About the Artist

David Claerbout was educated at the Nationaal Hoger Instituut voor Schone Kunsten, Antwerp and at Rijksakademie van beeldende kunsten, Amsterdam. His work has been exhibited at The Dundee Contemporary Arts Centre, Scotland; Van Abbemuseum, Eindhoven and Museum Boijmans Van Beuningen, Rotterdam, both in the Netherlands; CGAC Centro Galego de Arte Contemporânea, Santiago di Compostela, Spain; SM.A.K. Stedelijk Museum Voor Actuele Kunst, Ghent, Belgium; and the DIA Center for the Arts, New York.

David Claerbout is represented by Yvon Lambert Gallery in Paris and New York, Galerie Hauser & Wirth, Zurich, Switzerland, and Galerie Micheline Szwajcer, Antwerp, Belgium, among others. He currently resides and works in Antwerp and Berlin.

Support for David Claerbout has been generously provided by Art Mentor Foundation Lucerne, Switzerland; Minister for Culture, Youth and Sports, Flemish Community; Nimoy Foundation; the Council for the Arts at MIT; the Society of Friends of Belgium in America; and the Massachusetts Cultural Council. Media Sponsor: Phoenix Media/Communications Group.

Public Programs

Thursday, Feb. 21, 6:30PM, Bldg. 32 (Stata Center), Rm. 155
Artist talk by Mary Lucier, whose work, Arabesque, is on view on the Media Test Wall, (21 Ames St., Bldg. 56)

Wednesday, March 19, 7PM, Bartos Theatre
David Joselit, Yale University art historian and author of Feedback—Television Against Democracy (MIT Press, 2007) in conversation with Caroline Jones, Professor in MIT’s History, Theory, Criticism section of the Department of Architecture

Gallery Talks

Wednesday, February 20, 12:30PM Jane Farver, LVAC Director
Saturday, March 8, 2PM Bill Arning, LVAC Curator
Thursday, March 13, 6PM Bill Arning
Wednesday, March 19, 12:30PM Mark Linga, LVAC Educator
Wednesday, April 2, 12:30PM Bill Arning

Film Nights, Bartos Theatre
Organized by Curator John Gianvito

Friday, February 22, 7:30PM
Short works by Rebecca Meyers, and James Herbert
how to sleep (winds) (U.S.A, 2000, 9 min.) dir. Rebecca Meyers
lions and tigers and bears (U.S.A., 2003-2004, 12 min.) dir. Rebecca Meyers
Apalachee (U.S.A, 1974, silent, 13 min.) dir. James Herbert

Thursday March 13, 2008, 7:30PM
Films by Ken Jacobs
Capitalism: Child Labor (U.S.A., 2006,14 min.)
Capitalism: Slavery (U.S.A., 2006, 3 min.)
Flo Rounds a Corner (U.S.A., 1999, 6 min.)
Ontic Antics Starring Laurel and Hardy: Bye, Molly (U.S.A./2005, 90 min.)

Thursday March 13, 2008, 7:30PM
Films by Ken Jacobs
Capitalism: Child Labor (U.S.A., 2006,14 min.)
Capitalism: Slavery (U.S.A., 2006, 3 min.)
Flo Rounds a Corner (U.S.A., 1999, 6 min.)
Ontic Antics Starring Laurel and Hardy: Bye, Molly (U.S.A./2005, 90 min.)

MIT Public Art Tour, departs from LVAC galleries
Friday April 4, 12PM (rain date: Sunday, April 6, 12PM)
David Claerbout

This is the first museum survey exhibition of works by Belgian artist David Claerbout. Since 1996, Claerbout has explored the boundaries and overlaps between video and still photography, blurring the line between the still and the moving image. He digitizes found photographs and then introduces moving elements, and with them, time. He also uses digital video to create mini-narratives set in buildings or urban spaces that play on the changing light and passage of time to interrogate “the substance of time.”

Influenced by phenomenology, David Claerbout has developed a body of work that challenges our habitual perceptions, testing the limit of all forms of visual reproduction in his endeavor to transport reality. “I belong to a generation of artists that has problems with the aura of the art object, and that’s why I work in a medium, digital video, historically associated with mass culture,” says the artist.

The exhibition is accompanied by a catalogue published in two separate editions: one French and one English by JRP/Ringier. The 170 illustrated publication was jointly produced by the Centre Pompidou, Paris with the MIT List Visual Arts Center and the De Pont Museum of Contemporary Art, Tilburg. The catalogue features essays by Raymond Bellour, Françoise Parfait, Dirk Snauwaert, and Christine Van Assche. Unless otherwise noted, the texts below were written by artist David Claerbout.

Kindergarten Antonio Sant’Elia, 1932 (1998)
Big screen single-channel video installation, 576 x 720 PAL interlaced, black and white, silent, 10 minutes

This video installation is based on a photograph dating from 1932, of the opening of the new kindergarten Antonio Sant’Elia in Como [Italy]. We see children playing in the school’s functionalist garden (by architect Giuseppe Terragni). The light is cold and it seems like the sun is low, creating long shadows of early spring.

The image of the children remains in between a spontaneously captured moment and a composed picture. The movement of the young trees suggests that the image is frozen, while it simultaneously continues to melt further into motion, undecided in which direction to go.

Four Persons Standing (1999)
Big screen video installation, 576 x 720 PAL interlaced, black and white, stereo audio, 60 minutes

The image—a video—shows two women and two men, life-size, on a pavement in front of a building. As Claerbout transforms and abstracts the photographic representation of reality, his figures become human prototypes, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a strange non-verbal relationship constructed by means of silent glances, like actors playing a role, appearing as though in a classical drama. There is a