



THE MUSEUM OF MODERN ART PRESENTS A CONTEMPORARY EXHIBITION THAT EXPLORES PERCEPTIONS OF TIME AND FEATURES ARTISTS FROM AROUND THE WORLD

Six Newly Commissioned Installations by Marc Latamie, Iñigo Manglano-Ovalle, Nadine Robinson, Fatimah Tuggar, Kara Walker, and Erwin Wurm Are Presented

Performance by Wurm Scheduled for Media Preview on June 26 and Public Opening on June 29

***Tempo*, an Inaugural Exhibition at MoMA QNS, is on View from June 29 to September 9, 2002**

NEW YORK, JUNE 2002—*Tempo*—one of five inaugural exhibitions opening on June 29, 2002, at MoMA QNS in Long Island City—features a diverse selection of 56 paintings, sculptures, photographs, sound and video installations, and performances by 45 contemporary artists, all addressing distinct perceptions of time. The six newly commissioned installations, and works from the Museum's collection by artists such as Matthew Barney, Alighiero e Boetti, Vija Celmins, Felix Gonzalez-Torres, On Kawara, Glenn Ligon, Vik Muniz, Gabriel Orozco, and Hiroshi Sugimoto, are exhibited alongside works borrowed from public and private collections around the world, many of which will be on view for the first time in New York. The varied works by artists from Africa, the Americas, Asia, and Europe are grouped into five areas—*Time Collapsed*, *Transgressive Bodies*, *Liquid Time*, *Trans-Histories*, and *Mobility/Immobility*—that examine the cultural differences in the construction of time. ***Tempo*** is organized by Paulo Herkenhoff, Adjunct Curator, with the assistance of Roxana Marcoci and Miriam Basilio, Department of Painting and Sculpture, The Museum of Modern Art.

At the media preview on June 26 and the public opening on June 29, Erwin Wurm will stage a performance from his series *One Minute Sculptures* (begun in 1997) in which he challenges behavioral norms, 60 seconds at a time. His time-based sculptures consist of an instruction to the viewer, which can take the form of a written proposition or a drawing on the wall or pedestal, often with a list of the items involved. The artist creates experimental situations in which unorthodox action and the structure of time combine to create unique interactive performances. Wurm's idea is to create a work of art that can also be realized by the public without his physical presence.

Mr. Herkenhoff states, "*Tempo* attempts to address the ways in which contemporary artists are incorporating temporal images and issues in their art through frames of reference regarding machines, the body, history, symbolism, and everyday experience. The exhibition focuses on distinct perceptions of time that are phenomenological, empirical, political, physiological, and fictional."

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Trans-Histories

The five additional commissions are included in a section of the exhibition called *Trans-Histories*. This grouping considers issues of postcolonialism, engaging the viewer's critical perception of the present through memory. The concept of diaspora is addressed in a discussion of time, narrative, and the marginalization of populations. Marc Latamie's installation *Casabagass* (2002) is part of his ongoing historical investigation into the Atlantic crossing of African slaves who processed sugar. In *Casabagass* the artist brings a shack housing a sugarcane grinder into the museum inviting visitors to participate in the production and consumption of sugarcane juice. Iñigo Manglano-Ovalle and Nadine Robinson explore the events of September 11, 2001, focusing respectively on the perceptions fostered by real-time technology and on the experiences of immigrant and African American workers at the World Trade Center. In Manglano-Ovalle's night-vision-enhanced real-time video projection *Nocturne (white poppies)* (2002), a camera equipped with motion sensors records artificial opium poppies in a darkened space and projects the image on the wall. The video, with its now-familiar greenish hue of a television screen dissolving into pixels with the word *LIVE* in one corner, recalls coverage of the war in Afghanistan. The artist explores the confusion between lived experiences and media images of historic events. In *Tower Hollers* (2002), Robinson brings out the collective fate of generations of African Americans limited by past and present class and ethnic discrimination. The installation consists of a grid of 455 speakers—representing the number of firms at the World Trade Center—wired to four record players. Two songs play at once: a work holler, or tune sung by African American forced laborers, and the elevator music heard at the Twin Towers, both designed to increase worker productivity. Fatimah Tuggar's video *Meditation on Vacation* (2002) investigates the idea and implications of vacation travel and the interaction between visitors from wealthy nations and natives of developing countries. Moving between cultures, Tuggar uses computer montage and video collage to address issues of locality and identity, of irreconcilable Western realities and rural African lifestyles. Kara Walker's site-specific installation *The Rich Soil Down There* (2002), employs cut-paper silhouettes—a medium infused with historical associations—to evoke both the pain of the historical record and the urgency of acting to transform the present.

Time Collapsed

In this area, the systemic and random are interwoven in a cacophony of clocks, watches, and metronomes. Alighiero e Boetti's work explores relationships of order and disorder. In *Watches* (1977–94), he assembles a set of 16 wristwatches that measure time in units of consecutive years rather than seconds, suggesting the accelerated passage of time. In his installation *Work No. 189. thirty-nine metronomes beating time. one at every speed* (1998), Martin Creed has crafted an arrangement of 39 mechanical windup metronomes, each adjusted to play at one of the metronome's 39 speeds and each unwinding at a distinct time. Music is thus implied through rhythm, beat, and pause.

Transgressive Bodies

This section probes the metabolic processes and erotic drives exercised by the body in time. “Pipilotti Rist captures the undertow of bodily drives in her video installation *Mutaflor* (1996),” notes Marcoci. “Sitting naked on the ground in an empty room surrounded by oranges, limes, and croissants, the artist gazes at the camera, opens her mouth, and the lens zooms in. An instant later, the image zooms out from her dilating rectum, marking erotic pursuits as well as the metabolic desire to consume and expel.” Probing behavioral patterns in Western consumerist society, specifically the desire for immortality, Damien Hirst’s drug cabinet *Liar* (1989) includes stimulants, sedatives, antidepressants, and vitamins that can alter, save, or prolong life and stretch physical limits.

Liquid Time

In this grouping, the flow of time is explored through representations of water, which in many cultures is regarded as a natural metaphor for the passage of time. In Kim Sooja’s video *A Laundry Woman* (2002), the artist stands motionless watching the flow of the Yamuna River in Delhi, India, which is named for a Hindu goddess who controls female power and symbolizes fertility and abundance. Seen from the back, she faces the flowing river, as flowers and burnt objects from a crematorium float past her and birds fly overhead. The image, projected life-size on a wall in a darkened room, places the viewer in the position of both observer and participant, as the artist’s vantage point becomes the viewer’s own. Kim’s video suggests the tension between the notion of water as a universal symbol of the passage of time and culturally specific temporal perspectives. Adriana Varejão, Basilio observes, “draws upon Baroque architectural ornamentation from Brazil in her installation *Azulejões (Tiles)* (2000), a grid of individual canvases layered with plaster and paint, resembling painted tiles. Curvilinear blue-and-white patterns span two walls, creating a potentially infinite space. The grid of tiles engulfs the viewer in a virtual ocean created within the museum setting.”

Mobility/Immobility

Although seemingly static, the video and sculptural pieces in this area are in constant motion, altering the viewer’s perception of time and exploring aspects of immobility, duration, and arrested time. Douglas Gordon’s *Monument to X* (1998) is a video of a passionate kiss made epic by virtue of its length. Although edited down to 14 minutes, the kiss itself lasts 14 hours. Gordon’s idiosyncratic approach to time takes its cue from Andy Warhol’s films of the early 1960s, such as *Sleep* (5 hours, 20 minutes) and *Empire* (8 hours, 5 minutes). The viewer becomes fascinated with the minimal, infinitely slow shots in these works and with the “eternity of the moment” in which little happens. Steven Pippin suggests the redundancy of objects that results from technological development in his installation *Fax 69* (1999), consisting of a pair of fax machines continuously faxing each other blank messages on a single loop of paper. The fax transmissions leave marks on the long sheet of paper, which may also be understood as a diagram of desire, particularly given the work’s punning title.

About the Curators

Paulo Herkenhoff joined The Museum of Modern Art's Department of Painting and Sculpture as Adjunct Curator in 1999. Previously, he was Artistic Director of the XXIV São Paulo Biennial from 1997 to 1999 and Chief Curator of the Museu de Arte Moderna of Rio de Janeiro from 1985 to 1990. In 1997 he curated the Brazilian pavilion of the XLVII Venice Biennial. Herkenhoff organized the exhibition *The Marriage of Reason and Squalor*, part of *Making Choices*, the second cycle of MoMA2000. In 2001 he organized *Strangers/Étrangers* (National and International Studio Programs) at P.S.1's Clocktower Gallery and was co-curator of *Greater New York*, also at the Clocktower Gallery, in 2000. In addition to his curatorial activities, he has written extensively about Brazilian artists, including Lygia Clark, Cildo Meireles, Adriana Varejão, Waltercio Caldas, and Ernesto Neto. He has also written about artists outside of Brazil, including Louise Bourgeois, Erwin Wurm, Guillermo Kuitca, and Glenn Ligon, among others. Herkenhoff is a member of several art committees, including the International Committee of the Yokohama Triennale; The Visual Arts Advisory Board of The Americas Society, New York; the Bush Global Committee, the Walker Art Center, Minneapolis; and the Latin American Advisory Committee of the Blanton Museum, The University of Texas at Austin.

Roxana Marcoci joined The Museum of Modern Art's Department of Painting and Sculpture in 1999 as the first recipient of the Janice H. Levin Fellowship and as a curatorial assistant for the Alberto Giacometti retrospective (2001). In 2000 Marcoci organized the exhibition *Clockwork 2000* (National and International Studio Programs) at the Clocktower, P.S.1 Contemporary Art Center. At MoMA, she organized the exhibition *Counter-Monuments and Memory*, part of *Open Ends*, the third cycle of MoMA2000, and was co-curator of *Projects 73—Olafur Eliasson: Seeing yourself sensing* (2001). Besides writing the catalogue essays for these exhibitions, she has also published extensively on modern and contemporary art issues. Marcoci received her Ph.D in art history from the Institute of Fine Arts, New York University, in 1998.

Miriam Basilio joined The Museum of Modern Art's Department of Painting and Sculpture in September 2001 as Curatorial Assistant. Previously, she worked for El Museo del Barrio and The Americas Society, where she contributed to exhibition catalogues, and the National Academy of Design. Basilio received her M.A. in Liberal Studies and Museum Studies from New York University in 1991, and her Ph.D. in art history from the Institute of Fine Arts, New York University, in 2002. She has been the recipient of various fellowships, including the Fulbright Foreign Scholarship.

Publication

Tempo is available from The MoMA Store, QNS. Price: \$12.95

Paulo Herkenhoff, Roxana Marcoci, and Miriam Basilio

8 ¾ x 10"; 80 pages; 85 color illustrations

This catalogue features works by forty-five contemporary artists from five continents. Conceived as a lexicon, the texts explore distinct ideas and terms relating to time, and a full-color plate section includes multimedia work by such diverse artists as Janine Antoni, Matthew Barney, Louise Bourgeois, Vija Celmins, Felix Gonzalez-Torres, Douglas Gordon, David Hammons, Damien Hirst, Roni Horn, Kim Sooja, Guillermo Kuitca, Iñigo Manglano-Ovalle, Vik Muniz, Gabriel Orozco, Paul Pfeiffer, Charles Ray, Pipilotti Rist, Fatimah Tuggar, Adriana Varejão, Kara Walker, Erwin Wurm, and Andrea Zittel, among others. *Tempo* is published by The Museum of Modern Art, New York, and distributed by D.A.P./Distributed Art Publishers, Inc., New York.

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