

PRESS KIT

CHASING TIME

5 June 2014 - 18 January 2015



THE
OLYMPIC
MUSEUM

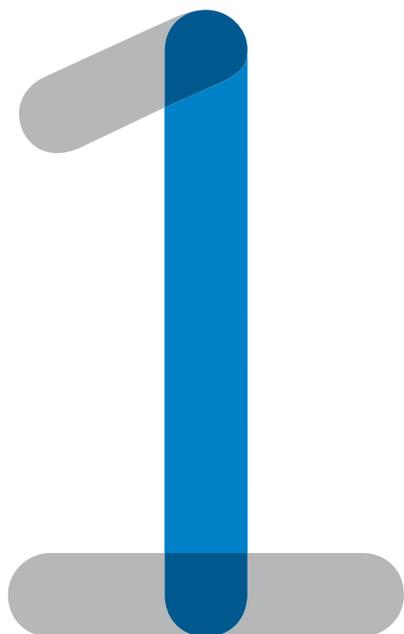
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COURIR
APRÈS LE TEMPS
05.06.2014 –
18.01.2015
olympic.org/musee





Press Release

From 5 June 2014 to 18 January 2015, The Olympic Museum in Lausanne is hosting a new exhibition titled *Chasing Time*, which takes the visitor on a journey through time, as it is experienced in sport, socially, technologically and artistically.

It is no coincidence that the Olympic motto starts with “Faster”. Time is one of the essential elements for designating winners and losers and for establishing records. Time, in a sporting context, is measured and quantified, but it also incites enthusiasm and passion. The passage of time is inexorable, but this exhibition aims to show man’s ingeniousness and the artistic creativity that can lead to the observation and study of time, be it in painting, sculpture, music or cinema.



Starting pistol © Getty Images/Al Bello

Through inventive scenography by Lorenzo Greppi, the visitor discovers a route organised around nine themed sectors, which clearly illustrate the changes and evolution of the perception of time throughout history. This scenography observes the evolution of the understanding of time, starting at the natural and cyclical notion of the Ancient Games, passing through the first stages of linear time and clock time, and ending at the production of highly specialised systems for measuring and recording time, thanks to the manufacture of high-precision instruments today. The information is punctuated with sociological and philosophical points of view. Quotes from athletes are presented alongside others from writers, while sporting activity, as it relates to time, dialogues with the arts.

The works on display include chronophotographic images by Marey; *Pianola*, a work by Mel Brimfield created in 2012 as a tribute to Roger Bannister’s record; and a metaphorical work by Michelangelo Pistoletto titled *The Etruscan* on the past, present and future.

A rich schedule of events backs up the exhibition. These include *A Meeting With...* philosopher Raphaël Enthoven on 11 June; a series of three concerts, including the *Poème symphonique for 100 metronomes* by György Ligeti on 29 June; and three performances of Stéphane Verrue’s play, *Tempus Tic Tac*, from 29 through 31 August. Omega is setting up Time Workshops led by Omega Timing veteran Peter Huerzeler, who has attended 17 editions of the Olympic Games.

Finally, an educational programme titled *Time for Learning* invites young visitors to discover the importance of time in sport and to understand the notions of duration and speed.

Tackling the subject of time in sport could be limited simply to measuring sporting time. However, this notion leads us way beyond measuring performance, no matter how sophisticated this aspect may be. *Chasing Time* allows us to explore the subtle relationship between time and sport, an echo of Man's constant ambition to measure himself against the titans.

Download the exhibition kit on the website www.olympic.org/musee



London 2012, Relay Final 4x100m Men © Getty Images / Stu Forster



Exhibition route

The notion of time in sport has frequently been addressed from a technical angle, very often being limited to the evolution in timing. The aim of this exhibition is to study the subtle relations that sport has with time beyond timing and measuring instruments. For this, time and sport are also addressed from sociological and philosophical points of view.

Sector 1 of the exhibition is devoted to **cyclical time** of which the Games of Antiquity were part. The scenography reminds the visitor that nearly all human activities fit into natural cycles of day and night, as well as the rhythm of the seasons. In Olympia, it was the lunar calendar which determined the date of the Games, governed by the laws of nature and religious beliefs. The events were not measured; there was no notion of record or performance; only finishing in first place counted. The winner was chosen by Zeus. However, this ritualised time sat alongside civil life time, which was measured by the gnomon or the clepsydra.

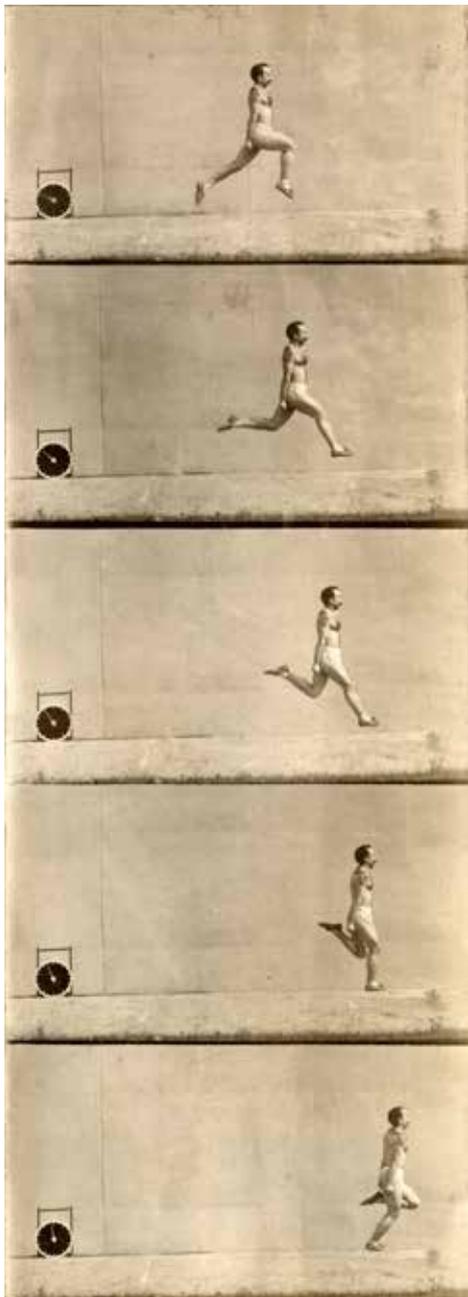
Sector 2 addresses **linear time, with the appearance of a mechanical time-measuring system**. The visitor continues to an industrial setting, which highlights the 19th century quest for better productivity by workers through the rationalisation of movement. This quest also applies in a sporting context, whereby understanding the athlete's movement allows for optimisation.

This was the birth of modern sport, with the quest for performance and records. Georges Demenÿ, a colleague of Marey, wrote in 1904 in *Physical Education for Adolescents*: "Education of our movements is necessary for the practice of sport just as it is for all manual professions."

In sector 3, the visitor enters a laboratory of **sports time**, which presents the main stages in chronometric research.

The need for professional timing reflects a new conception of sport, on the hunt for ever better performances. The athlete embodies a quest for output, physically surpassing oneself, the limit of human possibilities. Time thus becomes a real sporting objective. This race against time is enhanced by physiological and biodynamic progress, but also by the evolution in equipment and infrastructure which contribute to going faster.

The developments in these areas have a determining and direct effect upon timing, which must grasp the infinitely small, up to 1,000th of a second. The technical evolution of timing instruments developed by OMEGA over the various editions of the Olympic Games shines a light on this fascinating quest for dissected time.



Chronophotographs by Jules-Etienne Marey
© Collection Musée Marey, Beaune, France



Photo finish at the end of the 100m at the Beijing 2008 Games - SwissTiming Collection © SwissTiming

Can we imagine sport without the idea of **records**, as the race against time seems inseparable from the quest for sporting excellence? In **sector 4**, the visitor sees a series of symbolic figures: these are records which have made sporting history, but also records that convey feats other than timing. This installation of figures questions the meaning of the record, its interpretation in our society and the importance of placing it in the period in which it was achieved. These days, validation of the record is indissociable from the photo finish as the stakes are so high and the differences minute.

Sector 5 features a classification of sports with respect to their **relation with time**. Indeed, sport is experienced differently depending on whether it is timed, divided into rounds or unlimited, as in the case of golf. Three short films interpret these different experiences of time.

These differing times are added to by those experienced by the spectators who, at major sports events, hope to enjoy a historic moment and be able to say "I was there".

Sector 6 is devoted to the **athlete's time**. To absorb the extreme time constraints with which he is confronted, the athlete executes rigorous time management, controlled down to the smallest units. Cyclical time in his career, time planned in the day, biological time in his body exposed to different environments, time expanded or suspended by the performance, rational time of the analysis... his life seems to be a concrete application of the saying "a time for everything and everything in its time".

Sector 7 focuses on performance time. This is divided into several sequences: the wait, the start, the "race" and the finish line. Whether lasting several seconds or several hours, the performance as it is experienced has its own time, which does not always correspond to mechanical time. Sometimes time no longer exists for the athlete; he is fully in phase with the action and "enters the zone".

In **sector 8, the experience of time felt and linear time** in sports performance echoes the different research conducted into areas as diverse as neuroscience, philosophy, literature and the arts.

To conclude, The Etruscan by Pistoletto marks the linearity of time. In the mirror, athletes' portraits are reflected, which are measured in time, THE PAST; the image of the visitor, THE PRESENT; the route open to leave the mirror: THE FUTURE.



Cathy Freeman, 2000 © Getty Images/Nick Wilson.



The Etruscan, 1976 –Michelangelo Pistoletto
© Cittadellarte - Fondazione Pistoletto,
© Biella Photo: J.E.S.



Scenography and curator

Scenography

After finishing “classical” training as an architect specialised in restoring ancient monuments, **Lorenzo Greppi** gradually steered his professional activity to applied research in the area of museography and exhibition scenography to work on developing immersive and multi-sensory facilities capable of integrating various traditional communication tools with languages derived from new immaterial technologies (audio-visual, IT, interactivity). To achieve a new idea of the museum designed, above all, as a special place for emotions and sensations, between images, imagination and make-believe...

His research has led him to win numerous competitions, such as for the new facilities at the Museum of the City of Prato, and to serve as a scientific advisor in a series of professional training courses on “sound and light in exhibitions” in France on behalf of the OCIM.

His work includes the Natural History Museum in Venice, the Museum of Banditry in Cellere, the Country Museum in Latera and the recent Museum of Fashion and Clothing in Gorizia, inaugurated in March 2014. He is currently working on the facilities of the Museum of the Battle of Vittorio Veneto, the Museum of Mineralogy in Agordo and the Lagoon Museum in Venice.

www.lorenzogreppi.com

Exhibition curator

Kath Woodward is a professor of sociology at the Open University in the United Kingdom. She has published several studies on the social and cultural aspects of sport, such as *Sporting Times* (2012), as well as on time and the temporality of the Olympic Games: *Embodied Sporting Practices* (2009). She also works on social science approaches: *Social Sciences: the Big Issues* (3rd edition, 2014) and psychological approaches: *Psychological Studies*, 2014.

Main contributors

- Omega Timing, Bienne / Corgémont
- Nicolas Bancel, Institute of Sports Sciences, University of Lausanne (UNIL)
- Michaël Groneberg, Faculty of Literature, philosophy section, University of Lausanne (UNIL)
- Jörg Wetzel, sports psychologist
- Raphaël Enthoven, philosopher
- Museum of Sport and Tourism, Warsaw
- ECAL – Cantonal Art School, Lausanne
- HEMU – Lausanne School of Music



In conjunction with the exhibition

Time to play

In conjunction with the exhibition, the Galerie* is looking at the theme of Time with playfulness and humour. In a fitting setting, the visitor can test his relationship with time in several ways. He can thus freeze the moment by taking a photo of himself, connect with his past by listening to songs about time or play with time in a large scale game of *Ludo*.

Lastly, he can discover the "materialisation" of time by handling a series of sand timers: the 9:58 seconds set by Usain Bolt, the three minutes required to cook an egg or a minute's silence.

Photographs by Polish artist Thomas Gudzowaty form a magnificent tribute to former Olympic athletes and remind the visitor of the time that has passed.

To conclude, the visitor can re-live the feat achieved in 1954 by Roger Bannister through *Four Minutes*, a biographical film by Charles Beeson.

The Galerie (level +2)

*The Galerie is a temporary exhibition space next to the Tom Café

Time to listen

- A MEETING WITH...

Raphaël Enthoven

Wednesday 11 June, 6.30 p.m. – Auditorium (level 0)

Philosopher Raphaël Enthoven speaks about an athlete's time in the company of freediver Umberto Pelizzari, marathon world record-holder since 2003 Paula Radcliffe (to be confirmed) and swimmer Eric Moussambani from Equatorial Guinea, who set the national 100m freestyle record with 1:52.72 in Sydney.

All ages. Free of charge. Register by email: cultural.events@olympic.org

- CONCERTS

Chronos

Sunday 29 June, 11.15 a.m. – Galerie (level +2)

This three-part contemporary music concert offers food for thought on the notion of time in music and in sport.

Percussion: Sylvain Andrey, Paula Chico Martinez, Pierre Leroy-Calatayud, Luca Musy and Annick Richard.

Marimba phase for two marimbas (1967) by Steve Reich

A real rhythmic performance for two soloists around the notion of phase difference.

Duration: 15 minutes



György Ligeti

Music for pieces of wood for five pairs of claves (1973) by Steve Reich
A piece of work using the most basic musical instruments possible.
Duration: 8 minutes

Symphonic poem for 100 metronomes (1962) by György Ligeti

This unusual work requires 100 metronomes, a conductor and 10 performers. Each of the metronomes is placed on the stage, set up and adjusted to a certain frequency. When they are all ready, the conductor calls for a few minutes' silence. Then, on his signal, all the metronomes are started as simultaneously as possible. The piece ends after the last metronome has beaten alone for some time, followed by a silence.
Duration: 20 minutes

Ticket prices: CHF 15

Le Temps [Time] - Jazz

Saturday 27 September, 9 p.m. - Galerie (level +2)

A concert by Pierre Odetta, assisted by computer.
Duration: 50 minutes.

As part of Museums' Night and in collaboration with the HEMU (Lausanne Music School)

Free of charge

HEMU wind quintet

Sunday 26 October, 11.15 a.m. - Galerie (level +2)

Valentina Rebaudo (clarinet), Audrey Martin-Favrot (oboe), Féliçien Fauquert (horn), Samuel Rueff (flute), Nicolò Pallanch (bassoon)

A fleeting moment stolen from the mad rush of the clock, music comes in a variety of forms and has evolved over the years and centuries. The programme proposed suggests the myriad sounds that music can take throughout the ages. The instruments express the temporal limits imposed by each breath.

Duration: 60 minutes.

Ticket price: CHF 15

• THEÂTRE

Tempus Tic Tac

Friday 29 August, 8.30 p.m., Saturday 30 August, 8.30 p.m., Sunday 31 August, 4.30 p.m. - Galerie (level +2)

"Serious and droll" show without a scientific, educational or philosophical vocation.

With Djamel Hadjamar

Text and production: Stéphane Verrue

What is tomorrow when we leave for war?

What is a hundredth of a second for a sprinter?

What is a hundredth of a second for a tortoise?

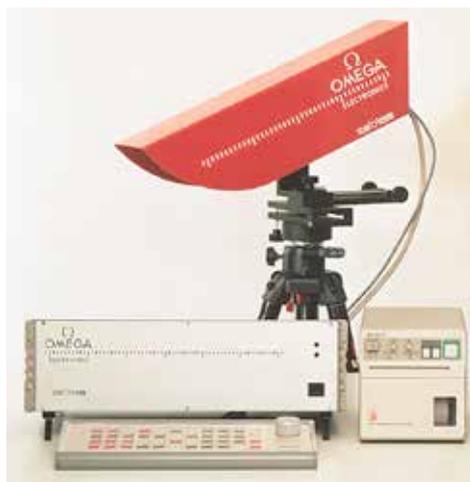
What is three minutes for an egg?

What is a minute's silence for a deaf person?

Ticket price: CHF 15, show only

CHF 30, "summer meal and show" package (drinks not included)

Tickets for the paying shows and the "summer meal and show" package are on sale at the Museum ticket desk, online at www.starticket.ch or by phone: starticket call centre 0900 325 325 (CHF 1.19/min from a landline).



OMEGA Scan-O-Vision, 1992 - OMEGA Museum Collection © OMEGA SA

- **OMEGA WORKSHOPS**

TICK TOCK... Time Workshop

Sundays 15 June, 27 September and 16 November, 2.30 p.m. – Galerie (level +2)

Did you know that swimmers are the only athletes able to stop time? That a special whistle can stop an ice hockey game? And how does a photo finish work? These and many other questions will be answered by Peter Huerzeler, a veteran Omega timer, with 17 editions of the Olympic Games to his name.

Visitors will be able immerse themselves in an athlete's real conditions, feet in the starting blocks.

All ages. Free of charge.

Time to flourish

Olympic Park, the garden of time

Plants in the role of athletes: hops, nasturtiums, ipomoeas and Indians' feather fly off wooden structures to race against each other and try to cross the finish line first!

Visitors will attend this special race, at the mercy of the cycle of the seasons.

Time to learn – Educational kit

Through the exhibition visit, youngsters can discover the importance of time in sport and learn about the notions of duration and speed. They learn about the various tools for measuring time in sport, retrace the history of records and think about the notion of time in various sporting disciplines.

In the workshop, children handle a photo finish device. They learn through playing how this tool works – and that it is neither a video camera nor a still camera.

Information and reservations:

edu.museum@olympic.org

www.olympic.org/education

+41 21 621 66 85





List of images available for the press

Sector 1 / Cyclical time



Lucan red figure painter Amykos (attributed by A.D. Trendall) ~420-400 BC

A young naked athlete holds a strigil in his right hand and a stick in his left hand, whilst a woman is awarding him the winner's crown.

During the Ancient Games, the notion of records did not exist. Only victory counted.

The Olympic Museum Collections © IOC



Three-dimensional copy of the Antikythera Mechanism

This mechanical device is considered to be the first analogical calculator to calculate astronomical positions. The upper dial shows the name of the six cities hosting the Pan-Hellenic games; and five city names can be deciphered, including Olympia. This circle, divided into four parts, turns a quarter for each year and signifies the cycle for an Olympiad.

This exceptional loan was granted by the astrophysics section of the Aristotle University of Thessaloniki, with the help of the National Archaeological Museum of Athens. It was built by the research team of the Aristotle University of Thessaloniki: K. Efstathiou, I. Saridakis, M. Anastassiou, A. Basiakoulis, M. Efstathiou and P. Boutbaras.

© Archives of the National Archaeological Museum, Athens

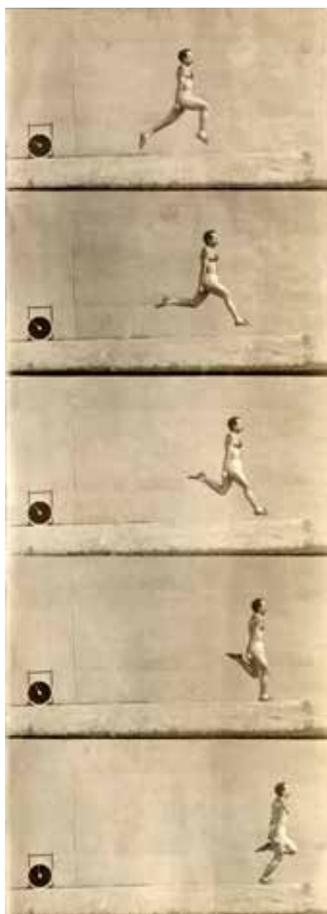
Sector 2 / Linear time



Chronograph by Rieussec, around 1825

On this chronograph with an ink rotary dial, divided into 60 seconds, each second is also divided into fifths. It was invented by Nicolas-Mathieu Rieussec, Watchmaker to the King in Paris. This device was used as a stopwatch for horse races.

© Collection of the Musée international d'horlogerie, La Chaux-de-Fonds



Time lapse photograph by Jules-Etienne Marey

Marey is the inventor of time lapse photography, which uses simultaneous shooting to breakdown motions in order to analyse and study them, as well as improve them.

© Collection Musée Marey, Beaune, France



Sector 3 / The Time Laboratory

Omega chronometers at the Wembley Olympic Stadium during the 1948 Olympic Games in London

Discussions before the results were announced.

IOC Collections ©IOC



OMEGA Swim-O-Matic (OSM 5), 1977

This chronometric device for swimming events is accurate to 1/1,000th of a second. The computer is linked simultaneously to a starting pistol, touch pads and a system which displays and distributes the results.

Collection Musée OMEGA © OMEGA SA



Chronograph, accurate to 1/10 of a second, calibre 24, 1930

This chronograph was used during the 1932 Olympic Games in Los Angeles. These Games marked a turning point in chronometry: for the first time in history, a watchmaker was named an official time keeper.

The Olympic Museum Collections ©IOC



OMEGA Time Recorder (OTR 6), 1976

This chronometric device is precise to 1/100,000th of a second with a standard quartz crystal, and to 1/1,000,000th of a second with a thermally compensated crystal. Its memory identifies two time recordings simultaneously. It was used in the following sports: skiing, speed skating and cycling.

Collection Musée OMEGA © OMEGA SA



OMEGA Scan-O-Vision, 1992

During the Games in Albertville, the speed skaters were the first to benefit from the OMEGA Scan-O-Vision, a system which digitally measures time at the finish line to within a thousandth of a second. This technology was updated in 1990, and enabled people to photograph time by combining it with an image to create a single document.

Collection Musée OMEGA © OMEGA SA

Sector 4 / Record time

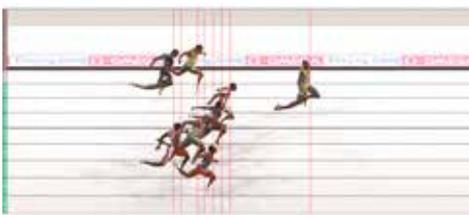


Photo finish at the 100m finish line during the 2008 Games in Beijing.

Whilst it was easy to determine the winner, it would have been more difficult or even impossible to know exactly who placed second and third without the help of the photo finish.

Collection SwissTiming © SwissTiming



Irina Szewinska during the 400m final at the 1976 Olympic Games in Montreal. Szewinska beat the world record for the 200m during the Games in Mexico City in 1968 (22.'58"). On 22 June 1976, just before the Games in Munich, she beat the world record for the 400m in 49.'75". She therefore became the first-ever woman to beat the 50-second barrier. She set six world records.

© Getty Images / Tony Duffy



London 2012, Relay Final 4x100m Men
Usain Bolt, Yohan Blake, Nesta Carter and Michael Frater

©Getty Images / Stu Forster



Roger Bannister

Roger Bannister crossed the finish line at the Oxford University stadium on 6 May 1954. He ran a mile in 3 minutes 59.4 seconds. Bannister was the first athlete to beat what was believed to be the impossible four-minute time barrier.

©Getty Images / Norman Potter



OMEGA advertisement, 1954

Advertisement evoking the feat of Roger Bannister on 6 May 1954.

Museum Collection OMEGA. © OMEGA SA



Sector 5 / Time in different sports

Starting pistol

This starting pistol signalled the start of the men's 1,500m speed skating race during the Turin Olympic Winter Games in 2006.

In different classifications of the measurement of time for different sports, the pistol is always associated with chronometric time.

©Getty Images/Al Bello.



Sector 6 / Training time

Stop watch used by Paavo Nurmi

Paavo Nurmi was known for the detailed planning of his training routines and for his race tactics. During his training, he often held a stopwatch in his hand in order to closely track his progress.

The Olympic Museum Collections ©IOC



Eight-year-old girls doing karate training – Kabul, Afghanistan

In the foreground, Farooza encourages her comrades.

During the journey of an athlete, the first step is to improve their technique. During childhood and adolescence, it is important to endlessly practise the basic gestures which are crucial in order to have a good technical basis for all sports.

© Getty Images / Paula Bronstein



4'33" (Prepared Pianola for Roger Bannister), 2012

Mel Brimfield (UK)

The English artist pays tribute to the feat of Roger Bannister on 6 May 1954.

© Mel Brimfield / Government Art Collection (UK)



Sector 7 / Time performance

Cathy Freeman, 25 September 2000

A few seconds after having won the 400m at the Olympic Games in Sydney in 2000, Freeman is seen here in a temporal state, which means that it was difficult for her to find words to express her sense of victory.

© Getty Images / Nick Wilson.



Sector 9 / "Soft" Time

The Etruscan, 1976 –Michelangelo Pistoletto

Mirror and bronze

This sculpture depicts linear time:

- the Etruscan past
- the present for visitors entering the mirror
- the future: the path leading out of the reflection.

Cittadellarte - Fondazione Pistoletto, © Biella Photo: J.E.S.



The Olympic Museum

The Chasing Time exhibition is part of the Olympic Museum's programme alongside its permanent exhibitions. This programme aims to offer the visitor a focus on society-related themes.

This exhibition is scheduled after the Russian Avant-Gardes and Sport, presented on the occasion of the recent Sochi Olympic Winter Games, and before the next exhibition, which runs from January 2015 and will address the theme of broadcasting the Olympic Games.

The Olympic Museum, a temple of sport and culture dreamt of by Pierre de Coubertin and developed by Juan Antonio Samaranch, re-opened its doors to the public on 21 December 2013, following 23 months of renovation. The new, fully redesigned Museum includes the latest technological innovations and a new themed museographic approach. It embodies the three pillars of Pierre de Coubertin's visionary inspiration: culture, sharing and education through sport.

The extension and architectural renovation of The Olympic Museum allowed for the creation of new exhibition areas spanning over 3,000m².

Visitors begin their discovery of The Museum with the extended and improved Olympic Park. Sculptures by great contemporary artists such as Eduardo Chillida, Berrocal, Calder, Botero, Niki de Saint-Phalle, Tàpies and Jean-Michel Folon stand alongside sports installations such as an athletics track and a high jump landing mat.

Inside the Museum, the three levels of the permanent exhibition each address an essential dimension of modern Olympism:

- The Olympic World: through touch screens and films, the visitor can see the evolution of the Games, from Antiquity to the modern Games. This stage introduces Olympia, Coubertin's vision, the history of the Movement and the incredible creative effort of the host cities.

- The Olympic Games as if you were there: using a 180° panoramic film, the visitor can relive the intense experience of the Games from the athlete's point of view; an audio-visual show allows you to relive the greatest moments from the Opening Ceremonies. All the drama and intensity of these outstanding moments is supported by the latest audio-visual immersion techniques and over 1,000 video clips.

- The Olympic Spirit: The meeting of athletes through a dive into the heart of the Olympic Village or virtual meetings with great champions.

A real Olympic campus, the new Olympic Museum also has a free gallery with a marvellous view of Lake Geneva and the Alps, conference spaces, catering and a shop.

The Olympic Studies Centre (OSC), located in the Villa du Centenaire, is open to students, researchers, journalists and Olympic family members.



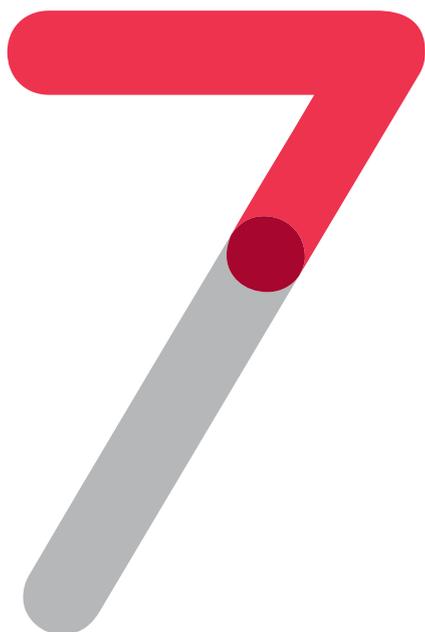
© IOC - Christophe Moratal



© IOC - Christophe Moratal



© IOC - Christophe Moratal



Practical information

Dates

Press day: Wednesday 4 June 2014

Exhibition open to the public: Thursday 5 June 2014 to 18 January 2015

Address

THE OLYMPIC MUSEUM

Quai d'Ouchy 1, 1001 Lausanne, Switzerland

Tel: +41 21 621 65 11

Opening Times

From 1 May to 14 October: open every day from 9 a.m. to 6 p.m.

From 15 October to 30 April: open Tuesday to Sunday from 10 a.m. to 6 p.m.

Closed on 25 December and 1 January

Admission prices

Olympic Museum entry ticket: CHF 18 (exhibition included)

Single-exhibition entry ticket: CHF 5

Guided tour (upon reservation): CHF 180

Audio-guide: CHF 5

Tickets

Ticket purchase on-site only, at the automatic ticket machine and at the Museum ticket desk.

Concert ticketing: Museum ticket desk and on www.starticket.ch or by telephone: 0900 325 325

Publication

File downloadable from the web site

Web site

www.olympic.org/musee

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