

r e s e

a r c h

v e r .

it's time. it's about time. in time, on time.
time by our side, time on our hands. take your
time, take time out. tell the time, time will
tell. spending time, timing it. a long time, a
lot of time, the whole time. in my time, at
times, for the time being, all the time. having
time, keeping time. killing time, wasting time,
doing time. for a time, from time to time, at
the same time, some other time. time and time
again, in no time at all. turn back time, this
time around. set a time, serve your time, give
someone the time of day. work against time, be
behind the times, fall on hard times. the times
have changed, the time has come. time passing,
time running out. time's up. time's out... //
we don't have a precise definition for it //
that signifies nothing. for those of us who
believe in physics, the distinction between
past, present and future is only a stubbornly
persistent illusion // re-present-ing the past
// index various unthinkably enormous scales
// con-temporary (literally 'together with
time') // the conception of time as an ongoing
centre... narcissistically // 'time discipline'
// the shape of time // the garden of forking
paths // restaging the display works from
different periods of the galleries' history in
the exact position they occupied the first time
they were exhibited // whenever we are before
the image, we are before time // before it we
are the fragile element // 'involuntary
memory' // its ability to symbolise realities
unknown to its makers // we look at the
present through a rear-view mirror. we march
backwards into the future // the medium is the

message // requires constructing an imagined
past (and there is no other type of past) //
historic time is always at once progressive and
regressive // my lord, my light, does not your
truth mock humanity at this point? this time
past which was long, was it long when it was
past or when it was still present // but how a
thing happens to apprehend its own end // a
shape of one's own // treats novelty as
evidence of its commitment to innovation and
progress, which in turn becomes a form of
self-justification // comfortless // images
unfold in space, texts in time // a text needs
time in order to be read; but so does an image
// an image takes space; but so, too, does text
// or might not the duration of perceived time
control the biological rhythm of rest and
activity? is time a product of the
consciousness or is it a reality itself,
objective and associated with space? // if one
possessed a sufficiently large variety of
equinoctial species, it would be possible to
tell time simply by observing the daily opening
and closing of flowers // 'spontaneous
internal desynchronisation' // some days last
as long as 52 hours, others as short as 16 //
his body's temperature cycle and sleep cycle,
normally aligned, have become unlinked,
causing his life to be governed by two
competing internal clocks // proprioception //
it's indifferent time // materiality of
relation, rather than object // agonising
embrace of all things slow, endless and tedious
// because it is so annoyingly long that it
must be interesting // where you don't have a

result and you can't build this attachment because the result isn't visible // duration nearly always involves the collapse of objective measure. whether it is short or long in 'clock time', it's passage will be marked by a sense of the warping of time // inchoate - something that is not, or not yet, completely formed or developed // to times that will not submit to western culture's linear progressive meta-narratives, its orders of commodification // a period, or full-stop, demands an ending, but three points together imply infinite points, making endings impossible. the ellipsis marks the indeterminate, but it also has the ability to join any two sentences together, and any ellipsis can potentially be connected to any other ellipsis, forming an endless chain of possible thoughts // poetry, before being the name of a particular art, is the generic name of art // techne poietike: productive technique // such is the logic of the present: at this precise moment, the moment erases itself, and this is how it is a moment // for what one wants to feel is nothing but this: this end, each time, this overflowing of the present in any present whatsoever // to turn space into time, geographical difference into historical sequence. the difference between 'developing' places and 'advanced' places is our relative positions along a trajectory imagined as singular // in a move that is a form of colonisation, it holds others still // the ensemble is only contemporary by assemblage // 'what if having an exhibition is not a way to occupy space, but a way to occupy

time?’ // the members of the orchestra slowly left // the melody waned until it became indistinguishable // the psycho strikes in the heart of the everyday, in the banality of what gilles deleuze calls the ‘any-instant-whatever’ // time can only be measured by moving // in the end remains empty as it cannot keep the many pictures it attracts // ‘the ancient mirror and the buddhas are one and the same; outside the mirror there are no buddhas’ to be seen, and vice versa // one must be on the verge of touching the matte surface of a vuillard in order to hear its murmur // i reflect that yiddish is, after all, a german dialect, scarcely coloured by the language of the holy spirit // do not the fervent readers who surrender themselves to shakespeare become, literally, shakespeare? // the contemporary is actually constituted by doubt, hesitation, uncertainty, indecision // the acceptance of christianity necessarily leaves christ in the past // heterotopias // the present has ceased to be a point of transition from the past to the future, becoming instead a site of the permanent rewriting of both past and future // the repetitive excess of time, the unproductive waste of time, as the only possibility of escape from the modern ideology of progress // time-based art is not based on time as a solid foundation, as a guaranteed perspective; rather, time-based art documents time that is in danger or being lost as a result of its unproductive character // why is it that everyone remembers his punishment but not his crime? // chaos theory... says that disorder

occurring in nature can be explained, or reordered, by means of fractal attractors // yes, time flows like the seine, if one observes it well. all water that passes beneath the mirabeau bridge will not necessarily flow out into the english channel; many little trickles turn back toward charenton or upstream // two points suddenly are close, even superimposed. if, further you tear it in certain places, two points that were close can become very distant. this science of nearness and rifts is called topology // it's precisely this biographical and philosophical bizarreness that sets you apart from modernists and makes you so difficult to read // we are archaic in three-fourths of our actions. few people and even fewer thoughts are completely congruent with the date of their times // no one has ever been modern. modernity has never begun. there has never been a modern world // the past is not surpassed but revisited, repeated, surrounded, protected, recombined, reinterpreted and reshuffled // will you see me as a diy expert 'of contrasts' because i mix up gestures from different times? // my habits range in age from a few days to several thousand years // we have always actively sorted out elements belonging to different times // it is this sorting that makes the times, not the times that make the sorting // we have never plunged into a homogenous and planetary flow arriving from the future or from the depths of time. modernisation has never occurred // the idea that the future will be better than the present is not a natural idea, but the imaginary effect

of the bourgeois production model // all the different families of modern political theory share a common certainty: notwithstanding the darkness of the present, the future will be bright // the turning point of the century that trusted the future - which i like to place in 1977 - humankind has abandoned this illusion // while you are falling, you will probably feel as if you are floating - or not even moving at all. falling is relational // whole societies around you may be falling just as you are. and it may actually feel like perfect stasis // we are growing increasingly accustomed to what used to be called a god's eye view // time is understood as the neutral 'medium' in which matter and life are framed rather than as a dynamic force in their framing // dōmodō // when the ends justify the means, the present effectively becomes sacrificed at the altar of the future // we could well say that both past and future inhere together in the 'perpetual present' // indissolubly connect to the other // i always want to maintain a relationship with the uncertain, unknown world beyond it // 'in your sculpture, stone is speaking for itself without listening to you, so it bewilders the viewer' // in short, by limiting myself as much as possible, i try to become involved with the world as much as possible // i want my works to be non-transparent entities containing the unknown for me and for others // 'the future', writes nabokov, 'is but the obsolete in reverse.' // 'it is easier to imagine the end of the world than the end of capitalism.' // one could plausibly argue that

once the unthinkable future actually arrived it became paradoxically possible to start imagining other futures again // a restricted version that actually sounds, of course, exorbitantly optimistic // but the interesting thing about the perception of time is that there is no spot. it's distributed property. it's meta-sensory // the need-based systems that emerge in the aftermath of periodic crashes or in the wake of war and catastrophes are small conceptual windows on the realisation of some of our desires of what a collective life based on mutuality, generosity, reciprocity and trust might be // the irony is, we buy time with the time we take to do the things that fetch us the value against which we purchase time. we make time to buy time to sell time to buy time to make time // in other words, the quality of the time of the thinker and the doer are seen to be two different things have hitherto been arranged hierarchically in all societies // the problem is you would not be in a position to judge the worth of your life were you to lose it // 'timecode drift' // the clocks drifted apart, or more precisely, the 'master clock' was not able consistently to enslave its subordinates // schismatic clocks and parallel, fractured times // we realise that every instance of the apprehension of time's qualia is layered on the memory of other experiences // understood not just in reference to itself, but also in contrast to the time waiting our turn at a ticket counter // we can never measure how long and distant or how short and pressing 24 hours is; but, just the same, we

call it '24 hours' // all moments of
existence-time are the whole of existence-
time // the whole of existence, the whole
universe, exists in individual moments of time
// '... to be in time is to be measured by
time' // if the future existed in a concrete
sense as something that could be discerned by
'a better brain', we wouldn't be so seduced
by the past. but the future, says nabokov, has
no such reality. it is but 'a spectre of
thought' // a theory of a subject that
constructs itself in relationship to the future
rather than through modes of erinnerung
(rememberance) seems to require an entirely
novel architecture of time // 'i was interested
in inaction, or waiting' // when the rain
seems to be coming close, the work suddenly
comes to an end // the comet - to return once
again to husserl's image - traces a luminous
line. the line represents the succession of
now-points, but the now itself is constantly
new. the comet must be conceived of as
constantly reborn, new in every moment // if
'i' am not here, living in this body, feeling
with these hands and seeing with these eyes,
then i am everywhere or nowhere // light bulb
to stimulate moonlight // earth-moon-earth
(moonlight sonata reflected from the surface of
the moon) // 'all that is solid melts into air'
// 'time ceased to be a phenomenon that
linked humans to the cosmos and became
administered by technicians to link industrial
activities to each other' // the most
evocative aspect of the space-time continuum
is its potential plasticity // we are seduced by

the temptation to forsake linearity because of its occult potential to damage the regulatory structures wired to the historically determined present // time (2013) anthology edited by amelia groom // as is well known, certain generic notions, far from grappling with the cluster of problems they designate, settle for simply naming them // in the modernist model, explains thomas mcevilley, history is nothing but “a single line moving forward across the page of time, with the vast ahistorical blank spaces of nature and the undeveloped world around it” and non-western cultures? non-historical, hence irrelevant // “there are no facts,” wrote nietzsche, “only interpretations” this is why the modern favours the event over monumental order, the ephemeral over an eternity writ in stone; it is a defence of fluidity against omnipresent reification // it is roots that make individuals suffer; in our globalised world, they persist like phantom limbs after amputation, causing pain impossible to treat, since they affect something that no longer exists // contemporary creators are already laying the foundations for a radicant art - radicant being a term designating an organism that grows its roots and adds new ones as it advances // what it means to be mexican in germany has little to do with what it means to be mexican in mexico // in portable practices ... piecing together a fragile and deracinated culture whose essential quality is that it is detachable // “where do you speak from?” critics ask, as if human beings must always stand in the same place

and in one place only, as if they could have at their disposal only a single tone of voice and a single language with which to express themselves // it is a matter of replacing the question of origin with that of destination // the radicant can, without injury, cut itself off from its first roots and reacclimatise itself // there is no single origin, but rather successive, simultaneous, or alternating acts of enrooting // translation is in essence an act of displacement // it causes the meaning of a text to move from one linguistic form to another and puts the associated tremors on display // translation of a path into the local language, translation of oneself into a milieu - translation in both directions // thus, the radicant subject appears as a construction or montage, in other words, as a work born of endless negotiation // it is not a matter of rejecting one's heritage but rather of learning to squander it // geography is always also psychogeography // serge daney recalled that when travelling, he never took photographs, which he considered acts of predation // in making novelty the criterion by which to judge works of art, modernism relies on the linearity of its historical narrative, a narrative that is entirely consistent both with its radical ideology of returning to principles and with the west's progressive vision // smooth, and smoother every day, for globalisation entails the neutralisation of spaces // creolisation produces objects that express a journey rather than a territory, objects that are the province of both the familiar and the foreign // today's

art seems to negotiate the creation of new types of space by resorting to a geometry of translation: topology // this branch of mathematics deals less with the quantity of spaces than with their quality, the protocol of their transition from one condition to another. // thus, it refers to movement, to the dynamism of forms // welcome to the disposable world [where] nothing counts, since nothing really binds us or requires us to commit ourselves // one could define nearly all contemporary artists by reference to the baudelairean maxim "to distill the eternal from the transitory" // "walking," says aló, "is one of our last remaining intimate spaces" // forever transitory // poised between two translations // never-ending process of reconfiguration // emerging utterance // alfred hitchcock used the term "mcguffin" to describe the elusive objects chased by the characters in his films // artist-travellers often view history as a mcguffin, as the vanishing point or element of suspense // composition by journey // the form of the work expresses a path, a journey, more than a fixed space or time // what is topology // it is a branch in geometry in which nothing is measured and no quantities are compared // instead one establishes the qualitative invariants of a figure, for example, by deforming it, as when one folds a sheet of paper or takes an object of one dimension and plunges it into another to see if the constants survive that change intact // one examines the edges of its surfaces: what is it that

constitutes their structure? // in this civilisation, producing, discovering, and exhuming are one and the same, so that the archaeologists of tlon can just as easily invent the objects they exhibit as unearth them // the past is always present; one need only make up one's mind to go there // the experience of travelling represents a privileged form of access to memory // modernism neglected the notion of translation, immersed as it was to the post-babelian project of a (western) universalism whose esperanto was abstraction // by contrast in our increasingly globalised world, all signs must be translated or translatable - if only into the new lingua franca of english - in order to really exist // no doubt, one could describe the ambition of the twenty-first-century artist as the desire to become a network // according to walter benjamin, a translation above all permits the original to survive, but it also entails its death // from the translation, there is no path leading back to the original text // what the act of translation produces is above all this remainder, this distance // the readymade is in essence immaterial; it has no physical importance // if destroyed, it can be replaced, or not // no one owns it // able to do nothing, or almost nothing, maintained as we are in a system that makes the division of labour seem a natural condition, we are evolving into a culture based on the famous "peter principle," which assigns each person a limit beyond which he or she becomes counterproductive, that is, blameworthy // we

cannot conceive of manipulating objects beyond certain limits: the ideology of competence induces us unconsciously to refuse reading what we are not supposed to understand, operating machines without an instruction manual, making use of worlds that feel foreign to us // to believe that things were better before is fundamentally no different from the illusion that they will inevitably be better tomorrow // consumers are seeing the entirety of their lives become merchandise // a logical evolution of the capitalist system: power, in the past based on landed property (space), has slowly shifted toward pure capital (time, during which money “works”) // the art of postproduction is a product of this notion of r plique (replication, reply): the work of art is an event that constitutes the replication of and reply to another work or preexisting object; distant in time from the original to which it is linked // to do so also means participating in the defetishisation of the work of art // postmodern ideology is born in the wake of ... the death of progress as an ideological foundation // it is this prefix, “post-” that will ultimately turn out to have been the great myth of the end of the twentieth century // it refers to a past event ... on which the present depends and whose effects it is a question of managing // today, the perspective is reversed, ... how can art finally define and inhabit a gloablised culture, against the stadardisation presupposed by globalisation // the radicant (2009) by nicolas bourriaud // ...

outwith means 'outside of' // 'without' is necessarily negative and suggests something is lacking // i did not wish to live what was not life // much of the business of understanding spoken language is a task of interpretation, not of hearing in the physical sense // if you are experiencing a profound level of oneness with the cosmos, you are very likely to experience boundary confusion as well // i sit and time passes and it does not matter. i feel slightly drunk, elated by uncoordinated // the rapture of the deep. that's the way i feel today // it is not by chance that the words 'author' and 'authority' are connected // the use of words is inherently dualistic, since each word represents... a conceptual category // when there is neither 'i' not 'you', who is the one that wants to see it? // until the fourth century, everyone who read, read aloud // remember in its literal origins means to put something back together again, to make it whole, to rejoin the members or parts into a single unbroken form // i find comfort in georg cantor's elegant mathematical proof that infinity comes in different sizes // it is one of the tests of being alone: a crown from whom there is no hiding // 'cloud of unknowing' // antimatter is all the concentrated silence of space // silence so dense and heavy that it takes on materiality // kenosis, self out-pouring // how much time there is left over when our needs have been met is the best measure of wealth // a book of silence (2009) by sara maitland // there are some profoundly intimate spaces // the inside of a shoe perhaps

// ‘epistemic objects’ // ... experimental
scientific systems or devices which do not
illustrate or symbolise existing knowledge but
rather are objects which generate knowledge //
brancusi ... afforded every visitor the same
perspective as himself at the moment of
creation // to preserve the relationship
between the work and its place of production
// the work is seen, for better or worse, as it
was conceived // to preserve what the museum
goes to great lengths to conceal: the banality
of the work // placing objects in tombs... a
way of both discarding and retaining things at
the same time // art can become a tomb-space
because it is a place where things are
retained, kept, collected // a place that can
never be definitively mapped // the embodied
relationship between in-spiration and ex-
piration // in our ‘every dayness’ we defer
any attempt at ‘making sense’ of experience
// perhaps our task, then, in the studio is to
‘practice metaphysics’ // productive labour
is sometimes forgotten altogether, and it is
this ‘forgetfulness’ ... that makes possible
the fetishism of commodities // it is never
easy to get back from the object (product or
work) to the activity that produced and/or
created it // it is the only way, however, to
illuminate the object’s nature... and
reconstitute the process of its genesis and the
development of its meaning // pataphysics //
an egg in an open bird cage // the principle of
materialgerechtigkeit: the need to do justice to
the material you work with // ‘dividual’ //
the studio (2012) edited by jens hoffmann //