

G A S W O R K S

A Kingdom of Hours 23 June – 4 September 2016

With: **Peggy Ahwesh** (USA), **Teresa Burga** (Peru), **Wilson Díaz** (Colombia), **Nilbar Güreş** (Turkey), **William E Jones** (USA), **Candice Lin** and **Patrick Staff** (USA/UK), **Priscilla Monge** (Costa Rica), **Solange Pessoa** (Brazil), **Emilia Prieto** (Costa Rica), **Cecilia Vicuña** (Chile) and **Osías Yanov** (Argentina).

“Why did they give me a kingdom to rule over if there is no better kingdom than this hour in which I exist between what I was not and will not be?”

Fernando Pessoa, *The Book of Disquiet*, as read aloud in Peggy Ahwesh’s video *She Puppet* (2001).

A Kingdom of Hours explores how artists disrupt sequential time – from biological rhythms to historical chronologies – to undermine rigid structures of belonging. Videos, woodcuts and sculptures by William E Jones, Emilia Prieto and Osías Yanov disentangle queer or feminist affects from their present tense through strategies of repetition, fragmentation and anachronism, while videos and works on paper by Peggy Ahwesh, Teresa Burga and Wilson Díaz reflect on how human life cycles are socially conditioned. Presented alongside sculptures, paintings and textile pieces by Nilbar Güreş, Priscilla Monge, Cecilia Vicuña and Candice Lin and Patrick Staff that explore gendered forms of cultural assimilation and societal expectation, these works emphasise material and symbolic experiences of plasticity, fluidity and mutability. Together they compose rhythms of empathy and desire that question how subjectivities are constrained by periodisation, patriarchy and capitalism.

A Kingdom of Hours is indebted to queer theorist Elizabeth Freeman’s writings on ‘chrononormativity’ – a process of standardisation through which societies’ rhythms are internalised by their constituents like city smog – and ‘erotohistoriography’, or a deeply affective approach to history rooted in desire. The exhibition brings together artists from different generations and cultural backgrounds to consider the biopolitical implications of these terms and ‘chronodissident’ strategies and forms.

Curated by Robert Leckie (Curator, Gasworks) and Miguel A. López (Chief Curator, TEOR/éTica). A revised version of the exhibition will open at TEOR/éTica on 19 October 2016.

In collaboration with:

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Woodcuts by poet, visual artist and writer **Emilia Prieto** (1902–96, San José, Costa Rica) were originally made to accompany articles in *Repertorio Americano* (*American Repertory*), a cultural and political magazine published in Costa Rica between 1925 and 1945. Largely forgotten, they address the economic, social and political conflicts of her time, defying religious morality, economic exploitation and gender inequality. The mutilated, dismembered or folded figures express a desire to redraw the boundaries of individual and social bodies, hinting at modernity's tragic, hidden underbelly, which she lived from a remarkably oppositional standpoint.

Forming a vibrant pillar that folds and flows out at the base, **Nilbar Güreş's** (b.1977, Istanbul, Turkey) sculpture *Skin & Horse Hair, Navy Blue, Villager & Heads, Orange Tits & Violet* (2014) is made from a range of traditional skirts and belts. Stacked on top of one another, they create a totem pole-like monument to womanhood, whose diverse patterns and textures celebrate mutability and queerness. Meanwhile, Güreş's new collage *Webcam Sex Transy Lucy* (2016), part of her *Black Series* (2011–ongoing), offers an oneiric rendering of queer eroticism.

Since 2013, **Teresa Burga** (b.1935, Iquitos, Peru) has been working on a series of diptychs that entail carefully copying children's drawings given to her by relatives and close friends. She reproduces, but does not trace, these drawings, freely imitating the positions, tones and gestures of their characters, captions and colours, so as to reflect upon how social roles are imprinted upon us, early on, through stereotypical representations. At 81 years old, the artist thus reverts the conventional direction of learning, forging a new alliance between youth and old age – two periods of life commonly associated with powerlessness.

Peggy Ahwesh's (b.1954, Canonsburg, USA) video *She Puppet* (2001) appropriates footage from the video game *Tomb Raider* but subverts its narrative by focusing exclusively on the constant death and rebirth of the game's heroine, Lara Croft. At intervals these cyclical scenes are overlaid by female voiceovers, which combine reflections on identity, mortality and otherness with quotes from celebrated writers and musicians, from Fernando Pessoa to Sun Ra. As these many voices coalesce over the course of the video, they evoke a sombre feeling of empathy with Croft's condition of entrapment as an avatar that has come to epitomise the digital objectification of women.

Since the early 1990s, **Priscilla Monge** (b.1968, San José, Costa Rica) has questioned how gender hierarchies condition social spaces and sought to reveal the entwinement of love and aggression. Her textile piece shown here, *Cómo hacerlo tu esclavo* (*How to Make Him Your Slave*, 1995–96), uses calligraphy to depict instructions for making a love spell from menstrual blood, parodying normative, patriarchal constructions of seduction, romance and love. Showing how power operates not only by violent force, this work takes aim at the far subtler, gendered relations of domination and submission through which particular worldviews silently oppress others.

Establishing an erotic connection with pre-Columbian history, **Osías Yanov's** (b.1980, Buenos Aires, Argentina) sculptures *But-plug bicéfalo 1 y 2* (*Butt-Plug Bicephalous 1 & 2*, both 2015) are part of his ongoing research into the collections of the Precolumbian art museum Casa del Alabado in Quito, Ecuador. Encountering indigenous Waorani ceramics – a community that still exists today in the Ecuadorian and Peruvian Amazon – the artist has appropriated their forms to create a propositional dialogue with the past that invokes homoerotic practices. Double-headed ritual objects are therefore reimagined as butt plugs, or as relics of non-normative desire and sexuality rooted in an ancestral culture that still persists today.

The installation *Sementerio* (*Sementery*, 1995–96/2016) by **Wilson Díaz** (b.1963, Pitalito, Colombia) is made from ninety-six 18x18cm pieces of paper, many of which have been ejaculated onto by the artist and his friends. These stand somewhere between abstract drawings and forensic evidence, with the date and time of each 'performance' recorded by hand. Installed in a way that is reminiscent of the stacked graves found in catholic cemeteries throughout Southern Europe and South America, the work reflects upon the relationship between ejaculation and death, both alluding to the post-orgasmic 'petite mort' and lives that never were.

Working with a restricted range of basic, earthly materials, such as clay, bronze and natural pigments, **Solange Pessoa** (b.1961, Ferros, Brazil) often treats her works as extensions of her own

body, distorted and reconfigured. Reminiscent of a piece of fruit or effervescent mineral, the bronze sculpture *Untitled* (1999) hangs high, as if surveying the gallery. Similarly, her 2008 large-scale work on canvas, also untitled, depicts two animal-like skeletons, like rough sketches from an archaeological discovery. Through different means, these works express the artist's desire to connect with natural or primordial rhythms and cycles, in which growth, decay and death are framed by a more expansive, geological time scale.

In the early 1970s, poet and artist **Cecilia Vicuña** (b.1948, Santiago de Chile) made a series of paintings that critically explore the patriarchal iconography of international socialism and reinterpret Andean cultural symbols. In *Ángel de la Menstruación* (*Angel of Menstruation*, 1973), she evokes the techniques of visual variation that indigenous artists invented in order to resist and subvert the Catholic icons they were forced to worship. The Virgin Mary, for example, was transformed into the Pachamama, the Andean goddess of Mother Earth. Updating this tradition, this painting portrays a menstruating angel to which women can pray for the right to claim ownership of their own bodies.

William E Jones's (b.1962, Ohio, USA) video *Film Montages (for Peter Roehr)* (2006) is a tribute to the late German artist based on appropriated scenes from 1970s gay porn or camp films, such as J. Clinton West's *Dreamer* (1975) and Rosa von Praunheim's film-provocation *It Is Not the Homosexual Who Is Perverse, But the Situation in Which He Lives* (1970). Disrupting narrative time, these erotic fragments are arranged according to a musical framework of structural repetition, each scene repeating five times over. Images of tight leather, mounds of flesh and lustful expressions are overlaid with snippets of speech, sighs of pleasure and the lush tones of analogue synthesisers. These elements progressively accumulate into a delirious and compelling aural and visual montage that evokes the desire to connect – erotically and affectively – with bodies from the past.

Finally, **Candice Lin & Patrick Staff's** (b.1979, Concord, USA / b.1987, Bognor Regis, UK) collaborative work *Hormonal Fog (Study #1)* (2016) could be described as both a sculpture and an intervention. Made from a 'hacked' commercial fog machine, it periodically spouts a thick mist infused with liquorice root and hop flowers – substances that block the production of testosterone – that disperses slowly throughout Gasworks's foyer. As this space must be crossed to access the gallery, the intention of this work is to subtly alter viewers' subjectivities prior to their encounter with the rest of the show: they will be changed, albeit very slightly, by passing through this haze, mirroring how social norms are often unwittingly assimilated.

Related Events:

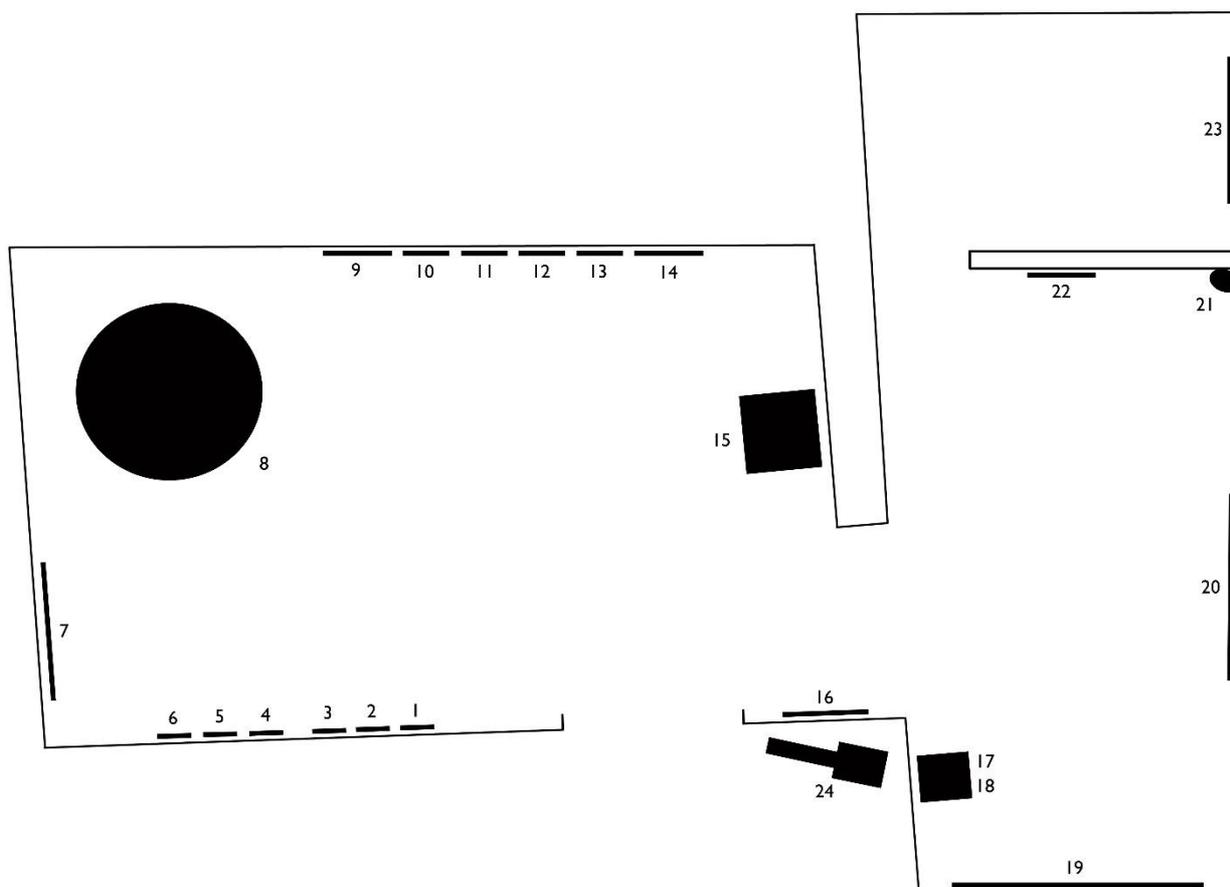
Museum, Musex, Mutext, Mutant: Giuseppe Campuzano's Transvestite Machine June 23, 7pm

Miguel A. López presents a talk on Peruvian philosopher, drag queen and activist Giuseppe Campuzano's Museo Travesti del Perú (Transvestite Museum of Peru)

Time Binds: Queer Temporalities, Queer Histories July 20, 7pm

Elizabeth Freeman discusses her recent work and research around chrononormativity and erotohistoriography

All events are free to attend. Please check our website for further information and booking details.



List of Works

1. Emilia Prieto, *Hipersexualismo (Hypersexualism)*, 1938. Woodcut on paper, 28 x 21.5 cm. Courtesy of the Virginia Pérez-Ratton collection.
2. Emilia Prieto, *Mujer cuerpo (Female Body)*, 1938. Woodcut on paper, 28 x 21.5 cm. Courtesy of the Virginia Pérez-Ratton collection.
3. Emilia Prieto, *Los defraudadores (The Fraudsters)*, undated. Woodcut on paper, 28 x 21.5 cm. Courtesy of the Virginia Pérez-Ratton collection.
4. Emilia Prieto, *La cumbre del fracaso (The Apex of Failure)*, undated. Woodcut on paper, 28 x 21.5cm. Courtesy of the Virginia Pérez-Ratton collection.
5. Emilia Prieto, *Ex-hombre (Ex-Man)*, undated. Woodcut on paper, 28 x 21.5cm. Courtesy of the Virginia Pérez-Ratton collection.
6. Emilia Prieto, *Claudiciones (Surrender)*, undated. Woodcut on paper, 28 x 21.5cm. Courtesy of the Virginia Pérez-Ratton collection.
7. Nilbar Güreş, *Webcam Sex Transy Lucy*, 2016. Mixed media on fabric, 94 x 118 cm. Part of the *Black Series (2011–ongoing)*. Courtesy of the artist and Rampa, Istanbul.
8. Nilbar Güreş, *Skin & Horse Hair, Navy Blue, Villager & Heads, Orange Tits & Violet*, 2014. Installation on column with skirts. 190 x 220cm. Courtesy of the artist and Rampa, Istanbul.

9. Teresa Burga, *Untitled (Brigitte Hagenmeyer, April 1972)*, 2013. Ink and pencil on paper, 36.7 x 67.9 cm. Courtesy of the artist and Galerie Barbara Thumm, Berlin.
10. Teresa Burga, *Untitled (John Lerner Ruiz Reategui, 7 years)*, 2013. Crayon, felt tip pen and ballpoint pen on paper 43.4 x 58.3 cm. Courtesy of the artist and Galerie Barbara Thumm, Berlin.
11. Teresa Burga, *Untitled (Jasmin Hagenmeyer, April 1972)*, 2013. Ink on paper, 43.4 x 58.3 cm. Courtesy of the artist and Galerie Barbara Thumm, Berlin.
12. Teresa Burga, *Untitled (Jimena Cardenas Rubio, 8 years)*, 2013. Ink on glass, 43.3 x 58.3cm. Courtesy of the artist and Galerie Barbara Thumm, Berlin.
13. Teresa Burga, *Untitled (Brigitte Hayenmeyer, 1977)*, 2014. Pencil and felt tip on paper, 29.7 x 21, 29.7 x 21cm. Courtesy of the artist and Galerie Barbara Thumm, Berlin.
14. Teresa Burga, *Untitled (Brigitte Hagenmeyer, May 1972)*, 2013. Felt tip pen, ballpoint pen and pencil on paper 43.4 x 58.3 cm. Courtesy of the artist and Galerie Barbara Thumm, Berlin.
15. Peggy Ahwesh, *She Puppet*, 2001. Video, 15 min, colour, sound. Courtesy of the artist and EAI, New York.
16. Priscilla Monge, *Cómo hacerlo tu esclavo (How to Make Him Your Slave)*, 1995–96. Indian ink, tea and coffee stains on fabric, 96 x 119 cm. Courtesy of the artist.
17. Osías Yanov, *But-plug bicéfalo 1 (Butt-Plug Bicephalous 1)*, 2015. Black clay and steel, 19 x 11 x 5 cm. Part of the series *El orden de las orgías (The Order of Orgies)*. Courtesy of the artist and the Andres Brun and Juan José Cattaneo collection.
18. Osías Yanov, *But-plug bicéfalo 2 (Butt-Plug Bicephalous 2)*, 2015. Black clay and steel, 19 x 11 x 5 cm. Part of the series *El orden de las orgías (The Order of Orgies)*. Courtesy of the artist and the Andres Brun and Juan José Cattaneo collection.
19. Wilson Díaz, *Sementerio (Sementery)*, 1995-96/2016. Semen, pen and pencil on paper. Courtesy of the artist.
20. Solange Pessoa, *Sem título (Untitled)*, 1999. Bronze and leaves, 40 x 35 x 20cm. Courtesy of the artist and Mendes Wood, Sao Paulo.
21. Solange Pessoa, *Sem título (Untitled)*, 2008. Oil on canvas, 160 x 150cm. Courtesy of the artist and Maria Eugênia Abàtayguara.
22. Cecilia Vicuña, *Ángel de la Menstruación (Angel of Menstruation)*, 1973. Oil on canvas, 58 x 48 cm. Private collection, courtesy of England & Co., London.
23. William E Jones, *Film Montages (for Peter Roehr)*, 2006. Video, colour, sound, 11 min. Courtesy of the artist and David Kordansky Gallery, Los Angeles.
24. Candice Lin & Patrick Staff, *Hormonal Fog (Study #1)*, 2016. Hacked commercial fog machine and timer, liquorice, hops, propylene glycol, alcohol, wood, metal, plastic, glass, latex and bungee cords, 150 x 65 x 30 cm. Courtesy of the artists.

English translation of Priscilla Monge's *Come hacerlo tu esclavo (How to Make Him Your Slave)*, 1995-96:

How to make him your slave

This recipe requires few ingredients, you may use it on different occasions and you just have to dilute it in his drink

Ingredients:

A few drops of menstrual blood, a bottle and a pipette

Method:

1. On the first day of your period, gather a reasonable amount in a bottle.
2. Dilute it in water to keep it from coagulating.
3. Keep the bottle in the fridge, when using it, take just 3 drops and add them to his drink.