

DELAY

Likely inspired by the writings of Henri Bergson, Duchamp described his seminal work, *The Large Glass* (1915–1923) as a “delay in glass.”¹ Consisting of two glass panes, lead foil, wire, and dust, *The Large Glass* represents a sequence of interactions in the erotic encounter between a “bride” (in the upper pane) and her nine “bachelors” (in the lower pane), as suspended in time. The two sides are mediated by a series of operations that both connect and isolate these two dimensions. This duality suggests Bergson’s analysis of the process of intuitive reflection: he explains that an act of perception always occurs in the flow of time, and therefore involves memory. Moreover, as Duchamp wrote in his notes accompanying *The Large Glass*, by describing the artwork as a “delay” rather than as a painting, it could no longer be seen as a picture, but instead, as a puzzling object adverse to representation.²

This two-person exhibition addresses “delay” as a conceptual, non-representational practice in the works of contemporary artists Rudolf Stingel and Seth Price. Just as Bergson claimed that the past persists and is “actualized” in the present producing different subjectivities, the readymade activates a conceptual interval between the preexisting object and its reproduction, introducing a perceived delay in its value. Stingel and Price can

be viewed as moderators of Bergson's "actualization" in that they insert their images into a wider network of preexisting representational forms. Price's work contains all sorts of symbols of universal access (a rope, a key, a jacket, a hand that meets another), while Stingel's silver paintings push gestural abstraction into the realm of the reproducible.

Upon his arrival in New York in the late 1980s and after his encounter with conceptualism and appropriation, Stingel distanced himself from traditional painting and became interested in demystifying the role of the painter-as-creator. In fact, the silver paintings recall his earlier work, *Instructions* (1989), a series of silkscreen prints depicting "how to" photographs and texts that explicate how to make paintings like the ones on view in this exhibition. The photographs carefully detail the mechanics of these types of paintings: they are made by spraying silver enamel through a layer of tulle onto a canvas primed with oil paint, a process that strips the painting of the solemnity attached to the medium by likening it to a commodity.

In contrast, rather than appropriating a single gesture, Price's ubiquitous images are treated with reframing and redistribution strategies. Like many contemporary artists, Price replaces "meaning" with networking, a system of nodes that link to other nodes in all directions. *Gold Keys* for instance, depicting a silhouette of an exchange of keys between two hands, comes from GIFs downloaded from the Internet. At the same time, Price distributes his images, videos, books, and music compilations in different ways: as CDs, on a website available for download, or as limited-edition publications. These different pathways present the images as extensions, bringing us back to Bergson's psychological perception of time: intuitive thought tends to find links between autonomous images. In this way, the work becomes a continuous multiplicity, a perceivable object, and yet something which is no longer what we assume an artwork to be.

Duchamp's practice of delay in his readymades was suc-

cessful in establishing "their positive relationship with virtuality and the overcoming of their enigmatic existence outside the boundaries of art-historical representation."³ The same could be argued for Stingel and Price in that their works enter into a wider system of images. Additionally, because of the reproducibility of their works—in Stingel's case through a handbook that guides future potential reproductions and in Price's case, through his appropriation of imagery from media sources—their images are transformed into democratized motifs. By laying out the mechanics of an abstract silver painting à-la Stingel, the definition of the work of art dwells in its endless potential versions, in individual monotypes as products of controlled chance. The abstract gesture is no longer exclusive to the historical artist, which inevitably affects how we view Stingel's original, resulting in a "delay of the act of painting, the manifestation of the aura, and the awareness of authorship."⁴

If the GIF file in Price's "silhouettes" is conceived as a readymade of sorts, then his work relates to Duchamp's assisted readymades in that the artist combines two or more objects. Price draws on non-art materials that are mechanically produced, for example aluminum Dibond, a composite material commonly used for signage and displays. But the involvement of social labor has changed since Duchamp's era—Price and his generation are working under entirely new technological and media conditions. As Michael Newman points out, "Consumption itself becomes, in effect, new production and redistribution," which in today's world occur at a rapid pace.⁵ In contrast, Price proposes a "delay" in reception in order to distinguish art from other cycles of production and consumption: slowing down the course of action against the contemporary mandate of speed.

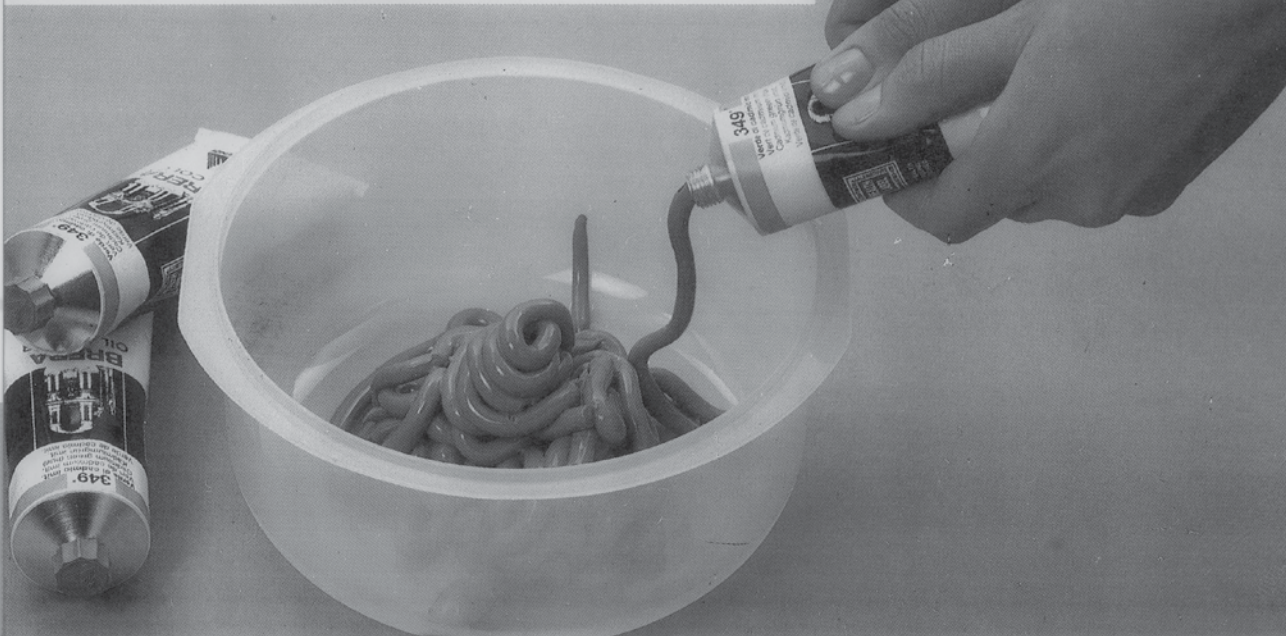
From Price we learn that "delay" can operate not only in the relation of present to past, but also the relation of present to future, in the slowed reception of the artwork when it is not easily consumed. According to Bergson, delay is what replaces the



- ① Réservoir peinture
Déposito pintura
塗料入れ
- ② Compressed air gun
Pistola ad aria compressa
Spritzpistole
Pistolet à air comprimé
Pistola de aire comprimido
圧縮塗料器
- ③ Silver paint
Vernice d'argento
Silberlack
Peinture d'argent
Pintura de plata
銀色塗料
- ④ Oil paints
Colori ad olio
Ölfarben
Couleurs à l'huile
Colores al óleo
油性塗料
- ⑤ Gauze fabric
Tessuto di tulle
Tüllgewebe
Tissu de tulle
Tejido de tul
ガーゼ
- ⑥ Diluant nitro
Disolvente nitro
硝酸カリ薄め液
- ⑦ Pure horse-hair
paintbrush
Pennello di pura setola
Pinsel aus reinen
Naturborsten
Pinceau de pure soie
Brocha de pura cerda
純馬毛製ブラシ
- ⑧ Electric mixer
Frusta elettrica
Elektrischer Quirl
Fouet électrique
Batidor eléctrico
電気ミキサー
- ⑨ Spatula
Spatola
Spachtel
Spatula
Espátula
へら
- ⑩ Plastic bowl
Bacinella di plastica
Plastikwanne
Bassine de plastique
Cubeta de plástico
プラスチックボウル

(according to the size of the painting), and squeeze their content into the bowl ⑩
drückt, wobei die Menge vom jeweiligen Ausmaß der zu behandelnden Bildfläche abhängt.
A) Prendere alcuni tubetti di un colore ad olio ④ scelto a piacere (il numero dei tubetti varierà in rapporto alla grandezza del quadro) e spremere il contenuto dentro l'apposita bacinella ⑩
A) Prendre quelques tubes d'une couleur à l'huile ④ choisie à son gré (le nombre de tubes variera en rapport à la grandeur du tableau) et extraire le contenu dans la bassine appropriée ⑩

tos variará en relación con las dimensiones del cuadro) y vaciar el contenido dentro de la expresa cubeta ⑩
まずいくつかの油性塗料チューブを取り出し、プラスチック容器 ⑩ にだします。(チューブの数は絵のサイズによって異なります。)



C) Using the paintbrush ⑦ spread an even layer of paint over all of the surface of the canvas.
C) Etaler avec le pinceau ⑦ une couche uniforme de couleur, d'une épaisseur constante, sur toute la surface de la toile.
C) Con la brocha ⑦ extender un estrato uniforme de color, de espesor consistente, sobre toda la superficie de la tela.
C) Mit dem Pinsel ⑦ wird eine dicke Farbschicht gleichmäßig auf der gesamten Leinwandoberfläche aufgetragen.
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C) Con la brocha ⑦ extender un estrato uniforme de color, de espesor consistente, sobre toda la superficie de la tela.
C) Mit dem Pinsel ⑦ wird eine dicke Farbschicht gleichmäßig auf der gesamten Leinwandoberfläche aufgetragen.
ブラシ ⑦ を使ってキャンバス全体に均等に塗料を塗ります。

B) Mix the paint well using the mixer ⑧, until you get a uniform consistency. If desired, the mixture can be diluted with turpentine.
B) Mescolare accuratamente il colore con la frusta ⑧, fino ad ottenere una massa omogenea che, volendo, potrà essere diluita con trementina.
B) Nun wird die Farbe mit Hilfe des Quirls ⑧ sorgfältig durchgemischt und gegebenenfalls mit Terpentin verdünnt, bis eine gleichförmige Streichmasse entsteht.
B) Mélanger avec soin la couleur avec le fouet ⑧, jusqu'à obtenir une masse homogène qui pourra être diluée, le cas échéant, avec de la térébenthine.
B) Mezclar con cuidado el color con el batidor ⑧, hasta obtener una masa homogénea, que, si se quiere, podrá ser deluida con trementina.
色が調和するまで塗料を電気ミキサー ⑧ でよく混ぜます。もし、必要ならばテレピン油で薄めて下さい。



INSTRUCTIONS
ISTRUZIONI
ANLEITUNG
MODE D'EMPLOI
INSTRUCCIONES
手順

“illusory non-dimensionality of the present with an ‘elastic’ bloc of segments that coexist within an operational dynamism.”⁶ Duchamp’s concerns overlap with Stingel and Price in the realization that traditional art is inextricably linked to the myth of an instant present. Against representation, these artists share a will to free the mind from all restraints, making use of the mind in its own devising. The image no longer stands alone, and is delayed by the indecisive reunion with the viewer’s perceptions, the work existing not only as a discrete object, but also as a harbinger of the new relations between art and non-art forms of production and reception.

Duchamp worked on *The Large Glass* for eight years until 1923, when he abandoned it in a “definitively unfinished” state.⁷ In its dormancy, a final completed appearance was yet to be achieved. Stingel’s *Instructions* suggest a painting that might be made rather than a finished canvas, a radical position from which to approach contemporary painting. Like Stingel, Price alludes to both the preexistence of an image and its virtual condition through its multiple versions and limitless distribution that question its “location” in every sense. As Price himself writes in his self-published document, *Dispersion*, “Anything on the Internet is a fragment, provisional, pointing elsewhere. Nothing is finished.”⁸

—Camila Jorquiera Stagno

1. See Federico Luisetti, “Reflections on Duchamp: Bergson Readymade,” trans. David Sharpe, *Diacritics* 38, no. 4 (2010): 81.
2. See *The Bride Stripped Bare by her Bachelors, Even*, transcription by Richard Hamilton of Marcel Duchamp’s Green Box Notes, trans. George Heard Hamilton (New York: George Wittenborn Inc., 1960).
3. Luisetti, “Reflections on Duchamp: Bergson Readymade,” 83.
4. Francesco Bonami, “Paintings of Paintings for Paintings: The Kaiology and Kronology of Rudolf Stingel,” in Rudolf Stingel, ed. Francesco Bonami (New Haven: Yale University Press, 2007), 19. e *The Bride Stripped Bare by her Bachelors, Even*, transcription by Richard Hamilton of Marcel Duchamp’s Green Box Notes, trans. George Heard Hamilton (New York: George Wittenborn Inc., 1960).
5. Michael Newman, “Seth Price’s Operations,” in Price, Seth, ed. Beatrix Ruf and Katy Homans (Zurich: JRP-Ringier, 2010), 30.
6. Luisetti, “Reflections on Duchamp: Bergson Readymade,” 83.
7. Marcel Duchamp quoted in Carlos Basualdo, *Philadelphia Museum of Art: Handbook* (Philadelphia: Philadelphia Museum of Art, 2014), 340-41.
8. The document was first designed for the catalogue of the 2003 Ljubljana Biennial of Graphic Art. See Seth Price, *Dispersion*, (Geneva: JRP Ringier, 2003), 239. Accessed Oct. 1, 2016, [http:// www.distributedhistory.com/Dispersiono8.pdf](http://www.distributedhistory.com/Dispersiono8.pdf).