

Parasol unit

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Press Release

David Claerbout. *the time that remains*

31 May–10 August 2012

(Preview: 30 May 2012, 6.30–9 pm)



Left to right: *The Quiet Shore*, 2011, single-channel video projection, black & white, silent, 36 min 32 sec loop, Courtesy Lilian and Billy Mauer; *Bordeaux Piece*, 2004, single-channel video projection, color, dual mono over headphones and speakers, 13 hours 43 min, Courtesy of Collection Musée national d'art moderne, Centre Pompidou, Paris; *The Algiers' Sections of A Happy Moment*, 2008, single-channel video projection, black & white, stereo sound, 37 min loop, Courtesy of the Collection of Pamela and Richard Kramlich, San Francisco.
All images: © David Claerbout.

Dedicated to the filmic works of Belgian artist **David Claerbout**, this exhibition features pieces he has made since the year 2000. It is Claerbout's first solo show in a public London gallery.

As one of the most innovative and acclaimed artists of his generation working with moving image, Claerbout has created a striking body of works within which the media of film and photography appear to co-exist.

Claerbout's works often depict some everyday activity or event that seems to be the subject of the work, but as time passes we as viewers face a dilemma in how to decipher the artist's intention. The works not only alter our established understanding of time and the narrative process but also our notions of reality, illusion, and the relationship between them.

The exhibition opens with *Orchestra*, 2011. Viewers enter a darkened room only to find that they themselves are the focus of attention, both of the conductor and of the audience within the work. This reversal of the norm tends to create a moment of suspended silence.

Bordeaux Piece, 2004, at almost 14-hours long, is an epic film for which the same scene was played by three actors and filmed repeatedly at 10-minute intervals throughout a day, from 5.30 a.m. to 10 p.m. As the daylight changes, the repetition diminishes the impact of the drama until it becomes merely, as Claerbout says, 'a motif lending rhythm to the real issue ... which is to give form to duration by means of natural light'.

The final projection on the ground floor, *The Algiers' Section of A Happy Moment*, 2008, is set on a small soccer pitch on the roof of the Casbah in Algiers and reflects on what Claerbout terms 'the suspicious gaze'.

In the upper gallery, *The Quiet Shore*, 2011, shows a beach in Brittany at low tide. In the special and fleeting moments of twilight the smooth, wet, mirror-like surface of the sand reflects the world around it. Finally, in *Sunrise*, 2009, the almost magical scenes show a maid going quietly about her

chores in pre-dawn darkness. Towards the end of the film a glorious piece of music by Rachmaninov accompanies and celebrates her journey into daylight.

David Claerbout (1969–) currently lives and works in Antwerp and Berlin. Recent years have seen his work honoured with prizes and numerous solo exhibitions in Europe and North America. Recent shows include a retrospective at WIELS Contemporary Art Centre, Belgium, and the touring exhibition *The Shape of Time*, which travelled between 2007 and 2009 to the Centre Pompidou, Paris; the MIT List Visual Arts Center, Massachusetts; the Kunstmuseum St. Gallen, Switzerland; the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver; and the De Pont Museum for Contemporary Art, Netherlands.

This exhibition is accompanied by a comprehensive publication, co-produced with WIELS, Brussels, and distributed by Ludion.

The exhibition is generously supported by the Flemish authorities.

VISITOR INFORMATION

Admission to all exhibitions is free

Gallery opening hours

Monday by prior arrangement. Tuesday–Saturday, 10 am–6 pm Sunday, 12–5 pm

Directions

Tube: Old Street and Angel

Buses: 43, 205 and 214 via City Road

Note to editors

Founded in December 2004, Parasol unit foundation for contemporary art is an educational charity registered in England and Wales and operates purely for the benefit of the public. Every year the foundation organises four exhibitions in a variety of media and sets up other artistic projects as well. Each gallery exhibition is accompanied by a publication and related educational events programme. The foundation does not bear the founder's name, and its exhibitions are not derived from the founder's own collection. Parasol unit is thus a new model of collaboration between private funding and public support.

For more information, please contact Nicola Pomery on 020 7490 7373, at nicola@parasol-unit.org, or go to www.parasol-unit.org

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