

Caline Aoun

Are Androids Covered with Electric Dew?

Solo exhibition at Marfa'

08-03-2023 until 28-04-2023

Are Androids Covered with Electric Dew?

Caline Aoun

The exhibition explores how artificial mechanisms can change the way we engage with our physical surroundings, which are always evolving through invisible forces. By disrupting the gallery's very own environment, the different works describe the changing moments from invisible forces to visible and tangible things, and reveal the ambiguity between natural and artificial conditions. Such a disruption is similar to "singularity" in Mathematics, a point at which a surface, a construct, a thing ceases to be "well-behaved" and becomes uncontrollable or chaotic. Keeping this mathematical construct in mind, Caline Aoun's works explore time and space's intangible and ever-changing realms, and describe ephemeral points in time at which things become irreversible.

In *Artificial Dew, The Machine's Morning Creation*, industrially produced monochrome paintings on aluminium are covered with natural dew and frost. Even this magical natural condition, which is choreographed by the artist using freezer compressors holding the surfaces below freezing point, becomes an artificial condition. By making visible the physical form of humidity in the space, these artificial dew-scapes are a machine's exploration

of the transitory and infinitely transformative nature of our environments.

In *Radiant Alchemy*, the artist has removed fluorescent tube lights and fixtures from the gallery's ceiling and has placed them on the floor. The lights have been covered with a rolled copper sheet, a material that is known to contain and conduct heat. By covering the light and letting the heat manifest itself, Aoun is interested in showing light as heat – light as something we can feel rather than see. The work becomes a visual and sensory experience of the transformative power of radiant heat beyond the boundaries of visible light.

Both installations in the main spaces become diagrams of temperature. They both continuously transmute through thermodynamic forces and transfers of heat, enabled by the space itself. They become live sculptures that mirror the conditions of the space, water in the air, heat from the light, bring awareness back to the most essential matters of our lives.

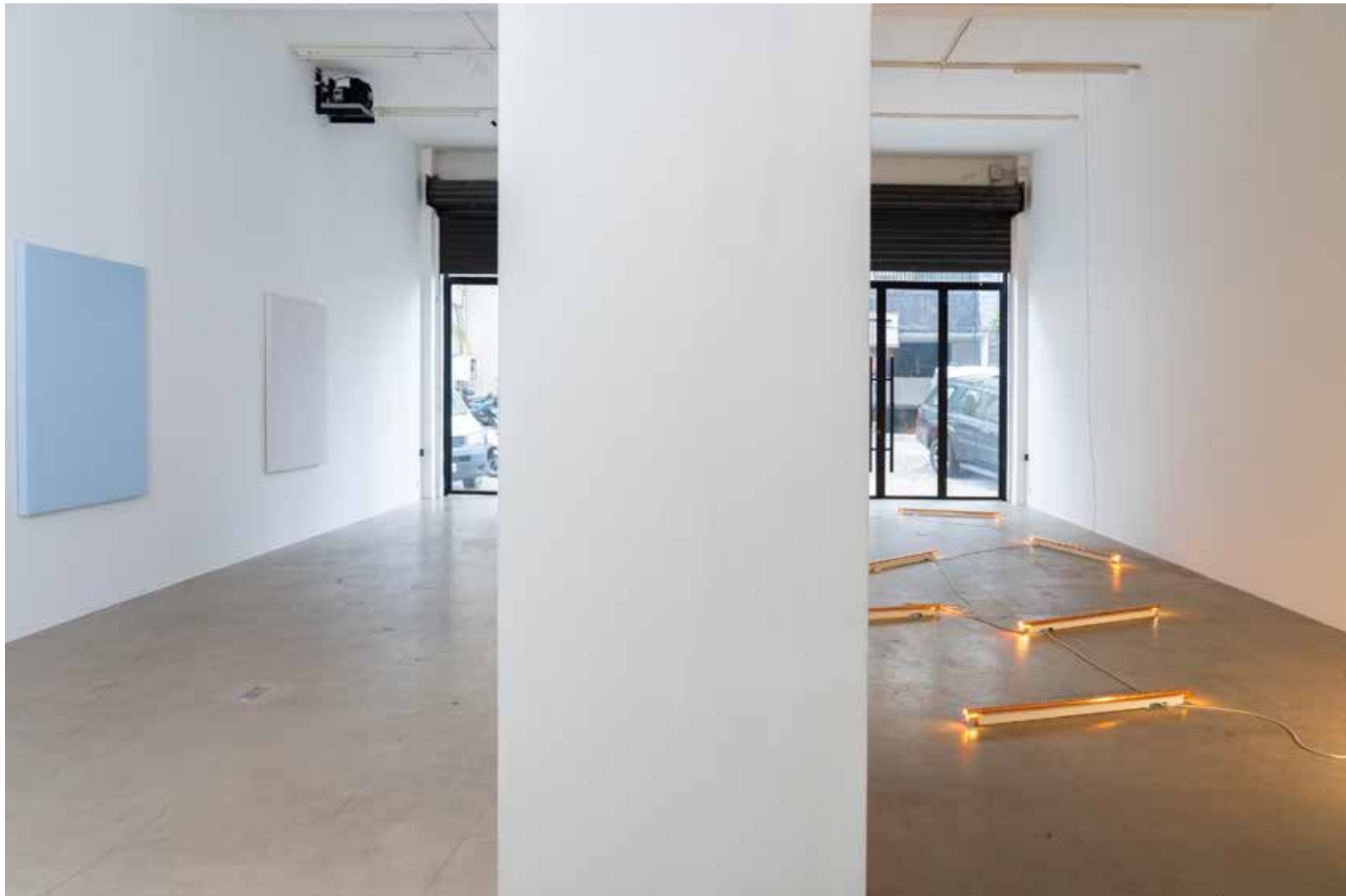
In *Vanishing Act*, the office space has been almost entirely painted with "green screen" paint, including the desk and the objects that have accumulated with time, sediments as the artist calls them. By painting them in the green chroma key colour, the work refers to the technology of digitally removing

or “keying out” that colour, at which point that scene can be dropped onto any digital background. In other words, the artist playfully suggests making them disappear; this imaginary disappearance is an ode to the fragility and transience of the material world. In this installation Aoun was interested in the “kipple” effect introduced in Philip K. Dick’s novel *Do Androids Dream of Electric Sheep?* (1968) and the sedimentary nature of spaces, where objects keep on accumulating without human intervention, and become the physical manifestations of entropy.

In *Nature’s Time Capsule*, three large works of paper explore the part that the natural still holds within our technological environment. The artist placed a silicone cast of a floor outside her studio in the mountains in Lebanon and has kept it for determined periods of time, letting the pine needles from the surrounding pine trees fall onto its surface. After a specific number of days, Aoun would press paper pulp onto the surface, creating an imprint marking the accumulation of foliage specific to a duration. The final result looks like fossil, suggesting a time in the future when paper will become obsolete, and the idea that nature is continuously under threat. By exploring the verifiable points after which a set or system begins to behave in a different manner, one cannot help

but wonder how many points of singularity are currently causing a change that is beneficial or detrimental to us? The exhibition brings us back to the only time-space continuum that is available to us, which is the present moment. When you surrender to what is, the past loses its influence, and the current moment becomes the only thing that matters, a sort of timelessness in the present.

Works on view at Marfa



Caline Aoun

Are Androids Covered with Electric Dew?, solo exhibition at Marfa', exhibition view.

Photo by Youssef Itani



Caline Aoun

Are Androids Covered with Electric Dew?, solo exhibition at Marfa', exhibition view.

Photo by Youssef Itani



Caline Aoun

Are Androids Covered with Electric Dew?, solo exhibition at Marfa', exhibition view.

Photo by Youssef Itani



Caline Aoun

Are Androids Covered with Electric Dew?, solo exhibition at Marfa', exhibition view.

Photo by Youssef Itani



Caline Aoun

Are Androids Covered with Electric Dew?, solo exhibition at Marfa', exhibition view.

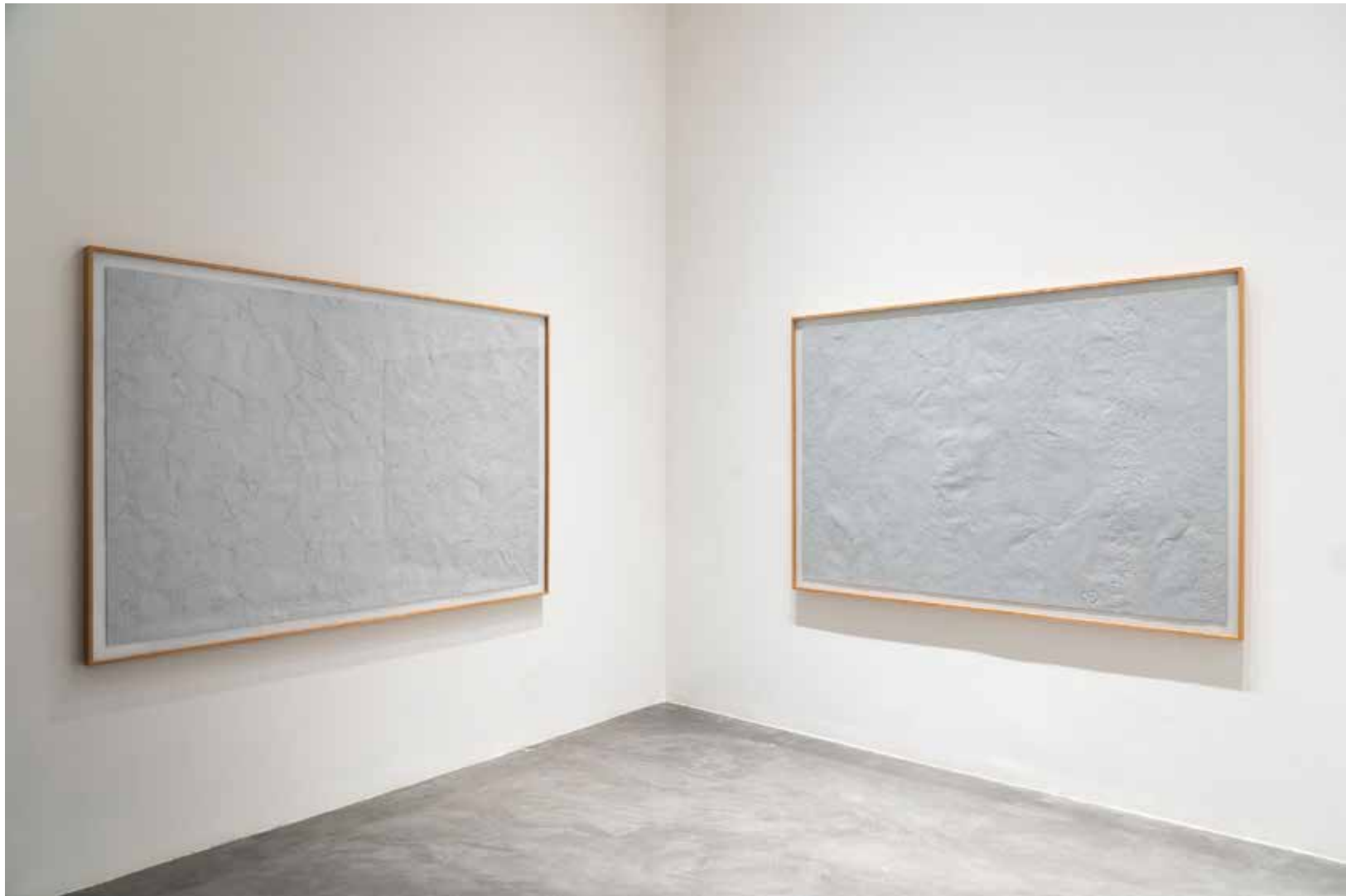
Photo by Youssef Itani



Caline Aoun

Are Androids Covered with Electric Dew?, solo exhibition at Marfa', exhibition view.

Photo by Youssef Itani



Caline Aoun

Are Androids Covered with Electric Dew?, solo exhibition at Marfa', exhibition view.

Photo by Youssef Itani

Artificial Dew, The Machine's Morning Creation
2023

In *Artificial Dew, The Machine's Morning Creation*, industrially produced monochrome paintings on aluminium are covered with natural dew and frost. Even this magical natural condition, which is choreographed by the artist using freezer compressors holding the surfaces below freezing point, becomes an artificial condition. By making visible the physical form of humidity in the space, these artificial dew-scapes are a machine's exploration of the transitory and infinitely transformative nature of our environments.



Caline Aoun

Artificial Dew, The Machine's Morning Creation I

Copper plate, copper pipes, aluminum plate, foam, fridge compressor, radiator with fan, thermostat, sensor, rele, paint.

160 x 110 cm



Caline Aoun

Artificial Dew, The Machine's Morning Creation I

Copper plate, copper pipes, aluminum plate, foam, fridge compressor, radiator with fan, thermostat, sensor, rele, paint.

160 x 110 cm



Caline Aoun

Artificial Dew, The Machine's Morning Creation II

Copper plate, copper pipes, aluminum plate, foam, fridge compressor, radiator with fan, thermostat, sensor, rele, paint.

160 x 110 cm



Caline Aoun

Artificial Dew, The Machine's Morning Creation II

Copper plate, copper pipes, aluminum plate, foam, fridge compressor, radiator with fan, thermostat, sensor, rele, paint.

160 x 110 cm



Caline Aoun

Artificial Dew, The Machine's Morning Creation III

Copper plate, copper pipes, aluminum plate, foam, fridge compressor, radiator with fan, thermostat, sensor, rele, paint.

160 x 110 cm



Caline Aoun

Artificial Dew, The Machine's Morning Creation III

Copper plate, copper pipes, aluminum plate, foam, fridge compressor, radiator with fan, thermostat, sensor, rele, paint.

160 x 110 cm

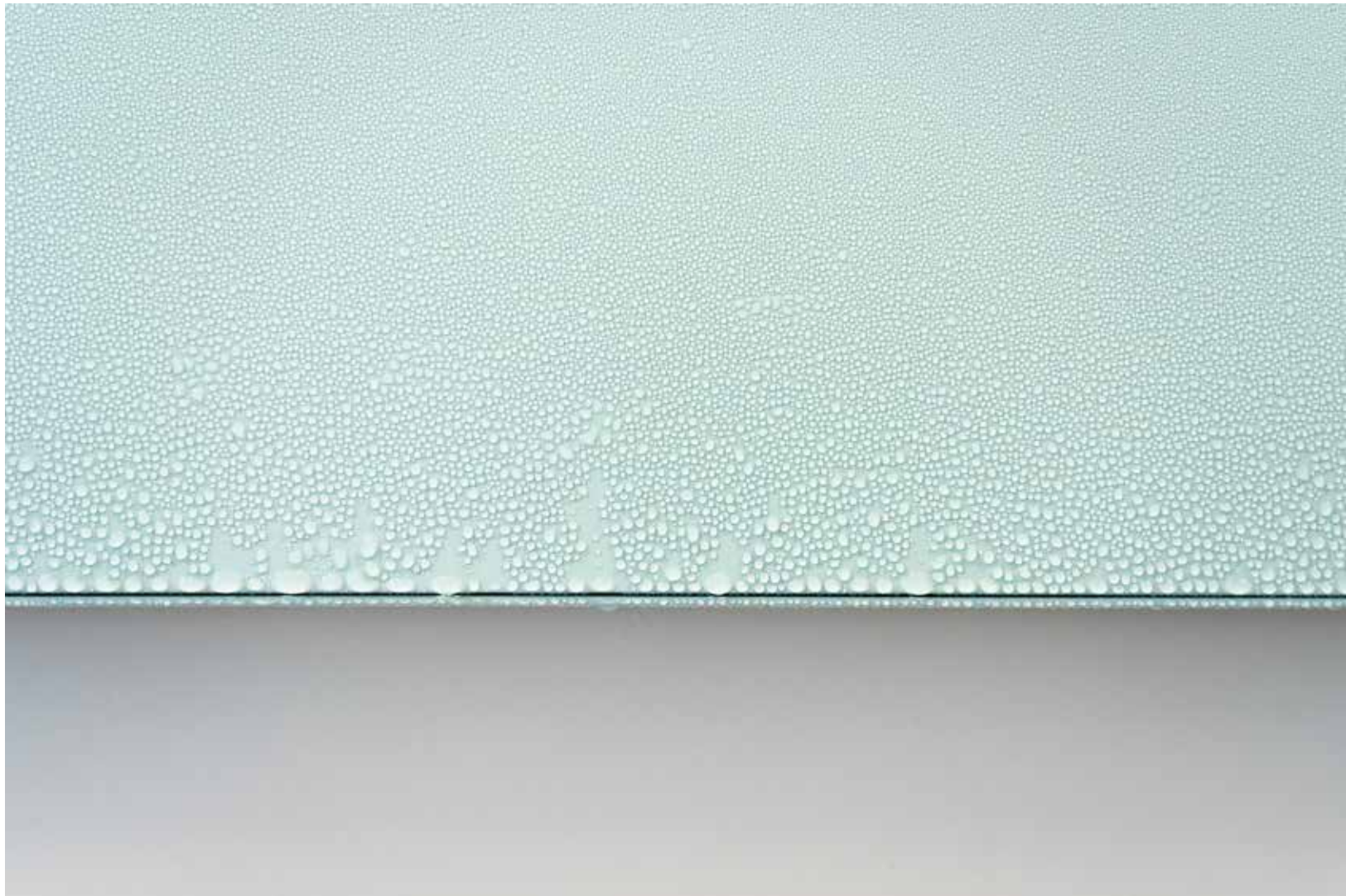


Caline Aoun

Artificial Dew, The Machine's Morning Creation VI

Copper plate, copper pipes, aluminum plate, foam, fridge compressor, radiator with fan, thermostat, sensor, rele, paint.

160 x 110 cm



Caline Aoun

Artificial Dew, The Machine's Morning Creation VI

Copper plate, copper pipes, aluminum plate, foam, fridge compressor, radiator with fan, thermostat, sensor, rele, paint.

160 x 110 cm

Radiant Alchemy

2023

In *Radiant Alchemy*, the artist has removed fluorescent tube lights and fixtures from the gallery's ceiling and has placed them on the floor. The lights have been covered with a rolled copper sheet, a material that is known to contain and conduct heat. By covering the light and letting the heat manifest itself, Aoun is interested in showing light as heat – light as something we can feel rather than see. The work becomes a visual and sensory experience of the transformative power of radiant heat beyond the boundaries of visible light.

Both installations in the main spaces become diagrams of temperature. They both continuously transmute through thermodynamic forces and transfers of heat, enabled by the space itself. They become live sculptures that mirror the conditions of the space, water in the air, heat from the light, bring awareness back to the most essential matters of our lives.



Caline Aoun

Radiant Alchemy

Fluorescent light, copper

120 cm (L) x 6 cm (W) x 8 cm (D)



Caline Aoun

Radiant Alchemy

Fluorescent light, copper

120 cm (L) x 6 cm (W) x 8 cm (D)



Caline Aoun

Radiant Alchemy

Fluorescent light, copper

120 cm (L) x 6 cm (W) x 8 cm (D)

Vanishing Act

2023

In *Vanishing Act*, the office space has been almost entirely painted with “green screen” paint, including the desk and the objects that have accumulated with time, sediments as the artist calls them. By painting them in the green chroma key colour, the work refers to the technology of digitally removing or “keying out” that colour, at which point that scene can be dropped onto any digital background. In other words, the artist playfully suggests making them disappear; this imaginary disappearance is an ode to the fragility and transience of the material world. In this installation Aoun was interested in the “kipple” effect introduced in Philip K. Dick’s novel *Do Androids Dream of Electric Sheep?* (1968) and the sedimentary nature of spaces, where objects keep on accumulating without human intervention, and become the physical manifestations of entropy.



Caline Aoun

Vanishing Act I

Marfa' office supplies, paint, shelf

Variable Dimensions



Caline Aoun

Vanishing Act II

Marfa' office supplies, paint, table

Variable Dimensions



Caline Aoun

Vanishing Act III

Marfa' office supplies, paint, plinth

Variable Dimensions



Caline Aoun

Vanishing Act III

Marfa' office supplies, paint, plinth

Variable Dimensions



Caline Aoun

Vanishing Act IV

Marfa' office supplies, desk, desk chairs, post-its, paint

Variable Dimensions



Caline Aoun

Vanishing Act IV

Marfa' office supplies, desk, desk chairs, post-its, paint

Variable Dimensions

Nature's Time Capsule
2023

In *Nature's Time Capsule*, three large works of paper explore the part that the natural still holds within our technological environment. The artist placed a silicone cast of a floor outside her studio in the mountains in Lebanon and has kept it for determined periods of time, letting the pine needles from the surrounding pine trees fall onto its surface. After a specific number of days, Aoun would press paper pulp onto the surface, creating an imprint marking the accumulation of foliage specific to a duration. The final result looks like fossil, suggesting a time in the future when paper will become obsolete, and the idea that nature is continuously under threat.

By exploring the verifiable points after which a set or system begins to behave in a different manner, one cannot help but wonder how many points of singularity are currently causing a change that is beneficial or detrimental to us? The exhibition brings us back to the only time-space continuum that is available to us, which is the present moment. When you surrender to what is, the past loses its influence, and the current moment becomes the only thing that matters, a sort of timelessness in the present.



Caline Aoun

Nature's Time Capsule I

Acid free paper pulp

210 x 144 cm (framed)

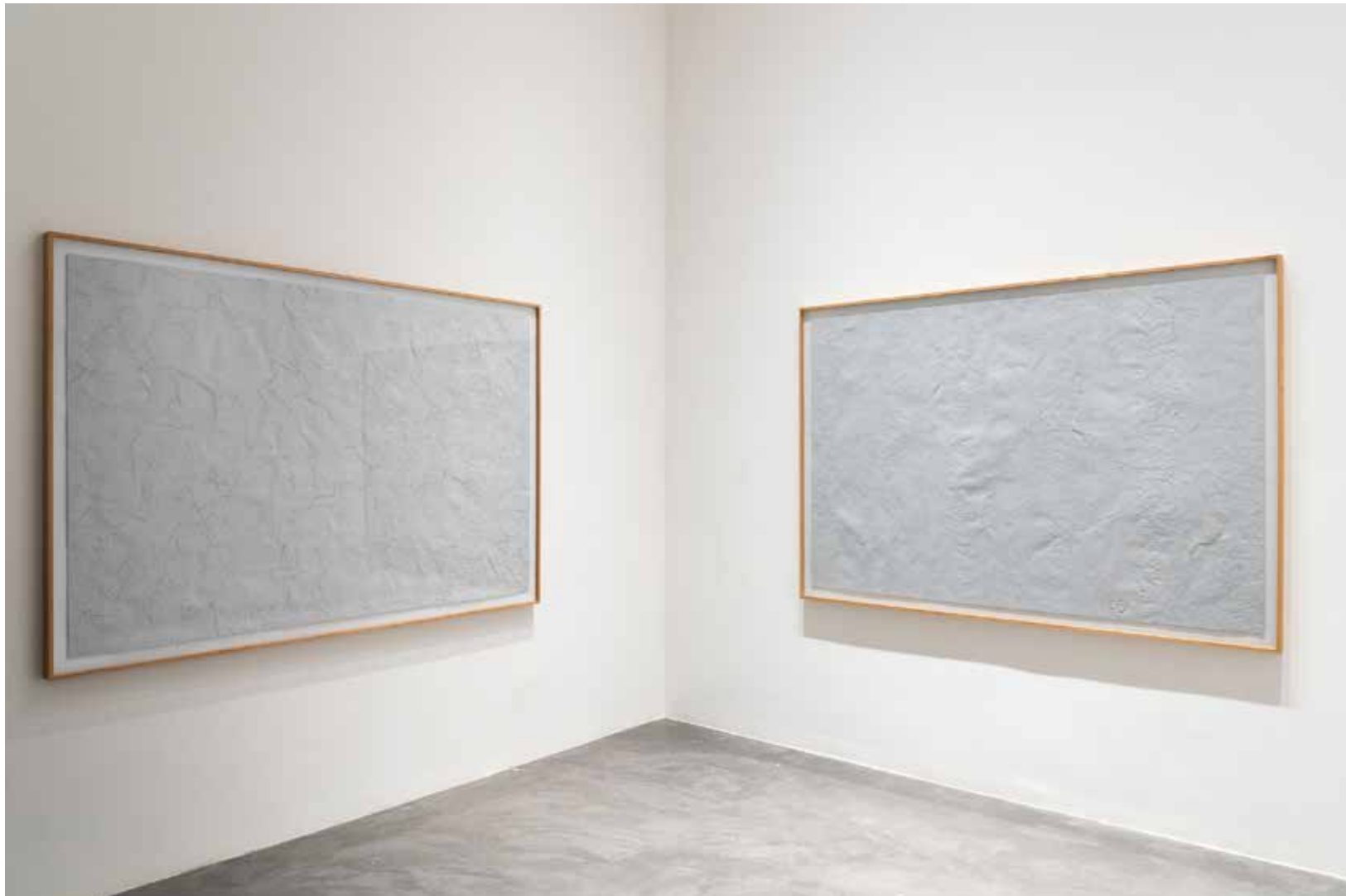


Caline Aoun

Nature's Time Capsule I

Acid free paper pulp

210 x 144 cm (framed)



Caline Aoun

Nature's Time Capsule II & III

Acid free paper pulp

144 x 210 cm each (framed)



Caline Aoun

Nature's Time Capsule I

Acid free paper pulp

144 x 210 cm each (framed)

About the artist

Caline Aoun b. 1983, Beirut, Lebanon / Lives and works in Beirut

Aoun's work involves reduced experimental correctives, inversions, and resting places in a historical moment of technological advancements . By addressing the changeability and the undercurrents of the hidden material and physical world, Aoun shows how inseparably real and virtual worlds are actually linked. In her work, Aoun encapsulates these hidden events by revealing how the continuous accumulation of matter can essentially change what we see and make it possible to sensually grasp otherwise intangible connections.

Aoun graduated with a Bachelor's degree in Fine Art from Central Saint Martins School of Art and Design, London, UK in 2005. She received a Postgraduate diploma in Fine Art from the Royal Academy Schools, London, UK in 2009 and earned a Professional Doctorate in Fine Art at the University of East London, London, UK in 2012.

Her works have been recently exhibited at Art|Basel Paris +, Paris, France, Villa Empain Boghossian Foundation, Brussels, Belgium, Greynoise, Dubai, UAE, PalaisPopulaire, Berlin, Germany, Sharjah Biennial 14, Sharjah, United Arab Emirates, MAXXI, Rome, Italy, Marfa', Beirut, Lebanon, Centre For Contemporary Art Ujazdowski Castle, Warsaw, Poland, Mosaic Rooms, London, United Kingdom, Casa Árabe, Madrid and Cordoba, Spain.

Her work is in the collections of the Maxxi Museum (Rome, Italy), MFAH; Museum of Fine Arts Houston (Houston, USA), Deutsche Bank (Berlin, Germany), Fondation Saradar (Beirut, Lebanon)

Caline Aoun was Deutsche Bank's Artist of the Year 2018.

