

A close-up photograph of a person's lower legs and feet. They are wearing blue denim jeans and white sneakers with white laces. The person is standing on a paved surface, possibly a sidewalk or street. Water is dripping from the sole of the left shoe, creating a small puddle on the ground. The background is slightly blurred, showing some dry leaves and a concrete curb.

**JAMES
CLAR**

**SHARE
LOCATION**

JAMES
CLAR

SILVERLENS

26 JUNE -
24 JULY 2021


SHARE
LOCATION




JAMES CLAR: COSMIC TIME VERSUS CAPITALIST TIME

Working at the juncture of art and technology

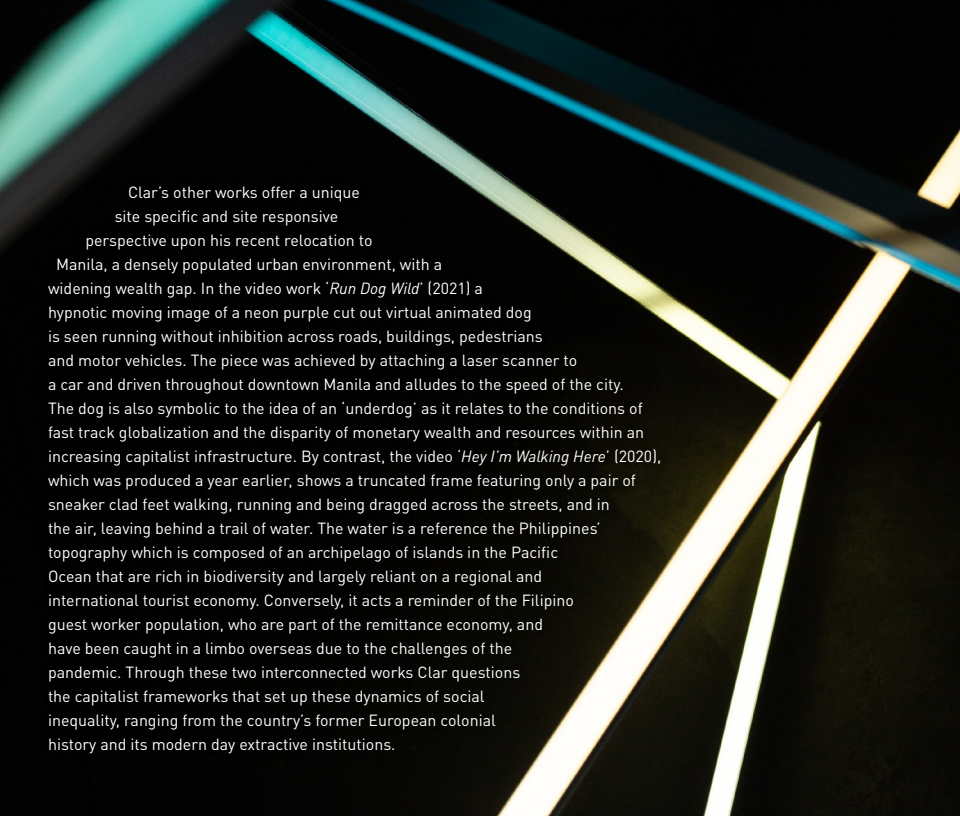
James Clar's multifaceted global studio practice creates space for an investigation into ideas inspired by the digital and human lived experience. Born in 1979 in United States, and of Filipino heritage, Clar studied for a BA in Film and Animation at New York University and went onto pursue his MA at the New York University's Interactive Telecommunications Program, which established the foundation for his experimental art practice. Clar has held studios in multiple cities, which have sometimes overlapped, and have included Dubai, New York, Tokyo, and now predominantly Manila, where the artist is based. Having lived and worked across diverse cultural topographies, traversing both the Global North and South, Clar's artworks map out alternative transcultural and transnational connections, which transcend geographical borders, and engage with a fluid dialogue between the migration of art and ideas.

The background of the page is a dark, almost black, space filled with a complex network of glowing lines. These lines are primarily cyan and light blue, with one prominent diagonal line in a bright yellow-gold. The lines intersect and form various geometric shapes, creating a sense of depth and movement. The overall aesthetic is futuristic and digital, reminiscent of a data visualization or a stylized architectural structure.


Through his art practice Clar combines popular cultural tropes that are anchored in consumerism and capitalism's long held obsession with 'functional' labor practices, alongside an avid interest in science fiction and ideas relating to the cosmos. His works often set up a complex critique of competing value systems by way of employing the language of technology rooted in accessible and quotidian reality. Clar's works readily invite audience participation to explore technological innovation as a poetic tool and in this context his multifaceted art moves beyond the argument of "technology for technology sake" and "art for art's sake," to highlight the union of art and technology, which can not be divorced from the contemporary practices of daily life. Subsequently, the confluence of these ideas form the basis for the following discussion which explores a brand new body of work that the artist created between New York and Manila during the Covid-19 global pandemic.

The background of the page is an abstract composition of glowing, geometric lines. A prominent diagonal line in a vibrant cyan color runs from the top left towards the bottom right. Other lines in a bright yellow-green hue are scattered across the frame, some parallel to the cyan line and others at different angles. The lines vary in thickness and brightness, creating a sense of depth and movement. The overall effect is a modern, digital aesthetic that complements the text's focus on technology and space.

Experimenting with the language of sculpture and the readymade Clar's new works are grouped under the rubric of *Share Location* which is ordinarily understood as a digital request for locating physical space and connectivity, which happens in real time and pinpoints a real geographical location. Ironically, Clar subverts the idea of connecting in the physical sense to explore ideas related to celestial or cosmic space, which is quantifiable by its own unique lunar cycle and rhythm. In the work '*A New Day/ A New Night*' (2021) a multipart installation composed of television monitors, mini computers and custom software, Clar presents a clock that depicts a city in the globe where the Sun is either rising or conversely setting for every minute of the day. By employing the use of customized software the clock is able to accurately relay in actual time the rotation of the Earth around the Sun. As the Sun is emblematic of the ultimate source of intellectual faculty ruling the cosmos, '*A New Day/ A New Night*' puts forward an alternative way of thinking about the governance of social, cultural and political conditions on Earth, which are heavily dictated by the opening times of global financial markets and centers of commerce. In a similar vein the work '*Stellar Rotation*' (2021) a mechanical large scale conveyor belt that measures celestial navigation of stars at night offers another opportunity for poetic contemplation of ideas that shift and surf between themes of time, space and motion and offer a possible different set of navigational principles to live and be guided by.



Clar's other works offer a unique site specific and site responsive perspective upon his recent relocation to Manila, a densely populated urban environment, with a widening wealth gap. In the video work *'Run Dog Wild'* (2021) a hypnotic moving image of a neon purple cut out virtual animated dog is seen running without inhibition across roads, buildings, pedestrians and motor vehicles. The piece was achieved by attaching a laser scanner to a car and driven throughout downtown Manila and alludes to the speed of the city. The dog is also symbolic to the idea of an 'underdog' as it relates to the conditions of fast track globalization and the disparity of monetary wealth and resources within an increasing capitalist infrastructure. By contrast, the video *'Hey I'm Walking Here'* (2020), which was produced a year earlier, shows a truncated frame featuring only a pair of sneaker clad feet walking, running and being dragged across the streets, and in the air, leaving behind a trail of water. The water is a reference the Philippines' topography which is composed of an archipelago of islands in the Pacific Ocean that are rich in biodiversity and largely reliant on a regional and international tourist economy. Conversely, it acts a reminder of the Filipino guest worker population, who are part of the remittance economy, and have been caught in a limbo overseas due to the challenges of the pandemic. Through these two interconnected works Clar questions the capitalist frameworks that set up these dynamics of social inequality, ranging from the country's former European colonial history and its modern day extractive institutions.



Through a constellation of works presented within *Share Location* Clar contends with the liminal pandemic environment, the polarization of truths, disparities in wealth, and the impact of globalization. His works create an astute commentary on variable social conditions via an analysis into symbol and abstraction, the celestial and terrestrial, and history and discontinuity, employing technology and the digital realm as an oscillating space that is sandwiched between the local and the global.

- SARA RAZA
INDEPENDENT CURATOR AND WRITER





A NEW DAY / A NEW NIGHT, 2021

2 AIRPORT TERMINAL TVS, MINI-COMPUTERS, CUSTOM SOFTWARE

49.21H X 28.35W IN - 125H X 72W CM (EACH TV)

2 TVS MOUNTED ONTO THE WALL

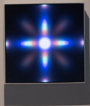
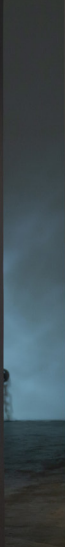
EDITION 1 OF 3

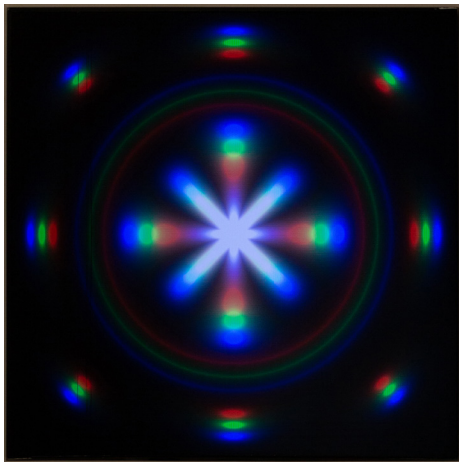


PLAY VIDEO

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WITHOUT YOU THERE'S LESS DATA (LENS FLARE), 2020
TVS, MINI-COMPUTERS, CUSTOM SOFTWARE, ACRYLIC CASE
15.75H X 15.75W X 3.75D IN - 40.01H X 40.01W X 9.53D CM
UNIQUE WORK

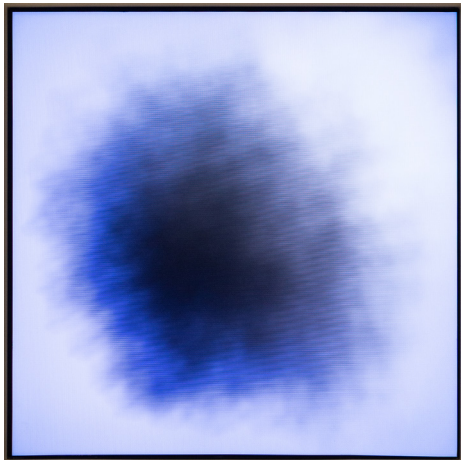
INQUIRE

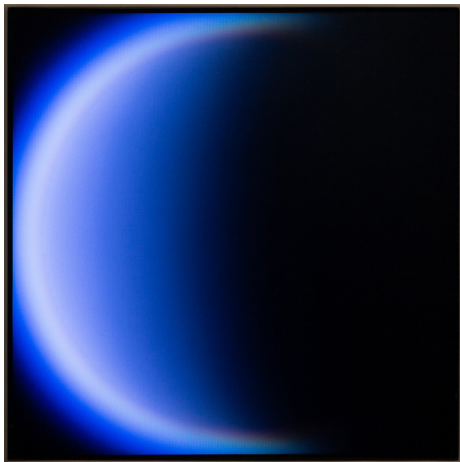
BOOK AN APPOINTMENT

WITHOUT YOU THERE'S LESS DATA (CLOUD), 2020
TVS, MINI-COMPUTERS, CUSTOM SOFTWARE, ACRYLIC CASE
15.75H X 15.75W X 3.75D IN · 40.0IH X 40.0IW X 9.53D CM
UNIQUE WORK

INQUIRE

BOOK AN APPOINTMENT





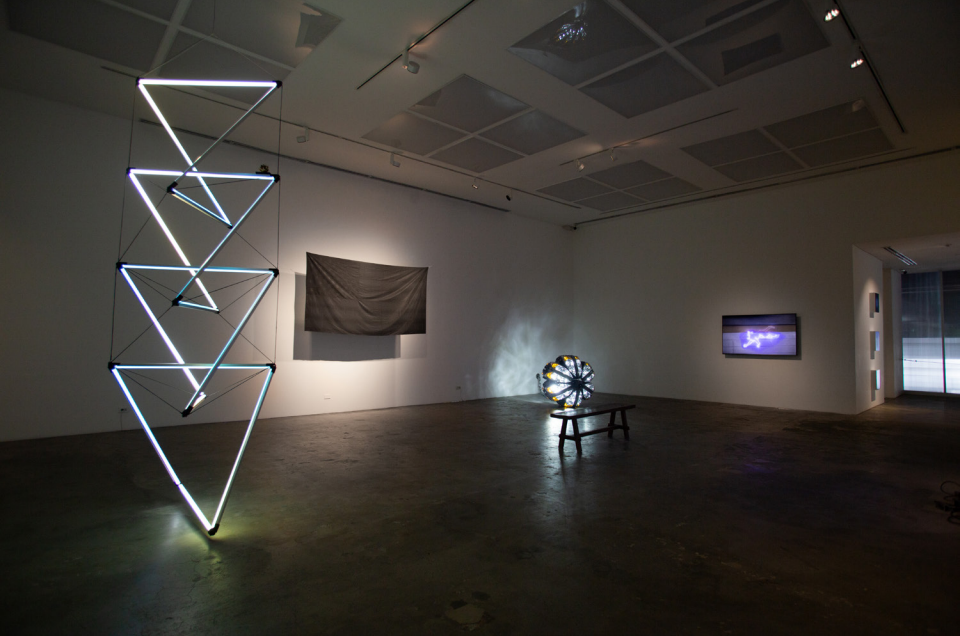
WITHOUT YOU THERE'S LESS DATA (ECLIPSE), 2020
TVS, MINI-COMPUTERS, CUSTOM SOFTWARE, ACRYLIC CASE
15.75H X 15.75W X 3.75D IN - 40.01H X 40.01W X 9.53D CM
UNIQUE WORK

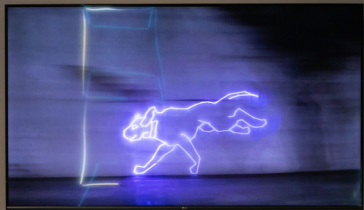
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PLAY VIDEO







RUN DOG WILD, 2021

SINGLE CHANNEL VIDEO (00:24:00 MIN LOOP), NO SOUND

EDITION 1 OF 3

INQUIRE

BOOK AN APPOINTMENT





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BALL & CHAIN #3, 2010-2021

CAR HEADLIGHTS, CHAIN, LED LIGHTING

41H X 41.50W X 44D IN · 104.14H X 105.41W X 111.76D CM

EDITION 3 OF 3



PLAY VIDEO





PHOTO TAKEN WITHOUT FLASH

USA FLAG, 2021

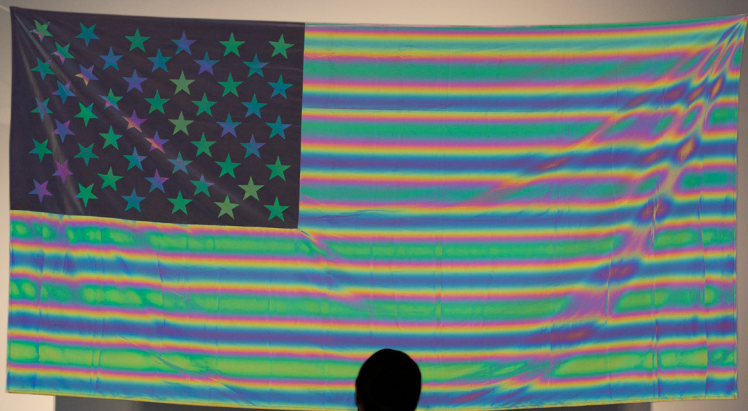
REFLECTIVE SAFETY FABRIC

51.18H X 97.24W IN · 130H X 247W CM

EDITION 1 OF 3

INQUIRE

BOOK AN APPOINTMENT







HEY I'M WALKING HERE, 2020

SINGLE CHANNEL VIDEO (00:06:30 MIN. LOOP), NO SOUND, TV, TV BOX

EDITION 1 OF 3

INQUIRE

BOOK AN APPOINTMENT



PLAY VIDEO



SUN PRISM, 2021

16 LEDS, CUSTOM FILTERS, WIRE, MODEL SHIP

127H X 42.50W X 42.50D IN · 322.58H X 107.95W X 107.95D CM

UNIQUE WORK

INQUIRE

BOOK AN APPOINTMENT



THE CITY SINGS AT NIGHT, 2020

SINGLE CHANNEL VIDEO (00:05:00 MIN. SEAMLESS LOOP),

8-CHANNEL SYNC VIDEO, 8 MINI-CONTROLLERS, 8 TVs,

2 KARAOKE SPEAKERS WITH MICROPHONES, ETHERNET ROUTER

DIMENSIONS VARIABLE

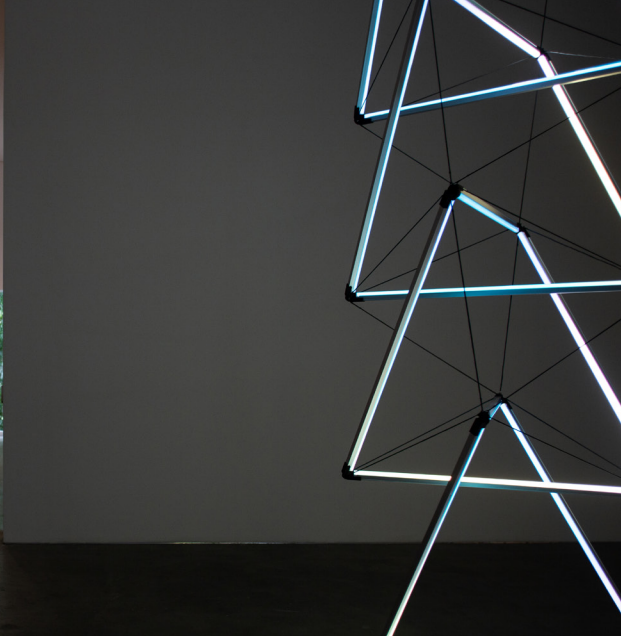


INQUIRE

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PLAY VIDEO





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LAWNMOWER MAN, 2018
PROJECTOR, VIDEO, LIGHTBULB, MICROCONTROLLER
DIMENSIONS VARIABLE
EDITION 2 OF 3



PLAY VIDEO



JAMES CLAR

Bio

James Clar (b. 1979, USA; lives and works in New York & Manila) is a light and media artist. His work analyzes the effects of media and technology on our perception of culture, nationality, and identity. He studied film at NYU and received his Masters from NYU's Interactive Telecommunications Program. It was here that he began developing his own light systems to create visual sculptural works that combine light and technology.

Clar's interest is in new technological production processes and their application to artistic narrative forms. His work often deals with the perception of reality and the information systems that create it. For his last exhibition in New York, he placed Japan's top professional videogame players in a movie, interviewing them and asking if their dreams occur in the videogames they play (does their subconscious dream of a virtual place). For an exhibition in London, he placed an EEG reader onto the central processor of a computer while it played a seamless loop of the movie eXistenZ (recording the 'brainwaves' of a computer while it 'thinks' about a simulated reality).

Clar's systems tell narratives situated on the edge of perception. By overlapping non-physical spaces (dream world, virtual world, or spiritual world), constants like gravity and space become pliable material. His interest is in the potential for storylines or narratives to exist.

From 2006 till 2012 Clar's studio was based in Dubai where he became an active participant in the arts and culture scene of the globalized city. From 2012 until 2020 he moved his studio back to New York where he graduated, also teaching a graduate course at his alma mater. In 2021, James opened a studio in Manila to work from the Asian region.

Clar was an artist in residence at Eyebeam Atelier in New York, Fabbrica in Italy, and the FedEx Institute of Technology/Lantana Projects in Memphis. He has previously held studio practices in Tokyo and Dubai, and was an artist in residence at Eyebeam Atelier in New York, Fabbrica in Italy, and the FedEx Institute of Technology/Lantana Projects in Memphis. His artwork has been included in exhibitions at Glucksman Museum (Dublin), The New Museum of Contemporary Arts (New York), Pera Museum (Istanbul), Cam Francis Museum (Barcelona), MACBA (Barcelona), and SeMA (Seoul). He has been commissioned to develop largescale installations for 21c Museum Hotels (Oklahoma), Parasol Unit Foundation for the Arts (UK), Fraport Headquarters (Frankfurt), and Dynatrace (Linz).



JAMES CLAR

Bio

b. 1979, USA



Ball & Chain, 2010-2021

SOLO EXHIBITIONS

- 2021 *(upcoming)*, Praise Shadows Art, Boston
Share Location, Silverlens, Manila
- 2020 *Noise Field #1b*, Art Fair Philippines, Manila
Press Reset, Jane Lombard Gallery, New York
- 2019 *Dynamic Entities*, Jane Lombard Gallery, Untitled, Miami
Noise Field #1, Silverlens, Manila
- 2018 *The World Never Ends*, Jane Lombard Gallery, New York
- 2017 *Distant Lights*, Strongroom, Newburg NY
Volta NY, Galeria Senda, New York
- 2016 *False Awakenings*, Jane Lombard Gallery, New York
- 2015 *Double Rainbow All The Way*, Carbon 12, Dubai
- 2014 *SEEK*, Carroll / Fletcher, London
ALL EVERYTHING, Parasol unit for contemporary art, London
- 2013 *Data Packets*, Galeria Senda, Barcelona
- 2012 *Iris Was A Pupil*, Carbon12 Gallery, Dubai
Volta NY, Blythe Projects, Los Angeles
- 2011 *ART FUTURES*, ART HK 11, Hong Kong
- 2010 *What Goes Around Comes Around*, Caprice Horn Gallery, Berlin
Acceleration, Art Dubai, Dubai
- 2009 *For Your Eyes Only*, Traffic, Dubai
- 2008 Galerie Roger Tator, Festival of Light, Lyon
- 2007 Lab [AU], Brussels
- 2006 SubSpace South, Memphis
Material Art Gallery, Memphis

SELECTED GROUP EXHIBITIONS

- 2021 *Art Fair Philippines*, Silverlens, Manila
Art Dubai, Dubai, United Arab Emirates
Light Upon Light: Light Art from 1960s onward, Riyadh
- 2020 *Winter Light*, Southbank Centre, London
Anticipating the Day, Silverlens, Manila
100 Ways to Live a Minute, Pushkin Museum, Moscow
Domestic Odysseys, Galeria Senda, Barcelona
In Celebration of the Natural World, Jane Lombard Gallery, New York
- 2019 *Fifth World Problems*, Studio 525, New York
Memories of Earth, 870 Park Ave, New York
Error De Calculo, Galeria Impakto, Lima
Gravitational Collapse, One Liberty Plaza, New York

JAMES CLAR

Bio

- 2018 **Power to (Post) Truth**, Jane Lombard Gallery, New York
Glucksman Museum, Ireland
Wavelength, Powerlong Museum, Shanghai
Plugin, Contemporary Istanbul, Istanbul
Light, CoAD Gallery at NJIT, New Jersey
Transmission, Galerie Huit, Hong Kong
Untitled San Francisco, Jane Lombard Gallery, San Francisco
- 2017 **Synthesize: Art + Music**, Museum of Contemporary Art, Jacksonville
Day For Night, Houston
Flatland, Mana BSMT, Miami
Looking at One Thing and Thinking of Something Else: Part 3, Carroll / Fletcher, London
Color Creation, Col-Lab gallery at Tokyo Polytechnic University, Tokyo
No Vacancy II, Alt + Esc curated show @ Squat Gallery, Brooklyn
Letters..., Athr Gallery, Jeddah
That's Not It, Mana Contemporary BSMT, New Jersey
- 2016 **colección colorVISUAL**, Can Framis Museum, Barcelona
Looking at One Thing and Thinking of Something Else: Part 2, Carroll / Fletcher, London
Slipping Tripping Falling Flipping, Meet D3 Dubai, Dubai
- 2015 **This Is Not A Love Song**, Pera Museum, Istanbul
Peace Minus One, Seoul Museum of Art, Korea
Smoke And Mirrors, Museum of Contemporary Art, Jacksonville USA
She Sells Sea Shells By The Seashore, Eric Firestone Gallery, New York
James Clar / Dennis Loesch, Lange Strasse 31, Frankfurt
Museum of Art & Design, Singapore
- 2014 **Rockaway!**, MoMA PS1 / Honolulu Biennial, New York
Summer Art 2014, Sharjah Art Museum, Sharjah UAE
Big Bang Data, Center for Contemporary Culture (CCCC), Barcelona
The Language of Human Consciousness, Athr Gallery, Jeddah
Dazed & Confused, Eric Firestone Gallery, New York
They Sicken Of The Calm Who Know The Storm, Fridman Gallery, New York
OnScreen, Carroll / Fletcher, London2013
- 2013 **CurateNYC**, Top 150, Rush Arts Gallery, New York
Aurora Dallas, AT&T Performing Arts Center, Dallas
Coming To Terms, Jackman Humanities Institute, Toronto
This Is Not A Love Song, Museum Palau de la Virreina, Spain
LumenRay, Jerome Zodo Gallery, Milan, Italy

JAMES CLAR

Bio

- 2012 **Segment 3**, Borusan Contemporary Museum, Istanbul
Segment 2, Borusan Contemporary Museum, Istanbul
Vienna Art Fair, Vienna
Forwards / Vorwaerts, Q Contemporary, Beirut
Dark Side of the Moon, Carbon 12, Dubai
Art Dubai, Dubai
The Bravery of Being Out Of Range II, Athr Gallery, Jeddah
- 2011 **The State: Social / Anti-Social**, Traffic, Dubai
West End?, Museum On The Seam, Jerusalem
Art Futures, Art Hong Kong, Hong Kong
Espace Louis Vuitton Hong Kong, Hong Kong
ATHR Art Gallery, Jeddah
Art Dubai, Dubai
THE STATE: UPPERS & DOWNERS, Traffic, Dubai
I Don't Need Your Money Honey All I Need is Love, Traffic, Dubai
- 2010 **Art Asia**, Miami
THE STATE, Traffic, Dubai
Armed, Abu Dhabi Art 2010, Abu Dhabi
SCOPE Basel, Basel
ART HK 10, Hong Kong
- 2009 **The Singular Suit**, Somerset House, London
My Name is Robot, thejamjar, Dubai
- 2008 **Cliche in a Box**, Traffic, Dubai
Chanel Mobile Art Tokyo, Tokyo
- 2007 Museum of Science and Innovation, Tokyo
- 2006 **Pop!Tech** conference, Maine
Wired Next Fest, New York
9th Japan Media Arts Festival, Museum of Photography, Tokyo
- 2005 **NHK Digital Arts Festival**, Tokyo
Seoul Design Festival, Seoul
WIRED NextFest, Chicago
8th Japan Media Arts Festival, Museum of Photography, Tokyo
Milan Triennial, Milan
- 2004 **VIPER Basel**, Basel
The Chelsea Art Museum, New York
- 2003 New Museum of Contemporary Arts, New York

ARTIST RESIDENCY

- 2020 Dynatrace AI Residency, Linz Austria

JAMES CLAR

Bio

- 2018 Mana Contemporary, Jersey City, NJ
2006 FedEx Institute of Technology & Lantana Projects, Memphis
2004 Fabrica Research Facility, Benetton's Design Research Facility, Italy
2003 Eyebeam Atelier, New York

COMMISSIONS

- 2021 Julius Baer VIP Lounge for Art Dubai, UAE
2020 James Clar X Canada Goose, Toronto
Dynatrace Headquarters, Linz Austria
2019 Gravitational Collapse, NYC Percent for the Arts, One Liberty Plaza, New York
2016 21c Museum Hotels, Oklahoma
2015 Sustained Fireworks, RCCL, Miami, USA
2014 Parasol Unit, London, United Kingdom
2013 Synesthesia, Fraport Headquarters, Frankfurt, Germany
2011 Media Hype, Free Fall, Lighting Installations at The Pavilion Downtown Dubai, Dubai
2010 Soundwave / Order Chaos Order, Lobby Art Installations at Rolex Tower, Dubai
1989, Public Installation for Art Abu Dhabi 2010 and Traffic
2008 3D Display Cube v4, Core Research for Evolutional Science and Technology (CREST),
University of Tsukuba Tokyo
2006 Inside / Out, Public Installation, FedEx Institute of Technology / Lantana Projects, Memphis

EDUCATION

- 2019 Adjunct Professor, Light as An Art Medium, Graduate Course, NYU, New York
2003 Master in Media Art, Interactive Telecommunications Program, New York University, New York
2001 Bachelor of Arts, Film, Tisch School of the Arts, New York University, New York

JAMES
CLAR

SILVERLENS

26 JUNE -
24 JULY 2021

SHARE
LOCATION

INQUIRE

VISIT WEBSITE

BOOK AN APPOINTMENT

JAMES CLAR 2021

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SARA RAZA

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