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GRAHAM GUSSIN - ESPACE QUELCONQUE
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A shadow spills across the ground like a wet stain, although soon it appears to evaporate as the ground in front of the approaching fence is bright, light. The fence posts split the foliage behind them into divisions; these decrease and we are left with two green posts.

“The crystal-image, or crystalline description, has two definite sides which are not to be confused. For the confusion of the real and the imaginary is a simple error of fact, and does not affect their discernibility: the confusion is produced solely, “in someone’s head”. But indiscernibility constitutes an objective illusion; it does not suppress the distinction between the two sides, but makes it unattributable, each side taking the other’s role in a relation which we must describe as reciprocal presupposition, or reversibility. In fact, there is no virtual which does not become actual in relation to the actual, the latter becoming virtual through the same relation: it is a place and its obverse which are totally reversible. These are “mutual images”, as Bachelard puts it, where an exchange is carried out. The indiscernibility of the real and the imaginary, or of the present and the past, of the actual and the virtual, is definitely not produced in the head or the mind, it is the objective characteristic of certain existing images which are by nature double”. [Deleuze, Cinema 2: The Time-Image, p.69].

The dish of red and white mesh rotates clockwise upon its concrete pillar as the radar tower sinks. White-grey buildings emerge from the gloom below; a pencil sketch of aerials marks the light grey sky.

In a sentence which might well have been written as the proposal of this work, Deleuze writes: “The construction of the point of view over the city continues to be developed, but now it is neither the same point of view nor the same city, now that the figure and the ground are in movement in space”, [Deleuze, The Fold, p.136]. It might also be useful to think of this folding and unfolding occurring in time as well as space, a “mutual image”, of time also. Indeed, the movement in Gussin’s work should be thought of as a form of time-travel rather than travel through space, a movement towards the past and the future, and therefore an exploration of what it is to be “present”. What is actual is always present, yet we know that the present must change or pass. Yet it is not enough to say that the present becomes the past when a new present comes to replace it. The present must pass on in order for the new present to arrive, and yet it must do so as it is present. Thus the image is present and past, still present and already past, at the same time. “If it was not already past at the same time as present, the present would never pass on. The past does not follow the present that it is no longer, it coexists with the present it was. The present is the actual image, and its contemporaneous past is the virtual image, the image in a mirror”. [Deleuze, Cinema 2: The Time-Image, p.79].

Between buildings, the sky is washed with blue, diluted at the horizon. A shuttle-train moves from left to right upon the disappearing bridge. The blackness creeps up the frame, allowing space for the buildings to grow. Their silhouettes stand firm against a bruised and blushing sky.

There is a curious moment which occurs when watching this work, the moment when the images buckle in the middle of their foldings and unfoldings, when they continue becoming themselves while more clearly continuing to become each other. As we watch the images change, we can remember what they will become, a curious form of déjà-vu, a recollection of the present which Bergson saw as the making perceptible the continual duplication of the present. As Deleuze notes: “What constitutes the crystal-image is the most fundamental operation of time: since the past is constituted not after the present that it was but at the same time, time has to split itself in two at each moment as present and past, which differ from each other in nature, or, what amounts to the same thing, it has to split the present into two heterogeneous directions, one of which is launched towards the future while the other falls towards the past”. [Deleuze, Cinema 2: The Time-Image, p.81].

A staircase and a fenced roof. The buildings recede steadily. A crystal of light appears and a glare thickens. Planes of light support the diamond glare in the sky above; below the modern office buildings hovers a crystal of cyan light.

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