

# 0 to 60

THE EXPERIENCE OF TIME  
THROUGH CONTEMPORARY ART



North Carolina Museum of Art

Penland School of Crafts

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# INTRODUCTION

“The distinction between the past, present and future is only a stubbornly persistent illusion.” — Albert Einstein<sup>1</sup>

**T**ime enters our lives through our sensory experiences—sometimes fleeting, sometimes interminable. Is time steadily and consistently advancing or is it an ever-present illusion?

With *0 to 60: The Experience of Time through Contemporary Art*, Penland School of Crafts and the North Carolina Museum of Art (NCMA) have joined together to present a fresh look at the ways artists today are using new and traditional media to explore the influence or consequence of time in their work. Four artists, Dan Bailey, Kyoung Ae Cho, Alison Collins, and Anne Lemanski, were commissioned to create new work for temporary installations on the Penland campus. They are also included in the thirty-two artists exhibiting their work at the North Carolina Museum of Art.

Artists working across media today resolutely express their freedom from the limitations of historic boundaries once so prevalent in the world of art. The works in this exhibition demonstrate an eagerness, even an imperative, to work in more interdisciplinary, experimental formats that bring our interconnected, complex world into the content of the work. Beads scale up to sculpture to remember and mourn the passing of a father in David Chatt's *Beside Table*. Wallpaper shifts to steel and steel wool in Alison Collins's playful *Garden of Pleasure*, where courtship, domesticity, and pleasure jump centuries to link romanticism, nostalgia, and the absurd. Past and present also intertwine in Dan Estabrook's photographs, as he masterfully prints with nineteenth-century photographic processes and later hand-alters the work with paint and pencil.

Desirous of a more interconnected world, Jana Brevick refers to herself as an “experimental interactionist.” Included in this exhibition is her *Everchanging Ring*, which evolves through its life and the lives of its wearers. Made of 24-karat gold, the ring loses none of its strength, color, or mystique in its recycling: Brevick provides each owner with the opportunity to return the ring to ingot stage for five regenerations as the wearer or events in life call the ring into new service. Each time she melts the ring, she maintains its purity and

weight, and provides the owner with a renewed ring accompanied by an album tracing its journey through time. The album is prefaced with a story of gold's history, magic, mining, and science, providing the owner with geological, alchemical, and industrial histories.

Beth Lipman and the viewers of her work travel through time to recall and reposition still-life painting of the past. Imagine a contemporary version of an abundant Dutch still-life banquet scene of the seventeenth century. Lipman asks us to contemplate the still life on an aesthetic as well as social, political, and economic level. She even poses the works on a moral level as waste, hunger, and excessive consumption are called into question. Addressing perceptions that art made of glass is precious, seductive, and captivating, Lipman speaks to both the current economics of glass as art and to the relationship between painting, sculpture, and crafts in the marketplace. She plays with real time by making a work of perishable items in a medium that is not perishable. She says of her compositions, they are “simultaneously in the process of formation and decay.”<sup>2</sup>

Another artist manipulating time physically and conceptually is Hoss Haley. *The Drawing Machine*, included in this exhibition, uses a device that creates random, unpredictable drawings. In this installation, designed for the NCMA, the machine is activated by the movement of visitors through seven motion sensors. The machine's drawing, which scrolls across the length of a large table, records movements in real time—an involuntary participation of the visitor with the artist. Because of the artist's programming of the machine, the museum-goers do not know how their movements are affecting it. In other recent work, Haley turns ubiquitous, discarded appliances such as washing machines into extraordinary forms of folded metal. These works exhibit the time of folding, the time of prior function, and the time of present reflection.

In each of these examples, artists are at once expending time, transforming materials through time, and reflecting on the notion of time. Yet time is much slipperier and less easily contained than I am describing. While time may seem to move ahead consistently and steadily, our experience and perception of it is not that directive or definitive. Artists often speak about the feeling that the things they make arrive in the world out of order—that a future work arrived sometime in the past, fully realized, but not processed until the present. For an artist to lose him- or herself in time is not an uncommon experience in any studio and particularly in the studios at Penland School of Crafts. By protecting creative time from the scheduled world, Penland allows the blossoming of timeless activity to become possible. Another way to imagine this idea is to consider the peak experience of an athlete or a dancer or a musician, so tuned to the execution and activity of his or her respective discipline that time falls away. The act of creating is lost to time, and the moment is extended into a kind of infinity. After experiencing such a transcendent moment, artists tend to speak of “returning” to the world of ordinary life.

“24/7” is a common phrase used at Penland School of Crafts and a much-protected concept. The studios are open and active around the clock, enabling this immersion to occur. A creative retreat implies a less time-bound experience, and working all hours of the day is the norm. While an eight-hour day in other environments might feel long, energy regenerates in the studio, and artists are known to push late nights day after day. The artist’s time clock is then guided by the regularity of meals provided at routine intervals each day. Early in a session, time to imagine and experiment appears without pressure. Freedom from perceived constraints of time, and the reality of daily responsibilities, abounds. There is a lightness, a joyfulness, perhaps fear and trepidation, facing this new time. Later in a session, time constraints reappear as projects are completed, kilns are fired, finishes are applied, and final class conversations bring closure to this real (or is it unreal?) time.

In the eaves of a building on the Penland campus, over several weeks a robin carefully crafted a nest. It was as perfect in its form and construction as possible. She produced gently saturated blue eggs, brought hungry and curious young birds to life, and helped them fly from this beautiful functional form. All but one left the nest—the runt of the brood was ailing. The mother nurtured this one for several days before it died, at which time she became visibly distraught. In her grief each following day, she made a new nest throughout the eaves. The nests were erratically formed, incomplete and yet quite complete. She created an installation, in our art parlance, a lasting commentary on the time of grief, the time when everything stops but the motion of action, the passage of time that healing requires. Materials, process, skill, experience, physical knowledge/bodily knowledge, emotion, message—all were present in this act.

As with the example of this robin’s nests, artists in this exhibition are making art respectful of time for the incubation of ideas, the craftsmanship of the making process, and the transference of idea and experience to viewers. These artists acknowledge time-acquired skills, material knowledge, and a reverence for experience as an expression of time. Clouds passing through the sky, rust forming as oxygen meets iron, images testing memory and recollection are all expressions of time. Artists in *0 to 60* use historically traditional materials and new technologies to form their expressions as they explore the influence or consequence of time through their work. They are also expressing the link between time, labor, and art. As with the robin, labor is the carrier of time and in some works, the carrier of meaning. Labor is one measure of marking moments of the creative process—for both makers and viewers. Understanding the drive to labor, repetition, the laborious, and the labor-intensive opens layers of awareness not only about the works in this exhibition but about the motivating forces behind these artists.

As travelers through time, we are aware of its finicky existence in our lives. It is simultaneously finite and infinite. This exhibition, *0 to 60*, allows us time to pause and consider its impact on our lives, to reflect on its messages and references.

Jean W. McLaughlin

Director

PENLAND SCHOOL OF CRAFTS

<sup>1</sup>Albert Einstein quote accessed at:

[http://www.brainyquote.com/quotes/authors/a/albert\\_einstein\\_7.html](http://www.brainyquote.com/quotes/authors/a/albert_einstein_7.html)

<sup>2</sup>Beth Lipman, artist’s statement, <http://bethlipman.com/about.html>.

# MAKING TIME

“The Future is something which everyone reaches at the rate of sixty minutes an hour, whatever he does, whoever he is.” —C.S. Lewis<sup>1</sup>

“Only in an age of speed could we stop time. Only in an age of speed would we need to.” —James Glick<sup>2</sup>

Past, present, and future all collide in the intersection of time and art in the work of the contemporary artists featured in *0 to 60: The Experience of Time through Contemporary Art*. The artists selected for this exhibition all share an overriding compulsion to explore time in art, employing time as form, content, and material in art, and using art to represent, evoke, manipulate, or transform time. Compressing, expanding, stretching, fracturing, compiling, layering, and accelerating time, these artists create works that distill and define the essence of time, allowing viewers to experience it from a new perspective.

Focusing on time is not a new idea in art—manifestations of time can be found throughout the history of art in many different forms, most prevalent in still-life or *vanitas* paintings that symbolize the passage of time. So why this interest now? Are we more obsessed with time today than in the past? Complaining that we never have enough of it, we constantly seek out new ways to save time or avoid wasting it. We have become increasingly impatient and expect everything to be faster—multitasking, speed-dialing, instant messaging, fast-tracking, fast-forwarding. Our attention spans are getting shorter and shorter, while the transmission of information is constantly accelerating. Everything happens instantaneously and on demand, with seemingly no time for thought or contemplation. Our lives are filled with clichés and sayings about time—timing is everything, time is money, time will tell, doing time, keeping time, making time, spending time, killing time, time heals, time flies, time off, time out, downtime, hard time, free time, me time, real time. Time wraps around everything.

Time is essentially defined as a sequence of events—past, present, and future—and we have come up with systems for measuring these periods and passages of time—twelve months in a year, 365 days, twenty-four hours, sixty minutes, sixty seconds. The diurnal cycles

of time—sunrise to sunset—have been replaced by artificial systems and human constructs. The natural cycles of time seem long and slow—the daily rotation of the earth on its axis, the yearlong rotation of the earth around the sun. Cosmic time is even more protracted, as in the recent transit of Venus that occurred on June 5, 2012, and will not happen again until 2117, and the deep time of the universe, in which galaxies chart a passage of time over billions of years.

Standard time, time zones, and daylight savings time are all human constructions to regulate, control, and create order. In nineteenth-century America, before time was standardized, at any given time of day, it could be a slightly different time depending upon where you happened to be. As one writer described this era, “There were hundreds of local times, each city setting its city hall or courthouse clock to match its own solar noon. When it was 12 PM in Chicago, it was 11:50 AM in St. Louis and 12:18 PM in Detroit. But that wasn’t a problem because local time was all that mattered.”<sup>3</sup> All of this changed with train travel, which needed a standardized time system to function, hence the creation of time zones. Now we have International Atomic Time, carefully calibrated by a series of atomic clocks worldwide, to coordinate and ensure a global standard for time.

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FIG. 1  
Anri Sala, *Clocked Perspective*, 2012,  
painted aluminum and plastic clock  
case reinforced with fiberglass, metal  
clockwork, steel pillar. Installation  
view of clock face taken from left-hand  
side of canal, dOCUMENTA (13),  
Kassel, Germany, courtesy the artist  
and Hauser & Wirth. Commissioned  
by dOCUMENTA (13).  
Photo: Lewin Quehl.



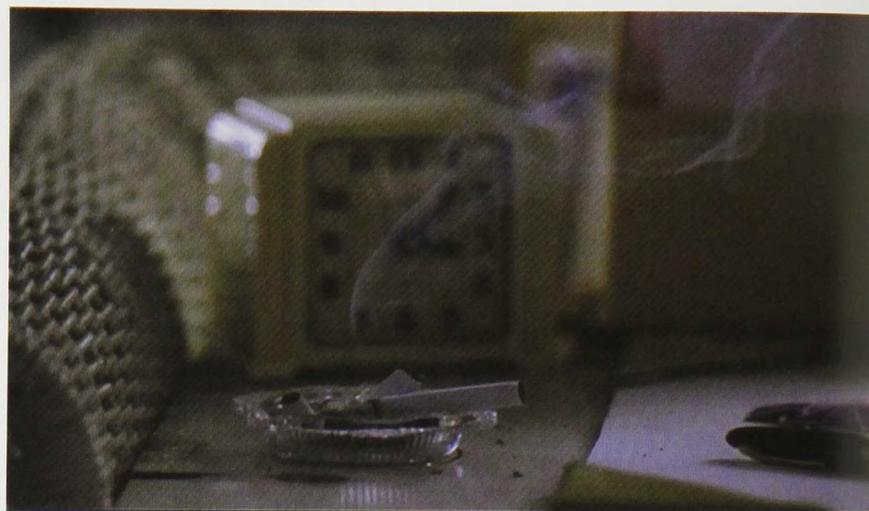
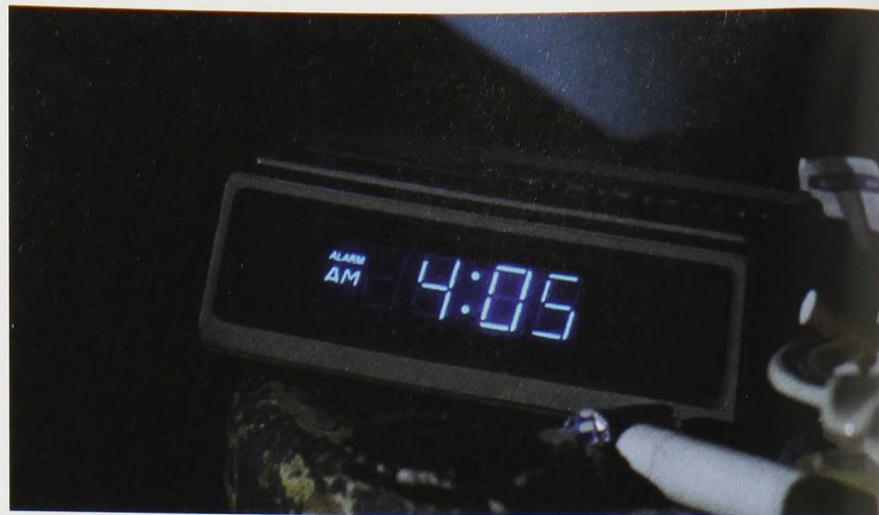
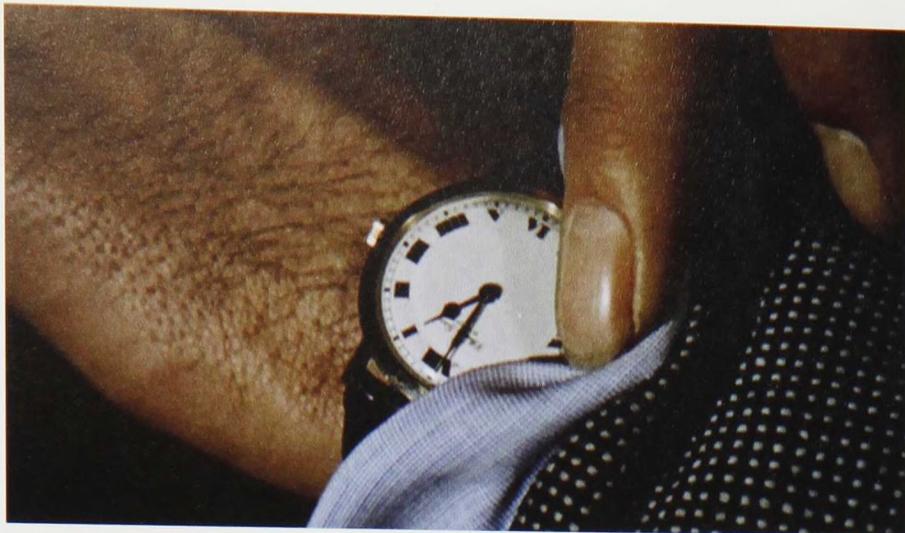


FIG. 2  
Christian Marclay, *The Clock* (details), 2010, single-channel video with sound, duration: 24 hours. © Christian Marclay. Courtesy of Paula Cooper Gallery, New York.

We live in a world ruled and dictated by time, where we set reminders and alarms on our phones and computers to keep us on track and on time. We schedule time off, free time, and downtime, when we try to lose these temporal constraints by leaving our watches off for the weekend, turning the alarm clock off, and ignoring time. In a world where time has accelerated, an athlete's win or loss can be calculated in milliseconds, and jetlag, a contemporary malady caused by crossing time zones, is a common occurrence. Lengthy studies are devoted to calculating how the average person spends every minute of the day (sleeping: seven hours; commuting: one hour and fifteen minutes; childcare: thirty-one minutes; looking for lost things: sixteen minutes; talking on the phone: fifty-two minutes; visiting people: twenty-nine minutes; reading a book: sixteen minutes; watching TV: three hours; eating: one hour, and so on), and it becomes apparent as to why contemporary artists are also obsessed and intrigued with the concept of time.<sup>4</sup>

A number of recent exhibitions have been devoted to this burgeoning fascination with the intersection of time and art (each one examining a different aspect), most recently seen in *dOCUMENTA (13)*, which featured Anri Sala's *Clocked Perspective* (fig. 1), 2012, a giant, working clock with a distorted face and a skewed perspective.<sup>5</sup> After the debut of Christian Marclay's *The Clock* (fig. 2) in 2010, it is impossible to talk about art and time without mentioning this seminal work. Marclay's twenty-four-hour video montage is a virtuoso collage of thousands of film stills that capture temporal passage with time-related images and dialogue taken from a vast range of movies and all synced to real time, the local time of wherever it is being shown. As each minute of the day ticks off, 1,440 total, a rambling narrative unfolds with images of wristwatches, alarm clocks, church bells, watchtowers, hourglasses, sundials, and appropriated scenes and dialogue with movie stars waking up, checking their watches, asking what time it is. As described by one critic, the clips



FIG. 3

John Gerrard, *Oil Stick Work (Angelo Martinez/Richfield, Kansas) 2008, 2008, Realtime 3D*. © John Gerrard. Image courtesy the artist, Simon Preston, New York and Thomas Dane Gallery, London.



FIG. 4

Tehching Hsieh, image from *One Year Performance 1980–1981, New York. Punching the Time Clock*. © 1981 Tehching Hsieh. Courtesy of the artist and Sean Kelly Gallery, New York. Photo: Michael Shen.

FIG. 5  
Jennifer Steinkamp, *Mike Kelley*, 2007-2008, video installation, dimensions variable, duration: 8-minute loop, North Carolina Museum of Art, Gift in honor of Dr. Lawrence J. Wheeler, Director of the North Carolina Museum of Art (1994-present) from Julian T. Baker, Jr., Rhoda L. and Roger M. Berkowitz, Dr. Thomas D. Brammer and Mr. Robert S. Watson, Angeline J. Bryant, Blake Byrne, Marion Johnson Church, Paul Edward Coggins, Dr. W. Kent Davis, Joyce Fitzpatrick and Jay Stewart, Dr. Carlos Garcia-Velez, Marty Hayes and Michael Cucchiara, Mr. and Mrs. Vaughn Hayes, Eric and Tara Hirshberg, Ian Huckabee, Bill G. Johnson, Thomas S. Kenan III, Suzanne R. McKinney, R. Glen Medders, Dr. Cynthia S. Payne, Melissa Peden and Robert Irwin, Susan L. Petry, Michael Rubel and Kristin Rey, Kimerly Rorschach, Jeffrey Williams and Patrick Sears, Allen G. Thomas, Jr., Caroline Hickman Vaughan, Robert A. Sandefur and Robert P. Venuti, Drs. Zannie and Glenn Voss, Caroline and Richard Wright, and James Walker Crow; Technology funded with generous support from IBM Corporation, 2009.14. © Jennifer Steinkamp.





FIG. 6  
 Bill Viola, *The Quintet of Remembrance*, 2000, color video single-channel rear projection, duration: 15½-minute loop, North Carolina Museum of Art, purchased with funds from the State of North Carolina and the North Carolina State Art Society (Robert F. Phifer Bequest), by exchange, and the Art Endowment Fund, 2001.2.  
 © Bill Viola.

of dialogue create a verbal timeline, as “someone’s Oh my God, it’s 2 o’clock, is soon followed by someone else’s Relax, it’s only 2 o’clock, and then someone else’s Have a drink, it’s 2 o’clock.”<sup>6</sup> *The Clock* forces viewers to acknowledge how often they think about time, watch the clock, check to see what time it is, worry if they are late or too early, or exactly on time.

The impetus for this exhibition, *0 to 60: The Experience of Time through Contemporary Art*, was an enduring fascination with two works of art that were on view in New York in early 2009: John Gerrard’s *Oil Stick Work (Angelo Martinez/Richfield, Kansas)* (fig. 3, cat. 29), 2008, and Tehching Hsieh’s *One Year Performance, April 11, 1980–April 11, 1981 (Time Clock Piece)* (fig. 4, cat. 38), both of which use real time as a medium for creating art.<sup>7</sup> Utilizing thousands of still images, gaming software, and digital simulation, Gerrard’s *Oil Stick Work* depicts a stark Midwestern landscape where every day, in real time, a worker arrives on the site and draws a black square on the façade of a barn with a crayon. Every time the work is turned on, it automatically calibrates to Central Standard Time. Within thirty years, working six days a week from dawn to dusk, the worker will eventually color the entire exterior of the building black, completing the work in 2038. Tehching Hsieh’s *Time Clock Piece* documents a yearlong performance piece in which the artist obsessively recorded one year of his life by punching a time clock every hour, twenty-four hours a day, for 366 days. A movie camera shot a single frame each

time he punched the clock, resulting in a time-lapse film that compressed each day into a second and the year into six minutes, taking the endurance of time and the passage of time to an extreme state.

This thread of time in art can also be found in two works in the North Carolina Museum of Art collection that use time as an essential element. Bill Viola’s video work *The Quintet of Remembrance* (fig. 6, cat. 58), 2000, features a scene with five actors in which one minute of real-time footage is extended to fifteen minutes in extreme slow motion. Alternatively, Jennifer Steinkamp’s digital animation and video projection *Mike Kelley* (fig. 5), 2007, accelerates time. Essentially turning twelve months into eight minutes, it depicts a single tree as it endlessly cycles through the seasons. Viewing both of these works always brings to mind the question of how long a person is willing to stand in front of a work of art and the oft-quoted statistic that the average museum visitor looks at a work of art for less than sixty seconds. This measure of time is visualized in three dimensions in a recent work by Rafael Lozano-Hemmer, *Tape Recorders* (fig. 7), 2011, consisting of several motorized tape measures that track and record the length of time that a visitor spends with the work. When the presence of a viewer is detected, the measuring tape starts to extend up the wall—the longer the viewer stays, the higher it goes until it finally crashes over. Meanwhile, another system tracks and prints out the total number of minutes spent in the installation by all visitors per hour.

Expanding upon the ideas raised by these artists, *0 to 60* features works that explore the manifestation of time in art in many forms, including **real time**, **virtual time**, **historical time**, **recorded time**, **manipulated time**, and the **passage of time**. Artists who examine the idea of **real time** in their work, in addition to John Gerrard and Tehching Hsieh, include a younger generation such as Peter Matthews, whose ocean drawings are another form of time-based performance/endurance art. Matthews creates his stream-of-consciousness drawings while immersed in the ocean with his floating drafting board and a waterproof pen for extended periods of time, as described by the titles of his works, such as *9 Hours in the Atlantic Ocean (England)*, 2010. Another visual realization of the duration of time can be found in David Shapiro's work *Money is No Object*, a yearlong series of twelve scrolls, each documenting a month's worth of every single purchase the artist made, recorded in hyper-realistically detailed pencil and ink renderings—a year of his life represented by *trompe l'oeil* ATM slips, parking tickets, check stubs, and receipts.

Numerous photographers explore the concept of real time, capturing and manipulating the passage of time in their work through extended exposures that vary from a few hours to a few years. Michael Wesely's photographs of the Museum of Modern Art in New York have exposure times ranging in length from a year to three years, fusing past and present in a single image. Vera Lutter creates room-sized pinhole cameras to make monumental, monochromatic photographs that chart the course of several hours, days, or even months, effectively stopping time in its tracks. Jeff Chien-Hsing Liao's panoramic photographs seamlessly collage long-exposure images with individual elements taken from dozens of photographs to create intricately detailed works of art that layer moments of time.

Among the artists who **manipulate time** in their works—either slowing it down, speeding it up, or stopping it—are Bill Viola, Jennifer Steinkamp, Paul Chan, and Dan Bailey. Viola's extremely slow-motion videos re-enact art history and distort time in an attempt to capture and examine essential human emotions and expressions, effectively turning a moving picture into an almost still image. Steinkamp and Chan move in the other direction in their work, utilizing digital technology to create projections that accelerate and fast-

forward time. Steinkamp's luminously colored animated projections speed through the four seasons of a year in a few brief minutes, while Chan takes the viewer from dawn to dusk in fourteen minutes in his series *The 7 Lights*. Bailey's time-lapse video and photo mural project *Looking Up | Looking Down* collapses and compresses time, while constantly shifting perspective and vantage points, combining images taken over the course of several months and changing seasons.

Works that require real-time viewer participation and change with each interaction include art by Jim Campbell, Hoss Haley, Rafael Lozano-Hemmer, and Felix Gonzalez-Torres. Many of Gonzalez-Torres's works depend on the viewer for their complete realization, as in his installations made out of piles of candy and stacks of paper, which invite the viewer to take part of the work with them. In his words, "I need the viewer, I need the public interaction. Without the public these works are nothing. I need the public to complete the work. I ask the public to help me, to take responsibility, to become part of my work, to join in."<sup>8</sup> Campbell's *Digital Watch* records and incorporates viewer response as one moves in and out of the range of a camera, but the artist plays with perception by setting the camera on a five-second delay—skewing past and present. Lozano-Hemmer also relies on viewers' participation in works that interact with them in real time and document their participation. His multimedia sculptures and installations utilize custom-made software, sensors, and projectors to incorporate viewers' heartbeats, fingerprints, body temperature, brain waves, voices, and portraits. Hoss Haley's *Drawing Machine*, 2010, which has the potential to create an infinite and non-repeating body of work over the life of the machine, has motions and outputs determined and influenced by the movements of viewers around it.

Among the many works of art that address and imply the **passage of time**, Tim Hawkinson's idiosyncratic clocks and timepieces comment on our obsessive need to know the time. Such works include *Corner Clock* (fig. 8), which is bent into the shape of a corner so it can no longer be easily read; a hairbrush where the stray hairs trapped in the bristles rotate on the hour; and a tube of toothpaste with a spinning cap that tells the time. As described by one curator, "Hawkinson also grapples with the unknowable in his works that deal with time.

FIG. 7

Rafael Lozano-Hemmer, *Tape Recorders, Subsculpture 12*, 2011, motorized measuring tapes, kinect tracking systems, computers, cameras, thermal printer, custom-made hardware and software, dimensions variable, courtesy of the artist. © 2012 Artist Rights Society (ARS), New York / VEGAP, Madrid. Photo by Alex Davies.



FIG. 8

Tim Hawkinson, *Corner Clock*, 1996, clock and motor, 12 × 12 × 6 inches. Photograph courtesy the artist and Pace Gallery. © Tim Hawkinson, courtesy Pace Gallery



Artist Entries

CAETANO DE ALMEIDA

DAN W. BAILEY

WALEAD BESHTY

JANA BREVICK

JIM CAMPBELL

PAUL CHAN

DAVID CHATT

KYOUNG AE CHO

SONYA CLARK

ALISON COLLINS

TARA DONOVAN

DAN ESTABROOK

JOHN GERRARD

FELIX GONZALEZ-TORRES

HOSS HALEY

TIM HAWKINSON

LISA HOKE

TEHCHING HSIEH

RICHARD HUGHES

ANNE LEMANSKI

JEFF CHIEN-HSING LIAO

BETH LIPMAN

RAFAEL LOZANO-HEMMER

VERA LUTTER

**PETER MATTHEWS**  
**DAVID SHAPIRO**  
**TOM SHIELDS**  
**JENNIFER STEINKAMP**  
**DO HO SUH**  
**BILL VIOLA**  
**STACY LYNN WADDELL**  
**MICHAEL WESELY**

ENTRIES BY

**Jennifer J. Dasal, Associate Curator of Contemporary Art, North Carolina Museum of Art [JJD]**

**Linda Johnson Dougherty, Chief Curator and Curator of Contemporary Art, North Carolina Museum of Art [LJD]**

**Kathryn Gremley, Penland Gallery Director, Penland School of Crafts [KG]**

# SONYA CLARK

American, born 1967; lives Richmond, VA

Hair is a thing that seems simple enough—it is a biological entity that grows, sometimes outrageously, atop our heads and on our bodies. Familiar though it may be, hair, in meaning, is anything but straightforward—it can signify cultural and gender constructions, can be an object of obsession or frustration, or can have clear racial implications. For Sonya Clark, hair is the chosen medium through which explorations of these myriad concepts, particularly those relating to African American history, are begun.

Clark's own childhood and experiences with hairdressing have informed her art-making process. She has frequently recalled early learning experiences while having her hair styled or braided by a family member. "The stories I was told and lessons I learned as I sat between the knees of a female relative as a child ... have molded my identity," Clark has said.<sup>13</sup> As a result, Clark connected hair with a sense of being, one linked to a person's history, community, and continuum. Some works epitomize this idea of biography very clearly: *Long Hair*, a thirty-foot digital print displayed as a hung scroll, graphically represents the possible length of a single dreadlock if it grew unchecked over a ninety-year lifespan. The dreadlock, though symbolic and not belonging to an actual individual, is transformed here into a type of physical timeline, a reflection of the passing of years and the knowledge and experience attained during that lifetime.

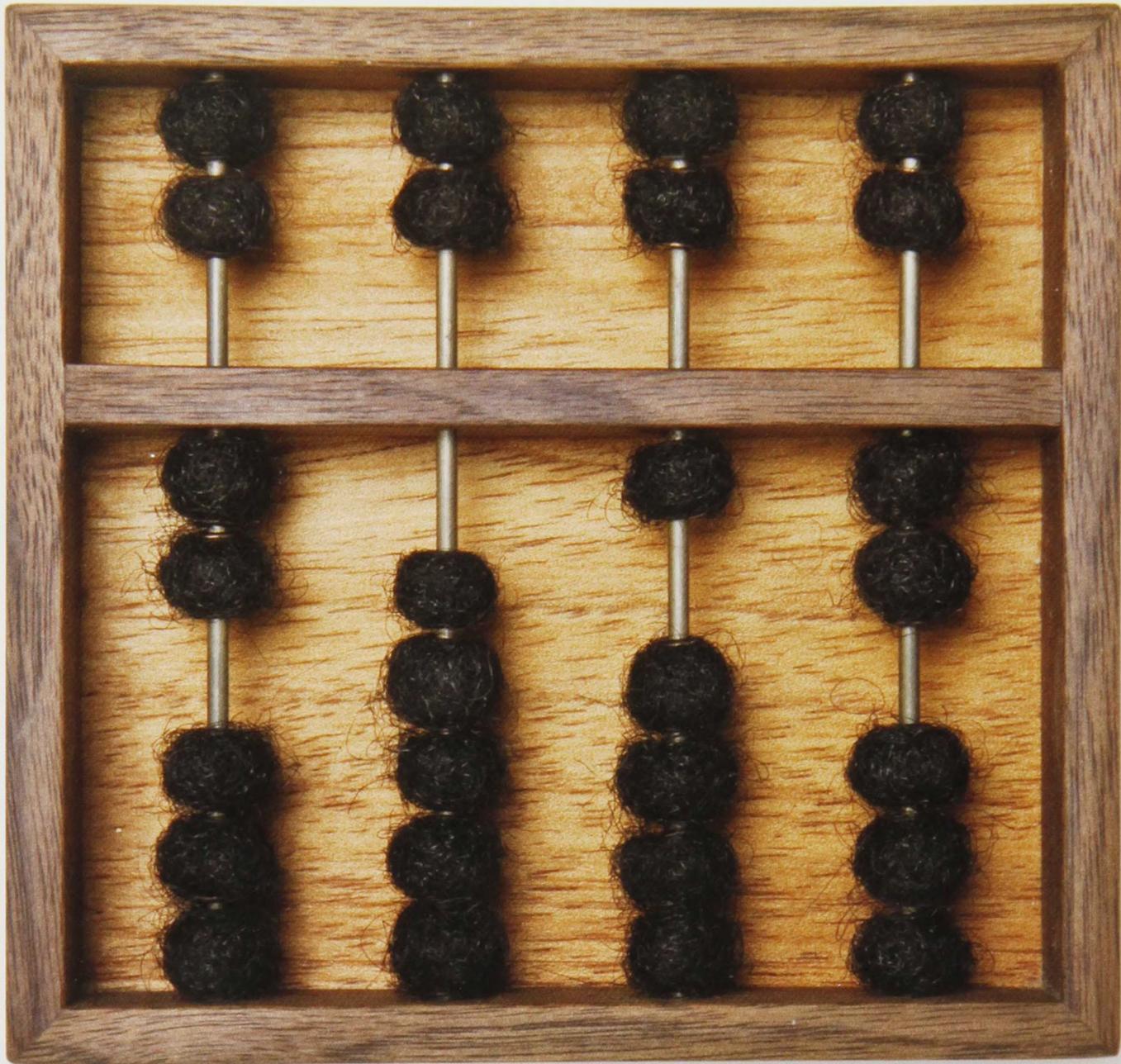
Other works, such as Clark's video *Counting Change II*, exhibit a less intimate agenda and focus instead on larger historical narratives. *Counting Change II* reimagines an abacus, a basic counting device used in arithmetic, as comprised of felted balls of black hair rather than its traditional beads. Set to the tune of Nina Simone's "Old Jim Crow," the beads move of their own accord, counting between 1863 and 2013 to represent the 150 years that have passed since Lincoln's landmark Emancipation Proclamation. Similarly, Lincoln himself is commemorated in *Afro Abe (Progression)*, a sequence of seven five-dollar bills appropriated by the artist, each featuring an increasingly large Afro painstakingly applied with thread. Not only does *Afro Abe (Progression)* pay homage to the president who outlawed slavery in the United States, but it also collapses time between the civil war era and the tumultuous period during the 1960s and 1970s, when the Afro became not only a stylish 'do, but also a politically charged statement of African American power.

JJD

<sup>13</sup> Jacqueline Francis, "Art About Hair," *International Review of African American Art* 15, no. 2 (1998): 37.



Cat. 17: Sonya Clark, *Afro Abe (Progression)*, 2008-2012, five-dollar bills and thread, 36 × 7 inches (7 bills), courtesy of the artist. © Sonya Clark. Photography by Taylor Dabney.



Cat. 18: Sonya Clark, *Counting Change II*, 2011, single-channel video with sound, flat-screen monitor, duration: 1 minute 20 seconds, courtesy of the artist. © Sonya Clark. Photography by Taylor Dabney.

OPPOSITE Cat. 19: Sonya Clark, *Long Hair*, 2007, digital print on paper, roller, 30 × 2½ feet, courtesy of the artist. © Sonya Clark. Photography by Taylor Dabney.



# ILLUSTRATED CHECKLIST

UNLESS OTHERWISE NOTED, ALL WORKS ARE ON VIEW AT THE NORTH CAROLINA MUSEUM OF ART.



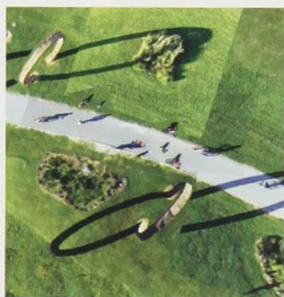
**1. CAETANO DE ALMEIDA**  
Brazilian, born 1964  
*Gloriosa Rothschildiana*  
(*Gloriosa Lily*), 2010  
Pollution on paper  
24 × 18<sup>7</sup>/<sub>10</sub> inches  
Private Collection, New York,  
Courtesy of Pettit Art Partners



**2. CAETANO DE ALMEIDA**  
Brazilian, born 1964  
*Hippeastrum Hybridum*  
(*Amaryllis*), 2010  
Pollution on paper  
24 × 18<sup>7</sup>/<sub>10</sub> inches  
Courtesy of Eleven Rivington,  
New York, NY



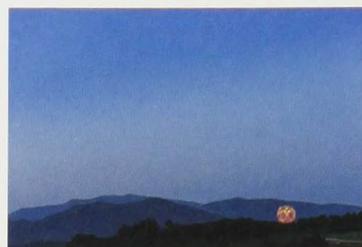
**3. CAETANO DE ALMEIDA**  
Brazilian, born 1964  
*Tulbaghia Violacea*  
(*Pink Agapanthus*), 2010  
Pollution on paper  
24 × 18<sup>7</sup>/<sub>10</sub> inches  
Courtesy of Eleven Rivington,  
New York, NY



**4. DAN W. BAILEY**  
American, born 1952  
*Looking Down:*  
*North Carolina Museum of Art*, 2013  
Digital print on paper  
90 × 192 inches  
Courtesy of the artist



**5. DAN W. BAILEY**  
American, born 1952  
*Looking Down:*  
*Penland School of Crafts*, 2013  
Digital print on paper  
86 × 150 inches  
Courtesy of the artist



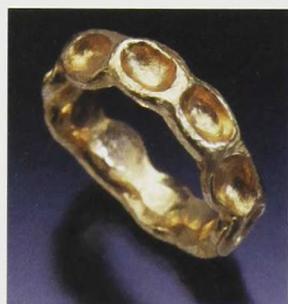
**6. DAN W. BAILEY**  
American, born 1952  
*Looking Up:*  
*The Sky over Penland*, 2013  
Video  
Dimensions variable  
Courtesy of the artist



**7. DAN W. BAILEY**  
American, born 1952  
*Looking Down: NCMA 1, 2, 3*  
Digital print on vinyl  
Three works, 5 × 12 feet each  
Courtesy of the artist, made possible  
by Blue Cross and Blue Shield of  
North Carolina, as part of an ongoing  
series of outdoor art projects, *Art Has  
No Boundaries*, commissioned by the  
NCMA to encourage visitors to actively  
explore the Museum Park.



**8. WALEAD BESHTY**  
British, born 1976  
*FedEx® Kraft Box ©2005 FEDEX 330504*  
*REV 10/05 SSCC, Standard Overnight,*  
*Los Angeles-Raleigh, trk#876421783295,*  
*May 8-9, 2012, 2012*  
Laminated mirrorpane, FedEx shipping  
box, accrued FedEx shipping and  
tracking labels, metal, silicone, tape  
16 × 16 × 16 inches  
Collection of Dr. Carlos Garcia-Velez,  
Raleigh, NC



**9. JANA BREVICK**  
American, born 1973  
*The Everchanging Ring*, ongoing  
Forged and chased 24K-gold rings,  
notebook  
Rings: average size 1 × <sup>1</sup>/<sub>3</sub> inches  
Notebook: 7 × 5 inches  
Courtesy of the artist

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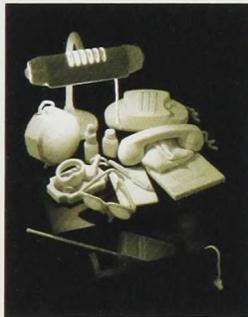
**10. JIM CAMPBELL**

American, born 1956  
*Digital Watch*, 1991  
 Watch, monitor, two video cameras,  
 custom electronics  
 Dimensions variable  
 San Francisco Museum of Modern Art,  
 Purchase through a gift of Doris  
 and Donald Fisher, 91.230.A-V



**11. PAUL CHAN**

American, born Hong Kong, 1973  
*1st Light*, 2005  
 Projected digital animation:  
 artist-authenticated computer,  
 software, and animation  
 14 minutes, color, silent, edition 1 of 5  
 Institute of Contemporary Art/Boston,  
 Gift of Kimberly and James Pallotta,  
 2006.1



**12. DAVID CHATT**

American, born 1960  
*Bedside Table*, 2011  
 Found objects covered in sewn  
 glass beads, wood table  
 64 × 20 × 20 inches  
 Collection of Carol Auerbach  
 and Al Berger



**13. DAVID CHATT**

American, born 1960  
*Love Dad*, 2012  
 Letters and found objects covered  
 in sewn glass beads, wood table  
 48½ × 21½ × 16½ inches  
 Courtesy of the artist



**14. DAVID CHATT**

American, born 1960  
*Father's Keys*, 2012  
 Sewn beads over a collection  
 of keys mounted on iron with  
 cast glass hand  
 25 × 5 inches  
 Collection of Mary Schnelly  
 and I. E. Phelps



**15. KYOUNG AE CHO**

Korean, born 1963  
*Shining Ground*, 2013  
 Mica (collected in Penland, NC),  
 pins, fabric  
 50½ × 130½ inches  
 Courtesy of the artist  
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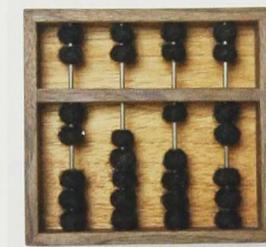
**16. KYOUNG AE CHO**

Korean, born 1963  
*Toward*, 2006  
 Corn leaves, thread, silk organza,  
 planted, harvested and hand-stitched  
 11 pieces: 43 × 11¼ inches each  
 Courtesy of the artist



**17. SONYA CLARK**

American, born 1967  
*Afro Abe (Progression)*,  
 2008-2012  
 Five-dollar bills and thread  
 36 × 7 inches (7 bills)  
 Courtesy of the artist



**18. SONYA CLARK**

American, born 1967  
*Counting Change II*, 2011  
 Single-channel video with  
 sound, flat-screen monitor  
 Duration: 1 minute 20 seconds  
 Courtesy of the artist



**19. SONYA CLARK**

American, born 1967  
*Long Hair*, 2007  
 Digital print on paper, roller  
 30 × 2½ feet  
 Courtesy of the artist

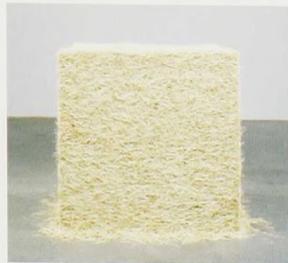


**20. ALISON COLLINS**

American, born 1966  
*Temps Perdu*, 2013  
 Rust collected from decaying  
 sculptures, straight pins, and muslin  
 Dimensions variable  
 Courtesy of the artist  
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**21. ALISON COLLINS**  
American, born 1966  
*Garden of Pleasure*, 2004-2013  
Steel and steel wool "wallpaper"  
Dimensions variable  
Courtesy of the artist



**22. TARA DONOVAN**  
American, born 1969  
*Untitled (Toothpicks)*, 1996  
Wooden toothpicks  
36 × 30 × 30 inches  
Collection of Paul and Sara Monroe,  
Richmond, VA



**23. DAN ESTABROOK**  
American, born 1969  
*The Kiss*, 2011  
Unique gum bichromate print  
with watercolor  
18 × 15 inches  
Collection of Allen G. Thomas, Jr.,  
Wilson, NC



**24. DAN ESTABROOK**  
American, born 1969  
*Message in a Bottle*, 2006  
Watercolor and gouache  
on salt print  
14 × 11 inches  
Collection of R. Glen Medders and  
Paul E. Coggins, Raleigh, NC



**25. DAN ESTABROOK**  
American, born 1969  
*Forever and Never*, 2004  
Unique pencil on calotype  
and salt print  
Dptych: each image 5 × 7 inches  
Collection of Allen G. Thomas, Jr.,  
Wilson, NC



**26. DAN ESTABROOK**  
American, born 1969  
*Self Portrait with Blindfold*, 2004  
Unique pencil on calotype  
negative and salt print  
Dptych: each image 7 × 5 inches  
Collection of Allen G. Thomas, Jr.,  
Wilson, NC



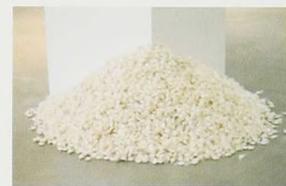
**27. DAN ESTABROOK**  
American, born 1969  
*Perfect Smoke*, 1996  
Albumen print on stained paper  
5 × 6 inches (oval)  
Collection of Dr. W. Kent Davis,  
Raleigh, NC



**28. DAN ESTABROOK**  
American, born 1969  
*White Flag*, 2005  
Salt print  
12 × 9 inches  
Collection of Allen G. Thomas, Jr.,  
Wilson, NC



**29. JOHN GERRARD**  
Irish, born 1974  
*Oil Stick Work (Angelo Martinez/  
Richfield, Kansas)* 2008, 2008  
Realtime 3D projection  
Dimensions variable  
Courtesy of the artist,  
Simon Preston, New York and  
Thomas Dane Gallery, London  
[see p. 75 for image caption]



**30. FELIX GONZALEZ-TORRES**  
American, born Cuba; 1957-1996  
*"Untitled" (Portrait of Dad)*, 1991  
White candies individually  
wrapped in cellophane, endless  
supply, ideal weight: 175 pounds  
Dimensions variable  
Carlos and Rosa de la Cruz Collection,  
Miami, FL



**31. FELIX GONZALEZ-TORRES**  
American, born Cuba; 1957-1996  
*"Untitled" (Perfect Lovers)*, 1987-1990  
Wall clocks  
Overall: 13½ × 27 × 1¼ inches  
Two parts: 13½ inches diameter each  
Edition of 3, 1 AP  
Dallas Museum of Art, fractional gift  
of The Rachofsky Collection



**32. HOSS HALEY**  
American, born 1961  
*Drawing Machine*, 2010-2012  
Fabricated mechanical elements, paper  
Table: 4 × 8 feet,  
drawings: dimensions variable  
Courtesy of the artist



**33. TIM HAWKINSON**

American, born 1960

*World Clock*, 2012

Medicine cabinet, ace bandage, lotion bottle, prescription medicine bottle, dental floss, deodorant, toothbrushes, plastic cup, pump soap bottle, nail clipper, and clock motors  
25½ × 16 × 21 inches

(various objects tell world time—  
Los Angeles, New York, London, Paris, Moscow, Hong Kong, Tokyo, Sydney)  
Courtesy the artist and Pace Gallery, New York



**34. TIM HAWKINSON**

American, born 1960

*Banana Peel Clock*, 2012

Banana peel and clock motor  
4 × 8 × 8 inches

(peels rotate to indicate time)  
Courtesy the artist and Pace Gallery, New York



**35. TIM HAWKINSON**

American, born 1960

*Candle Clock*, 2012

Polyester resin and clock motor  
(wick and burnt fragment rotate to indicate time)  
3 × 3½ × 4 inches

Courtesy the artist and Pace Gallery, New York



**36. TIM HAWKINSON**

American, born 1960

*Board Clock*, 2012

Wood and clock motor  
72 × 1½ × 3½ inches  
(inner and outer rings of knot rotate to indicate time)

Courtesy the artist and Pace Gallery, New York



**37. LISA HOKE**

American, born 1952

*"We're lost, but we're making good time"*  
(Yogi Berra), 2012-2013

Site-specific installation: plastic cups, paper cups, cardboard, glue, paint, rivets  
Dimensions variable  
Courtesy of the artist and Elizabeth Harris Gallery, New York



**38. TEHCHING HSIEH**

American, born Taiwan, 1950

*One Year Performance:*

*Time Clock Piece*  
(Modified), 1980-1981

Statement: 11 × 8½ inches,  
Explanation: 11 × 8½ inches,  
Missed Punches Record: 11 × 8½ inches, two Witness Statements:  
3⅞ × 8½ inches each, Poster:  
17 × 11 inches, 1 Time Card:  
8⅞ × 3⅞ inches, 24-hour image  
(film strip): 45 × 3⅞ inches,  
*Punching the Time Clock*  
image: 12½ × 8½ inches

Video

Courtesy of the artist and Sean Kelly Gallery, New York, NY



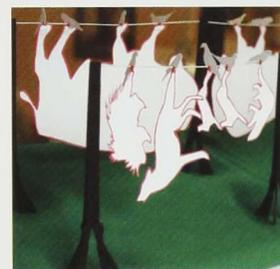
**39. RICHARD HUGHES**

British, born 1974

*Untitled (Triptick)*, 2009

Cast polyurethane  
12½ × 14 × 2½ inches

Courtesy of the artist, Anton Kern Gallery, NY, and Hall Collection



**40. ANNE LEMANSKI**

American, born 1969

*Study for Extirpated*, 2013

Mixed media  
Dimensions variable  
Courtesy of the artist

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**41. ANNE LEMANSKI**

American, born 1969

*A Century of Hair, 1900-1990*,  
2005-2007

Mixed media on wood stands  
Dimensions variable  
Courtesy of the artist



**42. ANNE LEMANSKI**

American, born 1969

*21st Century Super Species:*  
*Jack-Dor*, 2010

Copper rod, birch veneer,  
Rowlux, artificial sinew  
8 × 10 × 4 feet  
Courtesy of the artist



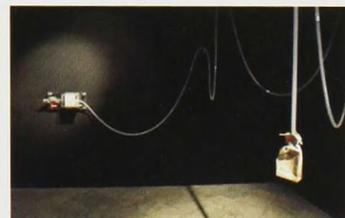
**43. JEFF CHIEN-HSING LIAO**  
 Taiwanese, born 1977  
*5 Pointz, Long Island City*, 2004  
 Pigment ink jet print  
 20 × 48 inches  
 Collection of Dr. Carlos Garcia-Velez,  
 Raleigh, NC



**44. JEFF CHIEN-HSING LIAO**  
 Taiwanese, born 1977  
*Cyclone*, 2010  
 Pigment ink jet print  
 30 × 72 inches  
 Collection of Allen G. Thomas, Jr.,  
 Wilson, NC



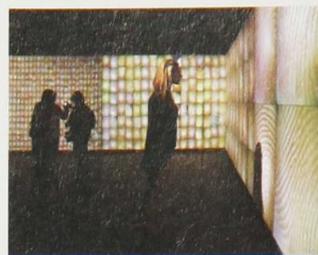
**45. BETH LIPMAN**  
 American, born 1971  
*Bride*, 2010  
 Glass, wood, paint, glue  
 120 × 90 × 90 inches  
 North Carolina Museum of Art,  
 Purchased with funds from  
 Mr. and Mrs. Gordon Hanes in  
 honor of Dr. Emily Farnham,  
 by exchange, 2012.17



**46. RAFAEL LOZANO-HEMMER**  
 Mexican, born 1967  
*Last Breath*, 2012  
 Motor, bellows, Plexiglas, digital display,  
 custom circuitry, arduino processor,  
 respiration tubing, and paper bag  
 Apparatus: 23 $\frac{3}{8}$  × 10 $\frac{5}{8}$  × 9 $\frac{1}{8}$  inches  
 Tube: up to 49 feet and 2 $\frac{1}{2}$  inches long  
 Courtesy of the artist



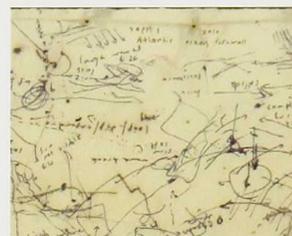
**47. RAFAEL LOZANO-HEMMER**  
 Mexican, born 1967  
*The Year's Midnight (Shadow Box 5)*, 2011  
 HD plasma screen, computer, camera,  
 and software for high-resolution interactive  
 display with built-in, computerized  
 surveillance system  
 55 × 31 $\frac{1}{2}$  × 4 $\frac{3}{4}$  inches  
 North Carolina Museum of Art, purchased  
 with funds from Mr. and Mrs. Gordon  
 Hanes in honor of Dr. Emily Farnham and  
 Mary Duke Biddle Trent Semans, and with  
 funds from the National Endowment for  
 the Arts and the North Carolina State  
 Art Society (Robert F. Phifer Bequest),  
 by exchange, 2012.9



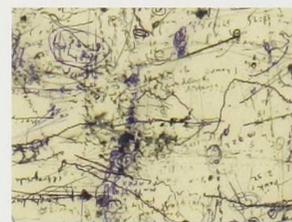
**48. RAFAEL LOZANO-HEMMER**  
 Mexican, born 1967  
*Pulse Index*, 2010  
 Wall projections, projectors, computer,  
 digital microscope, industrial camera,  
 metal enclosure, custom software  
 Dimensions variable  
 Courtesy of the artist



**49. VERA LUTTER**  
 German, born 1960  
*Frankfurt Airport, V: April 19, 2001, 2001*  
 Unique gelatin silver print  
 3 panels, overall: 82 × 168 inches  
 North Carolina Museum of Art, purchased  
 with funds from the North Carolina State  
 Art Society (Robert F. Phifer Bequest),  
 2004.5/a-c



**50. PETER MATTHEWS**  
 British, born 1978  
*5 Hours in the Atlantic Ocean (England)*, 2010  
 Pen and rust on paper  
 13 × 40 $\frac{1}{2}$  inches  
 Courtesy of the artist and James Cohan  
 Gallery, New York/Shanghai



**51. PETER MATTHEWS**  
 British, born 1978  
*9 Hours in the Atlantic Ocean (England)*, 2010  
 Pen and rust on paper  
 13 × 40 $\frac{1}{2}$  inches  
 Courtesy of the artist and James Cohan  
 Gallery, New York/Shanghai



**52. DAVID SHAPIRO**  
 American, born 1963  
*August: 84 Bills*, 2010  
 Ink, gouache, and color pencil on  
 vellum scroll  
 18 × 300 inches  
 Courtesy of Sue Scott Gallery  
 and the artist



**53. DAVID SHAPIRO**

American, born 1963  
*November (modification): 26 Bills*, 2010  
 Ink, gouache, and color pencil  
 on vellum scroll  
 18 × 113 inches  
 Courtesy of Sue Scott Gallery  
 and the artist



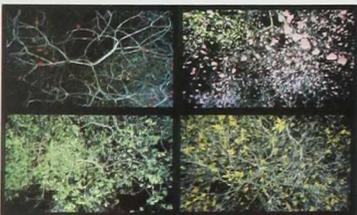
**54. TOM SHIELDS**

American, born 1970  
*Process*, 2012  
 Found chairs  
 3 panels, each:  
 48 × 60 inches × variable depth  
 Courtesy of the artist



**55. TOM SHIELDS**

American, born 1970  
*Forest for the Chairs*, 2013  
 Found chairs and trees  
 Dimensions variable  
 Courtesy of the artist, made possible  
 by Blue Cross and Blue Shield of  
 North Carolina, as part of an ongoing  
 series of outdoor art projects, *Art Has  
 No Boundaries*, commissioned by the  
 NCMA to encourage visitors to  
 actively explore the Museum Park



**56. JENNIFER STEINKAMP**

American, born 1958  
*Orbit*, 2009  
 Lumen projector and PC computer  
 Dimensions variable  
 Chrysler Museum of Art, Norfolk, Virginia,  
 Museum purchase with funds provided by  
 Susan and Dubby Wynn, Susan and David  
 Goode, Joan Nusbaum, In Memory of  
 Faith W. Nusbaum and Daisy Katz from  
 Mr. and Mrs. Stuart Katz and Mr. Sidney  
 Nusbaum, Nancy Jacobson, Renee and  
 Paul Mansheim, Leah and Richard Waitzer,  
 Angelica and Henry Light, Stevie and  
 Ed Oldfield, and Clay Barr, and gift of  
 Walter P. Chrysler, Jr. by exchange, 2009.16



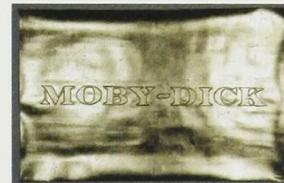
**57. DO HO SUH**

Korean, born 1962  
 348 West 22nd St., Apt. A, New York, NY  
 10011 at Rodin Gallery, Seoul/Tokyo Opera  
 City Art Gallery/Serpentine Gallery,  
 London/Biennale of Sydney/Seattle Art  
 Museum, North Carolina Museum of Art, 2000  
 Translucent nylon  
 96½ × 169¾ × 271⅓ inches, edition 2 of 3  
 Collection of Ninah and Michael Lynne



**58. BILL VIOLA**

American, born 1951  
*The Quintet of Remembrance*, 2000  
 Color video single-channel rear projection  
 Duration: 15½-minute loop  
 North Carolina Museum of Art,  
 purchased with funds from the State  
 of North Carolina and the North  
 Carolina State Art Society  
 (Robert F. Phifer Bequest), by exchange,  
 and the Art Endowment Fund, 2001.2



**59. STACY LYNN WADDELL**

American, born 1966  
*Come hell or high water, this time it's  
 gonna be different ...*, 2013  
 Mixed-media wall installation  
 106 × 582 inches  
 Courtesy of the artist



**60. MICHAEL WEELY**

German, born 1963  
 9 August 2001–2 May 2003,  
*The Museum of Modern Art*,  
 New York, 2001–2003  
 Chromogenic color print  
 31½ × 43⅝ inches  
 The Museum of Modern Art,  
 New York, Purchase



**61. MICHAEL WEELY**

German, born 1963  
 9 August 2001–7 June 2004,  
*The Museum of Modern Art*,  
 New York, 2001–2004  
 Chromogenic color print  
 31½ × 43⅝ inches  
 The Museum of Modern Art,  
 New York, Purchase