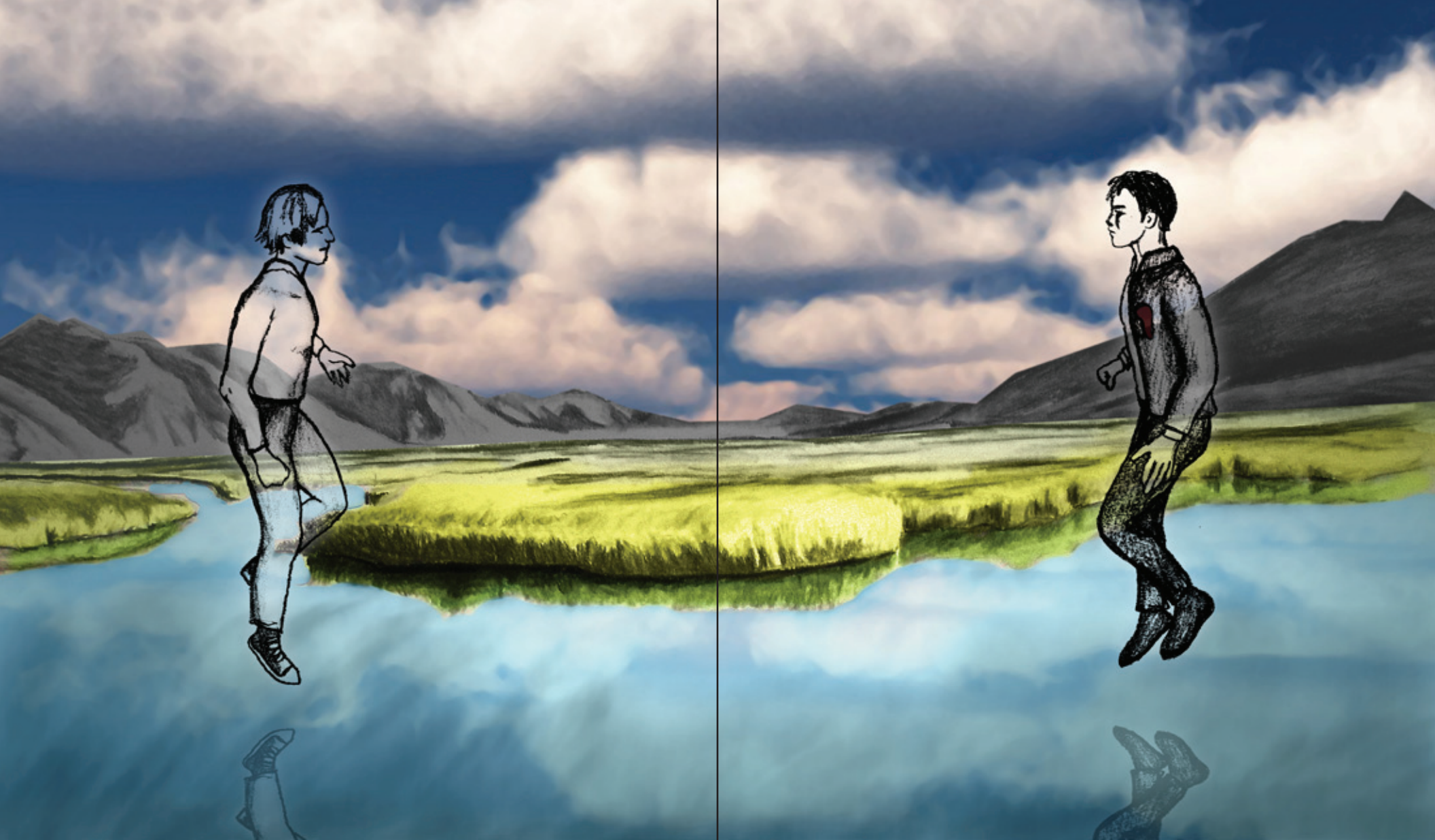


Arrested Time

Nathaniel Stern with
Jessica Meuninck-Ganger



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Curated by Jo-Anne Green
Greylock Arts, Adams Massachusetts
February 26 - April 3, 2010



Ross and Felix, 2010
pigment on watercolor paper
18 x 28 inches

"Hypermediacy offers a heterogenous space in which representation is conceived of not as a window on to the world, but rather 'windowed' itself – with windows that open onto other representations or other media."

"All mediation remediates the real."

-- Jay David Bolter and Richard Grusin



Arrested Time explores the juxtaposition of old and new media and illuminates the possibilities and limitations of both. The works hover between stasis and motion, texture and light, line and pixel, past and present, paper and screen, surface and depth, one artist and another: paying homage to Felix Gonzalez-Torres (**Given Time**) and – in the *Distill Life* series – Kiyonaga gwa (**Floating Worlds**); Utagawa Hiroshige (**The Multiple**); Katsushika Hokusai (**The Great Wave**); and Hiroshige, Claude Monet, and others (**At Sea**).

All representations are preceded by actions. Whereas discrete actions make possible immersion, unapologetic, willful actions assert the artists' presence. The "flatness" and "stillness" of prints – woodcuts, engravings, etchings – often betray their processes, which include *gouging* deep channels and shallow grooves with sharp tools, and *burning lines* and dots into wood or metal plates. Often, the only impression left visible is the outline of the plate, one window pressed into another. Digital screens render such physical processes moot. Videos present encapsulated motion; arrested time, replayed endlessly to evoke timelessness.

In *Distill Life*, Stern and Meuninck-Ganger mount translucent prints and drawings directly on top of video screens, creating moving images on paper. In Hokusai's woodblock print **The Great Wave**, an upsurge of water towers before Mt. Fuji, Japan (iconic nature). Stern and Meuninck-Ganger's re-enactment substitutes The Hillbrow Tower, Johannesburg, South Africa (iconic architecture) for Mt. Fuji: the burning reds and hot yellows of a Joburg sunset joust with the cool blues and icy whites of a frenetic ocean. In their underlying video, waves lap the shores of a synthetic beach behind a large crest bearing down on fragile boats.

The Great Wave, 2009
woodcut, LCD with video
12 x 14 inches



Given Time (detail - top & bottom), 2010
mixed reality installation
diptych of facing projections,
8 x 5 feet each

The Multiple, a diptych, wrestles itself back to unity as birds circle between its two halves. **Floating Worlds** dialogues between its “dead” and “live” jellyfish, both captured in a bulging plastic bag.



At Sea confuses the eye, as static objects drawn directly onto the screens are jiggled into motion by ocean swells. A series of “Monovids,” they combine the non-editionable notion of the Monoprint with that of the endlessly reproducible medium of video to create one-offs. Suspended in the gallery’s windows, they read as “paused” drawings by day but switch to “played” videos at night.

For the series, Stern often captures video (machinima) in *Second Life*, an online, synthetic 3-D environment through which people can interact in real-time by means of a virtual self (avatar). He further exploits the placelessness of *Second Life* in **Given Time**.



The Multiple, 2009 (above)
woodcut, chine-collé, LCD
with machinima, computer
16 x 18 inches each (diptych)

At Sea, 2009 (left)
monovid: LCD with video,
sharpie paint marker
8 x 10 inches

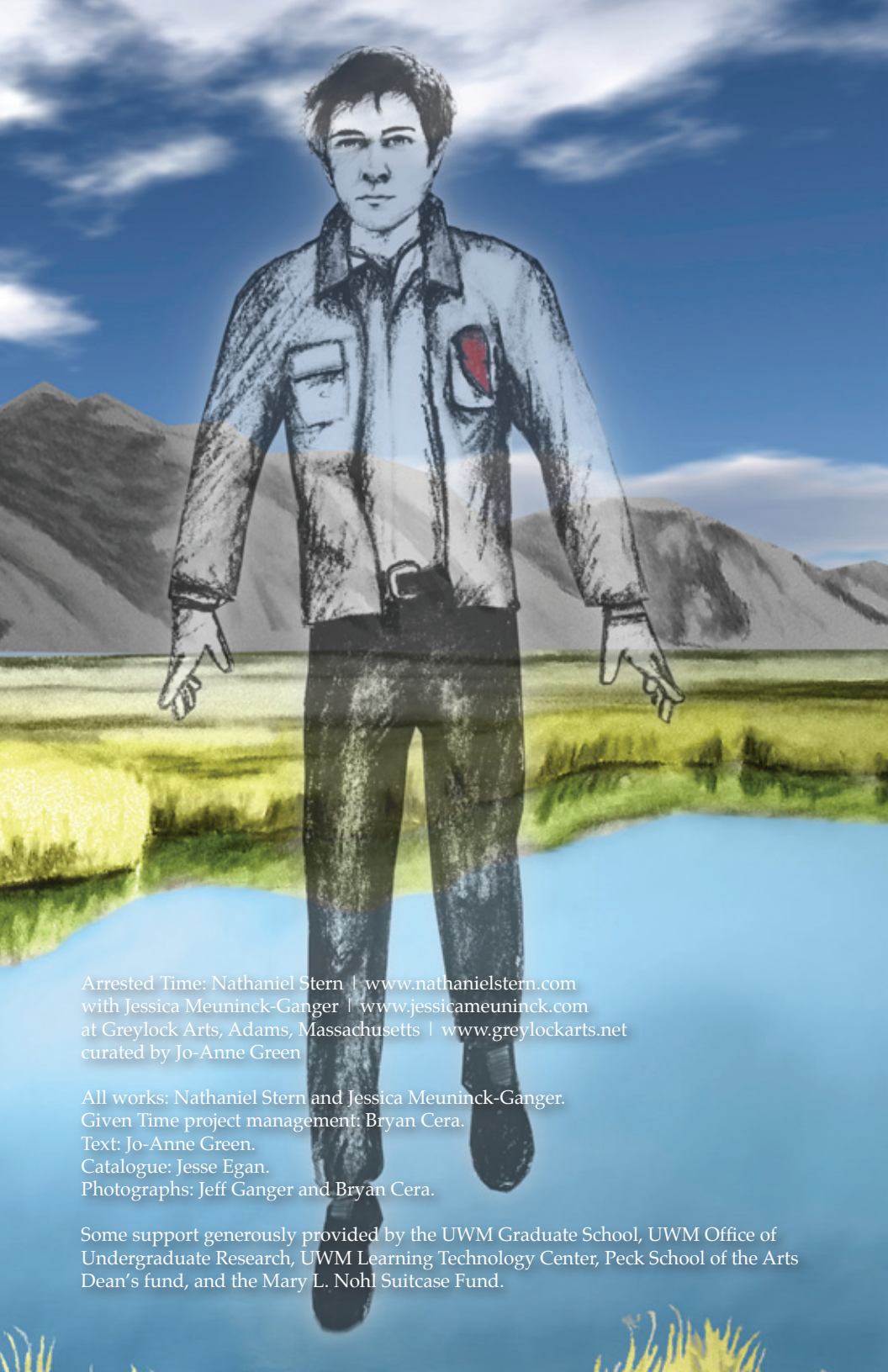
Floating Worlds, 2009
woodcut, LCD with video
18 x 26 x 3 inches



Given Time simultaneously activates and performs two permanently logged-in *Second Life* avatars, each forever and only seen by and through the other. A mixed reality installation, it cites Felix Gonzalez-Torres’ *Untitled (Perfect Lovers)* in which two identical clocks signify synchronized lives: “*The idea of pieces being endless happened ... because I was losing someone very important*” (Gonzalez-Torres). **Given Time** evokes a liminal space – between somewhere and nowhere – and a constant, intimate moment shared between two lovers. Stern’s avatars defy their medium; rather than assemble them with the “paper doll” readymades of *Second Life*’s wardrobe, Stern has deftly introduced hand-drawn figures into the stylized textures of the virtual world. Suspended above a marsh, the two life-sized virtual figures breathe into our physical space, drawing us into a private bubble that has no address. They are at once beside us and unreachable.

Water, liquidity, and flow thread through **Arrested Time**; rolling waves and clouds; floating boats, jellyfish, swans, and lilies; suspended birds and bodies. Yet, the opposite of transparency is achieved. The windows within windows do not facilitate “seeing through,” where the representational space and the viewer’s space merge. Rather, their multiplicity asserts a hyperawareness of both mediation and surface; time arrested, time looped, time suspended, time represented.

Jo-Anne Green



Arrested Time: Nathaniel Stern | www.nathanielstern.com
with Jessica Meuninck-Ganger | www.jessicameuninck.com
at Greylock Arts, Adams, Massachusetts | www.greylockarts.net
curated by Jo-Anne Green

All works: Nathaniel Stern and Jessica Meuninck-Ganger.
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