**A Very Long Line and The Breaking Ring**

**Center for Contemporary Arts, Muñoz Waxman Gallery and spector ripps project space**
1050 Old Pecos Trail

**THERE'S A FLAT, WHITE BENCH IN THE MIDDLE OF THE SPECTOR RIPPS**

Project space at the Center for Contemporary Arts. Try lying on your back on that bench to experience A Very Long Line. There are four synced film projectors overhead. Their color footage is broadcast simultaneously on all four of the twelve-foot-high by twenty-four-foot-long walls of the square space as we travel at varying speeds—slow, fast, rushed, like glorious crescendos and decrescendos—and in alternating directions along the US-Mexico border. We are in the passenger seat of a moving vehicle, looking through flickering, passing fences as we try to make out the images of trees, houses, cars, trailers. Daily life. Or nothing at all.

The original engineered soundscape coming from four speakers—one mounted above each corner of the space—incorporates the rumbling of semi trucks and the whizzing of traffic blended with other ambient sounds. Alternatively, making oneself small and standing in a corner of the space offers a different perspective, with the motion of the images seeming to travel right through one side of your body and to emerge from the other. Ask a friend to stand between you and the motion, and your impressions change again, just as borders themselves do—along with your perceptions of them.

This immersive audiovisual installation is the work of art collective Postcommodity, made up of artists Raven Chacon, Cristobal Martinez, and Kade. L. Twist. The images of this continuous film loop speed up and slow down, or stop altogether. They were shot along the fences that border the high desert between Arizona and Mexico. We cannot tell which side of the border we are on.

Postcommodity, in their own words, sound like this: "A Very Long Line recognizes all indigenous peoples that are intermeshed in the theater of the contemporary crisis of the Americas—here we (Postcommodity) refer to the historical stewards of the land, and those who are following ancient indigenous trade routes in search of economic opportunity."

Before entering the space through the curtained doorway, we are first met with only the soundscape of the film. It's a strange, resonant, and reverberating prelude, because we really have no idea what is inside. Once through the doorway, the images assault and disorient, but not for long. They soon fascinate. We want see through the fence, trying to make out something we can understand. Experiencing A Very Long Line from any vantage point in the gallery is like taking a road trip through the heartbreak of disrupted communities, broken borders, displaced humanity, and the militarization of daily life that "securing" a boundary entails.

In tandem with Postcommodity's message, CCA also presents The Breaking Ring, a social sculpture by art collective M12. In the same landscape of the Muñoz Waxman Gallery where WWI military-style scaffolding recently arose for an equally provocative exhibition, we are now invited to enter a twenty-four-foot gentle ring—made from hand-peeled aspen logs—for taming wild horses. The fence theme carries over from A Very Long Line, but it's a fence of a different sort. A horse really will fit in here for taming, mind you, but this particular ring is meant to host public "actions" that range from improvisational dance to mahjong to yoga. Each gathering within the circle is being filmed to create a documentary record of the ring's activation and completion. Stepping inside the ring myself, I cannot stop thinking about wild horses that need to stay that way.

Running along two walls, just outside the ring, M12 has wheat-pasted, in order and in one unbroken line, all two hundred and fifty pages of their 2015 book, An Equine Anthology, about the history, mythology, and politics of wild horses. The black-and-white content ranges from poetry and prose to photography to recipes to newspaper clippings. M12 is a group of artists, researchers, designers, architects, and writers that chooses to maintain a neutral stance in its projects, while striving to present multiple aspects of an issue.

CCA's re-engineered entrance to the Muñoz Waxman Gallery now offers a raised, glass-fronted observation area that allows visitors to look down on the art in a way that was not possible previously. This is a chance to contemplate CCA's innovative installations as though viewing an open landscape. Enhanced perspectives and broader interpretations are the happy result.

—Susan Wider

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