

(Top, left to right) *Shipwreck*, 2019, oil on fragment of 2014 ink selfie on paper, 22 x 30"; *Terrestrial Site*, 2019, oil on fragment of 2014 ink selfie on paper, 22 x 30"; *Shipwreck II*, 2019, oil on fragment of 2014 ink selfie on paper, 24 x 36"; *Terrestrial Site II*, 2019, oil on fragment of 2014 ink selfie on paper, 22 x 30"; (Bottom, left to right) *Phrenospasm*, 2019, oil on fragment of 2007 watercolor on paper, 9 x 13"; *Scorch*, oil on fragment of 2004 watercolor on paper, 9 x 13"; *Nigger Falls over Dead Dog*, 2019, oil on fragment of 2006 watercolor on paper, 9 x 13"



Fragments – *The First Mile is the Hardest* (portrait of mom), 2020, acrylic on canvas, overall dimensions variable, each segment 53 x 71"

The Entropy Cliché

Though vital to containing the spread of Covid-19, sheltering-in-place has disrupted our sense of time. Hours and days spent indoors blur as familiar work and social routines are temporarily suspended. Regarding what feels like an excess of time, the phrase "be careful what you wish for" is aptly, uncomfortably, appropriate.

Through drawing, painting, sculpture, and research and archival practices, A.R. Keiner strives to "trap time." She does this by revisiting, fragmenting, and recontextualizing older projects and objects. In their original form, prior work represents what Keiner calls "the then." Once repurposed as the physical ground for new work, earlier projects fragment and reform as creative curiosities or questions, "the now." The temporal and physical span between what was and what is shrinks, perhaps activating in viewers, as it does for the artist, an existential reckoning with past, present, and future—beginnings and endings, then and now.

A self-identified "maximalist," Keiner's thesis incorporates multiple discrete projects that reflect time as a somatic experience. *Acoustic Energy Distribution of Chorus Howls*, an imposing three-panel mixed media installation, conveys movement through a forest in winter. Working with a specific gestural pattern that references the artist's dance background, Keiner conveys the experience of moving through a landscape, not the landscape itself. In *The Entropy Cliche*, Keiner nods to her work as a bereavement educator and advocate, and the unexpected death of her son in 2012. Drawings excised from their original context serve as the ground for oil paintings, and from the cracks that form on the vibrant unprimed surface of each, a metaphor for the scars that time and grief leave on our bodies and minds emerges.

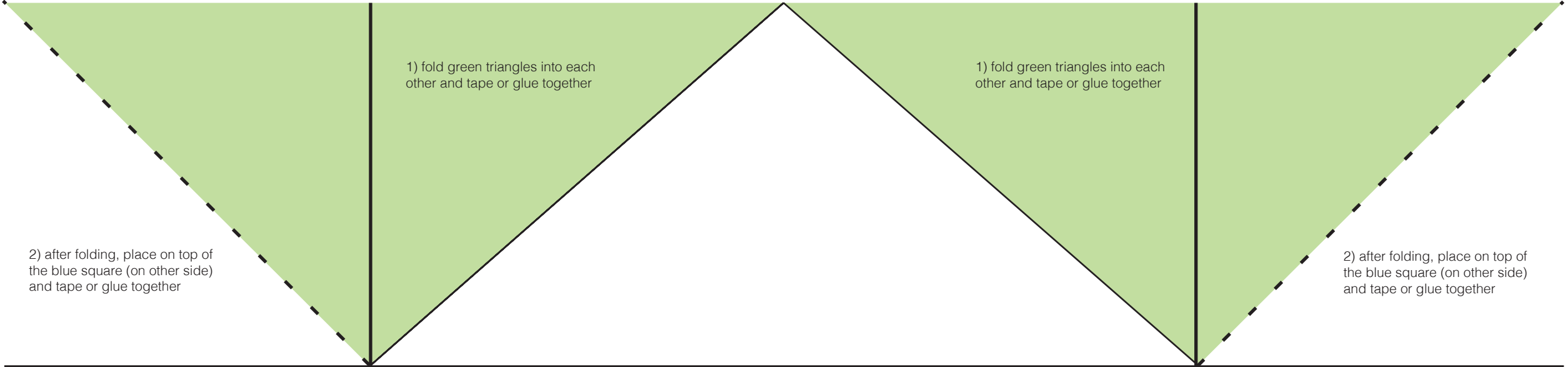
The impact of Keiner's work measures beyond her exploration of time and embodiment. It also resists the comfortable notion that the fruits of creative labor are ever "finished." It activates questions about who, if not the artist, determines when an object or a body of work is complete, ready for consumption by peers, academic advisors, viewing audiences, and the market-driven art world at large. Keiner poses a timely critique of who enjoys the monetary and material privilege associated with art making, access to higher education, and the role institutional forces play in artists' success.

Nice to Meet You, Madame President: Archive from the Dead Baby Club 2012-2019, detail, 2020, mixed media, dimensions variable, originally conceived as an 8'x4'x4' cubical one could step into to explore each item within the archive.

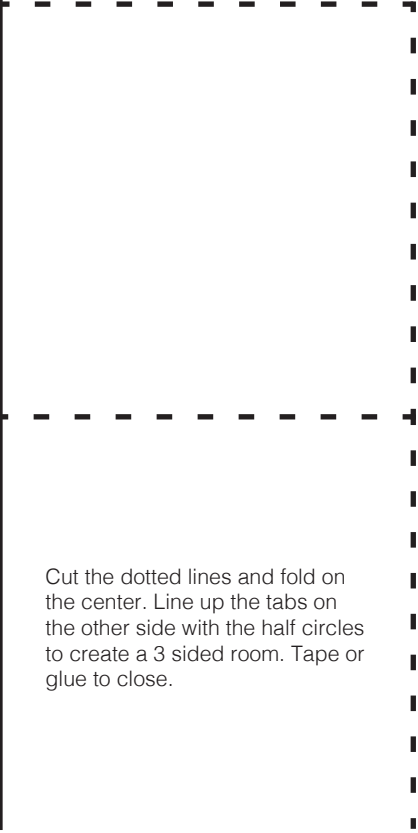
Acoustic Energy Distribution of Chorus Howls, 2020, mixed media on panel (installation view), 108 x 156"



Fragments – *The Body and the Ocean*, 2020, acrylic on canvas, overall dimensions variable, each segment 53 x 71"



Paper Gallery (installation view), 2020, collage and digital print, 8.5x11"



Instructions: building the gallery

dotted lines- cut

solid black line- fold

semi circles- fold into each other and connect

colors- fold into each other

(back side of gallery)

San Francisco State University
School of Art
Fine Arts Gallery
gallery.sfsu.edu

VIRTUAL 2020 MFA Thesis Exhibition
18 June to 28 July, 2020
<https://tinyurl.com/y734jope>

Essay by Roula Seikaly
Design by Carolina Cervantes, based on A.R. Keiner's *Paper Gallery*

