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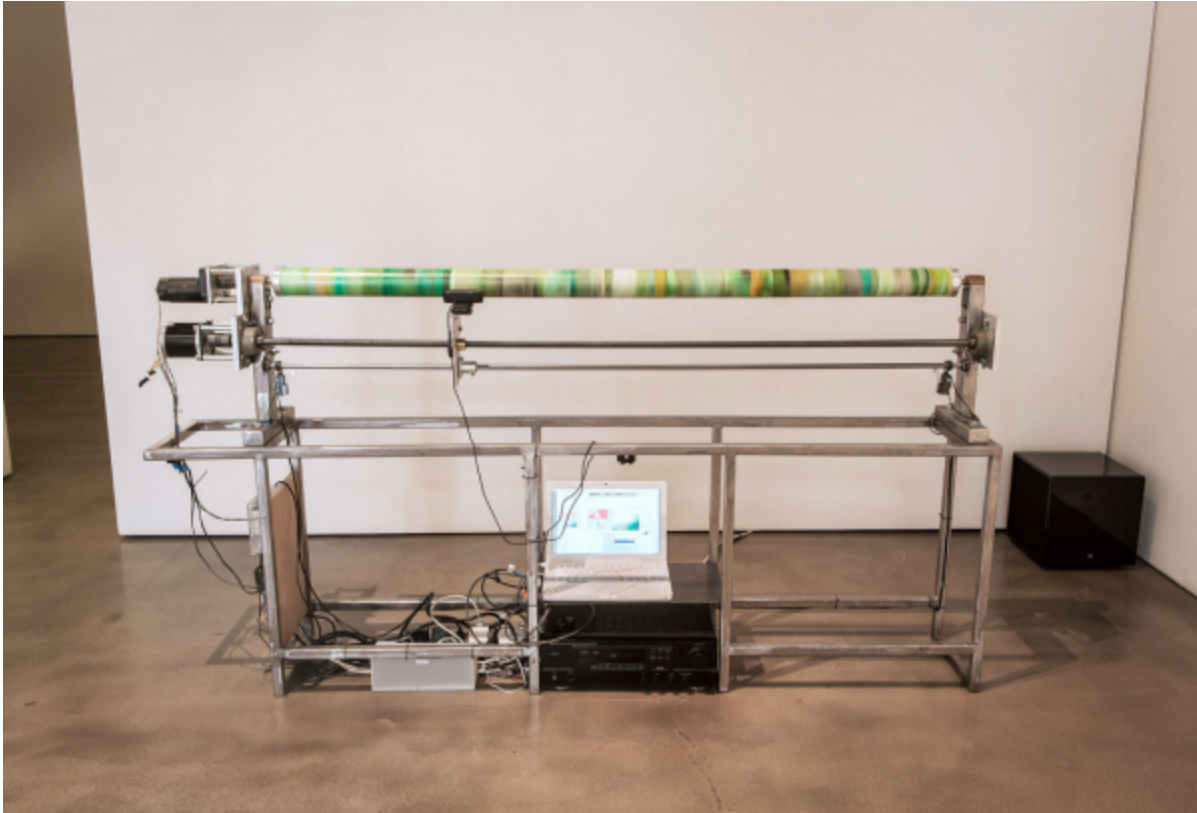
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January 25, 2014 Written by [admin](#)

[Terry Berlier: Erased Loop Random Walk at the San Jose Institute of Contemporary Art](#)

From our partners at [Art Practical](#), today we bring you [Rob Marks](#)' review of Erased Loop Random Walk, a solo exhibition of works by Terry Berlier now on view at the [San Jose Institute of Contemporary Art](#). As Marks sees it, "Any despair over impending catastrophic environmental change evoked by [the work]...is balanced by a full-out sense of wonder and possibility." This article was originally published on January 14, 2014.



Terry Berlier. *Core Sampling (Tick Tock)*, 2009 (detail); FGR-95, dyes, steel, motors, MAKE Controller, computer, sensor, microscope camera, PVC, aluminum, pocket watch, and MAX. Courtesy of the Artist. Photo: David Pace.

Half of the works in Terry Berlier's *Erased Loop Random Walk* at the San Jose Institute of Contemporary Art hum with a mixture of ingenuity, obsolescence, and camp that would be at home in Los Angeles's [Museum of Jurassic Technology](#), David Wilson's Borgesian paean to the 17th century cabinets of wonder. The other half transport the visitor to what might seem to be a satellite installation of San Francisco's Exploratorium, combining high technology with a do-it-yourself aesthetic to explore and reconfigure the world.

Berlier frames her show in terms of the passage of time. Some artworks mark the ticking seconds via the back-and-forth motion of a rocking chair, the subject of both *I Would Not Change It* and *I'm Dying; This is a New Experience* (both 2013). They also mark the length of a visit to the show, via the repetitions of the Beatles's *Here Comes the Sun* emanating from *When Comes the Sun* (2012), a machine powered by a solar panel mounted on the museum's roof. Several pieces reference the longer intervals encoded in tree rings and even the unfolding geological eras in the nine six-foot long ersatz "core samples" that compose *Core Sampling (Tick Tock)* (2009).

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