

TELLING TIME
L'ELOGE DE L'HEURE

THE TIME IT IS¹... TODAY IN CONTEMPORARY ART

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In medical circles, asking someone to draw a precise time on a bare clock face enables the clinician to explore memory functions and spatio-temporal orientation. *The clock* test helps detect forms of dementia by checking if a patient puts the hours in the right order, draws the hands² properly and sets them accurately to show the time stated. So what should we make of the clock photographed by Adrienne Garbini,³ which she found in a second-hand shop? Its bizarreness lies in its refusal to have anything to do with mornings. The traditional twelve numbers are clear enough, squeezed into two-thirds of the face along with the words *I Don't Do Mornings*, (ill. 1) one-third remaining vacant. And what about Franck Scurti's *Week-end*,⁴ (ill. 2) which extends over forty-eight hours and shows only the weekend leisure time on a wooden log? And finally, how should we approach *Life Clock*,⁵ by Bertrand Planes (ill. 3), where the mechanism has been slowed down by a factor of around 60,000 so as to match it to the scale of a lifetime?

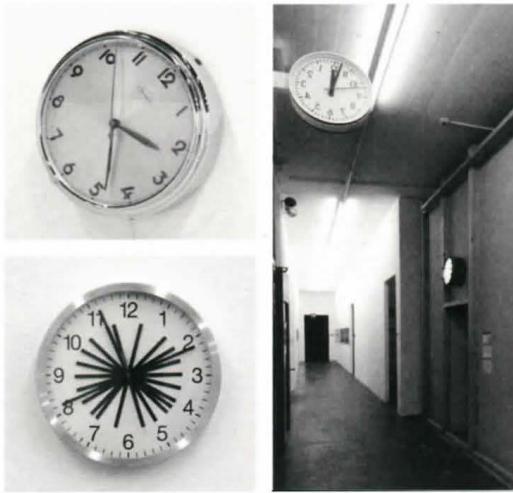
The clocks depicted by contemporary artists take a variety of forms and spring from a visual, metaphorical or philosophical poetry that happily avoids any hint of pathology. Although there is no need to wear a watch any more, a clock being built into any cell phone or computer, the watchmaking industry nonetheless survives owing to the cultural, monetary or artistic value of the objects it produces. So it is appropriate that artists should keep up to date with the latest ideas in the field. Was it not the Swiss manufacturer Romain Jerome who managed to sell the only complication watches

that don't tell the time but merely distinguish between day and night⁶? Romain Jerome is well-known for his 2012 collaboration with the artist and fellow countryman John M. Armleder in creating a skull to fit onto a wristwatch, a highly appropriate support to express the concept of *vanitas*, although a touch delicate in view of its having used up all its minutes.

A Unique Object

The reader will soon notice that all the works discussed in this article make abundant use of analogue clocks. At the same time, digital displays are not unknown to contemporary art. For example, Darren Almond (ill. 4) puts his faith in perfect⁷ – or imperfect – time, which, fleeting in its action and abstract in its recording, is in perpetual motion without ever managing to communicate a precise hour. Gianni Motti⁸ displays on his digital screen not time as it passes, but the time still to elapse – five billion years – before the solar system is due to explode, according to the latest scientific research (ill. 5). Since the Earth's fate is already known, Mars could reasonably be seen as a hypothetical promised land for Earthlings. So Melik Ohanian's *Relative Time*⁹ (ill. 6) gives us the time on Mars – including an extra thirty-nine minutes in twenty-four hours, since it takes Mars around twenty-four hours and thirty-nine minutes to make a full rotation on its axis – translated into Earth time, with seconds thus being considerably lengthened. In *Second Time*,¹⁰ the artist of Armenian descent translates twenty-four hours into 86,400 seconds, the aim, among others, being to rethink the standard

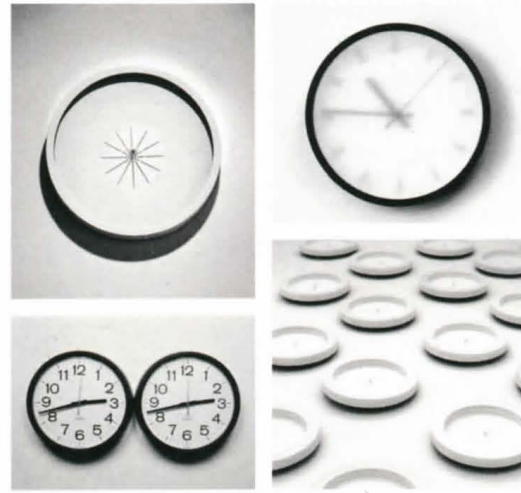
ill. 9 / ill. 10



ill. 11

*Time(s)*²¹ (ill. 14) by Melik Ohanian, whose clock face covered with frosted glass makes it deliberately awkward to read the time. Fifteen of the fifty existing specimens were gathered together in the window of a bookshop in Paris, thus giving physical form to the co-existing timespans of the fifteen exhibition spaces employed in the show titled *From the Voice to the Hand*, thus bringing into play a mental geography and a plural time. Melik Ohanian has always been involved in active research into matters regarding time, and a clock is often a key feature in expressing it. The same applies to Bujar Marika, the Albanian artist mentioned above, who for instance also gathers dozens of quartz clocks onto the same wall²² (ill. 15), where white hands spin round white clock faces, making a sound like gentle rain, without either a past or a future. Another example of a device operating outside time while using multiple clock mechanisms is *Slow Motion*²³ (ill. 16) by Zilvinas Kempinas, which attempts to express duration as a smooth continuum. By aligning a hundred or so clocks on a number of rows, with a gap of five minutes between each, the artist combines two possible representations of time, linear and circular, on the same panel. This creates a graphic undulation consisting of sequences, like a silent wave.

Edward Kienholz's (ill. 17) installation is altogether noisier and examines time from both a figural and sonorous angle, through dreams or memory. With an original soundtrack recorded in *Barney's Beanery* diner – a favourite meeting place for artists in 1960s Hollywood – the installation translates the time we try



ill. 12 / ill. 14

ill. 13 / ill. 15

to lose, ignore or boozily forget, by means of an impressive three-dimensional collage: clocks are perched on the shoulders of figures in lieu of their faces and their personalities can perhaps be gathered from the shape and texture of the clock faces and the time they show. Only the gloom contributes to harmonise this motley crew, each with his own distinct mood.

Steering well clear of anecdotal memories, the Raqs Media Collective²⁴ tackles the question of time by looking at the concrete phenomenon of globalisation: what does it mean today to live in one time zone rather than another? Just like the White Rabbit in *Alice in Wonderland*, we're always in a hurry, stressed, short of time and afraid of being late. Whatever the identity of the town portrayed in their installation *Escapement*,²⁵ time ticks by in the same way in "fear", "panic", "nostalgia" or "tiredness". Twenty-seven large-diameter clocks, each corresponding to a town located in a different time zone (three of which are fictional cities, such as Macondo or Babel), are juxtaposed and express emotions or feelings rather than numbers. On a more playful note and set up in the full light of day, Richard Wentworth's sixteen clocks are all lined up together and tell the time in different places on the planet. Installed near London's Canary Wharf financial district, where the awkwardness of the different times is ever present when doing business with the rest of the world, *Globe, Half a Minute's Walk*²⁶ is just what it says – a thirty-second stroll along a wall viewing the world through the prism of its different time zones.

ill. 16



ill. 17 / ill. 18



Speaking of numberless clocks, those piled up in artful disarray in front of Saint-Lazare station in Paris²⁷ – whose hands have stopped at various times of the day and take great care not to tell the time – are well-known to travellers. There is no question that Armand, the famously fanatical hoarder of objects, is the creator, but one might ask who decided one day that all the clocks should be set to Moscow time on the trans-Siberian railway – crossing no less than seven time zones and taking in 990 stations along its 9,288 kilometres. Out of the context of contemporary art, this is something that reveals much about the authoritarian nature of the public clock... Just consider the majestic Big Ben or the two Moors striking their bell in St Mark's Square in Venice.

The Public Clock

"Public clocks are the most generally useful machines of those serving to measure time, because they govern the working day and the duties of all citizens,"²⁸ explained the mechanical astronomer Antide Janvier in 1811. And he continued: "At present, the face on public clocks is generally set too high, so that their diameter has to be very great in order to be able to read the time."²⁹ In the present day, the Japanese artist Tatzu Nishi aims to test this by means of his installations positioned on public land (ill. 18). For this purpose, the top of the tower of Saint-Pierre station in Ghent³⁰ had been concealed by temporary scaffolding: people could thus suddenly experience what it was like to see this public clock – designed for the town and not for personal consultation –

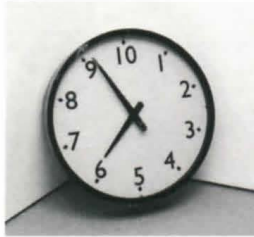


ill. 19 / ill. 20

from close up, since the object became the decoration of a hotel room suspended twenty-four metres above the ground. In contrast, in Vera Lutter's photographs³¹ (ill. 19) it's not the visitor who climbs up to view the clock, but the clock that comes down to meet him. In an exhibition space, four monumental black-and-white shots taken from behind each face of the gigantic clock in a tower in Brooklyn provide different experiences in time and space: the original view beyond is now frozen in time. In the same way, Tatzu Nishi had an entire public clock face dismantled in order to display it in an exhibition and thus make us fully aware once again of the sheer size of an instrument designed for a public square.

Since temples or churches are often the best places to find the time, Christine Zufferey has applied golden spear-like hands³² like those found on a church clock horizontally on the underside of a concrete flyover dominating a busy crossroads in Basle (ill. 20). Reading the time in this manner is obviously of no use to anyone. This is one way of offering a silent reinterpretation of the sword of Damocles – as time passing inexorably over our frantic lives. Roman Signer takes a completely different approach in his *Le Pendule*³³ in Saint-Nazaire, thumping out the time, whose rhythmic, inexorable flow never ceases. Two examples that take their cue from a pre-existing structure, before adding clock hands appropriate to the scale of a city.

In Folkestone, Ruth Ewan³⁴ has chosen an urban environment as the location for an installation

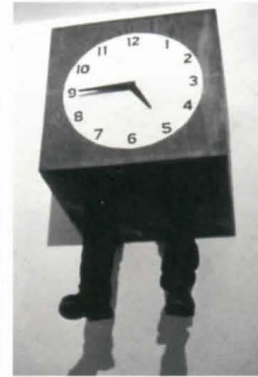


ill. 21 / ill. 22



consisting of ten decimal clocks, as they once used to be in Egypt, China or during the First Republic in France: midnight thus corresponds to ten o'clock and midday to five o'clock, each hour being made up of one hundred minutes – in other words, corresponding to the present two hours and twenty-four minutes – and each minute has one hundred seconds; the past is thus reawakened and our normal way of telling the time thrown into disarray (ill. 21). The work conceived by the Indian Raqs Media Collective is another example of a multiple and urban-oriented contribution. Their video³⁵ shows the erratic movements of a clock whose hands, following no logic, do not point at figures, but words, giving rise to improbable combinations. In Birmingham, forty-eight photographs arranged around a hundred advertising boards³⁶ afford the chance for a poetic hour. Their title, *When the Heart Skips a Beat*, reminds us that a heart is a type of body clock and it sometimes misses a beat, altering our perception of the world and our relationship with time itself.

Stefan Burger's *Sel de cuisine*³⁷ (ill. 22) takes a completely different line and doesn't at first even appear to be concerned with time at all. And yet, blown up to an urban scale, this monumental replica of a packet of salt is turned into a case containing a public clock. Lurking here is an obvious analogy between a grain of salt and a grain of sand that trickles down an hourglass, registering the passage of time. Lastly, the American artist Amy O'Neill recently inaugurated a work³⁸ installed in the municipality of Grande-Rivière in the



ill. 25

ill. 23 / ill. 24

French Jura (ill. 23). In order to restore a contemporary public space to an area suitable for monuments to the fallen, she has adapted the motif of the escapement, a watch component that controls the speed and steady rhythm of a watch, and uses two pre-existing obelisks as sprockets engaging with the cogs of wheels represented on the ground by so-called "murgers" – drystone walls. The device also includes two troughs recalling the principle of the clepsydra, also known as a water clock. Without literally telling the time, this public artwork acts as a bulwark against forgetfulness.

The Immaterial Clock

Unique or multiple objects gathered together in the form of installations – a performance can be a way of telling the time, too. A well-known example is the case of Charles Ray,³⁹ who in 1978 placed himself inside a makeshift clock made to scale so that he could work the hands himself and give the time of day (ill. 24). Cut off inside his clock case and unable to tell what the real time was, he toiled for up to eighteen hours using his intuition to do the job of all the cogs and wheels of the mechanism, without realising that he stopped three hours early. A photograph records the performance and all its amusing side, since he was dangling his legs in empty space without really knowing if they were acting as a pendulum or as the two counterweights of a traditional cuckoo clock. In *Day-N*⁴⁰ things go very differently (ill. 25). Mio Chareteau calls the seconds out loud, hour after hour. The passing seconds, normally signalled by the movement of the second hand on a clock, are expressed orally. Each hour is recorded

ill. 27



ill. 26 / ill. 28

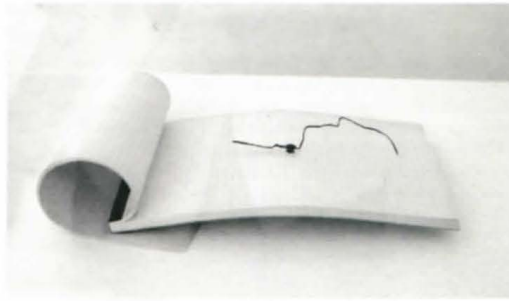
and announced by loudspeakers. The seconds in the first hour are thus superimposed on the second hour, then the first and second hours are placed on top of the third and so on. Overall, 28,800 digits are repeated and piled up on one another in a recording process, proving how imprecision – since it is uttered by a human voice and without any accurate mechanism – can become ingrained, with potentially ruinous results.

*One Year Performance (Time Clock Piece)*⁴¹ is a performance with a totally different tone and, as its title suggests, is spread over an entire year. The work consists of photographs by the Taiwanese artist Tehching Hsieh, who was living illegally in New York when it was created in the 1980s. And these were not any old photographs: in fact, there were as many shots as there are hours in the year. A click for each hour, meaning there were only about fifty-nine minutes of free time between shots. Only 133 pictures were missed during the 365 days, as a result of resisting the temptation to sleep. Instead, Hsieh's lens framed his bust a total of 8,627 times, along with the time clock that accompanied him in his lonely, self-imposed imprisonment.

Just as in the act of performing, the use of video makes it possible to tell the time without having to resort to a physical object properly speaking. For instance, Jorge Macchi⁴² projects a truncated clock face slapped on the ceiling, which blocks the hands at precisely 10.51, thus preventing them from completing their circuit (ill. 26). In the video titled *XYZ*, 2012, he shows a picture of the famous Mondaine



ill. 29



ill. 30

in the corner: it is stopped at four hours and forty seconds, which means the angle at the corner of the screen is perfectly matched by the hands of the clock. Finally, Christian Marclay's spectacular *Clock*, an award winner at the 54th Venice Biennale in 2011, demands attention all to itself (ill. 27+28). The installation consists of a twenty-four hour video montage of thousands of scenes, each showing the time somewhere in it, synchronised to show the actual time of the projection. This video owes much to Christoph Girardet's⁴³ work created ten years previously, which lasted a more modest one minute (ill. 29).

And, among all these attempts to get a grip on time, to express its passage, its flight or its subjective nature, why not pause to consider Bujar Marika's *La Paresse*⁴⁴ (ill. 30)? A twisted clock hand traces the outline of Marcel Duchamp. He is seen sidon, reminding us that for the French father of conceptualism a clock observed from the side tells us nothing about the time. In its own way, Christine Zufferey's *Fiktion*,⁴⁵ mentioned above, proves precisely the same.

1. This article will appear without scarce examples of watches so as to comply with restrictions on length.
2. The hour and minute hands.
3. *Cognitive Decline #1*, 2001, is a photograph taken by Adrienne Garbini. The clock in the photo was found in a second-hand shop and is in the artist's collection of clocks and photographs of clocks that no longer work.
4. *Week-end*, 2005, wooden log, cardboard and string, ø 30 cm, Private collection.
5. *Life Clock* has three versions. It takes eighty years for the hand to go round the first, *Life Clock I* (2006, clock, ø 25 cm), in the collection of Antoine de Galbert (ed. 8/9), and its mechanism is slowed down by a factor of 61,320. In the second version, one circuit takes eighty-four years. The purpose of the clock is subverted so as to provide the experience of a different timescale, "since we do have the freedom, which we seldom make use of, to act according to the scale of a lifetime and not the superfluous scale of a twelve-hour circuit", to quote Bertrand Planes.
6. His *Day and Night* models sell for as much as 300,000 euros.
7. *Perfect Time*, 2012, numerical wall clocks, electromechanical, steel, vinyl, computerised control system and electronic components, 103 x 90 x 17 cm.
8. *Big Crunch Clock*, 1999, 10.5 x 81 x 5.5 cm, Artist's collection, held by Mamco. On 1 January 1999 Gianni Motti started *Big Crunch Clock* for the first time. The timepiece is rectangular and digital. One example of this work has been installed on the ground floor of Mamco, in Geneva, above the lift doors. It includes twenty numbers, covering billions of years and providing a countdown with units of a tenth of a second, turning this type of clock into a detonator. The work is powered by solar energy, but ironically it is the sun's very explosion that will destroy it. The artist's intention is that each purchaser should adapt the contraption to future technological inventions.
9. *Relative Time, Mars Clock Model*, 2008, digital clock, Nixie light bulbs.
10. *Second Time*, 2008, is the counterpart of *Second Sound*, two works commissioned by the city of Paris benefiting from the 1% art fund, to mark the opening of the Alfred Nakache sports complex – Belleville swimming pool – in April 2009. *Second Time* covers the whole area of the two pools: 560 swivelling, mirror-polished stainless steel tiles are tilted so as to produce figures twenty-four hours a day – for the work can also be seen from the street at night-time – on five panels measuring 180 x 240 cm.
11. Jochen Gerz's *OK KO* is one of three clocks installed on the various floors of Mamco in Geneva. These three clocks (1994, ø 32.2 cm, Mamco collection) were already in the building when it opened in 1994. They were restored to working order by Piaget and their outer appearance entrusted to artists: Maurizio Nannucci (3rd floor), Jochen Gerz (2nd floor) and Claudio Parmiggiani (1st floor).
12. See note 11.
13. *Encore*, 2009, canvas on stretcher, clock, 30 x 30 cm, Artist's estate.
14. *Gegen Lauf*, 2014, clock, ø 29.5 cm; there are several variations of this work.
15. See note 11.
16. *Perfect Present*, 2013, ø 30 cm, Artist's collection.
17. *Endless Time Searching # 3*, 2008, modified standard clock, ø 30 cm, Artist's collection. Like Patricia Reed, Marco Godinho has mounted a cluster of hands on his clock face, except in this case it is completely free of any other feature.
18. Felix Gonzalez-Torres titled two works «Untitled» (*Perfect Lovers*). «Untitled» (*Perfect Lovers*), 1991, held in the collection of MoMA, New York, is comprised of two wall clocks with white rims. An installation of «Untitled» (*Perfect Lovers*), 1987–1990, is comprised of two wall clocks with black rims, and was created in an edition of three with one artist's proof. According to the parameters that the artist specified for these works, the individual artworks can only be exhibited in one place at a time.
19. Perhaps with undertones of the artist's campaigning on behalf of gay rights during the 1980s.
20. Yann Sérandour, *Perfect Lovers*, 2008. When invited to the Centro Galego de Arte Contemporánea in Santiago de Compostela, Yann Sérandour used the 1995 poster announcing Felix Gonzalez-Torres's exhibition in the same CGAC. The poster reproduces the work created by Gonzalez-Torres before his life partner's death from AIDS.
21. *Trouble Time(s)*, 2008, clock with frosted glass, ø 24 cm, produced in an edition of 50 works numbered and signed by the artist for the Lambert Collection in Avignon. In 2008, the artist filled a bookshop window in the Galerie Yvon Lambert with fifteen *Trouble Time(s)* clocks, all showing the same time. There is also a monumental version of *Trouble Time(s)* (2007, clock, frosted glass, ø 180 cm, Frac Île de France, courtesy of the artist and Yvon Lambert Gallery, New York).
22. *Liquid Time*, 2006, visual and sound installation, variable number of modified clocks, Artist's estate.
23. *Slow Motion*, 2008, twenty-four columns and seven rows of clock hands, representing a week. Six examples made.
24. The Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta.
25. The Raqs Media Collective, *Escapement*, 2009, twenty-seven clocks, glass, aluminium with LED, four flat screens, sound and video, variable dimensions, courtesy of Frith Street Gallery, London.
26. Richard Wentworth, *Globe, Half a Minute's Walk*, 1998, sixteen clocks, movements adjusted to the different time zones.
27. *L'Heure de tous*, 1985, bronze, enamel, public commission by the Ministry of Culture and Communication-CNAP of the City of Paris, Le Havre Court in Saint-Lazare station. Following restoration, *L'Heure de tous* was inaugurated on 14 May 2014.
28. Antide Janvier, *Essai sur les horloges publiques, pour les communes de la campagne, dédié aux habitants du Jura*, Paris 1811, p. 1.
29. *Ibid.*, p. 7.
30. *Hotel Gent* was created in 2012 as part of *Track*, a public art event in Ghent. Members of the public were able to visit the space from 10 a.m. to 6 p.m. every day. Evenings were reserved for those prepared to rent an all-night viewing at the cost of 100 euros.
31. *Folding Four in One*, 2009, photographic installation mounted on plexiglass, 2.6 x 4.6 x 4.4 m. Printed on plexiglass, these shots enable the visitor to experience the translucence of the original architectural slide. The views of landscapes added to the clock faces suggest different times, while on the film each of the four clocks is set to the same hour.
32. *Fiktion/Fiction*, 2010, clock with neither face nor writing, ø 2.7 m. A prize winner at Kunstcredit 2009, Christine Zufferey had this device installed for five years in Heuwaage, in the centre of Basle.
33. In 2009 Roman Signer converted in a rough and ready way a disused concrete works built in Trentemoult in the late 1960s. On it he hung a seven metre-long pendulum as part of the public art project titled *Estuaire Nantes-Saint-Nazaire, le paysage, l'art et la nature*.
34. *We Could Have Been Anything that We Wanted to Be* is a project organized by Andrea Schlieker for the second Triennial in Folkestone, Kent. There is also a decimal version of this clock, 2011, ø 100 cm, depth 31 cm, an example of which is in the Museum of Modern Art in Warsaw.
35. *When the Heart Skips a Beat*, 2012, video loop.
36. From 2 to 29 April 2012; this project was made possible thanks to the support of the Frith Street Gallery.
37. *Sel de cuisine*, 2011, metal, lacquer, two clock movements, 550 x 140 x 80 cm, courtesy of the artist and Freymond-Guth Fine Arts Zurich.
38. Through the mediation of the Haut-Jura Regional Park and as part of the Nouveaux Commanditaires scheme, in 2009

the members of the town council of Grande-Rivière commissioned a work from the American artist Amy O'Neill that would combine two existing monuments to the war dead of the commune – one commemorating those of the First World War and the other the dead of the Second World War. The work therefore unites historical time – two wars in quick succession – and the time associated with local traits – watchmaking, animal husbandry, natural springs of the Jura.

39. *Clock Man*, 1978, wood, paint, human being, 76 x 76 x 137 cm. Charles Ray ensconced himself in the clock case with his legs hanging down like pendulums. A series of photographs were taken so as to have a record of the performance.

40. *Day-N*, 2011, performance. The performances had their own separate title in sequence: *Day-1. Day-2. Day-3...*, in this way counting how many performances took place.

41. *One Year Performance (Time Clock Piece)*, 1980–1981, photographs accompanied by a film. This performance, which lasted from 11 April 1980 to 11 April 1981, was part of a cycle of five performances staged over the entire year between 1979 and 1986. There is also an animated film made up of around 8,000 shots and lasting six minutes.

42. *10:51*, 2009, video installation.

43. *60 Seconds*, 2002, video loop.

44. *La Paresse*, undated, pad of squared paper, quartz clock movement, 5 x 15 x 23 cm, Artist's estate.

45. See note 32.

ill. 1 Adrienne Garbini, *Cognitive Clock #1*, 2011
Photo: Adrienne Garbini / Courtesy of the artist

ill. 2 Franck Scurti, *Week-end*, 2005
Courtesy of the artist & Galerie Michel Rein, Paris-Brussels

ill. 3 Bertrand Planes, *Life Clock #2*, 2008
Photo: Lucille Blanche / Courtesy of the artist

ill. 4 Darren Almond, *Perfect Time*, 2012
Photo: Darren Almond / Courtesy Galerie Xippas

ill. 5 Gianni Motti, *Big Crunch Clock*, 1999
Photo: Ilmari Kalkkinen – Mamco, Geneva
Courtesy of the artist

ill. 6 Melik Ohanian, *Relative Time*, 2008
Photo: Florian Kleinfenn
Courtesy of the artist & Galerie Chantal Crousel, Paris

ill. 7 Jochen Gerz, *OK KO*, 1994
Photo: Ilmari Kalkkinen – Mamco, Geneva
Courtesy Mamco

ill. 8 Maurizio Nannucci, *Quasi infinito*, 1994
Photo: Ilmari Kalkkinen – Mamco, Geneva
Courtesy Mamco, gift of the artist

ill. 9 Alicja Kwade, *Gegen den Lauf (ref: 12)*, 2014
Photo: Fabrice Seixas
Courtesy of the artist & Kamel Mennour, Paris

ill. 10 Claudio Parmiggiani, *Horloge*, 1994
Photo: Ilmari Kalkkinen – Mamco, Geneva
Courtesy Mamco

ill. 11 Patricia Reed, *Perfect Present*, 2013
Photo: Cassander Eeftinck Schattenkerk
Courtesy Witte de With Center for Contemporary Art, 2014

ill. 12 Marco Godinho, *Endless Time Searching #3*, 2008
Modified clock, Edition of 5, 2 AP
Photo: Carlos Mendes Pereira
Private collection, Luxembourg

ill. 13 Felix Gonzalez-Torres, *"Untitled" (Perfect Lovers)*, 1987–1990 / Wall Clocks, Edition of 3, 1 AP
© The Felix Gonzalez-Torres Foundation
Courtesy of Andrea Rosen Gallery, New York

ill. 14 Melik Ohanian, *Trouble Time(s)*, 2008
Photo: Florian Kleinfenn
Courtesy of the artist & Galerie Chantal Crousel, Paris

ill. 15 Bujar Marika, *Liquid Time* (at Genève Horlogère), 2006
Visual and sound installation, 81 clocks, 675 x 150 cm
Presented at Galerie Pieceunic, Geneva, in 2006
Photo: Bujar Marika

ill. 16 Zilvinas Kempinas, *Slow Motion*, 2008
Photo: Daniel Spehr, Basle
Installation Tinguely Museum, Basle, 2013
Courtesy LAWIN Collection & Galerija Vartai, Vilnius

ill. 17 Edouard Kienholz, *The Beanery*, 1965
Courtesy Stedelijk Museum, Amsterdam

ill. 18 Tatzu Nishi, project for Yverdon-les-Bains (CACY), 2013
Photo: Tatzu Nishi

ill. 19 Vera Lutter, *Folding Four in One*, 2009
Photo: Vera Lutter / Courtesy of the artist

ill. 20 Christine Zufferey, *Fiktion / Fiction*, 2010–2015
Photo: Christine Zufferey

ill. 21 Ruth Ewan, *We Could Have Been Anything that We Wanted to Be*, 2011 / Photo: Tim Meier
Courtesy Collection FRAC Champagne-Ardenne, Reims

ill. 22 Stefan Burger, *Sel de cuisine*, 2011
Courtesy of the artist

ill. 23 Amy O'Neill, *The Escapement*, 2013
Site-specific installation, 39150 Grande-Rivière, France
For Fondation de France's New Patron's Commission –
Coordination: le Consortium, Dijon
Photo: Estelle Lacombe

ill. 24 Charles Ray, *Clock Man*, 1978
Photo: Charles Ray / Courtesy Matthew Marks Gallery

ill. 25 Mio Chareteau, *DAY-N*, 2011
Photo: Rebecca Bowring

ill. 26 Jorge Macchi, *10:51*, 2009
Installation view: *Jorge Macchi: 10:51*, Künstlerhaus Bremen,
Bremen, Germany, 2009 / Photo: Jens Weyers
Courtesy of the artist & Galerie Peter Kilchmann, Zurich

ill. 27/28 Christian Marclay, *The Clock*, 2010
Photo: Ben Westoby / Courtesy White Cube

ill. 29 Christoph Girardet, *60 Seconds (Analog)*, 2002
Photo (installation view): Roland Schmidt

ill. 30 Bujar Marika, *La Paresse*, undated (2009)
Photo: Anne-Laure Oberson