

Die Falten der Zeit

1997

Espace :

Pièce obscure peinte en noir de 5 m x 10 m.
Plafond à 3m50 min.

Appareils :

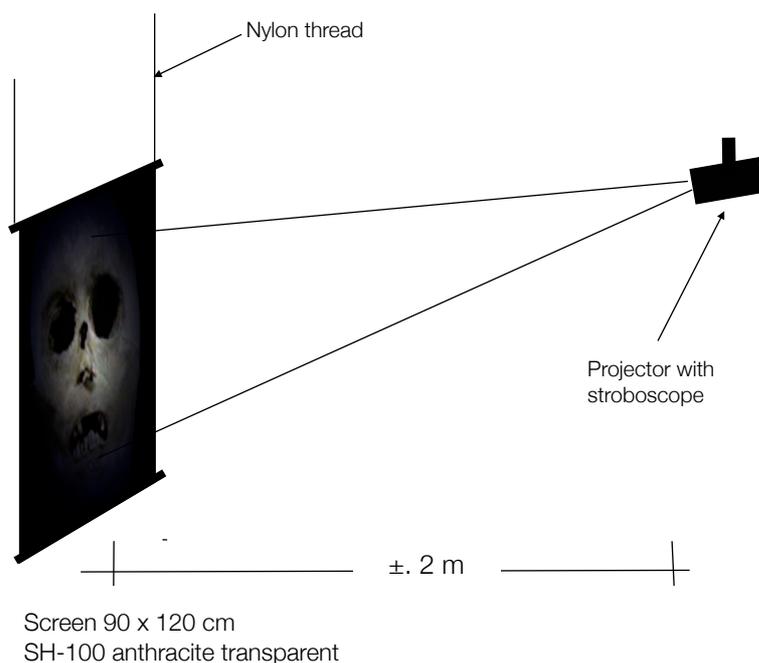
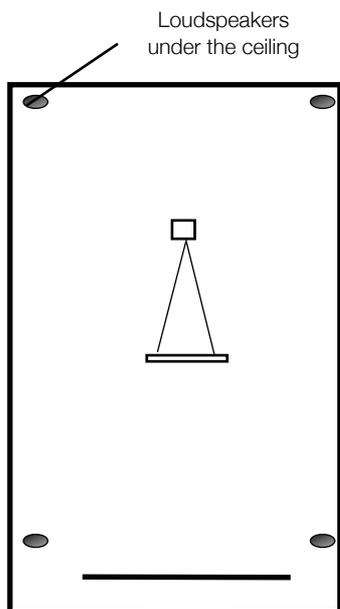
- 1 projecteur diapo stroboscopique *
- 2 lecteurs DVD ou 1 seul avec sorties 5.1 analogues.
- 2 paires de haut-parleurs amplifiés
- ou 2 amplis et 4 haut-parleurs.
- Écran rétroprojection 90x120 cm *
- Câbles

* *fourni*



Description :

A slide projector with stroboscopic light projects the picture on a screen (90x120 cm) suspended to approximately 2 m away. The screen is transparent (SH-100 transparent anthracite, www.westholt.de) so that the image can be seen from each side. 4 loudspeakers are under the ceiling in each corner. The room is painted in black. Ground covered with black fitted carpet. The darkness is total except for weak lights to mark the input and the output. These lights don't must interfere with the projection.



Falten der Zeit

Miriam Moch

from the catalog *Jean-François Guiton, Hinters Licht, Videoarbeiten 1982 – 2008*

One's eyes only slowly adapt themselves to the darkness of the exhibition space, and so it is a while before the rhythmic flaring up of the image of a mummified skull becomes discernible on the wall. However, the image evades closer examination—not only because it only faintly flashes up in a diffuse light and we perceive scarcely more than vague contours. Before we can take a better look at it, it has already disappeared. What at first glance looks like an apparition, however, has quite a different purpose than to frighten unsuspecting viewers. Rather, it is about reflecting on the phenomenon of time, about taking up a discourse that is as old as humankind itself. With his installation *Die Falten der Zeit* (The Wrinkles of Time), Guiton does not supply answers to the question of how time is to be grasped, but he does suspend traditional notions of time in that he superimposes different temporal levels. He contrasts the end of an era following death with a mummified body that defies decay, thus resisting both the understanding of the circular motion of time, a cycle of perpetual becoming and dying away, as well as the notion of the linear passage of time that continuously wears on. The image also resists classification—it comes and goes in the constant rhythm of a stroboscope, bringing time to a halt without a perceptible development. Robert Musil aptly described this paradoxical concept of time as a “river that carries its own banks along with it.” A notion that since modernity has increasingly been dealt with in literature: the actual plot retreats into the background to give way to detailed descriptions of inner processes, thoughts, memories, or the narrator's digressions, which are superimposed in a collage-like way and no longer only interrupt the external story line, but nearly hold it up completely. Guiton takes up various notions of time in his installation and in this way creates a complex work that raises questions yet leaves us, has to leave us in the dark about how to comprehend the phenomenon of time.

Miriam Moch 2008

Translation: Rebecca Van Dyck