

GUGGENHEIM BILBAO

Press release



The Guggenheim Museum Bilbao presents on March 7, 2014

Christian Marclay: *The Clock*

Christian Marclay: The Clock

- Dates: March 6–May 18, 2014
- Curator: Álvaro Rodríguez Fominaya
- Film & Video Gallery (103)

The Guggenheim Museum Bilbao is pleased to present [*Christian Marclay: The Clock*](#), inaugurating a program dedicated to video and the moving image. This new Film and Video gallery will exhibit works from the Guggenheim museums and other collections, with a special focus on contemporary video creations.

Christian Marclay (b. 1955, San Rafael, California) inaugurates the Film & Video gallery with his iconic work *The Clock*. In this work, Marclay samples thousands of film excerpts indicating the passage of time. Spanning the range of timepieces, from clock towers to wristwatches and from buzzing alarm clocks to the occasional cuckoo, *The Clock* draws attention to time as a multifaceted protagonist of cinematic narrative. With virtuosic skill, the artist has excerpted each of these moments from their original contexts and edited them together to form a 24-hour montage, which unfolds in real time. While constructed from a dizzying variety of periods, contexts and film genres whose storylines seem to have shattered in a multitude of narrative shards, *The Clock* uncannily proceeds at a unified pace as if re-ordered by the latent narrative of time itself. Because it is synchronized with the local time of the exhibition space, the work conflates cinematic and actual time, revealing each passing minute as a repository of alternately suspenseful, tragic or romantic narrative possibilities.

Marclay's multidisciplinary oeuvre—which includes sculpture, photography, collage, painting, and performance—is characterized by his unique ability to interweave moving images and sounds. Starting with *Telephones* (1995), a rhythmic montage of clips from Hollywood films showing characters engaged in phone conversations, and continuing with the multi-screen pieces *Video Quartet* (2002) and *Crossfire* (2007), Marclay has consistently mined our movie culture and re-contextualized its fragments into compelling sonic and visual wholes.

Christian Marclay's video works can be interpreted as abstract compositions in which the pace is set by a sequence of images or sounds, or as narratives that engage the viewer by triggering a range of cultural associations or memories. The audience is invited to contemplate *The Clock* from both perspectives: as a collage of movie images, or as a compendium of countless stories that are overlapping, beginning, and ending. In essence, the piece is a reflection on the very nature of time and storytelling.

The Clock has been on an extended international tour since its premiere in 2010, with exhibitions in London, New York, Seoul, Moscow, Jerusalem, Paris, Boston and San Francisco and more. In 2011 Marclay was awarded the Golden Lion for Best Artist at the 54th Venice Biennale. This will be the work's first presentation in Spain.

Special opening hours

In order to give audiences an opportunity to view *The Clock* in its entirety, the Guggenheim Museum Bilbao will open the Atrium and the Film & Video gallery for 24 hours straight on four different days while the exhibition lasts:

Saturday, March 8, 10 am to Sunday, March 9, 8 pm

Friday, March 28, 10 am to Saturday, March 29, 8 pm

Saturday, April 26, 10 am to Sunday, April 27, 8 pm

Saturday, May 17, 10 am to Sunday, May 18, 8 pm

Christian Marclay. Biography

Christian Marclay was born in 1955 in San Rafael, California, USA, and grew up in Geneva, Switzerland, where he studied at the Ecole Supérieure d'Art Visuel. In 1977, he moved to Boston, attended the Massachusetts College of Art, and earned a Bachelor of Fine Art degree in 1980. He spent a term in 1978 as an exchange student at Cooper Union in New York where he studied with Hans Haacke.

Marclay's work has been exhibited in museums and galleries internationally. He has had one-person exhibitions at the Hirshhorn Museum and Sculpture Garden in Washington (1990), the Venice Biennale (1995), the Musée d'art et d'histoire, Geneva (1995), the Kunsthaus, Zurich (1997), Museum of Contemporary Art, Chicago (2001), San Francisco Museum of Modern Art (2002), MAMCO in Geneva (2008), Whitney Museum of American Art, New York (2010), Leeum, Samsung Museum of Art, Seoul (2010), and Garage Center for Contemporary Culture, Moscow (2011), among others.

In 2003, the UCLA Hammer Museum, Los Angeles, organized a mid-career survey, which traveled to international venues including the Seattle Art Museum, the Barbican Art Centre, London, and the Collection Lambert, Avignon. In March 2007, Marclay's video works were the subject of a one-person exhibition at the Cité de la Musique in Paris, France. The exhibition traveled to Domus Artium in Salamanca, Spain, and the Australian Center for the Moving Image, Melbourne.

As an integral part of his work, Marclay has been performing and recording music since 1979. Using phonograph records as his "musical instruments," he mixes altered records on multiple turntables in a display of precise and abusive manipulations. He has performed throughout Europe, Japan, Canada, and the United States. In addition to recording his own compositions, he

has collaborated with many composers and musicians, such as Shelley Hirsch, Kronos Quartet, Ikue Mori, Butch Morris, Günter Müller, Zeena Parkins, Elliott Sharp, Sonic Youth, Christian Wolff, and John Zorn, and among many others.

Film & Video (gallery 103)

Starting on March 6, gallery 103 will be dedicated exclusively to video art and the moving image year-round. Film & Video, which has been specifically designed to accommodate pieces with complex technical requirements, will show video installations by the leading artists in this field and their most significant creations.

Many of these works come from the Collections of the Guggenheim Museums, which in recent decades have focused on cutting-edge art and taken a special interest in video art and video installations—an interest that is both natural and necessary, considering the degree to which these mediums have influenced and shaped the contemporary art of our times.

Christian Marclay: The Clock will be the first exhibition in this gallery, where it will be on view from March 6 to May 18. The next artists scheduled to appear in Film & Video are Rineke Dijkstra, in May and, in the fall, Icelandic artist Ragnar Kjartansson.

Cover image:

Christian Marclay

Video still from *The Clock*, 2010

Single channel video with stereo sound

24 hours, looped

Christian Marclay

Courtesy the artist and Paula Cooper Gallery, New York

For more information:

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