

An emergency head immobilizer was used to produce the series of sculptures installed in the main space. The medical device is used to stabilize a person's head by cradling it between two padded blocks when they experience a spinal injury. Somewhere along the way, the cast cement objects appear to have broken apart. Hung at separate intervals on the wall, the eye works to bridge the distance between fragments and their mold. The two plaster pieces that surround it almost fit together, but their wholeness remains undetermined by an intractable gap.

In a more immediate sense, the room is bracketed by a faint sound, which comes out of a hand-assembled gramophone record player, made from electronic parts, wood, paper, and aluminum. An earlier version of this piece was installed in the backyard of 15 Orient's Bed-Stuy location in 2016, where it cascaded down a series of rocks, becoming part of the natural environment. Here, the machine is placed on a makeshift pedestal. The replacement of sturdy components with ad-hoc ones dampen and degrade the sound, deflating the player's durability. Though it's supported enough to play a single song. The impractical labor has rendered the machine fragile and tethers its primary function to the space. Like the record player, the hot pink Plexi slab also wants to stay put. Placed on the front desk, this sandwich displays the prudent entrapment of oozy paint. But the pressure of the heavy plates causes the paint to run towards the slab's edges, resulting in lakes of striated color. Though sealed on all sides, the object remains precarious, held in a resting position for now by the even distribution of its own weight. Yet, it is hard to look at without imagining spillage. Moving the piece might result in an unpoolable mess.

Inside of the library, housing an extensive collection of art history books and exhibition monographs, a video plays on a small flat screen snugly fit into one of its shelves. On the screen, two choppy layers collapse time and space into a single plane: in the foreground, a pair of hands fuss to use a paper Peaucellier-Lipkin linkage, a tool invented in the mid-19th century to transform rotary motion into a perfectly straight line. In the background, SoHo tourists shop in negative space. The unresolved effort of the hands overlaps with footage of their movement, and when the edges of the device momentarily line up with the contour of a body, there is an incidental activation of the tool's calibrating function. Past the library in a back office, light reflects off a pool of water in an octagonal container, and its image is projected onto the wall. Movement in the room triggers noise to form in the otherwise undifferentiated field, appearing like a glitch. The intensity of vibration further clarifies the quality of the picture, and the closer one gets to the water the more it resembles waves.

A series of stills in the office area captured by eyes (Joe).

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