

TEMPORAL FICTIONS ON THE DIGITAL
DISSECTING TABLE

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I.

THE AESTHETICS OF VIDEO INSTALLATION

Photography, drawing, sculpture, sound design, dance, performance... There is almost no artform which, receptive to the open nature of video, has not been explored by Silvia Rivas in her work. For Raymond Bellour, the importance of video art resides precisely in its ability to pass between motion and stasis, between the hermetic compartments of photo stills, of film or video itself, between the photographic analogy and that which transforms it: "Video is, above all, a propagator of passages."¹ Video art embodies, paradigmatically, the virtual domain where all of these transitions take place, in a gap Bellour chose to call "between-the-images." In his provocative essays, the French theorist ultimately propounds an expansive poetics of the visual arts, in accordance with this space which is able to accommodate the intertwining of so many mediums and forms of expression.

Video installation ultimately functions as a medium for media or, more accurately still, as a *metamedium*. Boris Groys has contemplated this inclusive and space-configuring characteristic of installation art:

The installation is frequently denied the status of a specific art form, because it is not obvious what the medium of an installation actually is. Traditional art media are all defined by a specific material support: canvas, stone, or film. The material support of the installation medium is the space itself.²

As a transitory hub and matrix of transformations, installation art swiftly finds affinities with video, and its potential for exploring the destabilization, if not utter dissolution, of traditional media. Silvia Riva's able to transform this disorientation into a subtle choreography which brings together materials and bodies, different types of performance, work on a large, and an intimate scale, the unspecific and the site-specific.³ Not only the photograph, but photographic act itself may be presented in the work, as is the case in *Instantáneas* [Snapshots] in *Tiny Events* (2006), where video incorporates sounds and spatio-temporal cuts which appear to simulate a shutter camera.⁴

The aesthetics of installation art enable the artist to openly exploit the technical aspects, state(s) of the art, the diverse mediums and raw materials of its elusive constructs. Perhaps, then, it is its pure illuminative force of projection, capable of framing spaces through its sheer corpuscular intangibility? In fact, one might find that, in Rivas' work, video installation functions both as the arrival point for dematerialization and, simultaneously, a fresh point of departure for the return to materiality. Because the more traditional artistic mediums, of which Rivas exhibits such profound knowledge and skill, converse harmoniously with the development of her video work. Thus the artist can return to pencil drawing

¹ Raymond Bellour, "El entre-imágenes," in *Entre imágenes. Foto. Cine. Video*, translated into Spanish by Adriana Vettier, Buenos Aires, Colihue, 2009, pp. 11–17; cf. p. 14. (English edition: *Between-the-Images*, translated into English by Allyn Hardyck, Les presses du réel, 2012.)

² Boris Groys, "Política de la instalación," in *Volverse público. Las transformaciones del arte en el ágora contemporánea*, translated into Spanish by Paola Cortes Rocca, Buenos Aires, Caja Negra, 2015, pp. 49–67; cf. p. 54. (English edition: *Going Public*, Berlin, Sternberg Press, 2010.) Also useful regarding this point are Juliane Rebentisch's considerations, developed in her book *Aesthetics of Installation Art* (New York, Sternberg Press, 2012).

³ Boris Groys contends that installation art can realize the paradox of combining the logic of the *non-place*, proposed by Marc Augé for thinking about the topology of supermodernity, with that of the site-specific, which stems from the self-reflection of contemporary sculpture: "The art installation is a *site-specific non-place*, and it can be installed in any place and for any time" ("Política de la instalación," in *Volverse público...*, op. cit., p. 59, emphasis added).

⁴ Reference to the work of Philippe Dubois is essential regarding this issue, see *El acto fotográfico y otros ensayos*, second edition, translated by Víctor Goldstein, Buenos Aires, 2015; in particular, see chapter 4, "El golpe del corte. La cuestión del espacio y el tiempo en el acto fotográfico," pp. 169–220.

⁵ Regarding this discussion, one should consult Claire Bishop's provocative text "Digital Divide" in *Artforum*, September 2012. "Today," Bishop writes malevolently, "no exhibition is complete without some form of bulky, obsolete technology—the gently clunking carousel of a slide projector or the whirring of an 8-mm or 16-mm film reel."

⁶ Rosalind Krauss, "Video: The Aesthetics of Narcissism," in *October*, vol. 1, spring 1976, pp. 50–64. Starting from a complex analysis of works by Vito Acconci, Lynda Benglis and other artists, Krauss poses the (undoubtedly abusive and controvertible) hypothesis of an inherent narcissism in the medium of video art itself.

⁷ In my opinion, Rivas' work succeeds in eluding the ethical paradoxes of delegated performance that Claire Bishop takes issue with in much socially inclined contemporary art: cf. "Performance delegada: subcontratar la autenticidad," translated by Francisco Ali-Brouchoud and Silvana Cucchi, in *Otra Parte. Revista de letras y artes*, no. 22, summer 2010–2011. This essay is an abridged version of the text that was ultimately published as the eighth chapter of Bishop's book *Artificial Hells: Participatory Art and the Politics of Spectatorship*, London, Verso, 2012 (cf. "Delegated Performance: Outsourcing Authenticity," pp. 219–239).

⁸ Boris Groys, "Política de la instalación," in *Volverse público...*, op. cit., p. 65.

⁹ *Ibid.*, p. 54.

¹⁰ Raymond Bellour, "La utopía video," in *Entre imágenes...*, op. cit., pp. 53–66; cf. p. 63. Bellour's analysis shows its indebtedness to the television boom of the eighties, but it loses none of its relevance when considered in the context of the current digital media implosion.

with the smudged performative outlines of the *Odisea invisible* [Invisible Odyssey] series (2012–2014), or indulge a taste for the artisanal in the *Layers* series (2007–2009), where, in a repudiation of the flickering screen, a metaphor from digital language nonetheless rematerializes in the stunning overlay arrangement of videographic stills, vellum and pins.

This inclusive and elastic character of video installation combines, in the work of Silvia Rivas, with a formal rigor not lacking in associations that are at once ethical and aesthetic. Privileging an individualistic taste for the austere, her videos do not engage in a rapport with television or cinematic traditions, and entirely avoid resorting to the merely documental. Technologically sophisticated, neither do they wallow in a fashionable nostalgia for predigital media.⁵ It is worth recalling that, in a famous act of intervention, Rosalind Krauss argued that a certain amount of narcissism is perhaps endemic in the video art genre.⁶ Rivas also sidesteps, with utmost discretion, the accusation of exploiting her own body: shunning the cult of the self and its many forms of exhibitionism, she chooses, instead, to work with performers, usually paid professionals. She thereby manages to not only transcend aesthetic solipsism in her formally varied collaborative pieces, but she also succeeds in creating her most idiosyncratic work by means of a virtuoso form of *delegated performance*.⁷

As expounded by Boris Groys, the artist lays down the law of her installation space: by expanding the domain of her sovereign rights, a symbolic privatization of the space of the public exhibition is brought into play.⁸ Respectfully reigning over an autonomous world, made to her measure, Rivas also governs the borders of a space which is ultimately hospitable to her potential audience. This occurs because, as a vessel receptive of all media, the video installation is free to reconfigure the meaning of reception, in a manner differing from, but not antagonistic to that proffered to us by more traditional art forms. This is why, Groys explains, "The installation transforms public space, empty and neutral, into a personalized work of art that invites the visitor to experience the space as the holistic and totalizing space of the work of art."⁹ For Bellour, along the same lines, installation art naturally lends itself to video by antagonizing the audiovisual flow:

Installation is, for the vast majority of video artists, the place of that resistance. Installation induces a space at once physical and virtual in which the viewer comes to appropriate, to their liking, concepts taken obliquely from the institution, opening the way to a both critical and imaginative interaction.¹⁰

As we shall later see, this resistance is manifested in Rivas' work as a kind of temporal suspension, a forceful detainment which, without coercing the viewer to remain, requires only a moment of their attention in order to immediately plunge them into hypnotic narratives of suspended time.

II.

THE THRESHOLD OF FICTION

A cursory tour of the (relatively brief) history of video art is sufficient to confirm the tendency of the medium to depict elemental forces, in a basic metaphysical audiovisual interplay deploying water, air, fire and earth. But Riva's work, as sensitive to the metamorphoses of materials as it is to the concept of time—in its twofold chronological and climatic sense—, is in line with more reflective and subtle kind of fiction.

In Riva's pieces, thousands of possible stories gestate, and their embryonic structures add to their evocative power. Once again, it is Raymond Bellour who lays the groundwork for analysis here. According to the French theorist, the audiovisual arts veer between two extremes: on the one hand, that of zero fiction; on the other, narrative. At one extreme, we have an abstract core or minimal drama that relates events, involving at least two elements; on the other, the narration and all of the illusionistic paraphernalia with which film has entertained us for over a century.¹¹ Closer by nature to the abstract or minimalist extreme, experimental film and video art share an obstinate desire to escape from three of the things to which it is in debt: the omnipotence of the photographic analogy, representative realism and the believability of the story.¹²

Although the history of audiovisual art unequivocally confirms his arguments, Bellour questions whether it is possible, formally, for video to lean towards the depiction of fiction without concerning itself with the happenings of plot.¹³ Silvia Riva's work undoubtedly gives a conclusive answer to that question. Her fictions, in effect, replicate a formula which successfully combines movement and its restraint. In principle, the visual and audio rhythm generates the narrative. There is generally, on the one hand, a grain of fiction, stripped of all superfluous, redundant turns of events; on the other, the virtually infinite recurrence of the loop. This is indeed the case in *Pequeños paraísos ensamblados* [Little Assembled Paradises] (2014–2015), presented for our enjoyment on a temporary, portable stage that manages to be both sophisticated and precarious. In *Insomnio* [Insomnia] (2004) we are confronted with the obsessive matrix of all of the virtual acts of some future morning. *Paisaje a definir* [Landscape to Be Defined] (2008–2009) is, beginning with its very title, the revelation of a topography of possibilities barely perceptible from the haunting interaction between a misty river and a preternatural rain of petals; the same occurs with the titles of *Episodios llanos* [Plain Episodes] (2005) or *Pequeño acontecimiento* [Minor Event] (2005), which allude to the shrinking and flattening of events, without trivializing their meaning. In *Horizonte partido* [Broken Skyline] (2006) the mean-looking gestures of the young performers interplay with tracking shots, which show the aftermath of a street after a typical Saturday night; every so often there is a shower of petals and, in the course of this three-way tableau

¹¹ Raymond Bellour, "Los bordes de la ficción," in *Entre imágenes...*, op. cit., pp. 155–163.

¹² Ibid., pp. 156–157.

¹³ Ibid., p. 160. Also illuminating, when analyzing the thresholds of fiction in video art, is the approach proposed by Helen Westgeest from the framework of the comparative arts: "Repetition and Fragmentation in Narrative: Videos' Appropriation and Subversion of Classical Cinema," in *Video Art Theory. A Comparative Approach*, Hoboken, Wiley-Blackwell, 2015, pp. 164–190.

¹⁴In his book *Rumor and Radiation: Sound in Video Art* (New York, Bloomsbury, 2015), Paul Hegarty has quasi-monographic chapters on sound in the works of video artists such as Bill Viola, Bruce Nauman, Gary Hill and many others.

¹⁵Gilles Deleuze, *La imagen-tiempo. Estudios sobre cine 2*, translated by Irene Agoff, Barcelona, Paidós, 1996, p. 310. (English edition: *The Time-Image. Cinema 2*, Minneapolis, University of Minnesota Press, 1997.) On the subject of auditive off-frame, see Michel Chion, *La audiovisión*, translated by Antonio López Ruiz, Barcelona, Paidós, p. 75 et seq. (English edition: *Audio-Vision: Sound on Screen*, New York, Columbia University Press, 1994.)

over the tripod of configurations, another potential story begins to emerge. In the style of an audiovisual haiku, *Anubis perdido* [Lost Anubis] (2002) presents the simultaneously erratic stop and start of a wandering dog, interspersed with the phases of the moon. This list could go on. If the video installation is the place of passage par excellence, it is also the medium most conducive to those small “happenings” belonging to the fiction which Rivas endeavors to forge from one threshold to the next.

In *Zumbido* [Buzzing] (2010), the performer’s hand seems to be under threat from an ominous digital swarm without the scene forming a coherent fiction, as is the case in the sentimental melodrama that Hitchcock resorted to for Tippi Hedren and the bird attack in his memorable 1963 film. More akin to an exercise in suspense and the heightening of drama or character conflict, Rivas uses abstract fiction as an audiovisual framework to control the spatial environment, in which as much care is taken of the sound design as the image itself.¹⁴ In other works, the accelerations, decelerations, subtractions, additions and superimpositions help to unravel or call into question the “natural contract” between image and sound: *Notas sobre el tiempo* [Notes on Time] (2001), *Llenos de esperanza* [Full of Hope] (2003) and *Pequeño acontecimiento* (2005) are, among others, examples of this tendency. However, finally, the coming together of the audio and visual can also manifest itself in their conflicting dissolution. *Daño inminente* [Imminent Harm] (2014–2016), for example, formally succeeds in expressing this conflict via the juxtaposition of the immaculate serenity of a still life with the never realized threat heralded by the buzzing of a fly. Rivas here plays with the notion of *auditive off-frame*, conceived by Deleuze in response to certain radical experiences of modern cinema: “It is true it is not sound which invents the off-frame, but it is sound which dwells in it, and fills the visually unseen with a specific presence.”¹⁵ The asynchronicity between image and sound is also explored in major works such as *Todo lo de afuera* [Everything out There] (2004) and in some of the loops of other works mentioned above. In any case, the sophisticated design of the soundscape helps to enrich the audiovisual composition and the grains of fiction planted there, whether the imagery and sound interact in seamless unison, or whether their coordinates begin to diverge, differ and end up at odds with each other, gradually revealing, beneath their many guises, the true protagonist of the artist’s inquiry: time itself.

III.

THE GRAIN OF TIME

No one can overlook how, in Silvia Rivas’ work, the medium of video installation functions from the very beginning as a laboratory of time. Via the contraction and expansion, acceleration or deceleration of movements, images

and velocities, her work provides a concise encyclopedia of the means of coping with temporality. She thus provides us with an understated inventory, albeit in her own exhaustive manner, of the different varieties of time, such as they may be dismembered upon the digital dissection table. But this analytic impulse is not at odds with an essentially poetic intent, and if some videos in the major installation *Notas sobre el tiempo* (2001) flaunted their respective time codes (not without meddling and manipulating them), Rivas' poetics quickly sidestepped a time framework dependent upon movement and chronometric calculation, towards subtler ways of recording duration. The artist has thereby managed to define a position which, during what is a heyday for both conceptual and neo-conceptual art, continues to articulate the prerogatives of metaphor.¹⁶ The cluster of pieces in process, grouped together under the title *Momentum* (2015–2016), are an exception in this respect. It is no accident that, in these recent works, the existential core of lived time —Bergson's "duration"— comes face to face with the logic of delay in which the elusive magic of the Duchampian "retard" resonates. The aesthetic proposal here above subject arrives to a design of maximum formal economy.

Always at issue in Rivas' work are the inscriptions of time or, in other words, the ways in which time itself becomes visible when inscribed upon beings, things and the world. If the pencil strokes, in their motions of acceleration and deployment of centripetal and centrifugal forces, permit being read as *chronographies*, *Durée* (2015) places before us a female figure, vacillating within a kind of *videochronography*. Here, accentuated by the manipulation of video, chronophotographic decomposition of the actions reveals an intimate drama—turgency or a dramatic cell: barely transgressing that threshold of fiction, the work substantiates the passage from *fait divers* towards a questioning of the temporal *minimum*. The philosopher Hans Blumenberg studied the notion of the temporal minimum of sensibility in those thinkers who set out to analyze the narrowness of our psychic present. Along the same lines, Blumenberg resumes the search for a kind of "punctum temporis" via the question of the temporal pattern of perception according to its rather few minima: the granular nature of lifetime at its lowest limit.¹⁷ Similarly, Rivas manages to accentuate the *elasticity of the present insofar as it can be questioned on its photogramatic trace*. Furthermore, the female figure presented in *Durée* is even shown in retreat, characteristic of hesitancy and of that suspension of temporality that Heidegger called "stehende Zeit": "This time in its standing—this is our sealed-off having-been and our unbound future, i.e., the whole time of our *Dasein* in a peculiar transformation."

If *Durée* proposes an approach to the instant of lifetime manifest in the bewildered, wavering figure, *Soltar-caer* [Drop-Fall] (2015) explores the potency of verbal infinitives to draw our attention to the irreversible instant. Here, Rivas seeks to isolate the immutable grain of time: reconstructing the before and after in conjectural terms is the arduous, but fascinating task left to the viewer. Henri

¹⁶ Thus, her project is in conversation with that of Christian Marclay in his work *The Clock* (2010), and yet it also radically departs from it. A digital mosaic, this *video-collage* of thousands of cinematographic fragments reproduces an entire day to the rhythmic ticking of hundreds of watches that appear in movie scenes, which is synchronized with the chronological time at the location of the installation. Exhibiting an extreme—although undoubtedly suggestive—literalness in its devotion to "clock-time." Whereas the work of Marclay, unlike that of Rivas, is impervious to metaphor and to the Deleuzian complexity of the time-image. For an alternative interpretation to the one here proposed, see Graciela Speranza: "Alrededor de *El reloj*. Notas sobre el tiempo expandido en la instalación de video y la ficción," in *Otra Parte, Revista de letras y artes*, special edition *Duración*, Buenos Aires, 2015.

¹⁷ Hans Blumenberg, "Aproximación al instante del tiempo de la vida," in *Tiempo de la vida y tiempo del mundo*, translated into Spanish by Manuel Canet Simó, Valencia, Pre-textos, 2007, pp. 213–229, cf. p. 217. The question concerning the temporal minimum appertains to the contact point between lifetime and world-time, attending to the smallest quantitative differences between them; cf. op. cit., p. 219.

¹⁸ Martin Heidegger, *Los conceptos fundamentales de la metafísica. Mundo. Finitud. Soledad*, edited by Friedrich-Wilhelm von Herrmann, translated into Spanish by Alberto Ciria, Madrid, Alianza, 2007, p. 164. (English edition: *The Fundamental Concepts of Metaphysics. World. Finitude. Solitude*, Indiana University Press, 2008.)

¹⁹ Henri Bergson, "Sobre la naturaleza del tiempo," in *Duración y simultaneidad* (A propósito de la teoría de Einstein), translated into Spanish by Jorge Martín, Buenos Aires, Del Signo, 2004, pp. 83–109; cf. pp. 93–94. (English edition: *Duration and Simultaneity*, Clinamen Press, 1999.)

²⁰ Op. cit., p. 94. See also pp. 101–102, where measured simultaneities are described as snapshots or “simple photographs of the spirit, that mark off, with virtual arrests, conscious duration and real movement.”

²¹ With exquisite coherence, the inquiry of an early video such as *Transcurso y urgencia* [Passage and Urgency] (2001) culminates, fifteen years later, in these pieces of *Momentum*, which may well be interpreted as studies of imminence already closed down by an irreversible act. Ana María Battistozzi accurately describes the formal feature that these works share, linking together “a sort of ‘still life’ hybrid that, by failing to cancel the entire movement, introduces the principle of the imminent; of what is about to happen and no one knows for sure what it is” (cf. “Algo que está por ocurrir,” in *Clarín*, Art supplement, Tuesday, December 29, 2015).

²² As Valeria González rightly points out, in this work the sculptural element “is doubly related to the photographic act, because—as noted by Duchamp—the emptied spaces in the cast is indicative like a vestige of light and because, while fixing a ‘this has been’ (Barthes), all thanatography plays a role similar to that of a stone” (cf. the curatorial text for *Momentum*, Galería Rolf Art, 2015). The essential reference here is to Roland Barthes, *La cámara lúcida. Notas sobre la fotografía*, translated into Spanish by Joaquim Sala-Sanahuja, Buenos Aires, Paidós, 2012; the question hovers over the entire book, but can be found especially in chapters 38 and 39, pp. 142–149. (English edition: *Camera Lucida. Reflections on Photography*, Farrar, Straus and Giroux, 2010.)

²³ On this, cf. David Oubiña, *Una juguetería filosófica. Cine, cronofotografía y arte digital*, Buenos Aires, Manantial, 2009, p. 101.

²⁴ Raymond Bellour, “La duración cristal,” in *Entre imágenes...*, op. cit., pp. 99–101, cf. p. 100.

Bergson warns us, however, that every instant is an abstraction we assume as fact for our convenience, after having distorted the experience of its duration: “The instant is what would end a duration if it would stop. But it does not stop. Real time cannot provide the instant; the latter is born of the mathematical point, that is to say, of space.”¹⁹ These atomic instants are nothing more than “simple virtual stillstands” or, following Bergson’s favored metaphor—an apt description of the images in this work—, “pure photographs of the spirit.”²⁰ Motionless durational cuts, the *Soltar-caer* projections also suggest a specular interplay, in which the same figure appears both as the subject and object, agent and recipient, of an identical action.²¹

In *Retard* (2015), however, deferral is the dialectical counterpart of action sealed within the vault of definitive events. In this work, two moments suffice to establish the sequence: one projecting an incorporeal image, and another which, inscribed in marble, brings to a conclusion what never actually takes place in the image. This is a sequential diptych, as the other had been a mirrored diptych. Why not rechristen it, channeling Duchamp, as “*Retard en marbre*”? The female figure passes from the almost immaterial to the supremely material, as one journeying from the possible to the inevitability of an act, and, in the interim, an as of yet new art form occurs. Moreover, in the transition from the luminous projection to the lapidary solid, a certain funereal connotation is perceptible, which perhaps could be inherent to the photographic process itself.²²

This piece converses, at a distance, with the tradition set in motion by Eadweard Muybridge and Étienne-Jules Marey, and the conversation is struck up in an even more synthetic and radical form than in *Durée*. Marey was tormented by the need to document every phase of movement: it must be remembered that chronophotography operated on the basis of intermittence, and that, therefore, there would always be intervals that remained elided.²³ Whereas the pioneers of chronophotography were concerned with ellipsis and sequential economy, Riva’s dedicated to the exploitation of their formal corollaries. Meditating on the photographic sequences of Duane Michals, Bellour proposed the concept of “crystal duration,” taking up anew the notion of that “crystalline structure” which Deleuze considered characteristic to modern cinema’s time-image. But Raymond Bellour’s approach could be applied to other forms of sequential works which, even as in the complex case of Rivas, combine mediums to produce a chain comprised of only two links:

The movement sequence should be elliptical, intermittent, i.e., it should mark phases reaching towards the next great void over which the imagination throws itself and works, while regarding a before and an after, contrary to what happens with the isolated photo that is nothing more than an extended instant, or time turned towards nostalgia and death.²⁴

Retard, the title of the piece, has more than one interpretation. Boris Groys, for example, suggests an outright parity between contemporary art and a certain predisposition towards delay and postponement. It is no accident that his insight has its roots in so-called “time-based art,” a tradition initiated by the video artist David Hall in the early seventies. Groys explains:

The contemporary is actually constituted by doubt, hesitation, uncertainty, indecision—by the need for prolonged reflection, for a delay. We want to postpone our decisions and actions in order to have more time for analysis, reflection, and consideration. And that is precisely what the contemporary is—a prolonged, even potentially infinite period of delay.²⁵

In *Momentum*, such reflection is pertinent to the underlying pieces, but it may also be appropriate to examine the involuntarily Duchampian allusion that Rivas brings into play by titling one of her major works *Retard*. It should be taken into consideration that, in his later notes, Duchamp prefers the term “*retard*” to “*tableau*” or “*peinture*,” to classify the unprecedented nature of his *Large Glass*. In one of these notes, he stresses that by titling his work “*retard en verre*” he did not intend to say “*retard sur verre*”: “It is simply a means of coming to abandon the thought that the thing in question takes the traditional form of, say, a canvas, of producing a delay in the broadest possible sense.”²⁶ It is not so much an abandonment of painting that we are faced with in this case, as with an infinite postponement that compromises painting itself and its conventions.²⁷ Moreover, the homophony of the French expression allows for another possible reading: the ability to turn back time in a kind of against-the-grain postponement: a “*retard envers*,” where time itself could be turned inside out like a glove.

One wonders how exactly the delay—this honest procrastination, be it in whichever direction—operates in Riva’s *Retard*. Is it a photographic delay? Photogramatical? Videographic? Sculptural, perhaps? The profusion of questions is directly proportionate to the wealth of theoretical uncertainties cast by the piece. For the presence of the image sculpted in marble not only evokes a haunting quality; it also evokes the maverick figure of Andrei Tarkovsky, who defined cinema as the art of “sculpting in time.” Still faithful to the cinematographic frame, the Russian auteur maintained that its essentiality lied in the way in which time flowed within the frame: its tension or its rarefaction, “the pressure of time in the shot.”²⁸ At the end of an intricate journey, which only promises to recommence as the loops in her videos, Silvia Rivas restates Tarkovsky’s maxim insofar as she seems to have found, through successful experimentation, the contemporary form—at once uninhibited and severe—of sculpting the inaccessible substance of time itself.

²⁵ Boris Groys, “Camaradas del tiempo,” in *Volverse público...*, op. cit., pp. 83–100; cf. p. 86.

²⁶ Marcel Duchamp, *Duchamp du signe. Écrits*, Paris, Flammarion, 1991, p. 41. For a commentary on these notes, see also the work of Dalia Judovitz *Déplier Duchamp. Passages de l’art*, Paris, Presses Universitaires du Septentrion, 2000, p. 56.

²⁷ Another of the texts in which Duchamp elaborates on the character of “*retard*” is entitled, meaningfully, “Engineer of Lost Time” (*Ingénieur du temps perdu*). Sébastien Rongier highlights the Proustian resonance of this reflection in his interesting “Notes sur le retard. Socrate et deux Marcel (Proust et Duchamp),” in Jean-Noël Bret et al. (eds.), *Penser l’art. Histoire de l’art et esthétique*, Paris, Klincksieck, 2009, pp. 283–294.

²⁸ Andrei Tarkovski, “De la figure cinématographique,” translation into French by Svetlana Delmotte, in *Positif*, no. 249, December 1981; Deleuze makes use of the theoretical corollaries of Tarkovsky’s ideas in *La imagen-tiempo...*, op. cit., p. 65.