“WOUND: Mending Time and Attention”
41 COOPER GALLERY AT COOPER UNION
41 Cooper Square
October 13, 2016–November 11, 2016

The word wound is one of the English language’s most powerful
and contradictory homographs. As a noun it means bodily damage,
a rending of the flesh or psyche; and as the past participle of wind,
to have twisted something up. Artist Caroline Woolard defines her
social-practice project WOUND, started in 2013, as the latter—like
what one does to a clock. And yet “Mending Time and Attention,”
an exhibition and a series of workshops organized by WOUND,
seeks to heal the pain inflicted by late capitalism’s
compartmentalization and commodification of time.

Conceived as a study center, WOUND is best experienced in the
context of events headed by like-minded artists and collectives. In
the first week, the events included legendary feminist artist Linda
Mary Montano’s Art/Life Counseling Sessions, originally performed
once a month at the New Museum from 1984 to 1991; Project
404’s Protocol of Attention and Adaptation, 2016, which required
participants to contemplate and discuss a single image on their phones over a two-hour period; and Calling in Sick, 2016, led by Taranee Fazeli, a member of the Canaries, a collective of artists who live with autoimmune diseases
and chronic illness. There’s a rich collection of objects on display as well, including paintings by Dave McKenzie
and Matthew Buckingham. Relaxing on ladder chairs designed by Woolard, one can take in Rose Window, 2010–
12, a beautiful alpaca rug created by the late Paul Ryan for his relational “Threeing” protocol; Yoko Ono’s Question
score from 1962; and taisha paggett and Ashley Hunt’s mirror piece #10, from the series “Par Course A,” 2009,
which asks viewers to frame themselves in the outlines of outstretched hands or a radical raised fist.

— Wendy Vogel

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