

“The experience of time is based on the universal template of spatial experience”  
Hoyt Alverson

“**Double Vide**”, video *1:07 min. approx*  
“**250.000 Rothkos**” artist book 350 pages (*32 x 34 cm*)

In 2004 I began a project of a large size painting (Void, 2004-2005). At that moment I decided to complement this work with a ‘record-document’ derived from the every-day work of a painter in the studio; installing webcams programmed to take images day and night, over a year. Webcams offered me the option to record the process of the unfinished work in the manner of a diary, coming into the private space of the studio. Enlarging the spatial and temporal borders and allowing the images to get in motion, I started to develop in a new field.

“Double Vide” is no longer a derived product of the painting but a branch of the show. Deconstructing, enlarging and extending time, between the brushes and the canvas, opens a space to the viewer in the creation and production of a monumental painting. The formal reconstruction is, in essence, the composition of all the files; it re-composes a space, setting-up the recorded place of the studio. The structure is a tri-dimensional object, a synthetic cube moving on three coordinates. The time, the place and the subject are conceived as a conceptual support during the editing. They are never truly visible, but are the origin point of my research and what drove me to materialize the object. Concerning the metaphorical dimension inherent to the manipulation of editing, “Double Vide” evolved towards an entirely real object, appealing to the fundamental idea of plural times in Borges.

The search for analogies between the physical, social and mental aspects in the conception of time interested me in both the video-projection and in the artist-book “250000 Rothkos”. The book contains the whole painting in its real size and divides the entire image into 350 pages.

The event of re-composing the pages of the book onto a billboard in a public space, questions the crossed connections of different medias. By fly-posting the complete book, even if this develops within the limits and conditions of a pre-established program, the reconstruction works to enlighten diagonal coherences. Abruptly provoking and confronting certain conventions provides the ensemble of phenomena of a fertile perspective. The abolition of the frame that is inherent in an autonomous work is based on its process as it is on its realization. Through presenting multiple manifestations of specifically problematic time, adventures one’s self to philosophical concepts.

The uses of these media, during the time of elaboration, were achieved and grounded in order to renew the modality of painting and the work of the painter. Already figured in the pre-established work (the painting) there were two emergent questions related to the program (series and cycle), that of the direction of time and the question of limits between vision and interpretation. The deliberately petrified time in the painting, represented by a fixed image, is an “eternal time” described in total different manners in the video and in the billboard-book.