The Paradoxes of Time
Oct. 09 — Nov. 08, 2026
Sarai Rose Duke, Pedro Gossler, Laura Gozlan, Viktor Timofeev, Quay Quinn Wolf
curated by Anna Soz

kaiserwache

I.

THE PARADOXES OF TIME

{the stops broke loose from the skeleton of the timetable,
and the train floated past the cemeteries towards Gare Saint-Lazare}

Ring-ring, it's a delivery guy. There's a box for you, but look what's in it. Two chambers, a small gate connecting them, substance whirling from hot to cold. Beside it, a being attends the passage. *Maxwell's demon* watches the particles approach and sorts them by speed. Through minute acts of admission and refusal, it appears to sustain a difference that would otherwise dissipate. Energy accumulates into questions: what is to be preserved, under which conditions, and at whose expense.[1]

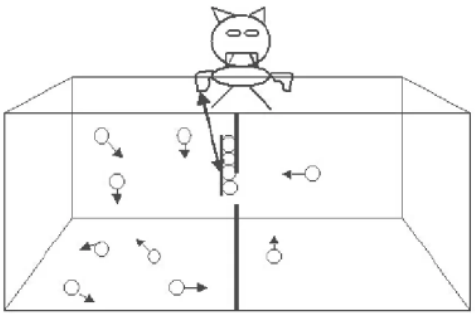


Figure 1. Maxwell's demon

In Thomas Pynchon's *Entropy*, two apartments on different floors accommodate divergent attempts to *inhabit time*. A carefully maintained enclosure upstairs shelters a private climate with a dying bird, while below a party is blossoming. The proximity brings circulation and isolation, expenditure and preservation into a scratchy relation.[2]

At Kaiserwache, partitions, neighbouring rooms and a not-fully-accessible(s) compose its own arrangement of passages. Images and sounds travel in disjunction: something doubles, something returns, matter changes and its arrangement remains apparently — still.

The Paradoxes of Time introduces a speculation around the spaces between acceleration and standstill through intensities and directions of different frequency. A pause may gather distant times into a charged moment; acceleration may transform the conditions under which a relation becomes perceptible. Repetition can sustain an arrangement while trembling a difference within it.

There is no shared chronology for the works entering into dialogue with temporal regimes and paradoxes. Their encounters weave a provisional field of potentialities, where what has been, what is happening and what might happen become available to one another.

The small attendant remains at the gate. Beyond the box, other diagrams multiply its passages into circuits, folds and uncertain connections. The timetable has gaps. The destination(s) is (are) unknown (?).

---

[1] Maxwell's demon is a thought experiment in which a being selectively admits fast and slow molecules through a partition, apparently creating a temperature difference without work. Accounting for the complete information-processing cycle, including memory erasure and the environment, removes the apparent violation of the second law. See Bennett, "Notes on Landauer's Principle".

[2] Pynchon, "Entropy", originally published in 1960; collected in Slow Learner (1984).

Kaiserwache Kaiser-Joseph-Straße 286, 79098 Freiburg im Breisgau Visitation by appointment. info@kaiserwache.com www.kaiserwache.com

II.

BETWEEN ACCELERATION AND STANDSTILL: SPECULATIONS

Begins at the beginning. What the beginning is, however, is not given in time, and so in consequence, we must ask what happened before there was time? Which is a temporal category. So, what happened before there was time? Is a plausible question only if there is time already. But the alreadiness of time begs the question. In consequence of this, there is a passage from Augustine's Confessions which deals precisely with the problem of what God was doing before creation. It was a heresy, the Manicheans suggested that if God was responsible for creation, why did he leave it so late? However, this ignores the fact that there was no time until creation had established it. So, in consequence, the heresy was deemed to be a heresy concerning God's powers. This is irrelevant. What's important is not the heresy but the fact that as soon as time is posited, it has a retrospective effect, which tends to demolish or undermine the idea that time is linear. The extension of it entails that we think of time not as a linear medium with a passage from a past, to a present, to a future, or, indeed, the future rushing towards the present insofar as it heads towards the past. Rather, the entire question of time is wrongly formulated. According, for example, to Schelling, time does not consist in linear passage, but in the iteration of eternity.

Iain Hamilton Grant, excerpt from *Hyperstition,* 2015, documentary film

Does time begin where we expect it to?

In the *Hyperstition* documentary, Iain Hamilton Grant returns to Augustine's response to the question of what God was doing before creation. The question already assumes the time whose origin it seeks to establish. Once a beginning is posited, a "before" becomes available to thought, reaching retrospectively beyond the boundary just drawn. Through Schelling, Grant opens another account of time, in which linear passage gives way to the iteration of eternity.[3]

The difficulty concerns more than origins. Something can become a beginning through what follows it. An act acquires a significance unavailable at the moment of its performance; a later encounter changes what an earlier image can disclose. The sequence continues, while the relations through which it becomes intelligible are reconstructed.

The Paradoxes of Time begins within this discrepancy. Time is approached as a field whose organisation participates in what can happen, what can be recognised and what remains possible.

Historical time condenses in such acts of recognition. In Walter Benjamin's *Arcades Project*, *what-has-been* encounters the *now* in the dialectical image. Their relation becomes readable in a particular constellation, interrupting the appearance of uninterrupted succession. Standstill holds a tension through which history can become perceptible.

"In other words: image is dialectics at a standstill."[4]

Benjamin's preparatory notes associate recognition with awakening: the dream is arrested, and its apparent coherence becomes available to another kind of reading. His instruction to reread Hegel on dialectics at a standstill leaves a question within the project. How does dialectical movement become an image? What remains active when progression is suspended? [5]

The relation between movement and its retrospective comprehension provides a passage towards Hegel. What a process has been becomes intelligible through what it becomes. Its history is implicated in its determination. Yet recognition can interrupt an inherited account of that history, exposing relations its apparent continuity had concealed.

Here, standstill acquires an aesthetic and political force. An interruption may suspend the demand to proceed, produce or arrive. It can make time available for an encounter that the prevailing rhythm excludes. Slowness may be cultivated as a practice of attention or resistance, although its consequences depend upon who can inhabit it and under what conditions.[6]

Jacques Rancière's writing on fiction develops this ambiguity. The suspension of narrative progression can admit moments and lives subordinated by hierarchies of action. Waiting, perception and apparently incidental occurrences acquire a density of their own. A moment becomes available beyond its function as a step towards an outcome. This availability changes the relations through which history can be experienced.[7]

---

[3] Iain Hamilton Grant, contribution to Hyperstition, dir. Christopher Roth (2016). Augustine, Confessions, book XI.

[4] Benjamin, The Arcades Project, trans. Howard Eiland and Kevin McLaughlin, convolute N, [N2a,3], p. 462.

[5] Walter Benjamin, The Arcades Project, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999), "Materials for the Exposé of 1935", notes 14, "Fundamental Questions", and 15, "Methodological Reflections".

[6] G. W. F. Hegel, Phenomenology of Spirit, trans. A. V. Miller (Oxford: Oxford University Press, 1977), chapter VIII, "Absolute Knowing", §§ 788–808.

[7] Rancière, "Fiction at a Standstill", in Aesthetics of Standstill (2019).

Kaiserwache Kaiser-Joseph-Straße 286, 79098 Freiburg im Breisgau Visitation by appointment. info@kaiserwache.com www.kaiserwache.com

Peter Osborne brings the temporalities of image and act into contact with processes of subjectivation. Action extends beyond the instant of its execution: its meaning depends upon relations between what preceded it, what follows it and the histories within which it can be understood. The image participates in these relations, carrying a past while entering new conditions of reception.[8]

Calling such an image contemporary introduces another construction. For Osborne, contemporaneity involves a disjunctive conjunction of different present times. Their coexistence has to be articulated; it cannot be assumed to possess an already given unity. Contemporary art inhabits this conjunction through its forms, practices and institutions.[9]

The emphasis moves within the phrase: *Contemporary* art, contemporary *Art*. How does a temporal designation participate in determining a practice? How might a practice transform the present to which it is said to belong?

The question becomes acute where image technologies promise immediacy. Misha Kavka's account of temporal elasticity in real-time media attends to a present organised through mediation. Transmission, recording and reception establish intervals even where their operations appear instantaneous. A shared image can inhabit several presents, and repetition can produce another encounter with the same recorded sequence.[10]

What allows these differences to be experienced as relations in time? For Kant, time is a form of intuition and a condition of *appearances*. It conditions inner experience directly and outer appearances indirectly, since these too are apprehended through determinations of the mind. Temporal relations belong to the conditions under which something can appear to us.[11]

Anna Greenspan's *Capitalism's Transcendental Time Machine* extends this question into the socio-technical organisation of time. Mechanical clocks, standardisation and the equation of time with money enter into relation with philosophical abstraction. Timekeeping helps produce the forms of experience it regulates. Through Deleuze and Guattari, the investigation moves towards processes in which temporal production and material transformation become inseparable.[12]

A diagram can participate in the production of a temporal relation. A line is drawn, intensities unfold along it, a surface becomes available through their distribution. In Châtelet's account, the parameter, the intensity and the amplitude that envelops them acquire their relation through this unfolding. The integral holds together an extension and the intensities distributed along it. In the diagram of work, forces are arranged along a path, bringing their varying directions into relation with displacement. Drawing makes a relation operable.[13]

"The triptych (A, I, p) is a hinge: it opens a dimension at the same time as closing it." An opening takes shape through a constraint. Something is held in place so that something else can vary. We might approach standstill through this capacity to hold a relation open, to suspend one passage while making another available. A configuration can remain still while retaining the gestures through which it could be transformed.

The diagrams gathered here give this possibility different material forms. Their lines distribute what can change, what must remain consistent, and which transformations can be followed. Moving between them also changes the question being asked of time.

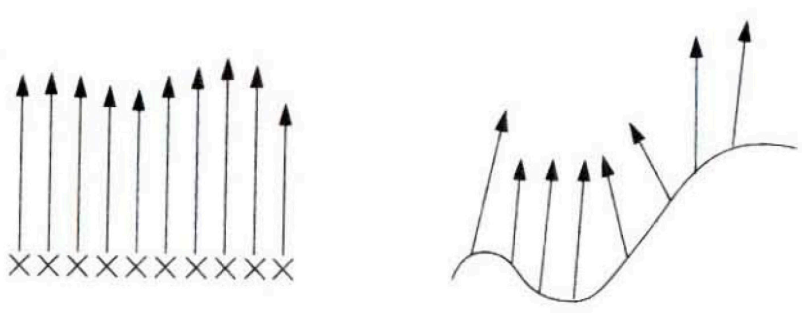


Figure 2. Diagrammatic representation of work, W = ∫ F dl. Gilles Châtelet, Figuring Space (2000), p. 46, figure 8. Detail reproduced from the supplied scan.

[8] Osborne, "The Image Is the Subject: Once More on the Temporalities of Image and Act", in Aesthetics of Standstill; also collected in The Postconceptual Condition.

[9] Osborne, Anywhere or Not at All, chapter 1.

[10] Kavka, "Temporal Elasticity in 'Real Time' Media: Towards the Spread Event", in Aesthetics of Standstill.

[11] Kant, Critique of Pure Reason, A22/B37 and A34–35/B50–52; on schematism, A137–147/B176–187. Erscheinung (appearance) should be distinguished from Benjamin's Schein (semblance).

[12] Greenspan, Capitalism's Transcendental Time Machine, doctoral thesis (2000), especially chapters 1–3. See also Deleuze, The Logic of Sense, on Chronos and Aion, and Deleuze and Guattari, A Thousand Plateaus.

[13] Gilles Châtelet, Figuring Space: Philosophy, Mathematics and Physics, trans. Robert Shore and Muriel Zagha (Dordrecht: Kluwer Academic Publishers, 2000), pp. 38–47, quotation p. 46.

Kaiserwache Kaiser-Joseph-Straße 286, 79098 Freiburg im Breisgau Visitation by appointment. info@kaiserwache.com www.kaiserwache.com

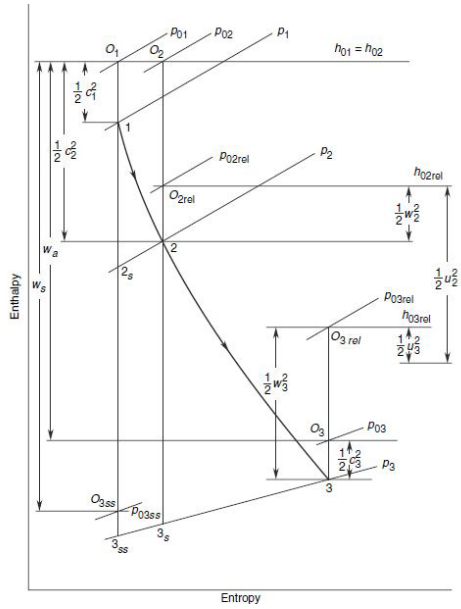


Figure 3. Enthalpy-entropy diagram for an inward-flow radial turbine stage. Reference image supplied in the curatorial research collection; original publication unidentified. The axes concern thermodynamic states, not historical time.

On an enthalpy-entropy diagram, a line follows changes of state through exchanges of energy, pressure and volume. It gives movement an account of its material conditions. Beside it, another diagram may distribute moments, causal relations or possible futures. Their lines perform different tasks, even where they share a visual language.[14]

An apparatus can register alterations without recognising them as past and present. In *Intelligence and Spirit*, Reza Negarestani develops this distinction through the temporal perspectival awareness of a toy automaton. The causal ordering of its registers provides a sequence, but temporal awareness requires a capacity to relate impressions. Constructive memory becomes essential to the passage from alteration to temporal organization.[15]

This provides another route between Kant and Hegel: from the conditions under which impressions can be related to the capacities through which a system can reconstruct its account of itself. Memory has a constructive role. What has happened enters into the determination of what can be understood and done.

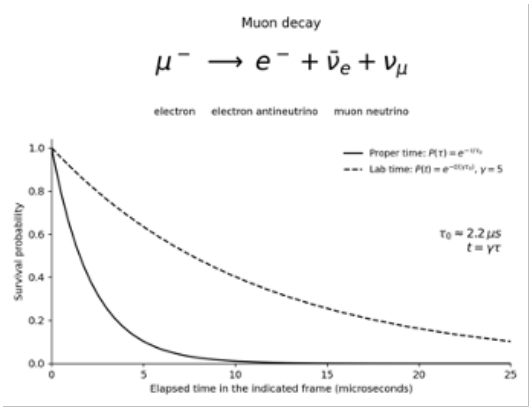
Different models expose different limits of this construction. David Lewis's account of time travel distinguishes personal time from external time. The traveller's stages can form a continuous personal history while occupying an unusual order in the surrounding chronology. The journey requires relations that remain coherent across the discrepancy.[16]

A muon gives this difference a particularly brief material existence. Its decay is probabilistic. A mean lifetime describes a population, without assigning each particle an appointment with its end. When a negative muon decays, an electron, a muon neutrino and an electron antineutrino emerge. The particle ceases to persist as a muon, while the process continues through other relations.[17]

Its mean proper lifetime is approximately 2.2 microseconds. Yet muons produced high in the atmosphere can reach the ground. Travelling close to the speed of light, they accumulate less proper time between formation and decay than the interval measured in the terrestrial frame. Their passage can extend across kilometres while their own elapsed time remains brief.

Speed and persistence enter a relation that unsettles their familiar opposition. A rapid passage can coincide with a longer lifetime measured elsewhere. What is changing quickly, and according to which clock? The question concerns the relation between processes, the conditions under which their durations can be compared.

Within the exhibition, this question passes into another register. An image returns while a quantity is depleted. A sequence repeats while its material support continues to change. Maintenance renews an arrangement without cancelling the duration of what it maintains. These processes meet within the same space, but their meeting does not supply a common measure of change. The interval between acceleration and standstill acquires thickness through their uneven continuations.



In models with closed timelike curves, a trajectory can return to an event in its own past. *Novikov's principle of self-consistency* requires the local process to belong to a globally coherent history. This constraint may admit several consistent trajectories. Possibility persists, but its conditions include the return.[18]

Figure 4. Negative muon decay and survival probability in proper and laboratory time. Original schematic; exponential model with mean proper lifetime 2.2 microseconds and illustrative Lorentz factor 5. Curves show probabilities for a population, not the scheduled lifetime of an individual particle.

[14] Enthalpy is H = U + pV; it is not a measure of possible futures. See Feynman, Leighton and Sands, The Feynman Lectures on Physics, vol. I, chapter 45. The physical diagrams are brought into a speculative relation here, not treated as interchangeable explanations.

[15] Negarestani, Intelligence and Spirit, chapter 3, "This I, or We or It, the Thing, Which Speaks (Forms of Intuition)".

[16] Lewis, "The Paradoxes of Time Travel", pp. 145–152.

[17] Richard P. Feynman, Robert B. Leighton and Matthew Sands, The Feynman Lectures on Physics, vol. I, chapter 15, §15–4. https://www.feynmanlectures.caltech.edu/I_15.html#Ch15-S4.

[18] Friedman et al., "Cauchy Problem in Spacetimes with Closed Timelike Curves"; Echeverria, Klinkhammer and Thorne, "Billiard Balls in Wormhole Spacetimes with Closed Timelike Curves".

Kaiserwache Kaiser-Joseph-Straße 286, 79098 Freiburg im Breisgau Visitation by appointment. info@kaiserwache.com www.kaiserwache.com

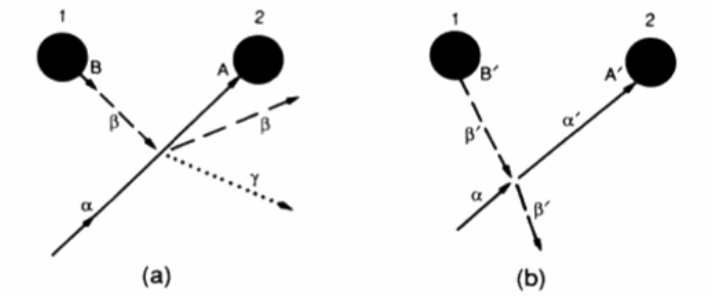


Figure 5. A billiard ball encountering its earlier self through a wormhole. The supplied reference distinguishes an inconsistent trajectory (a) from a consistent one (b). See the self-interaction models cited in the adjacent note; the source of this particular reproduction is unidentified.

These constructions disturb distinct assumptions about temporal order. They make it possible to ask where uncertainty lies: in the occurrence of an event, its relation to an observer, the trajectory it can follow, or the conditions of the model itself.

{HYPERSTITION: Truth is Science is Fiction}

What would remain of time if its relation to our experience ceased to provide the starting point? The question divides as it proceeds. It concerns the production of the conditions through which experience becomes possible, the contingency of the laws under which anything persists, and an extinction beyond which persistence would no longer be witnessed. Each passage changes what can count as a temporal problem. The absence of a witness leaves thought with the task of addressing what does not depend on being thought.[19]

Negarestani's excursion into time through Kant and Boltzmann reopens the relation between temporal experience and the physical accounts through which it is explained. The diagrams expose different commitments about persistence, sequence, probability and the position from which these become intelligible.[20]

"Perhaps we should say: 'Time is what happens when nothing else happens.' Which also doesn't get us very far."[21]

Open the box. Maxwell's demon maintains a distinction through selective passage. Once its information processing and environment enter the account, the apparent suspension of entropy becomes a question about the boundary of the system. Pynchon's neighbouring apartments give such boundaries an inhabited form. Their arrangements bring together attempts to continue, preserve and postpone, alongside the possibility that something will cross the enclosure.

The Paradoxes of Time carries these questions through recursivity and uneven access. Different processes encounter one another yet they do not merge into equivalency. Their adjacency leaves room for relations with no individual chronology.

We can also approach Time as a terrain of navigation. In *The Snake, the Goat and the Ladder*, Negarestani gives speculation the form of a game. Here, its procedures offer a way to think about moves that alter the position from which another move becomes available. Progress requires reconsideration; return need not reproduce the point of departure.[22]

"The cut-ups and fold-ins were 'innovative time-war tactics', the function of which was to subvert the foundations of the prerecorded universe."[23]

The CCRU's Pandemonium multiplies temporal passages through the Numogram. Demons are associated with distances and routes within a labyrinth of circuits and connections. In *Lemurian Time War*, temporal conflict becomes entangled with cut-ups, folding and the disturbance of a pre-recorded universe.[24]

"Cut the Word Lines with scissors or switchblades as preferred... The Word Lines keep you in Time...Cut the in lines...Make out lines to Space"[25]

The attendant at the gate acquires a different occupation. Sorting speeds becomes one operation among procedures that connect, interrupt and reroute temporal systems. Hyperstition gives fiction a role within these procedures: circulation and feedback can help bring about the conditions a fiction anticipates. Expectations act upon the present through practices that participate in producing a future.
Such loops can reinforce an existing arrangement or contribute to its transformation.

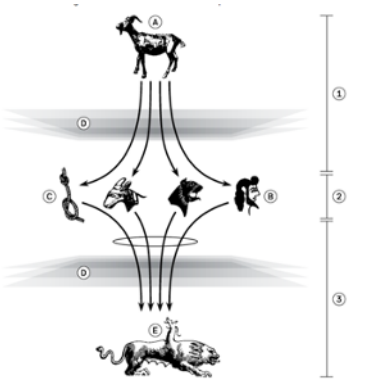


Figure 6. Reza Negarestani, "Chimerization (or the Goat's hymn to cliffs)", from "The Snake, the Goat and the Ladder (A Board Game for Playing Chimera)", in Florian Hecker, Chimerizations (Primary Information, 2013), p. 205, figure 1.

[19] Iain Hamilton Grant, Philosophies of Nature After Schelling (London: Continuum, 2006), chapter 2, "The Powers Due to Becoming: The Reemergence of Platonic Physics in the Genetic Philosophy", pp. 26–58, and chapter 5, "What Thinks in me is What Is outside me: Phenomenality, Physics and the Idea", pp. 158–186; Quentin Meillassoux, After Finitude: An Essay on the Necessity of Contingency, trans. Ray Brassier (London: Continuum, 2008), chapter 3, "The Principle of Factiality", pp. 50–81, and chapter 4, "Hume's Problem", pp. 82–111; Ray Brassier, Nihil Unbound: Enlightenment and Extinction (Basingstoke: Palgrave Macmillan, 2007), chapter 7, "The Truth of Extinction", pp. 205–239.

[20] Negarestani, Intelligence and Spirit, chapter 4, "Some Unsettling Kantian News, as Delivered by Boltzmann (An Excursion into Time)".

[21] Feynman, Leighton and Sands, The Feynman Lectures on Physics, vol. I, chapter 5, section 5–1.

[22] Reza Negarestani, "The Snake, the Goat and the Ladder (A Board Game for Playing Chimera)", in Florian Hecker, Chimerizations (New York: Primary Information, 2013), pp. 198–205; diagram "Chimerization (or the Goat's hymn to cliffs)", p. 205, figure 1.

[23] CCRU, "Lemurian Time War", in Writings 1997–2003 (Falmouth: Urbanomic, 2015). https://ccru.net/archive/burroughs.htm.[24] CCRU, "Pandemonium" and "Lemurian Time War", in Writings 1997–2003. Online texts: https://ccru.net/digithype/pandemonium.htm and https://ccru.net/archive/burroughs.htm.

[25] William S. Burroughs, Word Virus: The William S. Burroughs Reader, ed. James Grauerholz and Ira Silverberg (New York: Grove Press, 1998).

Kaiserwache Kaiser-Joseph-Straße 286, 79098 Freiburg im Breisgau Visitation by appointment. info@kaiserwache.com www.kaiserwache.com

Their direction remains a political question.[26]

What is accelerated, by whom, and towards what? The intensification of capital, the development of technical capacities and the transformation of social institutions can intersect without sharing a purpose. Accelerationist projects differ over agency, ownership, ends and the possibility of directing these processes. Xenofeminism and left accelerationism place technological capacities within projects of emancipation, while other accounts invest in processes understood to exceed or displace human direction.[27]

The gaps between these positions concern what a future is for, who can participate in producing it, and which conditions of life it sustains. Standstill admits comparable tensions. An interruption can resist an imposed rhythm and make another relation available. Repetition can also sustain an attachment to an idealised past. In Paul Gilroy's analysis of postcolonial melancholia, imperial loss continues to organise political desires and selective accounts of history. The attempt to turn back the clock mobilises a reconstruction whose consequences belong to the present.[28]

T. J. Demos's work on chronopolitics brings the production of futures into relation with struggles over land, survival and collective determination. Indigenous and Black radical practices contest temporal arrangements that distribute access to futurity unevenly. Their differences challenge the assumption that everyone occupies the same historical time.[29]

Mark Fisher's *Flatline Constructs* complicates the agents involved in these arrangements. Technical systems, bodies and images unsettle the division between living and nonliving activity. His later writing on lost futures raises a related but distinct question: how can rapid change coexist with the repetition of familiar cultural possibilities? [30]

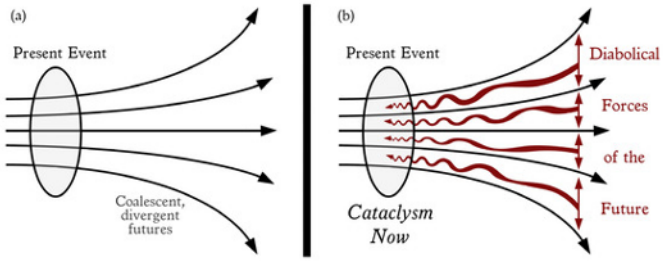


Figure 7. Divergent futures coalescing within a present event, and the intensification of their tensions. Corry Shores, "Diabolical Diagramming: Deleuze, Dupuy, and Catastrophe" (2022), figure 3, CC BY 4.0.

These questions return acceleration and standstill to a field of tensions. A pause may enable recognition or sustain an enclosure. A return may reconstruct a history or seek to restore its idealised authority. Acceleration may expand capacities while narrowing the ends towards which they can be directed.

The Paradoxes of Time approaches these conditions as a field to be navigated. Its works enter into dialogue with temporality through images, materials, bodily routines and apparatuses whose durations intersect. Their relations remain available to interruption, resonance and speculation.

The space between acceleration and standstill has several dimensions. It can be an interval of attention, a discrepancy between measures, a recursive passage, a moment in which distant histories become perceptible together. Potentialities take shape within these relations, including the possibility of acting upon the conditions that organise them.

The project holds open a multiplicity of asynchronous, recursive, stalled, elastic, and evental temporal regimes. Time, being out of joint, no longer guarantees continuity or direction. It binds and unbinds, folds and flashes, infects, suspends, and returns (?).

The stops have come loose from the timetable. The attendant remains at the passage, among connections that exceed its instructions. The destination(s) is (are) unknown.

[26] CCRU, Writings 1997–2003; Avanessian and Hennig, "Who's Afraid of (Left) Hyperstitions?", undated manuscript.

[27] Nick Srnicek and Alex Williams, #Accelerate: Manifesto for an Accelerationist Politics, Critical Legal Thinking, 14 May 2013, sections 02–03; Laboria Cuboniks, Xenofeminism: A Politics for Alienation (2015); Nick Land, Meltdown, in Fanged Noumena: Collected Writings 1987–2007, ed. Robin Mackay and Ray Brassier (Falmouth: Urbanomic; New York: Sequence Press, 2011), pp. 441–460.

[28] Paul Gilroy, Postcolonial Melancholia (New York: Columbia University Press, 2005).

[29] T. J. Demos, Radical Futurisms: Ecologies of Collapse / Chronopolitics / Justice-to-Come (Berlin: Sternberg Press, 2023); "Radical Futurism: Documentary's Chronopolitics", Trigger, 11 June 2021. https://fomu.be/trigger/articles/radical-futurism-documentarys-chronopolitics.

[30] Mark Fisher, Flatline Constructs: Gothic Materialism and Cybernetic Theory-Fiction, PhD thesis, University of Warwick, 1999; Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures (Winchester: Zero Books, 2014).

Kaiserwache Kaiser-Joseph-Straße 286, 79098 Freiburg im Breisgau Visitation by appointment. info@kaiserwache.com www.kaiserwache.com

REFERENCES

Avanessian, Armen, and Anke Hennig. “Who’s Afraid of (Left) Hyperstitions?” Undated manuscript.

Benjamin, Walter. The Arcades Project. Translated by Howard Eiland and Kevin McLaughlin. Harvard University Press, 1999.

Bennett, Charles H. “Notes on Landauer’s Principle, Reversible Computation, and Maxwell’s Demon.” Studies in History and Philosophy of Modern Physics 34 (2003): 501–510. arXiv:physics/0210005.

Brassier, Ray. Nihil Unbound: Enlightenment and Extinction. Palgrave Macmillan, 2007.

Burroughs, William S. Word Virus: The William S. Burroughs Reader. Edited by James Grauerholz and Ira Silverberg. Grove Press, 1998.

CCRU. Writings 1997–2003. Urbanomic, 2015. “Pandemonium” and “Lemurian Time War”: ccru.net.

Châtelet, Gilles. Figuring Space: Philosophy, Mathematics and Physics. Translated by Robert Shore and Muriel Zagha. Kluwer Academic Publishers, 2000.

Deleuze, Gilles. The Logic of Sense. Translated by Mark Lester with Charles Stivale. Columbia University Press, 1990.

Deleuze, Gilles, and Félix Guattari. A Thousand Plateaus. Translated by Brian Massumi. University of Minnesota Press, 1987.

Demos, T. J. Radical Futurisms: Ecologies of Collapse / Chronopolitics / Justice-to-Come. Sternberg Press, 2023.

Demos, T. J. “Radical Futurism: Documentary’s Chronopolitics.” Trigger, 11 June 2021. https://fomu.be/trigger/articles/radical-futurism-documentarys-chronopolitics

Echeverria, Fernando, Gunnar Klinkhammer, and Kip S. Thorne. “Billiard Balls in Wormhole Spacetimes with Closed Timelike Curves: Classical Theory.” Physical Review D 44 (1991): 1077–1099. DOI: 10.1103/PhysRevD.44.1077.

Feynman, Richard P., Robert B. Leighton, and Matthew Sands. The Feynman Lectures on Physics. Vol. I. Caltech online edition. Chapters 5, 15 and 45. https://www.feynmanlectures.caltech.edu/

Fisher, Mark. Flatline Constructs: Gothic Materialism and Cybernetic Theory-Fiction. PhD thesis, University of Warwick, 1999. https://wrap.warwick.ac.uk/id/eprint/110900/

Fisher, Mark. Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures. Zero Books, 2014.

Friedman, John L., et al. “Cauchy Problem in Spacetimes with Closed Timelike Curves.” Physical Review D 42 (1990): 1915–1930. DOI: 10.1103/PhysRevD.42.1915.

Gilroy, Paul. Postcolonial Melancholia. Columbia University Press, 2005.

Görling, Reinhold, Barbara Gronau, and Ludger Schwarte, eds. Aesthetics of Standstill. Sternberg Press, 2019. Contributions cited: Misha Kavka, “Temporal Elasticity in ‘Real Time’ Media: Towards the Spread Event”; Peter Osborne, “The Image Is the Subject: Once More on the Temporalities of Image and Act”; Jacques Rancière, “Fiction at a Standstill”.

Grant, Iain Hamilton. Philosophies of Nature After Schelling. Continuum, 2006.

Greenspan, Anna. Capitalism’s Transcendental Time Machine. PhD thesis, University of Warwick, 2000. https://wrap.warwick.ac.uk/id/eprint/4520/

Hegel, G. W. F. Phenomenology of Spirit. Translated by A. V. Miller. Oxford University Press, 1977.

Kant, Immanuel. Critique of Pure Reason. Translated by Paul Guyer and Allen W. Wood. Cambridge University Press, 1998.

Laboria Cuboniks. “Xenofeminism: A Politics for Alienation.” 2015. https://laboriacuboniks.net/manifesto/

Land, Nick. “Meltdown.” In Fanged Noumena: Collected Writings 1987–2007, edited by Robin Mackay and Ray Brassier, 441–460. Urbanomic/Sequence Press, 2011. https://www.urbanomic.com/chapter/fanged-noumena-meltdown/

Lewis, David. “The Paradoxes of Time Travel.” American Philosophical Quarterly 13, no. 2 (1976): 145–152.

Meillassoux, Quentin. After Finitude. Translated by Ray Brassier. Continuum, 2008.

Negarestani, Reza. Intelligence and Spirit. Urbanomic/Sequence Press, 2018.

Negarestani, Reza. “The Snake, the Goat and the Ladder (A Board Game for Playing Chimera).” In Florian Hecker, Chimerizations, 198–205. Primary Information, 2013.

Osborne, Peter. Anywhere or Not at All: Philosophy of Contemporary Art. Verso, 2013.

Osborne, Peter. The Postconceptual Condition: Critical Essays. Verso, 2018.

Pynchon, Thomas. “Entropy.” In Slow Learner. Little, Brown, 1984. First published 1960.

Roth, Christopher, dir. Hyperstition. 2016. With Armen Avanessian and contributions by Iain Hamilton Grant and others.

Shores, Corry. “Diabolical Diagramming: Deleuze, Dupuy, and Catastrophe.” Philosophies 7, no. 4 (2022): 74. DOI: 10.3390/philosophies7040074.

Srnicek, Nick, and Alex Williams. “#Accelerate: Manifesto for an Accelerationist Politics.” 2013. Reprinted in #Accelerate: The Accelerationist Reader, edited by Robin Mackay and Armen Avanessian. Urbanomic, 2014.

Kaiserwache Kaiser-Joseph-Straße 286, 79098 Freiburg im Breisgau Visitation by appointment. info@kaiserwache.com www.kaiserwache.com

About the artists:

Sarai Rose Duke is an artist based in Karlsruhe whose practice brings together food, installation, and immersive experiences. Using culinary materials, she creates spatial and sensory environments. She studied at the State Academy of Fine Arts Karlsruhe and is a member of Nordbecken Kollektiv. Her work includes *KAPSEL / ECHO CHAMBER*, an interactive sound installation developed with Sarah Degenhardt and Jia Liu for ZKM and the city of Karlsruhe's Seasons of Media Arts program (2021).

Pedro Gossler is an interdisciplinary artist based in Rotterdam, working across photography, video, and animation. His practice examines memory and the archive, exploring how digital cultures shape the recording, circulation, and reconstruction of histories. His work has been presented at the International Film Festival Rotterdam and the Museum of Modern Art of Rio de Janeiro. His projects also circulate through publishing and institutional commissions: his work has appeared on DIS and Do Not Research, and he has developed commissioned projects for Rupert, Lithuania.

Laura Gozlan is a visual artist based in Paris whose films, installations, and performances explore desire, bodily transformation, and the aesthetics of prosthetics and ageing. She studied scenography in Helsinki and at EnsAD, Paris, and graduated from Le Fresnoy in 2007, where she studied with Chantal Akerman. Selected solo exhibitions include Galerie Valeria Cetraro, Paris (2024); Les Bains-Douches, Alençon (2022); and 40mcube, Rennes (2021). Her work has also been shown at FRAC Corsica (2025), Kunstraum Niederösterreich, Vienna (2024), MO.CO., Montpellier (2021), and the Rencontres de la photographie, Arles (2016). In 2026, she received the AWARE Nouveau Regard Prize from the Centre Pompidou.

Viktor Timofeev is an artist based in New York whose practice builds worlds governed by invented systems. Working across painting, drawing, installation, and computer games, he develops environments structured by invented rules. Selected solo exhibitions include the Latvian National Museum of Art, Riga (2025); Editorial Projects, Vilnius (2025); Interstate Projects, New York (2021); and Karlin Studios, Prague (2020). His work has also been presented at Malmö Konstmuseum (2025), the Hessel Museum of Art, Annandale-on-Hudson (2025), and the 14th Baltic Triennial, Vilnius (2021).

Quay Quinn Wolf is an artist based in New York. His practice uses everyday objects and materials to explore intimacy, memory, and absence. Recent group exhibitions include *Air Service Basel*, presented by Lo Brutto Stahl during Art Basel week (2026); *Correspondences* at François Ghebaly, Los Angeles (2025); and *Inauguration* at Lo Brutto Stahl, Paris (2023). Selected solo exhibitions include *Rest* at Prairie, Chicago (2022), and *Repair* at Jack Barrett, New York (2022). His work has also been shown at SculptureCenter, New York (2021), and the Leslie-Lohman Museum, New York (2018).

Anna Soz is an artist, curator, and educator based in Paris. With a background in media research, journalism, art, and curatorial studies, she works across installation, curating, and experimental formats grounded in dialogue. Her practice examines tensions between ethics and aesthetics in contemporary techno-social conditions, focusing on temporality, hauntology, and the production of meaning. A recipient of the Collège de France's PAUSE programme (2023–2025), she was hosted by HEAR in Mulhouse and taught at HEAR in Strasbourg from 2025 to 2026. She is currently an artist in residence at the Cité internationale des arts through Atelier Mondial.

This exhibition was made possible with the support of the Cultural Office of Freiburg and the Regional Council of Freiburg. Special thanks to those without whose additional support this show would not have been possible: Henry Dietz, Samuel Dangel, Christina Sperling, Max Siebenhaar, and Daniel Vollmer.

Kaiserwache Kaiser-Joseph-Straße 286, 79098 Freiburg im Breisgau Visitation by appointment. info@kaiserwache.com www.kaiserwache.com