

Cyril Neyrat - *Notes on Three Films by Caroline Duchatelet* (excerpt)
La compagnie / FID Marseilles, France 2011 - Translation : Heather Allen

monday, august 9 (8'25" - HDV video 2009)

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

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

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.

(...)

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.

(...)

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.