

events is sped up or slowed down, so that we are left in a continual state of disorientation. In TATSUO MIYAJIMA's *Death Clock* installation, viewers are invited to join a data bank of people who have chosen a hypothetical date in the future when they might die, and whose faces are shown individually onscreen along with the exact second they have each reached in their respective countdowns.



SERGIO PREGO. *Para-*, 2006

CAMILLE UTTERBACK. *Liquid Time*, 2003



IVAM INSTITUT VALENCIÀ D'ART MODERN
GENERALITAT VALENCIANA
CONSELLERIA DE CULTURA, EDUCACIÓ I ESPORT

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22 FEBRUARY - 17 JUNE 2007

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Tuesday to Sunday, 10 am to 8 pm
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SPRING #3



TATSUO MIYAJIMA. *Death Clock*, 2003

Together, the thirteen artists and eighteen artworks in this exhibition represent a cross-section of digital art being made in Asia, Europe and North America. Their shared subject, speed, is at the heart of every technological development today, and its influence on science and medicine is so all-encompassing that life as we live it in 2007 would be unimaginable without our collective fixation on moving ourselves faster, making inanimate things move even faster, and measuring those speeds in ever-tinier increments.

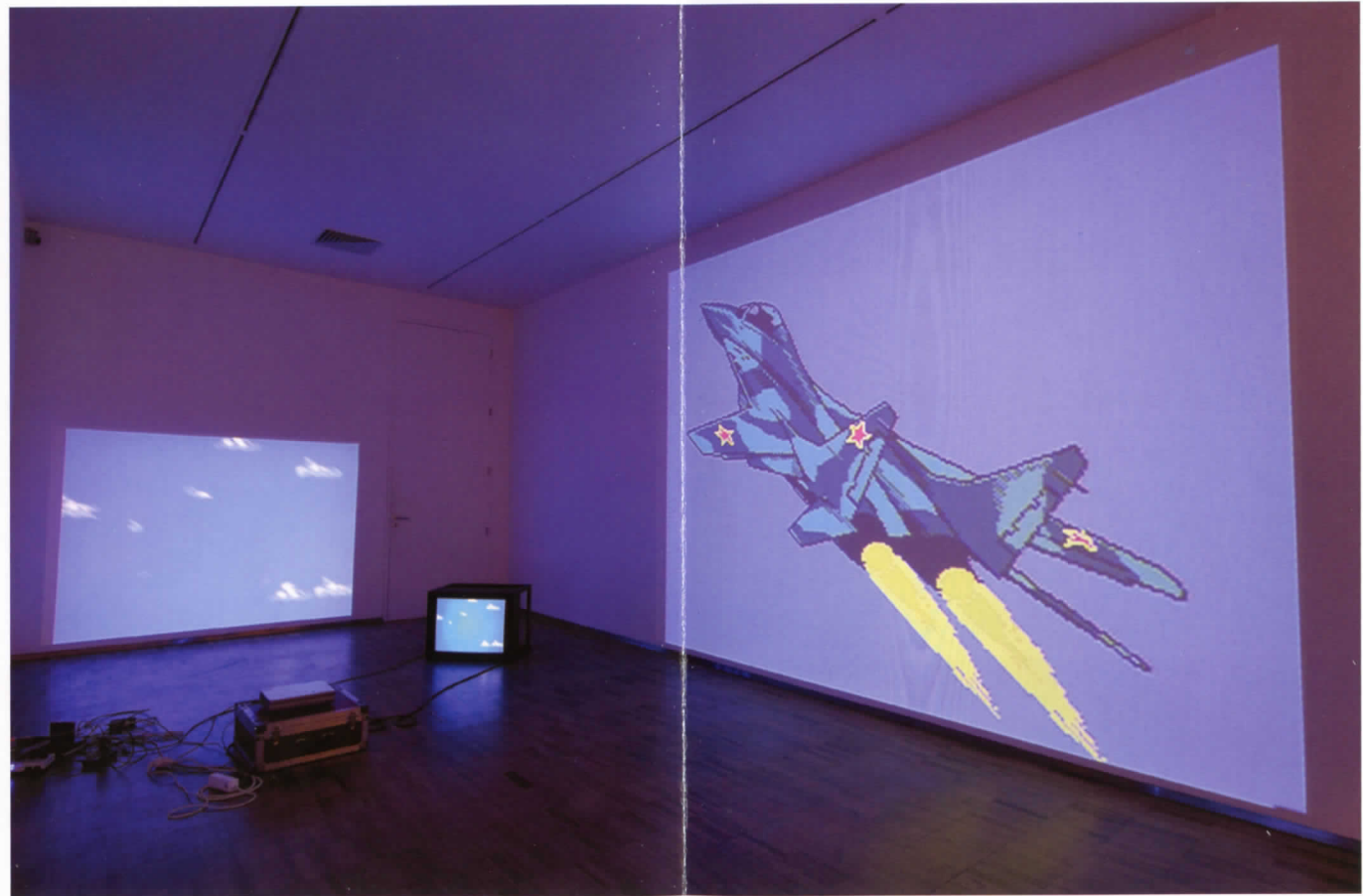
JIM CAMPBELL's light-box photographs are the result of recording the movement of a bike, a car, a cow, and a film, and then averaging thousands of images of movement into one still image, and are the exhibition's most obvious look backward. Not only are the photos a reference to the Futurists' attempts to achieve a similar effect through painting, but they are the only artworks in *SPEED 3* that do not themselves move.

In WILLIE DOHERTY's two screen video *Drive*, we watch helplessly as an extremely tired male driver fights unsuccessfully to keep himself awake while driving (over the speed limit, we presume) through an bleak cityscape at night. Exiting that work, we encounter video documentation of recent explosions by CAI GUO-QIANG, who combines the ancient Chinese technique of producing gunpowder with up-to-date methods of signifying images, metaphors and even ideas.

KIMSOOJA's nearby four-screen projection, *A Needle Woman*, enables us to watch a single woman (the artist) with her back to us, as she stands unmoving in the middle of some of the world's most congested sidewalks while a crowded humanity swarms past.

At first, R. LUKE DUBOIS' video *Academy* seems to be an indistinguishable blur, but once viewers' eyes adjust, it emerges as a compressed-time rendering of all 75 movies to win the 'Best Picture' Oscar, so that each lasts exactly a minute. In CAMILLE UTTERBACK's *Liquid Time* installation, hidden video cameras enable the viewer's movements to produce a 'ripple' in time in an otherwise hectic video of the Tokyo subway system at rush hour.

CORY ARCANGEL. *MIG 17 Soviet Fighter Plane and Clouds*, 2005



CORY ARCANGEL's hacking of two vintage video games transforms one of them into a flickering image of a Soviet fighter, and the other into the world's slowest Tetris. In GUY HUNDERE's animated ballet *Tumbolina*, a late-model sports car screeches, skids and bounces in the late stages of a crash, but without slowing down or stopping.

TEHCHING HSIEH's video documentation of himself punching the clock every hour for a year explores the dehumanizing effects of subjecting biological time to machine time. In LANGLANDS & BELL's projection, *Frozen Time*, the mystery of transoceanic jet travel is reduced to a series of impersonal blips on a radar screen.

On the second floor, two artists' works question temporal relativity. SERGIO PREGO creates videos in which movement of people or