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**Mudam Luxembourg**  
Musée d'Art Moderne  
Grand-Duc Jean

# OUT-OF-SYNC

THE PARADOXES OF TIME

17/02/2011 - 22/05/2011

Press release

## OUT-OF-SYNC THE PARADOXES OF TIME

**Exhibition from 17 February to 22 May 2011**

**Artists** Manon de Boer, David Claerbout, Tony Conrad, Valie Export, Dan Graham, David Lamelas, Marco Godinho, Laurent Montaron, Bruce Nauman, Anri Sala, Hiroshi Sugimoto

**Curators** Christophe Gallois, Marie-Noëlle Farcy, Clément Minighetti

The *Out-of-Sync* exhibition broaches the sweeping issue of the place taken up by the dimension of time in the visual arts from a specific angle: it is concerned with works in which several temporalities coexist, overlap, contradict one another, thus developing a paradoxical relationship to time. Through this interest in what the philosopher Elie During, in his recent book *Faux Raccords*, calls "times out-of-tune" ["*les temps désaccordés*"], the works brought together in the show are not meant to illustrate or define the notion of time. On the contrary, they offer us an experience of its elusive nature.

The time-related figures of non-synchrony, disjunction and delay play a significant part in works produced in the late 1960s and early 1970s. Their development went hand-in-hand with the rise of the moving image in the visual arts, marked by the emergence of video and the growing use of film by artists, together with the busy dialogue struck up between the various art disciplines, focusing in particular on questions of time and process. The *Out-of-Sync* exhibition brings together a series of key works from that period, linked, dialogue-like, with more recent works illustrating the topicality of this question in contemporary artistic practices.

The matter of recording is central to the show. By way of straightforward techniques, the works on view in *Out-of-Sync* highlight the way the recording of time and its recreation may give rise to unconventional temporal forms. The installation *Present Continuous Past(s)* (1974) by Dan Graham is emblematic of this approach: using a video system which retransmits a picture of the exhibition area with a lapse of a few seconds, it offers us a perception of an "extended present time". A similar time-frame is conjured up by Laurent Montaron's *Melancholia* (2005): taking the form of a Space-Echo – a musical analogue device designed to produce echo and reverberation effects – displayed like a bas-relief in a pierced niche at the base of a wall, the work presents our eye with the ever-changing loops produced by its magnetic tape.

Another important aspect of the exhibition, underscored by the title *Out-of-Sync* – indicating a discrepancy or lapse between sound and image –, is the place taken up in it by the sonic and musical fields. Bruce Nauman and Dan Graham have regularly compared the dimension of time in their early works with the musical output of composers like Steve Reich, whose "phasing" technique, based on the superposition of several identical lines of sound played at slightly differing speeds, foreshadows the use of a time delay in pieces like Bruce Nauman's *Lip Sync* (1969). This interest in complex forms of time possibly suggested by the musical fields occurs, in particular, in the activities of Manon de Boer, several of whose films take as their point of departure musical works such as John Cage's *4'33"* and Béla Bartók's *Sonata for Solo Violin Sz. 117*, as well as in works by Anri Sala, whose video diptych *After Three Minutes* (2007) plays with the clash between the beat of a cymbal lit by a stroboscopic light and the frequencies peculiar to video recording.

## EVENTS IN THE CONTEXT OF THE EXHIBITION

### Lecture by Elie During

The Discordance of Times – Einstein and Contemporary Art  
29/03/2011, 6.30 pm. In French

### "Out-of-Sync" Concert

Around the work of Steve Reich. With the United Instruments of Lucilin ensemble  
19/05/2011, 6.30 pm

### Time by David Lamelas

Performance on Sundays at 4pm, with the participation of the audience.  
(On the condition of sufficient number of participants)

### Regular tours

Sa 4pm (FR), Su 3pm (DE) & 4pm (LU), every first Sunday 11am (GB)  
Group visits (max. 20 people) only by advance booking: [visites@mudam.lu](mailto:visites@mudam.lu), t +352 45 37 85 531

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### Opening hours

Wednesday-Friday: 11am-8pm  
Saturday-Monday: 11am-6pm  
Tuesday closed

### Press contact

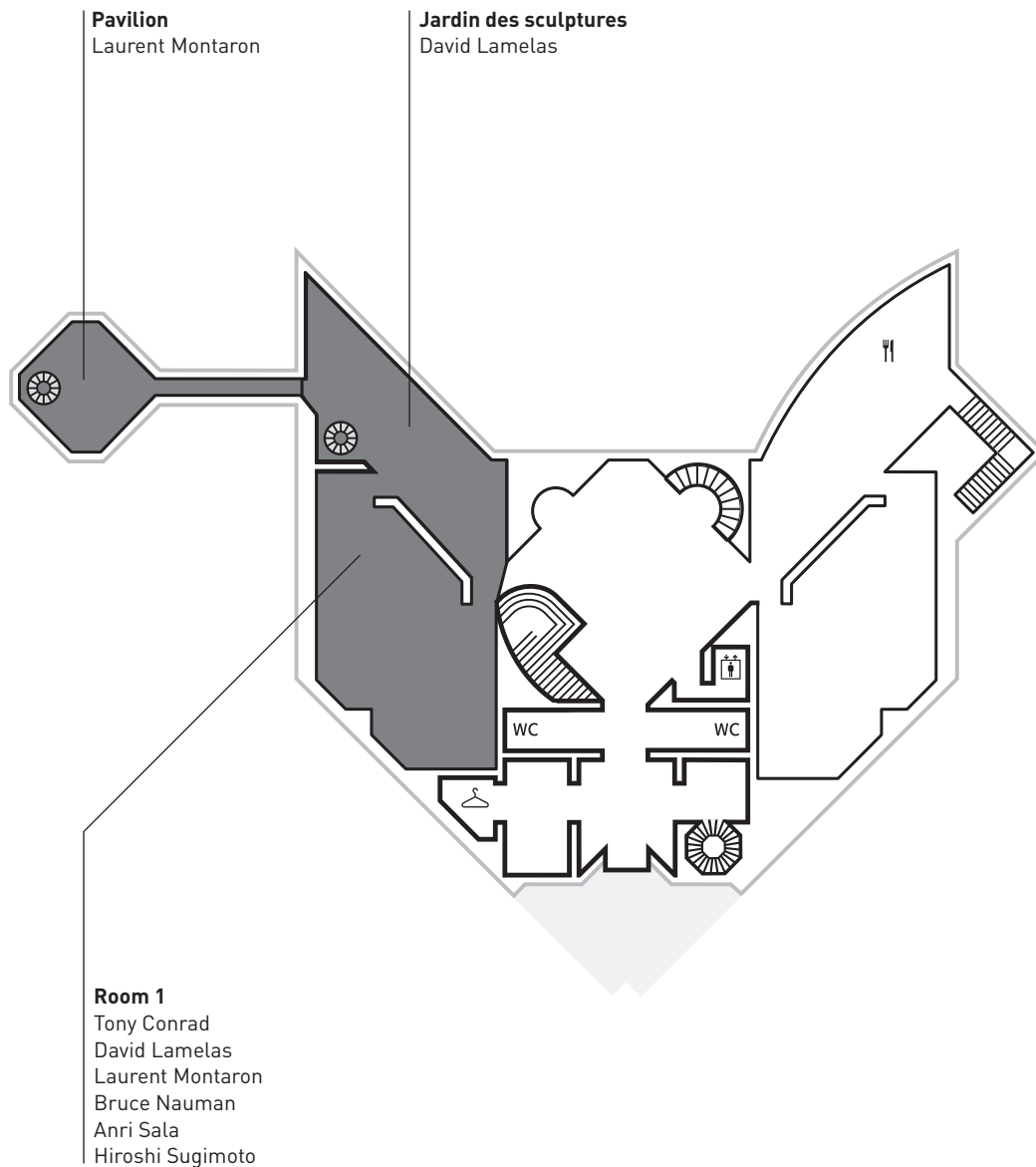
Valerio D'Alimonte, [v.dalimonte@mudam.lu](mailto:v.dalimonte@mudam.lu), t. +352 45 37 85 633

### Mudam thanks

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Mister Jacques Santer, Honorary Prime Minister and President of the Board  
As well as the Board of Directors of the Fondation Musée d'Art Moderne Grand-Duc Jean  
All the donors and the sponsors, and particularly  
KBL European Private Bankers, The Leir Foundation, Climalux and Cargolux  
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EXHIBITION TOUR

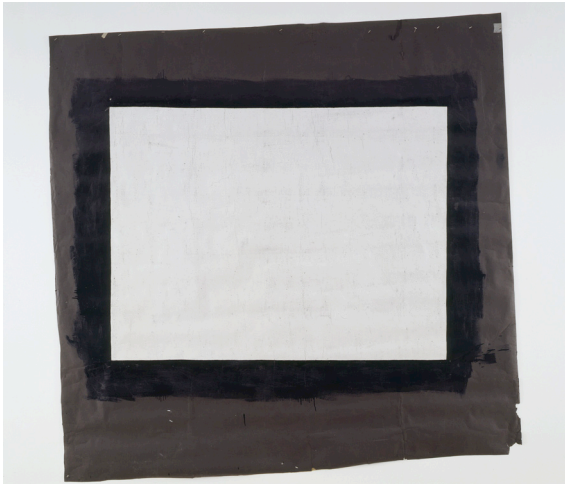
# LEVEL 0



## ROOM 1

**Tony Conrad**

*Yellow Movie 1/12-13/73, 1973*



*Yellow Movie 1/12-13/73, 1973*

Emulsion: Sterling grey low lustre enamel

Base: Pitch-black seamless paper

242,6 x 251,5 cm

Collection Mudam Luxembourg

© Photo and Courtesy Galerie Daniel Buchholz, Cologne/Berlin

Known for his experimental films, Tony Conrad is also one of the pioneers of minimalist music, particularly through his participation in the mid-1960s in the legendary Theatre of Eternal Music whose performances explored the stretching of musical time. The series of *Yellow Movies* that he produced in the early 1970s take the form of frames painted in black on large sheets of paper, the interior of the frames filled with different types of emulsions, mostly cheap white or yellow paint. For Conrad, the temporality of the film corresponds to the extremely slow changes in the image, due to the yellowing of the paper and the ageing of the colours: "The change of 'image' in each canvas or 'movie' is very slow. The action is even slower when the canvases or 'movies' are rolled into rolls. When unrolled, they are going faster. No actual change can be noticed during the time of one brief exhibition. Changes in image and in speed of running could be noticed only after long intervals." Each *Yellow Movie* is accompanied by precise information about the nature of the paper, the paint used for the emulsion and the date of its first presentation, meaning the date when the film started to run.



## David Lamelas

*Time*, 1970



*Time*, 1970  
Photograph on paper  
23 x 56,7 cm  
Collection Tate, London  
© Tate, London 2011

The early 1970s works by Argentinian artist David Lamelas are particularly concerned with the use of time as an artistic material. His film *Time as Activity* (1969) is for instance the recording, without commentary, of three sequences a few minutes long shot in three places chosen by chance in the city of Düsseldorf, offering a “representation of pure duration, one that supposedly knows neither anteriority nor posterity”. (B. H. D. Buchloh)

The photograph *Time* (1970) documents a performance the artist presented in 1970, on the occasion of a seminar at Les Arcs in the French Alps. He asked fifteen participants to form a line and, at a pre-appointed time (11h42, in fact), to pass the time from person to person. The work *Time* is also presented in the exhibition in the form of a performance (see *Jardin des Sculptures*).

## Laurent Montaron

*Melancholia*, 2005



*Melancholia*, 2005  
Altered space-echo Roland RE-201  
Variable dimensions  
Collection Cypanga, Paris  
Courtesy Laurent Montaron and galerie schleicher+lange, Paris  
© Photo: Blaise Adilon

*Melancholia* is a Space-Echo – an analogue musical device marketed in the 1970s, aimed at producing echo and reverberation effects – placed in a pierced niche at the base of a wall, like a bas-relief. The mechanism is visible through a glass plaque and is composed of a long magnetic tape in a loop which passes through a series of playback heads. The device is playing, but it remains silent, the absence of sound providing space for the contemplation of the continually changing arabesques produced by the tape. The title of the work, which relates to a long artistic tradition of depicting melancholy, invites us to read these loops in movement as a visualisation of the meanders of memory and time.

**Laurent Montaron**

*After*, 2007



*After*, 2007  
Installation: slide 6 x 7 cm, projector, fan  
Dimensions variable  
© Laurent Montaron, Courtesy galerie schleicher+lange, Paris

*After* is the slide projection of a still image showing a soldier dressed in winter camouflage, photographed in the snowstorm of a cinema studio. This still image is “disturbed” however by the continuous passing of the blades of a ventilator placed in front of the projector lens, creating a blinking effect on the screen. This device, which recalls the technology of cinema projectors, generates an impression of the suspension of the image, between stopping and movement.

**Laurent Montaron**

*The Stream*, 2007



*The Stream*, 2007  
Photograph  
123 x 155,5 cm  
Collection Frac Alsace, Sélestat  
© Laurent Montaron, Courtesy galerie schleicher+lange, Paris

Showing a young man crouching in the middle of rocks in a torrent, recording the flowing of water with the aid of a tape recorder carried on a shoulder strap, *The Stream* condenses several central issues of Laurent Montaron’s work, starting with the questions of recording and the passage of time, which are also found in his other works presented in the exhibition, like *Melancholia* (Room 1) and *Pace* (Room 3). Two temporalities are superimposed within the image: the one of the sound recording and the immutable temporality of the running water.

**Bruce Nauman**  
*Lip Sync*, 1969



*Lip Sync*, 1969  
Video, black and white, sound, 57 min  
© Bruce Nauman, Courtesy Electronic Arts Intermix, New York

Filmed with a camera placed upside down, the video *Lip Sync* focuses on the mouth of the artist while he endlessly repeats the words "lip sync". The sound and image are intentionally desynchronized. Indeed, the voice does not correspond to the movements of the lips, but to the pre-recorded sound that the artist hears in his headphones and with which he attempts to synchronize himself. The movements of the lips and muscles are exaggerated, their inverted view adding to the feeling of disorientation. Shot shortly after his *Studio Films*, *Lip Sync* is emblematic of Bruce Nauman's late 1960s work, based as it is on the repetition of simple gestures and using his body as the "raw material" of his works.

**Anri Sala**  
*Passage à côté de l'heure*, 2006



*Passage à côté de l'heure*, 2006  
8 photographs  
40 x 55 cm each  
© Courtesy Galerie Chantal Crousel, Paris

In the eight photographs in the series *Passage à côté de l'heure* [*Passing by Three O'Clock*], the same architectural detail is shown from different viewpoints, as if seen in passing. Initially abstract, the image gradually develops from the sequence to evoke a fortuitous representation of time.



### Hiroshi Sugimoto

*U.A Play House, New York 1978, 1978*

*Akron Civic Theater, Ohio, 1980*

*Marion Palace, Ohio, 1980*

*Palms Detroit, 1980*

*Civic Theater, New Zealand, 1991*

*Stadium Drive-in, Orange, 1993*

*Los Altos Drive-in, Lakewood, 1993*



*Marion Palace, Ohio, 1980*  
Black and white photograph, silver print  
41,7 x 54 cm  
Collection 49 NORD 6 EST – Frac Lorraine, Metz  
© DR

The photographic work by Hiroshi Sugimoto is based on different thematic groups that follow the same artistic logic. Working mainly with wide format cameras, his practice is distinguished by great technical precision and extremely long exposure times. The artist thus compares his photographs to "time capsules". The photographs in his series *Theaters*, begun in 1978, were shot in various cinemas and drive-ins, during the projection of films. For each of them, the photographic film was exposed for the entire duration of the projection. The dazzling white of the screens is not therefore the result of an absence of image but, on the contrary, condenses all the visual information recorded on the negative throughout the film. Indirectly, the long exposure times also render the architecture of the cinemas and the surroundings of the drive-ins more visible. Several temporalities are combined in these works: the film projected at a speed of 24 frames per second, the exposure time, and the time of the places themselves that are documented – particularly the Art-déco-style cinemas and drive-ins from the 1950s.

## JARDIN DES SCULPTURES

**David Lamelas**

*Time*, 1970



*Time*, 2006 (1970)

La monnaie vivante, CAC Brétigny/Micadanses Paris, Festival Faits d'hiver, 2006

Courtesy Galerie Jan Mot, Brussels. DR

© Photo: Giasco Bertoli

**Performance on Sundays at 4pm, with the participation of the audience.  
(On the condition of sufficient number of participants)**

“The performance consists of people standing shoulder to shoulder along a line marked out with tape, chalk or string. It can be enacted in any given location, be it a gallery or exterior space. The first designated person begins the performance by telling the time to the person next to them. The person that receives the time holds on to it for 60 seconds before announcing it to the next participant. The performance continues until the time reaches the last person in the line, who then announces the final time ‘to the world’. All participants should stay on the line for the entire duration of the event. The time can be announced in whatever language the participant prefers.”

## PAVILION

**Laurent Montaron**

*Sans titre (d'après la Sonosphère d'Elipson), 2006*

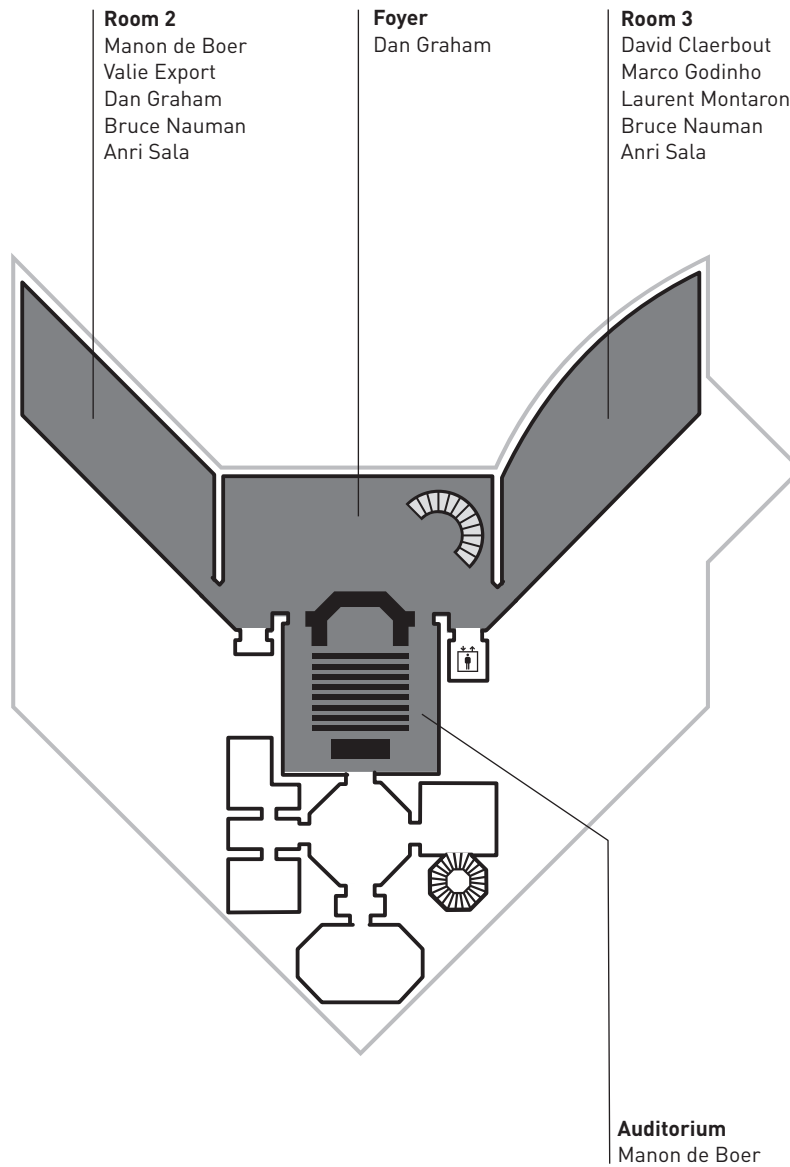


*Sans Titre*  
*(d'après la Sonosphère d'Elipson), 2006*  
Sound installation  
Wood, speakers, DVD, DVD player  
acoustic panels, 10 min  
© Laurent Montaron, Courtesy  
galerie schleicher+lange, Paris

For the sound installation *Sans titre (d'après la Sonosphère d'Elipson)*, Laurent Montaron asked the musicians from the national orchestra of the Capitol of Toulouse to tune their instruments by using as a reference not the usual A, but a sound frequency of which the pitch was progressively modified throughout the ten minutes of the recording. The result is a mass of fluctuating sound, composed of discordant glissandos, passing through ascendant movements followed by abrupt descents. Recorded on six stereo tracks, the work is spatialised using a dodecahedron speaker, related to the drawings of a speaker by Elipson. Its broadcasting over the twelve loudspeakers can generate slight phase difference effects, depending on the movements of the viewer.

EXHIBITION TOUR

# LEVEL -1



## FOYER

**Dan Graham**

*Present Continuous Past(s)*, 1974



*Present Continuous Past(s)*, 1974  
Mirrored wall, video camera and monitor with time delay  
244 x 366 x 244 cm (overall)  
Collection MNAM Centre Pompidou, Paris  
© Courtesy Marian Goodman Gallery, New York

*Present Continuous Past(s)* illustrates Dan Graham's interest at the beginning of the 1970s in "subjective, time-based perceptual processes" and the use of time delays. It follows a series of videos and performances exploring the gaps generated by the perception of past and future moments, like *Past Future/Split Attention* (1972), and heralds the series of *Time Delay Rooms* that he subsequently conceived.

The installation is based around a video setup in which the image recorded by a camera is retransmitted on a monitor with a delay of eight seconds. A mirror, placed facing the camera and monitor, complicates the time lag by multiplying it, creating "an infinite regress of time continuums within time continuums (always separated by 8 second intervals) within time continuums". The work presents the viewer with an experience of an "extended present time", but also his or her own look.



## AUDITORIUM

**Manon de Boer**

*Two Times 4'33"*, 2008



*Two Times 4'33"*, 2008  
35 mm film transferred to video  
12 min 30 sec  
Courtesy Jan Mot, Brussels  
© Manon de Boer

*Two Times 4'33"* documents the performance of John Cage's famous "silent" piece 4'33" (1952), by the pianist Jean-Luc Fafchamps. As the title suggests, the pianist performed the piece twice in succession, which provide the two parts of the film. In the first sequence, the camera focuses on the musician, his gestures and his attention. The second sequence is, conversely, a long panoramic that starts on the pianist then moves slowly towards the members of the audience, before travelling outside the studio door. The two sequences are also distinguished by their sound treatment. While in the first we hear the sound recorded at the moment of the performance of the work, thus presenting its "documentation", the second sequence is mute (except for the sound of three clicks of the timer used by the pianist to indicate the different movements of the piece), thus shifting the experience of 4'33" into the exhibition space.

## ROOM 2

**Manon de Boer**

*Presto, Perfect Sound, 2006*



*Presto, Perfect Sound, 2006*  
35 mm film transferred to video, colour, sound  
5 min 40 sec, loop  
Courtesy Jan Mot, Brussels  
© Video still: Manon de Boer

Manon de Boer invited the violinist George van Dam to perform, in front of a camera, the Presto movement from the *Sonata for Solo Violin Sz. 117* (1944) by Béla Bartók, reputed for its difficulty of execution, producing no less than six different recordings of the performance. Inspired by contemporary technologies used in the record industry, which aims at “perfect” sound, the artist asked the musician to choose the best performances of each passage from the six recordings, in order to reconstitute an ideal version of the piece. The video is the result of this composite version. While the sound corresponds to the perfectly executed sonata, the image, which is also composed of the fragments of the different recordings, allows the cuts to appear. The work visualises the constructed nature of this sound perfection, reconstituting both the difficulties and the tensions of the violinist’s rendition.

## VALIE EXPORT

*Raumsehen und Raumhören*, 1974



*Raumsehen und Raumhören*, 1974  
"Bild Video", "Zeitskulptur - Raumskulptur", "Zeitplastik - Raumplastik - Melodie"  
Video documentation of the video performance  
Video, black-and-white, sound, 20 min  
Performer: VALIE EXPORT  
Sound: Christian Michelis, VALIE EXPORT  
Photography: Rotterdamse Sichtung, The Netherlands  
© Generali Foundation, Vienna, Repro: Werner Kaligofsky

Documented through photographs, films and videos, Valie Export's performances analyse the position of the individual, especially that of women and artists, in society and in the field of art. The two works presented in the exhibition highlight her interest, that is apparent in several films and videos produced in the mid-1970s, in a fragmented perception of space and time obtained from recording devices involving several cameras.

The video *Raumsehen und Raumhören* [Seeing Space and Hearing Space] documents a performance, carried out by the artist at the Kölnischer Kunstverein, that was filmed by two cameras broadcasting live images onto a single screen. The artist remains immobile in a room throughout the performance, but changes of focus and the use of an image split in two in certain sequences give the impression of continuous movement in space. The image is accompanied by synthetic sounds of an intensity and rhythm that corresponds to the various types of shot. The video is made up of six sequences: 1. space position, 2. split images, 3. space position composition, 4. split image composition, 5. body, 6. body composition.

## VALIE EXPORT

*Adjungierte Dislokationen*, 1973

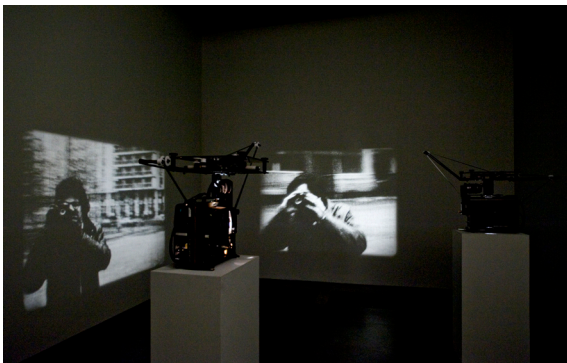


*Adjungierte Dislokationen*, 1973  
"Experimentalfilm", "Spatialfilm", "Expanded Cinema", "Filmaktion", "Raum-Film"  
Film Installation  
Triple projection, two 8 mm films transferred to 16 mm and one 16 mm film  
Black-and-white, silent, 8 min (loop)  
Dimensions variable  
Projection area approx. 300 x 300 cm  
© Generali Foundation, Vienna, Photo: Werner Kaligofsky

The film installation *Adjungierte Dislokationen* [Adjunct Dislocations], initially conceived to be projected using three projectors, and which is presented here in the form of a video documentation, is the result of a performance during which the artist, armed with two 8 mm cameras attached to her chest and back, moves about in urban space. A third film shot in 16 mm documents the performance from an external point of view. The projection of the three sequences on a shared screen generates a certain disorientation and displays a disturbed perception of time and space.

## Dan Graham

*Two Correlated Rotations*, 1970/1972



*Two Correlated Rotations*, 1970/72  
Double 16 mm projection  
Dimensions variable  
Collection Tate, London  
© Tate, London 2011

Two performers/filmmakers, each holding a camera in such a way that the lens is in the prolongation of their respective visual fields, start to film facing each other at a distance of 30 centimetres. They move by describing two inverse spirals. One of the performers gradually moves towards the outside, while the other gradually approaches the centre. The installation plays on the gaps generated during the execution of this "score", at the time of recording, but also during its restitution in the form of a double 16 mm projection: "The reactions of the filmmakers and the viewers are inscribed in the same present time. The time recorded on the film is 'contained' in the mechanical operation of rotation of cameras and projectors. Given the mechanical irregularities, a film can run more quickly or more slowly than the projection, and these subtle lags modify the perceptive reading by the (brain of) the viewer of this moment."

## Bruce Nauman

*Double Slap in the Face*, 1985

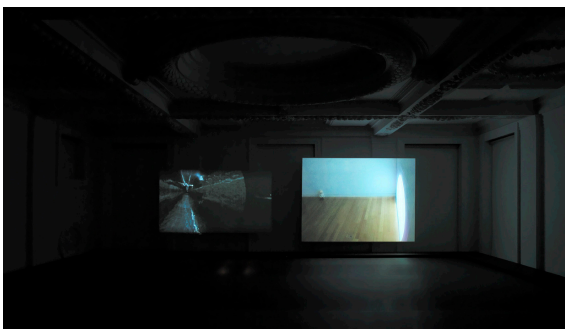


*Double Slap in the Face*, 1985  
Neon-tubing mounted on metal monolith  
80 x 127 x 20 cm  
Collection Froehlich, Stuttgart  
© Photo: Augustin, Esslingen

This work is part of a series of neons produced by Bruce Nauman in the mid- 1980s, representing clowns and heads in different types of interactions, mostly characterized by violent or sexual connotations. *Double Slap in the Face* thus shows two heads facing each other, between which two arms move about and give slaps. The work illustrates the use Bruce Nauman makes of possibilities offered by the neon, in terms of colour and rhythm, to subvert its normal uses (communicate, advertise, etc.): "With the figure neons," he states, "the timing sequence is very important – it becomes violent. The pace and repetition make it hard to see the figures, and although the figures are literally engaged in violent acts, the colours are pretty – so the confusion and dichotomy of what is going on are important, too."

## Anri Sala

*After Three Minutes*, 2007



*After Three Minutes*, 2007  
Double video projection, colour, silent, 3 min  
© Courtesy: Hauser & Wirth Zurich, London; Marian Goodman, New York;  
Johnen/Schöttle, Berlin, Cologne, Munich; Galerie Chantal Crousel, Paris

In *After Three Minutes*, Sala revisits a video that he produced in 2004, showing a cymbal hit by an off-camera hand and illuminated by stroboscopic light of a frequency of 60 flashes per second, a rhythm that cannot be faithfully reconstituted by a video camera recording 25 frames per second. As the artist puts it, "the recorded video misses most part of reality". On the second screen, the same sequence was filmed during its presentation in an exhibition in Dublin by security cameras recording at two frames per second. The two videos are projected side by side, intensifying the temporal complexity of the work.



## ROOM 3

**David Claerbout**

*Untitled (Man under Arches), 2000*



*Untitled (Man under Arches), 2000*  
Interactive video installation  
Black and white, silent  
Collection Mudam Luxembourg  
© Video still: David Claerbout

Situated somewhere between photography and cinema, the work of the Belgian artist David Claerbout investigates the characteristics of the two related media as well as their relation to time. Projected on the wall of a dark room, the work *Untitled (Man under Arches), 2000* at first appears to be a still image of a shady double arcade of an industrial form of architecture. It is only on entering the room that the viewer glimpses a character, apparently hidden in the shadow of the arcades, who appears furtively in the light before quickly disappearing behind the building. For a brief moment, the still image becomes an animated sequence. In this interactive piece, in which the frozen time of the photograph reveals the sustained parenthesis of a double cinematic movement, Claerbout plays with the perceptual expectations of the viewer when confronted with a strangely moving photograph.

### Marco Godinho

From the series: *The Evanescence of Things*, 2003-2011

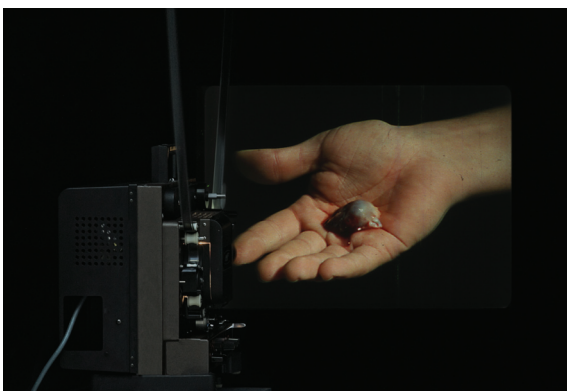


*As long as possible*, 2010  
From the series: *The Evanescence of Things*, 2003-2011  
Dv Cam on DVD, colour, silent  
1 min, loop  
© Courtesy Marco Godinho and Galerie Hervé Bize, Nancy

The video installation by the Luxembourg artist Marco Godinho brings together a series of sequences extracted from a vast body of recordings produced during his travels, trips and daily wanderings. These videos are of very short duration and are formally minimal, connected to details taken on the spot. The artist sees them as “short visual poetry”, “haikus of perception”, in which “time seems suspended or denotes a tension, a discordance between the original recording and its restitution”. This blurring of time is accentuated by the setup Marco Godinho has come up with for the exhibition: their presentation on several monitors placed in the space suggests the existence of “simultaneous times, desynchronized from one another”. It also evokes the idea of an arrangement being undertaken, presenting what the artist refers to as “a mental and physical geography of time”.

### Laurent Montaron

*Pace*, 2009

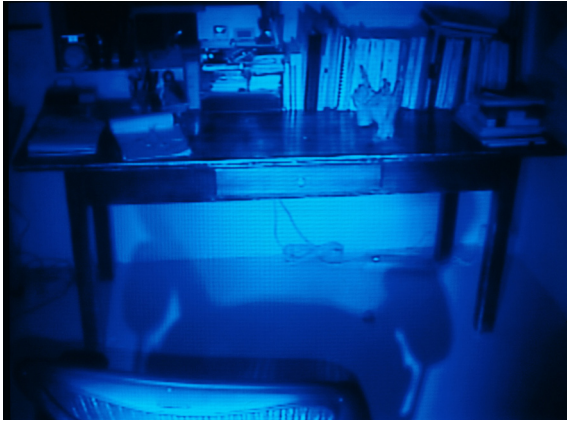


*Pace*, 2009  
16 mm film installation  
Dimensions variable  
© Laurent Montaron, Courtesy galerie schleicher+lange, Paris

In *Pace*, the silent image of a 16 mm projection is visible in the middle ground, through a window, the foreground being occupied by the technical apparatus. The image, which shows the heart of a carp continuing to beat in the palm of a hand, is on a loop, so that two times cohabit: “There is a type of perturbation of which we are aware, because we see that it’s a loop of a few palpitations we have to deal with, and not a heart beating indefinitely. What touches us is that we let ourselves see the film as infinite, while obviously grasping the artifice.”

## Bruce Nauman

*Office Edit II with Color Shift, Flip, Flop and Flip/Flop*, 2001



*Office Edit II with Color Shift, Flip, Flop and Flip/Flop*, 2001  
New media, New interactive media  
3 DVD  
Approximately 60'  
Collection Musée de Grenoble  
Photography © Musée de Grenoble

*Office Edit II* is part of a group of works using recordings made at night by Bruce Nauman in the summer of 2001 in his studio in New Mexico, during his absence, with the aid of an infrared camera. As he explains, their trigger was the presence that summer of mice in his studio: "We had a big influx of field mice that summer in the house and in the studio ... They were so plentiful even the cat was getting bored with them. I didn't have any new ideas, and I decided that you just have to work with what you've got. What I had was this cat and the mice, and I happened to have a video camera in the studio that had infrared capability. So I set it up and turned it on at night and let it run when I wasn't there, just to see what I'd get..." As Nauman suggests, the notion of chance plays an important role here, and his approach evokes the notion of indetermination like that dealt with, in the musical field, by John Cage. The main installation he produced from these recordings, *Mapping the Studio I (Fat Chance John Cage)*, makes direct reference to Cage. Nauman has also produced a series of works, in which the present video is included, where the image is manipulated in different ways: changes in the angle of view, inversion of the image, modification of colours, etc.

**Anri Sala**

*Air Cushioned Ride*, 2007, *A Spurious Emission*, 2007, *A Spurious Emission*, *The Score*, 2007



*Air Cushioned Ride*, 2007  
Projection, colour, sound  
6 min 4 sec  
© Courtesy Hauser & Wirth Zurich, London; Marian Goodman, New York;  
Johnen/Schöttle, Berlin, Cologne, Munich; Galerie Chantal Crousel, Paris

The video *Air Cushioned Ride* takes as a starting point a sound phenomenon the artist experienced while crossing Arizona and listening to baroque music on the radio. On approaching a group of trucks parked in a rest area, the radio waves of a Country music station, probably bent by the wall created by the parked trucks, started to interfere with the music he was listening to. The video consists of the recording of this experience, illustrating the way in which Sala approaches the notion of place from the point of view of the subjective experience of time and space: "What I call a place is where one remembers having been, which is not only made of space but also of time." For the video *A Spurious Emission* (the term applied to this type of interference), Sala asked a composer to transcribe the recording of this musical collage in the form of a score, which is also presented in the exhibition space. The video shows the encounter between a baroque trio – cembalo, gamba, and viola – and a Country group – guitar, bass, drums – in what appears to be a recording studio. The soundtrack functions as a collage of two musical genres and two different times.

**Anri Sala**

*Titled Suspended*, 2008



*Title Suspended*, 2008  
Mural sculpture  
20 x 80 x 20 cm  
© Courtesy Galerie Chantal Crousel, Paris

*Title Suspended* is a sculpture that evolves in time. Two gloved hands pivot slowly, in counterpart. They accomplish a complete cycle every two minutes. At each rotation, the impression of perfection and reality collapses at the same time as the fingers.

## EVENTS IN THE CONTEXT OF THE EXHIBITION

### LECTURE BY ELIE DURING

The Discordance of Times – Einstein and Contemporary Art  
**29/03/2011, 6.30 pm.** In French

In 1905, Einstein established the relative nature of the relations of simultaneity between remote events. "During this time" and "at this moment" have henceforth been ambiguous expressions. The theory of relativity subjects space and time itself to curious anamorphoses. At more or less the same moment, cinematographic space-time started to appear with its own grammar. By the same token, the intensive use of alternate editing freed up the power of the false connection. Nowadays, simultaneous editing and multiple screen procedures provide spectators in art galleries and museums with flows of animated images forming a time-frame that is either many-layered or laminated. By using cinematographic examples and video works (Dan Graham, Mark Lewis, Pierre Huyghe), Elie During sheds light on some of the forms of this discordance of times, which 20th century art has rendered thematic while at the same time following the lead of physics.

### "Out-of-Sync" Concert

Around the work of Steve Reich. With the United Instruments of Lucilin ensemble  
**19/05/2011, 6.30 pm**

The works produced by the American composer Steve Reich early on in his career are articulated around the "phasing" technique, based on the superposition of identical musical motifs played at slightly different speeds, thus generating progressive time lapses and "irrational" rhythmic combinations. Steve Reich discovered this technique quite accidentally, while he was working with one and the same vocal fragment looped on two tape players. Based on those experiments he produced the pieces *It's Gonna Rain* (1965) and *Come Out* (1966). Subsequently, he transposed the "phasing" technique to acoustic instruments, with works such as *Piano Phase* (1967), in which two musicians, playing one and the same musical motif, gradually move out-of-sync with each other. At that time those works were usually performed in places dedicated to the visual arts – galleries, museums, art schools – and they influenced the activities of artists like Dan Graham and Bruce Nauman. We find the same use of time lapse, for example, in the works *Present Continuous Past(s)* (1974) and *Lip Sync* (1969), both presented in the exhibition. The *Out-of-Sync* concert, organized in collaboration with the United Instruments of Lucilin ensemble, will present several Steve Reich works, in dialogue with pieces by other contemporary composers.