

# outside

10 Ashland, North Adams MA  
thisisoutside.com

## **Rob Trumbour**

*Time is No Longer What We Know It to Be*

March 25th - May 6th, 2017

### Statement:

I am driven by the interwoven themes of space, time and the body. My current places of inquiry are the abandoned quarries of Boston's North Shore. This landscape offers a richness of histories from the picturesque to post industrial. Contrasting ideas of tension and vulnerability are embodied in this place. One day the labor stopped in this quarry, the men left and only the hole remained. Years have passed and water fills the space the stone once did. Now we swim.

Time is the material I build with. I act on time in the same way I act on any material, bending, stretching, binding and compressing it. Utilizing film, video and sound I search for ways to exploit the qualities of time, its weight, texture, and thickness. Work as an action occurring both in the mind and of the body has become the underlying thread holding together my varied outcomes and time based mediums are my tools.

The work I am making began as an abstraction, recording a space and a series of events I safely witnessed from a distance. I am now in it, it is now part of me and I am part of it. This work is now about my body and the tension, compression, weight and gravity that act upon me. These forces I feel through my body and my mind shapes my experience of time, I move between being untethered and tightly bound in time. However logically unfounded, I know I can move in, through and around time at any moment, between what was and will be.

Appearing throughout my current work is my daughter. Detached and abstracted, when this work began my daughter was subject, a body in space. In a single overhead shot my daughter craned her neck upward from the still pool of water she gazed into the lens, time stopped, everything changed. In that moment I felt in her and in me the same tension and vulnerability I witnessed in the quarry. No longer body as subject, I now feel the grace of our imperfections and the hope in our suffering. She and I now move together in time and on occasion get stuck along the way.

### Bio:

Rob Trumbour is a practicing artist and a founding partner in the design/research practice Khôra, Associate Professor of Architecture at Wentworth Institute of Technology (Boston, MA) and the founding director of the Boston-based design collaborative Artforming. Educated in the fields of the fine arts and architecture, Rob's current work engages in art, architecture and landscape through the medium of installation art and emerging technologies. Work is often highly collaborative involving a number of collaborators including students, visual artists, architects, writers, musicians and composers. Through the questions evoked from the active engagement of both rational and intuitive processes of design thinking and direct making, Rob's work seeks to expose the relationships between material properties, spatial compositions and visceral experience.

# outside

10 Ashland, North Adams MA

thisisoutside.com

Work titles, dates and credits:

Title: "107 Pounds at .67 Feet per Second", 2017, Rob Trumbour, artist and Machine Design by Aaron Willette. Frosted acrylic, 94'-3" of 16mm film, aluminum, LED lighting, motors and microprocessors.

Title: "Into the Same Rivers we step and do not Step, We Are and Are Not", 2017 Rob Trumbour, artist. Timber, rope, frosted acrylic, stone and water with projection.

Title: "Everything Flows", 2017, Rob Trumbour, artist. Motors, microprocessors with projection.

In 1905 a young Albert Einstein wrote a series of papers known as the Annus Mirabilis Papers, translated from Latin it means "Extraordinary Year". These four papers reinvented physics and would forever change how the world understood mass, energy, space and time. Space and time became *Space-Time*, inextricably tied in a knot of relativity. Space and time could now be bent or curved, it could turn corners, it was now affected by gravity. It was now relative, *your time* was no longer *my time*. If I were alive back in 1905 and had the insight to understand such things I would have been profoundly affected knowing that *Time is No Longer What We Know It to Be*. The three works in the gallery in various ways consider the interconnectedness of mass, energy, space and time using the moving image.

The first piece with the moving lens entitled "107 Pounds at .67 Feet per Second" displays in real time the fundamental definition of Work. In physics work is the displacement of an object due to a force. How much work depends on the distance the object is moved. The remarkably simple equation reads,  $work = force * distance$  so work therefore depends on the force and the direction of the movement being the same. The large quarry stone suspended in the crib within the gallery was moved by me for 2 minutes and 30 seconds at a rate of .67 feet per second for a total of 93'-4". This rate is equal to length and time to the film, the event was captured at 24 frames per second using a vintage 16mm Bolex camera.

Bisecting the gallery is a large assembly entitled, "Into the Same Rivers we step and do not Step, We Are and Are Not". The author of the above quote is Heraclitus, a Greek philosopher who lived between 535-475BC. His core thoughts considered the "Unity of Opposites". This assembly explores pairings of contrary properties, two bodies, physical and cerebral labor, stone and water, all held in a static state by the opposing forces of compression and tension. Despite their difference in density, the two counterweights of stone and water are equalized by a 3 to 1 pulley system. The water and the granite work together and pull the two internal viewing spaces together into compression. Both projections within the interior depict tensions of the mind and the body.

High on the wall nearest the street is an oscillating pair of projections entitled, "Everything Flows". This work explores the differences between linear and cyclical movements of time through projection. Duration, interval, rhythm and trajectory are the measures and the states of labor and leisure are the juxtaposed activities of the quarry, past and present. From the mid 1800's to the 1950's the stone quarry was an active industrial site focused on the removal of stone that employed hundreds of men and drove a local economy. One day the labor stopped, the men left and only the hole remained. Over the years water filled the space the stone once occupied. Now we swim. *Time is No Longer What We Know It to Be*.