



JOSHUA KANE GOMES
A SOLO EXHIBITION

Lost time and the motions of
the in-between

curated by
Alain Zedrick Camiling

9 AUG — 6 SEPT 2025

Lost time and the motions of the in-between

Joshua Kane Gomes

Curated by Alain Zedrick Camiling

A+ Works of Art, Kuala Lumpur

What happens when a motion is repeated, isolated, and/or amplified? When a sound, whether heard or merely sensed—a drip, a creak, a pulse—lingers longer than it should, what kind of resonance does it leave behind?

Lost time and the motions of the in-between is built around lingering: around moments that don't quite end, around the tension between movement and stillness, and around presence and absence. It convenes kinetic sculptural configurations of hands, linocut prints, sonic fragments, and a video loop that attune us to the muffled choreography and scenography of the mundane.

Joshua Kane Gomes approaches this as a form of world-building. The world imagined is not a narrative landscape but a temporal one: a visualisation of limbo, of lost time. He describes this like the ocean at night—vast, unknowable, disoriented by the absence of light, and yet not empty. It is through this darkness where waves cannot be seen but can be heard; you feel their pull, which provokes sensations: the splash of water gently kissing the shore, the cool ocean breeze, and the echo of something just beyond reach. It is calm, yet in constant motion, a contradiction that mirrors the emotional terrain of limbo or suspended time.

The exhibition is an inquiry into time's registers, perhaps one that is at once tactile, auditory, and conceptual. Through works on display, hands are portrayed as predictably spirited, being primary conductors of resonance, holding a piece of driftwood, steering a wheel, notating music, echoing a drip, and devising gestural movements. These are normally unseen, unheard, and unfelt until they are looped, mechanized, and made to speak, carrying affective and sonic charges. In the same lens, the sculptural works in this exhibition don't just move; they hum with memory, repetition, and dormant emotion, which help us tune into the latent frequencies of the ordinary. For the artist, these function as navigation tools

within uncertain territories, where driftwood forms serve as anchoring points, while kinetic sculptures mark time's passage through repetitive gestures.

Furthermore, Gomes reflects on the ideas of micro-time and macro-time, something visceral or external, natural or mechanical flow of systems and time. The kinetic sculptures mark time not just with precision, but with feeling. They loop and pulse not like industrial machines, but like breath, or a ritual. In this sense, the exhibition resists productivity, linearity, and resolution. It offers a temporal space that is slow, intimate, and gently disorienting, reinforced by familiar objects and motions.

Works from *Lost time and the motions of the in-between* are slowed down, repeated, and given life, which accumulate resonance: a flick of a finger becomes a metronome, a held object becomes a weight of memory, and a drip becomes an infinite interval. One is invited to tune in, to participate in this world-building, not to look for meaning, but to feel frequencies, these motions of the in-between where time doesn't move forward—it ripples. In this space, such resonance becomes a trope to understand how mundane actions, all-too-familiar materials, and forgotten sounds can vibrate with new intensity when recontextualized.

In *Lost time and the motions of the in-between*, the everyday is rendered acoustically and spatially expressive, not only through representations of motions of everyday visual cues, but also through mechanisms of attunement to frequencies we might otherwise miss. From the rhythm of droplets from a faucet, the friction of finger taps on wood, and the ghost of a musical phrase before it's played, among others. Each of the works here is transposed as a resonator, vibrating the threshold between the mechanical and the intimate, the silent and the sonic.

Work descriptions

In ***Inches & Hours (2024)***, Gomes references a Chinese proverb 'An inch of time is worth an inch of gold. An inch of gold cannot buy an inch of time' by exploring the tension between micro-time (internal) and macro-time (external) through a leaking faucet and an al-

lusion to the sun. Here, the dripping taps become a marker of micro-time set against the shifting macro-time of daylight. The prints are a set of 12, each showing 4 droplets, which are a nod to the way we split the day into quarters and halves. The video work ***The Sun is a Lie (2025)*** is a loop of these prints, where the changing light casts dynamic shadows over the static faucet, echoing the contrast between the unchanging rhythm of the drops and the fluid, rapid passage of external time.

Kinetic sculptures ***A Record of Lost Time I-IV (2025)*** are perceived as timekeepers, repeating a subtle, unconscious gesture—gripping, turning, holding—in uniform, all-too-familiar rhythms. The series title is suggestive of non-events, fleeting moments are being accumulated, like a scenography of lost or suspended time. Some of which appear interacting with half-submerged objects in swamps of black liquid similar to the driftwood sculptures in the exhibition, reinforcing the sense of existence between temporal registers of micro-time: internal and rhythmic and macro-time: external and cosmic, perhaps the idea of having one foot in each door.

The series is accompanied by linocut prints titled with musical terms, ***Prickly Semiquavers (2025)***, ***Shrinking Crotchets (2025)***, ***Anxious Triplets (2025)***, ***Quiet Octaves (2025)***, serving as visual scores, generously offering a reading of each movement through tempo, meter, repetition, and which fingers are involved, where the lines between gesture and notation, performance and record, blur. Each of these prints combine specific gestures with a tone or a mood, similar to expressive markings in sheet music like forte or legato.

Regulus (2025), ***Ankaa (2025)***, ***Arcturus (2025)***, ***Sirius (2025)***, and ***Procyon (2025)*** all form a constellation where pairs of cast hands, nailed on driftwood, emerge from pools of black liquid. Here, the idea of anchoring, signaling a necessity to physically subject the self within a state of limbo is evoked. For Gomes, the black liquid is like a primordial ooze/tar of memory and time suspended and resolved, that fills the limbo. Some of the sculptures are in double-cast resin, creating a ripple effect, echoing ideas of resonance, where a small gesture can be amplified into temporal memory. These sculptures are all named after navigational stars, reinforcing their functions as markers, having fixed points to orient oneself in a disoriented space, perhaps an in-between.

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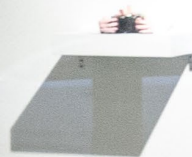
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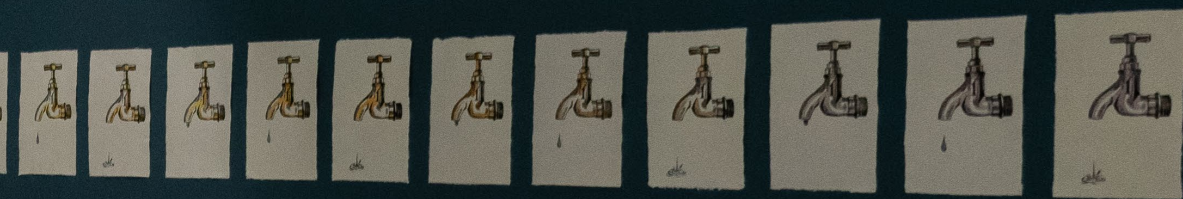






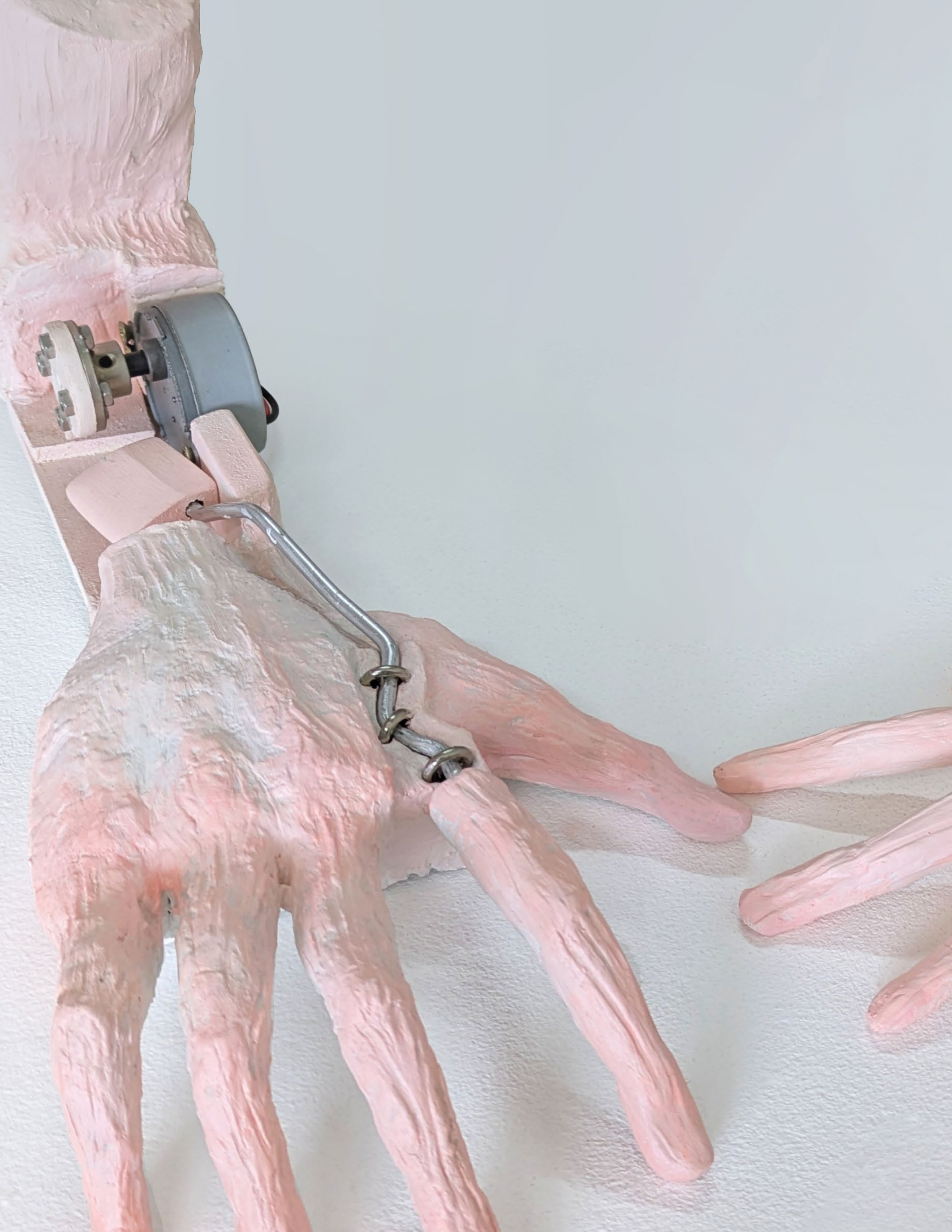


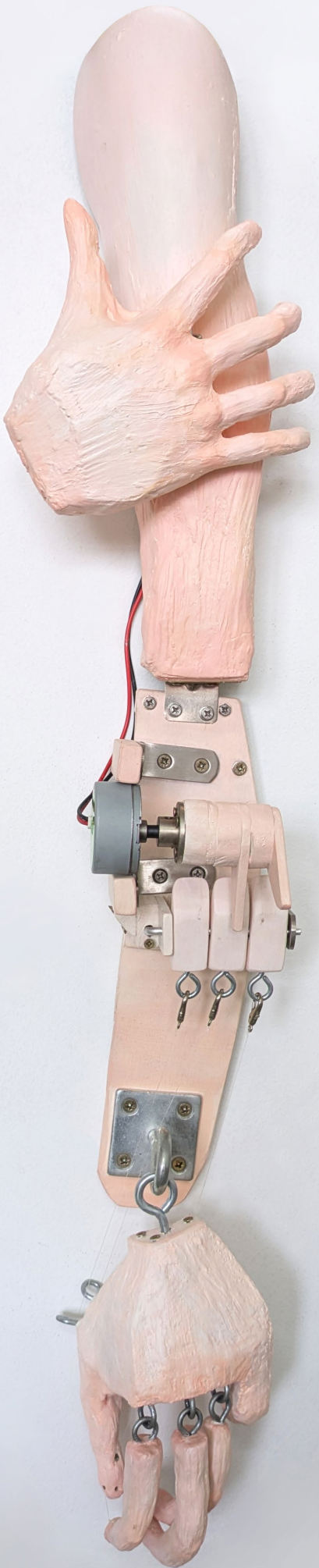






A Record of Lost Time I (2025)
AC motor, wood, air-dry clay, XPS foam, modelling
paste, acrylic paint, steel brackets & fasteners
16(h) x 43 x 52 cm







A Record of Lost Time II (2025)

AC motor, wood, air-dry clay, XPS foam, modelling
paste, acrylic paint, fishing line, steel brackets & fas-
teners

84(h) x 18 x 16 cm



A Record of Lost Time III (2025)

AC motor, wood, air-dry clay, XPS foam, modelling
paste, acrylic paint, polymer clay, epoxy resin, fishing
line, steel brackets & fasteners

22(h) x 45 x 43 cm







A Record of Lost Time IV (2025)

AC motor, wood, air-dry clay, XPS foam, modelling
paste, acrylic paint, epoxy resin, plastic, silicone, tea-
spoon, steel brackets & fasteners

11(h) x 37 x 26 cm



Crux I (2025)
Air-dry clay, XPS foam, wood, modelling paste, acrylic
paint, polymer clay & epoxy resin
41(h) x 27 x 13 cm





Polaris (2025)
Air-dry clay, XPS foam, wood, modelling paste, acrylic
paint, polymer clay & epoxy resin
29(h) x 39 x 13 cm







Ankaa (2025)
Driftwood, air-dry clay, XPS foam, modelling paste,
acrylic paint, epoxy resin, hammer & nails
10(h) x 43 x 47 cm



Arcturus (2025)

Driftwood, wood, air-dry clay, XPS foam, modelling
paste, acrylic paint, epoxy resin, hammer & nails

15(h) x 62 x 34 cm







Procyon (2025)

Driftwood, p wood, air-dry clay, XPS foam, modelling
paste, acrylic paint, polymer clay, epoxy resin & nails
14(h) x 62 x 45 cm





Regulus (2025)

Driftwood, wood, air-dry clay, XPS foam, modelling
paste, acrylic paint, epoxy resin, hammer & nails
13(h) x 62 x 51 cm



Sirius (2025)

Driftwood, wood, air-dry clay, XPS foam, modelling
paste, acrylic paint, polymer clay, epoxy resin & nails
18(h) x 67 x 35 cm



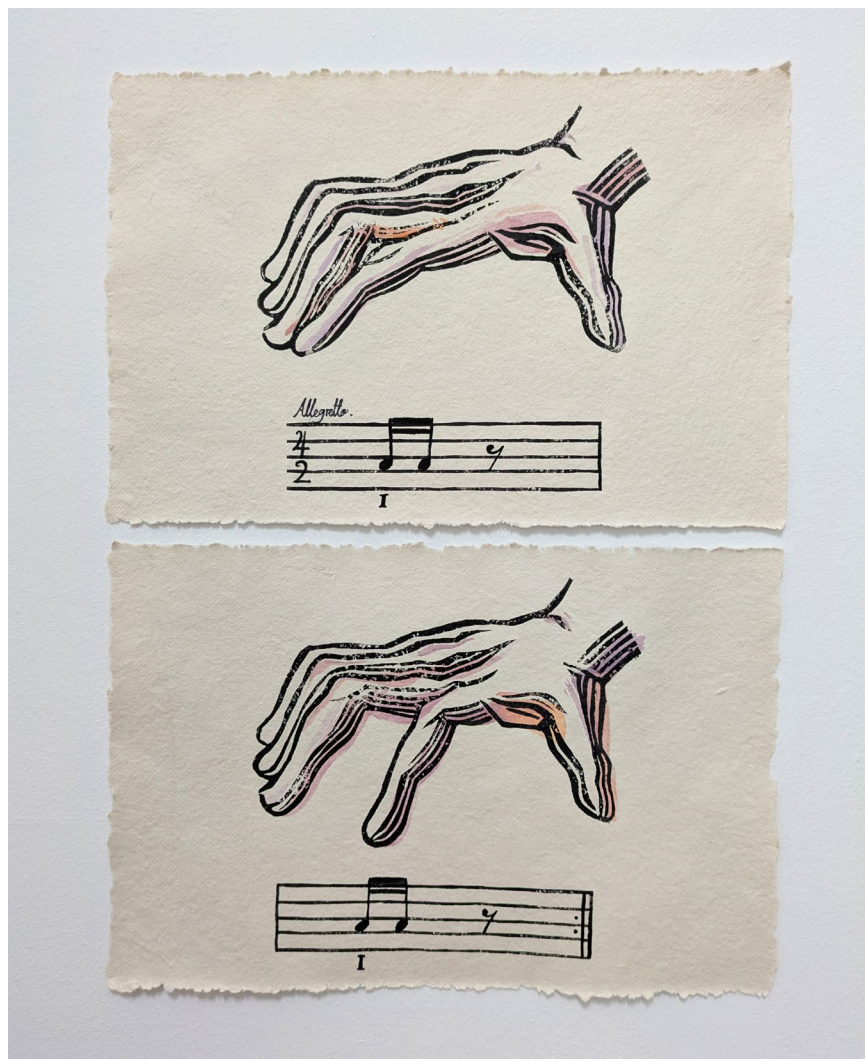


Anxious Triplets (2025)

Hand-painted watercolour and linocut print on paper

Set of 2, 20 x 30 cm each

Edition of 5

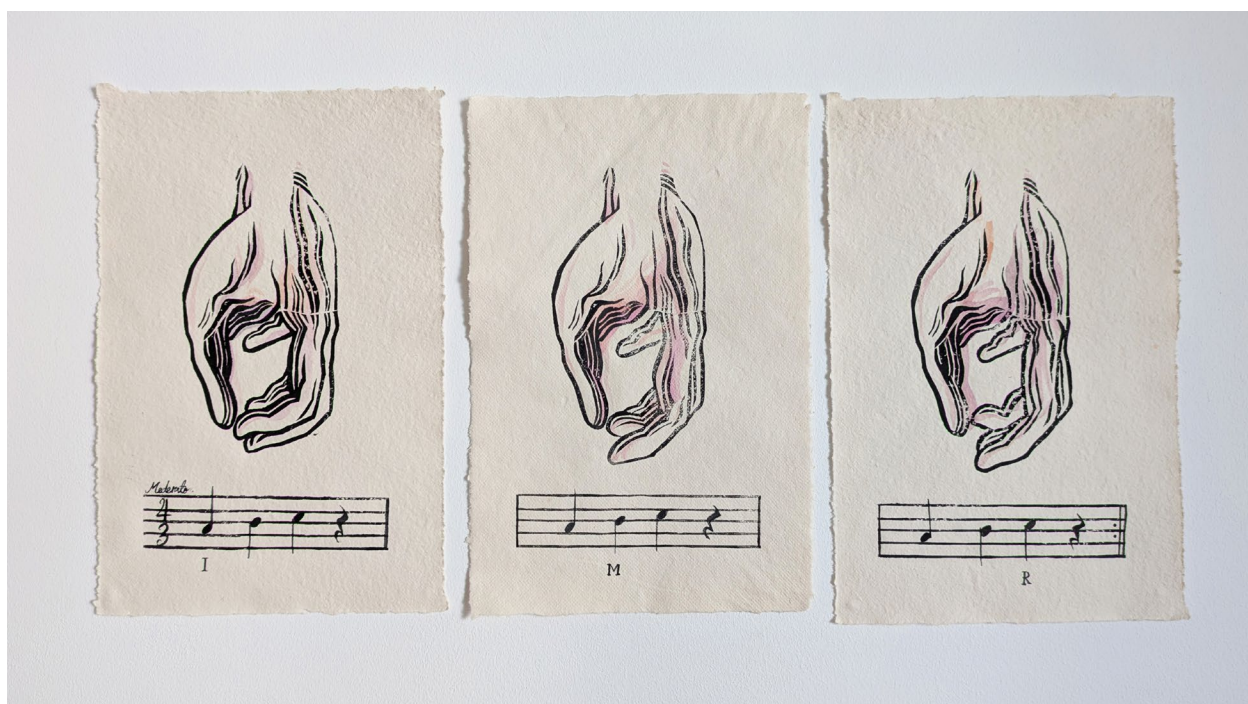


Prickly Semiquavers (2025)

Hand-painted watercolour and linocut print on paper

Set of 2, 30 x 20 cm each

Edition of 5



Shrinking Crotchets (2025)

Hand-painted watercolour and linocut print on paper

Set of 3, 20 x 30 cm each

Edition of 5



Quiet Octaves (2025)
Hand-painted watercolour and linocut print on paper
Set of 3, 20 x 30 cm each
Edition of 5



Inches & Hours (2024)

Hand-painted watercolour and linocut print on paper

Set of 12, 22 x 31 cm each

One-off print



The Sun is a Lie (2025)
1-minute single-channel video
Edition of 5 (+ 1 AP)







Driftwood I (2025)
Driftwood & epoxy resin
13(h) x 28 x 16 cm



Driftwood II (2025)
Driftwood & epoxy resin
14(h) x 19 x 25 cm



Driftwood III (2025)
Driftwood & epoxy resin
10(h) x 23 x 18 cm



Driftwood IV (2025)
Driftwood & epoxy resin
11(h) x 23 x 17 cm



Driftwood V (2025)
Driftwood & epoxy resin
5(h) x 31 x 16 cm



Driftwood VI (2025)
Driftwood & epoxy resin
16(h) x 24 x 14 cm



Driftwood VII (2025)
Driftwood & epoxy resin
5(h) x 19 x 15 cm



Driftwood VIII (2025)
Driftwood & epoxy resin
13(h) x 15 x 12 cm



Driftwood IX (2025)
Driftwood & epoxy resin
16(h) x 20 x 24 cm



Driftwood X (2025)
Driftwood & epoxy resin
9(h) x 21 x 17 cm

About the curator

Alain Zedrick Camiling is Assistant Professor of Arts Management at the De La Salle- College of Saint Benilde, where he serves as Chair of its BA Creative Industries Management Program (formerly Arts Management). His curatorial work spans local and international projects including co-curation of the Philippine entry to Prague Quadrennial of Performance Space and Design (2023). In the same year, he was a grantee of the International Committee for Museums and Collections of Modern Art (CIMAM) in Buenos Aires. In 2018, he coordinated *Images of Nation: National Artists in the BPI Art Collection* (2019) at the Ayala Museum. He served as mentor for Cultural Center of the Philippines' *Upskilling on Performance and Visual Arts Curation* (2023-2024) and mentor and selection committee member for Museum of Contemporary Art and Design's (MCAD) *Curatorial Conversations Program* (2024-2025). His written work has been published by various platforms including Art Basel. Among his forthcoming texts include contributions for Cultural Center of the Philippines' *"Thirteen Artists: Cipher of Stasis and Flux"* (2025) and Tukod Foundation's publication project on The Coconut Palace, honoring the work of National Artist for Architecture Francisco Mañosa. He concurrently serves as Director (Consultant) for Learning, Programs, and Exhibitions at Museo Pambata where he focuses on its re-curatorial. He is an alumnus of the University of the Philippines' MA Art Studies: Curatorial Studies program.

About the artist

Joshua Kane Gomes (b.1993, Malaysia) is a sculptor and object-maker. His practice focuses on leveraging the art-making process to foster discourse that explores the intersection of values between the rational and sentimental. In his current body of work, Gomes delves into ritualistic gestures and repetitive sound in relation to themes of limbo and involuntary memory, visualizing and navigating the temporal expanses of time and recollection.

Gomes has participated in international and local group exhibitions and art fairs such as Art Jakarta (2024), Art Basel Hong Kong (2023), *The Foot Beneath The Flower* (2020) at NTU ADM Gallery, Singapore, as well as solo exhibitions such as *The After-party* (2024), *Violent Delights* (2024), *These Things We Do* (2019), and most recently *Lost time and the motions of the in-between* (2025) at A+ Works of Art in Kuala Lumpur, Malaysia. In 2023, Gomes received the Khazanah Arts Residency Programme award, participating in a 12-week residency at ACME Studios in London, UK.

Curriculum Vitae

Education

2017

Diploma in Fine Arts (Distinction), Nanyang Academy of Fine Arts, Singapore

Solo exhibitions

2025

Lost time and the motions of the in-between, A+ Works of Art, Kuala Lumpur, Malaysia

2024

The After-party, CIMB Hotel Art Fair, Four Points by Sheraton, Kuala Lumpur, Malaysia

Violent Delights, temu house, Petaling Jaya, Selangor, Malaysia

2019

These Things We Do, Richard Koh Fine Art, Kuala Lumpur, Malaysia

Selected group exhibitions

2025

ILHAM Art Show, ILHAM Gallery, Kuala Lumpur, Malaysia

Art Fair Asia Fukuoka, Marine Messe Fukuoka Hall B, Fukuoka, Japan

Ceritalah, Skola Gambar ILHAM, ILHAM Mobile Gallery, Malaysia

2024

ACCESS Art Fair, The Pinnacle Hall, ICONSIAM Bangkok, Thailand

Art Jakarta, JIEXPO Kemayoran, Jakarta, Indonesia

Level 13A, InterContinental Bangkok Sukhumvit Hotel Art Fair, Bangkok, Thailand

They Are Watching, Gallery 25, ECU Galleries, Perth, WA, Australia

S.E.A. Focus: Serial and Massively Parallel, Tanjong Pagar Distripark, Singapore

2023

Art Basel Hong Kong, Hong Kong Convention & Exhibition Centre, Hong Kong, China

Hotel Art Fair, The Standard, Bangkok Mahanakhon, Bangkok, Thailand

Art Jakarta, Jakarta Convention Centre (JCC) Senayan, Jakarta, Indonesia

Bread Crumbs, duo exhibition with Sarah Radzi, Richard Koh Fine Art, Gillman Barracks, Singapore

2020

In Our Own Frame, RKFA-SG 10th Anniversary Show, Richard Koh Fine Art Gillman Barracks, Singapore

Right Here! Right Now!, Art Gallery Weekend, Artemis Art, The Back Room KL, Core Design, Suma Orientalis, and Richard Koh Fine Art, Kuala Lumpur, Malaysia

TOUCH ME, Digital exhibition, London, England. Curated by Veronika Neukirch

The Foot Beneath the Flower: Camp. Kitsch. Art. Southeast Asia., ADM Gallery, Nanyang Technological University, Singapore. Curated by Louis Ho

Locating Malaysian Contemporary Art: The Echo Boomers, Richard Koh Fine Art, Kuala Lumpur, Malaysia

S.E.A. Focus, Gillman Barracks, Singapore

Emerging: Collection Singapore Contemporary
Art - Selections from the DUO collection, The
Private Museum, Singapore

2019

Art Expo Malaysia, MATRADE Exhibition and
Convention Centre, Kuala Lumpur, Malaysia

START at Gillman Barracks, Gillman Barracks,
Singapore

Awards & Residencies

2023

ACME Studios, Khazanah Residency
Programme, Khazanah Nasional Associate
Artist Residency, London, England

2017

Cheong Kam Hee Art Prize, Nanyang Academy
of Fine Arts Grad Awards, Singapore

2014

Tuition Grant for Art Institutions, Ministry of
Education, Singapore

Acknowledgements

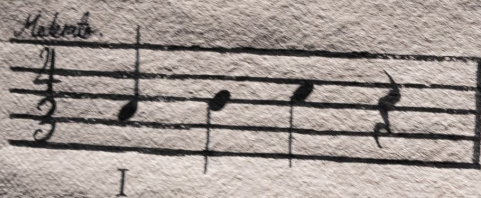
The artist, curator, and gallery would like to thank:

Carlos Quijon Jr

Mohd Zamzuri

Jordan Lim and Up & Away

Gian Delgado



A+ WORKS of ART is a contemporary art gallery based in Kuala Lumpur, with a geographic focus on Malaysia and Southeast Asia. Founded in 2017, the gallery presents a wide range of contemporary practices, from painting to performance, drawing, sculpture, new media art, photography, video and installation. Its exhibitions have showcased diverse themes and approaches, including material experimentation and global conversations on social issues. Collaboration is key to the ethos of A+ WORKS of ART. Since its opening, the gallery has worked with artists, curators, writers, collectors, galleries and partners from within the region and beyond, and continues to look out for new collaborations. The gallery name is a play on striving for distinction but also on the idea that art is never without context and is always reaching to connect—it is always “plus” something else.

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Project Manager
Anatashia Saminjo

Concept + Design
IWD

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Joshua Kane Gomes

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Hariz Raof

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A+ Works of Art
d6-G-8
d6 Trade Centre
801 Jalan Sentul 51000 Kuala Lumpur

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12 pm – 7 pm, Tuesday to Saturday
(Closed on Sundays, Mondays and public holidays)

