

Caroline Duchatelet

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\* *Films sabliers*, in French, conveys the trickling movement of sand, sable, through an hourglass. [Translator's Note]

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Films video 2020-2009

*Notes on the documentation of the videos*

Caroline Duchatelet films the light. At the end of the night, at dawn, during daytime when the weather makes it unstable, and in the evening, when it declines. The videos are still shots. The movement of the image arises from the variations of light. These are silent videos, there is no sound-track.

The dawn series requires a specific display: a dark room so that the first glimmers may be perceived. The videos start in darkness. From the unknown of the night one gradually discovers forms, the emergence of a landscape, its full light. One shares the emotion of darkness and its absence of references, and then comes the experience, haptic before being visual, of a duration modulated by the increasing intensities of light.

For all films, the recorded hours are concentrated in a recomposed duration. The editing focuses on imperceptible speed variations (acceleration/slowdown/real time). The experience of this inner temporality is essential: what matters first is to give body to an intensity, a rhythm, a crescendo or a decrescendo, before thinking in terms of image.

These are the reason why these videos (or excerpts from these videos) cannot be displayed online.

Therefore, it is through stills from the videos that these films are documented, with their inevitable emphasis on the image, whereas what these films give to experience above all, is a flow of light and its modulations, its rhythm and the transformations that it operates.



## *Black dawns, twilights*

To film daybreak is to take in the inception of the visible. The gradual increase of daylight both unveils the material world and defines its contours. During the video, the image's constant metamorphosis demonstrates the extreme plasticity of the visible, its infinite ability to appear and to disappear, to give form to and to deform.

Caroline Duchatelet's gesture is a ritual that is both a welcome and a moment of attention, a quiet ceremony repeated for each new dawn. To choose the place and time, to define the frame, and to let light carry out its work, in silence. What takes place in the image is not exactly an epiphany, or revelation: For the light does not reveal a definitive image; it does not expose a picture. It shapes the constant variations of the perceptible, governing the inherent games of line and color, of surface and depth. Of course, in most of these videos, the play of light does in fact give rise to an image. But the course of video is not determined by an image per se, like some conclusion or final destination. Quite the opposite is true, the reverse of the familiar and stable snapshots we so often see. Indeed, it is a question here of returning to that state of instability preceding composition. Caroline Duchatelet's daybreaks do not recount the history of an image—they dwell on its prehistory.

Cyril Neyrat

*Notes on Three Films by Caroline Duchatelet (excerpt)*

La compagnie / FID Marseilles, France 2011 - Translation : Heather Allen



wednesday, june 5  
5'30"- HD video, 2020

County estate of *Les Boissets* - [\*The house in the sky\*](#)  
Lozère, France - artist in residency 2019-2020



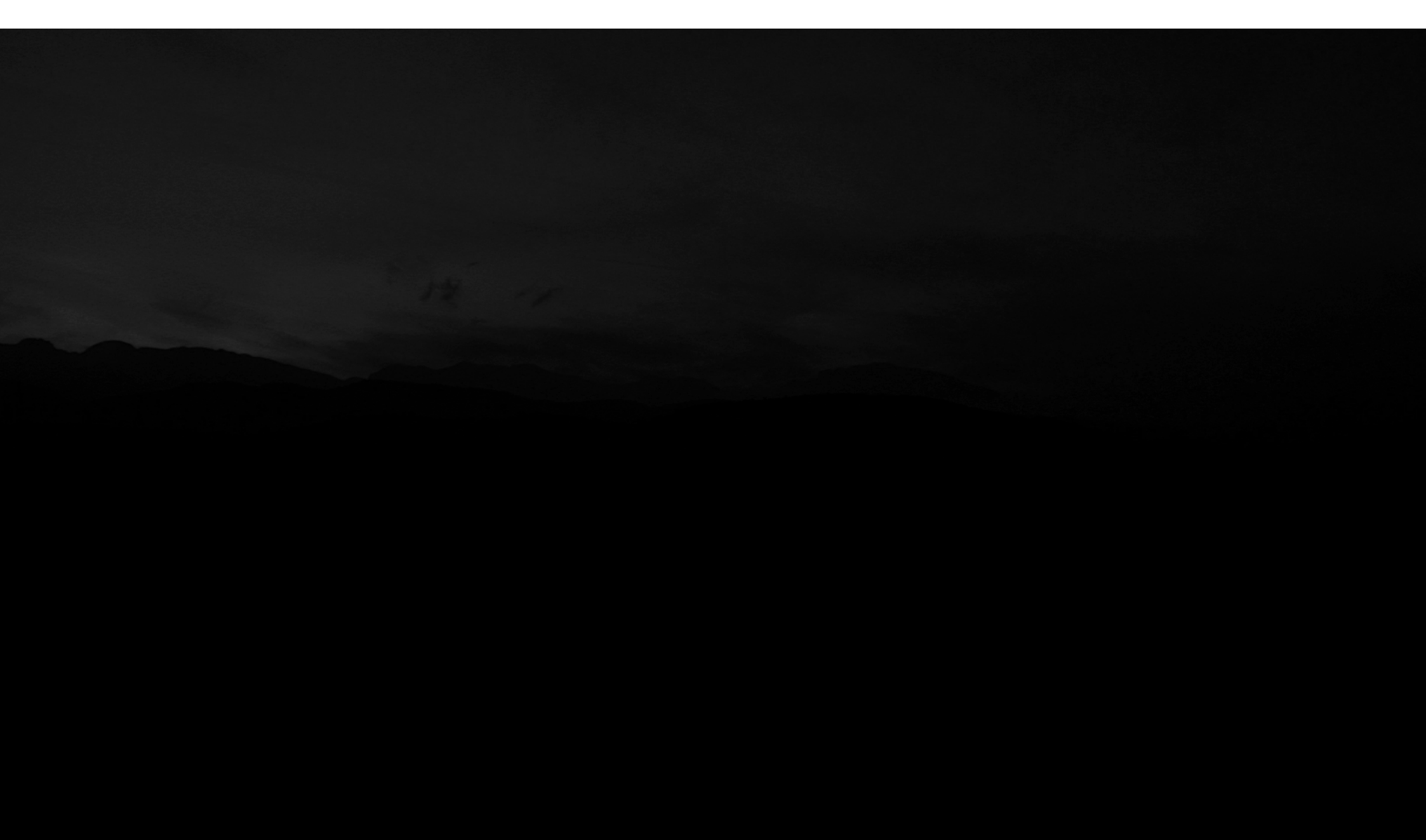
*friday, november 17*  
*8' - HD video, 2018 (diptych 1/part 1)*

Vents des Forêts  
Meuse, France - artist in residency 2017-2020  
(diptych 2/part 4 to be shot in winter 2020)



*monday, november 27*  
*8'45" - HD video, 2018 (diptych 1/part 2)*

Vents des Forêts  
Meuse, France - artist in residency 2017-2020  
(diptych 2/part 4 to be shot in winter 2020)



*monday, march 26*  
*8'20"- black and white HD video, 2018*  
*Inks series*

Laboratoire Paysage > Paysages  
Vercors, France - artist in residency 2018





*March, 25*

40' - video, 2015

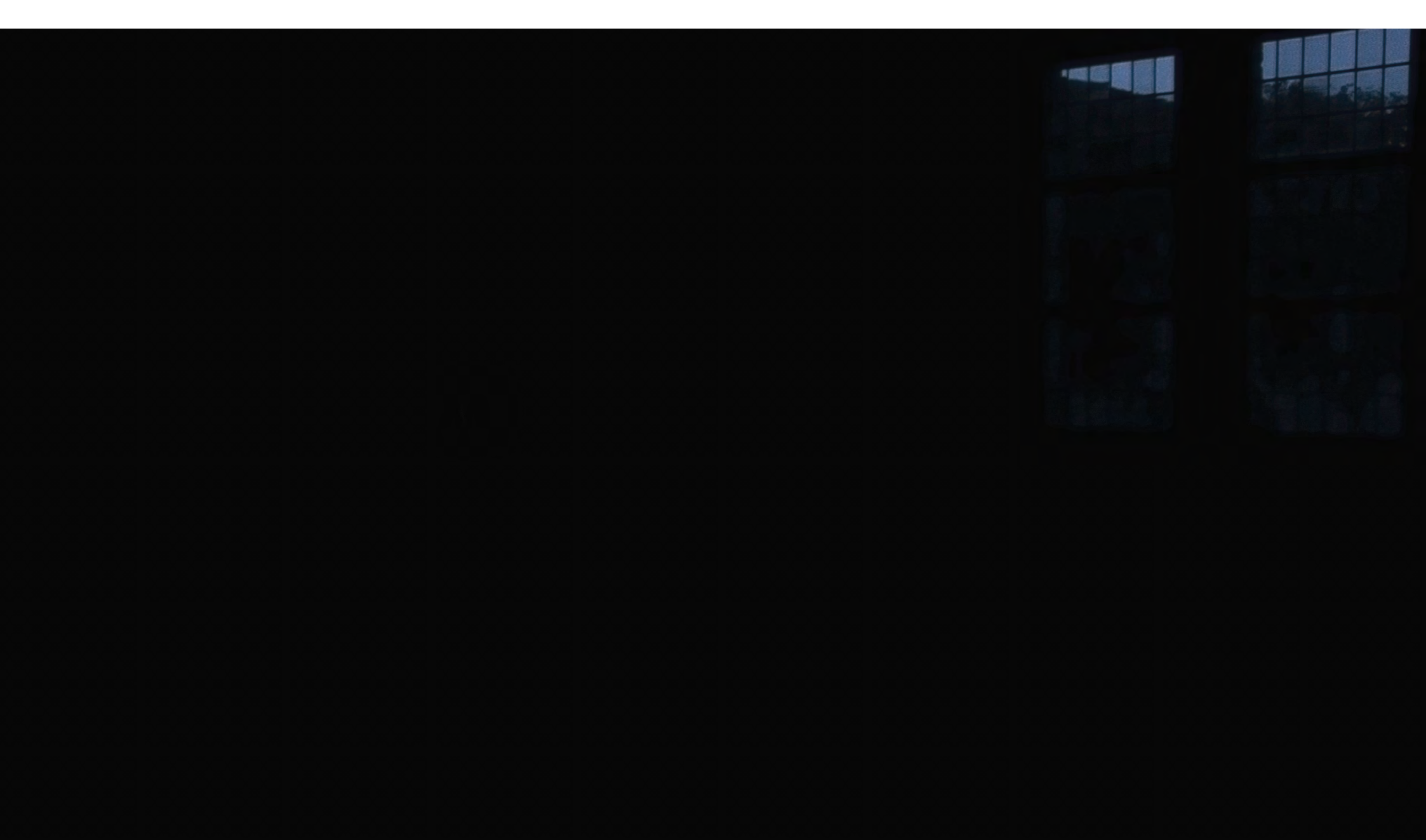
Text : Yannick Haenel

Inspired by the arrival of light, on March 25th, at dawn, on the fresco of the Annunciation of Fra Angelico, in the convent of San Marco, Firenze, Italy.  
Project conceived with art historian Neville Rowley. Co-production : CNAP (French national center for visual art), French Institute Firenze, Polo Museale della Toscana, Museum of San Marco.



*sunday, décembre 2*  
6'30" - HDV video, 2013

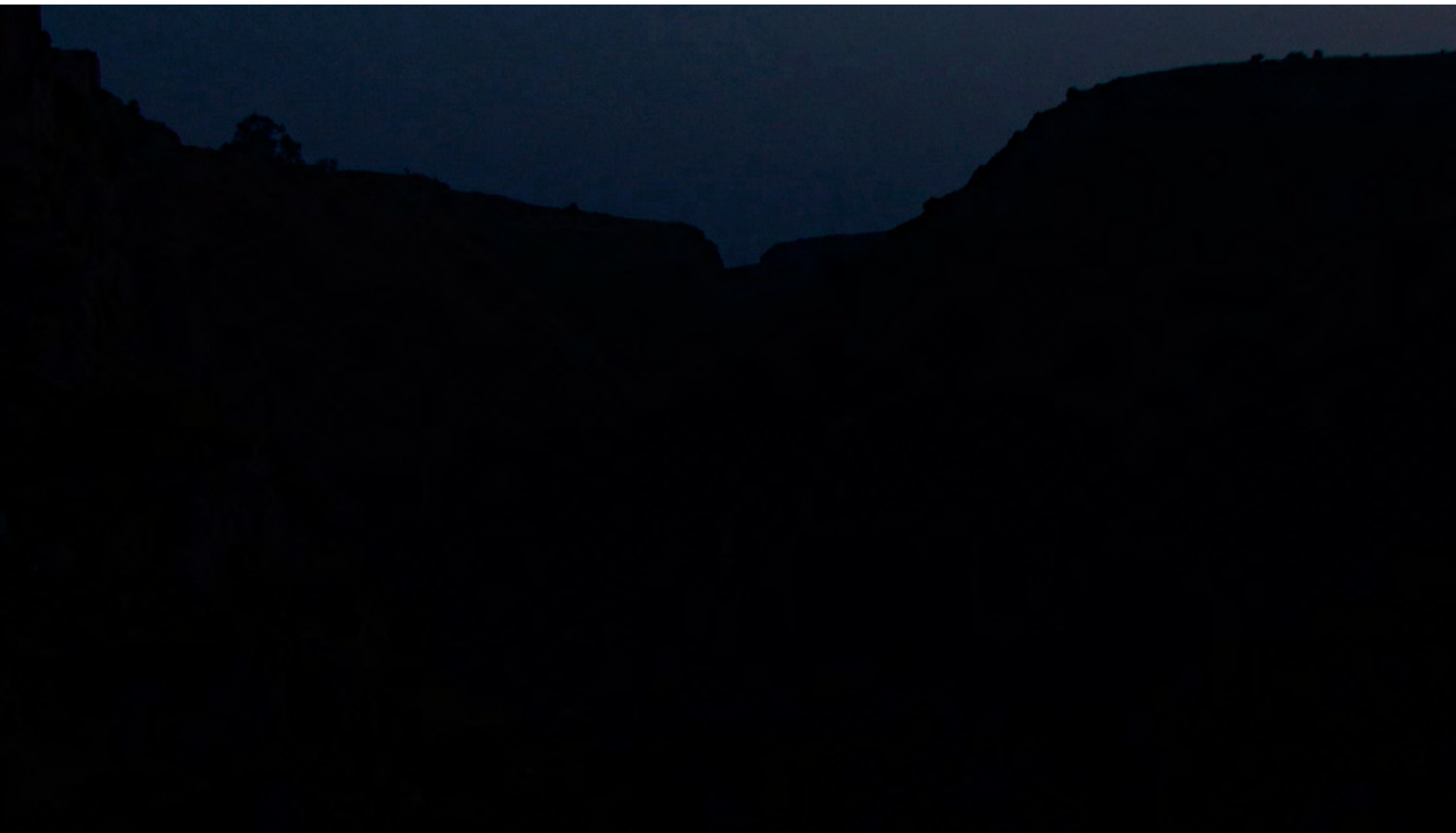
Périgord, France - Résidence(s) de l'Art en Dordogne 2012/2013  
Dordogne-Périgord Cultural Agency, Les rives de l'art Association, Monbazillac Castle



*wednesday, november 7*  
11'30" - HDV video, 2013

Périgord, France - Résidence(s) de l'Art en Dordogne 2012/2013  
Dordogne-Périgord Cultural Agency, Les rives de l'art Association, Monbazillac Castle





*saturday, june 20*  
8"40" - HDV video, 2009

Yannick Haenel

*The Arrival of Light* (excerpts)

*Caroline Duchatelet, Films - videos 2008/2014*

Ed. Villa Saint-Clair - Translation : Heather Allen

( ... )

In front of these films, we wait for the light like hunters, thirty thousand years ago, at the entrance of a cave. We are in darkness. The darkness shudders, there is a glimmer, slow and fragile; light progresses, in a slow un-burrowing. We keep watch, faces turned toward the first light.

The attentiveness and the wait are one and the same. Such is the correlation implied when watching these films: We find ourselves in the same position as the person who filmed the wait for light. To wait is to keep watch. And watching means leaving ourselves open to the arrival of light.

Through the attention she pays to dawn — to the moment when time becomes light, when light dawns —, Caroline Duchatelet turns her eye toward that place which is forever vanishing, that is imperceptible, that escapes boundaries; to a place that is an origin. The word “origin” bothers me, as it leaves no room for thought. It is often little more than a perverse fantasy of History. It needs to be tempered — to be given that meaningful fragility that unfolds on the edge of the visible; only then can the word be used again. To me, it is a sort of fossil/locale: a place where light would emanate from what might be called “the dawn of time.” This “origin” is the opposite of a fixed date — it is a coming. It can take place at any time: appearing on a Neolithic wall or a wall from the Quattrocento; out of a laurel bush in Rome or the contours of a room with an unmade bed.

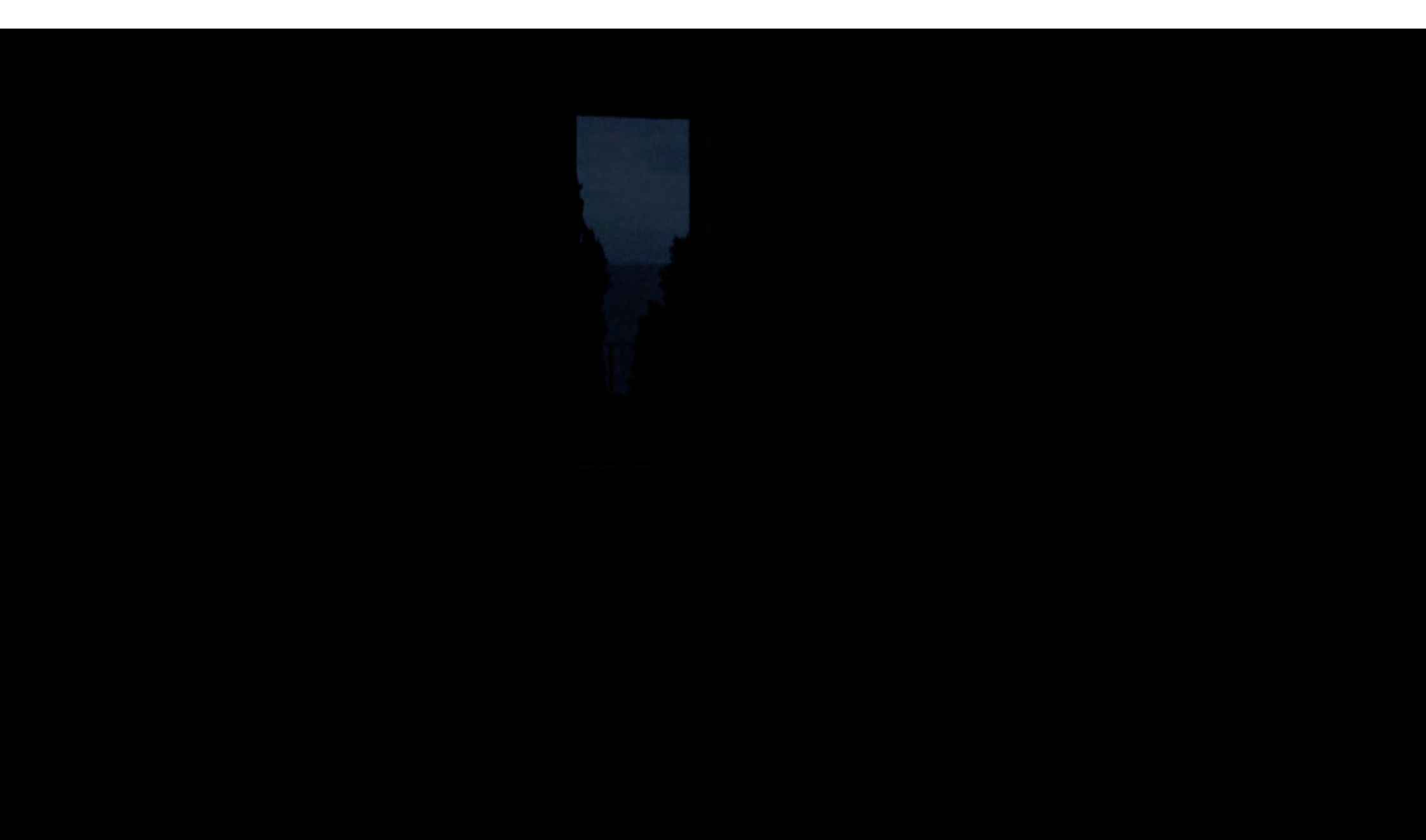
Light does only this: It arrives. It does not belong to historical time. It spreads, breathes, circles, diffuses, recedes and returns. And when the vast interiority of light unfolds, it is called time. We rarely appreciate time unto itself. That is to say, we do not listen to it, and unfortunately so: for to listen to time is to see. To listen to time makes possible the arrival of light. We think that we see light, but we open our eyes only to turn away from time. So we don’t really see anything; perhaps we are barely alive. If I were one day able to prefer light to myself, if I were able to desire it for itself — to love it – then I would see. In the end, it is as simple as that: the love of time. I will improvise a definition: light is the love of time. Light knows how to love time, and I wouldn’t be all that surprised if time knew how to love light.

The films of Caroline Duchatelet are just that: brief clearings, silent interstices where we can experience light that loves time and time that loves light.

This experience is akin to a certain kind of discretion, to the flourishing of nuance: It is the art of modesty. What if modesty were that place from whence it is possible to listen to light in time? Such a place, which pushes past space by a glow gathered up, would coincide thus with that embracing fragility that we call modesty.

To look at these films is to somehow partake in the likelihood of modesty. When this happens to me, I seem to stop wanting — in other words to stop forcing. It seems that time is there: I am with time, without anything standing between its immensity and myself. In this case, even the verb “to be” seems excessive. As proposed by Heidegger, we should say: “Time takes place.”

The glow is discreet. The light floats, like a breath. In this territory that Caroline Duchatelet examines by candlelight, with the patience of those who dream of primordial caves, there is no beginning and no end, only the quiver of breath and dust. A gathering presence.



*sunday, may 2*  
9'40" - HDV video, 2010

Artist in residency, Villa Panciani, Umbria, Italy



*monday, april 26*  
7' - HDV video, 2010

Artist in residency, Villa Panciani, Umbria, Italy

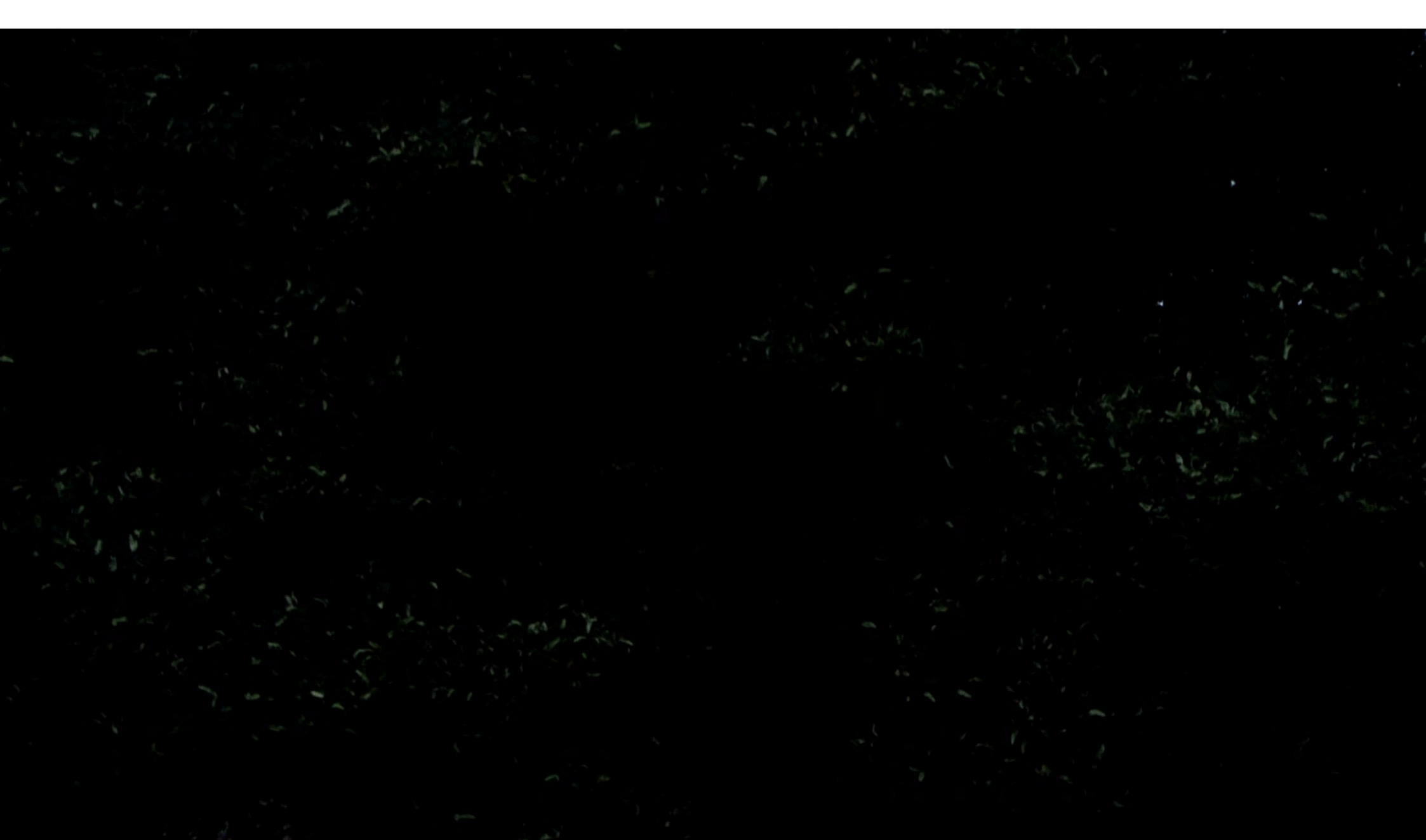


*thursday, september 3*  
7' - HDV video, 2009



*sunday, august 9*  
8'25" - HDV video, 2009





*friday, august 21*  
6'40" - HDV video, 2010



François Jullien

*The Silent Transformations of which the World is Made* (excerpts)

Caroline Duchatelet, *Films - videos 2008 / 2014*

Ed. Villa Saint-Clair - Translation : Heather Allen

( ... )

Somewhere, out there, the merest glimpse of light, an initial shading, not even a color, gives shape for now to nothing whatsoever – a slight hint of texture from the otherwise unformed. There is nothing to look at, to even pay attention to, but little by little we let ourselves be carried away by this thing that is coming forth, slowly detaching itself from the opaque. A gradual materialization is taking place, appearing by degrees, though exactly what it is remains unclear; then there is a first streak of color, but still nothing from the world as we know it. Next, gently, little by little, the shading spreads, comes forth from the shadows. We sense a beginning. Perhaps “something” will emerge from these shadows. Is it the start of something – of everything – of “Time” and the Creation?

This slow process of coming into visibility (in reality very condensed, an abridged version of dawn) introduces us to the *appearing* of the world, its origin and its very “worldness.” It initiates us to the emergence of things, or better still, what I call *momentum*, *momentum* as opposed to *repletion*. During the momentum stage, things have yet to stabilize into things-in-themselves, have not yet found their final form and function, are in the transitional phase of their own becoming. They are also, therefore, moving forward, propelled by the undefined and undetermined. Then they begin to slow down, to visibly happen together, that is, taking on the color, shape and property of a specific destiny, the qualities that will make them identifiable, that will define their essence. At this point, we must ask ourselves whether something has been lost or run off from the initial tremor, from the original phase of indetermination, which in stabilizing and reaching repletion has settled into a given form, contour and color.

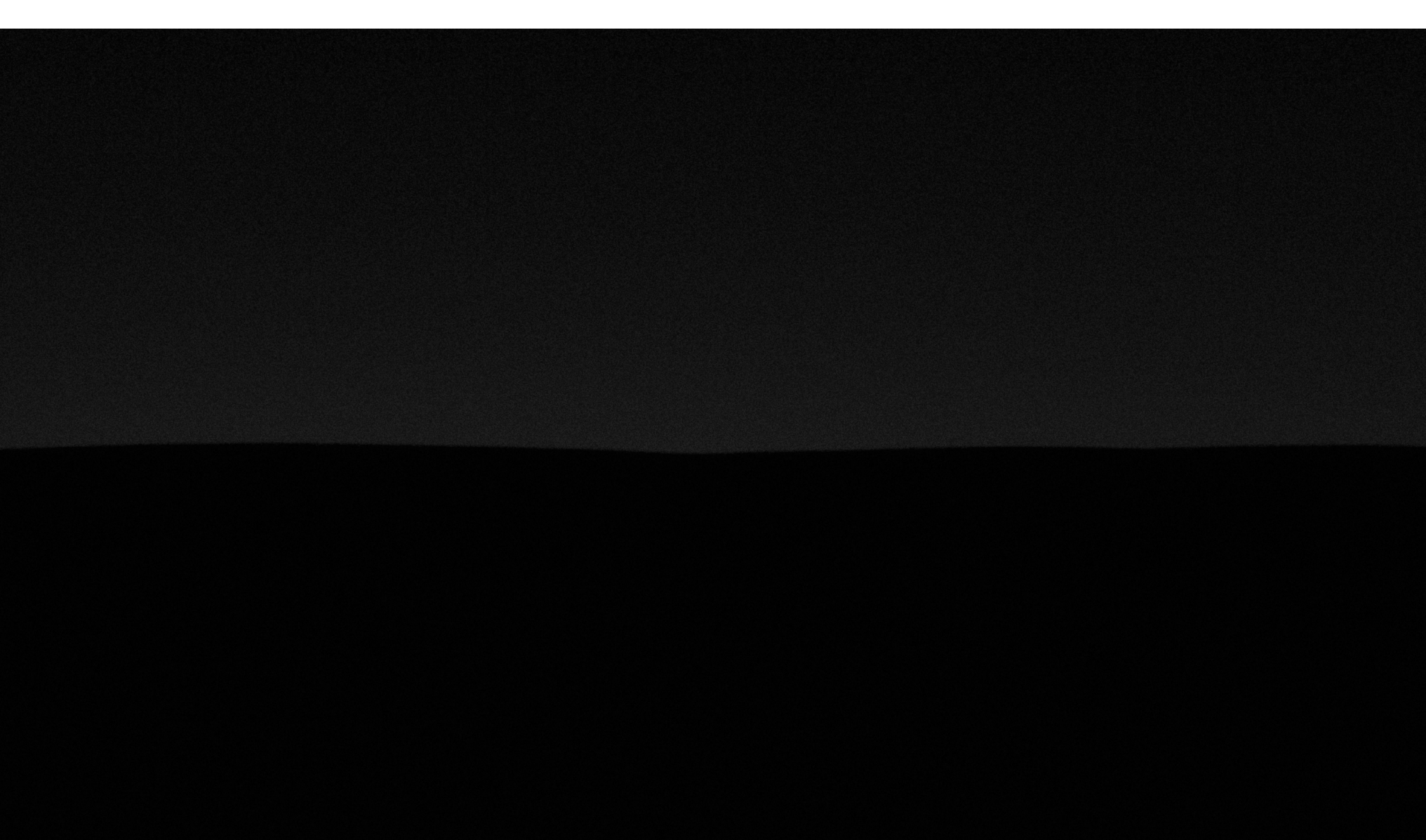
( ... ) what is at play here is a silent transformation, an occurrence that takes place imperceptibly, in “nightness” as it were. For instead of bowling us over by a *fullness*, by a beauty totally and immediately realized, the scene begins with an utter *hollowing out*, with total bareness; we are not made captive by its intensity; we are made *available* through its silent transformation. ( ... )

Duchatelet produces “silent transformations;” this to me is the most accurate way to describe her work. To say “produces” is to use the word advisedly as her work does not raise the question either of figuration or representation but rather of *the workings* of transformation. Not only because such silent change is impossible to either capture or represent on canvas, but also because the device or protocol introduced here attempts to integrate – and herein lies its meaning – the human subject into the transformation; we are no longer just a spectator. Indeed, as the transformation occurs before our eyes, we are gradually overtaken, permeated by (into) the world ever-in-the-making, simply by virtue of being part of the *shifting totality* of that which takes place. This brings to mind Wittgenstein’s logical starting point and his first proposition in the *Tractatus: Die Welt ist alles, was der Fall ist*, usually translated as “the world is everything that is the case.” He also says: “The world is the totality of facts, not of things,” not of things which are always more or less resultative, reified and replete but of everything that takes place, of everything that is *the case*, *Tatsachen*. Because it is everything that happens that, by virtue of its happening, makes up the “world.”

And whether it is a question of the gradual revealing, *gradatim*, of the San Marco fresco; or a question of daybreak – of any daybreak – in an unfamiliar room and the discovering of “everything” that “is the case” of an *interior*, as in a painting by Vermeer; or whether it is, on the contrary, a question of the silent transformation, without place or reference point, of waves and clouds; whether we are outside or inside; whether the horizon is visible or concealed – these are all just *variations*. The quest remains the same: that of capturing, or more exactly constituting, via slight, constantly shifting changes, that which is “the case of the world.” In other words, what is “real” is continually being reshaped by the appearing of slight modifications: They comprise what is “real” – there is nothing else to say, nothing more to add. Duchatelet’s first sculptures – if they can indeed be called sculptures – explored with eloquence this very question: a sheet of stained plywood, one corner peeling away from the underlying board, giving way to a shadow. It is the unobtrusiveness of the gesture, the hardly at-all-ness, that constantly shapes “reality;” it is where “reality” appears, or what I call “worldness.”

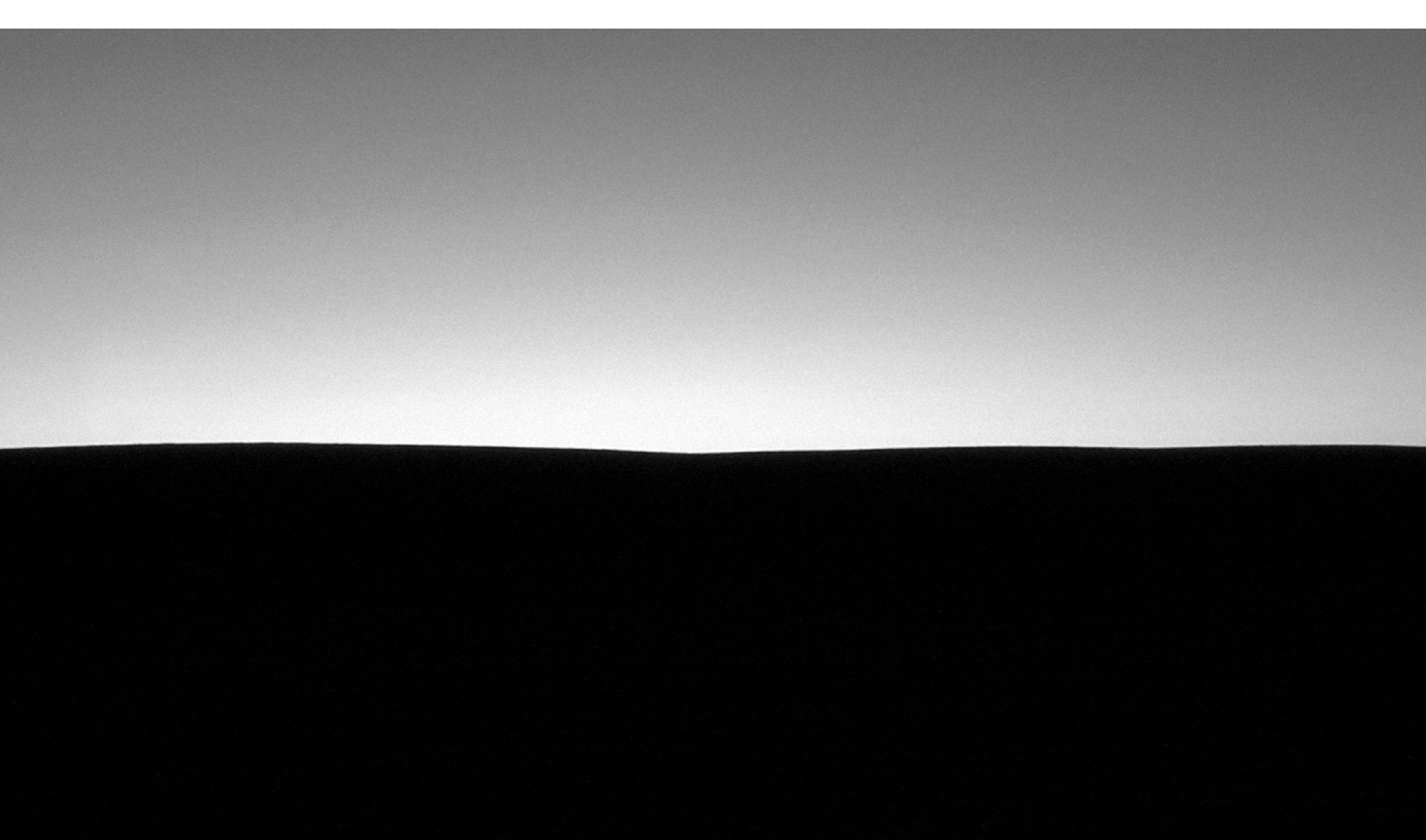
My earlier mention of initiation, therefore, is to be understood in both senses of the term, distinct and even held as antithetical in everyday usage but brought into full creative tension in the art work of Duchatelet. Phenomenally, on the level of process and from the point of view of science, *initiation* means that which marks a beginning, the starting point of a transformation in the making. Take, for example, the “initiation” of chemistry or genetics: an initial step (owing to the breaking of a bond) sets off a chain reaction and leads to a new state. But *initiation* has another, more common meaning, as used for example by the priest or the mystic and seen in the subjective light of thought: the introduction into some closely guarded or even secret knowledge. Duchatelet brings these two perspectives into an unlikely rapprochement and even neutralizes their contradiction. She isn’t afraid of establishing what serves as a Rule, perhaps even a ritual – the showing of her work requiring an enclosed space, removed and isolated, total darkness, a limited number of participants, and silence; for accessing the world ever-in-the making demands both concentration and readiness, or, to risk an oxymoron, a state of *focused availability*.

Because it is neither the “passing of time” nor even our awareness of the ephemeral that causes such art to resonate with us; that would be hardly enough. Instead, through its “available focus” on the silent transformation of the world, the work of Caroline Duchatelet invites us to pay attention to our ability to be there – *actually there*, “simply” there – and exist.



*monday, december 8*  
Still from video #2  
5 pigment inkjet prints  
40 x 70 cm, 2009





*monday, december 8*

Still from video #4

5 pigment inkjet prints

40 x 70 cm, 2009



*sunday, december 20*  
7'40" - HDV video, 2009

## *Blue dawns, films-sabliers\**

Everything here is passage, becoming, transition: more than a succession of forms, each video offers the experience of a continuous deformation, the restless transformation in-between the forms. The image no longer has the function of presenting a form, but of rendering a deformation process. The videos of Caroline Duchatelet are a pure manifestation of the image as Bergson invited us to rethink it, and then Deleuze: duration-image, time-image. Or else, according to Bazin's splendid expression, cinema as «mummy of change». It is thus the origin of the cinema that returns in these videos: the cinematographic image as pure duration-image.

Cyril Neyrat

*Notes on Three Films by Caroline Duchatelet* (excerpt)

La compagnie / FID Marseille, France 2011

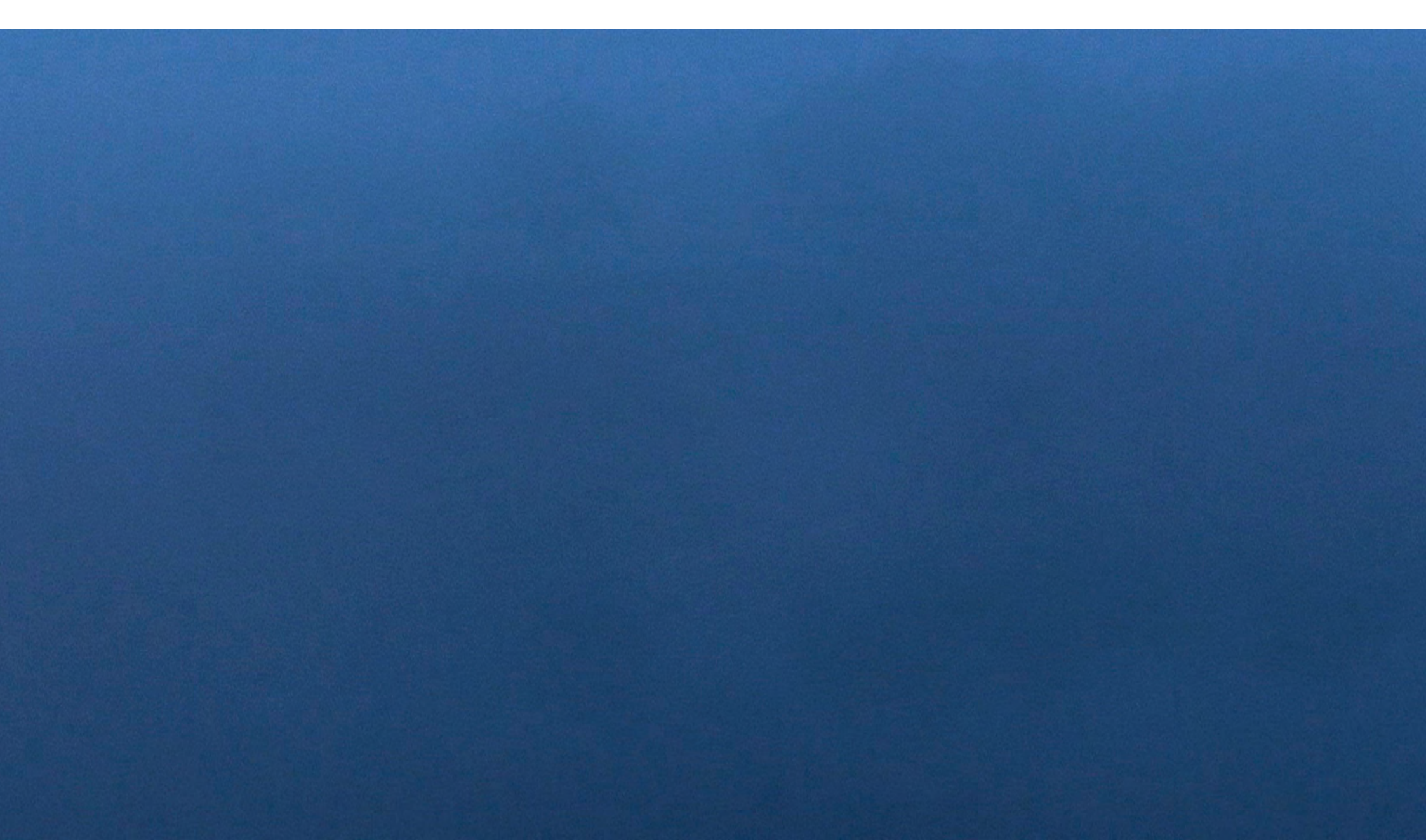
\* Films-sabliers, in French, conveys the trickling movement of sand, sable, through an hourglass. [Translator's Note]



*saturday, june 15*  
12'30" - HD video, 2020

County estate of Les Boissets - [\*The house in the sky\*](#)  
Lozère, France - artist in residency 2019-2020  
[\*In-Situ - Historical heritage and contemporary art\*](#) 2020

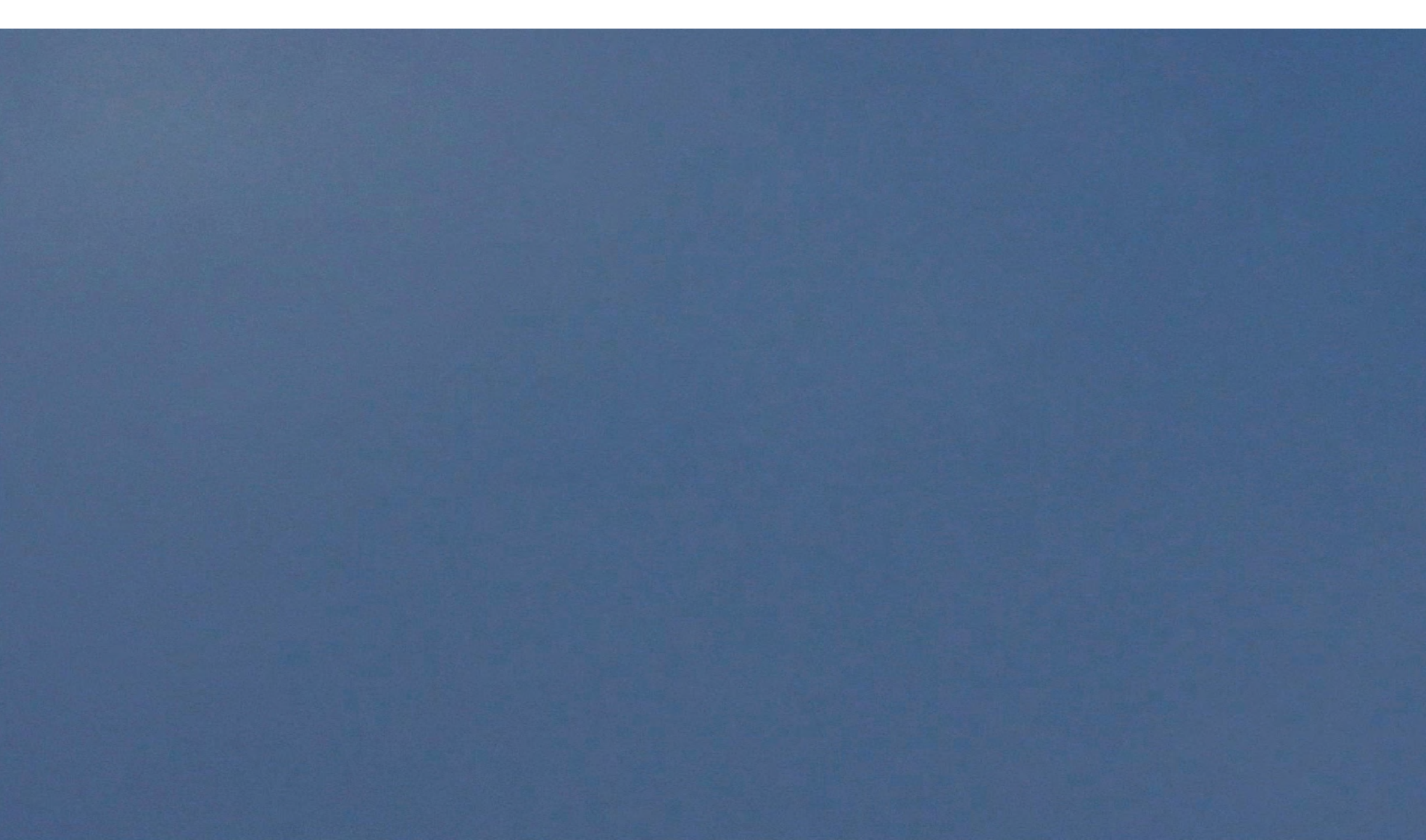




*monday, november 12*  
Still from video  
variable dimensions and installation  
Pigment inkjet print, 2013

Périgord, France - Résidence(s) de l'Art en Dordogne 2012/2013  
Dordogne-Périgord Cultural Agency, Les rives de l'art Association, Monbazillac Castle





*saturday, november 7*  
Still from video  
variable dimensions and installation  
Pigment inkjet print, 2010





*sunday, november 10*

22' - HDV video, 2014

A video in dialogue with the seascape painting collection of the Museum of Toulon.

The temporalities of painting, of the movement-image, of the rising light interact. The clepsydra of a light interval : its measure is given by the breath of the water, the breath of the wind. The light filters through a uniform rain curtain. Green waves vein the ultramarine sea, withdraw, come back and recede again. Brushstrokes of gray, green, blue. Currents draw lines and fade. The waves come crashing silently on a pier that bars the horizon, separates the air from the water and draws a line sometimes hammered by some luminous flashes : the foam catching the light.

Commissioned by the Museum of Toulon - co-produced by the city of Toulon and the Villa Tamaris.

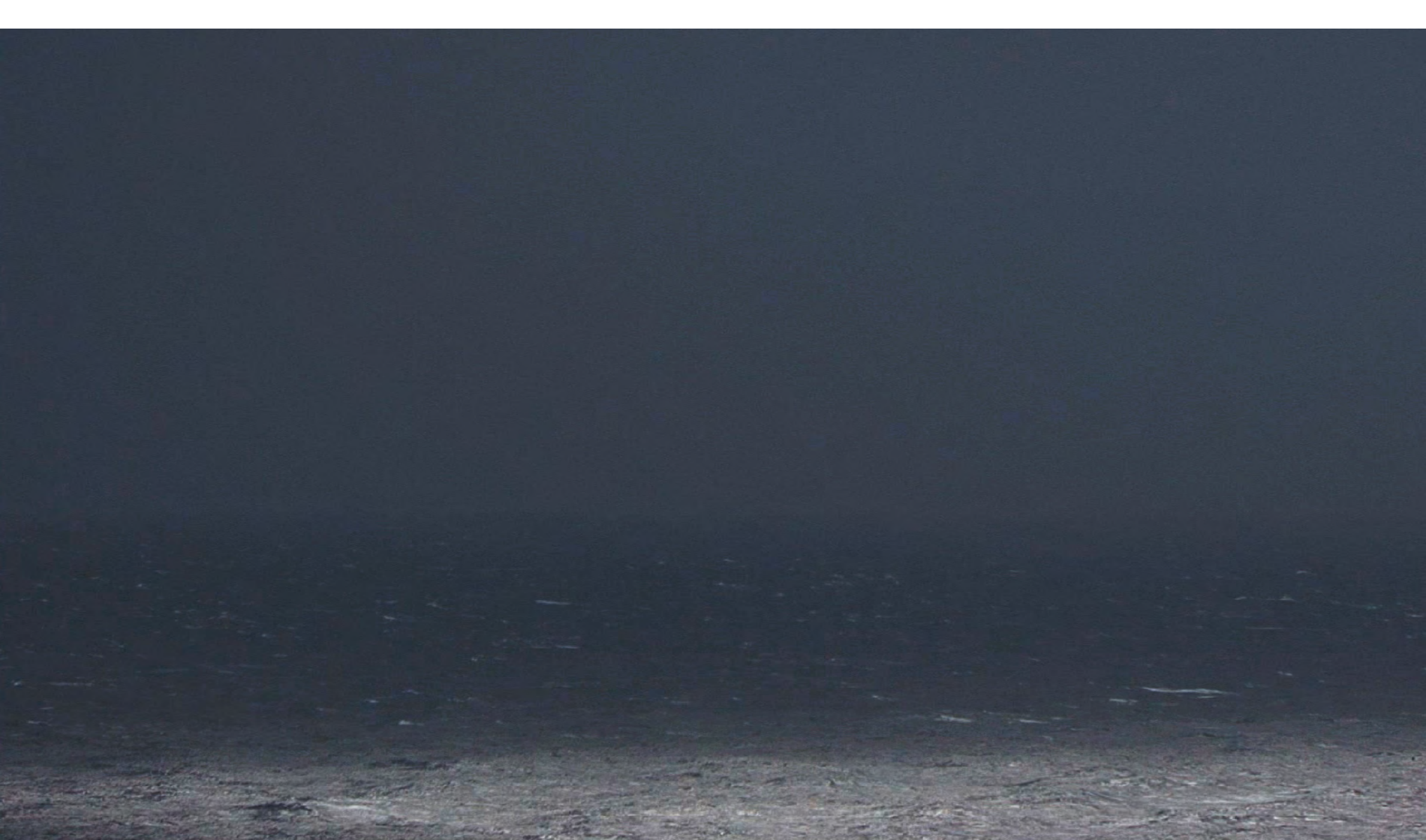




wednesday, november 4  
9'40" - HDV video, 2010

Sicily, Italy - autumn 2010

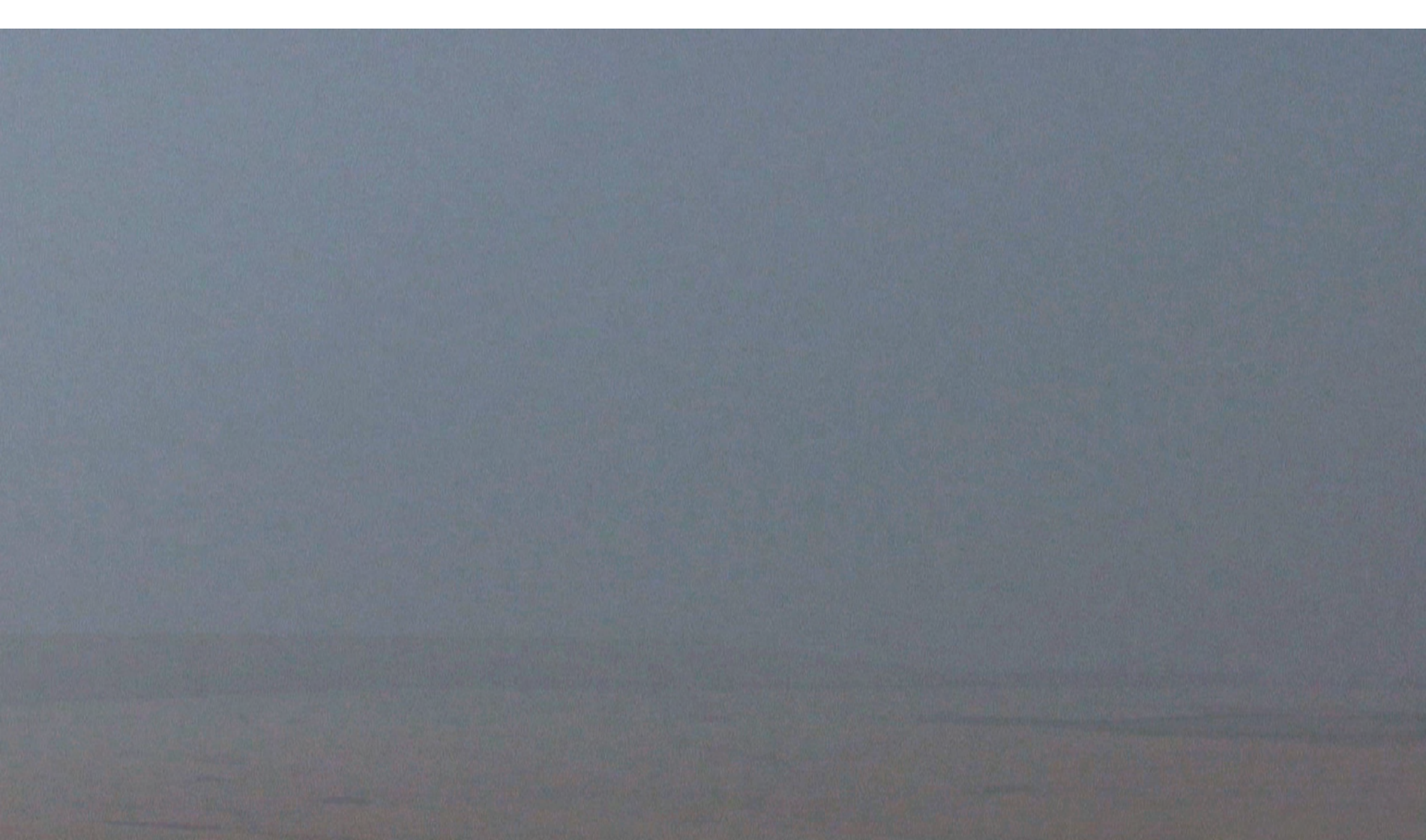




*tuesday, november 3*  
4'20" - HDV video, 2010

Sicily, Italy - autumn 2010





*tuesday, june 23*  
4' - HDV video, 2009





*thursday, december 4*  
4'45 - HDV video, 2009

Caroline Duchatelet films the world's un-quietness as its most natural state. To chime with the restlessness of transformation means being at peace with the world. The dawn models the depth of a tree, motionless and vibrating, clouds enter and leave the frame, an image of the past appears and then fades. No narration but an overflow of imagination: the rising light digs a double depth. In the image: the depth of the material world. In oneself: the spiritual depth of memory, of imagination.

Cyril Neyrat

*Notes on Three Films by Caroline Duchatelet* (excerpt)

La compagnie / FID Marseilles, France 2011







2020/2009

## EXHIBITIONS

- 2020 - *Saturday, june 15* In-Situ - Historical heritage and contemporary art  
County estate of Les Boissets Lozère, France (solo exhibition)  
- *Images liées (Linked Images)*, Video installation, Manifesta 13 Biennale, Château de  
Servières, Marseilles, France
- 2019 - *La mémoire et la mer (Sea and memory)*, Entre/Deux, Caisse d'épargne Masséna, Nice
- 2018 - *Bordeline Relation* Eastward Prospectus Gallery, Bucarest, Romania - curator : Tevz Logar  
- *L' Atlas des déplacements (Atlas of Shifting Movements)* Hébert Museum, Grenoble, France -  
curator : Guillaume Monsaingeon  
- *March 25*, Hébert Museum, Grenoble (solo exhibition)  
- *Ce bleu, exactement (This blue, exactly)* Espace pour l'art Gallery, Arles, France -  
- *Eclectic Campagne (Eclectic countryside)* La Chambre d'Eau, Le Favril, France
- 2017 - *They exhibit, women artists of the twentieth century* Art Museum of Toulon, France  
- *Silences* Le Corridor, Arles, France
- 2016 - *Forming in the pupil of an eye* Kochi-Muziris Biennale, India - curator: Sudarshan Shetty  
- *Brumes (Mists)* Video programming, Paréidolie, Marseilles, France - curator: Léa Bismuth  
- *Fabulae* La Station, Nice, France - National Center for Visual Arts, Suites Program  
- *Videoformes Festival* La Tôlerie, Clermont-Ferrand.
- 2015 - *March 25* (video installation) Museum of San Marco, Firenze, Italy (solo exhibition)  
- *Dessiner l'invisible (Drawing the invisible)* Mindscape Foundation, Saint-Roch Church, Paris,  
France, curator : Damien Mac Donald  
- *Le son du silence (The sound of Silence)* Traces (3) Digital art Festival, Chartreuse de  
Valbonne, Saint-Paulet de Caisson, France - curator : Jean-Paul Fargier  
- *Bons souvenirs de Marseille (Best Regards from Marseilles)* Works of the contemporary art  
collection of the city of Marseilles, Fine art Museum, Marseilles, France.
- 2014 - *Tensions and tractions* - Project Space of Galerija Gregor Podnar, Ljubljana, Slovénia  
- *March, 25* (reading/performance) Firenze french Institute, Italy (solo exhibition)  
- *Caroline Duchatelet* Fine Arts school Gallery, Aix en Provence, France (solo exhibition)  
- *Supervues* Burrhus Hostel, Vaison la Romaine, France  
- *The Gallery du tableau 25th birthday* Galerie Saint-Laurent, Marseilles, France
- 2013 - *Ulysses - Ellipse* Espace pour l'Art / Frac Paca, Arles, France (solo exhibition)  
- *Une saison, une aube (One season, one dawn)* Maison de vente Leclere, Marseilles, France  
- *Temps d'automne (Autumn Time)* Monbazillac Castle, Dordogne, France (solo exhibition)  
- *Of the possibilities of thought, the philosophical path of François Jullien* Château de Cerisy,  
Normandy, France (video installation in the seminar of and with french philosopher François Jullien)  
- *Partager les murs II, hiver (Sharing the walls II, winter)* Art-library Anthonin Artaud,  
Marseilles, France  
- *Le mythe du retour (The myth of a return)* Chateau de Servières, Marseilles, France  
- *Nous nous suivons de près (We are following each other near by)* Vacances Bleues  
Foundation, Marseilles  
- *Mer et ciel (Sea and sky)* Fine arts Museum of Toulon, France

- 2012 - *The beginning, the creation, the living* video installation in the eponymic seminar, Tourette  
Convent, Eveux, France (solo exhibition)  
- *One film* Sintitulo Gallery, Mougins, France (solo exhibition)  
- Art-O-Rama guest Artist, Contemporary art fair of Marseilles, France  
- *C'était pas gai mais pas non plus triste, c'était beau (It was not happy, it was not sad, it was  
beautiful)* Sextant et Plus, Van Gogh Art space, Arles, France
- 2011 - *Three films* La compagnie / FID Marseilles (International Documentary Festival of Marseilles), France  
(solo exhibition)  
- Art-O-Rama Showroom, Contemporary art fair of Marseilles, France  
- *Voyage à Rome (Travel to Roma)* Regional Council 13 Gallery, Aix-en-Provence, France
- 2010 - *Albe* Galeria Marte, Roma, Italy (Fotografia, Roma Festival Internazionale di Roma) (solo  
exhibition)
- 2009 - *2 pieces* RLBQ Gallery / Frac Paca, Marseilles, France (solo exhibition)  
- *Villa Aperta*, Villa Médicis, Roma, Italy  
- *Dawn* Caszuidas Museum, Amsterdam, Netherlands

## RESIDENCIES

- 2019 - *The house in the sky*, County estate of Les Boissets, Lozère, France  
2018 - *Paysage>Paysages (Landscape>Landscapes)*, Laboratoire, Grenoble/Vercors, France  
2017 - *Vents des Forêts*, Meuse, France  
2016 - *Videoformes* / Drac Auvergne, France  
2013 - Firenze, Italy : shooting of *March, 25* (co-produced by the French national center for visual  
art ([CNAP](#)), French Institute Firenze, Polo Museale della Toscana, Museum of San Marco.  
- Villa Tamaris, Museum of Toulon, France  
2012 - *In Situ Work*, Montbazillac Castle, Dordogne-Périgord Cultural Agency, Les rives de l'art.  
2010 - Villa Panciani, Umbria / Sicily, Italy  
2009 - Villa Médicis, Roma, Italy

## ARTIST TALKS

- 2018 - [Accueillir la lumière](#) (*Gathering light*) Public talk with philosopher Daniel Bournoux,  
Museum of Grenoble, Paysage>Paysages (Landscape > Landscapes), Laboratoire, Grenoble  
2013 - [Temps exposés](#) (*Times Exhibited*) Carré d'Art Art center, Nîmes, France  
2012 - [Ciel !](#) (*Sky!*) Cinema and Audi-Visual Research Institute, Paris III, France

## PUBLICATIONS

- 2015 - [Dessiner l'invisible](#) (*Drawing the invisible*) Mindscape Foundation, EBL éditions  
2014 - *Caroline Duchatelet, films video 2008-2014* Villa Saint Clair editions (monography)  
2013 - [Temps d'automne](#) (*Autumn Time*) Le Festin editions  
2013 - *Jeudi 3 septembre* Cahier 56, Art library Antonin Artaud  
2013 - *Mer et ciel (Sea and Sky)* Exhibition Catalogue, Museum of Toulon  
2009 - [2 pièces](#) FRAC PACA editions  
2005 - [Sur le Pas](#) la Fabrique Sensible editions (monography)



[Duo Cadèl](#) - with Delphine Wibaux

Since 2016, [Delphine Wibaux](#) and I have been developing an artistic dialogue.

We have been sharing times of exploration, exchanging texts and thoughts, gathering and assembling forms and images.

That which connects us :

Explore, experience a space.

Feel, listen, filter the light.

Sift and concentrate a specific material collected in the surrounding landscape.

Be attentive to the emergence of light inside an architecture.

Place objects and surfaces so as to gather the light as it passes by all along the day.

Gather that which is suspended and that which is settling.

Be present, with a physical attention to the in-between, to the transformation. That which surrounds us becomes porous, sensitive, the boundaries blurring.

Navigating the slowness of a space, a being, a gesture.

Grasping or accompanying the unforeseen.

Bring together the vast and the barely perceptible.

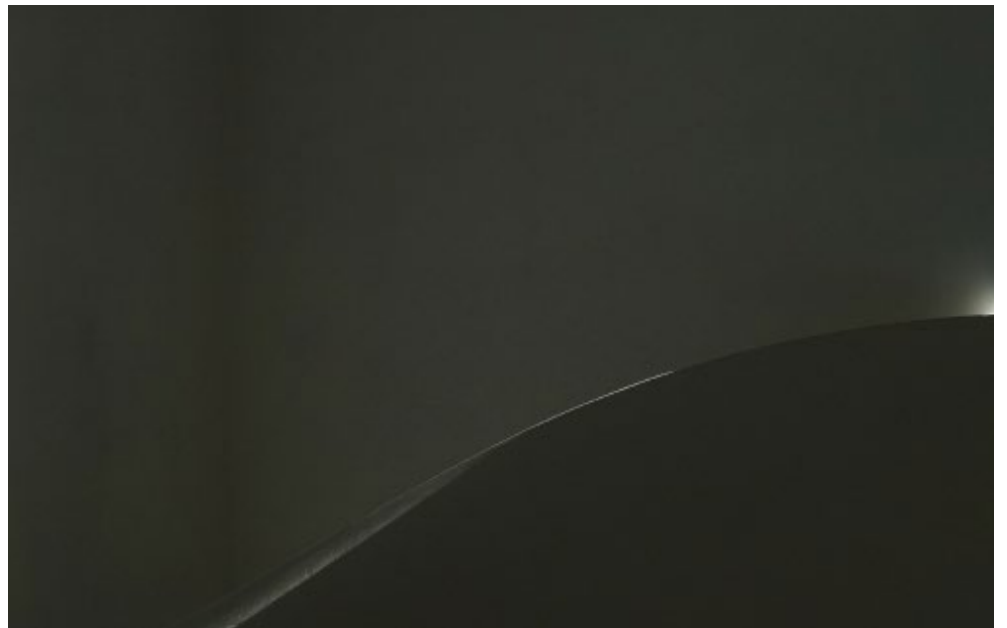
Explore spaces in-between things chosen and random.





*Albedo, Marseilles*

Detail of the stone in the installation. The stone is wrapped in a very thin sheet of metal which gathers and reflects light at any time of the day and strangely of the night too, creating a luminous aura in the hollow between the stone and the sheet of metal. Next page: a piece of porcelain placed in the hollow accentuates this reflection.

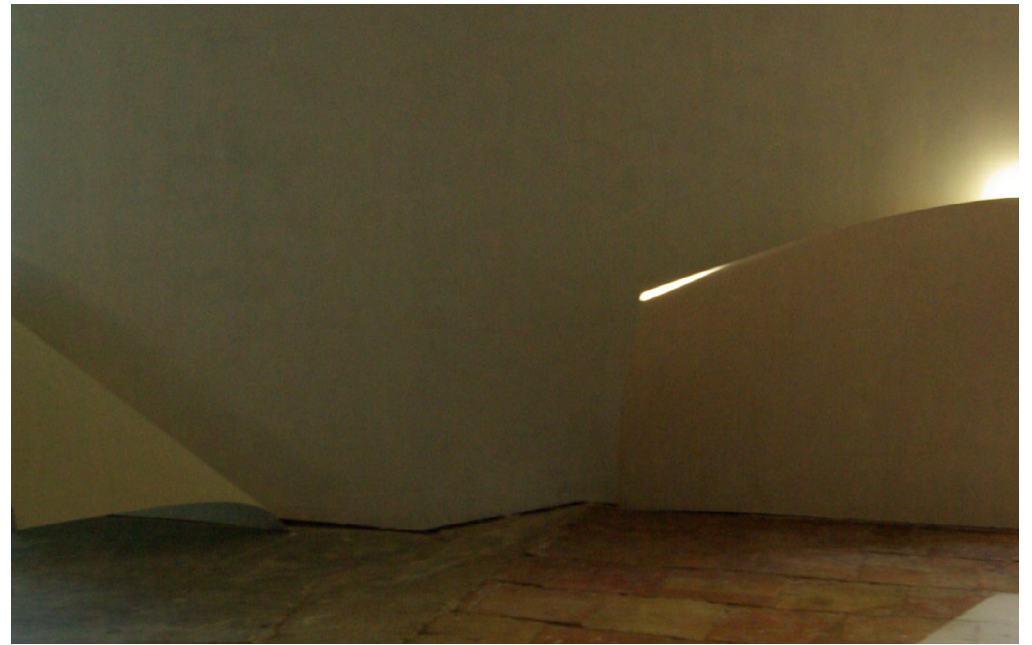


*Albedo, Marseilles*

Views of the installation and details of the sculptures, night and day. Set composed of a limestone, stone powder, porcelain, thin metal sheets covered with a lime coating and fragile wood branches, the light playing over the seconds, over the hours, with the alignment of their edges.

Open Studio, Marseilles, september 2019





*Albedo, Marseilles*

Views of the installation and details of the sculptures. The sheets of limed metal open and unfold the space. They gather a ray of autumn light at any given time, the path of which shifts slightly over the days. The cup placed on a small mount of particles of rock gathers in its hollow a pigmentary impregnation of a scientific drawing representing the stains on the surface of the sun, revealing its electromagnetic activity. Last image : a still from the sun's passage on the first day is drawn on the floor with sifted rock dust.

Open Studio, Marseilles, september 2019

Dust, light, video installations 2008 - 1994







Doris von Drathen  
*No Standstill Anywhere* (excerpts)  
*Sur le pas*, La Fabrique Sensible ed., 2005  
Translation George Frederik Takis

That which makes a wheel a wheel is the emptiness between the spokes, according to Lao-Tse<sup>1</sup>. With this recognition that, by essence, a solid object consists of emptiness and movement, he touched upon a phenomenon in the fundamental structure of matter which today the natural sciences have still not investigated in all its subtleties. For even an atom itself is emptiness and movement between elementary particles. The primary building blocks of matter, the subatomic units or quarks, are described by scientists, however, with characteristics such as aboveness, belowness, strangeness, truth, beauty and color<sup>2</sup>. Nonetheless, even in these so utterly minute units, no solidity can be found. Neither their position nor their velocity can be defined. All that can be determined is their relationship and vibrational patterns. Matter is a tiny part of emptiness and movement; each body is ultimately a flowing system of changes.

Whoever approaches the sculptural works of Caroline Duchatelet is able to experience this insight. With her interventions in a pre-established space, she subverts the conventionnal concept that there could exist a fixed objective world. Her - let us say sculptural presences do not obstruct as obstacles, are not suitable for embarking upon journeys, do not take possession of space like a built-up object. Instead - and this was evident in an especially impressive manner during the early summer of 2005 in a solo exhibition<sup>3</sup> - the artist creates an experience of space, an experience of time, an experience of light, and she takes as her theme the ongoing changes in these qualities which are almost imperceptible in their permanent, slow advance. ( ... )

«My propositions in space, says Caroline Duchatelet, are not objects - that is to say objects that are in themselves full, forms which fill a void - but instead are endeavors to serve as support for emptiness; they indicate a void, establish delineations around it rather than filling a space. It is in this sense that these forms impart a body to the emptiness. What is important for me is that my propositions not be an objet but that they give presence to what is surrounding us - they are receptacles.»<sup>4</sup>

Verbal descriptions of this artwork recall the minute progression of minimal music. The spatial impression, however, abandons the limitations of composition or construction. What the viewer experiences is a sculptural presence, the proximity of a silence which creates something like the occurrence of a spatial breathing. The characteristics of this altered space are close to that which Hermann Broch once named an « imageless stillness, yet image-filled » and with intensified expressivity « a breath-awakened stillness.»<sup>5</sup>.

( ... )

Already in her early works, Caroline Duchatelet had taken on the theme of making one's approach to experiences of time and space and of their diverse alterations in haptic metamorphoses. In various places, historical and political contexts, she has gathered dust, deposits upon pathways, rubbings from bricks, slate from the cliffs, stonepowder from mountain quarries, dust which came from a specific landscape and embodied it in a substantial manner, which carried within itself a multiplicity of images, was itself a temporal landscape <sup>6</sup>. Duchatelet characterizes these works as « tactile photography » for in fact the image of an experienced narration here became comprehensible in an extremely reduced form, in their material essence. ( ... ) In their lack of pictorial reference, these layers of dust condense a plenitude of images whose conjoined substance disrupts the customary rhythm again and again, when the artist, as she did in an urban space, for instance, inserts these surfaces right beneath the archways of everyday life. To the passers-by it seems as if, at once, the framework of the street has been disrupted in all its concentrated and brief impressions. The empty place, however, the pause which opens here, does not remain immobile but gives an intimation, upon its scintillating, mysteriously charged surface, of a permanent movement effected by indefinable images of time and space..

For this is what is so extraordinary about the visual world of Caroline Duchatelet: whether as sculpture or pictorial panels, the images never stand still but always represent the passage of a visual flow which is bound up with the fluctuations of space and time. ( ... ) Duchatelet goes a step further when she raises the fundamental question of how to represent the movement and instability of a world that finds itself in perpetual change and transformation. And what is more, she takes up this movement itself as her theme, so that her oeuvre comes to proclaim the challenging thesis that there is no solid surfaces. ( ... ) Nothing that we perceive is detached from the experience of being rooted in the world and subjected to its laws of gravity and change, its processes of becoming and perishing.

( ... )

Representing a never fully exhausted epitome of this phenomenon is certainly the horizon which, just like our own shadow moves about with us. In her film *l'étendue (the expanse)*, Duchatelet causes this horizontal line to delimit a pale blue sky to slip way up towards the upper edge of the picture. A large, coarsely sandy, somewhat stony field takes up the remaining three-fourths of the picture. What may be observed during an unlimited duration of time is an alternation between light and shadow playing upon this field. The gradations of the paths of light and shadow remain extremely slow and can only be perceived with the greatest attentiveness. This observationnal mode gives rise to a peculiar exchange : while one sees how in a hollow of this field the light is caught and intensified, how extremely subtle shadowings become perceptible there, the time which is connected with this movement spontaneously

begins to inscribe itself into this landscape of light and shadow, as if it were to attain its materialization here. ( ... )

So ultimately in these works the viewer experience nothing other than his own perceptual structure, albeit pursued down to their most subtle levels: that which is visible for us is the surface of things, is scarcely anything other than the trembling border of the dark and the visible. The fact that the world is in fact horizon accordingly implies that everything which we experience is in the process of transition. « Ultimately everything is in a state of passage, there exists nothing other than the fragile and the transitory, » <sup>6</sup> says Caroline Duchatelet.

To be situated in the intermediate space between the visible and the invisible, between the solid and the flowing, between matter and emptiness, between movement and standstill, between the comprehensible and the incomprehensible induces a deep uncertainty in most individuals. Evidence of this fear is apparent in all endeavors to remain occupied in each moment, to form and fill time ceaselessly, to attach oneself to a territory and stake it out with habits, to take possession of spaces. For in order to comprehend this intermediate existence, what is required is a consciousness of the fact of oneself being inscribed into this transitional situation as a « type of being, a being of porosity, of pregnancy or of generality » <sup>7</sup> who is immersed in precisely that state of consciousness which may be experienced when the horizon opens in front of oneself. For it is then that the individual sees how fully he is united, in the very depths of his being, with this precarious phenomenon of dancing upon the tight rope stretched between boundedness and endlessness.

<sup>1</sup> Lao-Tseu, quoted by Joachim-Ernst Berendt, *Die Welt als Klang* (The World as sound), Hambourg 2002, p. 133.

<sup>2</sup> George Leonhard, *Der Rhythmus des Kosmos*, Munich, 1980, p.242

<sup>3</sup> Galerie Oü, Marseille, may 27 - june 25, 2005.

<sup>4</sup> Caroline Duchatelet in a studio conversation with the author, Marseilles, june 26, 2005.

<sup>5</sup> Hermann Broch, *Der Tod des Virgil* (The Death of Virgil), Frankfurt 1976, p. 211.

<sup>6</sup> Caroline Duchatelet in a studio conversation with the author, Marseilles, june 26, 2005

<sup>7</sup> Maurice Merleau-Ponty, *Le visible et l'invisible* (The Visible and The Invisible), Paris 1964, p. 28.







*Notes on the work*

It is all about landscape, lights and dust.

I walk a lot, I go through, I live (in) a landscape.

I started with harvesting a material from a well-trodden landscape. I would choose it because it conveyed a quality of the landscape, a tactile quality, a color, a presence. I then ground it into powder so as to get a pigment from it: dark brown earth of northern France, black stone from the cliffs of Ireland, white stone from the Calanques in the South of France, grey and reddish earth from the northern districts of Marseilles, dusty earth from the tracks of Marrakech, slate, bricks, cement taken out of a building site in Prague, soot, ashes... I sifted and fixed, thin layer after thin layer, this « dust-pigment » on large, fragile and temporary surfaces in the shape of large «sheets» (metal sheet or thin wood panels), and later, directly on prepared walls inserted in a given architecture. Covered with a velvet made of colored dust from the outside landscape, this walls became opaque, matt and abstract surfaces on which the light came to play.



*Marseilles, 1995*



*Servières Castle, 1997*



*Exposure, 2002*

Then light itself gradually came to the heart of my explorations. Its passage and its infinite nuances that animate matter. In a given space, I temporarily placed sensitive and light-reactive supports and receptacles along its passage, so as to concentrate its intensity for a while in a hollow, in a fold, or to intensify its brightness with a barely raised shade. Translucent supports or coated surfaces would play discreetly with the colored dominance of the space and its surrounding landscape. Sometimes would be added a composition of artificial light variations written accordingly to the real passing of daylight.

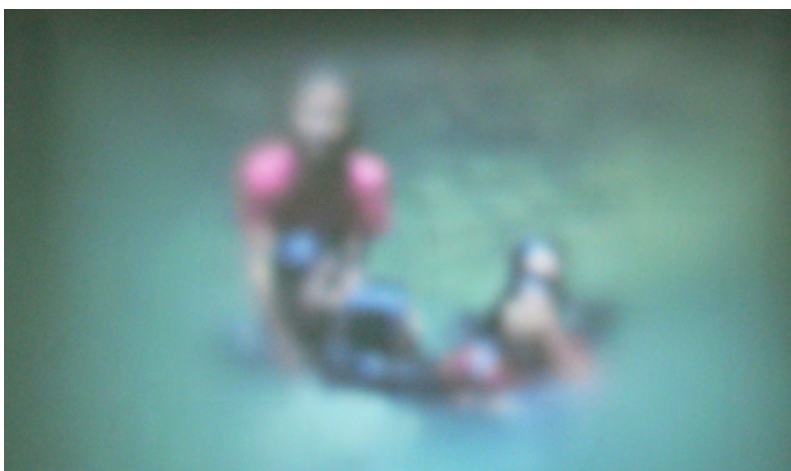


*Suite 1, 2005*



*passers-by, 2005*

At the same time, I started exploring video (films and installations) in a way very close to these gestures: the video first appears to me in its dusty component and its flowing movement as in an hourglass : a luminous flow of colored and ephemeral particles, before giving form to an image, or else at its birth, at the fragile moment of its appearance or disappearance.

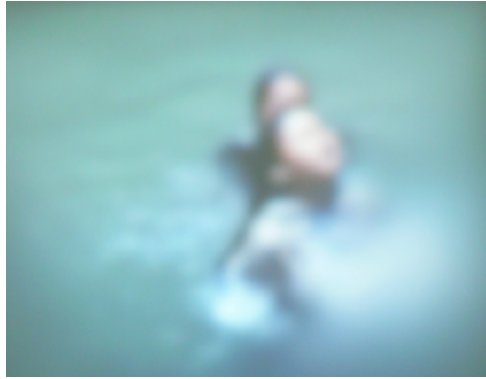
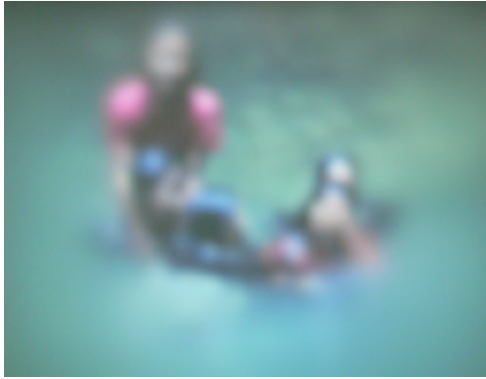


*Est, 2007*



2009/1993

2009 **2 pieces**  
RLBQ Gallery - FRAC Provence Alpes Côte d'Azur, Marseilles, France



#### *Est*

Video installation - backprojection on a double translucent screen. Both lower corners of the forescreen are unstuck and slightly lifted up towards the viewer by magnets. The space in-between the two screens blurs the backprojected image. The image becomes more and more indistinct as the edges from the forescreen are removed by the magnets. The figures become blots of color and light. The duration follows a variable timeline in which the speed imperceptibly changes.  
5'30" (loop) - 240 x 200 cm - 95 cm from the ground  
(Frac PACA collection, 2007)

Mountain and bathers. Air and water. A video installation made of a double screen in translucent PVC, one part of which is placed directly onto the wall, the other, hung slightly away from it, blurs the images of adolescents bathing. The stretched filter is pulled away from the wall and from the sharp image by magnets. The detachment, concave in the centre of the image, produces a flocculated effect, as if the filter were blotting paper that had more or less absorbed then spread out the colours. At the bottom of the image, where the detachment is greatest, the blurred image is even more diluted. If the spectator approaches the image from the side, the detachment enables him to measure the difference between the sharp image of an amateur video type and the pulverulent one from the filter. Here is a double state of the image : that of an empty reality and that of interiority. The image below is that of the surface, the one on top is that of thickness. An inversion that brings back to the artist's gesture which, with this doubling up, plunges us in the picture. The size of the image, closing onto the bathers, preserves the intimate nature of the event yet is sufficient to draw us into it. The bottom of the filter creates a sort of anamorphosis where the image comes before us and splashes over us. This lower part is also the passage that enables us to enter into it. It erases the boundary between the image and the spectator. The bodies thrust out towards us and we feel the scintillation produced by the material of the filter like the brilliance in drops of water. It is towards us that the bathers are coming. It is the same water that flows around them and us.

Sometimes, rarely, a traveller meets the unexpected. An offering in the land of offerings. He would have been there by chance. A group of adolescents full of explosive vitality, a little flighty. The warmth, the godsend of a pool, the tumbling of bodies barely out of childhood and for whom the attraction of the water lets them forget the presence of a stranger. It is an event of pure joy to see bodies that are so free. Scopic pulsion. Intrusion into simple, wild desire. It is not quite the nymph met by surprise, but that which is at play here is immemorial. Every edenic burst transports us into the melancholia of a world behind which may be the lost paradise. This scene is only presence, almost absolute in its commotion of pleasure and beauty, yet at the same time it has been played hundreds of times. Because it is an archetype, it plunges us into the disturbing contact between present and timelessness. The traveller is confused by a simultaneous feeling of fulfilment and loss, as if life at its highest peak would have been touched at the same time as its end.



#### *Thursday, august 16*

At dawn, that day, the speed of the wind coincides with that of the rising daylight. Both rhythms, the shifting clouds and the light growing intensity, are synchronous. Then gently, time spreads out. The timeline of the recording has been modified to maintain this initial rhythm throughout the film.  
30' - DV video  
Coproduction : Porte 7, Voyons-Voir art contemporain et territoire, Observatory of the plateau de la Sinne, Artistic Council PACA region, City of Marseilles (city of Marseilles contemporary art collection, 2012)

Landscape happens while being at a loose end, not knowing what to do. Freshness of air on one's back. As much behind as in front. Feel what lies behind in front of the mountain's backside, feel it with the eyes on our fingertips, tentative and haptic. Set down on a stone, the camera breathes. Diaphragms pumping. Dilation. Breathe with the diaphragm. Partitions become membranes. If the skin extends, covers up, the camera leafs through the layers, gently detaching them from the foreground, overlaid layers of shadows where a few glimmers dwell. The clouds do the same work as the camera. Layers slide one over another. Later, the digital tool, playing with speed, will enhance this pulsation between appearance and disappearance. From the skin to the leaf. Barely raising the surface bringing to feel what lies underneath.

Another sort of dilation, silence. Another sort of density, time. A weight of time, taken from a lapse named dawn and owing nothing to the Homeric epithet. With regards to his environment, the sculptor seeks an emmetrope measure, equidistant between space and time linked to his dimension. His dawn is not crowned with glory but transports the slightest suspension at a very low tension. One cannot avoid associating dawn to an early morning thought so dear to Nietzsche and inducing a silenced ardour. Dawn is heart rending. It may tear apart. In this video, this is held on, not chilled. The title in the form of a date foretells of the lightness of the torn off calendar, just another leaf. One day among others to which the attention brought is not singled out. However, duration weighs upon the moment. Duration is not a number, it is insistence to stay, to linger. That which means time does not just fade into mist. The best cinema, the best video is that where one can feel time go by. Fortunately images slow down. It is the sculpture of duration through editing which brings modulation, creates rises and falls of waves in unison with a cloud. Times of moving pictures and conjugations are speed levers or heights which make us sense, as in an air plane, drops in pressure. Spasmed landscape. To contemplate is to go down slowly into all the physical sensations that bring the eye back to the body. Among these sensations, the heart thumps.

Frédéric Valabréque  
2 pièces (excerpt) - Frac Paca Ed.  
(traduction Caroline Newman & Caroline Duchatelet)

2009 *Dawn*  
Videospread / Caszuidas, Amsterdam, The Netherlands

Screening on CASZUIDAS screen of the video *Thursday 16th august*, launched in May 2009 and screened for one year. CASZUIDAS is the first big outdoor screen in public space, to show artwork from international artists, everyday from 6 am to midnight.

2008 *Ere de repos*  
Chateau d'Avignon, Camargue



Further away, all around, a wide plain stretches – earth, salt, sand. Immediately outside, a vast esplanade of gravel leading to an empty park, a large grass meadow. From the South, direct light on the white gravel, blinding. Everything is horizontal, there is no relief.

Massive cream façade, double doors in wood. We enter with the sharpened ray of the outside light into a shadowy darkness of velvet and dark wood. Polish, varnish gleaming with age. The freshness of the thick walls. Opening the doors, the daylight suddenly cuts into this luxurious and lush interior – a white cut-out in the purple shadows. Turning back we glimpse the park dazzling with light, a painful contrast for the eye.

Doors shut, the silence of deep carpets. Another time. The entrance is huge, eleven metres long. Exactly opposite are the same double doors, but on the north side, closed. They are no longer used today, but the building is thus crossed by two openings. The closed opening is covered over by two smooth, wooden vertical panels which redo its design, a form that can be found to be the leitmotiv for a succession of thresholds which punctuate the long series of corridors inside the château.

The hanging panels are covered with a thin layer of dark varnish – the colour of the shadowy walls, that of purple velvet and old wood, and the gloss of which catches the light filtering through the opening of the door, the contour of the half-open threshold, the silhouette of the visitor caught for an instant between the dazzling light and the shadows.

It is a dark surface, an opaque threshold, a mirror in between the shadows of ancient time and the blinding outside, the dry earth, the dazzling brightness of summer light.

Two panels of lacquered wood, 185 cm x 335 cm  
Collective exhibition curated by the Regional Council of the Bouches-du Rhône.

2007 *Saint-Pons Valley*  
(project)



Project for a site specific installation for the sistercian abbay of Saint-Pons, in the Sainte Baume valley 30 km from Marseille, commissioned by the Regional Council of the Bouches-du-Rhône.

A wide motorway, from the sea to the mountains. Passing through a shopping zone, a village, then the hills. Dark and smooth tarmac. Abrupt junction with an old grey road. Turns. First a path.

We can access only on foot, along a river at the bottom of a valley, in a forest of tall trees. It's all green, fresh wind, mirroring water, trembling shade. Sometimes the dust on the path is blinding. Far off towards the high broken outline of the mountain. Flashes of matt white. A clearing, a bridge, then the building. We enter. All is silenced. A raw and mineral silence. Cold thickness of the stone, warm clearing in the light. Aroused senses and awareness of the walk, breathing slows, for a simple, elementary feeling : a material, a light. A radiant white stone light.

At the entrance to the aisle, a wooden platform of 80 square meters, 0.70 m high, places the visitor in a slightly raised position, on a form of belvedere opening up onto the surrounding space. The visitors eyes are on the same level as the horizon drawn out by the white surface stretching out across the far wall of the aisle. The original construction of the abbey accentuates the perspective created: the floor rises imperceptibly and the ceiling diminishes. On entering, we are surprised by the depth and length of the building (from the outside, the building does not seem to be so huge). The setting of a wooden platform of 190 square meters amplifies the impression.

This inclined plane is covered with white powder that is highly sensitive to light, powder found in a nearby quarry, then sifted – almost a pigment - and worked by layering into a matt and porous velvet which intensifies the mineral feeling of the site and the vivid contrast to the dense and rustling vegetation outside. (To amplify the emptiness and silence of the aisle, to make horizontal this space that seeks height). Eight powerful projectors (arc lamps) are placed – two in every transept, hidden by the relief of the pillars, to provide a permanent midday light source that intensifies the natural daylight. The luminosity radiating from the white surface reverberates along the side walls. The platform presents and enlarges the space. The wood of the four side doors is replaced by transparent plexi-glass, behind which there are fifteen variable fluorescent lights - five circuits of three fluorescent lights to create zones of moving light of varying intensity within each of the arches - producing a white light that adapts to the daylight.

*The 100 books*  
In the aisle leading off the main aisle a small area of 12 square meters opens up to the exterior. A bench faces the open door, two shelves are hung on the side walls. 100 books can be consulted, short stories and novels, poetry, critics' texts, correspondence, a selection of small books that can be leafed through while on a walk, about landscapes, light and time.

Photo-montage and pastels on wood (details), 75 x 87 cm

A project of the association Porte 7 with Serge Damon (light creator), Fabrice Gallis et Guillaume Stagnaro (computer settings), Jacques Husquin et Marc Le Bris (wood construction), Sophie Urbani (assistant), Thomas Fouillen (Lafarge quarry in Cassis).



2007 *Dawn*  
200rd10 gallery, Vauvenargues



*Contemporary Art and Territory* offers artists the possibility of a residency in different places between the Sainte-Victoire, Aurélien and Sainte-Baume mountains in Provence. In August 2007, I went onto the Sinne plateau in the Concors mountain range, in an astronomical observatory.

During the residency, the site was deserted, closed to the public in the summer due to the risk of fire, and therefore extraordinarily quiet. I worked there with the light at daybreak.

A group exhibition, *Point du Jour*, with Dominique Castell, Raymond Galle, François Méchain, Muriel Toulemonde, took place at the end of the residency in Vauvenargues a few kilometres from the plateau. For this exhibition I produced a sculpture which compose with the natural light of the place.

200Rd10 gallery is a former barn that lies next to an ancient farm building, on the slopes of the Sainte-Victoire mountain. Opening the heavy grating wooden shutters for the first time, I enter with the light which pours into the dark and cool room, thick walls, very uneven, curved in places. On the wall facing the entrance, a landscape suddenly appears in the light filtered through by the form and position of the door-window. A horizon is thus drawn at eye level, a fragile separation between the hot luminous white, almost golden nearer the ceiling, and the waves of blue-whiteness closer to the ground of a cold grey. Behind this wall, along the same line, there is a true horizon. A halo of light sometimes falls into its hollows. A wall, and behind the horizon of a mountain.

A play of light on the horizon of this wall

I composed with this, adding another layer that blends into the wall, underlining the vaguely sensed horizon and concentrating there the existing light. The proposition is unstable. Its perception and intensity vary according to the moment. In the early afternoon, in the hollows, a halo shines out. At the end of the afternoon, it gently extinguished itself, becoming a barely visible shadow. At dusk the luminosity outside and inside reach a form of equilibrium (invisible fluorescent lights are lit). From outside, when approaching the building, one can see the two horizons meet. And there come to play the infinite fleeting shades of light – bright, veiled, grey, unpredictable and changing.

Two treated sheets of aluminium, coated with whitewash and stretched to breaking point, fixed directly onto the wall.  
Total length 5,20 m (2,85 m and 2,35 m), width 1,14 m, 0,90 m from ground



Sinne Plateau

2005 **Passers by**  
Gallery friche la belle de Mai, Triangle France, Marseilles



Video installation - 9'44" loop  
The video is backprojected onto two parallel translucent screens, 5 cm apart. According to the wavering rythm of the airstream in the room, when the two screens touch, like moving curtains, part of the projected image is sharp, when they slowly move apart, part of the projected image gets blurred.  
2,50m large x 4m high.

**Suite 2**  
Gallery friche la belle de Mai, Triangle France, Marseilles



Near Marseilles' train station, the Friche la Belle de Mai, a former tobacco plant. Numerous spaces are vacant, destroyed, walled, others are in the process of being built. A construction site, dark interior streets, vast dilapidated car parks, steel grating, partially collapsed walls, cement and raw concrete. Countless coming and goings.

From afar, and on high, the city unfurls in an array of luminous facades and terracotta roof tiles.

Iron doors, steel staircase, second floor. The gallery is a massive, rectangular space, with cinderblock walls painted white, and an asphalt pavement. Light enters, diffused through a series of translucent frosted windows and directly by way of two portholes without windowpanes. Through these portholes : roofs, facades, train tracks, tagged walls, the friche partially destroyed. The sound of the trains can be heard as they move about, punctuated by the squeaking brakes of those that arrive. Intermittent, repetitive sounds.

The space is left empty. The propositions hug the wall, at the confines of this raw rectangular space and the outside.  
Immediately upon entering, on one's left, three huge vertical panels emerge from the junction between the floor and the wall at three different angles. Each panel is painted a different shade of orange ochre on the side facing the wall, and painted white on the side facing the room.  
Farther down, a tightly taut gray pvc fabric hugs the wall. A light gray luminous mass appears periodically on the canvas, shifting positions in a slow, breath-like motion. It is followed by an orange color whose intensity varies with the natural light.

3 coated wood panels 430 x 205 cm.  
PVC canvas, 420 x 400 cm, 28 hidden fluorescent tubes whose gradations are programmed in variations of neutral white, grey and oranges which shift imperceptibly all along the opening time.

With the inventors Fabrice Gallis and Guillaume Stagnaro and the lighting designer Serge Damon.  
Co-produced by the Artistic Council of the région PACA / Triangle France association / Texen society.



Thus there occurs a pictorial event which although it supersedes painterly techniques, nonetheless remains a picture. What this artist achieves is the creation of a painting in which each and every standstill is overcome. In spite of, or precisely because of their appearance of constituting the primal motion of matter, of being something like the vibrations of a material potential, the cloud-like condensations and dissipations possess an intense beauty and harmony. The viewer, who perceives the extremely slow alterations upon this picture from a perspective in which all temporal references become fluid, subsides into a contemplative consciousness such as one experiences when gazing at the horizon for an extended period of time. It is a gaze which is turned half way inward, which perceives the external, the distant, without focusing; it is more a state of mind, concerned with that which lies beyond the border, than an act of observation. It is as if time and space were to cohere into a substance, into an «épaisseur» (density), the artist says, as if they were to become perceptible in their very beingness.

Doris von Drathen - *No Standstill Anywhere* (excerpts) - *Sur le pas*, La Fabrique Sensible ed. - translation George Frederick Takis

[about the exhibition *Suite 1*]

#### Temporalisation

The spatialisation of the chromatic surfaces and luminous atmospheres is indissociable from the temporality of the exhibition, for this show, entitled *Suite 1*, is open from 15:00 to 19:00, and the luminous «score» has been programmed in relation to the intensity of the afternoon light in early summer, when the days are long. The light we see will thus vary with the meteorological conditions and time at which we visit. And if we stay all afternoon, we can see the joint passing of the hours, the sun and the visitors to the gallery. (...)

Thus Caroline Duchatelet did not conceive of her work as a fixed form with permanent, ideal lighting, but as something in time. The composition, as a modulation of space-time, is therefore not limited to the space defined by the walls, floor and ceiling - by the interior. For one thing, the light, by its changes of intensity (due to the time of day and the presence, or not, of clouds) and its movements, indicates to us its own passing, which *overflows the frame*. For another, we can sense the place expanding. The place and the work together are amplified with what is around them, for they develop meaning with their neighbourhood, with the urban structure, with the courtyard and its housing, with the colours of things and trees, with the quarter and its inhabitants, with the passers-by in the street. Moreover, the moment we hear the sound of a swift flying overhead, the ceiling of the exhibition room becomes one with the sky. And the ensemble (ourselves, the place, the storeys of housing, the quarter, etc.) is all taken within the movement of the world. (...)

The landscape has no limit and hardly any foundation in the ground, being more of an exchange between beings, things and the moment. In this sense, the landscape is broadening and respiration. (...)

#### Attaining the impalpable

The two works on the wall are sheets of plywood covered with a white coating prepared by Caroline Duchatelet in order to achieve a shade capable of evoking certain facades in Marseille and at the same time playing off against the white walls of the gallery. Their tactile surfaces suggest a slow elaboration, a sequence of actions. Thus what we see also contains something invisible (all the previous coats are hidden, yet at the same time are present), along with all the sensorial information that the artist transmitted in the material when she was preparing it. Referring to the phenomenologist Jacques Garelli, we can understand how manual work is a relation (or energy system) between two forces (hand and material) and that this in-forms, that is to say, creates meaning. Caroline Duchatelet speaks of her sheets as «receptacles». Doubtless they are receptacles not so much of her actions as of the ambient luminosity, whether direct or indirect; no doubt, not so much captures in a closed vessel as a temporal making-visible of the little there is to perceive, or of the visible, without any symbolic justification. At the same time, the peeling of the plywood, achieved by tensing the sheet, seems feasible only if the actions are gentle and sensitive, this being the only way of avoiding breakage or cracking. Likewise, the way of placing the sheets against the wall seems to have continued the long work on the layering of materials leading to this surface whose mattness condenses and assembles its powdery matter. At one moment, one of the sheets comes away from the wall, at another, in contrast, it is one with it. By virtue of the relative positions of the detached areas and their placement in relation to the movement of the sun, they never appear as either exactly identical to each other or as completely opposed. Also, when we move alongside the sheets, our perception of the resonating light, of the echoes, reflections, the shadows of architecture and humans (including ourselves) all modulate, endowing the interrelation between the elements with a dynamic quality. (...)

#### Non-objectifying vision

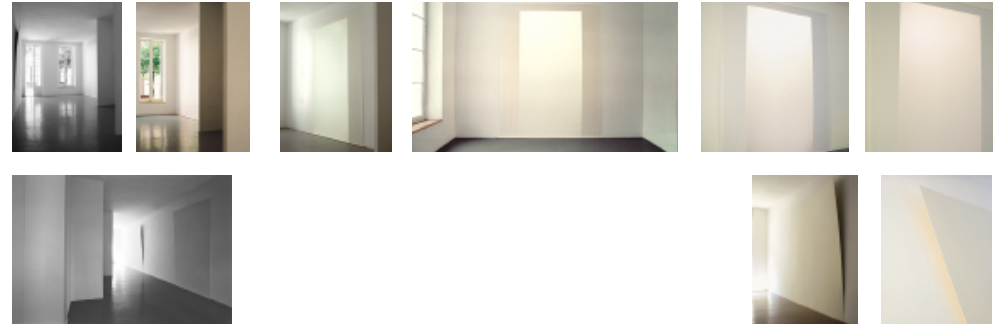
Whenever we discover a place, or see someone for the first time, we have an immediate impression that corresponds to the place or person, before we get to know them. Even before entering the OÙ gallery, I sensed a clear, light spatialisation, with no precise limits. Caroline Duchatelet's composition places us immediately in a non-objectifying mode of vision, in a luminous dilation. This non-objectifying vision then continues with the passing of the light through the duration of the afternoon, including its various more or less noteworthy events. In the afternoon, a switching occurs with the passing of the sun's rays, one that modifies the chromatic exchange with the reflective surfaces (walls, floors, sheets, the edges of the plywood sheets and the shadows). This switching and exchange are heightened by the variations in warmth of the modulations from the artificial light. The sense of non-distinctness is also manifested by the fact that there are no words to define the colour-matter of the surfaces which, being placed in the time and in the exchanges between the natural and artificial light, appears as above all luminosity or texture.

The quality of time, with its accents and inflections, also corresponds to the fact Caroline Duchatelet is interested less in objects than in events, in the meaning of what occurs. That is to say, she thinks of her works as one set of elements among others, elements that partake of what is (the place) and of what will occur (light, people with their movement and their cast shadows sounds and words, and of the landscape as a moment that occurs, etc.).

The appearance of the works plays on such slight perceptual ranges that even when we are used to their presence, and have honed our perception in order to analyse their materiality, our mode of being will still be in a non-objectifying relation. (...)

Caroline Duchatelet's art is thus accomplished in exchange and occurrence, and if reification happens then that is not the goal. This is affirmed all the more clearly since it now implicates what is outside it. It takes us there, even when we are in the exhibition space. The «pause» that the exhibition may constitute in relation to the city's bustle does not mean that this is forgotten, but instead offers a moment simultaneous with the other rhythms and movements (geological movements, the circulation of pedestrians, the constant passing of motorised vehicles, the construction and demolition of buildings, etc.). Open over 360° the landscape is everything that is around us.

## Suite 1 Gallery OÙ, Marseilles



The street is relatively quiet. The facades are light ochre, sometimes darkened by soot, the shadows are sharp. The OÙ gallery, long and narrow, spans the width of the building. At the back its high windows open onto a small courtyard. Again, ochre facades and green leaves. Noises of flats, voices, the sounds of the surrounding rooms sometimes resonate outside.

Two dividing walls perpendicular to the wall on the right divide the space and receive the light.

In the morning, the courtyard gets direct sunlight, shining onto the big ochre wall. Warm white on this side of the gallery.

In the mid-afternoon, the sun is above the building. Cold white in the whole space of the gallery.

By the end of the day, the light switches to the street side and directly enters the gallery.

The work's luminous intensity varies according to the passage of light and the placement of the sheets is determined by its trajectory.

The proposition is to play with the space of the gallery and the movements of light that traverse it, as revealed by the existing architecture and the added surfaces, and to compose, at the confines of the perceptible, with the respiration of the light on the walls.

3 sheets of lightly tinted coated plywood. 260 x 300 and 150 x 300 cm

PVC canvas, 240 x 300 cm, 12 fluorescent tubes whose gradations are programmed in variations of neutral, warm, and cold whites which shift imperceptibly all along the opening time.

With the inventors Fabrice Gallis and Guillaume Stagnaro and the lighting designer Serge Damon.

Co-produced by the Artistic Council of the région PACA / Gallery OÙ / Texen society.

## 2004 *Ebb* film video



From opaque grey to a translucent texture allowing for the gradual appearance of different planes and the creation of depth.

Two movements:

- dense thick gray, a light rustling, a silent gray, which gently evaporates, a gray silent once again, faint sounds, noises close to skin. Suddenly, from outside, the metallic noise of rain on glass, a downpour which then subsides.

- outflow, suspension; the arrival and gradual increase of light through the gray's thickness, the image forms.

17'50" - DV Video

image editor : Christophe Saïdi

sound editor : Hitomi Takeda and François Parra

Fearless Medi@terrannée/atelier de L'ESBAM.

2003 **Voyage 2, episode 1**  
Les Brasseurs, contemporary art center, Liège, Belgique



Beyond the fringe

Les Brasseurs, an old factory converted into a gallery, in Liège, Belgium.  
Small, pedestrian cobblestone street. A special quality of silence, accentuated by the absence of automobile traffic. The sound of voices, footsteps on the cobblestones, echoes.  
One reaches the second floor by way of a narrow staircase. The space is vast and bright, a timeworn wooden floor, large wooden roof-beams, brick walls painted white. The windows, left open for the exhibition, allow light, sounds, and smells to enter.  
Three vertical, rectangular wooden panels (375 x 205 cm) are fixed with hinges to the two facing walls. The panels are ajar like doors. The two sidewalls are punctuated by windows which face the street on one side and the courtyard on the other: brick facades, alignments of windows, shut as if blind, which reflect the outside in turn.  
The internal part of the panels is painted black. The outside is lacquered (three different shades of brick). Depending on the angle at which they are opened and the way one moves through the space, they reflect either the exterior landscape framed by the windows, either the room's interior, or the visitor's silhouette.

2002 **Exposure**  
Gallery RLBQ, Marseilles



Belsunce, in the heart of Marseilles, a bustling commercial district. Car traffic is often blocked by delivery trucks. Voices shout, car-horns blare, pedestrians hail one another, the sounds of a city on the go.  
On the first floor, the RLBQ gallery opens onto a large patio which faces an old church and a façade comprised of various ochre tones. The gallery windows face south : the sun's trajectory from east to west is thus observed as moving from left to right when one faces the three window doors that lead onto the patio. Three large translucent «thresholds» are aligned at different intervals in front of the openings. The colored reverberations from the outside (the façades' warm yellow ochre tones, the cold blue shadows) are activated and transformed into moving abstract masses.  
Sounds from the street, muffled by the three screens, drift into the space through the window doors which are left open.

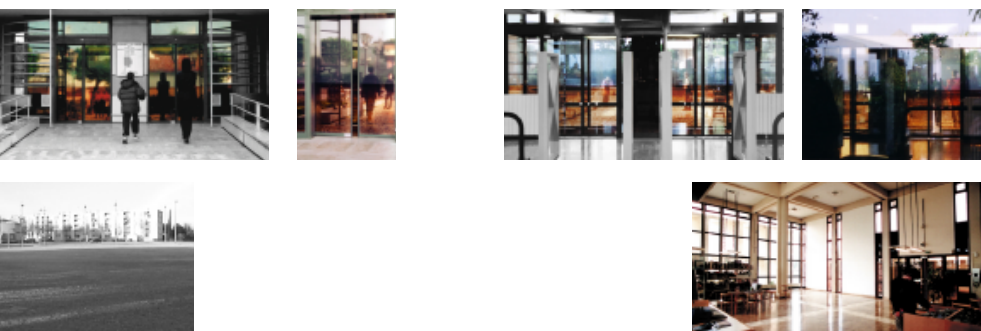
3 metallic structures, translucent PVC fabric, 375 x 205 cm

**The expanse**  
Gallery RLBQ, Marseilles

6'09" - HD video (loop)



**There**  
Miramas Media Center



Entrance of the Miramas media center:  
The first intervention is situated on the two glass surfaces, frontal and parallel to the entrance. Each opens by way of sliding doors (the visitors' entrance and exit). On the two surfaces is applied the same photographic film : an ochre and brown field traversed by a ray of light, under a colourless grey sky; the landscape fragment is almost abstract in its composition.  
From outside, the smoked glass reflects the outside and the approaching visitor. The first transparent landscape superimposes itself on these reflections and the visitor's silhouette is reflected on the photographed landscape fragment, advancing towards the drawn horizon line. When s/he is very close, the doors open automatically (not to mention the image fixed upon it) and s/he perceives the landscape once more for a brief moment on the following glass surface, until the inner door opens.  
If the visitor stays between the two glass surfaces, s/he is sandwiched between the transparent image. From the inside, the daylight transforms the whole into one giant lightbox where the image of the landscape and the actual landscape outside superimpose themselves. From the inside, the glass in the two bays is transparent and the two horizon lines in the photographs are placed so as to coincide with the curb of the sidewalk : the sun's movement and light variations along with the shadows moving across the ground, are reflected onto the earth of the photographed field, enlivening its colors.

Media center's main hall:  
The second intervention is a removal. In this space filled with books, records, paintings, furniture, two large surfaces are defined and cleared out, practically the only such empty spaces within this media center built in a cellular and fragmented fashion. The two large rectangles are painted white, like two large empty pages amongst the books, two empty spaces, a blank area into which the gaze and the light can lodge themselves, outside of words and images.

Entrance : 2 identical transparent adhesive photographic films placed on the glass surfaces, 550 x 260 cm  
Main hall : two stretches of wall emptied out and painted mat white, 600 cm x 250 cm

**While passing-by**  
Galerie du Tableau, Marseilles

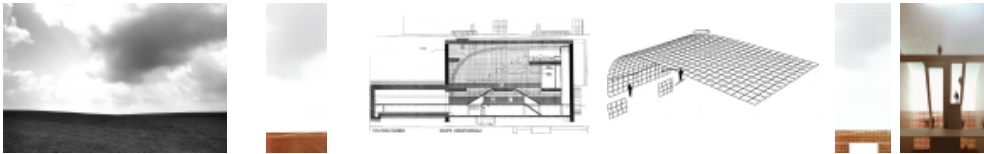


The gallery is empty and remains closed for the duration of the exhibition. A video film is projected non-stop onto the back wall parallel to the street. It is a landscape fragment (a plateau) filmed with a shoulder camera while walking. The wavy motion of the film echoes that of the passers-by. The horizon line is at eye level, the depth is determined according to the gallery space, the image is life size.

Association Diem Perdidi/Fearless médi@terrannée studios/atelier de l'ESBAM



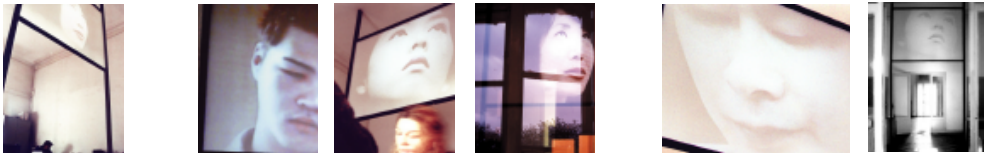
2001 **Project for an artistic intervention in the Carmes subway station in Toulouse**  
Preselection following a call for projects



Image, cross-section and model of the vaulted ceiling.

The proposition consists in opening the urban and heavily frequented underground space of the subway onto another vast space, thus bringing a feeling of expanse and light in the heart of the city.  
A large glass vaulted ceiling measuring 500 m<sup>2</sup> (length and width unfolded: 14 x 36 m) spans the entire station. A large photographic film of a landscape on a life-size scale is inserted : an elementary non-picturesque landscape fragment on the verge of abstraction.  
The image spans the station on three levels, encompassing the passers-by field of vision. The translucent photographic film is divided into lightboxes measuring 1 m<sup>2</sup>, and the light is distributed according to the position of the vault and the travellers movements (rising or going down the escalators).

1999 **Servières (2)**  
video installation, chateau de Servières, Marseilles



The video is installed in the ground floor's office. It integrates the alignment of four glass doors, often open, which extend the back and front entries. The office is small, people constantly enter and exit, voices resonate and the noise of nearby activities are heard (music, bingo, debates, discussions, children's games, coming and going).

The silent video is projected in a loop all day long: a series of absent faces, filmed in Japan, whose self-absorbed expression occasionally opens up to the outside, becoming suddenly attentive; micro-movements then animate the immobility of these faces. These large anonymous, immobile figures, are punctuated by brief sequences of bodies crossing paths, and blanks. They follow one another above the incessant coming and going and activity of the center.

The variations in light throughout the day modify and attenuate the image, the canvas being highly reactive to the surrounding light. At noon, the film is barely visible, appearing as just a faint shadow on a white screen. The projection's intensity increases in the evening, with nightfall. The succession of glass doors, which reflect the surrounding landscape during the day, then reflects the film.

Video installation : metal structure : 450 x 200 cm, translucent screen (pvc) : 200 x 145, height from the ground : 230 cm

**Chateau de Servières, Marseilles**  
drawings and photomontages



1998 **Dust, earth and paper**  
Institut Français, riad Attaqafah, Marrakech, Morocco



One arrives at the French Institute, a recent construction on the outskirts of Guéliz, a modern former colonial district, by way of Mohamed V avenue, large, rectilinear and heavily traversed. An irregularly paved street follows, ending in a rocky path which leads to a parking-cum-empty lot, at the end of which rises a hill dug out of former quarries now used by the army - military walls keeping watch over Marrakech.  
The gallery is to the left of the main building's entrance : it's a rectangular space opening directly onto the hall. A floating ceiling partly conceals the original ceiling. One of the gallery's walls has been excavated over a surface measuring 330 in height, 220 in width and 4 cm in depth (the edges are beveled towards the interior). A thin coat of newspapers, reduced to powder and mixed with coating paste has been applied, like a large sheet of paper snared in the wall and extending invisibly into the walls thickness.  
From afar, it is a blank surface, like a sealed door, gray like concrete. On approaching, a porous paper powder and its fragile texture.

The Attaqafah Riad is a former palace transformed into a Moroccan cultural center.  
A dark hallway leads to an empty covered patio. A sudden, luminous silence, after the bustle of the crowd and the street. Thick columns covered with colored ceramics sustain the decorated arches of a high roof of carved wood, pierced in its center by a glass roof. The walls, ornamented with infinite patterns, calligraphies inscribed in the plaster, become lacework. Four large doors of extraordinarily fashioned cedar wood allow access to dark alcoves where the offices are located. Several entrances : one only passes or crosses through, towards the riad, or from one office to the next, creating a choreography of crossings, silent movements.  
A large table (250 x 130 x 70 cm) made of untreated plywood is placed in the patio's center. The tabletop is covered with layers of dry, earthy, trampled dust gathered outside and omnipresent in the medina's streets. The sunlight, at its zenith, falls through the glass roof on the tabletop.  
From afar the dust is the color of wood. As one approaches, the horizontal surface differentiates itself, and the dust becomes visible.

Résidences croisées Marseille-Marrakech: fondation Denise Masson (Fondation de France)/Office de la culture de Marseille/AFAA /service culturel de l'Ambassade de France au Maroc.

1997 **Le château de Servières**  
**Château de Servières, Marseilles**



Le Chateau de Servières stands on a height in the northern quarters of Marseille overlooking the city and the bay. The surrounding area is in a state of complete mutation and upheaval: building and demolition sites, roadworks. Formerly a private dwelling it currently houses a social center frequented by a multiracial community. It has become a lively meeting place marked by the constant bustle of comings and goings.

Harvesting of the earth which re-emerges between demolition and reconstruction. Gathered in nearby places, it has been sifted into dust and sprayed, in successive layers, onto two slim walls which meet the ceiling in an uneven tear.

The first (4,50 x 2,10 x 0,07 m), of dark red ochre earth, is built in the middle of the office on the ground floor on the central axis which pierces the building. The office is constantly crossed: its open glass doors prolong the front and back entrances. The room is small, enforcing proximity, it resonates with the voices of its occupants and the noise activity in the neighbouring rooms.

The second (4 x 2,10 x 0,07 m), of grey earth, is built on the first floor, in a long narrow room which covers the same surface as the axis on the ground floor but without dividing walls. It is a quiet empty space which opens out onto a view of the city in the distance.

1996 **Lisbon, 1996**  
**Galerie du passage de Retz, Le plus bel âge, Paris**



Lisbon (drawings and photomontages).

Project for a site earmarked for renovation by the architect Alvaro Siza.

There was, in the heart of Lisbon, a district burnt down by a fire. The walls of the houses stood up, but the interiors were emptied, the ground dug out to show ancient vestiges. Open thresholds and bare windows opened onto emptiness or framed fragments of the neighbouring architectures.

Three large arches successively opened the site.

The proposal was to build up the form of the empty arch in full and to coat it with layers of dark dust made from the city material : concrete and soot. Alvaro Siza was the architect in charge of the renovation and gave his support to the project, which could not be realized, though, for the renovation started before the project could be realized.

1995 **Marseilles, 1995**  
**Galerie du Tableau, Marseilles**



The entry of the Galerie du Tableau and the adjoining second floor are covered over. Stone powder particularly reactive to light has been projected in several layers and then fixed onto the surface.

During two weeks: a luminous screen, a white expanse in a dark street.

Surface of 550 x 240 cm, stone from the mountains surrounding the city.

Triangle workshop, July 1995.

1994 **Annaghmakerrig, 1994**  
**Library of the Tyrone Guthrie Center, Ireland**



The work was conceived for the library of the Tyrone Guthrie Center, an Irish art Center. The central bookcase in the library was dismantled and hollowed out (240 x 110 cm). The space was then coated with several layers of ashes taken from the hearths of the writers in residency at the time - ground to dust, sifted and then mixed with plaster.

Commissioned by the Tyrone Guthrie Center, Ireland, following a residency «Pépinères européennes pour jeunes artistes» at the National Sculpture Factory in Cork, Ireland.

1994 **Living Quarters**  
**Crawford gallery of art, Cork, Irlande**

Cork, 1993

Wood, stone powder, wax

330 x 160 x 4 cm, slightly tilted.



**Un choix dans les pépinières**  
**CREDAC, Ivry-sur-Seine**

November, 1994

Sand and chalk

2 panels 300 x 130 x 3 cm, set into the wall.



1993 **Ouvertures**  
**Le carreau de Cergy, Cergy-Pontoise**

February 1993.

wood, concrete mixed with ashes, wax

2 panels 240 x 100 cm

Rome may 1992-93

Resin, brick powder

4 curved elements 220 x 80 x 7 cm



1992 **Germinations VII**  
**Le Magasin, Grenoble**

Prague, August 1992

Wood, concrete, cernà barva (black concrete) and soot

3 panels 250 x 80 cm



## ELSEWHERE - RESIDENCIES

- 2007 Sinne plateau, Concors mountain range, Provence, France (Contemporary art and territory)
- 2007 Lofoten, Norway
- 2006 Sud-East Asia - Vietnam and Laos
- 1999 Japan, Tokyo-Kyoto
- 1998 Marocco (Fondation Denise Masson, AFAA, Institut Français de Marrakech)
- 1996 Lisbon (exchange organised by le Château de Servières, Marseilles)
- 1994 Ireland (European grant)
- 1992 Prague, Czech Republic (Germinations VII)

## GRANTS - PUBLIC COLLECTIONS

- 2012 Collection Fonds Communal de la ville de Marseille
- 2012 Artistic support for creation - CNAP
- 2011 Artistic Council for creation, Paca region
- 2008 Artistic support for creation, city of Marseilles
- 2007 Collection Fonds Régional d'Art Contemporain Paca
- 2005 Artistic Council for edition, Paca region
- 2004 Artistic Council for creation, Paca region
- 2003 Collection Fonds Communal de la ville de Marseille
- 2001 Artistic support for equipment Drac-Paca
- 1998 Artistic support for creation Drac-Paca

## ON THE SIDE

- 1997/2002 Cofoundation of Cap quinze: reconversion of a former woodfactory (2500m2) in Marseilles into artists'studios; the place opened in february 2002 and an average of 20 artists work there, whose fields of research are : visual and fine arts, architecture, new technologies, danse and scenography.
- 2004 Creation of the association Porte 7 :  
Studio in visual art for the promotion of experimentations on public space, architecture, landscape, light and temporality.

## TEACHING / ARTIST TALKS / JURIES

- 2020 DNA jury Media and Fine Art School, Caen-Cherbourg
- 2018 Artist talk + studio visit of the graduating student - ENSA Dijon  
Workshop Fine Art and Design School of Toulon Provence Méditerranée (year 4)  
Seminar *Dialogues Eupaliniens* National School of Architecture, Marseilles
- 2017 Jury DNSEP Design and Fine arts National School, Nancy
- 2016 Jury for the digital Art and New Writings Prize, Scam Paris
- 2014 Jury DNSEP Design and Fine Art School, Marseilles
- 2013 Seminar *Pratiques de l'image, pratique de la photographie* Fine Art School, Aix-en-Provence
- 2013 Symposium *Temps exposés* Contemporary Art Center «Carré d'Art», Nîmes
- 2011 Invited artist ESA des Rocailles - Fine Art School, Biarritz
- 2010 Seminar *D'une fabrique à l'autre* National School of Architecture, Marne-la-Vallée  
Preselection jury for The Villa Médicis, Rome, Italy
- 2008 Artist talk National School of Architecture, Marseilles (year 2)
- 2007 Artist talk Fine Art School, Aix-en-Provence (year 3 et 4)
- 2006 One year class (visual arts) National School of Architecture, Marseilles (year 2)  
Workshop Fine Art School, Aix-en-Provence (year 2)
- 2005 Workshop Fine Art School, Toulouse (design, year 4)  
Artist's talk Fine Art School, Aix-en-Provence (year 5)  
Jury DNAP Design and Fine art school, Marseilles
- 2004 Workshop Fine Art School, Aix-en-Provence (year 3 et 4)  
Workshop Fine Art School, Montpellier (year 1)  
Jury DNSEP Design and Fine Arts National School, Paris-Cergy
- 2003 Jury DNSEP (preparation) Design and Fine Art School, Marseilles

## EDUCATION

- 1995 Seminar *De l'abri à l'utopie et vice-versa (From shelter to utopia)*, High Studies in Fine arts Institute (direction : Ponthus Hulten, Daniel Buren, Sarkis)
- 1993 DNSEP, Design and Fine Arts National School, Paris-Cergy.
- 1988 English Master on American Painting, Paris III - La Sorbonne Nouvelle University.  
Visual art BFA Paris I University.