



Exhibition «Art and Time»
28/11/2000 - 25/02/2001

Time and the creative experience

Time is among those concepts whose meaning we all think we know when we utter them or feel them, but if someone asks us to explain them this puts us in an awkward predicament. Since Saint Augustine formulated this idea, it has been repeated thousands of times, and has become something of a cliché. A cliché which has remained firmly entrenched throughout the centuries. Nevertheless, the inhabitants of the twentieth century have a feeling: that our age has witnessed the acceleration of time, the perception that everything goes much more quickly (starting with our lives which, despite being longer, seem to have lost their moments of respite). And the pace is increasing. As a consequence, nobody knows how far we will go. At the same time, nobody is in any doubt that this acceleration—a function of velocity and time—is beginning to have clear consequences for the human animal and culture. A culture which, for instance, prohibits tedium, one of the few forms which have been proved empirically to slow down time a little.

It is commonly felt that life is becoming compressed. And there is a growing anxiety to store, keep and accumulate information at a time when an encyclopaedia fits onto a diskette. These are all exercises to convince ourselves that everything we have done is important and worth keeping. The memory of past generations has come to us in small doses, because what little had been preserved had been sifted through the filter of history. What will future generations do with the vast legacy we will bequeath them? Will they make a new selection? Or will they accept the hierarchies we have established?

From philosophy to physics, there are many ways of approaching the concept of time. From psychological time to measured time, the experiences of time are endless and, often, untransferable. Finally, there is a last instance of the awareness of time which each of us has and is difficult to compare or share. Nevertheless, our entire lives takes place at odds with space and time. The contemporary experience of time can be accessed in many ways: the different disciplines of knowledge concerned are brought together in the exhibition *Art and Time*. However, above all, what we have done is to let the artists take the floor. To ask the artists to express their experience of time. Naturally, the exhibition would be incomplete without music: in short, its texture is time. Its job is to play with placing musical notes in time. Therefore, the short life of a musical score—which goes from the beginning to the end without stopping—has always been an image of human life itself.

This exercise in time was the exhibition which reopened the Centre Georges Pompidou at the beginning of the year, after its closure for refurbishment. Since the CCCB opened in 1994, we have often worked together. Daniel Soutif has headed this project, which comes to Barcelona under a new guise, after the experience of two lives lived in Paris and Rome. Time leaves no room for repetition. *Art and Time* is another incarnation of the same exhibition. It is also the promise that the relationship between the Centre Georges Pompidou and the CCCB is destined to endure. Time permitting.