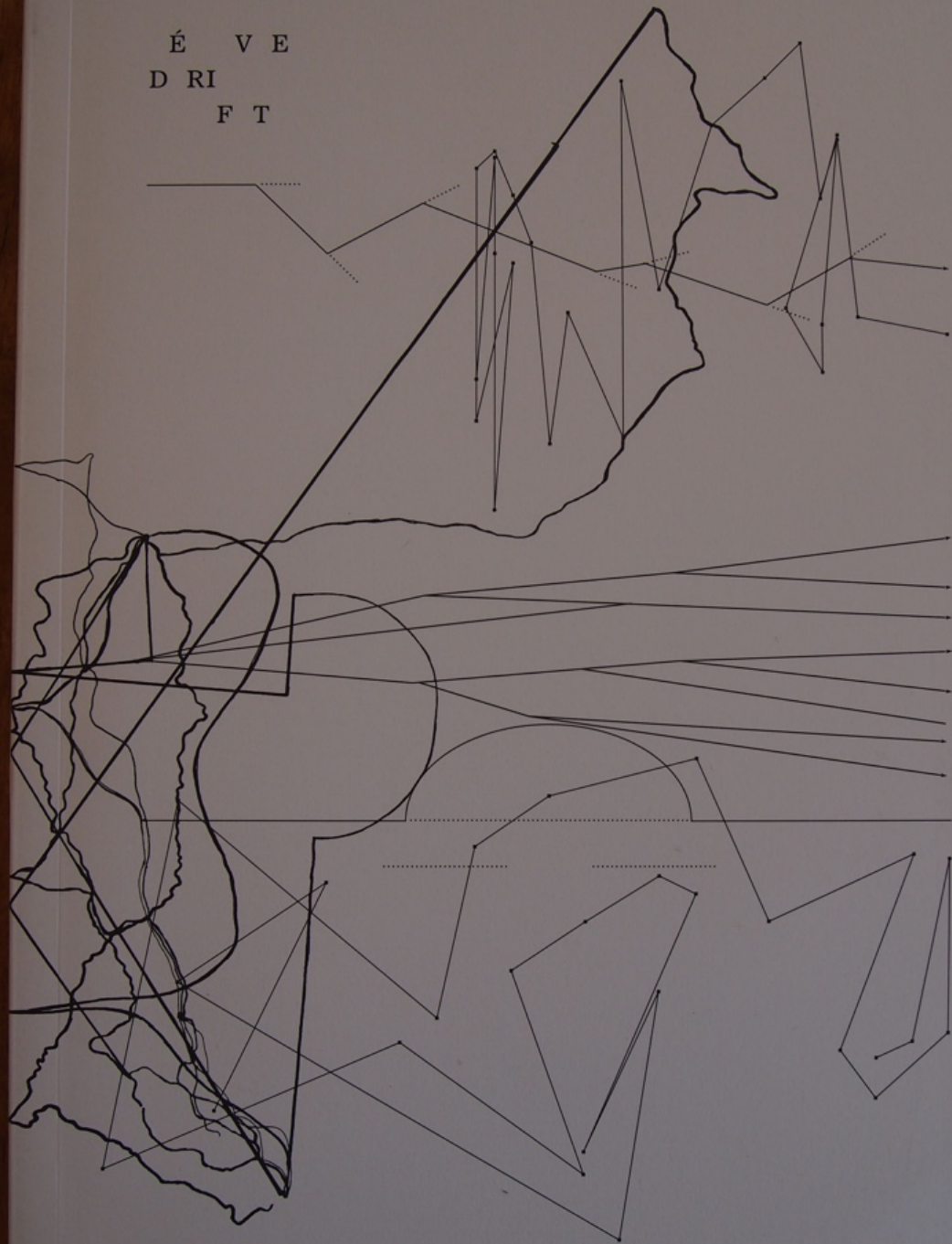


É V E
D R I
F T



Stitching
In Time

Stitching In Time is a performance lecture. Two videos play, one slightly overlapping the other, intruding and disrupting the space of the screen

as well as the architectural space of the lecture theatre. I read my original handwritten text for the first time. This text is from a period of writing I made during the reading of Haruki Murakami's *IQ84*.

Stitching In Time is an oblique reference to Andrei Tarkovsky's book—*Sculpting In Time*, 1986—where passages about the *mise en scène* remain vivid to me as memory-installations, atmosphere and encounter that continue to infect my thinking.

The phrase "a stitch in time" or "a stitch in time saves nine" offers knowledge, in that if you make the repair now then it won't need a bigger repair later. My idea has been to investigate the rips and tears in the fabric of the drift/dérive.

In February 2004 I took a bus from the New York Port Authority Bus Terminal to Passaic, New Jersey, where Robert Smithson worked on the early Nonsites and New Monuments. I shot a real time video from the bus window, there and back. This video played on the projection screen in the lecture theatre. The second, overlapping video, shot in September 2012, was of my studio, storage room and recent work, traveling the edges of the rooms and objects as a continuum, proposing a discontinuity of spatial or contextual information.

Reading *IQ84* in July 2012 I began using a method of notation/writing about what was happening around me at the moments when Murakami introduced a music reference. I have wanted to do this in relation to his writing for a while and this seemed the right moment.

I had also begun re-reading *The Golden Bough* by James G. Frazer, 1922, an encyclopedic anthropology

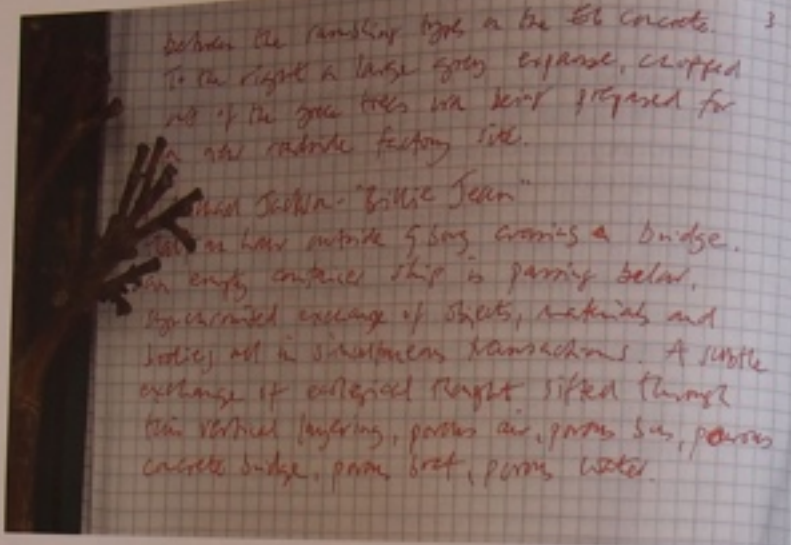
of mythologies, magic, nature, ritual and behavior, before I knew it was so pivotal in *IQ84*.

It seems the drift/dérive can appear and disappear (not as in visible and invisible), unfolding through *mise en scène* memory, real time space and enfolded into a continuum of temporary schemata. The concrete imagining in the drift/dérive may be experienced through a letting go of definition, as in bandwidth, connection speeds, picture quality, the focal point of hand held devices or the panorama of memes. We still have to be there throughout the time numbered frames of events. Something might happen to us or it may not. We can always see something going on. We might also feel the deep resonance and critical impact of truly belonging.



Stitching In Time, performance, symposium
"La dérive / The drift", October 2012

Alain Ayers



between the remaining light on the left concrete. 3
 To the right a large empty expanse, cropped
 out of the zone trees are best prepared for
 an new concrete factory site.

Michael Jackson - "Billie Jean"
 She on low outside of song across a bridge.
 An empty entrance ship is passing below.
 by crowded exchange of sheets, materials and
 bodies not in simultaneous transactions. A subtle
 exchange of collapsed weight sifted through
 the vertical layering, passes air, passes sun, passes
 concrete bridge, passes street, passes water.

Written text, p. 34, Michael Jackson, "Billie Jean", 2012



Video frame shots 1-24, New York Port Authority Bus Station
 - Passaic - NY/NJ (from Passaic, 2004, 35 min.)



Video frame shots 25-36, New York Port Authority Bus Station
 - Passaic - NY/NJ (from Passaic, 2004, 35 min.)



William Kent, p. 47, "Sweet Lorraine", copy of Nat King Cole version,
 p. 70, "It's Only a Paper Moon", same young jazz couple



Video frames: photo 1 - 24, Studio,
 Storage, Installation, Video, 29 min.





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