

# chart

## *IMPERFECT CLOCKS*

DECEMBER 5, 2020 - FEBRUARY 27, 2021  
OPENING SATURDAY, DECEMBER 5, 11-7 PM



Ann Craven, *Moon (Full Moon, Cushing, 7-16-19, 8:55PM)*, 2019, 2019  
oil on linen, 14 x 14 in (35.56 x 35.56 cm)  
courtesy the artist and Karma, New York

YUJI AGEMATSU, GENESIS BÁEZ, LAKELA BROWN, ANN CRAVEN, TM DAVY,  
SPENCER FINCH, NIR HOD, PETER HUJAR, ERICA MAHINAY,  
SUZANNE MCCLELLAND, JULIE MEHRETU, ADAM MILNER,  
ALISON ROSSITER, & BRI WILLIAMS

CHART is pleased to present *Imperfect Clocks*, a group exhibition opening Saturday, December 5th in our main gallery.

Writer Craig Callender refers to Newton's theory of absolute time as the "perfect clock": undefinable, invisible, and independent to the contents of the physical universe. Thus, the ways in which humans define and process time relative to our experiences are all imperfect clocks.

This group of fourteen artists reveal a physical manifestation and/or metaphysical evidence of time through formal abstraction in their works. The space between this duality is explored with ideas of perception, history, intimacy, nature, decay and the collective human experience.

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**Yuji Agematsu** and **Alison Rossiter** fastidiously source and recontextualize the materials with which they work. Collecting detritus from the streets of New York or procuring expired photographic paper respectively, the artists reveal their medium's ephemerality through its natural aging process.

In a similar vein, **LaKela Brown** and **Bri Williams** capture the ephemeral by casting and encasing objects as a means of documentation and preservation. Brown's use of plaster and Williams' use of soap cause the embedded cultural artifacts and objects to abstract, rendering them into motifs of identity, desire, and purity.

**Erica Mahinay** and **Adam Milner** investigate the body's relationship to the passage of time through material and gesture. Their mark-making is repetitive and abstract in form, but the application of delicate mediums (gold-leaf and blood) display a corporal history and comment on the body's temporal nature.

Others turn to the natural world to investigate time. **Ann Craven**, **TM Davy**, and **Peter Hujar** capture nature in a singular moment, utilizing the moon, marram grass found on Fire Island, and the Hudson River as metaphysical agents of temporality and change. **Spencer Finch** catalogues the colors of blooming flowers in his garden over the course of this year, while **Genesis Báez** asks members of her family to collectively interpret the ever-changing shapes of the clouds over her home in Puerto Rico.

**Nir Hod**, **Suzanne McClelland**, and **Julie Mehretu** address political and often charged histories in their works. Hod appropriates images of tragedy and recontextualizes them, while Mehretu uses marks to track socio-political movement. McClelland questions the very idea of a "fixed" truth, taking the formula to build a nuclear fission bomb and treating the painting as a space to deconstruct and question its intention.

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In accordance to CDC guidelines and to ensure the health and safety of our visitors and staff, we ask that face coverings be worn and social distancing be practiced when visiting the gallery. [Reservations](#) are recommended, but not required.

Please contact us at [info@chart-gallery.com](mailto:info@chart-gallery.com) with any additional questions or inquiries.

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