

**Gwenneth Boelens: (Residual Time)
September 15 – October 28, 2017**

Tacitly, almost understatedly, *(Residual Time)* explores a sense of unthreading and untimeliness, a coming-apart made manifest in objects that combine tender manipulation with hi-tech materials and processes of development that are difficult to control.

¹ Undo, 2017

cotton, latent fingerprints developed with fading forensic developer (ninhydrin), steel, magnets

A single piece of textile divides the exhibition space diagonally. A small number of threads have been methodically extracted from the fabric. This gesture of disintegration by hand is further emphasized by the use of a forensic chemical revealing the fingerprints that were left on the material. The prints are temporarily visible as they fade over the course of the exhibition.

² Liar's cloth (strip), 2017

reflective and conductive thread, aramide, bobbin, cardboard, tie-down straps, modified lighting

While reading on the history of textiles, the artist came across a small reproduction of a 'liar's cloth' from the late 19th century made by the Ashanti (Ashanti Empire 1701–1957, present-day southern Ghana). The liar's cloth is said to have been worn by the king when holding court, 'to confute people of doubtful veracity'. One researcher was told that the shifting lines represented 'the liar's speech', changing course, telling one thing, than the other.

The historical cloth has led the artist to try and figure out how a lie is produced, and perhaps enact this lie. In a sense, the weaving itself is 'lying', for the movement of the three grey lines is, despite its deceptive simplicity, a technical impossibility. She eventually chose to weave with reflective, conductive and aramide threads. Common applications of these include Faraday and electromagnetic shielding, radio frequency antennas, impenetrable fabrics and safety wear.

³ Courier, 2017

newspapers (*Al Akhbar, Al-Quds Al-Arabi, Argumenty I Fakty, Asahi Shimbun, The Australian, Berliner Zeitung, Chosun Ilbo, Dinamina, El Mercurio, The Guardian, Hamshahri, Iran, Izvestia, Jam-e-Jam, Kommersant, Kompas, Le Monde, Montreal Gazette, The New York Times, nrc-next, El Pais, Özgür Politika, Sing Tao, Slobodna Dalmacija, Le Soir, Süddeutsche Zeitung, Tokyo Shimbun, Vecernij list, Vesti, de Volkskrant*, and more still to arrive), aluminium, folding chairs

Global newspapers dated September 1, 2017 (or September 2, for countries where the former was a national holiday) were gathered and mailed from different localities. The synchrony (or a-synchrony) of time, events and information is twisted into piercing spear- or antennalike shapes, arcing over inoperative seats.

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⁴ 5:11 (Residual time), 2015

chromogenic color print (photogram, opaque projection), aluminium

⁵ The very thing we don't know is always trying to expand, 2016

two 16mm films transferred to HD, two-channel sound, countdown timer
Running time: 11 and 14 minutes, respectively

This short film is based on interviews with theoretical physicist Erik Verlinde, who was then on the brink of revealing a radical new theory. As Verlinde vocally runs through his equation, a dancer interprets the abstract formula in improvised motions, while a musician probingly generates sounds on a theremin – an early electronic instrument played without physical contact.

Verlinde's radicality mostly expresses itself in his rejection of a 'particle' that has yet to be discovered. One of the most remarkable aspects in his study of 'dark matter phenomena' is the utter invisibility of its subject matter, and the crucial role of imagination in coming to a scientifically sound equation.

During the six years that Verlinde worked on his theory, all of its math was done through a process of mental arithmetic. The equation was built up and challenged solely in the mind; the initial intuition, however, remained unchanged. In December 2015, Boelens asked Verlinde to write down the equation in its entirety for the first time. This resulted in a film recording of 14 minutes, in which the camera traces Verlinde's mental process through his handwriting.

⁶ Hush, 2015

aluminium, sound mesh, spray paint

