

the dissolution of time

Xim Llopart

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Last year in the island of Bali someone told me “time here is like a monkey, it hangs in the branches of the trees”. This phrase, which sounds like a joke, effectively illustrates the cultural concept of time in Indonesia and in Eastern cultures in general. The word tomorrow (‘besok’) can really mean ‘tomorrow’, ‘in a few days’, ‘next month’ or even ‘next year’. Time is flexible and moves at a different pace. This fluidity shows the relaxed nature of Indonesians; time does not have to be exact because it doesn’t matter when, rather what and who. In the West, on the other hand, time seems to constrain us becoming a luxury good as we live in a technologically mediated society and conditioned by advanced capitalism.

The dissolution of time emerges as a reflexive exercise on the anthropocentric perception of time and its organization through light. The exhibition is inspired by the former function of the exhibition space as an oil deposit for public lighting in Palma in the 18th century and by a night out in a club in Ibiza, where very expensive bottles of sparkling wine are served with a belt of sparklers around to draw the crowd’s attention. Developing a site-specific project for Es Dipòsit, Xim Llopart employs materials that belong to the Balearic coastal and architectural landscape such as marès along with others as diverse as brut, sparklers and silicon to signify time, night and nothingness.

Llopart’s practice expresses a curiosity about how art can be used to destabilise the borders of the subject and the materials, operating from a contemplative present in which the artist speaks and the works reflect their own consciousness, references and ways of working. Here, these references include discoveries of modern physics, books on Taoism and Hindu concepts, which accompany the artist in the relativisation of our time’s perception and its components in a reality that seems dissolute and variable.

Such as in the case of *Conjunto de botellas de 60 segundos*, an installation that cre-

ates an ambiguous situation in which distant past, present and immediate future are contradicted by presenting a series of bottle’s casts that could well have been those that appear in the photo installation *Bengalas 60 segundos*. Due to the organic components of the sparkling wine and the high humidity of the exhibition space, the flowering of mold begins to appear in some of the casts, challenging the gradual degradation of the material through the effects of time. The other tones of the castings contrast with the black of the silicone, which stand out for their plastic qualities, despite being composed of silica, a mineral that is also found in sand. The silicone sheets, some of which are the same size as the standard block of marès, refer to the impossibility of materialising the subject - which, in the exhibition, only exists when briefly reflected on the surface of the silicone -. By turning the mirror around, as Rosi Braidotti would say, this material causes us to move away towards the world realizing that it is in relation to itself beyond our human condition and our frame of reference.¹

In the central space we also find sand, in this case in the shape of heaps comprised of sulphates and carbonates that make up the composition of the sparklers, whose fuse has been used to mark the opposite wall, creating two installations in dialogue that maintain an internal structure, characteristic of Llopart’s production: in this case three heaps of 30s, 60s and 90s and 4 sparklers of 60s each to mark time. If, as the theoretical physicist Carlo Rovelli says, exploring the nature of time leads us to understand something about ourselves, the materials and forms in the exhibition transport us to a space where light is a metaphor for contemporary desire and the celebration of time denotes the dissatisfaction of it.

¹ Rosi Braidotti, “Afirmación, dolor y capacitación” a *Ideas recibidas: un vocabulario para la cultura artística contemporánea*, Ed. Museu d’Art Contemporani de Barcelona, 2009.

Xim Llompart (Palma de Mallorca, Spain, 1981) is an artist that graduated from Economic Sciences and whose artistic production started during a stay in Beijing, China. His work employs universal standards and industrial materials to think about the limits of the structures that organize different ideas and objects, including those that belong to the material economy of art. Amongst his exhibitions are “Panorama 2018”, Galería Fran Reus (Mallorca, 2018); “Mircroinjertos (Bypass)”, Es Baluard (Mallorca, 2017) and “The China Venus: transmission”, CCA Andratx (Mallorca, 2015). Recently, he has been the recipient of numerous prizes, production grants and residencies including “CAC Ses Voltes” para WAA Residency Mumbai (India, 2016).

Cristina Ramos (Oviedo, Spain, 1989) and **Christian Lübbert** (Arnis, Germany, 1988) are independent curators that occasionally collaborate as ramosluebber. Recent projects include the second edition of Arnis Residency (Germany, 2018); “Interlude for a Summer Night”, Art Night 2017 (London, 2017) y “Survival via Proxy”, Chisenhale Studios (London, 2017).

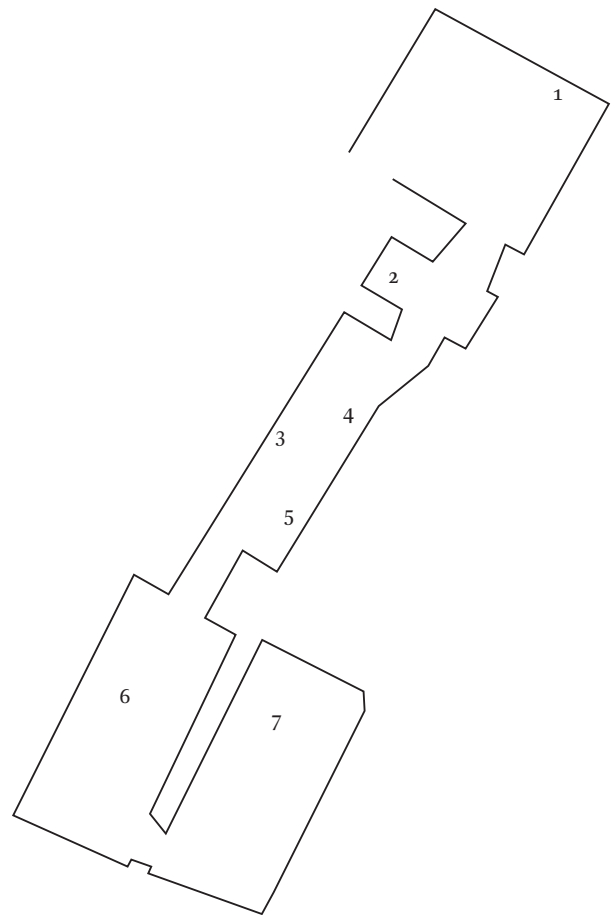
www.ximllompart.com
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Curators: Christian Lübbert
 & Cristina Ramos

Text: Cristina Ramos
 Design: Christian Lübbert

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Opening times:
 Tuesday-Saturday, 11-14 h and 15:30-20:30 h
 Sunday and festives, 11-14:30 h
 Monday closed
 Free entrance



- 1 *Bengalas 60 segundos*, 2019.
Giclée Print in cotton rag paper
100x170 cm
- 2 *Pantalla de silicona*, 2019.
Handmade silicone
55x175 cm
- 3 *Marcas de 60 segundos*, 2019.
Carbon black, black acrylic paint
Variable dimensions
- 4 *Pantalla de silicona 80x40 cm*, 2019.
Handmade silicone
80x40 cm
- 5 *Monticulo de 30, 60 y 90 segundos*, 2019.
Sparkler gunpowder
Variable dimensions
- 6 *Tres pantallas de silicona*, 2019.
Handmade silicone, metallic bars
Variable dimensions
- 7 *Conjunto de botellas de 60 segundos*, 2019.
Mortar, picadis, water, sparkling wine
Variable dimensions