

Stanford, le 15 octobre 2001

Grunt
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(604) 875-9516

Dear Grunt

Here is a proposal for a video installation (or audio-video ? or text-video ? or...) called "Catarina".

For the last few years, I have been very interested in working on memory, what it is, the way it unveils or hide itself. This project is part of that interest.

"Catarina" is made to be projected in loop from a video projector linked directly to a Macintosh, and the projection must be between 6 and 8 feet high to be at a good scale. The sound has to be in the space, coming from the opposite wall to the one of the projection. And there has be a few chairs so people can sit and live the project in its duration.

Some more technical informations are included on the cd.

Also : don't worry for the silence at the begining : it is very normal. There is about 5 minutes of sound on the total nine minutes of images.

Thank you for your time



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A few words on "Catarina"

I am fascinated by memory, by the way that some bits of this and that, a subtle tone in a voice, a color, a smell or a sudden light end up being part of our memories and, ultimately, being part of us. Memory is always a set of eclectic elements for which we are the binding thread, and through us they build sense. So I made a series of audio projects built upon the process of memory, from which "La théorie des nerfs creux", or "Le Crachecophage", with Laetitia Sonami, have been important ones.

In the last few years, I have been trying to bring this idea to other media. To do so, I tend to use independently different levels —text, sound, video— that follow their own pace. It allows me to use their own rhythms, their specific space to build contrepoints that bring us in some poetic space created by the intersection of the different discourses.

Some will have seen "La Salle des Noeuds 2" in Montreal, an installation I made with Emile Morin that was partly built on this approach. The version 3, shown last May at the Walter Phillips Gallery was going even further in this direction, with a text that was "played" on the piano notes. My installation "La mémoire de Laetitia", shown in the "L'Art dans le monde" event in Paris fall 2000 was conceived on the same idea, giving the visitor a opportunity for an "augmented listening" with the juxtaposition of audio text and video.

In "Catarina", I am trying to make the effect stronger by simplifying the process. Both image and sound have their own rhythm, and they overlay in a controlled manner. But they do more than simply add to each other : they modify each other.

Also, I tried to keep the contents simple. Both images and words refer to memory for their nature and the way they flow, but also each discourse is relatively empty, asking to be filled. It creates a void that invites to create new links between these two streams, and finally leaves with the impression that something has been said, while in reality nothing has been really seen, nothing has been really named.

Jocelyn Robert
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