

DCA EDITIONS

DCA works directly with artists selected through the curatorial programme, to develop limited edition artworks. All editions are available exclusively from DCA. These works offer an opportunity to acquire artwork by some of the most innovative contemporary artists, as well as support the aims of our programme.

TIMECODE EDITIONS

Thomson & Craighead

Horizon, 2009

Archival pigment print, 61.5 x 33cm

Edition of 24

Unframed: £100, Framed: £150

Graham Dolphin

One Month (The Times), 2009

Etching, 59.4 x 42cm

Edition of 25

Unframed: £250, Framed: £300

Christian Stock

Quicksilver, 2009

Etching, 62.5 x 50cm

Edition of 10

Unframed: £300, Framed: £370

Photopolymer intaglio, 47 x 36.5cm

Edition of 20

Unframed: £200, Framed: £250

Photopolymer intaglio, 12.5 x 9.5cm

Edition of 30

Unframed: £100, Framed: £130

ASSOCIATED CINEMA SCREENINGS, TALKS & EVENTS

CINEMA

Tuesday 20, 6pm and Wed 21 Jan 3.30pm

Timecode

Mike Figgis / USA 2000 / 1h37m / 35mm / 15+

Tuesday 3 Feb 3.30pm & 6pm

Double bill

Sans Soleil

Chris Marker / France 1983 / 1h44m / French with English subtitles / 15+

Documentary

La Jetée

Chris Marker, France 1962, 28 min, French and German with English subtitles

Tuesday 3 March 1pm and 5.45pm

Night on Earth

Jim Jarmusch / France/UK/Germany/USA/Japan 1991 / 2h9m / English, French, Finnish, Italian and German with English subtitles / 15+

Please pick up our Cinema brochure or ask at our Box Office for further details.

INFORMAL GALLERY TOURS

Thursday 22nd Jan, 7pm

Saturday 24 Jan, 2pm

SPECIAL EVENTS

Thursday 12 Feb, 7pm

Ilana Halperin, Performative Lecture in the gallery:

Physical Geology

Thursday 19 Feb, 7pm

Live music event in the gallery: Wounded Knee

Thursday 5 March 2009

Pernille Spence, Talk in the gallery

Pernille Spence is a lecturer at Duncan Jordanstone College of Art & Design. Her research to date explores the visual dialogue between the human body, movement and space and time.

Pernille will introduce the work of David Lamelas and discuss performative practice and time.

ACTIVITY SPACE

Sunday 8 February, 1 – 3 pm

Marking Time Workshops: Come along to explore the exhibition and work with visual artists to create your own ways of marking time. £3 per person

For families and children aged 5 – 8 (children must be accompanied by an adult)

Sunday 1 March, 1 – 3 pm

For children aged 8 – 12

Timecode

Ross Birrell, Graham Dolphin, Ceal Floyer, Douglas Gordon, Ilana Halperin, On Kawara, David Lamelas, Kelly Mark, Tatsuo Miyajima, Ugo Rondinone, Christian Stock, Thomson & Craighead

GALLERY 2

JON THOMSON & ALISON CRAIGHEAD b. London, England 1969 & Aberdeen, Scotland, 1971

Beacon, 2007

Horizon, 2009

Currently living between London and Kingussie in the Highlands of Scotland, this artist duo have been working together since 1993. Much of their work explores how technology changes the way we perceive and understand the world.

For Timecode, Thomson & Craighead have developed a new work titled *Horizon*. The real-time grid of images is created from web cams situated in every time zone around the world. The result is a constantly updating array of images that read like a series of movie storyboards, but also as an idiosyncratic global electronic sundial.

Beacon utilises the mechanical railway flap sign built by Solari in Italy. The piece trawls the web to reveal the searches that are being made by people around the world at a present moment in time. The resultant public information sign is like an endless piece of concrete poetry; the authors of each line of text remain totally anonymous, whilst the viewer experiences a random stream of information that indicates current interests and preoccupations.

Recent exhibitions and screenings include: Kassel Documentary Film & Video Festival; Eyebeam, New York; Animate Projects, Channel 4 Television; FACT, Liverpool; The New Museum of Contemporary Art, New York; San Jose Museum of Art, California.

TATSUO MIYAJIMA b. 1957 Japan

Counter Void S-1, 2003

Time and our peception of time as expressed through an ongoing succession of numbers lie at the heart of Tatsuo Miyajima's practice. For Timecode DCA present *Counter Void*, a giant LED light box that stands eight foot tall. The light of the time-piece illuminates the gallery space.

Miyajima has stated that he applies three basic concepts to his work: firstly, to keep changing; secondly, to connect with everything and lastly, to continue forever. The medium that links these three concepts is the LED. Although he uses LED technology, Miyajima sees his work as connected to Buddhism, or the larger body of Eastern thought. The LED works and changes at different speeds to suggest something of the chaos and uncertainty of the universe.

Miyajima studied at the Tokyo National University of Fine Arts and Music. He moved to New York in 1990 and then to Berlin and Paris before returning to Tokyo. Recent exhibitions include Prospect One, New Orleans Biennale; MITO Museum, Japan; Buchmann Galerie, Berlin; Lisson Gallery, London.

DAVID LAMELAS b. Buenos Aires, Argentina, 1946

Time, 1970

Lamelas is an innovative and influential Conceptual artist who came to prominence in the 1970s. Lamelas was a pioneer of the radical repositioning of sculpture in the 1960s and 70s, which abandoned the traditional definitions of the medium, displacing its materials and modes of production.

Time (1970 ongoing) is a performance to camera carried out by groups of people standing in a line who each count for 60 seconds and pass it on until the last person announces the end time to the world.

The instructions for the performance are as follows:

‘This work can be activated for a maximum of three times during the 24 hours of each day.

In an exhibition context it should be treated as a permanent event for the entire duration of the show.

The work can be activated indoors or outdoors.

A line has to be laid on the floor; using self-adhesive tape or chalk string. The length of the line will depend on the space, with a minimum of 8 metres (for approx. 20 persons); it can be parallel to the wall or diagonal in the space.

GALLERY 1

ROSS BIRRELL b. Paisley, Scotland, 1969, lives and works in Glasgow

The Unexpected: Saccade, 2001/2009

Rough Diamond, 1997/2009

Birrell is a conceptual artist and writer, whose work includes actions, text, drawing, video, sculpture. Much of his practice uses literary texts, letters and other philosophical writings.

The Unexpected: Saccade is a wall drawing that considers how we look at artworks. A Saccade is a fast movement of the eye. By tracing eye movements as the viewer looks at painting, Birrell opens up a number of questions around the time that a viewer takes to perceive a work of art. The work derives from a series of wall-drawings that explored cognitive processes and in particular the relationship between perception and understanding.

Rough Diamond is a lump of coal that is insured as a diamond. The value of both materials is directly related to their geological status and current market value. Coal is around 360 – 286 million years old. It is not a true mineral because it does contain primarily organic carbon that is combustible. The physical properties of a diamond mean that it is the ultimate and hardest mineral, most diamonds are around 3.3 billion years old.

Ross Birrell has shown in group and solo exhibitions including the 4th Gwangju Bienalle (2002), Utopia Station (Sindelfingen, 2003), Envoy, Ellen de Bruijne Projects, Amsterdam and BüroFriedrich, Berlin (2003), Between the Lines Apex Art, New York (2003), Homo Ludens: Works from the Envoy series 1998-2005, Friesmuseum, Leeuwarden (2005) and the survey show curated by Jörg Heiser, Romantic Conceptualism, Kunsthalle, Nürnberg/BAWAG Foundation Vienna 2007. He has published essays on Marcel Duchamp and Antonin Artaud, Gustav Metzger, Kenny Hunter and Santiago Sierra and with Alec Finlay is co-editor of "Justified Sinners: An Archaeology of Scottish Counterculture, 1960-2000".

DOUGLAS GORDON b. Glasgow, 1966

Instruction (Number 4), 1993 *It's only just begun*

Letter (Number 10c), 1993 *From the moment you read these words, until you meet someone with brown eyes*

Something between my mouth and your ear, 1994 (Gallery 2)

Letter (Number 10a & 10b), 1993 *From the moment you read these words, until you meet someone with blue eyes;*

From the moment you read these words, until you meet someone with green eyes

Gordon's work often uses repetition and memory to address universal ideas around the human condition.

Something between my mouth and your ear was first exhibited in 1994. Gordon produced two versions of this work that consider the formation of a person's character in the time before they are born. This version comprises of a room painted yellow and lit only by diffused natural daylight, in which a home stereo is placed on the floor. The selection of music is speculative and reflects the possible music that the artist's mother may have encountered whilst pregnant.

I try to think of the first sounds that I might have come across and where I might have heard them. I discuss this with some friends in Glasgow and we end up talking about the time immediately prior to my birth; these would be the month in which I would first encounter any received information. Douglas Gordon

Gordon was born in Glasgow and studied art at the Glasgow School of Art from 1984-1988 and later at the Slade School of Fine Art, University College London, from 1988-1990. Gordon exhibited at DCA for its first show 'Prime' in March 1999 and 'Dream Machines' in 2000. Since his first solo show in 1986, he has exhibited extensively, including the Stedelijk Van Abbemuseum, Eindhoven, The Netherlands; the Musée d'Art Moderne de la Ville de Paris, Centro Cultrual de Belém in Portugal, and the DIA Center for the Arts in New York. In 2006, his work was the subject of exhibitions appearing at the Fundació Joan Miró, Barcelona; the Museum of Modern Art, New York; the National Galleries of Scotland, Edinburgh; and the Museum of Modern and Contemporary Art, Trento, Italy.

Gordon was the 1996 recipient of Britain's Turner Prize, in 1997 was awarded Premio 2000 at the Venice Biennale, and in 1998 he was presented with the Hugo Boss Prize at the Guggenheim Museum in SoHo. He was also included in the SkulpturProjekte in Münster in 1997. Gordon worked in collaboration with Philippe Parreno to produce a film about world-renowned French football player Zinedine Zidane.

UGO RONDINONE. b. 1964, Brunnen, Switzerland
13 September 2008, 2008

Ugo Rondinone has spent the last twenty years working in a diverse range of mediums, including painting, drawing, photography, video, installation, and sculpture. From trance-inducing mandala paintings, large-scale drawings and paintings from nature, or moody multi-channel video environments, Rondinone's work explores notions of emotional and psychic profundity found in the most everyday elements of life.

For Timecode, Rondinone shows a brand new painting of a constellation as it appeared to him on one day in September. The artist views his star paintings as being akin to an entry in his personal diary.

Rondinone studied at the Hochschule für angewandte Kunst, Vienna from 1986-1990. Solo exhibitions include the Kunsthalle, Vienna, Museo de Art Contemporaneo, Leon, Spain, Louisiana Museum of Modern Art, Humlebaek, Denmark and the Sculpture Centre, New York. He represented Switzerland in the Venice Biennale, 2007.

ILANA HALPERIN b.1973, New York, lives and works in Glasgow
Physical Geology (model for cave cast), 2008

Ilana Halperin began working as a stone carver. As her practice developed she started to explore the relationship between geology and everyday life. Through a variety of media - lens-based work, drawing, performative lectures, short stories, sculptural installations - Halperin merges personal experiences with geological phenomena - creating a collision of geological and personal time-scales.

Her practice has taken her from the Karst Mountains in Guanxi, China to the cave networks of Slovenia; activities have ranged from boiling milk in a 100 degree Celsius sulphur spring in the crater of an active volcano, to celebrating her 30th birthday with a landmass of volcanic ash of the same age, and recording the sound of a melting glacier.

In *Physical Geology* (model for cave cast) exhibited in Timecode she writes:
Recently, I have been spending time in the 'oddities' drawer of the geology department at the Manchester Museum. In it, I came upon a very fine collection from Mount Vesuvius of lava medallions - magma pressed between forged steel plates to form an imprint. Imagine a waffle iron that makes use of lava instead of pancake batter. In the same drawer, a small stone relief sculpture which appeared to be carved out of pure white alabaster was in fact revealed to be a limestone cast made through the same process which forms stalactites in a cave – the residue of a high velocity calcifying process.

I have been thinking about physical geological time – the fast moving lava flow vs. slow time inside a cave. The impulse to understand geothermal water through boiling milk in a 100 degree Celsius sulphur spring in the crater of an active volcano.
Ilana Halperin

Ilana will also deliver a performative lecture on Thursday 12 February, 7pm, in DCA galleries.

Ilana Halperin studied at Glasgow School of Art and Brown University. Recent exhibitions include 'Physical Geology', Manchester Museum; 'The Fleeting', Taigh Chearsabhagh Museum & Arts Centre, North Uist; 'Towards Heilprin Land', Doggerfisher; 'Estratos' curated by Nicolas Bourriaud, Murcia, Spain, and 'Experimental Geography', curated by Nato Thompson, ICI, New York.

GRAHAM DOLPHIN b. Stafford, 1972, lives and works in Newcastle
One Month (The Times), 2009
Miles and Miles, 2008 (Gallery 2)

Dolphin's practice involves the meticulous manipulation and re-interpretation of images from popular culture in sculpture, drawings, video and soundworks. Dolphin uses magazine covers, newspapers, intervenes in the pages of life-style publications and re-presents various forms of advertising and music. In all instances the work is specifically interested in a particular moment in time and displays endurance and obsession.

For Timecode, Dolphin has produced a condensed drawing that brings together 25 front covers images from 'The Times' Newspaper during the month of November 2008.

In Gallery 2 Graham presents a single channel dvd *Miles and Miles*. The work samples a brief ten second introduction clip of the Miles Davis Quartet recorded in 1959 for the Robert Herridge Sound of Jazz television programme. The clip plays on the construction of jazz and its relationship to time. The work is mirrored, looped, played forward and backwards and repeated vertically down the screen.

Solo exhibitions include; Repeater, BALTIC Centre For Contemporary Art, Gateshead, 6 Sheet and Thirty Three and Third at SEVENTEEN, London. Group exhibition with mima Middlesbrough, BALTIC Gateshead, Josee Bienvenu Gallery New York, Wiesbaden Museum Germany, Gimpel Fils London, Moria Art Gallery Tokyo, CCA, Glasgow, Mark Moore Gallery Los Angeles, Bloomberg SPACE London and David Risley Gallery, London. Recent commissions, projects and awards include, Becks Fusions ICA, London, Berwick upon Tweed Media Arts Festival, Fractured Recordings London, Great North Run Drawing Commission and The Vordemberger-Gildewart Prize.

ON KAWARA b. 1932 Japan
One Million Years, 2000
Codes, 1996

Time, as recorded in increments of days, years and centuries has been the preoccupation of On Kawara since the mid-1960s, when he commenced his landmark, the *Today Series*. Each canvas depicts the date the painting was made in simple white letters on a solid background. As well as his renowned series of Date Paintings Kawara is also known for a series of telegrams that were sent with a simple message 'I am still alive' to friends and associates as verification of his own existence. His exploration of concepts of time has led Kawara to be regarded as one of the leading conceptual artists and contributors to 20th Century art History.

Having shown one of his landmark date paintings in the exhibition 'Ill Communication' at DCA in 2003, we have chosen to present the work *One Million Years* - an audio piece and book work that takes his one day at a time paintings and goes to a 500 years a page diary from 998,031 BC to 1969 AD in volume one and from 1993 AD to 1,001,992 AD in volume two.

On Kawara graduated from Kariya High School in 1951, moved to Tokyo, exhibiting at the Yomiuri Independent Exhibitions. Between 1953 and 1954 he exhibited figurative drawings of dismembered bodies. Kawara travelled to Mexico in 1959 and then through Europe. He eventually settled in New York in 1965. His one-person exhibition 'One Million Years' was shown in Düsseldorf, Paris, and Milan in 1971. Kawara's work was included in Documentas 5 (1972), 7 (1982), and 11 (2002), in Kassel, and in the Tokyo Biennale (1970), the Kyoto Biennale (1976), and the Venice Biennale (1976). He won the Carnegie Prize in 1991 and the Kunstpreis Aachen the following year. In 1993, Dia held the yearlong exhibition 'One Thousand Days, One Million Years', for which Kawara installed paintings from the *Today Series* that had been executed in New York City. The exhibition also included his book work *One Million Years (Past)*, and a sound work, *One Million Years (Future)*. Kawara's recent solo exhibitions include 10 Tableaux and 16,952 Pages at Dallas Museum of Art, Dallas, Texas; and the solo exhibition Pure Consciousness has been shown in many countries all over the world.

CHRISTIAN STOCK b. Tux, Austria, 1961
White Cube Painting, 1985 – 1989
Black Cube Painting, 1999 – 2004
Blue Cube Painting, 1983 – 1985
Quicksilver, 2009

Christian's daily practice of painting is slow and incremental and can take years to complete. The Cube paintings involve the daily application of four to five layers of paint.

Stock studied at the Academy of Fine Arts in Vienna under the Austrian painter Arnulf Rainer, internationally renowned for his abstract informal art and closely associated to Vienna Actionism. During that time Stock focused on the central issue of how and what one can still paint in the wake of Barnett Newman, Ad Reinhardt, Mark Rothko et al. The monochrome paintings appear in tandem to be both painting and sculpture and are very clearly concerned with the nature and process of painting. Produced over years these paintings are in direct contrast with the fast and fluid work '*Quicksilver*', a walldrawing made in-situ in the gallery.

Christian Stock has exhibited in many solo and group exhibitions throughout Europe. Most recently Neues Problem, Berlin, KunstWerk Cologne, Kunsthalle Luzern, Switzerland, Galerie Christoph Dürr, Munich; MASC Foundation, Vienna.

The exhibition Timecode marks the beginning of DCA's 10th anniversary year. An exhibition exploring the relentlessness of time's passage. The selected works focus on the human compulsion to mark time. The exhibition highlights the ways in which time and its divisions and motifs shape our understanding of the world around us.

A notice should indicate when the work will be reactivated.

A number of visitors are invited to participate in the piece.

The participants stand on the line, shoulder to shoulder, facing the same direction.

The meaning and functioning of the work are explained to them.

The person designated as first in line gives the start time at the minute to the next person in line.

That person receives the time, keeps it for 60 seconds and then passes it on to the next participant. And so on until it reaches the last person in line, who after 60 seconds announces the end time to the world.

All participants should stay on the line for the entire duration of the event. The time can be announced in whatever language the participant prefers.'

Lamelas represented Argentina in the Venice Biennale in 1968 with a piece that referenced the Vietnam war. It was here that he met and connected to Marcel Broodthaers and later instigated his move to Europe. He then studied at St Martins School of Art. It was during his time in England, whilst using photographs and text as material, that Lamelas began working in film and performative practice.

KELLY MARK b. Welland, Ontario 1967, lives and works in Toronto, Canada

33 Minute Stare, 1996

I really should..., 2002

Kelly Mark utilises minimal and conceptual art strategies to hone in on the mundane details of daily life. She uses processes of obsessive repetition and acts of duration to reveal the uniqueness of seemingly insignificant and familiar actions.

The work in Timecode consists of the artist staring at the camera for 33 minutes. In the auxiliary space the soundpiece, *I really should...* endlessly lists the things that should be done. The text is a stream of consciousness. Originally this took the form of a video monologue and then later in 1999 the list was written as notes placed on a refrigerator. In 2002 Mark reincarnated this list, to create a sound piece that highlighted increasing obsessive tendencies, but also was intended to be a humorous expression of procrastination.

Kelly Mark studied at the Nova Scotia College of Art & Design. She represented Canada at the Sydney Biennale, 1998 and Liverpool Biennale, 2006. She has exhibited across Canada and internationally. Such venues include: Art Gallery of Ontario, Toronto; The Power Plant, Toronto; Contemporary Art Gallery, Vancouver; Saidye Bronfman Art Center, Montreal; Museum of New Art, Detroit; University of Houston, Texas; Ikon Gallery, Birmingham; Lisson Gallery, London.

CEAL FLOYER b. Karachi, Pakistan 1965

1 to 25 (English Version), 2003

Ceal Floyer's clarity of thought and the elegantly concise presentation of her ideas resonate through all areas of her practice. The deceptive simplicity of the work is informed by Floyer's particular sense of humour and an awareness of the absurd; her use of double-takes and shifting points of view forces the viewer to renegotiate his perception of the world. Floyer often uses everyday or readymade objects, exploring the tension between the literal and the mundane, and an imaginative construction of meaning.

Floyer's *1 to 25* takes the logic that if one equals one second then two equals two seconds and three equals three seconds. Sounds simple but the visual effect is compelling and slows down that most elementary progression and influences our perception as we view.

Floyer studied at Goldsmiths College, London. She was awarded the Philip Morris Scholarship in 1997; Nationalgalerie Prize for Young Art and Working grant from 'Kunst & Nutzen', Bremerhaven, Germany. Recent solo exhibitions include: MADRE, Museo d'Arte Contemporanea Donna Regina, Naples; Centre d'Art Santa Monica, Barcelona Kerguehenec, Bignan, France; Museum Haus Esters, Krefeld, Germany; 303 Gallery, New York; Lisson Gallery, London; Powerplant, Toronto.

Due to the nature of the work all details are provided on a map. Please feel free to ask our Gallery Assistants if you require any further information or visit the Information Space.