

N . O . W .

(NICHT ORTSBEZOGENE WIRKLICHKEIT)

N.O.W.

N.O.W. IS PROPOSING A SPECULATION ON THE SITE-SPECIFICITY. SINCE I STARTED TO DEAL PERSONALLY WITH PARTICULAR PLACES TOWARDS WHOM I FELT A SIDERAL ATTRACTION, I PUT MYSELF ON SITE-SPECIFICITY PRACTICE. BUT WHAT DOES THAT MEAN? WHAT A WORK MAKES ITSELF A SITE-SPECIFIC WORK? AT THE BEGINNING, MY APPROACH WAS INTUITIVE. NOW, THE IMPORTANCE OF MAKE THAT INTUITIVE PRACTICE COHABIT TOGETHER WITH THE RATIONAL APPROACH IS DIRECTLY PROPORTIONAL TO THE QUANTITIES OF LAYERS OR MEANINGS/INTERPRETATION HIDDEN INTO IT.

TO DEFINE A SITE-SPECIFIC IS FIRST TO DEFINE TIME, IT IS ALWAYS A MATTER OF TIME IN SPACE. SO, IT WOULD BE ALSO APPROPRIATE TO USE A NEW TERM, *THE SITE-SPACECIFIC*.

THE SITE-SPACECIFIC IS A PLACE OR SOMETHING WHICH IS RELATED TO A SPECIFIC PLACE, THE SPECIFICITY OF THE PLACE IN A WAY MAKES EVOQUING ITSELF, A SPACE-PLACE WHICH IS QUOTING ITSELF, WHICH IS AWARE OF ITSELF, A PLACE WITH SELFCONSCIOUSNESS, IT IS A PLACE THAT CAN EXIST JUST IN THE HIC ET NUNC, JUST RIGHT NOW, FOR EXAMPLE THIS IS A SITE SPECIFIC PLACE: NOW THAT I'M WRITING IN FRONT OF THE COMPUTER IN MY STUDIO, IS A SPECIFIC PLACE. I'M WRITING ABOUT SITE SPECIFIC, WHICH IN THIS CASE IS EVEN MORE COMPLICATED, LIKE ONE OF THESE CHINESE-BOXES, WHERE YOU OPEN IT AND FIND SOMETHING IDENTIC BUT SMALLER, AND THEN AGAIN YOU OPEN THE SMALLER AND YOU FIND THE SAME THING BUT SMALLER AND SO ON.

IN A WAY WE COULD SAY THAT THE SITE-SPECIFIC IS AN INVENTION THAT HELPS US TO RENAME THE PRESENT. TALKING ABOUT SITE-SPECIFIC ART, WE COULD SAY THAT IS A KIND OF ARTISTIC AND PHILOSOPHIC SPECULATION ABOUT THE PRESENT AND THE TIME, IT IS EXTRACTLY RELATED TO TIME. BECAUSE THE TIME IS OUR INVENTION, WHAT WE HAVE IN REALITY IS THE PLACE AND THE NOW, THE MOMENT. AND THEN THIS COMBINATION OF THESE TWO FACTORS WE USE TO NAME TIME. IN GENERAL I WOULD LIKE MORE TO USE THE TERM PRESENT INSTEAD OF TIME, THAT MEANS, EXACTLY, I'M IN THIS PLACE RIGHT NOW. I'M IN THIS PLACE AT THIS SPECIFIC TIME. SO, WHEN WE TALK ABOUT SITE-SPECIFIC ART, WE NEED TO ADD THE COMPONENT OF SPECULATING ABOUT THAT SPECIFICITY.



ON MY WAY TO STONYPATH, THE LITTLE SPARTA OF IAN FINLAY HAMILTON, SCHOTLAND, 2014.

NOTES

LIKE A PUZZLE, THE IMAGE IS DECONSTRUCTED. IT IS MADE OF 12 PIECES, REMINDING THAT 12 IS A NUMBER VERY USED TO COUNT TIME AND TO DIVIDE IT IN SMALLER PARTS. THE NUMBERS ARE AN ABSTRACTION. TIME IS ALSO AN ABSTRACTION.

THE IMAGE, CAN BE RECONSTRUCTED BY MOVING MANUALLY THE CARDS AND CHANGE THE POSITION. FINDING THE CORRECT PLACE FOR EACH ONE OF THEM, THE TIME OF THE SPECIFICITY WILL BE ALSO REVEALED.

THE CHAIR SUGGESTS THIS POSSIBILITY OF PLAYING CARDS, AND REMINDS ALSO A PRESENCE THROUGH THE ABSENCE. WHEN SOMEBODY SITS ON IT, THERE, IS CONTAINED PERHAPS THE VALUE AND THE MAIN SIGNIFICANCE OF PRESENT, AS A SIMPLE ACT TO BE.



N.O.W.

TIME-GAME INSTALLATION, GALERRY TRÖSCH, PAULUSPLATZ, 5, 1030 WIEN

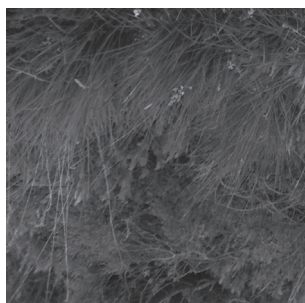
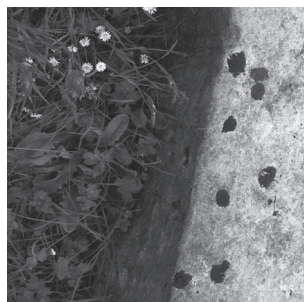
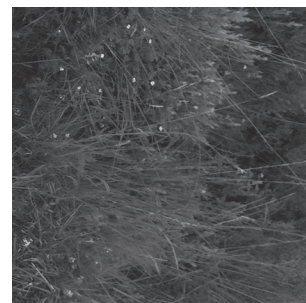
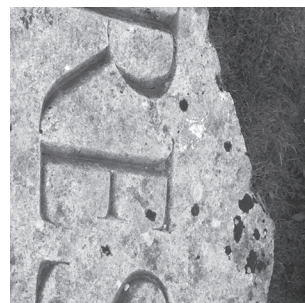
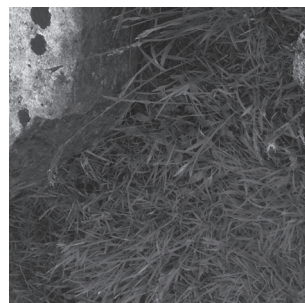
IMAGES FROM THE EXHIBITION



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IMAGES FROM THE OPENING PHOTO: TSAI-JU WU

"I HAVE OFTEN SAID THAT JUST AS THE FRENCH REVOLUTION, FOR INSTANCE, UNDERSTOOD ITSELF THROUGH ANTIQUITY, I THINK OUR TIME CAN BE UNDERSTOOD THROUGH THE FRENCH REVOLUTION. IT IS QUITE A NATURAL PROCESS TO USE OTHER TIMES TO UNDERSTAND YOUR OWN TIME."

IAN HAMILTON FINLAY

