

**BETWEEN  
YESTERDAY  
AND  
TOMORROW  
THE CLUB  
TOKYO  
2019**



ANGELA  
DETANICO  
RAFAEL  
LAIN





STRUCTURE 2019 Metal structure, black paint 220 x 460 x 1200 cm





**NARA (Radiant)** 2019 Gold leaf and white paint on wood, 4 parts of 150 x 250 cm



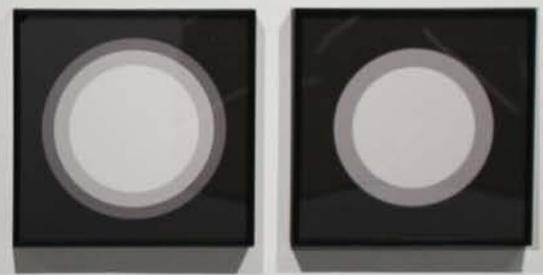
**SURYA (Radiant)** 2019 Gold leaf and white paint on wood, 5 parts of 150 x 250 cm

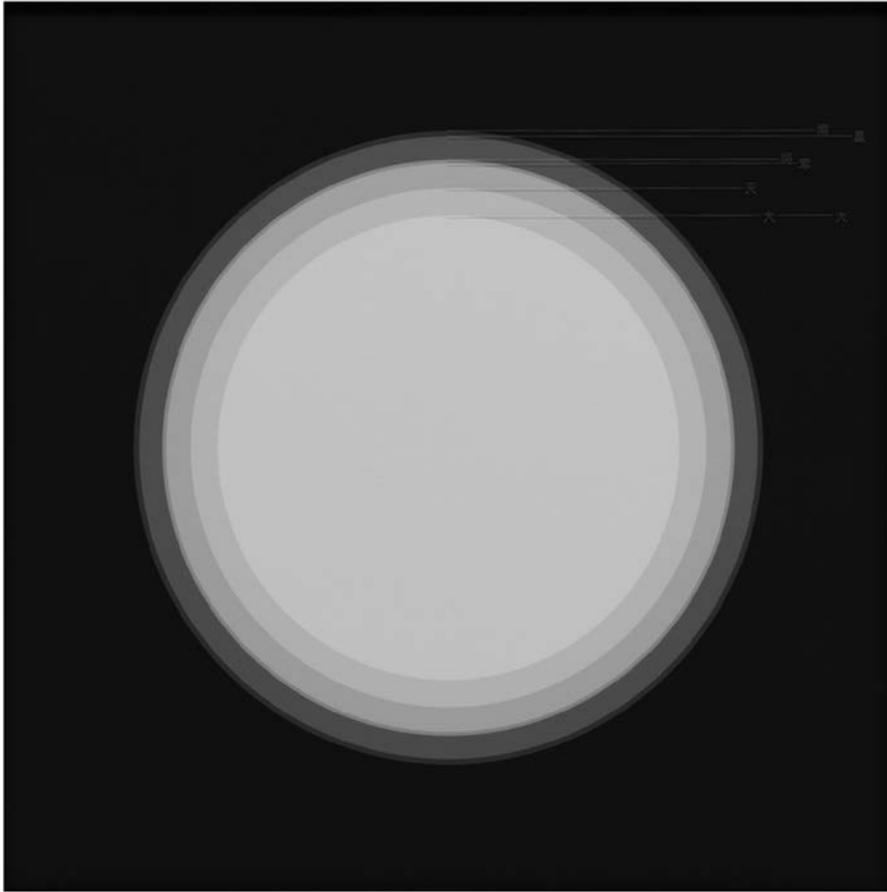


BETWEEN YESTERDAY AND TOMORROW 2019 Neon light

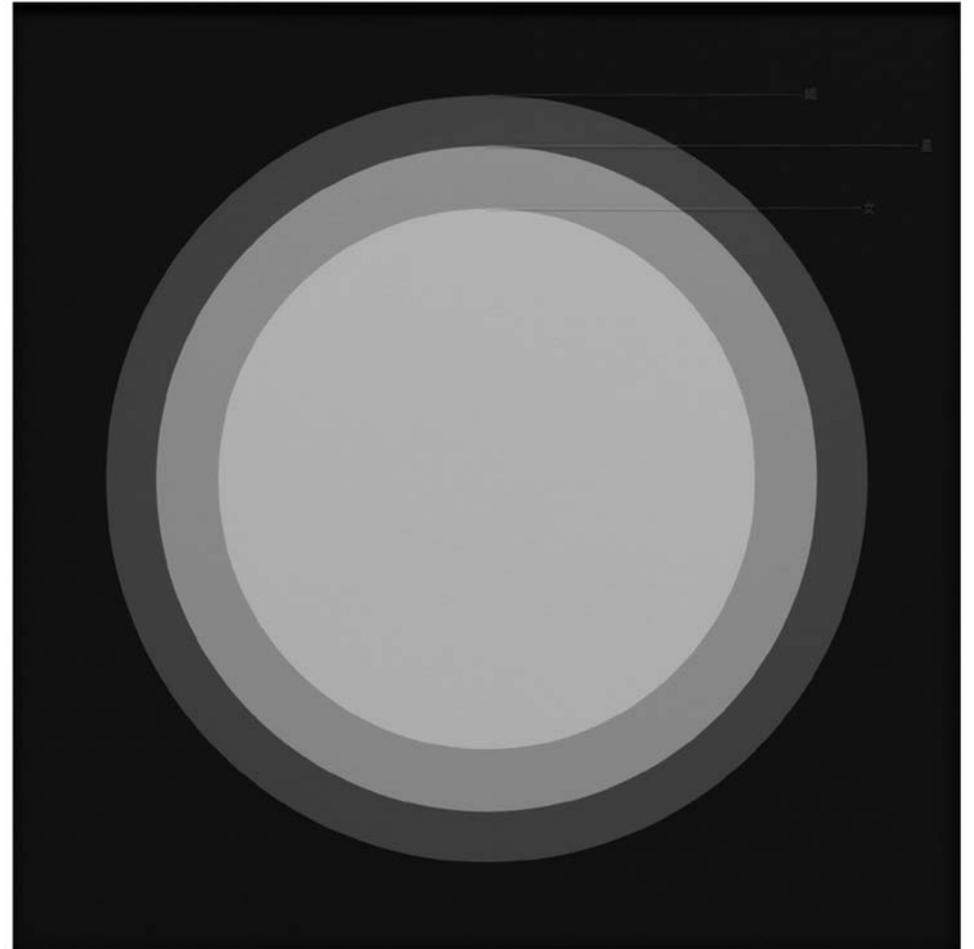






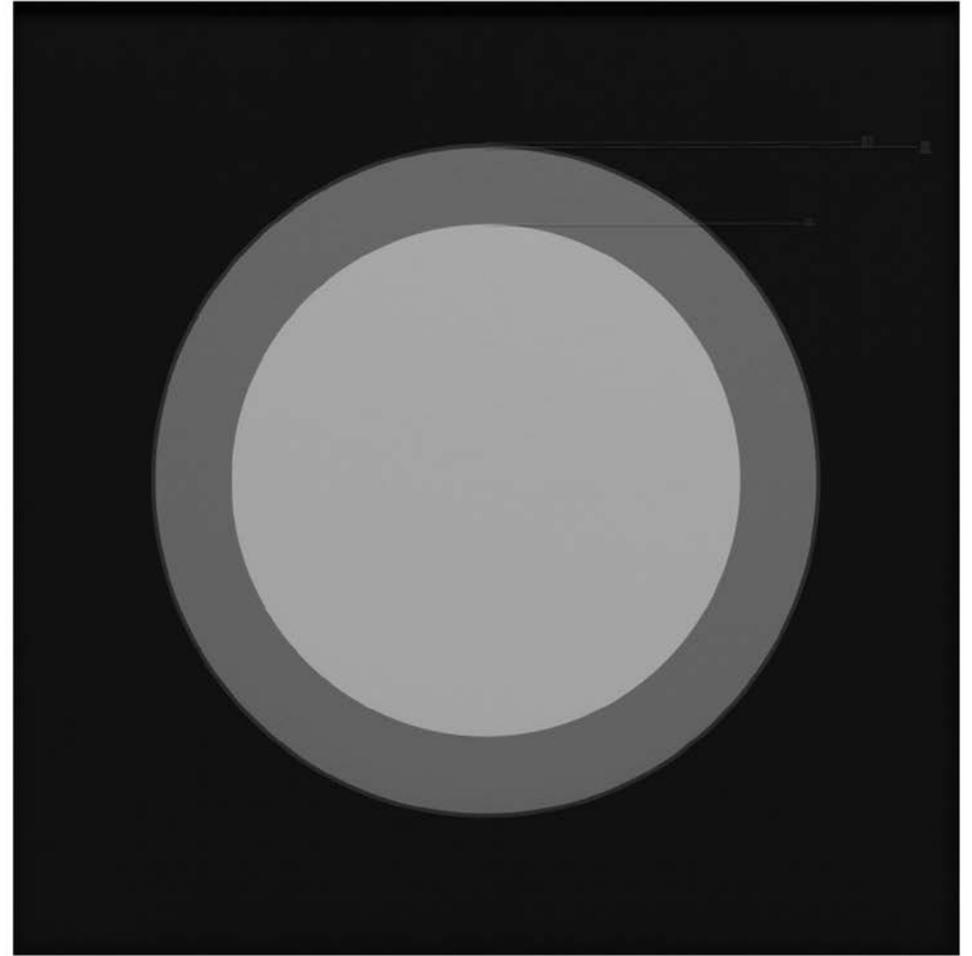
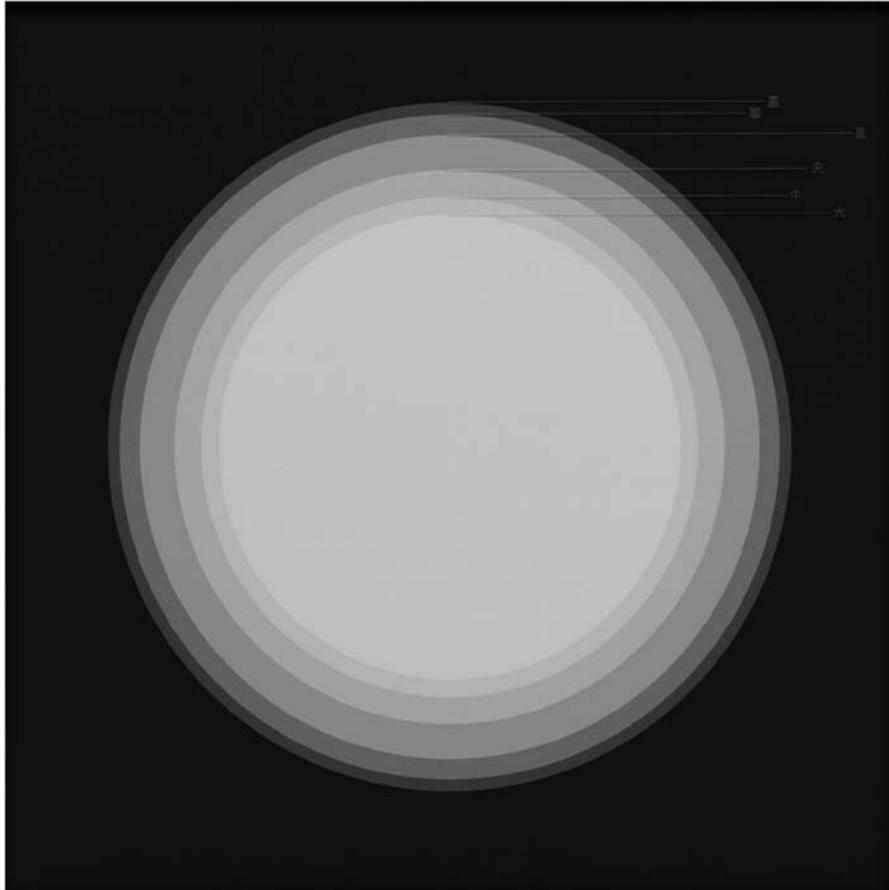


織女星 (Eastern star names) 2019  
Inkjet print on paper, engraved plexiglass  
41 x 41 cm

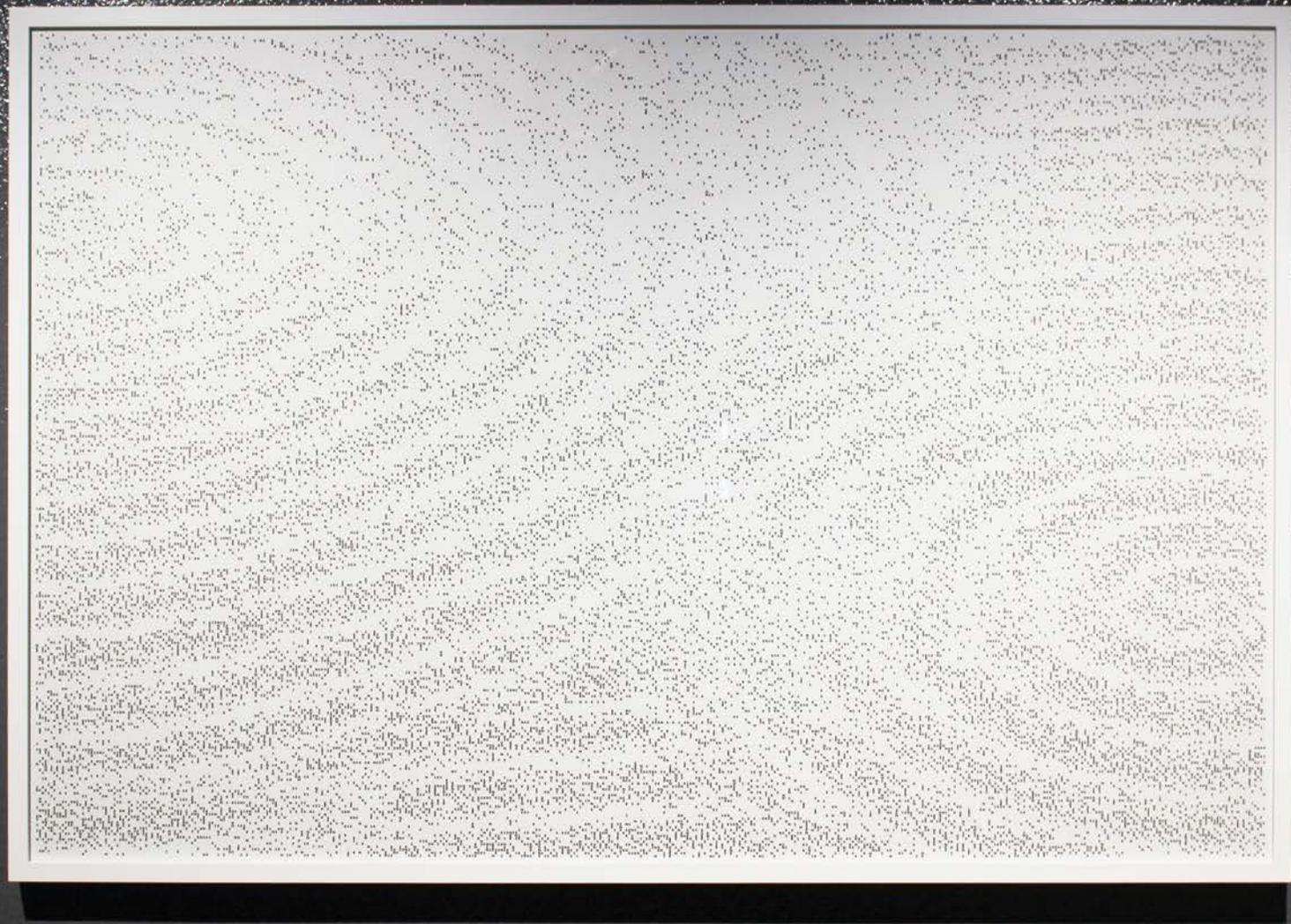


天大将军南大星 (Eastern star names) 2019  
Inkjet print on paper, engraved plexiglass  
41 x 41 cm

華蓋中央大星 (Eastern star names) 2019  
Inkjet print on paper, engraved plexiglass  
41 x 41 cm

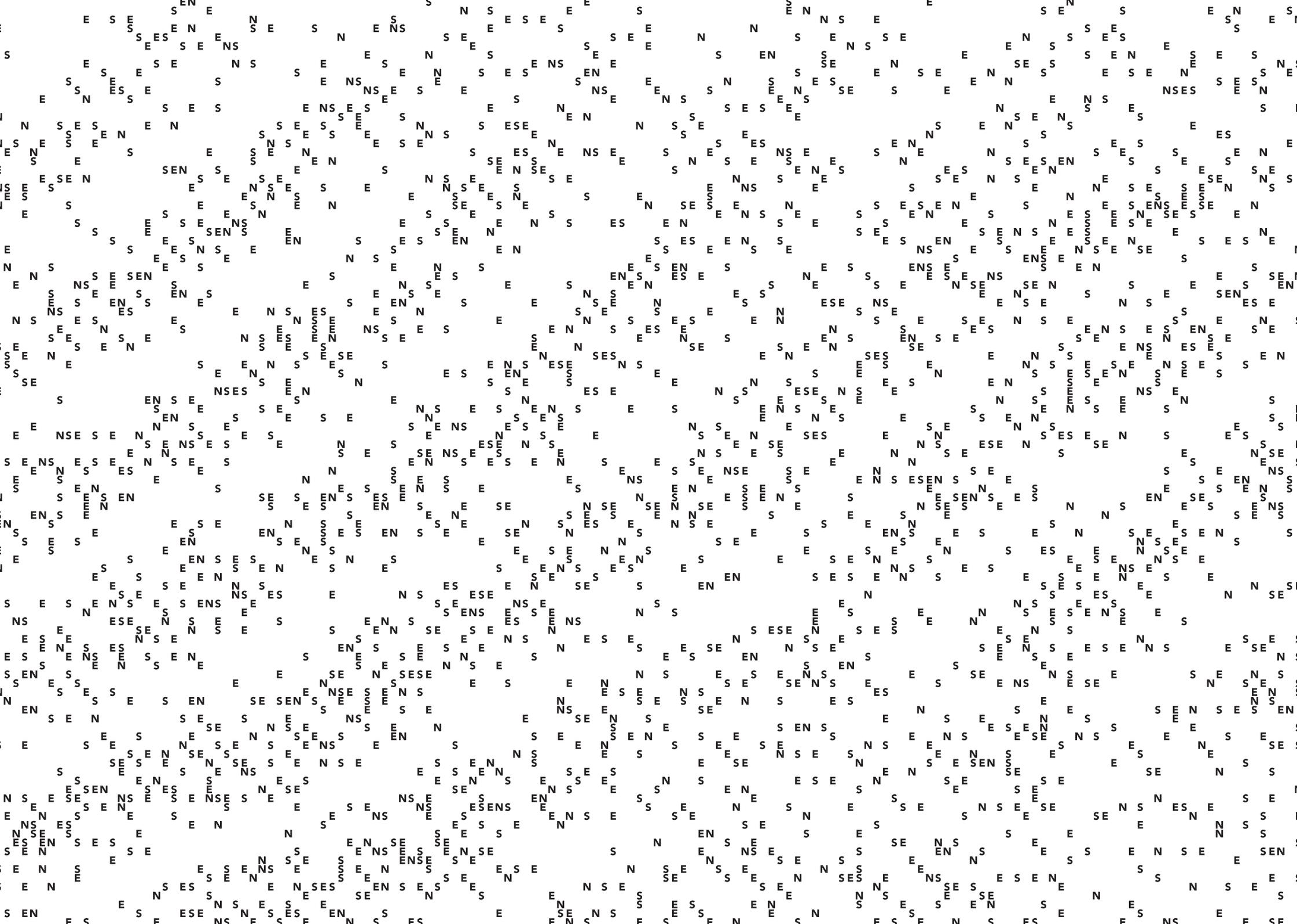


牛郎星 (Eastern star names) 2019  
Inkjet print on paper, engraved plexiglass  
41 x 41 cm



SENSE 2019 Inkjet print on Kozo Awagami paper, 76.5 x 114 cm





## MAPPING TIME

"A sign are we, senseless (Ein Zeichen sind wir, deutungslos)," wrote Friedrich Hölderlin in 1803, in the poem "Mnemosyne." The Swabian poet's persistent experience of the limits of language and signification heralds, in more than one way, the ethos of modern poetics. The unrelenting struggle for sense as an operation that must always recommence again, repeatedly revealing the fundamental senselessness of human existence, returns in a peremptory fashion in this much-discussed passage of Hölderlin's "In Lovely Blue" (1808): "Is there a measure on earth? There is none (Gibt es auf Erden ein Maß? Es gibt keines)."

Much could be said about the resonance of these verses throughout the history of modern poetry, in its multiple attempts at a thorough renewal of language. The same radical motivation illuminates the trajectories of Charles Baudelaire and Stéphane Mallarmé, Ezra Pound and E. E. Cummings, all the way through to the "verbivocovisual" poetics of the Brazilian concretists and the myriad ramifications of their work.

This same impetus informs and shapes the artistic trajectory of Angela Detanico and Rafael Lain, in their continuous search for the origin of signification, their incessant creation of coding systems that map, decipher, and re-cipher our encounters with nature, and their theoretical and material exploration of the manifold relationships between the earth and its all-too-human measures, norms, and patterns. The poetic experience materialized in their works constitutes itself as an effort of translation—translation from the language of nature into the language of humans, translation of existing human languages into an expanding variety of invented codes—as if each of their works strives to confer material shape on the translating impetus that, since Hölderlin at least, animates the modern poetic experience, thus adding to it yet another layer of translation; namely, the translation from the realm of poetry to that of contemporary art.

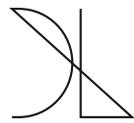
True translation, in contrast to its common representation, does not take place between two previously existing, ready-made linguistic realms. On the contrary, each time, true translation must establish the boundaries of a new linguistic territory, demarcating the limits between languages, so that a relationship of correspondence can first be created. As such, translation's relationship to language is, at its very core, like a mapping practice that traces form, limits, and order onto nature. Only on the basis of this original mapping function of translation, this drawing of boundaries between linguistic territories, can one speak of its fidelity; only on this basis can a translation be said to be exact, literal, or free in relation to an "original."

Between Yesterday and Tomorrow brings this mapping endeavor to center stage. The viewer lands on an imaginary island, crossed by the International Date Line, divided between the bright of day and a starry night, between East and West—a space that holds the secret to our human measuring of earthly time, and thus to the arbitrary origin of the mapping of time onto space. An artificial island rather than a desert island, architecturally planned and constructed: a site for contemplation. Can we ever learn to inhabit it?

Imposing itself at the center of the island, the Date Line appears as a paradigmatic site of translation, an imaginary border that constitutes the very condition of its possibility. And as a site of the encounter and fusion of separate temporalities in a single poetic instant, the secret it holds is also that of radical contemporaneity.

Drawing from the insights of semiotics and the natural sciences, Detanico and Lain's approach to mapping and coding is nonetheless never simply scientific. Their rigor is of an entirely different order than that of Jorge Luis Borges's cartographers, who managed to draw the map of an entire empire on a 1-to-1 scale, so that each sign coincided exactly with the actual geographic place it represented as if in an utopic communion between the real and the imaginary. What we find here is, instead, a problematization of the arbitrary nature of our very representations of the universe, works that promote a conscious liberation of the creative signifying impulse from the conventional borders of time and space. Between the rocky waves of a Zen garden, what these works present to us is not a peaceful image of nature but the always-evasive object of both our science and our poetry: sense.

Pedro Erber



2019