

Andy Broadey, 'Untitled (2:10am)', Bankley Gallery, Manchester, 25<sup>th</sup> November–10<sup>th</sup> December 2016.

'Untitled (2:10am)' is a photo-series that draws together cinematic, architectural and musical references to examine the relationship between time and change within the post-communist condition.

The work is part of an ongoing examination of the relationship between imagery, time and political agency. The work's title refers to Sergei Eisenstein's 1927 film 'October', the closing scenes of which mark the moment of the Bolshevik victory (2:10am) with a montage of clocks from across the globe. Time is foregrounded here as the medium of revolutionary action. In thesis seventeen of his 'Thesis on the Philosophy of History', Walter Benjamin draws also upon the iconography of clocks and links it with revolutionary action, referring to an eye-witness report of insurgents shooting clock towers during the French revolution of 1830; Benjamin claims that revolutionary emancipation invokes the closure of a mode of temporality. To this end, 'Untitled (2:10am)' utilises universally recognisable imagery of alarm clocks to disrupt the seemingly ossified relations between chronometric time, labour-time and money, the conjunction of which Sami Khatib has recently described as 'capital-time' (Khatib, 2009-11).

The sculptures photographed here were designed to question the authority of capital-time. They refer to clocks produced by the Jantar, Politik and Ruhla companies, and they reference the architectural principles such as *tselostnost* (wholeness), *svetloe* (radiance), *prostota* (clarity) and *obraz* (iconicity) that informed the architecture of the former Eastern Bloc up to the 1989 collapse of communism. They acknowledge, too, the diversity of styles that informed that moment – the combination of Islamic motifs and modernist rotunda seen in the 'Palace of Weddings' (1971) in Almaty, Kazakhstan, and the openwork façade of I. Merport, L. Yershova and V. Rashchupnik's 'Uzbekistan Hotel' (1980).

The order and arrangement of the photographs in the exhibition is thematically determined by reference to the disintegration of repetition and order, and is based upon a reading of Morton Feldman's work for piano 'Triadic Memories' (1981). Within the piece, phrases are repeated and varied to the point of disintegration and stasis. In a similar manner, upon the walls of the gallery, montages recur and modulate before collapsing out of sequence.

In his essay 'Spectres of Marx' (1993), Jacques Derrida links processes of change to the concept of conjuration. To disrupt the present, revolutionaries often find themselves invoking borrowed figures from the past to give their cause identity. This haunting troubles and dislocates the hegemonic order, allowing another one to emerge. 'Untitled (2:10am)' draws upon the material culture of the former Eastern Bloc and the work of Eisenstein and Feldman to momentarily disrupt the continuity of capital-time.