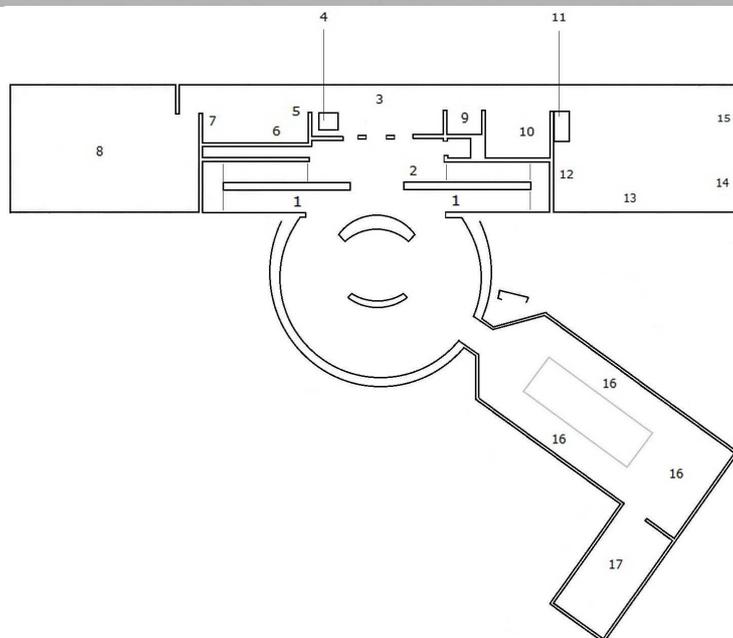


FORMAS BREVES, OUTRAS, 25



9 Ján Mančuška. *While I Walked... In my studio in ISCP, 323 W 39th Street #811, New York*

10 David Lamelas. *Reading of an Extract from 'Labirinths' by J. L. Borges*

Ján Mančuška

Bratislava, Eslovaquia, 1972 - Prague, Czech Republic, 2011

While I Walked... In my studio in ISCP, 323 W 39th Street #811, New York, 2004

Silkscreen on elastic tape

Variable dimensions

Collection Frac Lorraine

The installation *While I Walked...* implies the spectator's movement in space, which is the very condition of the work being 'read'. Two elastic textile bands cross each other, touching the wall at different points. Stretched and suspended at eye-level in the exhibition space these ribbons bear a text to be read, printed in white letters (written in Arial; font size 24) on a black surface, reminiscent of typewriter ribbon bands or film strips. Through the act of reading the spectator is directed to follow the compository lines, yet at his/her own reading rhythm and pace. Thus, the act of reading does not only ask for an interaction between text and reader, but also for a physical investment. A personal narrative, the work is self-reflexive pointing not only to the artist's solitary activity in his studio — at the time located in New York — but also to the viewer's own act of reading in a given time and space.

FORMAS BREVES, OUTRAS, 25

Ján Mančuška's practice encompasses installations that imply textual descriptions, or multiple narratives with a strong reference to cinema. Despite its very choreographed installation, *While I Walked...* does likewise offer intersection points, allowing for additional possibilities of reading. Installed anew on the occasion of this exhibition, the work functions here as both 'obstacle' and 'pointer' to discover the space (and additional works) 'behind the wall'. A re-reading of *While I Walked...* is intrinsically implied: the ribbon bearing the text's ending point is installed not far from its starting point, creating a loop as it were in order to read it again.

David Lamelas

Buenos Aires, Argentina, 1946; lives and works in Buenos Aires and Los Angeles, USA

Reading of an Extract from 'Labyrinths' by J. L. Borges, 1970

16mm, b&w transferred to DVD

3'52"

'David Lamelas Films 1969-1972/2004', Bureau des vidéos, Paris, 2005

'Then I wanted to finish with objects. And that's how I came around to light, which allowed me to produce sculptural forms without any physical volume. This way, I did away with the object's material aspect. I wanted to work with ideas, with concepts. Above all I wanted an active viewer.'

David Lamelas

In David Lamelas' *Reading of an Extract from 'Labyrinths' by J. L. Borges* (1970), a young woman reads out loud passages from 'A New Refutation of Time' — an essay that is part of Jorge Luis Borges *Labyrinths: selected stories and other writings*. Yet, the woman's reading 'aloud' in front of the camera is solely visible — rather than audible: Lamelas' film is silent, the sound being substituted by subtitles. These enter and leave the image's frame slightly 'off synch' to the woman's lip movements. The viewer thus alternates between a reading of text and image (i. e. the woman's lips) in an attempt to follow the reading speed and information, dictated by the image.

Centrally positioned, the woman makes one think of a television news reader; her shadow is projected onto a white wall. She looks either straight at the camera or glances downwards to her text which is outside the camera's angle. Here, text is perceived as evasive — resisting itself partly to the reader in a given time frame. Within Lamelas' practice, this work thus further explores the relationship between (filmed) image and text. Just as Borges final piece 'A New Refutation of Time' comprises a prologue and two essays (one re-written after the other) i. e. a variation of the original essay in an abbreviated version. Lamelas provides us with yet other readings, provoked by the separation of image and sound: 'The limits of our capacity to perceive are made manifest through this separation, which finds its equivalent in Borges denial of both succession and simultaneity, that is, the concatenation of facts'.