

1010 in Universal City

The work that I am showing this May is made up of several elements including a number of paste-up sketch templates for a non-existent newspaper. These objects arrive too early, not yet consolidated into a singular progression (no periods, no page numbers). Yet, if I specify that these are indeed fictions, I must then imagine them as having already dissipated in urgency under the tipped pressure of their medium's provisional appearance: its fidelity to the calendar. It should be assured that there is no story to tell within this framework, no news to report per se. What occurs, rather, is the collection and displacement of elements into a frame that hypothesizes a mass-produced surface, oriented by a particular temporal constraint.

As to what is collected into these templates: *1010 in Universal City* began by paying attention to the luxury watch advertisements that daily appear in *The New York Times*. I've begun to regularly clip these ads and assign them numbers so as to constitute an archive and thereby assume a form for posterity. In this work several different permutations of this archive are in evidence. Included are not only the clipped images of selected watches, but what appears on the back of the clipping as well as the numerical assignment that the clipping receives.

As I was considering the appearance of this collection I reflected upon a well-known photomontage constructed in 1919 by John Heartfield and George Grosz entitled *Life and Time in Universal City at 12:05 midday*. What interests me about this image is the antiquity of the now

primitive, pre-war mass culture glaring at us in the fragmented film stars, boldly printed studio names and celluloid film stock compiled onto the collage's paper substrate. The specificity of the day's minute in the work's title is brought into stark relation with the cinematic sources of its collaged material. The calculation of that moment calls upon a mimetic procedure of which the technical aspect of film is a particularly tangible example: the illusion of motion and the possibility for its interruption. It is indeed a world newly saturated with and captivated by the photograph that is the ostensible source and subject of *Life and Time*.... The gambit of its material operation, after the destructive shock of its aesthetic novelty has withered, involves freezing a sequence of images from the artists' own historical present only to congeal them into the record of its obsolescence. I wonder if artworks can still serve as the site for this contradiction, or whether it is the artwork's obsolescence as a site of contradiction that has already been documented by the world of advertising?

My ideas here follow in the passageways opened by certain diagnoses of the morbid symptoms that appear in the interim of the new's forced belatedness (to paraphrase the student in Turin who would later sign that statement). The little piece of reality that I hope viewers will take away from these primitive fictions is that, despite transformations in the character of counting within social relations, pleasing new watches will not have equaled pleasing new time

1010 in Universal City is the title under which the work exhibited here is gathered. However, I did at one point have the thought of an alternative title while putting together this work: *The Possibility of a Film*. The images which make up the content of the prints that I have elected to expose within their respective frames have one guarantee for future appearances: that these daily advertisements for wristwatches will continue to be photographed with their minute and hour hands turned so as to display the time at around 10:10. Unlike the material of film, these advertisements constitute a series

whose chronology is determined by what is out of frame: the daily schedule of their appearance.

Putting together a film entails dissolving an archive of discontinuous images into a continuous series. The small alterations from one image to the next mark out a succession that structures a model for the illusory containment of difference. The daily iterations of the advertisements I have chosen as subject constitute something like the record of their own historical torpor. Indeed, insofar as the quantity of advertisements shown here is arbitrary, one might recall that the personal watch itself was

massively diffused throughout the marketplace as a conspirator with the Taylorist demand for a general synchronization of labor, bodily regulating efficiency through the standard for quantifying the time of labor as a homogeneous abstract series of instants, each of which has the potential for an increase in the rate of returns. Like the montage to which my chosen title refers, it is my hope that this work calls to mind the really abstract nature of the exchangeability of instances, so that our own time might be regarded in the shade of a possible cut.