

# TEMPO RUBATO

## **EDEN BANNET**

*Ramp*

May 29 - July 19 2014

Eden Bannet's new solo exhibition includes works on paper as well as sculptural actions in space. In this exhibition, the artist continues the process of investigation that she has been engaged with in recent years: Wandering across the city, collecting raw materials and residual objects, photographically capturing makeshift compositions and constructing hybrid configurations through experiments in the studio. Examining the possibilities for the co-presence and interaction of two and three dimensionality in the same space, the exhibition presents subtle transitions between thing and image, practical instruments and objects of contemplation, urban life and abstract forces.

Ghosts appear through the clues they leave behind in things. Doors are screeching, a window is broken into, the light is turned on and off. The actions seem to be independent of an agent that would set them into motion, occurring in a sequence of random effects that have no noticeable cause or purpose. Is somebody there? Usually the things appear to conceal this labor within themselves. The polished finish enables the thing to point to the sole function for which it was intended, rather than to the work processes encapsulated within it or the alternative purposes it may serve. The user tends to think of the manufacturer only when the thing fails to fulfill its function, forcing him to make 'creative' use of it. In fact, there is only one context within which one can see the finished product in its perfectly polished condition - the marketplace, the store fronts and shopping windows. Beforehand, within the process of production, it was required to shed off unnecessary materials; later on, during the process of consumption and usage, it will be destined for increasing exhaustion. The surplus raw materials pile with the worn-out things in the trash bins – a discrete encounter, rich with potential clues and traces. It is now a question of the type of light that would be able to make this dark cluster visible. A viewing frame comes into being, yet unlike a shop's display window it captures the leftovers of things as traces of a process which is both material and social by nature. It brings about the manifestation of what Bannet calls "Social forms".

The polished thing dictates its proper use as a function of its form, just as the planning process dictates the form of the thing as a function of its useful purpose. This is the ideal Producer/Consumer cycle: The manufacturer creates the formal plan of the thing on the basis of a prior image of 'the user', and the consumer uses the thing in accordance with the "Guidelines" implicit in the thing's form. The transition of the form from the plan to the thing is referred to as the process of production; the gradual disappearance of the form from the thing is termed the process of consumption. Yet the actual social forms exist exactly within these gradual transitions: In the capacity to employ suitable materials (Woods, metals, plastics...); in the testing of their capacity to absorb actions and processes (folding, bending, stretching, compressing...); in the visual and tactile qualities they can express (roughness, sharpness, softness, transparency...); and in the ways they can be combined and juxtaposed against one another (laying down, leaning, tied-up, hanging etc ). If in this case one can speak of a "Plan" that is above and beyond a particular material work process, it would be a plan that refers to the composition of forces, actions and qualities that were initially abstracted from the materials and subsequently given a schematic expression "On paper" (e.g. through colors and lines ). Such a plan will not relate to a specific use or a finished form, but rather to the very possibility of consolidation, of an assemblage that is

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capable, but for a moment, to capture the fluctuating matter and make something appear or stand on its own. The mental processing of material production distills a projection, a vision that crystallizes on a parallel sensory plane.

While the surplus raw materials point towards the physical transformations involved in labor or production, the worn and used-up things, in their turns, reflect processes of material deformation, which occur during use or consumption. "Wear and tear" is perceived to be a solely negative phenomenon in relation to the functional form of the thing, yet the fragmentation and inevitable fossilization of functions that it involves allow for an "Archeological" composition. It isn't merely the capacity of the worn-out thing to bring to mind its original use or to return to a raw material state beyond any purpose; its default contains the potential for a humorous breakdown of its functional usage into micro-uses. Deterioration is a process in which the material deformation limits the predominant use of the thing ("To sit" for example) but also frees localized uses (to lean, to cover or be covered, to delimit etc.) and unveils traces of the production processes (fixing parts by punching in nails) that were more or less hidden. An archeological composition of the present involves diagonal connections ("ramps") between parts of run-down objects by actualizing their micro-uses and unraveling the processes they envelope. It frees the social forms from the prior image of the user and the polished form of the thing, so as to re-establish their true protean nature.

The uses are not diminished into a mere memory, nor do they vanish for the sake of formalistic observation per se, but rather, they become an active element in the composition. The thing must always use itself, become a delicate balance of usages that reveals itself as such.

A specter is haunting the city – the specter of the body; the productive body and the consuming body, the working body and the using body. Seeing yet unseen. The producer and the consumer are mere images, while the clues of the body lay within things that no longer belong to anyone – like an abandoned castle. Everything depends upon what you happen to find, and upon everything else that has been found or will be. The plan arrives only after the archeological excavations and develops in a parallel fashion. The ghost in the machine is nothing but the body.

Adam Aboulafia