

The Fake, the Future, and the Finite / A History of Economic Thought or the

Sculpture questions economy

The installations of Alon Levin function often as abstract panoramas, as “history made visible” in the absence of protagonists and extras. In works such as the series *The Fake, the Future and the Finite*, the artist prodigiously compresses and structures the suggestions of “everything” ideas of organization, measurement and the immeasurable into a view of how time passes through cultural constructs, and infiltrates, disrupts, and refashions the very discursive armature that was designed to insulate these against time. Levin observes the oscillation between vulnerability and ambition, acceleration and deferral of an ideal order dominating, powerless, strenuous, never admitting to be the temporary armistice of orders that traverses European culture.



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