



**Exhibition:** **SPEED 3**  
**CONTRARRELOJ / AGAINST THE CLOCK**  
22nd February – 17th June 2007

**Curated by:** DAN CAMERON  
**Organised by:** **IVAM, Institut Valencià d'Art Modern**

**Sponsored by:**



Despite the time that has elapsed since Einstein demonstrated that, far from being an absolute value, speed changes in function of various factors, our perception of it is still biased by more prosaic limitations. Athletic races are now won by ever-smaller fractions of a second, and magnetic elevation is bringing us closer to the appearance of trains whose speed will compete with airplanes. For all those who spend their lives trying to beat records, far from being relative, the judge's stopwatch is implacably precise. At a less specialised level, the technological imperative dominates homes and the workplace, a phenomenon that brings with it an era of instantaneous communication, multi-tasking and the deliberate disappearance of the existing boundaries between the body and the computer. If simultaneity and convergence are now at the forefront of our search to overcome the limits of speed, this is because they are synonyms of the term on which contemporary speed is based. 20th century artists conceived the representation of speed in many different ways: from Sever's obsession for the aesthetic of noise and fragmentation to Pollock's drive to create paintings whose apparent theme was the technique he created for himself. Nevertheless, the end of that accelerated century saw a growing disengagement with the artistic interest in speed, which has to do, not so much with the celebration of triumphs, but the expression of a more pressing concern for the dehumanising consequences of the decided search for technological domination at any price. At the current moment in time, artists have returned to the theme of speed associated with technological development but with a gaze that is neither critical nor sycophantic. Following the example of pioneers like the

photographer Eadweard Muybridge, who used electricity to create images that literally captured the subject in time, artists today seemed to have accepted speed as a tool to be used in many ways, including for analysis. Under these premises, SPEED 3 will develop its thematic within an overall exhibition concept that understands the architecture of the museum as an extension of the artist's support, to create an aerodynamic design suffused with contemporary creativity.

Artists in the exhibition: Cory Arcangel, Cai Guo-Qiang, Jim Campbell, William Doherty, Feng Mengbo, Vadim Fishkin, Tehching Tsieh, Guy Hundere, Kimsooja, Languard & Bell, Tatsuo Miyajima, Camille Utterback