

12 May 2023

**Constantina Zavitsanos**

*Simulcast*

May 13th - July 1st 2023

*Perhaps we are guided, by tools typically offering measurement and navigation, to non-destinations: to de-positions of invaluation and the invaluableity of debility's non-locating death and life. The Lissajous curves in sand plotting magnetic place, the lemniscate arcs drawn by the sun's path over time in the sky: the specificity and tenderness of offerings that come via means of imaging, navigation, measurement (the carpenter's plumb bob, Schlieren optics, coins of value, vibration made tangible/imaged by water) leading us to a practice of wishing, longing, pulsation. The most tangible, felt things that make ribbons along how we feel along and alone, apart and together. - Park McArthur*

This show is a sketch. This show is a shadow. This show is elemental. This show is four of a kind and they're all aces. This show is Simulcast. To throw at the same time, as if there is a same time.

What is a wish? A tossed coin? An intention? A projected desire? An entire economy moved through another? The shadow of tomorrow? Must a wish be bound to time?

A wish is a well. A well is a productive wound in the Earth, a spring, an abundance. An asynchronous gathering round groundwater.

Before the pendulum and the sextant, and GPS, there were clocks but they lost time and multiplied it, telling all kinds of times, but not shared ones, especially at sea. The pendulum has a period, a pulse, an oscillation; it makes waves. Heat and air flow; water ripples. The Earth-Moon system has a synodic cycle around the sun.

I wanted to make a show that had its whole image readily available. I wanted to throw and tether image and object together. I wanted to make the concrete also virtual. This show is made of shadows and waves, shadows of waves, waves from shadows. I cut light on a knife's edge which felt like sculpting but rendered only image.

The holographic principle of string theory maintains that a description of the volume of a space is encoded on a two-dimensional boundary of



# Galerie Max Mayer

12 May 2023

that space. The three or four dimensional space that is object based, time based, haptic, and physical, is known to science as "reality" and deemed "local". But two dimensions are no less real than three. Depth is an illusion. Touch is always also non-contiguous. The edge of the universe contains all the information of the universe. And the sun destroys itself to shine. Shadows are three dimensional; they occupy all the volumetric space behind a lit object. But we believe silhouettes, their 2D cross sections.

I wanted to make a show that had its whole image readily available. I wanted to throw and tether image and object together. From above, from below. I wanted to make a space to gather in the currents of open air. I wanted to cross an open field. And I want it to be free and open to the public. Maybe you can tell me about the show? I haven't seen it.

Constantina Zavitsanos works in sculpture, performance, text, and sound. Their work deals in the material re/production of debt, dependency, and other shared resources. It also approaches the fundamentals of perception and experience. Zavitsanos uses notions of incapacity, debility, and access to trouble distinctions between sensing and feeling.

In *Simulcast*, Zavitsanos stays in study with waves and flows: infra/sonic, sinusoidal, entropic, and social to consider the ongoing histories and currencies latent to the shared depositories of public space and other means of well wishing.

Special thanks to Max Mayer, Franca Zitta, Alina Samsonija, Ulvis Müller, Ludger Hennewig, and everyone at Galerie Max Mayer for producing this show. My deep gratitude to Geelia Ronkina, Park McArthur, Carolyn Lazard, Jason Hirata, David L. Johnson, Cameron Rowland, Sadia Shirazi, Michelle Koerner, S\*an D. Henry-Smith, Geo Wyeth, Tourmaline, Fields Harrington, Hannah Black, Amalle Dublon, Jerron Herman, Alice Sheppard, Leah Lakshmi Piepzna-Samarasinha, Josephine Shokrian, A. Harris, Valentina Desideri, Denise Ferreira da Silva, Corazón del Sol, Kenneth White, Andrew Kachel, and Alex Fleming for reproducing me.

