

ZONE
April 18 – June 9

Stephen Willats, SoiL Thornton, Heji Shin, Coumba Samba, Charline von Heyl, John Duff, Nicolas Ceccaldi, Merlin Carpenter

Time travel is real, we do it all the time: Stephen Willats's "time tumbler" drawings bring such experiences to mind, using second-order cybernetic concepts to model everyday journeys into increasing complexity. Charting escape routes from linear models of time, from information silos and the guided tours of predictive algorithms, Willats's diagrammatic works are also a means of conceiving and triggering change within social worlds and other complex systems. For Willats, the diagram is a call for diagrammatic disruption by the people it always already includes. The diagram is us and we still don't know what "social media" is.

The interconnected wheels of Merlin Carpenter's Steam Engine paintings, meanwhile, are like steam punk diagrams of acceleration frozen in time. Painted on cheap gingham tablecloths, his locomotives look forward to coming social transformations, invoking a retrospective view of our present culture as if seen from a postcapitalist future, perhaps 100 years from now. This future viewer – who could also be us, now – would not see merely a good or bad painting but the situation of viewing itself, a new view of the view, by drifting outside a diagram-in-motion which is actually stuck on its tracks. In such works, we come to understand the diagram as an image to be used and shared, involving viewers in its very construction. Painting may not yet be a portal to a dimension beyond the scene of value production, but it can point us in that direction.

A glow-in-the-dark painting by SoiL Thornton shows a digital text message delivered "Today 8:53 PM," using keyboard symbols to picture the rings of a 5000-year-old tree seen in cross-section. This abbreviated diagram of ancient growth creates a strange tension with the ever-refreshing diagram of the phone's interface, where communication always comes as a timeline. Charline von Heyl's abstract *Datura* (2024), meanwhile, activates the diagram as a means of painting in relation to catastrophe, from which painting must always emerge. This might involve switching out one diagram for another in the making of the work, extreme disorientation as part of the process. As chance would have it, *Datura* seems to recompose its own abstract system with the blue box of Thornton's text bubble, the grid beneath Carpenter's *A New Cultural Studies* and *Trainwreck*, and the patterns of linked dots in Willats's time tumblers. Coumba Samba's striped, color-coded canvases and tubes deploy an abstract system for recoding people, places and identities which might otherwise escape or trap us: own your own abstraction, but disrupt and complicate it!

With *The Joint* (2017), sculptor John Duff has devised a system for casting the negative spaces between stacked spheres, using steel rings as points of linkage between materialized voids. An angled, chain-like structure extends and unfolds a space perforated by patterns of holes. Here, a sculptural operation becomes a diagrammatic exchange between formal coherence and incoherence, in the eyes and in the mind.

Heji Shin's *BOHICA* (Bend Over, Here It Comes Again, 2020), meanwhile, shows a simulated battlefield situation selected from a series of images shot in Ukraine one year before the actual war began. Reneactment as rehearsal? We can see these photographs as fakes or larps time traveling into future reality, or as accurate documentations of a war without clear beginning or end. Nicolas Ceccaldi's serial variations on a portrait of Mozart sporting modern headphones (*Requiem Remix*, 2024) invoke a recurring, untimely drifter in our midst, always passing through.

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Installation views

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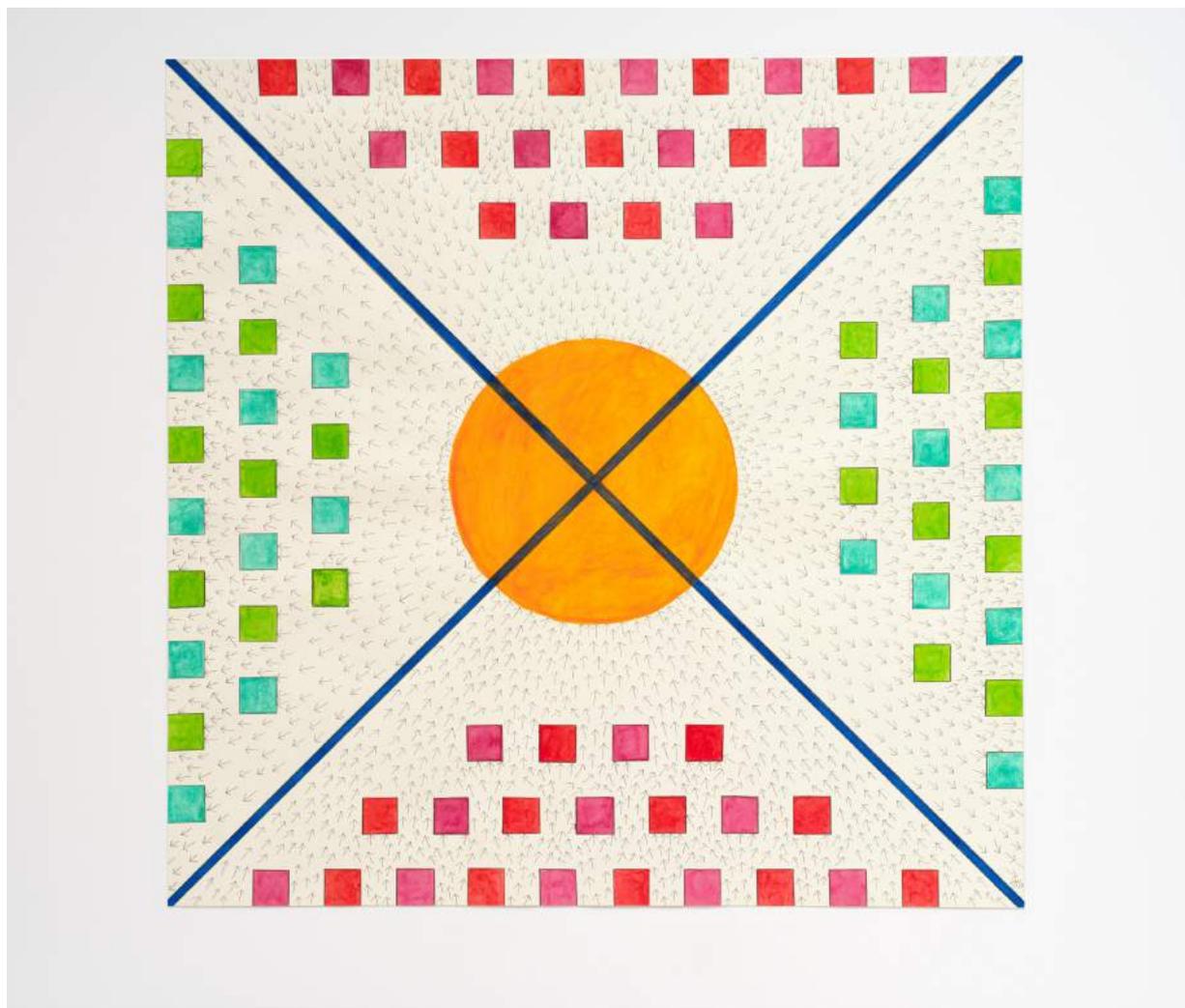
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**REENA SPALINGS FINE ART
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Individual works

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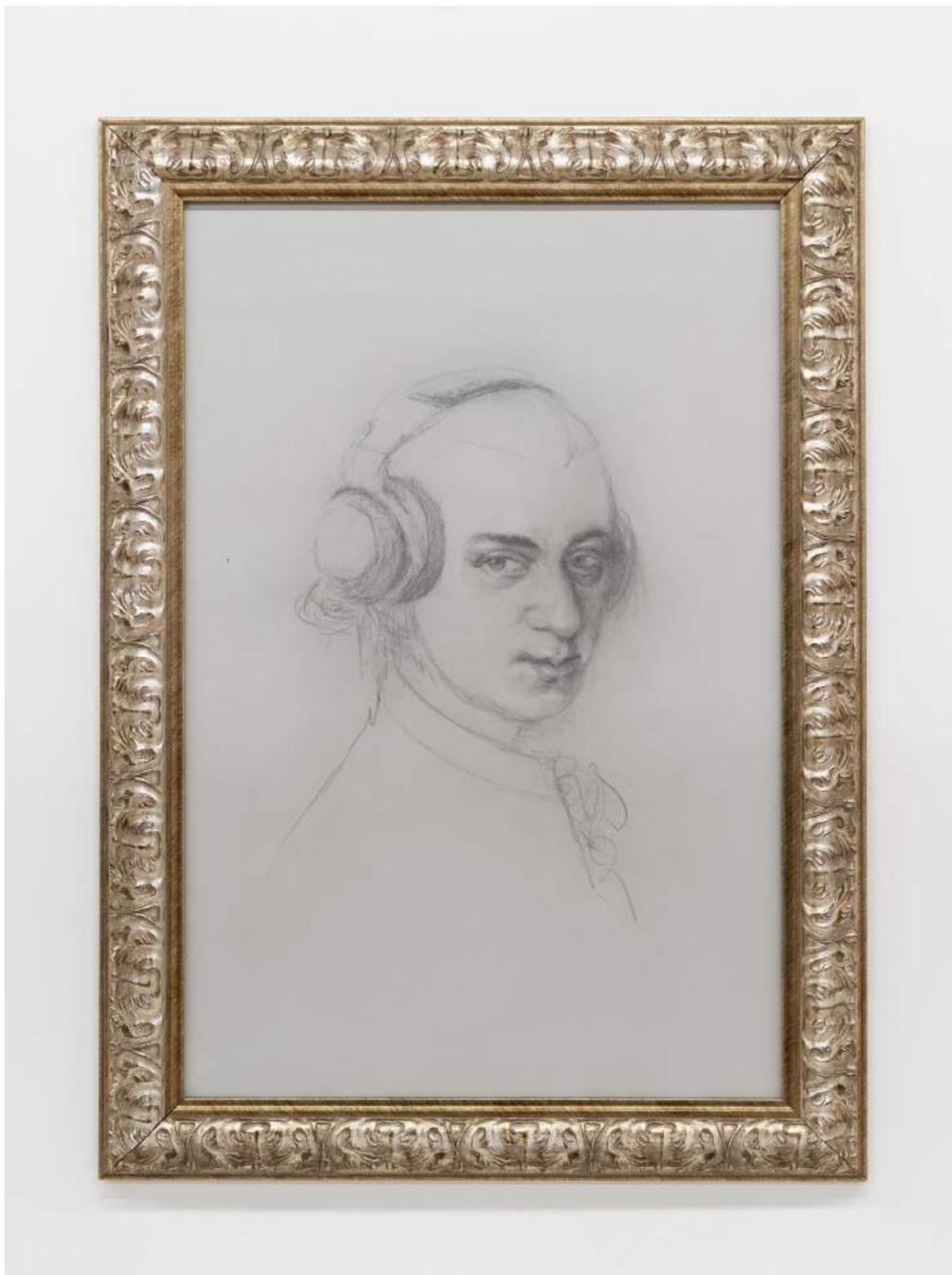
Stephen Willats

**Omni Directional Search Engine Drawing No. 7,
2020**

Watercolour and pencil on paper
94 x 94 cm, 37 x 37 in

SW/D 17

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Nicolas Ceccaldi

Requiem Remix 1, 2024
charcoal and graphite on paper, artist's frame
60.96 x 91.44 cm, 24 x 36 in

NC/D 1

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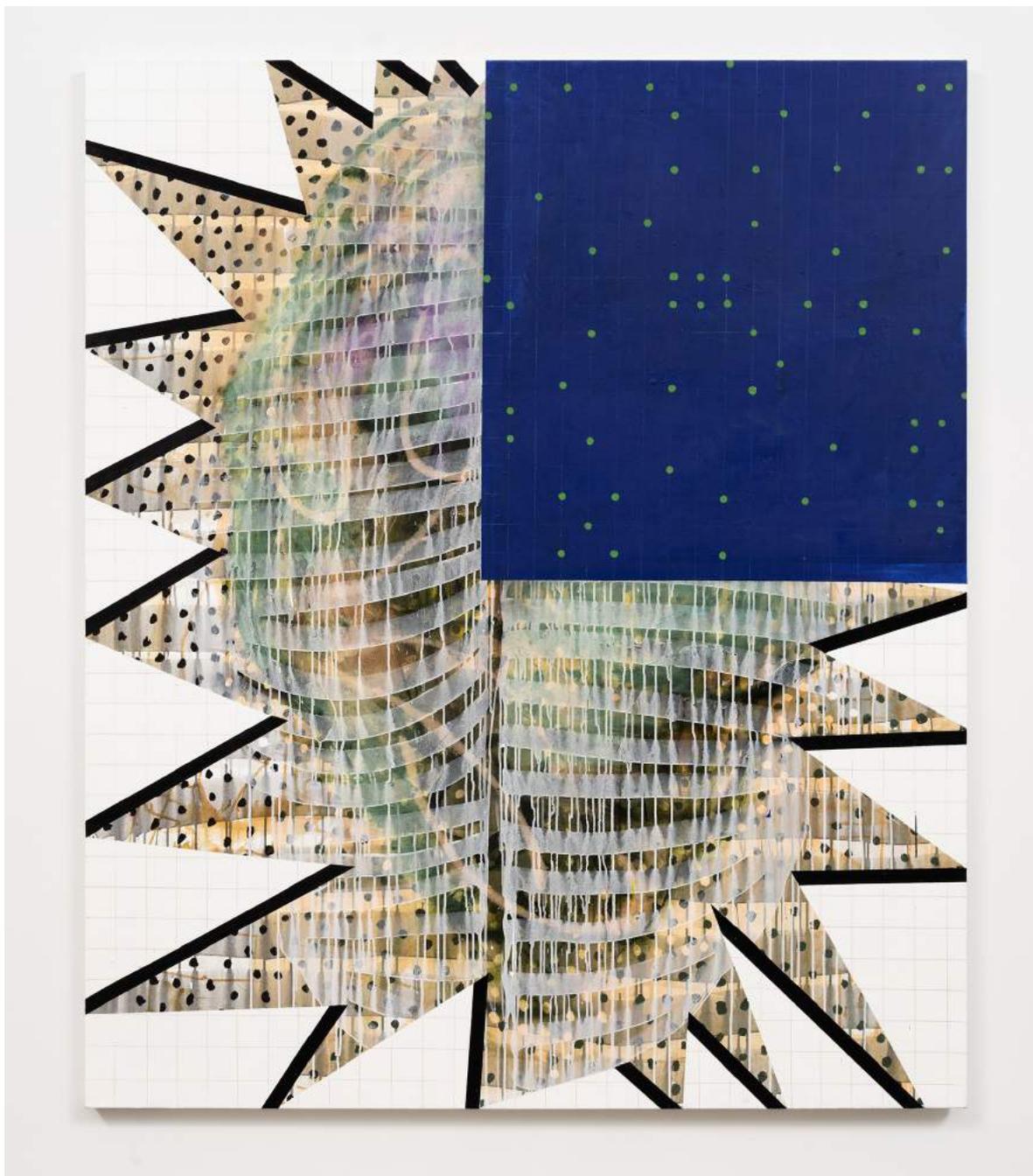
SoiL Thornton

in eastern California, a Great Basin bristlecone pine (*Pinus longaeva*) known as Methuselah has long been considered Earth's oldest living thing. According to tree-ring data, Methuselah is 4,853 years old — meaning it was well established by the time ancient Egyptians built the pyramids at Giza.

The Great Basin Bristlecone Pine (*Pinus longaeva*) has been deemed the oldest tree in existence, reaching an age of over 5,000 years old, 2024 archival inkjet print, Phosphorescent Green (glow in the dark) acrylic {which has ability to absorb and store natural and artificial light. When the light source is removed (i.e. : when the lights are turned off or the painted object is taken into a dark area), a bright, greenish glow is emitted for up to 15 minutes. The glow steadily diminishes as the stored light energy is released}, and acrylic Gel Topcoats w/UVLS {thick acrylic gel mediums containing Ultra Violet Light Filters and Stabilizers (UVLS) to protect materials from fading and deterioration caused by exposure to UV radiation}on canvas, 2023

160.02 x 142.24 cm, 63 x 56 in

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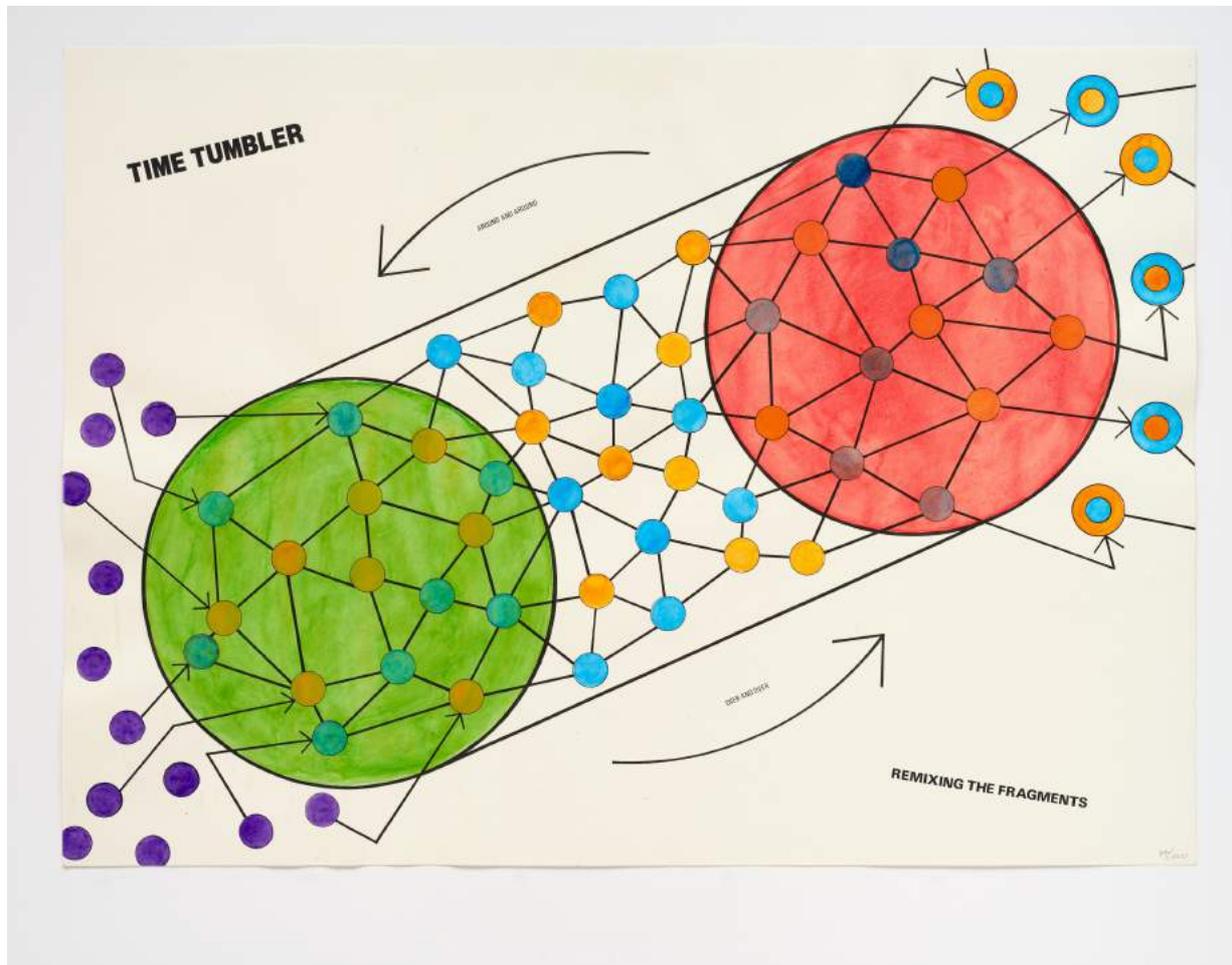


von Heyl Charline

Datura, 2024
Acrylic, oil, and pencil on linen
177.8 x 152.4 cm, 70 x 60 in

VC/P 1

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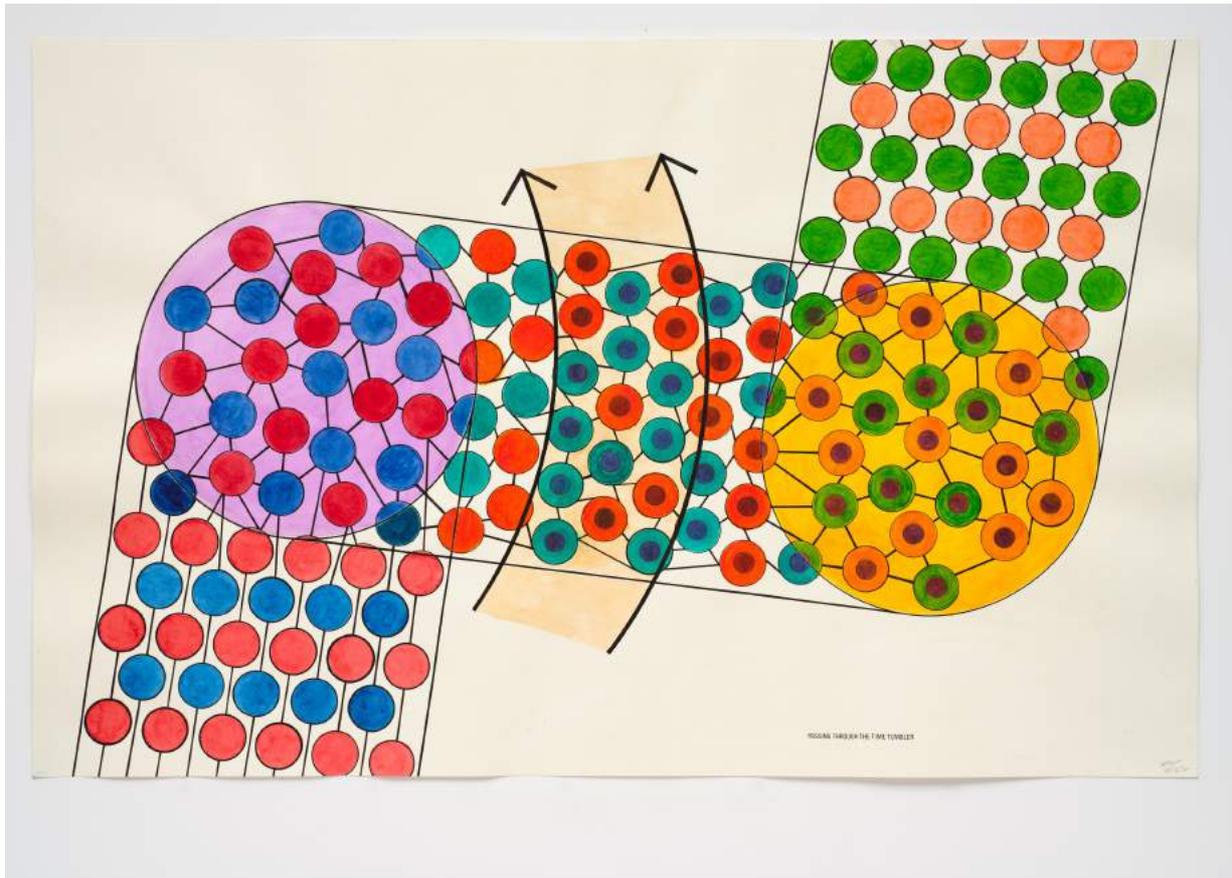


Stephen Willats

Re-mixing the Fragments, 2020
Re-mixing the Fragments
80 x 110 cm, 31 1/2 x 43 1/4 in

SW/D 19

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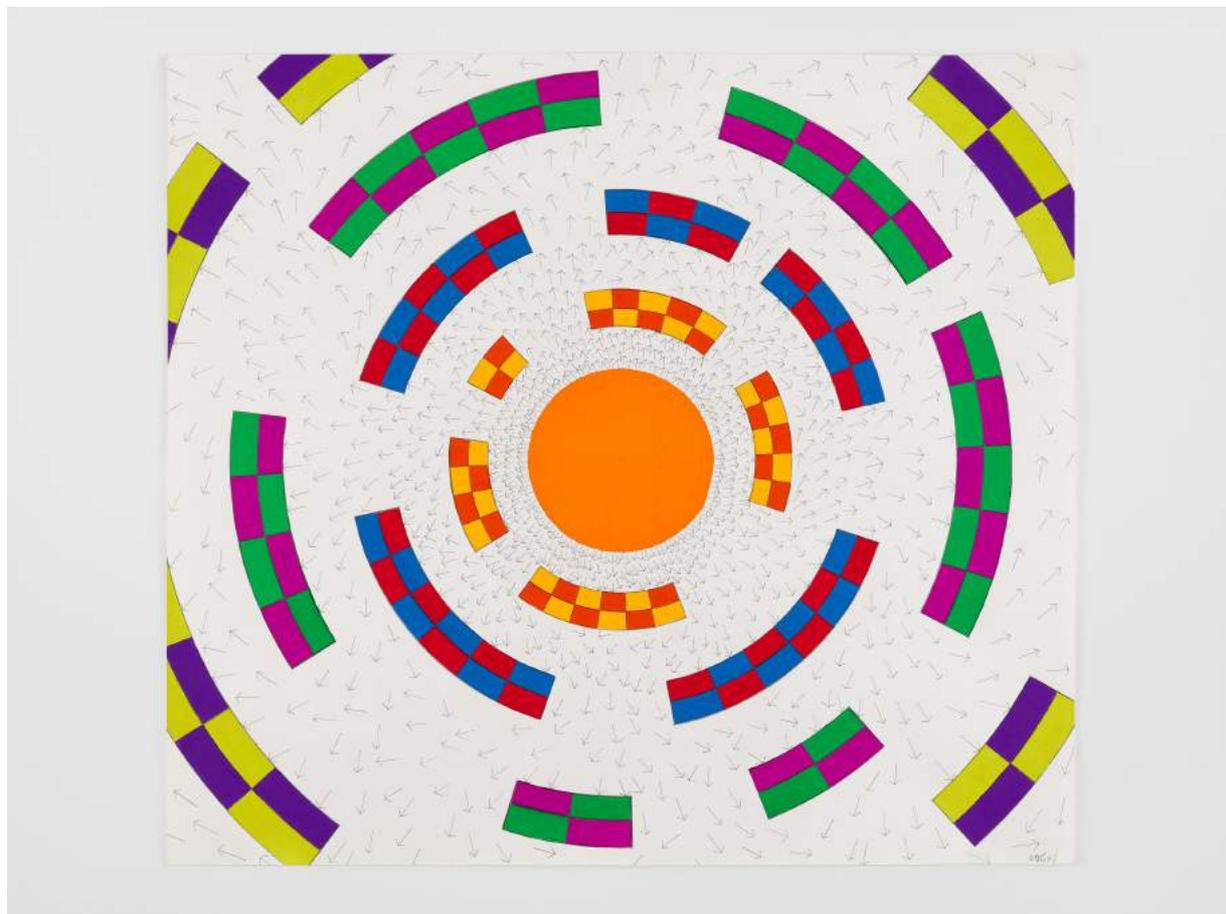


Stephen Willats

Passing Through the Time Tumbler, 2022
Watercolour, ink, pencil, Letraset text on paper
78 x 122.5 cm, 30 3/4 x 48 1/4 in

SW/D 22

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Stephen Willats

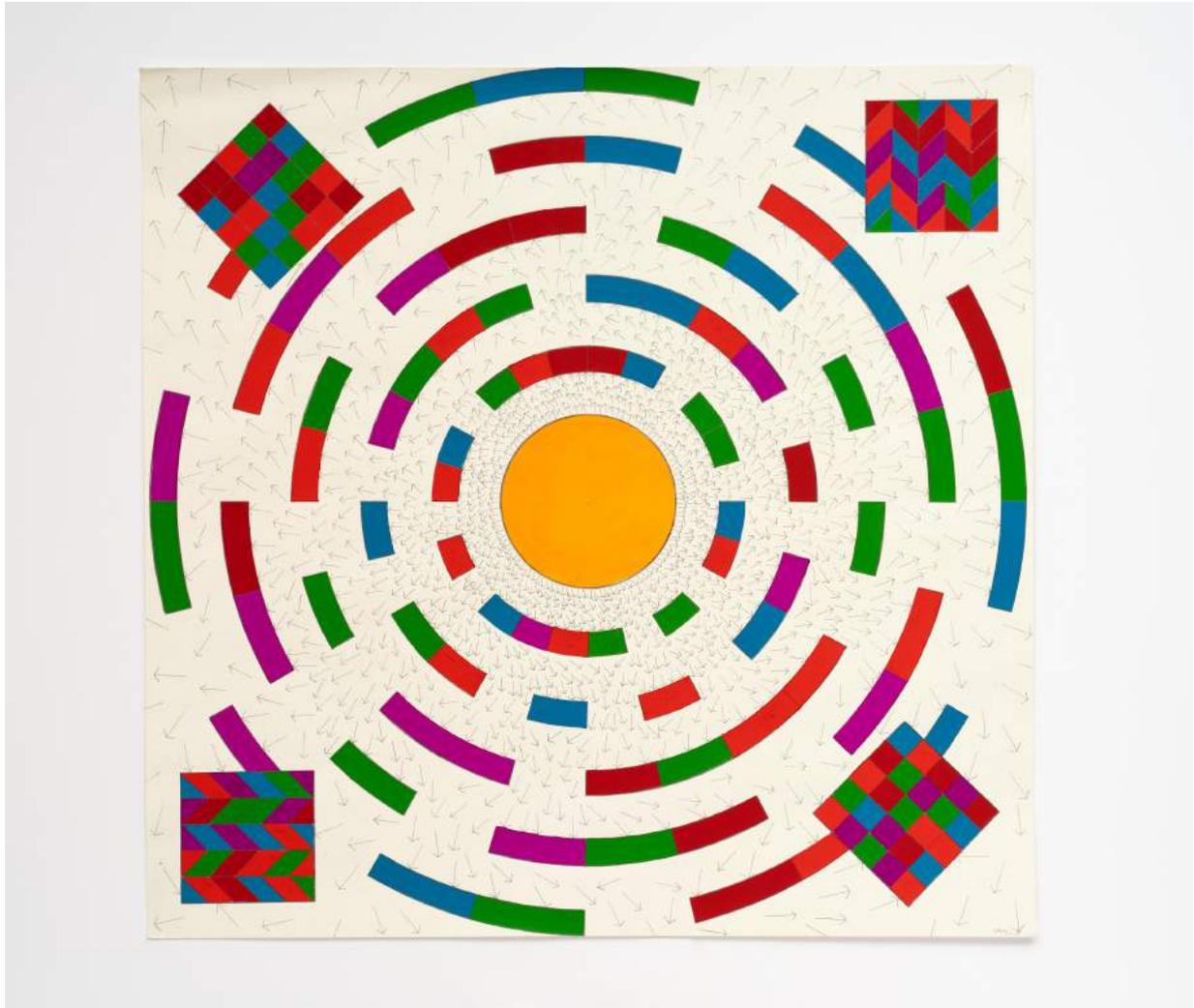
**Omni Directional Search Engine Drawing No. 5,
2018**

Gouache, pencil on paper

90 x 100.5 cm, 35 3/8 x 39 5/8 in

SW/D 15

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Stephen Willats

**Omni Directional Search Engine Drawing No. 4,
2018**

Gouache and pencil on paper

101 x 100 cm, 39 3/4 x 39 3/8 in

SW/D 16

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John Duff

Corner Piece, 2017
Urethane resin, paint, steel
83.82 x 165.1 x 63.5 cm, 33 x 65 x 25 in

JD/S 23

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Merlin Carpenter

A New Cultural Studies, 2020

Acrylic on tablecloth

125 x 330 cm, 49 1/4 x 129 7/8 in

MC/P 131

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Nicolas Ceccaldi

Requiem Remix 2, 2024
charcoal and graphite on paper
60.96 x 91.44 cm, 24 x 36 in

NC/D 2

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Merlin Carpenter

Trainwreck, 2020
Acrylic on tablecloth
125 x 412 cm, 49 1/4 x 162 1/4 in

MC/P 130

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Nicolas Ceccaldi

Requiem Remix 3, 2024
charcoal and graphite on paper
60.96 x 91.44 cm, 24 x 36 in

NC/D 3

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John Duff

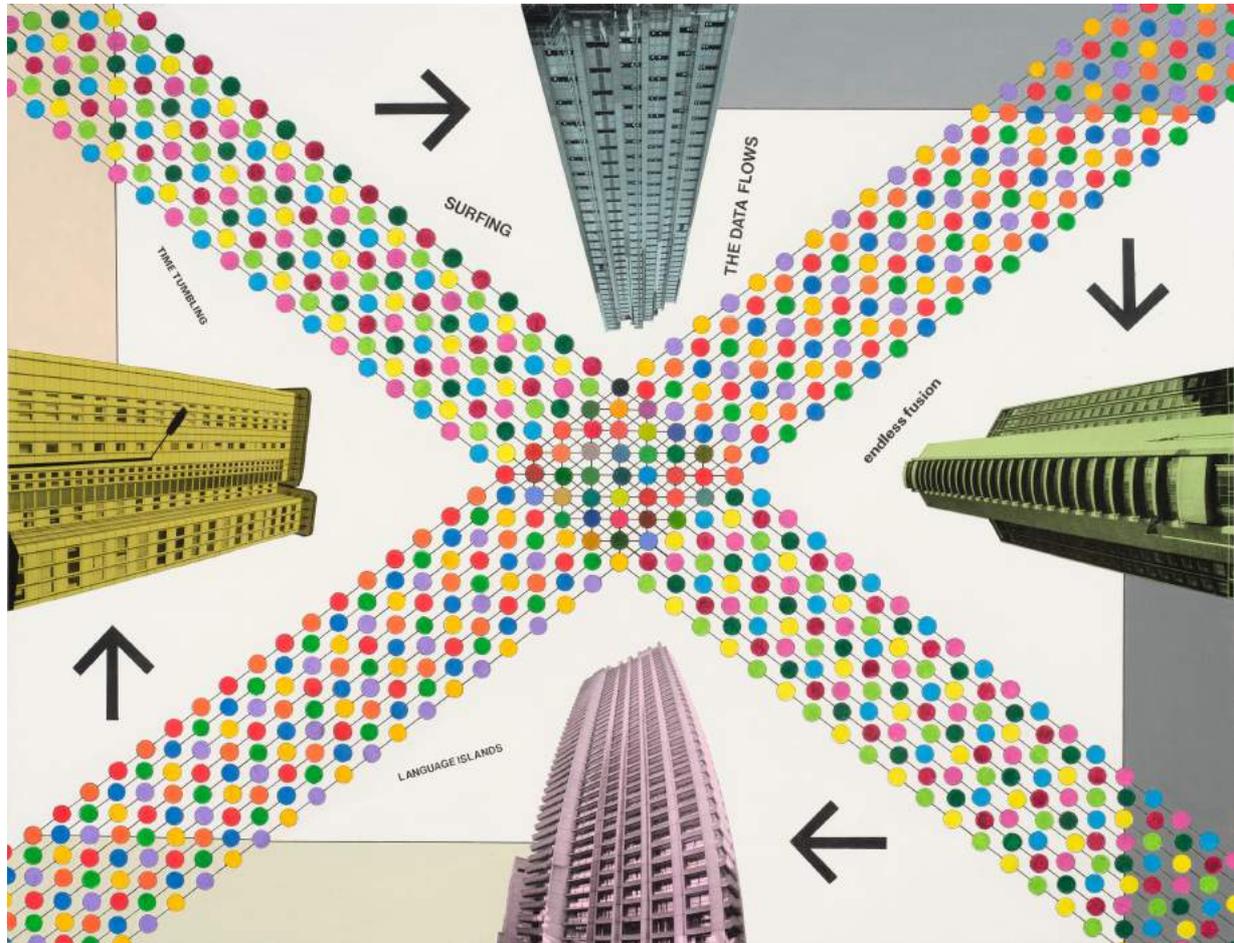
The Joint, 2017

Urethane resin, paint, steel

106.68 x 182.88 x 91.44 cm, 42 x 72 x 36 in

JD/S 24

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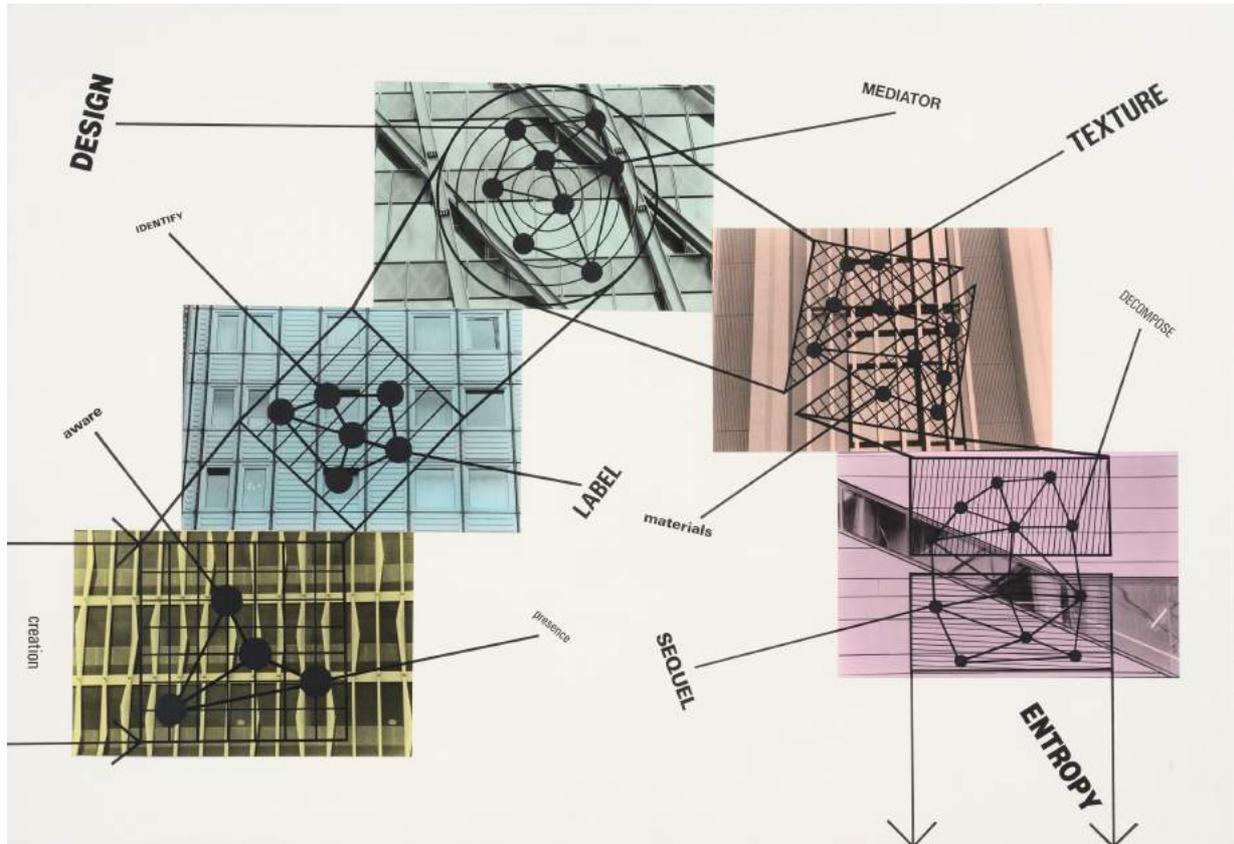
Stephen Willats

Language Islands, 2020

Photographic prints, photographic dye, acrylic paint, ink,
pencil on card
81.5 x 105 cm, 32 1/8 x 41 3/8 in

SW/D 20

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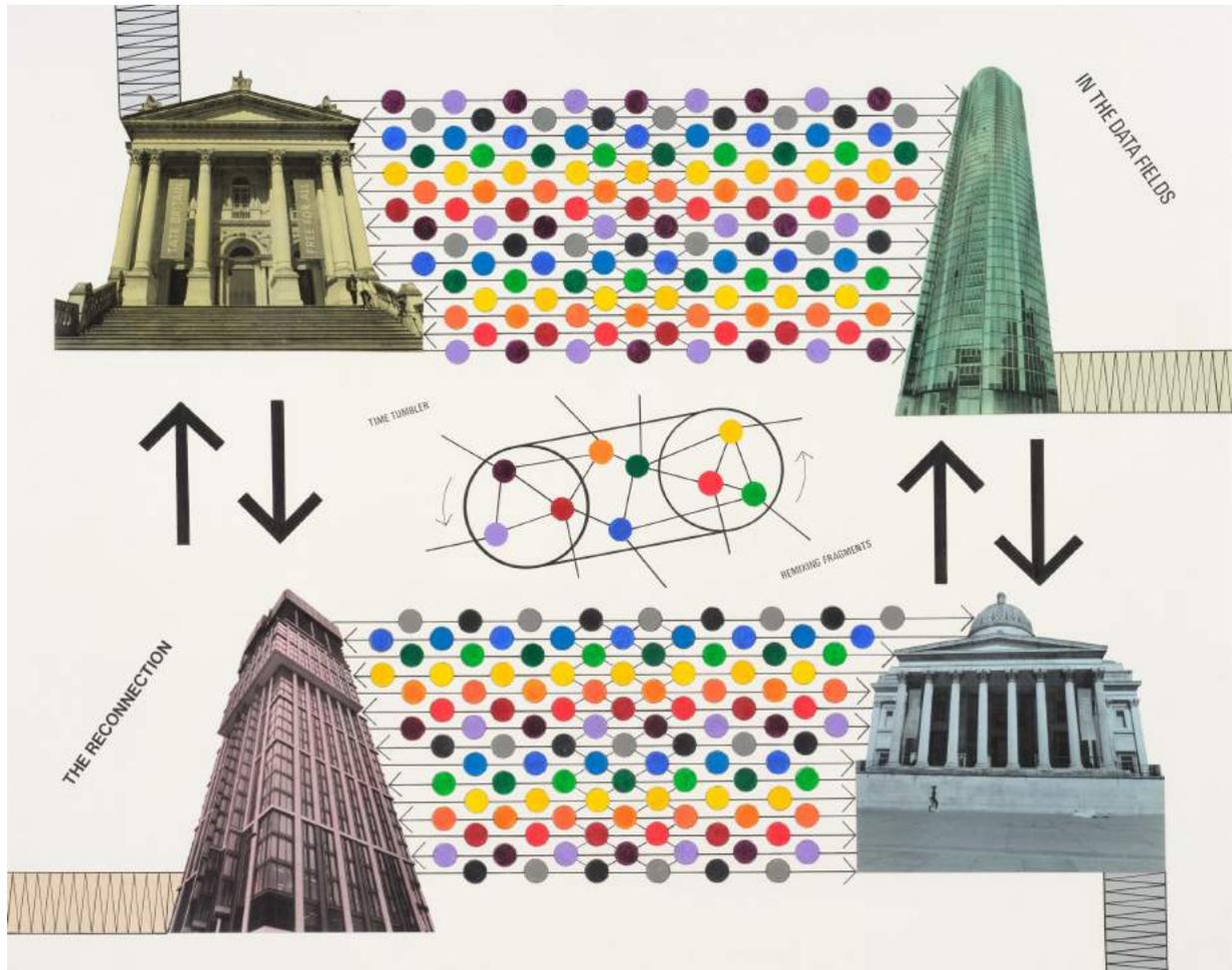
Stephen Willats

Material Things, 2019

Photographic dye, ink, Letraset text on card
76 x 110 cm, 29 7/8 x 43 1/4 in

SW/D 18

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Stephen Willats

The Reconnection, 2021

Photographic prints, photographic dye, poster paint,
acrylic paint, ink, Letraset text on card
81.3 x 101.7 cm, 32 x 40 in

SW/D 21

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Coumba Samba

Stripe, 2024
acrylic on canvas
150 x 100 cm, 59 x 39 3/8 in

CS/P 1

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Coumba Samba

Poles, 2024
Acrylic on carboard
h = 150, Ø 5 cm, h = 59, Ø 2 in

CS/S 1

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He-Ji Shin

BOHICA, Bend over here it comes again, 2020
archival pigment print
117.9 x 165 cm, 46 3/8 x 65 in
2/3 + 2AP

HS/PH 137/2