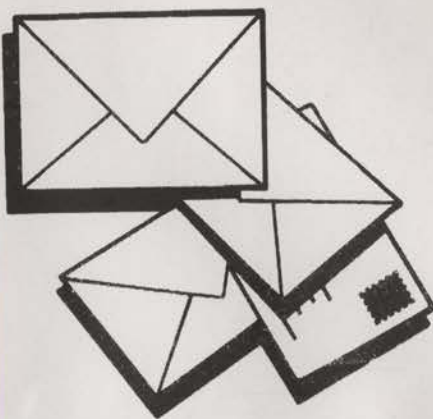
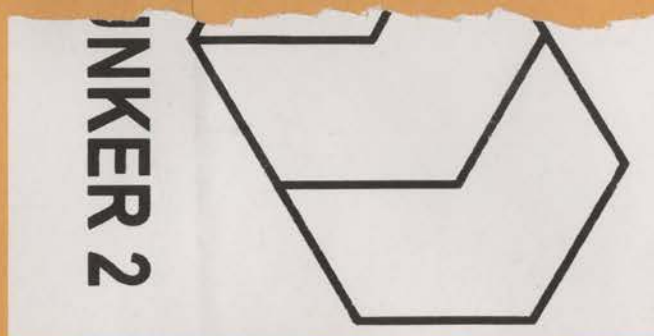


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UNSCHEDULED ARRIVALS

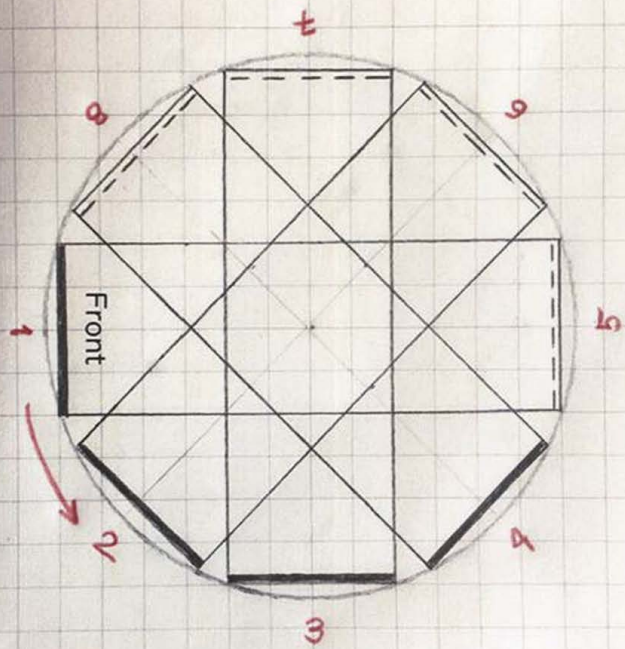
UNLIKE A CELESTIAL BODY
ALEJANDRO TAMAYO



SUCCESSFUL PRESS



QUA37863



unscheduled arrivals

August 15–September 5, 2019

Installations by Miles Rufelds / Simon Fuh + Kenneth Jeffrey Kwan Kit Lau / Sara Wylie + Hannah Tollefson

Publications by Cat Bluemke / Lauren Chipeur / Anna Eyler + Nicholas Lapointe / Craig Fahner / Galen Macdonald / Jeronimo Reyes-Retana / Alejandro Tamayo, available as a boxed set or individual books, in partnership w/ Successful Press

Responding to the pressures and precarity of rapid gentrification, increasing globalization, and metaindustrialization, *unscheduled arrivals* and its works examine how the production and transportation of goods (whether physical or digital) shape our infrastructural realities.

Formerly a refrigeration unit used by the Canadian Armed Forces in the 1970s, the shipping container that is **Bunker 2** sits in a Junction Triangle parking lot, adjacent to CPR/CNR train tracks. Although the container now postures itself as an art gallery, there is no questioning its ongoing relationship with capitalist infrastructures of transportation and distribution. Cargo trucks move in and out of the lot on a daily basis, and the screech of freight trains punctuate our openings and gallery hours.¹ These are the surviving traces of a one-time industrial hotspot. Other remnants of the neighbourhood's industrial heyday have already been (or are currently being) expeditiously converted into commercial art and design spaces, studios for the entertainment industry, and other professional and managerial class "hangouts". In place of heavy machinery, production gear and design desktops fill old manufacturing plants that have been retrofitted to become commercial loft spaces. New modes of production and distribution proliferate along with these changes. They include digital marketing campaigns; the dissemination of entertainment media such as that of Ubisoft; and 'glocal' services offered by hyperflexible

marketplaces such as Uber, AirBnB, and Amazon. These neoindustrial changes embody a new paradigm of economic mobility by prioritizing efficiently packaged, well-marketed, and flexibly circulated consumer goods/services. While this mobility frames itself as a kind of freedom, in reality it is simply an updated face for the hegemonic reach of capital—it is a mobility that skirts labour laws, that destabilizes housing markets, and that escapes accountability through its transience. Though less visible than ever before, these changes give the Junction Triangle a new scale of global reach: one less defined by noisy and physical signs of industry, but rather with streamlined, glossy presentations of capitalist work. These commercial innovations—and the rapid updates to infrastructure that come with them—expand the economic networks that define the neighbourhood and keep up with the global capitalist imperative.

Because of this gentrification, **Bunker 2**'s neighbourhood is now described as one of the "hottest", "up-and-coming" neighbourhoods for young urban professionals. This was not always its reputation. Prior decades saw the area as a low-income neighbourhood, with a demographic of mostly blue-collar immigrants. The general deindustrialization of the North American economy transformed the area into one of neglect, only to be bought out, eventually, by condo developers and large corporations a few decades later. Similar to the industrial buildings, the working-class, postwar homes have been replaced by shiny, affluent edifices for those who can afford them. These changes to the cultural and economic fabric of the Junction Triangle feature forms of infrastructural development that are not static, but extremely mobile, fast-paced, actively tracked, and often automated.²

It is crucial to note that this gentrification is motivated by the distributive logics of profit-centred planning. Even as they claim to be universally human-centred, neoindustrial capitalist markets operate through an ethos of disposability that subjugates existing and healthy ecologies—human or otherwise—to the outrageous geographies of

capitalist efficiency. What occurs, as a result, is an infrastructure built for the extreme and ongoing displacement of natural and human resources.

Bunker 2 constitutes a microcosm of these developments. Its location and status as a shipping container not only harken back to historical innovations and paradigms of industry, but gesture toward their seemingly newer, sleeker, descendants. From its military-industrial past to artistic-commercial present, the gallery embodies the various logics, aesthetics, and architectures of global capitalist mobilities. In response to these site-specific quandaries, *unscheduled arrivals* presents three installation works and seven artist publications that offer anti-capitalist discourses on neocolonial industrialism, labour relations, speculative futures, sustainability and more.

Simon Fuh and Kenneth Jeffrey Kwan Kit Lau's work *Prime Air* (2019) considers both the automated and manual labour that makes possible the shipping and handling of consumer goods on an unprecedented scale. In 2016, Amazon introduced the Prime Air drone, an unmanned aerial vehicle that could make local deliveries. This initiative was ultimately discontinued due to government regulations, but reminds us of the ongoing attempt to automate labour, as well as the symbiotic relationship between global capitalism and the military-industrial complex. *Prime Air* is a time-based work culminating in the attempted reconstruction of a Prime Air drone using disparate parts sourced from Amazon. Guided by only a few photos from Google Images, Fuh and Lau drafted an octocopter from scratch that resembles the Prime Air drone, but is instead made of consumer-grade materials, such as aluminum LED rods and cheap plastic containers. These packages have been delivered to an ad-hoc mailbox attached to **Bunker 2**, which was given an illegitimate mailing address for this piece. **Bunker 2**'s unconventional location was deemed by delivery staff "unsafe" or non-existent, and some items initially failed to be delivered, necessitating the artists to give over the phone directions to the deliverer of each package.

¹ <https://www.cpr.ca/en/community/living-near-the-railway>

² One only needs to check the way in which the area's real estate statistics are tracked, projected, and discussed to understand such a statement.

This failure itself reveals the ongoing tension between automation and labour; Amazon's attempts to make the labour of its delivery workers invisible is frustrated by the actual reality the workers encounter. This human-to-human network of labour (exemplified by both the artist-director and artist-courier relationships) reminds us that companies like Amazon are not so different from their predecessors, in that it is the labour of workers that allows them to operate. On August 25, 2019, **Bunker 2** will host a drone-building performance, for which the artists will be present to give guidance over the phone. The setting of **Bunker 2** provides a foil for the attempted construction of a drone, as like this particular container, drone technology has a formidable military history dating back to WWI. Much like the 2016 introduction of Prime Air, we expect this performance to end in failure.

While *Prime Air* considers the distribution of commodity goods, *Return to Sender* by **Hannah Tollefson** and **Sara Wylie** addresses the logistics and consequences of waste disposal. Taking the form of a single-channel, documentary video, *Return to Sender* tells the story of the Khian Sea waste disposal incident, addressing toxic colonialism and the capitalist mismanagement of waste. In 1986, a cargo ship carrying 14,000 tons of toxic ash travelled from Philadelphia across the Atlantic Ocean, looking to dump its contaminated cargo on the shores of several countries across the Caribbean, Central America and Africa. *Return to Sender* traces the trajectory of this cargo-ship as it attempts to dump its cargo at many destinations until it becomes placeless, and, like "a letter sent without a valid address" (8:08), it is returned to its place of origin. Found footage, news broadcasts, maps illustrating the routes, and primary source testimonials are woven together, decentering the singular voice of the film's narrator. After considering the 1986 Khian Sea incident, the film presents a case study that is closer to home, considering the 69 shipping containers full of Canadian waste that were sent to the Philippines in 2013, and repatriated back to Canada this year. Both cases necessitate the consideration of Western waste displacement as not only a means

of exporting harm elsewhere but also an action that implies a colonial system of valuation: "Where there is waste, there is a system, a system that decides what is deemed valuable and who is deemed to have value" (7:25). Implicit too in this exportation of harm is the unbalanced acceleration of climate change, which disproportionately affects nations in the global South. **Tollefson** and **Wylie** go on to address the solely symbolic and utterly ineffective deployment of the "green steward" myth by Western corporations: "shame and guilt were weaponized, shielding corporate power from scrutiny" (13:03) states the narrator, as slick renders of a techno-utopia are overlaid with footage of waste bouncing in water. The film concludes by emphasizing the urgency with which we must restructure planetary relations: "We could not design out inequality by doing away with waste. Further efforts of exclusion only increased the divide. We could have adopted a less exclusionary sense of waste, but if we had done that we would have had to have seen that matter always moves in gradations" (13:56).

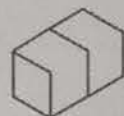
Frozen Dead, Frozen Sleep, and Some Consequences by **Miles Rufelds** provides a paranoid history and speculative future of refrigeration technology. Named after the opening chapter of Robert Ettinger's 1962 book on cryogenics, the work connects the biological control of perishable commodities, the human extensions of these technologies, and the biopolitical control of global logistics infrastructures. The work frames bananas, whose history is intertwined with colonial trade, as a proxy for the human body, through which **Rufelds** considers the biopolitical implications of refrigeration and atmospheric control. Spanning the West-facing wall of **Bunker 2** are enlarged film strips shot in 16mm; referencing a historical and ethnographic lens, the content of the frames is situated in the present location and time, depicting figures in hazmat suits opening the doors of **Bunker 2**. Similar to *Prime Air*, **Rufelds** used the **Bunker 2** co-directors as actors; clad in the gear worn in proximity to dangerous substances, they implicitly reference the dangerous and under-compensated labour involved at all levels of capitalist infrastructure. **Rufelds** presents an implied

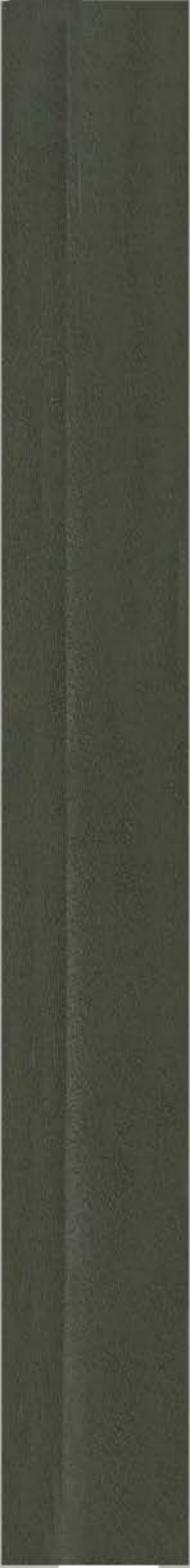
narrative as our eyes dart between staged images of cryogenicists submerging a body in ice, an indistinct figure in a hazmat suit leaning over a shipping palette covered in bananas, and documents outlining International Standards Organization protocols. The nature of the deconstructed film strips allows us to draw speculative parallels, and relates to the capitalist "overwhelm"—the desire to see everything at once—felt by both consumers and panoptic corporations; hinting at the way fear politics are narrativized to further a neoliberal agenda. Linking together the frames of this lateral narrative is a network of yellow string, paying intentional homage to the climatic Hollywood-serial-killer-suspect-web. Rather than drawing correlations between the images themselves, the web traces an overlay of banana shipping routes and ports, based on United Fruit's company maps from the early 1900s, reminding us that a map of colonial trade lies just under the surface of logistics today.

Finally, a pop-up bookstore of seven commissioned publications (created by **Cat Blumke**, **Lauren Chipeur**, **Anna Eyler** + **Nicholas Lapointe**, **Craig Fahner**, **Galen Macdonald**, **Jeronimo Reyes-Retana**, and **Alejandro Tamayo** respectively) offers the opportunity for further reading and discussion about the global implications of capitalist infrastructure. Published in partnership with **Successful Press**, these texts are meant to be short "studio visits on paper." They offer a variety of conversational entry points into anti-capitalist critique and serve as portable prompts for new research trajectories.

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UNLIKE A CELESTIAL BODY

Alejandro Tamayo

UNLIKE A CELESTIAL BODY

by

ALEJANDRO TAMAYO

Published by
Penguin India, New Delhi
2019

UNLIKE A CELESTIAL BODY

ALEJANDRO TAMAYO

My proposal for Distribution Infrastructures addresses the physical reality of the gallery as a concrete object that can take multiple orientations. I propose to make the geospatial orientation of the gallery to rotate counter-clockwise around its own centre in set intervals of 45 degrees each week. A complete circle, which will take 8 steps, would be completed in a period of two months. Every time the gallery receives a new orientation, a photograph will be taken from its center. This photograph will capture the new landscape being framed. Each photograph will be printed and included in the exhibition the following week. Each photograph will become a historical record of the gallery's slow revolution.

In each visit three overlapping moments will be encountered: the history of the gallery's rotation (represented by the photographs), its current orientation (which is experienced in a phenomenological way), and the expectation of the next turn. The changing orientation of the gallery will invite the public to visit the exhibition multiple times. This project considers its own expenses as an intrinsic component of the work itself. The cost to rotate the gallery 45 degrees will be part of the work and will be available to the public.

Unlike a celestial body or an artificial satellite that continues their rotational movement indefinitely, the gallery, restricted to the economic conditions of the precarious art economy, will keep its rotational movement as long as resources are available. The total duration of this project will be a direct relation to its own potential to attract resources to keep its rotation going. The project will end when no resources to execute the next 45-degree turn will be available.

This conversation took place over text message in august 2019. It has been lightly edited for clarity.

SOPHIA OPPEL:

Hey Alejandro! Sophia here

I'm going to throw a question in this chat to get us started

ALEJANDRO TAMAYO:

Hi Sophia
Sure go ahead

SO:

Your work seems to concern itself with the activation of residuals— what is important to you about examining the traces of what once had a physical presence? What kind of implications are retained in objects, their movement, and their relationship to the structures around them?

AT:

Objects have a temporal presence, even if they are not moving they continue to exist. Moving an object, in this case the gallery itself, is a way of activating its presence.
Also an object doesn't exist in a vacuum, there is always a background, so moving an object is also a way to activate its background.

BELINDA KWAN:

Is there a particular network or ecology of objects you're interested in? I ask this because there always seems to be a theme of construction and/or renovation in your work.

AT:

I think of objects in a temporal way, almost like music.

Yes, construction has been a recurrent subject. A construction site, and the perimeter of construction sites calls my attention. A construction site is abstract and concrete at the same time. By abstract I mean that its realization is happening in the future, so when we encounter it, we don't know what the result will be. The materials are there but still in an indeterminate state.

A construction site is also a temporal disruption of the habitual sense of time.

We need to be aware, pay more attention, be more present. Maybe a brick can fall!

BK:

Yes, construction sites are so precarious!

AT:

So a construction site is a call to be in the present.

BK:

They pose situations of uncertainty and danger

AT:

Yes, they are usually precarious, temporary arrangements.

SO::

I suppose Bunker 2's location could exist in a similar way- a parking lot is always in a state of flux, with an uncertain future. In your proposal, where you more interested in activating the surrounding area (the background) or in moving the Bunker itself?

AT:

Both.

I like the idea of moving the entire gallery, of displacing its entrance, but at the same time with each movement a new framing takes place, a new activation of the surrounding area.

BK:

Construction has an interesting relationship to the transportation of goods, I think, namely because there is a sense of uncertainty tied to both, an in-transit/ in-progress status that is inconsistent with the sheen of marketed capitalist ideals

AT:

I guess so, they all involve movement and change.

BK:

In a way, your movement of objects can be seen as a microcosm of these larger scale forms of transit

SO::

It's funny- I am actually driving on the 401 highway right now on my way home, so this conversation about transit, movement, and liminality feels very fitting

AT:

I like that. But the movement of the gallery, which is rotational, really doesn't move the gallery anywhere, it basically becomes a framing device.

SO:

What about the rotational movement (and its sundial like quality) was of interest to you in this specific location?

AT:

Yes, i was thinking of the idea of revolution, so the movement is a revolution.

The notion that the gallery performs a revolution seemed interesting to me.

The intended rotation is also counter-clock wise.

SO:

It is unusual for a gallery itself to be mobile. Bunker 2 used to be on Dufferin near Queen street, and had made several trips to other locations, such as Art Toronto.

BK:

Why counter-clockwise?

SO:

The cyclicity for me could reference stagnation or stasis- rotating around in one place. Does it hold that association for you?

AT:

Yes, i think this is an interesting quality for a gallery space. It is movable, but it keeps its object-like qualities, its physical limits don't change, only its relation with the environment, its background.

Yes, it is a movement that goes nowhere until it exhausts its own resources.

I wanted to emphasize its contrary reading to clock-time.

BK:

This sense of nihilism around cyclical time—does it motivate your work?

For me, cyclical time is a little different. I see it not necessarily as something that stagnates, but that can take the same cycle and expand/develop it into more.

AT:

Not really. I guess I am more interested in opening other experiences of time.

SO:

On the topic of nihilism- i like the idea of a repetitive (and unproductive) movement that ultimately exhausts its resources. that could be extrapolated to think about the distribution of capitalist goods in general— anything in particular you were thinking about?

AT:

The fact that each movement requires labor is also important, and the fact that each movement has an intrinsic cost.

BK:

Yes—the idea of cost is heavy on us in this economic and meteorological climate.

AT:

Yes, very much so.

BK:

Those of us critical of capitalism seek other economic modes of sustainability.

AT:

And ways of inhabiting time differently

BK:

But folks that are for capitalism see it as a system that is able to keep giving—able to reinvent itself and fix its own problems. Bear the cost but still generate profit. Have the cake and eat it too.

What are your thoughts about temporal positionality?

There's a good amount of speculation on slowness and/or slowing down and its potential for resisting the accelerated logics of capitalism.

SO:

Yes! Interested to hear your thoughts on inhabiting time in a less capitalist way.

AT:

It is a system that is broken, and no longer necessary. It is struggling to maintain itself by artificial methods. It is a miracle that still exists. I think this connects with the notion of production. In a capitalist economy there is a need for production (of anything) and a need for consumption. There are times associated to both. The exhibition doesn't produce a final object that can be consumed, it produces an experience that happens in

time, that is experienced in each viewer's time.

BK:

How do you differentiate the act of 'experiencing' and the act of 'consumption'?

Is consumption inherently tied to a final object?

SO:

Even behaviours and experiences can be monetized, in what ways does your proposal differ?

AT:

To experience something, rather than consume it has to do with a particular mood, a particular disposition.

It is on the part of the viewer.

I would say that the viewer as consumer is passive, but the viewer as someone who experiences is active. And yes, anything can be monetized!

SO:

I have certainly seen people engaging with art solely for cultural capital.

I suppose that would be a viewer as consumer. How would they experience the piece differently?

AT:

I think it has to do with a particular disposition - a disposition to experience not consume.

I think the viewer has a lot of responsibility.

BK:

What are some defining characteristics of a responsible viewer, and the disposition to experience?

AT:

A critical viewer would ask for an experience not for an object to be consumed. But oh well, perhaps this is also the ideal audience.

This goes back to the notion of time.

SO:

How so?

Experiential time vs consumption time?

AT:

Consumption seems to be a pragmatic activity, something that is related to clock-time. Experience on the other hand is not quantifiable, it doesn't have to do with clock-time.

BK:

I am interested to hear what you think of the so-called experience economy and how it does or does not change standards of consumption, experience, and time.

AT:

I think i would need to reflect about this one.

BK:

Generally, it's a term that describes the production and consumption of memorable and multisensory events, carefully "curated" and designed by companies.

AT:

I guess that it is the current term for the Society of the Spectacle.

BK:

Multisensory and perhaps more like Baudrillard's simulacra.

AT:

Yes.

BK:

At the same time that there is not necessarily a referent or set of referents for these "experiences" they nevertheless reproduce a capitalist logic.

AT:

But yes any experience can be commercialized if there are consumers willing to pay. People can pay to get bored for example.

BK:

And fabricated ideals re: pleasure and desire.

AT:

Sure those as well.

SO:

i think it could also relate to behavioural surplus, and the ways that capitalist work is so much more ingrained in identity performance than it was before the age of the smart phone for example.

AT:

I agree.

BK:

Behavioural surplus is an interesting way to bring it all back to the original project that was pitched. The rotation or revolution of the Bunker, framed as a kind of restless reprisal of its original shipping container function.

There is an identity politic to the Bunker that is rehashed through your proposal.

You are the first artist to treat the movement of the Bunker as central to the work you are producing.

Other instances of the Bunker being moved have been strictly logistical.

In reflecting on your past work and this proposal, I am thinking a lot about the relationship between revolution and rotation. How they are distinct, but also how they inform one another.

In a way this goes back to our two perspectives on cyclical time.

AT:

Yes i think so.

BK:

Revolution tends to be associated with innovation and invigoration, whereas rotation is about fixity, and invokes a kind of restlessness.

AT:

A while ago I made a video of a rotating stone. Friction eventually made it come to a halt.

The precarious art economy is like that friction.

BK:

Mention of friction expands our conversation beyond the vacuum of mathematical theory and into the dimensions of material uncertainty/experimentation.

AT:

Yes!

Capital and friction.

BK:

A while back Sophia and I were reading Ann Pettifor's 'The Production of Money' together in a book club, and in that book, Pettifor notes how the mathematical bases of debt and monetary production (which are infinite and subject to artificial variables) are inconsistent with the earth's finite assets.

AT:

Yes.

BK:

I find this comparison particularly appropriate in a conversation about your artistic approach.

AT:

Money is now created out of nothing, with no direct backup in anything. This potentially infinite creation is being used to exhaust our limited physical resources.

BK:

Again and again Sophia and I bring up theoretical notes about capitalism and time but you are quick to bring it to a material consideration.

of interruption, uncertainty, and the particular kind of exhaustion you just mentioned.

It's something that mathematical, and thus contemporary financial, models do not account for as readily.

Or at all.

AT:

Yes this comparison of exhaustions seems very appropriate.

But I would also like to mention that the project has another component which is the photographic evidence of the rotation.

I want to mention this because it is a kind of record.

A memory of its recent past.

BK:

How does the memory distinguish itself from spectacle?

AT:

Maybe it is then? I don't know. The importance of the photograph is to bring into the present a moment in the past. Everything remains the same but a small displacement has taken place.

It is a trace.

Again, it has to do with time.

BK:

Reflecting on what I just said... maybe a more productive way of approaching this is to describe the photo as a mnemonic device rather than a memory proper.

AT:

Correct.

BK:

In which case it becomes distinguished from spectacle because spectacle emerges from top-down, artificially produced ideals and forms of desire.

AT:

It is an "indexical" (if the imprint of light can be called so) vector.

BK:

Whereas mnemonic devices can be said to engender something much more analog and organic.

Indexical rather than prescriptive?

AT:

Yes, I agree with that.

Yes.

They reflect the exterior in the interior.

This is why I mentioned that the gallery becomes also a framing device.

BK:

Because it marks a threshold between a set of interior and exterior operations?

AT:

No because it actually frames a particular portion of the landscape. Each photograph is to be taken from the inside looking out.

BK:

I see.

I am going to bed soon, but before we end this conversation I want to record two prompts that came to mind throughout our conversation.

AT:

Yes.

BK:

First, I'm interested in the way your work gives rise to an interplay between two meanings of "coordinate."

To coordinate (vb.) as in to manage or bring into common action, movement, and/or condition and coordinate (n.) in the context of mapping and establishing positionality.

AT:

Interesting, yes.

BK:

The etymology of both terms comes from a concern with order, which is applicable to concerns with time as well as space.

A sense of world-building is inherent in the very nature of the two homo/syno/nyms.

AT:

As a side note I am very bad orienting myself. It is very hard sometimes to find the position in which I am or the direction in which I have to go.

BK:

The second prompt I want to mention before I go is one that links exhaustion and nihilism to motivation and hope. I wanted to ask you how you respond to the issues of exhaustion that you mentioned, if there is a certain juncture at which your responses to exhaustion open up new and hopeful modes of experiencing or understanding time?

AT:

Exhaustion - or the limit of exhaustion - implies that something is going to stop, that what was working before is going to come to a halt. This may be the Earth's resources, our desire to consume, or the entire capitalist system. It gives me hope to think that what is going to end is the later. We don't really know how time will feel when capitalism is over, but we can get a sense of it when something breaks.

GRAYSON JAMES:

Hey folks - what a lovely conversation so far. I wanted to chime in with a couple of threads that I think could be expanded on a touch. I'm curious to hear your thoughts, Alejandro, on this project's relationship to the photograph, as I think the photograph is an interesting intersection of lots of these ideas - stasis / movement, resource use, and ephemerality. One of the things that has most drawn me to photography is its transience: it is almost impossible to make a photograph that is properly archival, as the materials used to produce prints are highly sensitive. They are objects that are both static, but also, constantly changing - this may be a parallel with this proposed work.

I'm also interested in thinking about the different modes of framing that are involved in this project: the gallery itself operates as a sort of camera, framing the world as you look out from it. I wonder if we could talk more about the relationship of control that develops from that?

AT:

I think photography has this magic of capturing the immediacy of time. I keep thinking of photographs as an index. It is light that moves from the object into the camera and produces the imprint, it is a way of "touching at a distance." it is in this way that I think that they have an indexical quality. In the case of Bunker 2, as it rotates, it is capturing/enframing the territory, the gallery itself is a framing device that captures portions of the landscape (what we see through its door when we are in its interior), and the photographs create an evidence of this ephemeral movement. The photographs bring the past into the present in each new step of its rotation.

GJ:

I wonder if you could expand here on the trust

involved in these relationships - for indexes to hold a viewer needs to trust that they're not being deceived, and with this work Bunker is only encountered when static - we're asking the audience to believe us that it's been turning.

I think photography especially is tied to "hauntology", or at the very least the supernatural. Aside from the reasons Barthes lays out in *Camera Lucida*, I think our increasing distance from the "true" image requires from the viewer a leap of faith to believe in what they're seeing.

AT:

The photographs are meant to be taken from the interior, from the center of rotation of the gallery, with the doors open, before the gallery is rotated to the next position. The photographs will capture what we see from its interior, and the entrance becomes the frame. What is captured is the landscape that we can see from its center of rotation. There is a play of frameworks. The gallery's entrance working as a framing device and then the camera framing this frame.

GJ:

Yes that makes sense - I guess I'm interested in your thoughts on the viewers relationship to these frames. They are set, very specifically by you, and so I think there is a power dynamic at play between you/us as the "framers" and the viewer - we are very literally dictating what/how they see the world. This imbalance reminds me of Mark Fisher's description of capital as something eerie - it has control over us, but is almost impossible to pinpoint specifically.

AT:

Yes, that is a good point. How much freedom actually exists in a so called free economy, how is this freedom orchestrated and by whom, and for what purposes. I guess that as an artist I would like to open spaces where multiple interpretations can take place, where there is a sense of gap of suspension.

This goes back again to the experience of time. Capitalist control is essentially structured as the control of our time, so we lose the sense of free time, we become voluntary slaves, we are always working, working for somebody else.

GJ:

Yes absolutely. I think we're likely running out of

time/space in this publication, so I just have one last thought before wrapping up.

AT:

Wonderful, yes go ahead.

GJ:

I'm curious to hear you expand on these questions of time/temporality - what does anti-capitalist time look like to you? Because I think there is a strong argument that a socialist time would still involve work, and that work would likely still be for someone else (i.e. labour for the community), so maybe can you draw those distinctions a bit more clearly? Feel free to be utopic here!

AT:

This reminds me of a short text that Kazimir Malevich wrote, I think in 1921, in which he expresses his concern that socialist ideology was coopting all artistic activities for an instrumentalist purpose, the title of the text is "Laziness as the Truth of Mankind". He wrote in praise of idleness. So I would say that when I think about the liberation of time from the shackles of capitalism, or any other ism, it would be a time where work-time doesn't exist, but at the same time laziness might not exist either, because we will be doing what we want to do with our time. It would be something like cosmic time in our everyday life. I don't know what this is or how it would feel, but I can think of it.

GJ:

Beautiful

Thank you

Well I think that's all the questions I've got - if there's nothing else, I'll export this to a PDF and start putting the publication together!

