

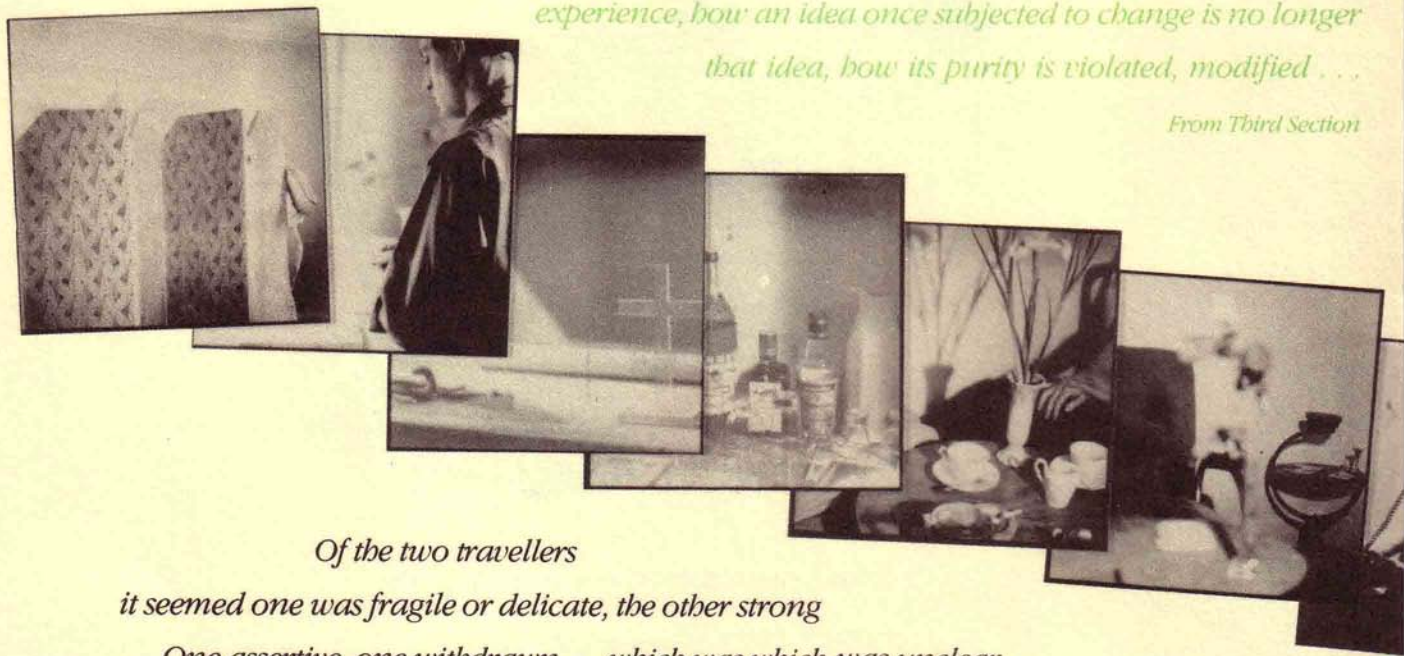


Partial Eclipse . . .

by Marc Camille Chaimowicz

Sitting in his lounge, this temporary truce between the ideal and the real, he dwelt on change . . . How it is not possible to transfer his reality to another without this act of transference affecting that reality . . . How the transference of an experience qualifies that experience, how an idea once subjected to change is no longer that idea, how its purity is violated, modified . . .

From Third Section



*Of the two travellers
it seemed one was fragile or delicate, the other strong
. . . One assertive, one withdrawn . . . which was which was unclear,
or rather, they were within one condition . . . As one acquired clarity, so the other lost focus.*

From Fourth Section

The impossibility of possessing a sensation or feeling in its entirety: . . . that as memento or reminder, the most acute or quintessential definition of another, is that of smell; more than letter, lock of hair or photograph, for both pleasure and recollection . . . that it is perhaps its elusiveness that makes it tantalizing and missed most when separated or travelling . . .

From Seventh Section

His walk has detachment, is both casual and flamboyant. Oblique and qualifying image with rhythm and interruption in actuality and shadow, the notion of privacy is characteristic, as is a sense of ambiguity . . . Feelings oscillate from idea to mood, from elegance and decor to neo-metaphysic sensibility.

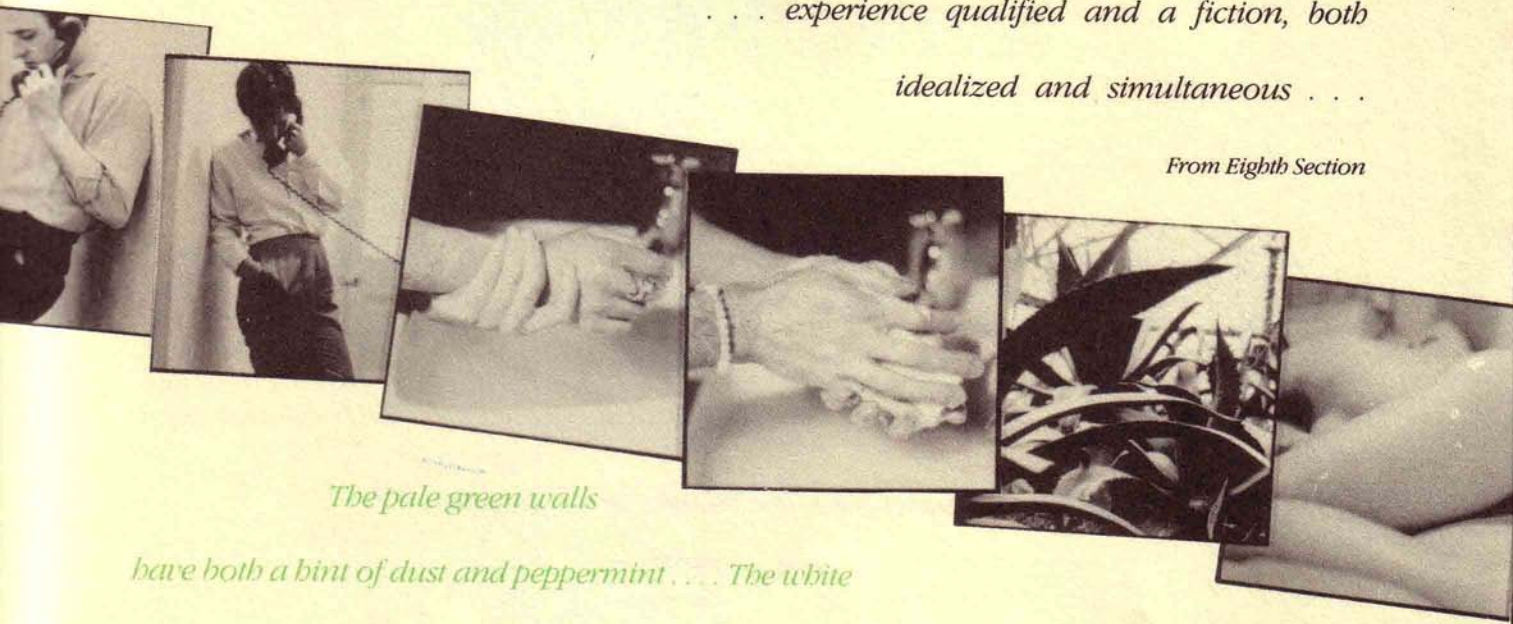
Should these words be taken as sensuous, as didactic, perhaps as metaphor . . .

Are these characters an extension, or fabrication and invention,

. . . experience qualified and a fiction, both

idealized and simultaneous . . .

From Eighth Section



The pale green walls

have both a hint of dust and peppermint . . . The white pattern reminiscent of many things, for some, melancholy or the graciousness of a lost age, for others, echoes or the unity of timelessness, shadows

intertwine in mute dialogue with illicit sunlight, a flirtation which heightens the tranquillity . . .

From Nin

*Of shared pleasures in silent dialogue at times wicked and at times pure, of
whispers as punctuation . . . We later talked of many things, found a pace that
was mutual and, of course, avoided accountability . . .*

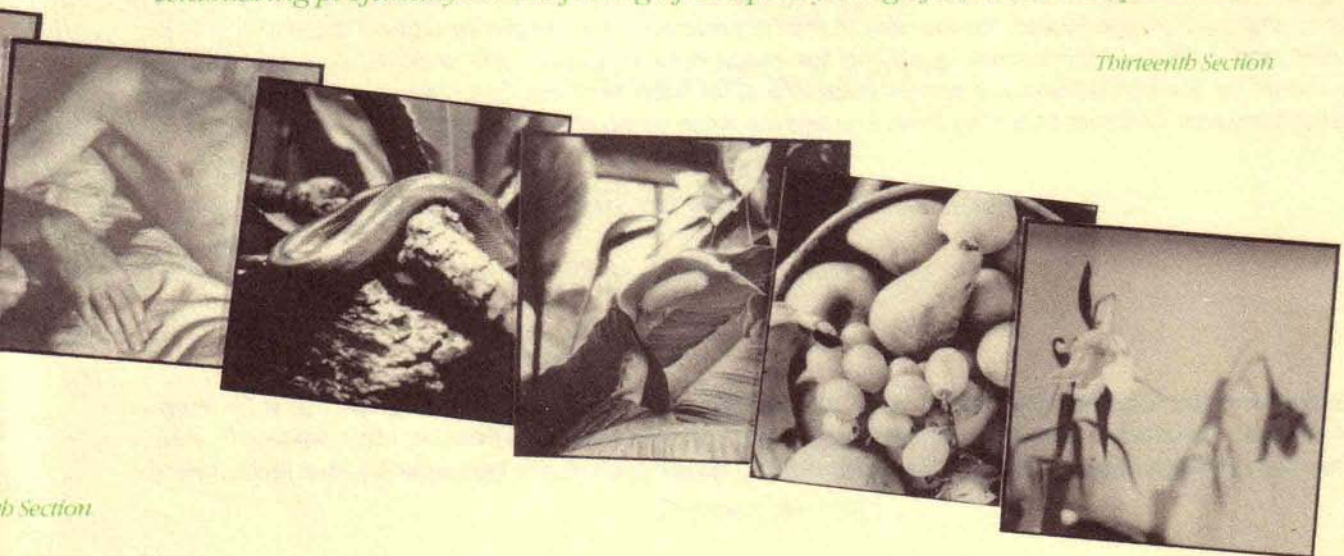
From Tenth Section

*His search for a particular perfection was becoming stifling and constrictive, a
feeling deliciously close to a state of entombment, and his foray outside that condition held an
immediacy tantamount to that of a reprieve.*

From Twelfth Section

*They talked of shared moments, and of plans . . . Not separating fact from
fantasy, savoured a mutuality florentine and in its logic, transcending the mundane,
establishing profundity . . . The feeling of complicity delightful, then, later, paradise. . .*

Thirteenth Section



h Section

14/11/00



To describe 'Partial Eclipse . . .' would be inappropriate. Suffice to recall that there were one hundred and sixty images in approximately twenty sequences (mainly black and white), projected onto a screen with a dissolve unit so that each image flowed into the next. A man interrupted these images by walking in a figure of eight, behind and in front of the screen, qualifying the image both in actuality and shadow. This passivity was countered by a recorded text in a female voice and in fourteen sections. The reading was by Helen Sear, background was 'Discreet Music' by Brian Eno and the piece lasted about forty minutes.

The performance was first presented at I.C.C. Antwerp in the Spring of 1980 and subsequently at De Appel, Amsterdam; Städtische Galerie im Lembachhaus, Munich and the Parachute Festival, Montreal that Autumn. Other than privately, it has not been shown in England. This is therefore, the first public London presentation.



Previous performances have included

Table Tableaux 1974

Sur les Marches du Palais 1975

Fade 1976

Doubts . . . A Sketch for Video Monitor and Audience 1977

Shift . . . 1978

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September 1981*

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