

THE QUICK AND THE DEAD



ARTISTS

Francis Alÿs	Paul Etienne Lincoln
Robert Barry	Mark Manders
Joseph Beuys	Kris Martin
George Brecht	Steve McQueen
James Lee Byars	Helen Mirra
John Cage	Catherine Murphy
Maurizio Cattelan	Bruce Nauman
Paul Chan	Rivane
Lygia Clark	Neuenschwander
Tony Conrad	Claes Oldenburg
Tacita Dean	Roman Ondák
Jason Dodge	Giuseppe Penone
Trisha Donnelly	Susan Philipsz
Marcel Duchamp	Anthony Phillips
Harold Edgerton	Adrian Piper
Ceal Floyer	Steven Pippin
Felix Gonzalez-	Paul Ramírez Jonas
Torres	Charles Ray
Roger Hiorns	Tobias Rehberger
Douglas Huebler	Hannah Rickards
Pierre Huyghe	Arthur Russell
The Institute For	Michael Sailstorfer
Figuring	Roman Signer
Stephen Kaltenbach	Simon Starling
On Kawara	John Stezaker
Christine Kozlov	Mladen Stilinović
David Lamelas	Sturtevant
Louise Lawler	Shomei Tomatsu





Stills from *Longer Day*, 1997

Piece #31, Boston (1974), for example, features a photograph of a woman taken just a split second before midnight on New Year's Eve 1973, timed so that the exposure carries into 1974. In his words, it "represents the young woman during an instant when approximately half of her body existed within the old year, 1973, while the other half had entered the new year, 1974."³⁴ Roman Ondák pulls this double apart, taking two apparently identical snapshots, one after the other, of the doorjamb in his house where he recorded the height of his oldest son, conflating short and long registers of time (p. 271).

Other works operate more clearly within "deep time"—or what Joseph Beuys called "super time"—within which the interval seems almost to lose its meaning.³⁵ Tony Conrad's *Yellow Movie* paintings from the 1970s are meant to be long-playing "films" whose white paint is yellowing at a rate too slow to be discernible, except over a period of many years (p. 201). A similarly expanded temporality is found in Stephen Kaltenbach's *Time Capsule* works, which he began making in 1967, a number of which prescribe conditions for their opening that may never arise, such as the start of World War III or the artist's retrospective at the Tate. John Cage's composition for organ *Organ²/ASLSP* (1987; pp. 189–191), however, can be played at whatever duration its performer chooses—the slower, the better.

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If time gradually became monolithically inexhaustible, has space become deeper or more profound? Over the past century—as explorers have reached the poles of the earth, the deepest part of the ocean, and the moon—space, unlike time, has seemed to become less material as the intervals that take its measure are more easily traversed.

But under the increased connections of globalism, space has grown toward the concurrence of simultaneity, where we can be virtually anywhere all the time.

Space and distance have often been construed in an active relationship with time, and we find some awareness of this elastic condition in Jason Dodge's suite of eight black photographs, which, despite their apparent similarity, were each exposed in different parts of the world on the same day (pp. 7, 347). Driving west with the sun for an entire day in 1997, Paul Ramírez Jonas lengthened his day by one minute; the extra light of this extended sunset was preserved in a video the artist shot from his car as he drove (p. 289). Ramírez Jonas's *Longer Day* in fact recalls a 1969 work by Cildo Meireles, in which the artist suggested that when the North Pole melts, we might "sail in a small canoe, paddling in the direction of the Earth's rotation, to become a little younger" (FIG. 3).³⁶ The camera in Tacita Dean's *Fernsehturm* (2001; p. 203), filmed in the rotating restaurant atop Berlin's television tower at Alexanderplatz, turns with the earth, in a variation on Meireles's sailor. Other works, like *Zeit ist keine Autobahn, Minneapolis* (Time Is No Highway, Minneapolis, 2009; p. 303), Michael Sailstorfer's sculpture of a rotating car tire that gradually wears itself down against the gallery wall, seem to stretch time, specifically by going nowhere.

Most curiously, despite having been largely used up, space continues to hold out the possibilities of the unknown. Undertaking a trip to the South Pole, Pierre Huyghe characterized his voyage as a pilgrimage to a "no-knowledge zone," and his *Timekeeper* (1999; p. 229), which bores into the wall of the museum, is an effort to reveal into space the vicissitudes of lost



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