



Ryan Gander 《Four Dimension Experiential Prototype (Untouched Snow Memory)》
UV inkjet print (StareReap 2.5) on aluminum board , 58 x 40.2cm, 2022
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Ryan Gander

Days of Temporal Passing

Dates: 2022.8.2.Tue. -9.3.Sat

Time: 11:00-19:00

Venue: RICOH ART GALLERY

Closed Mondays, Sundays, and public holidays (14-22 August)

※ the final day Closed at 18:00

※ The business hours and the exhibition dates may change due to the policy of the government and Tokyo Metropolitan Government regarding the prevention of COVID-19 infection.

There are two or more versions of every reality for each of us. In the field of quantum physics these are called 'para-possible situations'. In fact, as you have probably realised, every decision that we make sends us hurtling off onto an unknown trajectory. But what if we had the ability to trace and record each of these future-defining decisions that we make? Can you imagine producing a map, or a tree, of all the para-possible realities for ourselves?

One of the beauties of our highly-developed human consciousness is that it gives us the ability to imagine ourselves as someone else, somewhere else, in another time frame, another situation; altered and shifted through opportunity, luck, privilege, wisdom from hindsight; with the ambiguity to imagine the best future for ourselves. This is something specific to humans, with very few animals benefiting from this ability and certainly not to the extent of a human. How do we compare these different realities? How do we 'spot the difference' between the 'us' that exists and the 'us' that could exist? Is it an innate human instinct to attempt to discern the difference between any two things that seem similar, or familiar, to one another? Think of the phenomenon of human twins; what is it that makes this biological natural occurrence so intriguing and sensational to the human mind? Perhaps it is our need for order. An aversion to chaos is surely a survival instinct; to make sense of everything is to make ourselves feel safe. I always think that it is the place of art to embrace difference, illogic, ambiguity and an openness to multiple interpretations rather than a singular didactic reading... I am grateful that there is a place to embrace chaos in a safe way.

Years ago I lived in the Netherlands, in the city of Amsterdam. I remember vividly a phrase I would see signposted on the freeway to encourage motorists to stay alert when driving. The phrase simply read 'Ogenblik!' which literally translates to 'In the blink of an eye' . I guess it was meant to suggest that accidents happen suddenly in a moment when our concentration lapses. I now use this word a lot. I like the way it sounds but also I like the way it is a double entendre (a phrase or figure of speech that could have two meanings, or that could be understood in two different ways). Ogenblik reminds us of 'a moment'; but also in English a similar phrase known as a 'double-take', or a 'second glance' . Two moments! It speaks of a humans physical reaction to misunderstanding; or, in fact, a delay between one's retina and one's cognition. When your eyes tell you one thing, but your brain doesn't quite believe it, and so you direct your eyes to look again to confirm that what you are seeing is real. This is not dissimilar to the notion of a 'déjà vu' from the French language, apart from the fact that when we ogenblik we are usually comparing two physical things; whereas a déjà vu is a sort of repetition or 'twinning' of experiences, not a 'thing'. When I was a child I was told that déjà vu is when one para-possible version of your reality crosses with your real life - the moment when they coincide and intersect. I love this idea that another me, in another time and place, jumps into my body and a 'doubling' occurs. Think of that next time you have a déjà vu. And make sure you look twice when you imagine a para-possible future for yourself.

The new works collected here form a tribute to the fictional imagined futures and trajectories that we all cognitively conjure for ourselves. A tribute to 'what-if' scenerios. To 'other lives' not lived out; and to the phenomenon of déjà vu.

RICOH ART GALLERY is pleased to present “Days of Temporal Passing” , a solo exhibition by British artist Ryan Gander. On this occasion, the artist has produced 13 artworks from two distinct series, which will be displayed in the corridor-shaped RICOH ART GALLERY space. As the title of the show suggests, these works explore themes of the passing of time, the concept of change, and the notion of multiple co-existing realities.

Ryan Gander is currently the subject of three exhibitions held simultaneously in Tokyo. Though distinct, these three exhibitions share a core concern with the subject of ‘time’ and the nature of existence, as described in the artist’s statement. Gander explores the concepts of, ‘para-possible situations’, ‘Ogenblik!’, and ‘déjà vu’ . **“I love the ideas of these words, of the double-take and the recursive narrative; because they acknowledge that time is ephemeral, and that it moves in every direction, not just forward into the future” (Ryan Gander).**

At RICOH ART GALLERY Gander will present works from two series: "Doin' everythin' and feelin' nothin' / Double Damage" and "Four Dimension Experiential Prototype".

In "Doin' everythin' and feelin' nothin' / Double Damage" Gander further explores gaffa tape as a medium; a material with which he has worked previously, albeit in differing ways. The work seems to suggest the covering of a damaged area, or alternatively, might imply an act of censorship. **“in the work that I have created for the RICOH exhibition, the gaffer tape is used to create the idea of two identical worlds squashed into one timeframe; doubling, twinning... déjà vu” (Ryan Gander).**

The series "Four Dimension Experiential Prototype" examines how an acclaimed artist might develop his own identity. **“In a para-possible world, in another version of the reality of my life, I exist as a hybrid of myself in Picasso's world” (Ryan Gander).** The work calls into question the difference between an audience’ s perception of ‘the artist’ and an artist’ s understanding of themselves, exploring the subjective nature of what we perceive to be ‘reality’ .



Ryan Gander «Four Dimension Experiential Prototype - Cafe Dream Sequence»
UV Inkjet Print (StareReap 2.5 Print) on aluminum board, 58 x 40.2cm, 2022
detail
© Ryan Gander, 2022



Ryan Gander «Doin' everythin' and feelin' nothin' / Double Damage (Monday)»
UV Inkjet Print (StareReap 2.5 Print) on aluminum board, 112.5 x 88.6cm, 2022
detail
© Ryan Gander, 2022

Gander invites us to consider every aspect of our lives, and the outcomes of choices made (or not made) as being omnipresent, existing simultaneously and in parallel in multiple ‘versions’ of reality; altered and interpreted through memory. In this exhibition, Gander is **“unravelling and presenting snippets of a narrative sequence for the viewer to join together and to weave their own narrative from” (Ryan Gander).**

Artworks from the two series were made possible thanks to RICOH’ S new and unique 2.5 print technique called StareReap. StareReap allows for the reproduction of motifs and techniques in new ways, providing a new approach to how an artwork can be produced and contextualised.

Rather than telling the viewer precisely what to think, the artist, in his statement offers us a new way of considering (and reconsidering) the themes that he has chosen to explore. We would like you to enjoy the world of Ryan Gander on site with us at RICOH ART GALLERY.



Photography by Philip Sinden. Courtesy of the artist.
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Ryan Gander

Born in Chester, UK in 1976. Lives and works in London and Suffolk.

Gander has participated in numerous international exhibitions, such as ‘Ouverture’ (Bourse de Commerce, Paris) in 2021, documenta 13, the 9th Shanghai Biennale in 2012, and the 54th Vienna Biennale in 2011.

His recent selected exhibitions include ‘Paradise: Do we want a better world’ Kortrijk Triennial (Kortrijk) in 2021; ‘One artist / two films / one week’ (Center Pompidou, Paris) in 2019; ‘Sydney Biennale’ (Sydney) in 2018; ‘These wings aren’t for flying’ (National Museum Art of Osaka) in 2017; ‘Okayama Art Summit 2016: Development’ (Okayama) in 2016. Currently on view in Tokyo: ‘Killing Time’ (TARO NASU, Tokyo) until 6 August; and ‘THE MARKERS OF OUR TIME’ (Tokyo Opera City Art Gallery) until 19 September.

【concurrent exhibitions】

Ryan Gander 「Killing Time」

Saturday, July 9 - Saturday, August 6, 2022

TARO NASU

<https://www.taronasugallery.com/en/exhibition/current/>

「Ryan Gander THE MARKERS OF OUR TIME」

Saturday, July 16 - Monday, September 19, 2022

Tokyo Opera City Art Gallery

<https://www.operacity.jp/ag/exh252/e/exh.php>



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