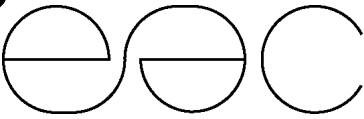


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Expat-art Centre / EA C

An exhibition happening everywhere, at all times, with everyone.

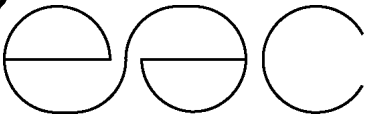
Expat-Art Centre / EA C is an exhibition that takes place when the galleries of an art institution, i.e. a museum or an art centre are closed. It takes place in the time that follows the closure of an exhibition leading to the installation of the following one, or during those moments of inaction dictated by financial circumstances, refurbishment or other reasons.

EA C bears all the constitutive parameters that define an exhibition, yet altering only one when in switching the context of space to non space. This curatorial model simultaneously becomes both an exhibition in a moment of time and an exhibition of a moment of time, situated in the in-between; the in-between of times, of spaces as well as the in-between of exhibitions and venues.

Ian Wilson's work, 'There was a discussion' (2004), could literally signify this schism - the interstice between time and exhibition - as a result of passing discussions, encompassing several continuums such as the discussion between two exhibitions within this momentary pause, and the passing discussions throughout Wilson's career who in 1968 hailed discussion as his art form. This in-between becomes the social and democratic interstice of art production and the reintroduction of a moment of conviviality in a cold economic factor.

EA C does not only take the usual and pre-formatted exhibition calendar of an exhibition venue (inward look) into consideration, but the entire system that is created by the multitude of institutions (outward look). EA C is both the negative of the exhibition calendars and schedules as well as the exponential accumulation of previously unused time.

'Exhibition like Moon' (2004), to borrow the title of Shimabuku's contribution to the exhibition, EA C is an exhibition whose path mirrors that of the moon. In the empirical believe that we will see the moon the following night, this exhibition has the potential to simultaneously be everywhere, travelling the globe, becoming an exhibition happening everywhere, at all times, with all people. This in turns echoes beautifully with how Brian Eno envisaged his piece for EA C, 'a self generative art work travelling the globe'.



Since EA C is self contained and generative, portraying the model of an exponential exhibition, the outcome is easily identifiable. Since this is an exhibition that happens when the art institution is closed, as such it only exists in this form through the work of the artists, and only the ignition of the process will enable its permanent movement. An exhibition of time with no date, of place with no space.

Artist Pierre Huyghe reintroduces the notion of time and locality, characterising the moment in which this exhibition takes shape. In each of the subsequent venues, a local newspaper cover will be stripped bare of its entire contents, with only the dates of the exhibition remaining, and an indication of the idea of the location through the name of the newspaper. While Huyghe models the remaining shred that defines this exhibition (time and location), in his work 'This isn't it' (2004), the artist Ben Kinmont leaves the art institution with only a trace of evidence that an event has taken place. Visitors are then invited to sign up to a subscription of photographs taken of each occurrence of the same event in subsequent venues. Ultimately only the accumulation of Pierre Huyghe's newspaper front covers, and the cumulative publication co-ordinated by Kinmont, will reveal the time and place that constitute the exhibition.

In equally considering the monochrome, the sign and the motif, Olivier Mosset considers painting in an environment denying paint. In stacking two model chairs one on top of the other in an environment denying space, Didier Marcel has created both an abstract drawing and a model that reflects the status of the closed art institution. Claude Lévêque, in his piece 'Elise Van Elise' (2004), has conceived the 'unifying factor' of an exhibition. Through an economy of means, Lévêque presents us with the artificial recreation of a space.

Dan Walsh's glass panel will gradually crack and break over time though its longevity will be sustained, as through each presentation it will decay and disappear, enabling its permanent existence. This combined with its inherent transparency offers a beautiful parallel to the thinness and fragility of an exhibition simply defined by two moments in time.

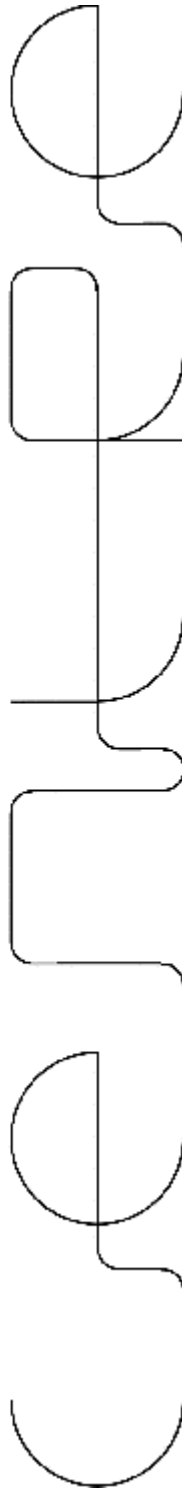
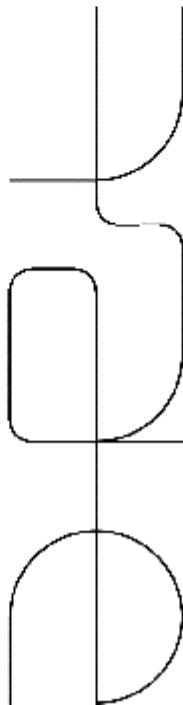
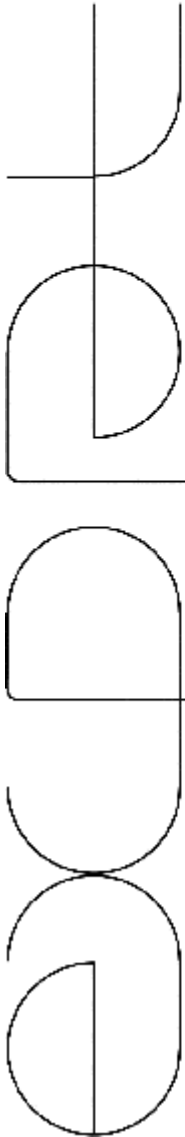
By Mathieu Copeland

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With
Brian Eno
Pierre Huyghe
Ben Kinmont
Claude Leveque
Didier Marcel
Olivier Mosset
Shimabuku
Dan Walsh
Ian Wilson

An exhibition by
Mathieu Copeland



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