

07.09.2017 until 12.11.2017



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'Time is the most difficult term to define in our life, since it is our life itself. To show or to reflect upon is already a paradox.' Nam June Paik

We all know what time is. Difficulties entangle however as soon as we consciously reflect on time and to bring into account both objective as subjective time. Unlike many other notions, our understanding of time depends of our subjective perception based on an individual reference system which is differing of an exact, objective time notion. Time is such an elementary concept that, while everyone knows what is pointed at, it is hardly impossible to describe it precisely.

Accordingly, the exhibition presents artistic models which challenge the notion of time from both different as unusual angles, ranging from objective models to measure and calculate time, to empiric exploration of natural phenomena, over the examination and interrogation of history, to the documentation of personal life experience and the play of individual mythology.

After the exhibitions of 'xerox' and 'modus operandi' this show is the third of a chapter reflecting on the heritage of conceptual art in algorithmic art. As such the exhibition is based on Edmund Husserl's phenomenology of time differentiating the measuring of time (so called 'Zeitmessung'); rationalisation, and the awareness of time (so called 'Zeitbewusstsein'); subjectivation of our Zeitgeist.

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'Le temps est le concept le plus difficile à définir dans notre vie, car il est notre vie elle-même. Chercher à l'illustrer ou y réfléchir est déjà, en soi, un paradoxe.' Nam June Paik

Nous savons tous intuitivement ce qu'est le temps. Néanmoins des difficultés émergent très vite dès que nous y réfléchissons consciencieusement surtout si l'on ne néglige pas de considérer à la fois le temps objectif et subjectif. En effet, contrairement à beaucoup d'autres notions, notre compréhension du temps dépend fortement d'une perception subjective basée sur un système de référence individuel, qui diffère d'une notion exacte et objective du temps. Le temps est un concept élémentaire qui, alors que tout le monde pense savoir ce qui est en jeu, est très difficile à décrire précisément.

Suivant ce constat, l'exposition présente des modèles artistiques qui remettent en question la notion de temps à travers des angles différents ou inhabituels, des modèles objectifs pour mesurer et calculer le temps à l'exploration empirique des phénomènes naturels, de l'examen à l'interrogation de l'Histoire, de la documentation sur l'expérience d'une vie personnelle au jeu construit sur une mythologie individuelle.

Après 'xerox' et 'modus operandi', cette exposition constitue le troisième volet d'un chapitre qui reflète l'héritage de l'art conceptuel dans l'art algorithmique. L'exposition se base alors sur la phénoménologie du temps de Edmund Husserl qui fait une distinction entre la mesure du temps ('Zeitmessung'); la rationalisation, et la conscience du temps ('Zeitbewusstsein'); la subjectivation de notre Zeitgeist.

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'Tijd is de meest moeilijk te definiëren term van ons bestaan, aangezien het ons leven zelf definieert. Dit aantonen of beschrijven is reeds een paradox.' Nam June Paik

We eten allen wat tijd is. We komen echter snel in moeilijkheden tegen wanneer we bewust over tijd nadenken en zowel objectieve als subjectieve tijd in beschouwing nemen. In tegenstelling met veel andere begrippen, hangt ons begrip van tijd af van onze subjectieve waarneming die gebaseerd is op een individueel referentiesysteem dat niet overeenstemt met deze van de exacte, objectieve tijdsnotie. Tijd is zulk een elementair concept dat hoewel iedereen weet waarnaar verwezen wordt, het zo goed als onmogelijk is het precies te omschrijven.

De tentoonstelling presenteert kunstwerken die de notie van tijd uitdagen - zowel van verschillende als ongewone invalshoeken; gaande van objectieve modellen om tijd te meten en te berekenen, tot empirische verkenning van natuurlijke fenomenen, tot het onderzoek en het bevragen van geschiedenis, tot de documentatie van persoonlijke levenservaringen en het spel van individuele mythologie.

Na de tentoonstellingen 'xerox' en 'modus operandi' is deze tentoonstelling de derde van een hoofdstuk dat de erfenis van conceptuele kunst in algoritmische kunst bevraagt. Zodoende is de tentoonstelling gebaseerd op Edmund Husserl's fenomenologie van tijd, waar hij een onderscheid maakt tussen het meten van tijd (zogenaamde 'tijdsmeting'); rationalisatie, en het bewustzijn van tijd ('tijdsbewustzijn'); subjectivatie van onze Zeitgeist.

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Gert Aertsen  
Art & Language  
Jeffrey Michael Austin  
J  r  mie Bennequin  
Julien Berthier  
Patrick Bernatchez  
Mel Bochner  
Joshua Citarella & Brad Troemel  
Claude Closky  
Hanne Darboven  
Edith Dekyndt  
F  licie d'Estienne d'Orves  
David de Tscharner  
Mark Geffriaud  
David Guez  
On Kawara  
Joseph Kosuth  
LAb[au]  
La Monte Young & Marian Zazeela  
Peter Lemmens  
Albertine Meunier  
Nathalie Brevet\_Hughes Rochette  
Roman Opalka  
Bertrand Planes  
S  bastien Reuz    
Seth Siegelaub  
Hirushi Sugimoto  
Christophe Terlinden  
Kris Van Dessel



Art & Language (Terry Atkinson - Michael Baldwin)

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Time Drawing (Directed Numerals) (1965)  
Black, red and blue pencil on grid paper  
43.3 \* 55 cm

Courtesy: Eric Fabre

'It takes time to produce a drawing. The finished work does not, however, explicitly record this time. However, it also takes time to view – to scan – a drawing or a picture, even though in principle it may be viewed, simultaneously. It is not a film. The Time Drawings might be said in their various ways to 'depict' the duration of their production.

Can counting be a kind of writing or even a kind of drawing? Various numerals and signs of counting have been superimposed and given spatial direction. We might ask if the latter records mistakes in counting. This accumulation of marks and groups of numerals – ordered groups of signs – classified into sets by larger but otherwise identical numerals, amounts to a kind of 'blind' drawing. The work looks toward Sol Lewitt's notions of a Serial art and to Robert Smithson's 'entropy' derived from P.W. Bridgman's book 'The Nature of Thermodynamics'.

Does the order of the numbers contribute toward a growing disorder or does the distribution of the numbers indicate an increase in order? Can one identify disorder at some definite moment, or are there degrees of orderly disorder and disorderly order?'

Text by Art & Language (Michael Baldwin & Mel Ramsden)

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Austin, Jeffrey Michael

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Eternally Composed (2013)  
Ink on paper  
22.86 \* 30.48 cm

Jeffrey Michael Austin is an interdisciplinary artist, musician and educator based in Chicago. Through a variety of sculptural and installation processes, Austin composes situations characterized by instability, impermanence and illusion - inviting from their visitors an urgent sense of empathy, mindfulness and openness to the unknown.

Each 'movement' in Jeffrey Michael Austin's series Eternally Composed - comprising only two short bars of lyrical music, penned discreetly in ink on paper - holds a quiet physical presence while producing an implied action or reaction that is immeasurable in scale. By engaging with one of these movements, the viewer - or 'performer' - is confronted with a choice: to repeat the piece infinitely or to eventually rest, consciously defying the apparent intentions of the composer. The movements signal an inner negotiation reminiscent of the mundane affirmations or mantras one tends to echo internally; upholding principles, uplifting aspirations. In this way, the works serve as a call to meditation, inviting participants to concentrate internally for as long as they can will it.

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Aertsen, Gert

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Time is a technology (2014)  
Sandstone, gears and electronics  
Variable dimensions

'There can be no silence up in the mountains, since their very contours roar. And for there to be silence, time itself has to attain a sort of horizontality; there has to be no echo of time in the future, but simply a sliding of geological strata one upon the other giving out nothing more than a fossil murmur.' America, Jean Baudrillard

A stone is dragged through the space using a hoist. The movement is so slow that it is hardly visible. The sound of the stone moving across grains of sand is picked up by microphones inside the stone and this sound is amplified. The extremely slow movement magnifies, as it were, each point of contact, making time tangible – or rather: audible – through the creaking and grating sounds. As the day progresses, the sound cumulates into an increasingly richer and fuller sound. At the end of the day, the sounds become a recording of the amount of energy necessary to move the stone. Like in his other works, the artist Gert Aertsen here reflects on the relationship between time and technology in our current information society. He tries to reverse this relationship and make it slow down rather than wanting to continue increasing its speed.

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Bennequin, Jérémie

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ommage à la recherche du temps perdu

Tom(b)e du Temps retrouvé (2005-2015)  
Book 'À la recherche du temps perdu' erased by ink rubber  
20,5 \* 25 cm (open)

Mo(n)t du Temps retrouvé (2015)  
Ink rubber dust resulting from erasing the text of the book 'À la recherche du temps  
perdu'  
240 cm<sup>3</sup> (approximatively)

Estompage n° 225, Le Temps retrouvé (2016)  
Page of the book 'À la recherche du temps perdu' erased by ink rubber  
20,5 x 14 cm

100 gommes à encre (2017)  
Selection of ink rubbers, collection of the artist

This work by Jérémie Bennequin is the result of erasing scrupulously and protocolary, during ten years one page a day of the book 'À la recherche du temps perdu' of Gallimard Editions' Collection Blanche, as a tribute to the work of Marcel Proust. The generic title 'ommage' results from its 'scriptoclast' erasing ritual, its slow progression, meticulous and methodical, absurd act - a pure waste of time within the ambiguous quest of putting in abyss the crossing of the cult and its tabula rasa. The ruin of the monument – graphics crumbles, fragments of words, fragments of sentences or fragments of thoughts - reveals an equivocal visual universe, a writing by withdrawals, at the intersection of literature and the visual arts. The disappearance of the text under the erasing passage of the rubber generates a fine dust of a bluish gray - essence of the time lost to erase.

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Berthier, Julien

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Plastic dead plant (2012)  
Resin  
32 \* 52 cm

Courtesy: the Artist and Galerie Georges-Philippe & Nathalie Vallois, Paris

Dead plastic plant #2's title explains two notions; the aging process of the artificial and the permanence of an end point. The artwork expresses this idea, by attaching it to a dead object.

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Bernatchez, Patrick

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Goldberg Experienced.03/77K (2012)  
Installation, turntables, vinyl  
60 \* 70 \* 200 cm

Goldberg Experienced.03/77K is an installation composed of eight record-players producing an elementary and repetitive melody through the irregular movement of the needles. The spectator can overhear some brief extracts from the Aria and from some of the thirty Goldberg Variations by J.-S. Bach. While being recognizable at first, in the course of the performance the structure of the musical piece becomes more repetitive and abstract. The classical piece is being disjointed by fragmentation and superimposition. Thus given up to the rhythmic mishaps and the mechanical choreography of the record-players, the Goldberg Variations are divided up and transformed into a minimalist score. The result recalls the works of American musicians such as Steve Reich, Terry Riley, John Adams or Philip Glass. These sound explorations allow Patrick Bernatchez to tackle the notions of transformation, degradation and decay. This automatic and stripped-back process generates a new soundscape coming out of a classical piece. Once the performance is over, the installation is left behind. The vinyls keep functioning throughout the exhibition. The instruments end up being eroded, which produces some sort of a 'white noise'.

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Bochner, Mel

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Erased Bochner (2017)  
Trace of erased artwork by Mel Bochner  
140 \* 190 cm

Erased Bochner is the remaining trace of Mel Bochner's artwork *No Thought Exists Without A Sustaining Support*. The work was conceived in 1969 and reactivated by Société from the artist's instructions for the 'modus operandi' exhibition, which took place from April to June 2017. After the removal of the artwork by meticulously sanding the wall, a ghost image appeared, an 'archaeology of the future' - which the artist considers to be a new artwork.

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Closky, Claude

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2 minutes (1997)  
3.5 " floppy disk for Macintosh

All Thursdays (1994)  
Ballpoint pen on paper  
30 \* 24 cm

The year 1989 (1998)  
Laser print on paper  
29.7 \* 21 cm

The 365 Days of 1991 Classified by Size (1991)  
Artist's publication, b&w photocopy, 16 pages  
21 \* 15 cm

The 365 Days of 1991 Classified in Chronological Order (1991)  
Artist's publication, b&w photocopy, 16 pages  
21 \* 15 cm

'Since the mid-80's he has been compiling and collating lists that obey his own quirky, self-imposed conditions and instructions. Early works include a list of The 3.415 Friday the Thirteens from the year 1 until 1991; a series of photographs of digital watch faces that display his favorite 'minutes' (12:34, 3:21, etc.); and The 365 days of 1991 classified by size, 1991-92, a list of all the days of 1991 spelled out and ranked in ascending order determined by the total length of the words ('Friday the fifth of July' being the first and 'Wednesday the twenty-seventh of November' the last date on the list). These are but three ticks on an incredibly long list of obsessive-compulsive tasks he set for himself early on, and such works were often installed in what seemed a send-up of Conceptual art formats: cheap booklets, sweeps of A4 paper and snapshots gridded on the wall. (...) Closky has always used a computer, and in the mid '90s, when CD-ROMS and the World Wide Web became part of his toolbox, his art found a medium that was a perfect fit. (...) His enchantment with the banality of modern life could seem condescending if he himself didn't spend countless hours, really of all of his time, assembling an art that a user might engage for just a few seconds. He has that Warholian touch of applying just the right something-to-nothing, humor-to-horror ratios to his work, interacting with Closky's pieces makes one susceptible to a pathos both local and universal, and to the pleasure of the meaninglessness of it all.'

Text by Dike Blair (Artforum, November 2003)

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Citarella, Joshua & Troemel, Brad

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Rising Sea Level Diagram in 10 Year Increments (2017)  
Black vinyl line  
Variable dimensions

Ultra Violet Production House is an online store by Joshua Citarella and Brad Troemel that provides collectors with do-it-yourself material kits. Works on the store are initially advertised as digital composites of advertising images sourced from just in time online retailers, presenting a hypothetical view of what the completed artwork will look like after assembly.

The rising sea level provoked by human activity, adds a new dimension to the notion of time. In former times, tides have been used as a reference to define time. Here the transformed, still external system, becomes much more the mirror of our own finity.

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Darboven, Hanne

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Kalenderblatt (1975-76)  
Color offset print  
29.6 \* 40.3 cm

Courtesy: Private Collection

'Art is a mixture of concept and discipline', Hanne has stated soberly. In 1968, she discovered the date as a universal element and made it the theme of her calendar drawings. (...) She found her main subject in the endless variations on writing and calculating time, (...) with obsessive intensity and scrupulous accuracy. In her artistic system, the date can be written out or replaced by numerals: hence, the 8th of February 1996 can be written as 8/2/96 but also as the equation  $8 + 2 + 9 + 6 = 25$ , or as a conglomerate of boxes, or, finally, in her wordless handwriting comprised entirely of waves of repeating u's. The artist usually adds historical themes to these 'daily computations', systematic dissolutions or densifications of days, weeks, months, years, decades, and centuries each of which embodies an analysis of the concept of passing time.

Text by Angela Rosenberg (We write, therefore we are - db artmag #418, 2006.)

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Dekyndt, Edith

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Cold Explosion (2004)  
Glass bottle, tape  
15 \* 5 \* 5 cm

Courtesy: Olivier & Nicole Gevart

'By focusing on the sculptural and painterly qualities of the mundane using time-based processes that activate change and decay, Dekyndt brings traditional formal concerns of artistic autonomy 'down to earth'. The consequences are profound, focusing on questions of knowledge, perception, and reality by engaging the fascination and empathy of the viewer rather than 'objective' analysis. If her minimal style, that isolates materials subjected to chemical and physical transformations, begs comparison to scientific procedures, her aim is thoroughly 'subjective', orientated not to results but towards mysterious occurrence.'

Text by Rodney Latourelle.

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d'Estienne d'Orves, Félicie

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Etalon Lumière (2016)  
Steel, led, electronic, programmation  
113 \* 4 \* 25 cm

Sun (~ 8 mn)  
Mars (3 to 22 min)  
Venus(2 to 14 min)  
Uranus (2h23 to 2h55)

The Light Standard Series reintroduces the idea of cosmic time linked to natural cycles as a reference system. Each standard corresponds to an object of the solar system and matches the time that light takes to reach the earth from each one of these objects. Hence roughly 8mn for the Sun, 2 to 15 mn for Venus, 3 to 22 mn for Mars, 2H23 to 2H55 for Uranus, 4hrs to 4h30 for Neptune... The variable amplitudes of the Light Standards follow in real-time the distance between us and different objects of the solar system. Depending on the period of the year, the light from each sculpture replicates these Light times, on a scale of a standard of 1M. The constant oscillations of the standards - scheduled until the year 3000 - seem to free themselves from a fragmented metric time scale, changing instant thinking into long-term perception. Within the entropy of space, the standards are a testimony to our commitment to a planetary system (a common heritage shared by all of humankind) and to a physiological link of species to light.

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de Tschärner, David

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One Sculpture A Day keeps the Doctor Away (2011-2012)

Mixed media

Various dimensions

From April 2011 to March 2012, David de Tschärner (Lausanne, 1979) posted an image of one of his sculpture each day on a blog called [www.1sculpture1day.com](http://www.1sculpture1day.com). This on-line publication evolved into a group of in-situ installations where the original sculptures are presented on big wooden shelves, which remind museum reserves or artist's storages. David de Tschärner also published an edition of 366 colouring books including the drawings of the 366 sculptures.

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Geffriaud, Mark

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Arrière Grand (2015)  
Motor of Super Polaris, newspapers, box of control and wires  
Variable dimensions

Courtesy: the Artist and gb agency, Paris

Arrière grand exploits a Super Polaris motor, a tool that allows a telescope to follow the race of a star. Mark Geffriaud lined it up between two stars precisely situated on opposite sides of the earth, Astérope and HIP 77213. To stay aligned to that segment, the motor turns at the same speed than the earth, but in the opposite direction. Although its position keeps changing in the exhibition space, the newspaper tube mounted on the motor actually keeps the same axis in space, as if earth didn't exist.

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Guez, David

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Email 2067 (2006)  
Website  
Variable dimensions

Completed in 2006, 'Email 2067' is the first project of the 2067 series. He proposes to send an email in the future, to oneself or another, to the day, since tomorrow until 2067. 'Email 2067' plays waiting, memory, correspondence and the relationship of our consciousness to the time and the other.

Disque Dur Papier (2007)  
Paper  
21 \* 29.7 cm

Paper Hard Disk Series is an initiative to safeguard against magnetic attacks of all kinds, a reflection on the fragility of our digital civilization it offers the impression of a computer file on paper by narrowing its binary code, allowing to store and reconstruct in case of loss.

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Kawara, On

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100 Years Calendar (1968)  
Offset lithograph on oil cloth  
50.5 \* 95.25 cm (unfolded)

Courtesy: Private Collection

Multiple One Hundred Years Calendars exist for both the twentieth and twenty-first centuries, representing, respectively, the years 1901-2000 and 2001-2100. Each calendar takes the form of a grid of numerals thirteen columns across; a narrow centre column lists the years of the century, while the six columns to either side represent the twelve months of the year. The calendar is ten rows high, with each row comprising a decade; each decade is subdivided into ten smaller rows; one for each year. Small (...) dots replace numbers to indicate Sundays (...). (Kawara marked these calendars by hand with yellow, green and red ink. A yellow dot indicates a day in the life of the artist; a green dot indicates that a Date Painting was completed on that day; and a red dot indicates that more than one painting was made.) 100 Year Calendar (...) served as Kawara's inspiration for the final form of the One Hundred Years Calendars, which he began to realize around 1984.

Text from 'On Kawara – Silence', Solomon R. Guggenheim Museum, New York, 2015

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Kosuth, Joseph

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The Third Investigation (Art as Idea as Idea) (1969)  
Photograph mounted on PVC  
120 \* 150 cm

Courtesy: the Artist and Lia Rumma Gallery, Milan

18th of Seth Siegelau's March 69.

Time - Titled (Art as Idea as Idea) (1968)  
Photograph  
120 \* 106 cm

Courtesy: Eric Fabre

'All art after Duchamp is conceptual' (Art after philosophy, 1969). Joseph Kosuth takes over the formula of the painter Ad Reinhard 'Art as art as art', and fits it to his point of view 'Art as idea as idea' considering that the idea of art and art are the same thing. In regards to logical analysis, he recognizes that tautologies are the only valid propositions since, like art, they remain true by virtue of themselves: 'Art is a tautology. Art is the definition of art.'

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LAb[au]

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Thousand Six Hundred Light Years (2016)  
Radioluminescent paint, geiger counter, microphone, speaker  
100 \* 160 cm

This artwork has been the outcome of the reflexion about the monochrome and its possible interpretation nowadays. If the black square on black background by Malevich proposes a new experience of space and time and Yves Klein's blue is the vision of infinity and absolute time, than this radioluminescent monochrome is in contrary an expression of decline, an emission of energy into space which fades slowly in time.

Modern Times (2017)  
Mechanical clock, digital clock  
Variable dimensions

When in 1340 Jacobo Dondi gave the clock its form, he shaped more than a visualisation of time: he created an image of the world. With its circular and cyclic finitude, it represents the universe as a mechanism and establishes one of the strongest icons of the Renaissance world. In 1970, the digital clock replaces the watch hand and its dial with an instant linear display. Time appears from nowhere, out of the digital matrix. Once more the construct of the clock has become an icon of its time, an image of the modern world. The artwork set these two icons next to each other, and as such creates an image of modernity.

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La Monte Young & Marian Zazeela

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Two propositions in black (1967)  
Silver on folded construction paper with calligraphic border  
25.4 cm \* 69.2 cm

The earliest pioneer of what was eventually termed 'minimalist music', Young developed a signature style based on the isolation and marked prolongation of single tones. Believing that their ubiquity suggested a psychic and cosmic importance, he quickly turned to electric sounds as the source of his music.

Two propositions in black describes Young's theory on the effect of duration, when trying to achieve perfect pitch.

Tuning is a function of time.  
Since tuning an interval  
establishes the relationship of  
two frequencies in time, the  
degree of precision is proportional  
to the precision of the analysis,  
i. e. to the duration of  
tuning. It is necessary to  
sustain the frequencies for  
longer durations if higher  
standards of precision are  
to be achieved and studied  
ca 26 VI 67  
ca 9 VIII 67  
N Y C  
the more nearly two pitches are  
perfectly in tune, the further  
apart the beats will occur requiring  
more time – longer durations  
to play more perfectly in tune  
upon awakening  
ca 4:21 PM  
before 4:24 20 PM  
30 IV 67

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Lemmens, Peter

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New event (first attempt) (2017)  
postcard, recto-verso  
10,5 \* 14,8 cm

A new event is set at an impossible time. As daylight savings time skips from 2:00 to 3:00, the hour in between vaporizes. A first attempt was made on the computer.

New event (second attempt) (2017)  
postcard, recto-verso  
14,8 \* 10,5 cm

A new event is set at an impossible time. As daylight savings time skips from 2:00 to 3:00, the hour in between vaporizes. A second attempt was made on a smartphone.

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Meunier, Albertine

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My Google Search History (2012)

Book

14 \* 2 \* 21 cm

Our digital lives are leaving more and more traces of our activity. Each moment spent online is guided not only by information on websites but also by search engines, and each search leaves a small invisible trace on the Internet, like a useless gesture. Day after day, we repeat this practice: the same gestures, the same reflexes, the same habits. These repetitions create the invisible tracks of each individual's online itinerary. So we ask ourselves: Since the beginning of the Internet, how much time have we spent in front of the glowing screen? How many times have we loaded Google's homepage? And on this page, left virtually unchanged for years, how many searches have we done? All those swallowed bytes are difficult to qualify on a human scale. Yet some online players, such as Google, very quickly understood the value of each one's personal itinerary. And that the sum total of searches using their engine says just as much about all of us as about each one of us. In 2006, Google launched the Web Search History function and began saving users' search criteria. Since that very first day, Albertine Meunier has been scrupulously compiling her Google searches and publishing them online. More than three years later, Albertine's successive searches tell a story—not just her own, but also the story of the Web.

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Nathalie Brevet\_Hughes Rochette

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Fossile #1 + #2 (2015)  
Water bottles in eroded plastic  
23 \* 23 cm

Fossile #1 and #2 are part of the worn objects series made for the exhibition 'Le Temps d'Après' at the Galerie Bertrand Grimont (Paris) in 2012. The objects exhibited have the particularity 'of having come to their end of functional life, but beginning their formal and fictional life. A slashed tire, a warped excavation sifter, a tennis ball covered in dirt, a torn-off corner of a poster have all definitely lost their practical function.' (Audrey Illouz, curator and art critic, 2012). Some have been transformed, enlarged or assembled. Three years later, more radical, the exhibition 'Au fil de l'eau' at the Galerie Mercier et Associés (Paris), also showed some worn objects and followed up this process. Several objects have suffered no transformation except those induced by time, water and elements. Fossile #1 and #2 fit into this exhibition. The first shape is expressive almost quasi-organic, the second disarticulated, opened in two, maintains its base on two sides.

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Opalka, Roman

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1 to infinity (2007)  
Paper  
48 \* 30 cm

Courtesy: Editions Bernard Chauveau, Paris

Since the early 70's, each photo has been taken the same way. The man dressed in a white shirt photographs himself, posing in an attitude which is as neutral as possible. He tries to avoid any sentimentalism, any attempt at idealisation or monumentalisation. His sole aim is that the photograph stops time, freezes a split-second, and lets a face emerge. Over the course of years, this succession of images witnesses the appearance and progression of aging, of the slow advance towards death. Among the thousands of photographs produced by Roman Opalka, only a few score have achieved the absolute neutrality he demands, and deserve to exist as works. Each of these selected images has been printed as a single copy, and signed. For the present edition, Roman Opalka has chosen with particular care 50 self-portraits spread over the period 1972 to the present. Each of them is then reproduced on a simple cahier. On the page facing each is a caption: the number painted on the canvas at the moment of that photograph.

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Planes, Bertrand

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Random Clock (2015)  
Modified clock  
35 \* 35 \* 6 cm

Random Clock is a commercially modified clock where the mechanism is randomly rhythmized; the needle of the seconds is moving a tic in a duration ranging in between 0 and 2 seconds, a duration which is randomly chosen by a microprocessor. The clock is in average on time.

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Reuzé, Sébastien

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KODAK #1 (2015-2017)  
Glossy photo paper  
50 \* 60 cm

KODAK # 1 is the first in a series of works on the disappearance of analogue media in the production of images. In 2015, Sébastien Reuzé went to the last remaining Kodak factory in Châlon-sur-Saone (France), in order to collect, as an archaeologist, the clues of an industrial time that has now disappeared. Kodak produced there all photosensitive media for medical, military, cinematographic and domestic use. KODAK # 1, is a set of 10 sheets found in the factory. The paper, developed as it is, reveals a brown colour, the one of its sole obsolescence.

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Siegelaub, Seth

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March 69 (1969)  
Catalogue  
22 \* 18 cm

Courtesy: Stichting Egress Foundation & Jan Mot

Seth Siegelaub (New York, 1941 – Basel, 2013) is best known for his decisive role in the emergence and establishment of Conceptual Art in the late 1960s. With revolutionary projects such as *January 5-31, 1969*, the *Xerox Book*, and *July, August, September 1969*, he set the blueprint for the presentation and dissemination of conceptual practices. In the process, he redefined the exhibition space, which could now be a book, a poster, an announcement – or reality at large, in keeping with his statement that ‘my gallery is the world now’. Siegelaub’s radical reassessment of the conditions of art resonated deeply with the iconoclastic views of his contemporaries Carl Andre, Robert Barry, Daniel Buren, Jan Dibbets, Douglas Huebler, Joseph Kosuth, Lawrence Weiner, and others, with whom he developed close working relationships.

(Introduction to the exhibition ‘Seth Siegelaub: Beyond Conceptual Art’ which took place at the Stedelijk from 1( December 2015 until 17 April 2016.)

1969  
Also known as “One Month”

A group exhibition of North American and European artists in which each artist was asked to make a work on an assigned day during the month of March 1969. The participating artists were Carl Andre, Mike Asher, Terry Atkinson, Michael Baldwin, Robert Barry, Rick Bartheleme, Iain Baxter, James Lee Byars, John Chamberlain, Ron Cooper, Barry Flanagan, Dan Flavin, Alex Hay, Douglas Huebler, Robert Huot, Stephen Kaltenbach, On Kawara, Joseph Kosuth, Christine Kozlov, Sol Lewitt, Richard Long, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, Alan Ruppersberg, Ed Ruscha, Robert Smithson, De Wain Valentine, Lawrence Weiner, and Ian Wilson.

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Sugimoto, Hiroshi

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R.K.O Kenmore, New Jersey (1976)  
photograph  
50.8 \* 61 cm

Courtesy: Servais Collection

In the late 1970s, as Hiroshi Sugimoto was defining his artistic voice, he posed a question to himself: 'Suppose you shoot a whole movie in a single frame?' The answer that came to him: 'You get a shining screen.' For almost four decades, Sugimoto has been photographing the interiors of theaters using a large-format camera and no lighting other than the projection of the running movie. He opens the aperture when a film begins and closes it when it ends. In the resulting images, the screen becomes a luminous white box and the ambient light subtly brings forward the rich architectural details of these spaces.

Introduction to 'Hiroshi Sugimoto: Theaters', text by Hiroshi Sugimoto, Damiani / Matsumoto Editions, 2016.

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Terlinden, Christophe

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Jaune Minimum (1995-97)

Clock

Ø 163 cm

'The Brussels based artist Christophe Terlinden (1969) creates since a long time artworks which treat and support time – they are inscribed in a tradition not influenced by fashion or finance. In 1995 Christophe Terlinden self-commissions a statement by repairing and renovating the centrally positioned clock of the rigidly symmetrical architecture of the Leopold Station in Brussels as a sign of timely punctuality. The reparation of the original function of the clock aimed to reconnect the central point of the architecture with its users perception; people rushing home and having eyes for the exact time only. (...) In 1997, the clock has been destroyed. Christophe recuperated the shards which he exhibited in a shop window in the neighbourhood of the station, as a commodity only representing its symbolic capital.'

Text by Luk Lambrecht.

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Van Dessel, Kris

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Shutter (1997)  
HD metal print, aluminium frame  
41.2 \* 61.2 cm

A photo of my studio, made by using the bulb-function for the shutter speed of a digital camera. The shutter release has been kept open for 15 minutes, which lasts as long as the most rapid ride from my home to the studio.

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