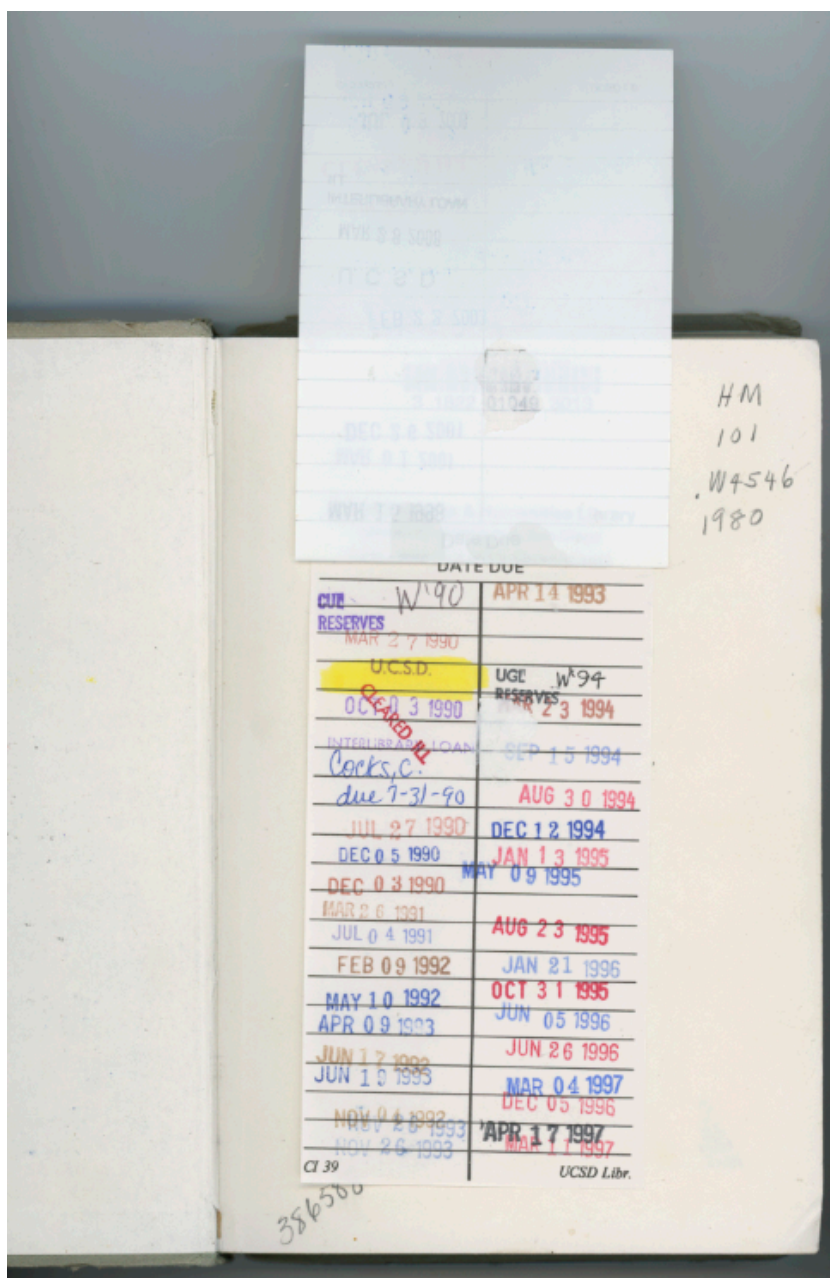


Figure 6: Dates (detail), 2017



Figure 7: Times, inkjet print, 58" x 96", 2017