

# Christian Marclay: The Clock

April 6 through June 2

## Related Programs

### ARTIST TALK

#### Christian Marclay with Greil Marcus

Thursday, April 4, 7 p.m. (p. 13)

### SPECIAL SATURDAY FOR TEACHERS

#### Christian Marclay: *The Clock*

Saturday, April 20, 10–11 a.m. (p. 14)

## Experience More of *The Clock* at Special Screenings!

Six continuous screenings offer the opportunity to view the 24-hour piece in full.

Thursday, April 4, 11 a.m.–Friday,  
April 5, 5:45 p.m. (for members only)

Saturday, May 4, 11 a.m.–Sunday,  
May 5, 5:45 p.m.

Saturday, May 11, 11 a.m.–Sunday,  
May 12, 5:45 p.m.

Saturday, May 18, 11 a.m.–Sunday,  
May 19, 5:45 p.m.

Saturday, May 25, 11 a.m.–Sunday,  
May 26, 5:45 p.m.

Saturday, June 1, 10 a.m.–Sunday,  
June 2, 5:45 p.m.

Or take advantage of the many other special viewing opportunities for members and supporters. Turn to pages 16 and 17 for details.

Please note: Viewing is limited to only 100 visitors at one time. Admission to the installation is on a first-come, first-served basis, with no time limits for viewers, and demand is expected to be high; queues may be expected. Follow @TheClockSFMOMA on Twitter for estimated wait times.

*Christian Marclay: The Clock* is organized by SFMOMA. Lead corporate support is generously provided by the Charles Schwab Corporation.

Generous support is provided by Gay-Lynn and Robert Blanding, Kate and Adam Clammer, and Linda and Jon Gruber.

Additional support is provided by Lionel Conacher and Joan Dea; Pro Helvetia, the Swiss Arts Council; Carla Emil and Rich Silverstein; and Jonathan Gans and Abigail Turin.

Christian Marclay's celebrated video installation *The Clock* (2010) is composed of thousands of film clips referencing the time of day, intricately edited into a 24-hour-long montage that matches real time minute for minute—a tour de force of appropriation that is also a functioning timepiece. Marclay has been known since the late 1970s for his inventive remixes of time-based media, from vinyl records and tape loops to digital video. He spent three years assembling this magnum opus, piecing together fragments from films both famous and obscure. The result, awarded the prestigious Golden Lion at the Venice Biennale in 2011, is a dazzling, genre-defying distillation of movie history, a radical reflection on cinematic duration, and a reminder that time waits for no one. Clock-watching has never been so mesmerizing.



Christian Marclay, *The Clock* (video stills), 2010; courtesy Paula Cooper Gallery, New York