

A Time of One's Own

Escaping the Clock

7 April 2022 – 15 October 2023

With the arrival of the pandemic, the frenzy of urban life abruptly gave way to long months of calm and silence. A rupture of a similar nature took place on an individual level: suddenly forced into isolation, we found ourselves face to face with ourselves. A period of introspection then became essential, urging us to rethink our relationship with time, particularly the time we devote to ourselves.

This presentation invites us to consider the different forms this «time for oneself» can take. Organised into six sections, it was designed to offer a veritable experience, ranging from a literal vision of «time for oneself», to a more intimate, dreamlike and sense-based apprehending. To illustrate this confrontation between arithmetic time and the subjective perception of duration, artworks acting as «witnesses of time» introduce each section. They accompany us in the course of the visit and follow the progression of the tour, gradually breaking away from the representation of the measured and imposed time that punctuates our lives in order to explore inner, thus flexible, fluid and changing time. These guardians of time provide us with counterpoints to the broad and shifting interpretations of the six sections.

The works offer an open and free-flowing journey that invites us to follow our own pathway. By establishing dialogues between works from different disciplines and historic periods, the presentation aims to reflect the diversity and wealth of the collections of the Musée national d'art moderne.



Ayuntamiento
de Málaga

AGENCIA PÚBLICA PARA LA GESTIÓN DE
LA CASA NATAL DE PABLO RUIZ PICASSO
Y OTROS EQUIPAMIENTOS MUSEÍSTICOS
Y CULTURALES

Centre
Pompidou
Málaga

As a prelude to the exhibition, Bruce Baillie's film *All My Life* (1966) provides a poetic opening to the stories that unfold in the six sections. It offers a meditation on time and on intimate space, that of deep feelings and inner knowledge. The film takes us into the artist's secret garden. It was made in the summer of 1966 in Caspar, on the northern coast of California, where Baillie had spent a few days on holiday. As he began driving back to San Francisco with a friend, he suddenly decided to stop and capture the beautiful light that had dazzled him during his stay. The film is shot in one take: after a long horizontal sweep, the camera rises vertically, ending its journey in the blue sky. The soundtrack, a love song sung by Ella Fitzgerald, which gives the film its title, accentuates the introspective dimension of the work. Like a haiku, *All My Life* invites us to think about time for ourselves.

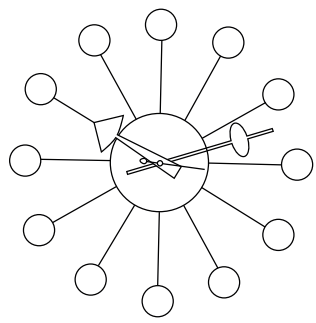
Witnesses of Time

Traditionally, there are two opposing conceptions of time: the Judeo-Christian concept of linear time, with a beginning and an end, and the Greco-Oriental concept of cyclic time, with no beginning and no end. To measure time, humans have invented various instruments - clepsydras, sun dials, calendars, clocks, etc. However, these arithmetical views of time do not capture the way we understand the passing of time, or the feeling of duration. Inner time is linked to affects and circumstances, it depends on our perception.

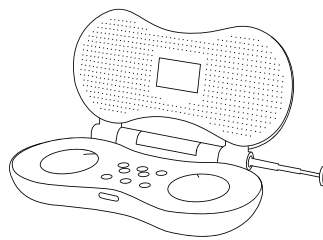
This tension between measured time and inner time underpins the exhibition, which gradually frees itself from the alienation induced by the former, in order to explore the latter – in its impalpable nature – a blossoming subjectivity. Each section is introduced by a piece that is perceived to be a witness to this confrontation.

Clearly identifiable tools for measuring time **(1, 2)** are followed by a clock that borders on abstraction **(3)**, and then by a tool of universal social and cultural organisation **(4)**. The works accompanying the last two sections show a much less literal apprehension of time: physical and sensory **(5)**, even poetic **(6)**.

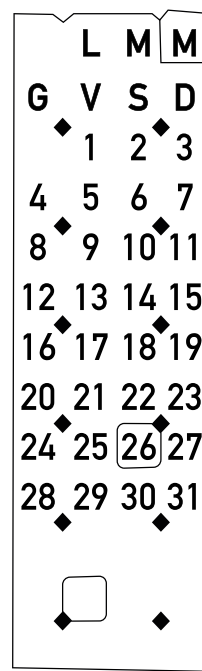
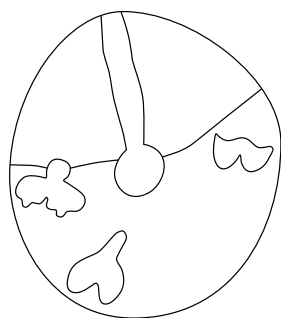
1. George Nelson,
Horloge Atomic, 1949



2. Marc Berthier,
Réveil Voyager 3, 1994

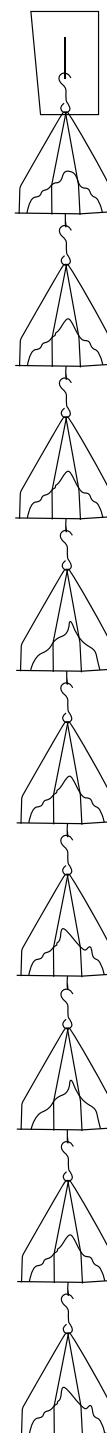
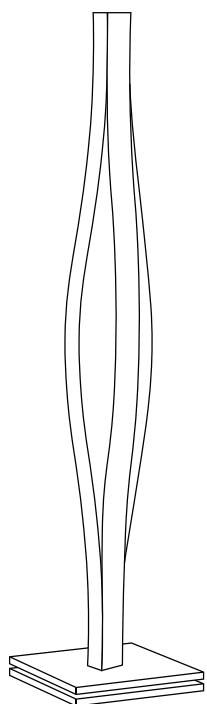


3. Jean Arp,
Turmuhhr, 1924



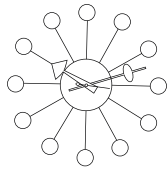
4. Enzo Mari,
*Calendrier
perpétuel*, 1960

5. Xaveer Claerhout,
Barbara van Biervliet,
Luminaire New York, 2008



6. Jannis Kounellis,
Senza titolo, 1969

Leisure Time



Although childhood is idealised as a carefree time of discovery and games, children's time, like that of adults, is subjected to a societal organisation that dictates every aspect of our lives. Thus, our so-called «free» time is what remains once we have satisfied the injunctions to learn, to work and to produce. In contrast with restricted time, measured by a number of imposed working hours, free time, which is also limited, is the time that society allows us to devote to leisure activities. These periods of relaxation and entertainment take on many forms, some of which are illustrated by the works presented here. Meeting up to dance, chat, have a drink, practice a sport or stroll about, are so many occupations that allow us to unwind, recharge our batteries and create social bonds. But leisure, that our individualistic and capitalistic society lauds, is underpinned by a logic of consumption and subject to fashions that determine and codify our activities.



Martine Franck, *Pool designed by Alain Capeillères. Le Brusq. Provence. France 1976*, 1976. Gelatin silver print, 24,6 × 37 cm © Centre Pompidou, MNAM-CCI/ Georges Meguerditchian/Dist. RMN-GP



Etel Adnan, *Untitled*, 2010. Oil on canvas, 26,8 × 32,8 cm © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP

Holiday Time



Holidays, the quintessential period for relaxation and entertainment, catalyse our expectations and our hopes for a time free of all imperatives. Giving rise to dreams and desires, they punctuate our lives and make up our memories. The arrival of paid holidays in industrialised countries enabled a maximum number of people to accede to this idleness, previously reserved for the elite. Tourism thus developed progressively, to the point where it became a veritable industry that transformed holidays into a marketing product like any other. To be interested in holidays, in their forms and representations, is to be confronted with the ambiguities of our society. Thus, although the works in this section celebrate the beauty of holiday landscapes and their potential for evasion, they also reveal the ambivalence of these periods. Not cynically, but with a touch of irony, they show the other side of the picture and the fake character of the idyllic vision, which conceals less attractive social realities. moneda y la artificialidad de la visión idílica que esconde unas realidades sociales menos glamurosas.

Time of Introspection

Characterised by the necessity of producing, capitalist society no longer has any use for old people who sometimes seem to be seen as a burden. Time goes slack for them and social occasions become rare. The domestic sphere, long associated with women, is the framework for activities that are deprecated because devoid of any productivist value. However, we can imagine new forms of domesticity and transform this space into a place of creativity and resistance, as evidenced by feminist artistic practices. The private sphere, the sacred realm of subjectivity, is a place that fosters introspection. Here the paradigm changes: the idea is no longer to kill time but, on the contrary, to take time – to rest, to look after oneself or to improve one's mind. This time we claim for ourselves enables us to (re)construct and create our own inner, secret and preserved space.



Laetitia Benat, *Nearby*, 2000. Video, colour, sound, 28 min
© Centre Pompidou, MNAM-CCI/Dist. RMN-GP

In-between Time

Sleep corresponds to a physiological need and is synonymous with inactivity and non-fulfilment of the obligation to produce. But far from being «wasted time», it is a period that fosters the evasion of the mind, like in-between periods, such as travel – on foot, by car or by train – or the passage between places – whether physical or mental. To give oneself over to these shifting states is to venture into the realm of dreams and the unconscious. These breaks generally prove to be fecund: boredom generate a time of reckoning, psychic evasion and creation. The works in this section deal with the transition or resting periods that invigorate our everyday lives, occupying the intermediary space between exterior and interior. The idea here is to explore the porosity of the frontiers between states that are considered to be opposites – waking and sleeping, activity and immobility, effort and laziness... – in order to think of alternative temporalities that allow the mind to open up the field of possibilities.

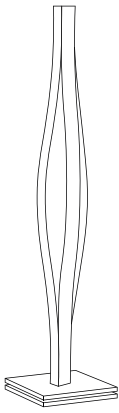
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G	V	S	D
◆	1	2	3
4	5	6	7
8	◆	9	10
11	12	13	14
15	16	17	18
19	20	21	22
23	24	25	26
27	28	29	30
◆	31		



matali crasset, *MIXtree Salon d'interface musicale*, 2005. Various materials, 200 × 134 × 46 cm © Centre Pompidou, MNAM-CCI/Service de la documentation photographique du MNAM/Dist. RMN-GP

Inner Time

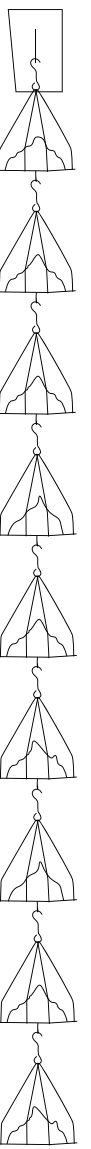
Disregarding external contingencies, memories, images and desires combine in our minds to summon up moments of reverie in which the tyranny of time no longer applies. Psychic evasion offers us an opportunity to experience the sublime, with all the ambiguities that this implies. Sense-based reality fades away little by little to the point where it dissolves into a contemplative, or even hallucinatory state. Through the world of tales, the representation of the cosmos or a radical simplicity, the works brought together here explore the mysteries of existence, of its varying and impermanent nature. They offer us an immersive experience that disrupts our relationship with space by inviting us to an active participation that exalts the senses. The sensory experience, with its ambivalence and its elusive character, leads us toward unexplored regions, toward a fantasy other-world. While this is liberating, this suspended inner moment also reminds us that the horizon remains forever unattainable.



Carla Accardi, *Triplice tenda*, 1969-1971. Varnish on Sicofoil, plexiglass frame, height: 255 cm, diameter: 438 cm
© Centre Pompidou/Musée national d'art moderne / Centre de création industrielle/Dist. RMN-GP

Time of Confrontation

After a journey to the heart of our inner selves, the return to the real world can prove to be brutal. Disorientated, we lose our bearings and we have to face up to a transformed and uncomfortable relationship with our environment. It is thus essential to grasp this sensation of strangeness in order to undo the confusion that overwhelms us. The works presented in this section use different approaches to explore the potential of art to transcend reality, not in order to extricate from it completely, but in order to rethink it. By sounding out its spaces, its objects and its representations, they present a renewed vision of our globalised and standardised society. Memory, the body and the intellect are thus summoned to envision our relationship with nature and urban space in a different manner, but also with our inner selves and with the construction of our identity. Armed with new keys to understanding, we can now deconstruct the established systems in order to project ourselves into other futures.



Mireille Kassir, *Children of Uzai - Anti Narcissus*, 2014. HD video, black and white, colour, silent, 16 min
© Centre Pompidou, MNAM-CCI/Dist. RMN-GP

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Audioguide

An audioguide is available for free at the
museum's entrance desk. It accompanies
you during your visit, introducing each
section and the "witness of time"
associated to it, and proposes
commentaries on three artworks of each
room. Have a good listening!

Around the exhibition

Discover all our activities (tours,
workshops, events...) on our website:
centrepompidou-malaga.eu

Guided tours

The mediation team offers you guided
tours to discover the works from the
exhibition, in an active and sensitive way.

Individuals

Visit in Spanish included in the price of
the ticket. Inscription on the same day at
the reception. 25 people maximum.
Everyday at 12:30 am except on Tuesday.
Monday, Thursday, Friday and Saturday
at 6 pm.

Groups

From a group of 25 people. In Spanish,
English and French, by prior reservation:
educacion.centrepompidou@malaga.eu

Information

Opening hours

9.30 a.m. to 8.00 p.m., every day
Ticket offices close at 7:30 p.m.
The museum is closed on Tuesdays
(except holidays and days before
holidays), 1 January and 25 December

Prices

Temporary exhibitions:
€4, concessions: €2.50
Semi-permanent exhibitions:
€7, concessions: €4
Semi-permanent and temporary
exhibitions:
€9, concessions: €5.50

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