

There's no telling time

Jackie Castillo, Shabez Jamal, Sarah Plummer, Cesar Herrejon, Magaly Cantú, Xiao He

Duration: April 13 – May 18, 2024.

Location: Reisig and Taylor Contemporary (Los Angeles).

Type: Group Exhibition.

Reception: Saturday, April 13, 5pm - 10pm.

There's no telling time. Jackie Castillo, Shabez Jamal, Sarah Plummer, Cesar Herrejon, Magaly Cantú, Xiao He. Reisig and Taylor Contemporary (Los Angeles).

The exhibition is on view from **April 13 – May 18, 2024.**

The opening reception for the exhibition is **Saturday, April 13, 5pm - 10pm.**

....

Organized around experimental techniques of photography, lithography, printmaking, bookmaking, sculpture, performance, video, and drawing, the group exhibition circulates through liminal, in-between materialities and questions of memory (forgetting), timekeeping, recording, and (loss of) language. How is time recorded by a body (a work)? How is time *constructed*? How is a distance from—or transformation of—space stored and produced by an image? How do I learn to speak my own language (for another)? And how do I *take care of* the sources and bodies of my work?... How do I learn to tell time without only being told? *There's no telling.* (But there is speaking, making, remembering, and holding (time)....)

With an emphasis on mixing or melding techniques in the process of responding to these questions, the (de)constructively blended mediums and varying social-consciousnesses carried by the works situate the exhibition in-between media, genres, histories, discourses, autobiographies, identities, and afterlives. Working-through decolonial, anti-imperial, intimate, and queer practices, each artwork reconfigures habitual codings of time and space, and different forms of privates and publics, that are lucidly deranged through the unusual forms of “multiples” and imprinted images. Again and again, art histories, family histories, and material histories are seamlessly spoken and spliced-together.

Collectively, the works lovingly, intimately, playfully, and carefully find ways of recording, storing, embodying, occupying, and recollecting by re-telling time through their individually distinct *vernaculars*—their self-fashioned dialects or homemade mother-tongues. Each work finds a unique articulation of place in time, the place of themselves, according to the distance traveled away from (but also towards) their origins.¹

Eventually, the exhibition has something to say about keeping records and tracking the world stored in a mark, fragment, trait, image, or piece. The iterative processes included in the exhibition are offered-up as

¹ The title of the exhibition is itself an inherited expression or vernacular phrase: it's something my grandmother always use to say in response to change—“*There's no telling time.*”

remedies or procedures for dismantling hierarchies by working in errantly but intentionally gathered pieces. Beginning in pieces picked-up along the personal trail of an individual, and asking how someone might use these pieces to build responses to systemic and “universal” problems. In particular, given the colonial-industrial histories embedded in fields like photography and lithography,² and the telling tales embedded in all the carefully-selected materials, many of the works definitively break from a tradition (a type of system) if only to return to it through a more ethical approach. By not only implicitly or explicitly critiquing systemic pathologies (for example: extraction economies involved in lithography or the (white-)male-bourgeois gaze built-into photography), but also living-out and showing the present reality of these ways of working with time, iterative processes are extended as a kind of ‘new science’ for unlocking a place between effective technology and affective transformation.

Recalling the recurring question of an artwork’s autonomy versus its reproducibility, the collected iterative processes and the resulting works are presented not simply as ways of copying or reproducing something, but as performances of care for precious, sacred, and irreplaceable (re)sources and the repeated acts of their making. These processes are the production of a vernacular. And the production of a kind of enjoyment...perhaps, even, a joy for the masses (...the joy of the masses?). A shared enjoyment of what is shared. Or a joy that is always here in what is yet to come, and has already happened.³

² More specifically, many of the chemical or industrial components used at various stages—from acquisition, to manufacture, to use-consumption—of photographic and lithographic processes are based in the extraction of resources from areas and peoples historically subjected to settler-colonization or imperial (externally domineering) manipulations of indigenous materials for economic purposes realized elsewhere (to the advantage of others). For example, gum arabic (a material used as in food, as well as in lithography and, historically (beginning in 1855), in photography for gum bichromate prints) is a natural resource produced with sap taken from types of the Acacia tree commonly found in the Sahel region of Africa, and especially Sudan. So far, despite the massive international circulation of this material, there has been no observable domestic gains from the over-development of this extraction-economy engineered to suit external demand.

³ Or, as one of the artists says, a “proletariat joy.” (Thank you Jackie Castillo for infecting me with this phrase.)



Jackie Castillo. *Through the descent, like the return*. 2024. Concrete paver, archival pigment ink, polyester. 12 x 12 x 1.5 inches. Edition 1/3 + 2 AP.

Contact Information:

Reisig and Taylor Contemporary (Los Angeles)
Emily Reisig (Dealer)
+ 1 (323) 819-7990
gallery@reisigandtaylorcontemporary.com