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Adriana Furlong
now time out of joint
10.29-12.20.2026

Island Gallery is pleased to announce the opening, on Thursday, October 29, of *Now time out of joint*, Adriana Furlong's second solo exhibition at the gallery.

In Angel of History, Furlong references Walter Benjamin's notion of progress as a backward-facing propulsion into the future, in which an angel perceives a single continuous catastrophe. At the human scale, this continuum becomes illegible. The surface of Furlong's work replicates this tension, oscillating in and out of focus as a result of her recurrent translations in the studio. Furlong photographs monuments and imports the photos into Blender, where she chops and screws the images before recombining them into stacked slabs reaching six feet in length. She then 3D-prints the slabs and paints them, creating a disorienting effect in which the pieces come in and out of focus, revealing their analog and digital mediation at once: they are simultaneously pixelated rasters on a plane and painted shapes. The PLA jutting from the wall becomes an accelerated canvas, moving decisively from image to object and allowing the artist's gestures to register as immediate, layered, and painterly.

In the second room, the linearity of the friezes gives way to a recursive structure, embodied in an early-1900s wallpaper roller of wood and iron installed within an aluminum-and-acrylic console. Once used to decorate domestic interiors with repeating ornamental patterns, the roller testifies to a past when adornment was carried out through inexpensive, repeatable procedures. Furlong repurposes this instrument of aspirational domesticity as the conductor of a musical composition, attaching it to a slow-moving motor that presses the wallpaper pattern against sixteen switches. These switches control a performance in which four voices slip in and out of synchrony and harmony. The roller continues its measured rotation, carrying each sequence back toward its point of departure. Repetition here has a material duration.

In the main gallery, linear repetition accumulates figures, while in the other room, sonic repetition produces an entropic composition. One reproduces an image of movement yet remains captive to its established form; the other discovers within repetition the possibility of variation. Across both rooms, Furlong treats reproduction as a process of historical drift. The exhibition's materials—digitally directed plastic, domestic ornament, and mechanically generated sound—register different claims to duration, from the permanence of the civic monument to the seemingly trivial recurrence of a decorative pattern. None, however, remains outside time; even the most durable form depends on how we come to see it again.

Text by Nora Furlong

Adriana Furlong (b. 1998, Oakland, CA) investigates the allegorical translation of labor into urban space, using symbols and forms to reflect on the contemporary experience of work, exhaustion, and desire. Working across computational modeling, 3D printing, and painting, Adriana develops a process-driven approach that merges architectural motifs with intuitive gestures. Using Blender, a 3D modeling software, she builds, prints, and reshuffles her imagery, molding them into concrete to reinterpret architectural motifs and the histories of

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labor. These works act as bodily proxies, reflecting both physical and emotional states—fragmented forms suggesting speculative possibilities for symbols of labor and urbanization as reflections of the contemporary human condition.Adriana received a BFA from the Parsons School of Design in 2022 and participated in the 2023–2024 Interdisciplinary Art and Theory Program in New York. She is currently an MFA candidate at the Yale School of Art (Class of 2028). Her debut solo exhibition, Hundreds Do Things, was held at Island Gallery in 2023. Reviews of her work have appeared in The Brooklyn Rail, Whitehot Magazine, Impulse Magazine, The Coastal Post, Musée Magazine, and Teeth Magazine. Adriana lives and works in New York.