

Left: Miles Greenberg, *Oysterknife*, 2020, Stills from 24h livestream, Courtesy of MAI and Phi Centre.

Right: Douglas Gordon, *24 Hour Psycho*, 1993 © Studio lost but found/VG Bild-Kunst, Bonn 2017/from *Psycho* (1960) USA; directed and produced by Alfred Hitchcock; distributed by Paramount Pictures © Universal City Studios  
*24 Hour Psycho* courtesy of Ox Collection, Basel, Switzerland.

**Douglas Gordon and Miles Greenberg**

*Twenty Four Twenty Four*

18 June– 28 July 2024

Albion Jeune is pleased to present, *Twenty Four Twenty Four: Douglas Gordon and Miles Greenberg*, a continuous screening of Miles Greenberg's twenty-four-hour durational performance, *Oysterknife* (2020) alongside Douglas Gordon's film, *24 Hour Psycho* (1993). The exhibition highlights the diverse approaches and perspectives of both artists in their exploration of the human body's physiological relationship to time and space. Viewers can experience both seminal films inside the gallery, during opening hours, and through the glass façade when the space is closed.

In Gordon's film, the artist presents a version of Alfred Hitchcock's film *Psycho* (1960) slowed down to a duration of twenty-four hours. *24 Hour Psycho* marked the start of the artist's ongoing interest in doubles: altering, monumentalizing, and alienating the iconic cultural images that shape our memories. The footage – devoid of sound, so that all concentration is focused upon a single frame – brings out the sculptural quality of Hitchcock's famously controlled movie: blacks, silvery greys, and crisps whites, which have a classical beauty despite the shocking violence of the titular psycho. Theatrical elements of suspense, climax and turning point disappear, transforming Hitchcock's film into a pure time-image free of narrative function.

The work's sluggishness creates an intense physiological experience, imbuing the exhibition space with an atmosphere of hypersensitivity in which viewers become phenomenologically aware of their own bodies. Eerily prescient of the internet, the film distorts the clarity of time's progression: we are lost in an endless present, with the power to repeat itself ad infinitum. The magic of the single frame is revealed; we dissect each image like a tableau, a Renaissance painting ripe with symbolism, at an enormous scale that mirrors the impact this film has made on our collective imagination.

Where Gordon's installation questions the nature of authorship, Greenberg's *Oysterknife* documents his own 2020 performance piece. The film shows Greenberg walking atop a flat conveyor belt, for an uninterrupted twenty-four hours in isolation, inside a black box in Montreal, Canada. It was the artist's most austere and demanding exploration of ritual. Epic in its endurance, introspection and athleticism, the performance is a meditation on the physical and mental limitations of the body, creating space for unmediated automatic movement.

In a story about his work in *The New York Times* published on March 5, 2021, Greenberg explains his vision behind the work: "*Oysterknife* is my love letter to the performance art of the 1970s, and more specifically to the great Black pioneers of endurance such as Senga Nengudi, Pope.L and David Hammons. Endurance work, at a certain point, necessarily involves a degree of spectacle around bodily deterioration. I feel my body being consumed every day. I'm within my comfort zone so long as I have agency over the poetics of that consumption. But here, I wanted to let go of that, just to see what would happen. This is real physical pain — it always is — but this time, that pain isn't wrapped up in metaphor."

*Twenty Four Twenty Four* explores French philosopher Henri Bergson's distinction between physical time and duration.<sup>2</sup> The former can be measured with a watch or the movement of the sun; the latter, in his definition, unfolds in the subconscious mind and is independent of surrounding space. Duration is immeasurable; it has its own inner rhythm.<sup>3</sup> The continuous, simultaneous presentation of *24 Hour Psycho* alongside *Oysterknife* intensifies this quality, probing the duality of time and duration, control and chaos. Greenberg's meticulously disciplined endurance performance, played in real time with sound, dramatically contrasts the slowed down nature of Gordon's film, heightening our experience of the latter's psychological mania.

*24 Hour Psycho* was originally screened at Tramway in Glasgow. *Oysterknife* was first presented by the Marina Abramović Institute and is co-produced by the Phi Centre in Montreal.



Portrait of Douglas Gordon. Photo: Colin Davison/Bridgeman Images

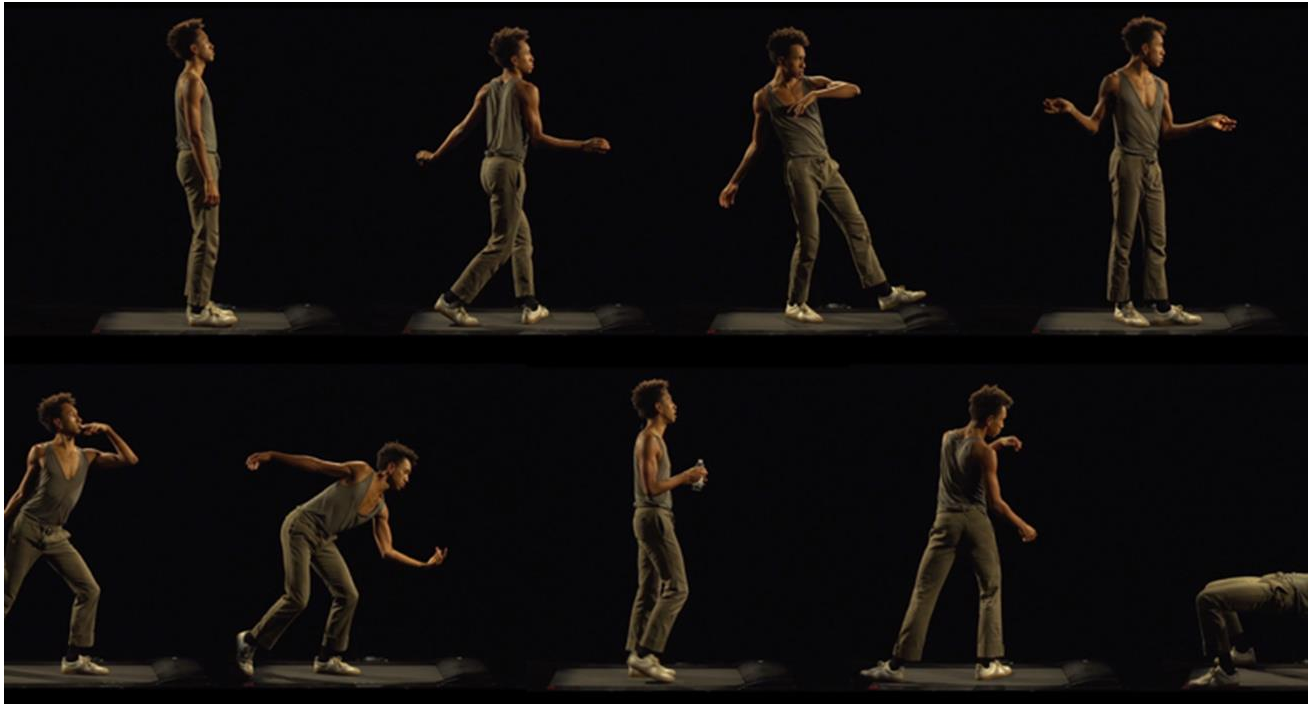
#### About

Douglas Gordon's (b. 1966, Glasgow) practice encompasses video and film, installation, sculpture, photography, and text. Through his work, Gordon investigates collective memory and the passage of time, as well as universal dualities such as life and death, good and evil, right and wrong. Experimenting with temporal manipulation in his films and videos, Douglas Gordon uses both his own work and that of others as raw material to distort time, disorient, and challenge the viewer.

#### Douglas

#### Gordon

Douglas Gordon lives and works in Berlin. Solo exhibitions have been held at Aros Museum, Aarhus, Denmark (2019); Athens and Kassel, Germany (2017); 19th Biennale of Sydney (2014); Musée d'Art Moderne, Paris (2014); Tel Aviv Museum of Art (2013); Kunstmuseum Wolfsburg, Germany (2007); Tate, London (2010); British School at Rome (2007, travelled to San Francisco Museum of Modern Art); and Museum of Modern Art, New York (2006, traveled to Museo de Arte Latinoamericano de Buenos Aires), among others. Gordon's film works have been shown at the Festival de Cannes; Toronto International Film Festival; Venice Film Festival; and Glasgow Film Festival, among others. Institutional collections include Tate, London; Museum für Moderne Kunst, Frankfurt am Main; Centre Pompidou, Paris; Stedelijk Museum, Amsterdam; Museo de Arte Contemporáneo de Castilla y León; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; National Gallery of Canada, Ottawa; and Museum of Contemporary Art, Los Angeles. In 1996, he received the Turner Prize and the Kunstpreis Niedersachsen, Kunstverein Hannover. He was awarded the Premio 2000 at the 47th Biennale di Venezia (1997); Hugo Boss Prize (1998); and Käthe-Kollwitz Prize awarded by the Akademie der Künste, Berlin (2012). In 2012, Gordon became a Commandeur dans l'ordre des Arts et des Lettres, awarded the title by the French Cultural Minister in Berlin on behalf of the French Republic.



Miles Greenberg, *Oysterknife*, 2020, Stills from 24h livestream, Courtesy of MAI and Phi Centre.

**About**

Miles Greenberg (b. 1997 in Montreal, Canada) is a New York-based performance artist and sculptor. His work consists of large-scale, sensorially immersive and often site-specific environments revolving around the physical body in space. These installations are activated with often extreme durational performances that invoke the body as sculptural material. These performances are then captured in real time before the audience to generate later video works and sculptures. Rigorous and ritualistic in its methodology, Greenberg's universe relies on slowness and the decay of form to heighten the audience's sensitivities. The work follows self-contained, non-linear systems of logic that are best understood in relation to one another.

At age seventeen, Greenberg left formal education, launching himself into four years of independent research on movement and architecture, which spanned a number of residencies in Paris, northern Italy, Beijing and New York. He has worked under the mentorship of Édouard Lock, Robert Wilson and Marina Abramović, and has since exhibited extensively internationally.

He has exhibited and performed internationally at museums and galleries, including The Southbank Centre, (London), The Louvre (Paris), Neue Nationalgalerie (Berlin), The New Museum (New York), Pace Gallery (New York), Arsenal Contemporary (Toronto), Jeffrey Deitch Gallery (New York), and Galleria Continua (Les Moulins) among others. Greenberg's work has been included in numerous international art surveys, including the Athens Biennial, BoCA Lisbon, and the Bangkok Art Biennale. He recently had a solo exhibition at the Stedelijk Buro in February 2024, participated in the 8th Annual Yokohama Triennale in March 2024, and performed at the Accademia Museum curated by Klaus Biesenbach in April 2024.

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