

BIG CRUNCH _ Marienbad

This work is similar to that achieved at CHNO-XV20s. It consists of a combination of elements that blend:

- Fragmented shots from Alain Resnais's film, enlarged and printed to the same dimensions as the textile-screens using adhesive film on glass.
- A series of pieces echo the mathematical «Marienbad games» (a version of Nim) that are played in the film. The textile-screen supports are identical, but different images play across each.
- A full translation / compression of the film that retains the compression required by the materialization in textiles but projected large on an entire wall.

WILLMOTTE & Associés SA
architecture / design

SIGHT as experience of direction :

Willmotte & Associates will assist our work to maintain a dialogue with the architecture of the exhibition space while also considering the changing, multi-layer images available on each textile-screen. The three-dimensionality of the textile-screens validates their ability to be both bodies and to reflect on possible relationships that they have as objects with the public who navigates them.

LADAM (2014-2015):

Wide-format video projection:
1920x768 pixels
Full translation of the film by Alain Resnais:
«L'année dernière à Marienbad,»
1h:40m duration

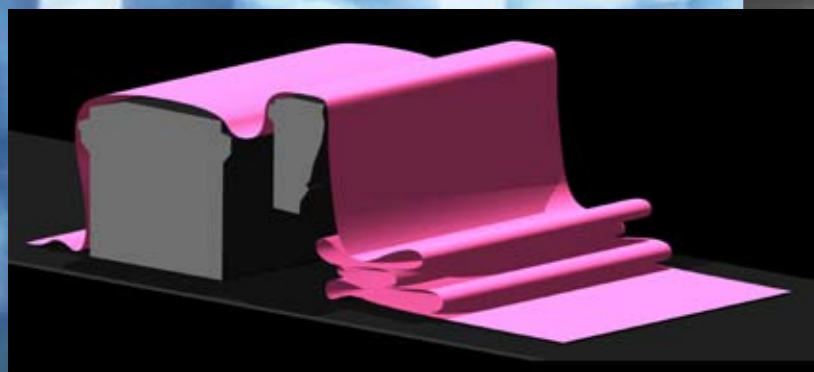
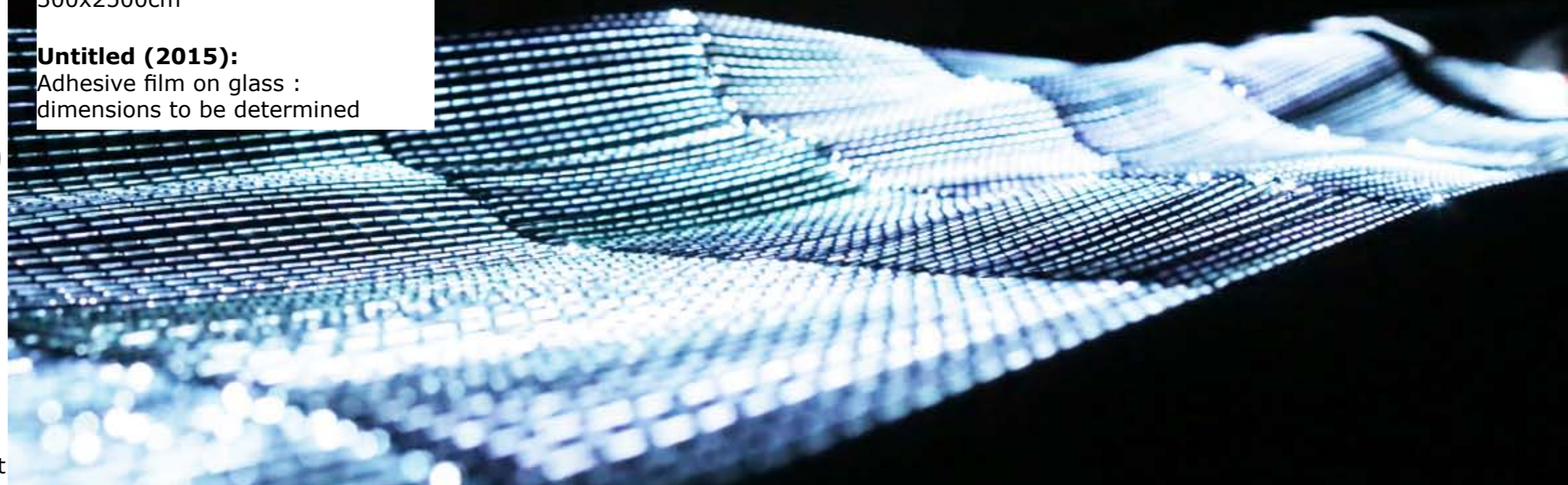
Textiloscope (2014-2015) :

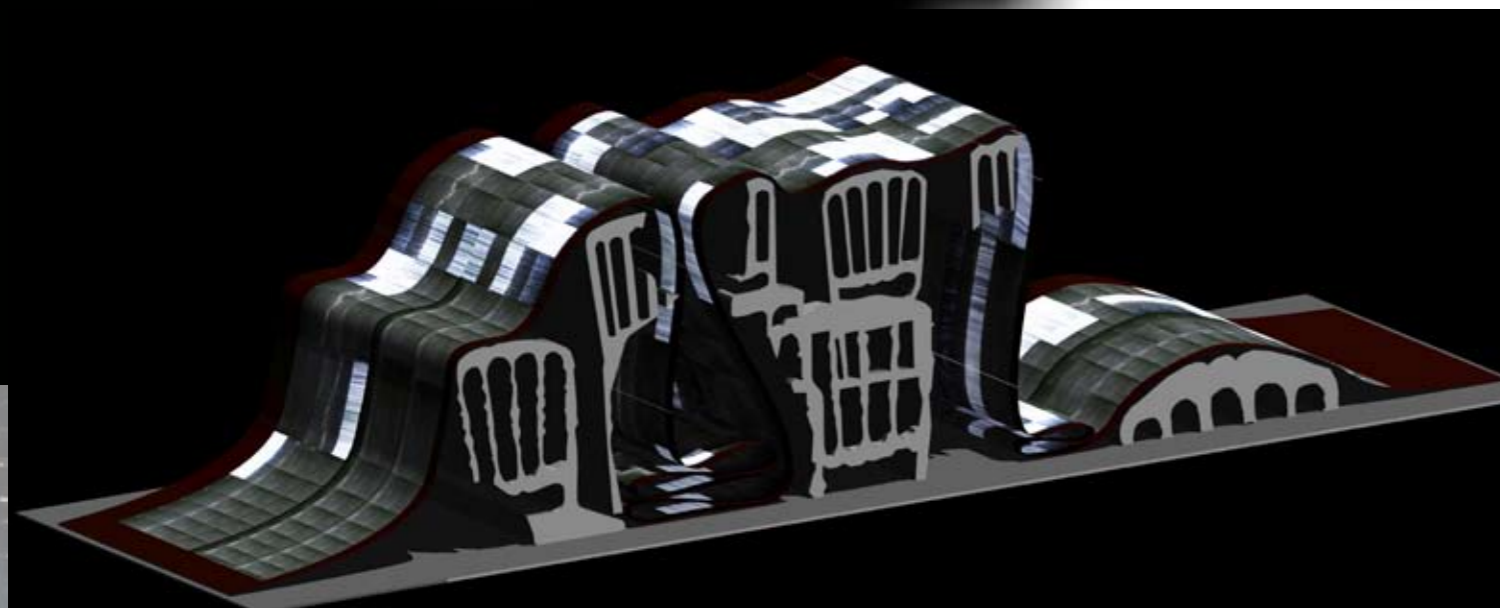
Unrolled textile
Polyester / optical fiber:
300x2500cm

Untitled (2015):

Adhesive film on glass :
dimensions to be determined

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«I started with the idea that the form of a pathway could also be a form of writing, that a labyrinth signifying a path that always seems to be guided by strict boundaries, but every turn leads to dead ends and forces one to return, to pass the same places over and over again, to explore new directions and come across a new impossibility.»

Alain Resnais speaking about "**L'année dernière à Marienbad**", screenplay by **A. Robbe Grillet**

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«Last year at Marienbad» explores both interior and exterior spaces; the labyrinth of the French garden resembles the infinite baroque modulations of the inside of the chateau. These spaces seem to provoke more mental than visual deconstructions with narrative patterns that develop, overlap and unfold.

What Alain Resnais portrays is central to the experience we hope to create in deconstructing vision down to the very foundations of sight. The dynamic principle of our intention could be as follows: «If we do not remove all, if we do not complete the darkness, the little that remains will return ... and somehow, once again will become whole.»

This is the visual translation that we want to give to the sentence of the Marienbad player who, speaking of his practice with the very old game of Nim in the film, claims: «I can lose, but I always win.»

