

“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 Taraneh 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.



View of “WOUND: Mending Time and Attention,” 2016.

— Wendy Vogel