

SEAN KELLY

Dunne, Aiden. "Fresh takes on Stephen Shore's gas station," *The Irish Times*, September 29, 2015.

THE IRISH TIMES

Fresh takes on Stephen Shore's gas station | Visual Art round-up

Belgian artist David Claerbout has built an international reputation with video installations that open up and occupy an intriguing middle ground between still and moving images, offering multiple viewpoints and temporal elasticity.

It's rich terrain for the consideration of such notions as past and present, memory and experience, reality and illusion, and he's not the first to realise that. Film-makers have been especially interested, including for example Akira Kurosawa (*Rashomon*), Alain Resnais (*Last Year at Marienbad*) and Chris Marker (*La Jetée*). Among contemporary artists, Niamh O'Malley works in a comparable vein.

The Project features four projected works by Claerbout, three sequential and one, *The Long Goodbye*, running continuously. Each is never less than watchable, which may sound like faint praise, but they are really watchable in that they are visually lush and inviting.

Give one a moment and you are likely to find yourself settling in to see where it is going. That does lead to a recurring problem. Each piece sets up what might be described as low-level dramatic tension and a subtle forward momentum, but there is no resolution and no advance. Rather, the logic of the structures he creates is inescapably circular and repetitive. Moments are considered and reconsidered ad infinitum.

In the work on view, that is in some ways a strength and in many others a defining, mildly frustrating limitation.