

MAISTERRA

twenty minutes past two

A KASSEN, Copenhagen, 2004

In *Twenty Minutes Past Two*, A Kassen works from devices conceived to produce stability, security, and certainty while remaining largely unnoticed: a clock, pavement as a regular surface of transit, administrative documents as neutral supports of information. These are discreet technologies of order whose value lies in their reliability and which tend to disappear in use, promising frictionless continuity between function and experience.

The works in this exhibition neither destroy nor sabotage these systems, but place them in a zone of misalignment: time continues to be measured, the floor remains a floor, information stays printed. What is altered is the interval in which the technical operation persists while meaning becomes unstable. In this intermediate space, accidents occur—intentional or accepted as a form of readymade: an absurd rotation, a malfunction elevated to form, a spill that turns words into spontaneous watercolours.

In *Clock*, the mechanism remains intact, but the promise of legibility collapses: the time is precise, yet no longer offered as transparent data. Measurement insists, but does so as a rigid gesture within a context that no longer accommodates it naturally. Between accuracy and access, a contradiction opens up that produces a kind of dry, almost technical humour: the mechanical persists where perception becomes clumsy and uncertain.

In *Monument for a Puddle*, the procedure is reversed by capturing the anomaly: an ordinary break in an ordinary pavement generates a concavity that shapes the water and becomes sculpture. Before the defect is repaired, it is fixed through a mould. The result does not reproduce a pre-existing object but the form of an interruption. What is preserved is not the puddle itself but the condition that makes it possible, through a negative space that gives body to a random dysfunction of urban infrastructure.

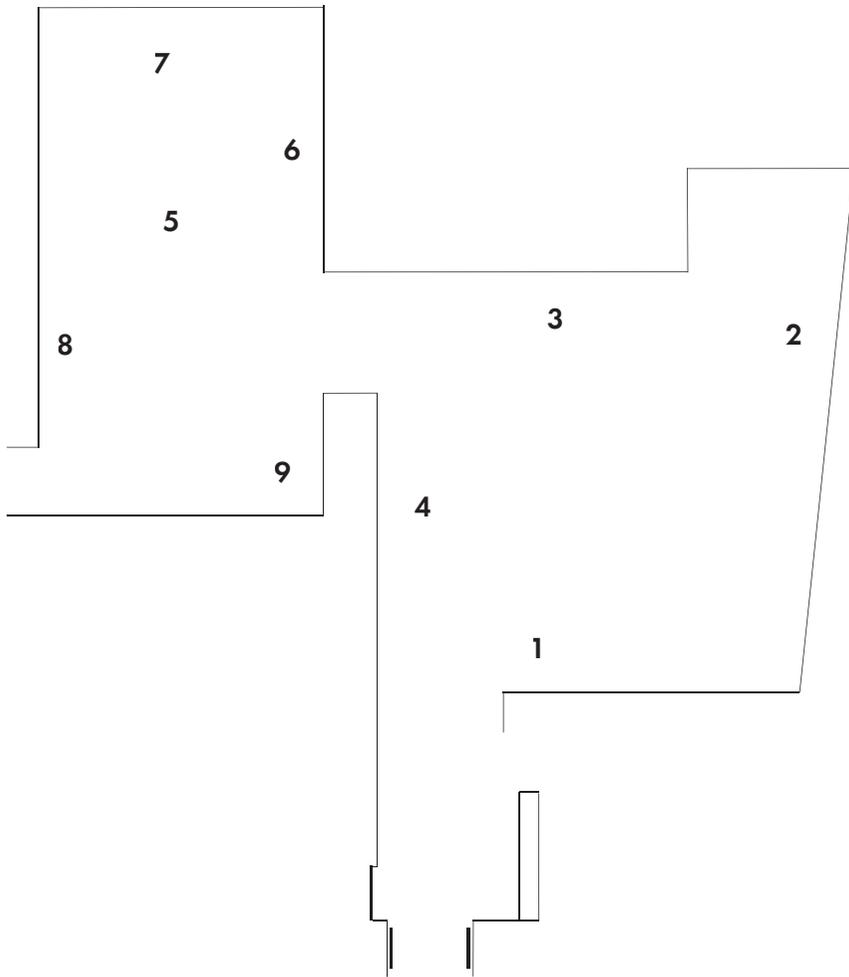
The prints emerge from the reverse side of documents damaged by accidental liquid spills. Paper, conceived as a stable support for information, behaves here as a permeable surface. Inks seep through the fibres, mix, and shift. The image is not the outcome of a compositional decision but of a sequence of physical forces (absorption, gravity, drying) that turns carelessness into a chromatic surface. The document loses its referential function and acquires another visibility, detached from its content.

In all these operations, anomaly does not appear as a spectacular exception but as a deviation within systems designed not to fail. Error remains in an intermediate state, where function or its traces no longer fully coincide with their environment. This lack of synchrony produces a specific form of comedy—neither narrative nor expressive, but structural—where the system continues to operate, yet does so out of place.

Twenty Minutes Past Two exposes functional devices and objects to a persistent condition of clumsiness: what was meant to be clear dissolves, and what was meant to disappear (irregularity, residue, deviation) acquires permanence. In this displacement, the accident ceases to be a marginal episode and becomes a mode of attention, a way of reading time, space, and image from within their internal misalignment.

TWENTY MINUTES PAST TWO

A KASSEN



1. *Clock*, 2026
2. *The blank signature*, 2026
3. *Alba*, 2026
4. *Light Diagram*, 2026
5. *Monument for a puddle*, 2026
6. *Metro*, 2026
7. *Golden age*, 2026
8. *Staircase*, 2026
9. *Puddle (V)*, 2014