





Out of the Loop series, 2018,
glass, 30x15x1 cm

Hook Time series: Clock Hook, 2018,
lime wood, steel, 61x23,5x26 cm

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Hook Time series: Clock Hook, 2019,
glazed ceramic, steel, 60x22x23,5 cm, Ed of two

In your sculptures, videos, photographs, drawings, and performances you investigate the concepts of loop and circulation. As a result the circle continuously reappears in your formal language. Could you, first of all, explain why this geometric form is so important to you when you transform your ideas into a visual outcome?

On a general level there's the flow of goods, working cycles, and daily routines that form our working life. On a more personal level, working as a gallery attendant and being trapped in a routine, I started using the paper strips that we got for our rota shift at work. I remember having my pockets full of of these looped strips; they also made many loops in the washing machine when I forgot to take them out. Killing time in the gallery, I used to draw ink lines on one side and play around by connecting the ends in various ways. Thus, this almost obsessive exercise became the starting point to think about loops and circulation, not only on a general level of my working routine, but, also, from a hands-on material level. Starting from the strips as a basic form, the experimental results comprised loops and bent circles. After work, on the way home, I still was exploring circular patterns and loops, finding them everywhere, in the urban landscape, domestic environment, as well as in everyday objects (e.g. my work "Geometría Doméstica: Green Air Circle"). This kind of was the starting point that later became a series of works connecting the general observations with the personal experience and experiments.

Can you elaborate a bit on what specifically interests you in the concepts of the loop and circulation?

To me the concept of loops and circulation connects to the idea of transformation, which has great potential. Out in the streets you find many materials and objects kind of excluded from the everyday consumption cycle. I like the idea of bringing them back into the circle and reusing them, transforming them into something new and bringing them back into the loop. Rejection could be considered being part of generating something new. However, rejection can also be found in repetitive actions and processes of making as described above, and, ultimately, result in



Hook Time series: Clock Hook, 2019,
bronze, steel, 60x22x16,5 cm

transformations. How, from the same point of departure, particularities emerge, this idea closes the loop between my general interest in the repetition of actions resulting in patterns; ultimately rejections are transformed into a series of works.

In 2016, you started the “Hook Time Series”. What was the initial impulse for this body of work?

My first impulse, I suppose, came when I started to collect broken umbrellas in the streets of London. It rains a lot there, so I collected many. I was particularly interested in the round shape, the round handle, similar to walking sticks. They can be used to hold onto something, kind of like a hook. I then decided to go beyond these ready made objects found on the streets and make my own by carving them in lime wood. This took me over a year, a kind of waste of time that made me think about the notion of time and its notation in form of clock hands. The circular clock face, and the cyclical transit of the hands over it in the course of a day, connect directly to the aspect of my practice that has examined the circle – or the loop – as a fundamental geometric form. Replacing clock hands pointing towards numbers on the clock face with the hooks that took me so long to make thwarted the functionality of both objects, and having the hooks either pointing back into the immediate past, or into the future, kind of laid the foundations for what was coming up, the work I did during my residency.

And then you came to the Black Forest, the cradle of the clock industry. This was even before your stay as Artist-in-Residence at the Kunstverein Global Forest. You did the stop motion video works, “Hook Time Series: Clock Hook”, which was displayed in the “Schau- and Hörfenster” of Global Forest. Can you tell me a bit about this work?

In 2018 I came for a visit to the Black Forest and then I discovered, by chance, the history of the “cuckoo clocks”. The timing was particularly fortuitous, as I was immersed into my work on time and hooks. I went to visit Triberg, to the Schwarzwaldmuseum, to get a sense of how these horological practices fitted into the history and culture of the region. Furthermore, the Phonomuseum in St. Georgen, as well as the Clock Museum

Hook Time series: Clock Hook, 2020,
glass, wood, steel, 62x17x23 cm



in Schweningen with their archives, I used to research the history of local watch-making, as well as to see their remarkable collection of cuckoo clocks. Finding this curious synchronicity between the history of the Schwarzwald and my own project was a tremendous highlight of my visit and will influence future work, for instance the video of the "Clock Hook" lime wood shape. This is a stop-motion video animation of a static sculpture, using recorded clock sounds that are arranged by the musician, Zirbinski.

Were the ideas for the works you developed during your residency already settled when you arrived in St. Georgen, or did they develop during your stay? How can I imagine the process, and were there some key moments or encounters?

Most of the ideas were already settled, but of course they developed during the time of making as well. My previous visits centred on the practices and history of horology in the Schwarzwald region. During the residency, I also researched the economic history of the area, with a special focus on the companies from the region that advanced the precision engineering of the watch. There were many key moments and encounters during the 3 months of the residency. For example, when I got the chance to visit Otto Rapp at his clock factory which was set up by his father. He gave us a tour through this factory where, ironically, time has stood still. All the machines are clean and ready to go since the closing in the early 2000s. Time also seemed to stop listening to Otto Rapp tell stories and anecdotes about the local industry and economy. I documented a lot of material from that visit which I considered very endearing, and important for my work. Another key encounter was in the Clock Museum Schweningen, where they produced the clocks in front of us using the old machines, making it a living museum, one which is still producing.



Hook Time series: Clock Hook, 2019,
plastic, steel, wood, 64x23x27 cm, Ed of two

How did you develop the form of the hooks, and how does it relate to time?

The work "Hook Time Series" is an extension of the continued explorations of spatiality and lineation in my work. Using the analogue clock as a point of reference, the work explores the ways idealised geometric concepts interact with experience, for instance, the ways in which angles can be understood as measurements of time on a clock face. Time's passage can be defined in both distance and in relation as the arc of an hour expands over the surface of the clock. These clock hooks are defined by their distance from potential structures of reference: the closer they move to one meaning, the further they move from others. The process is continuous, and potentially infinite, like the experience of time itself.

Which function does the form have in the concept of your "Hook Time Series"?

The function of this form is the concept of the hook as, a potential "shape of time". The circle, for me, evokes the sense of time as a recursive rather than linear concept.

The works you did during your residency at Global Forest are material variations of the very same form. The decision for the materials was informed by the industrial history of the Black Forest and the raw materials which were historically processed here. You did extensive research on the material aspects. What were the outcomes of this research, and how did it lead to the materials?

The wooden base was taken as model form to be reproduced into various materials, including bronze, glass, plastic, and ceramic. One of my special interests was the translation of the same form into different materials, calling to attention their distinct origins in terms of location, as well as in history, and, therefore, periods of time. The lime wood work, for instance, is carved like the cuckoo clocks this area is famous for. The bronze work is made using the lost wax process in a chamotte mold. It was fabricated in collaboration with Frieder Preis at his workshop in Spaichingen. This town has a long standing history of iron and bronze casting going back to the iron age. The particular geography, with its surrounding hills, provided the context to gather the winds for the kiln in order for it to reach temperatures for melting the components and casting iron and bronze. The glass work was made in an area



Hook Time series: Clock Hook, 2019, plastic, aluminium, 67x40x22,5 cm, Ed of two



with a long-standing history in glass fabrication. I did it in collaboration with the Dorotheenhütte in Wolfach using the slumping glass technique. For the ceramic piece, I went to Zeller Keramikmanufaktur in Zell am Harmersbach, well known for their more than 200 year history of porcelain manufacturing. I brought my form and it was burnt and glazed using their particular colours. The plastic pieces were done in St. Georgen, where I took my mold to QualiPlast GmbH and made several versions in different colors. Plastic has a special connotation here, as it contributed to the decline of the local clock industry due to mass production from Far East using cheaper material.

Hook Time series: Clock Hook,
Open Studio at Global Forest e.V.,
Sankt Georgen im Schwarzwald

