

Lorna Williams

Just as the right words and actions can speak the future into existence, the same can recast the past, too. This cyclical nature of time and the contemplation of it all is a favorite theme and conversation point for Afrofuturists.

Ytasha Womack, *Afrofuturism: the world of black sci-fi and fantasy culture*

Williams' sculptures disrupt the linear flow of time. These "futuristically ancient" artifacts seem unearthed from some forgotten civilization; their technological functions dimly remembered (bow, pendulum, scale, wheel) and their symbolic function only guessed at (is that the ruin of the readymade?)

One of the projects of sci-fi is to re-imagine the relationship between humans and nature, usually heading toward either catastrophe or balance. Williams' sculptures suggest that time is the great leveler in that everything constructed comes from and returns to nature. As soon as these objects were made they were being unmade - in a cycle - like the future itself that is continuously designed and projected forward and simultaneously lived and consumed.

From right to left:

bow & quiver, 2011

mixed media

61 x 35 x 16 in

trick(ed), 2013

bike spokes, wooden stool, oak wood and rusted metal

52 x 30 x 15 in

crux, 2013

Australian burl, chain, curtain tassel with beads, drift wood, plumbing hardware, concrete, light fixture

30 x 27 x 20 in

Artworks courtesy of Dodge Gallery.