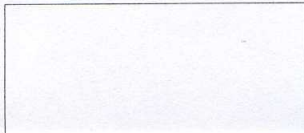
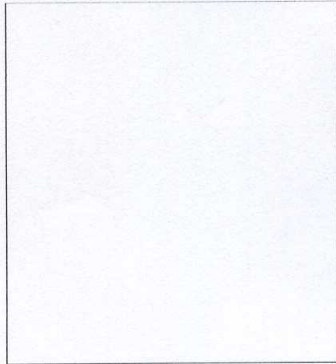


I wished to draw people's attention to the time of waiting, to this undefined, productively ineffective time. I choose to exemplify 'waiting' by the image of a sitting person and to concentrate on the gestures that fill that in-between time. I think they express a lot about how this particular moment is felt: with stressful fighting, painful irritation, bewilderment or serenity. This waiting is immediately filled by some people with some other productive activity, or suddenly gives them time for contemplation, contact with other people.

The three-monitor installation sitting on bench was meant to suggest the actual presence of somebody sitting there waiting for a train, as everybody sitting on a bench in a train station is expected to do. The monitors contained frontal



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images of parts of the body: the highest one for the face and shoulders, the middle one for thighs and torso, the lowest for feet to knees. In the process of experimenting this installation it took different forms. In the first installation, the monitors were linked to live cameras, each pointing at fragments of people waiting on benches in different places of the station. The image on the monitor would contain the corresponding part of the body, fully or partially framed, or be empty if nobody was sitting at that spot. The second version of this installation included a chair facing the installation. It functioned with two pre-recorded tapes picturing the upper and middle part of the bodies of different people successively. The image of the third monitor was the live shooting of the watcher's feet as he sat on the chair.

In its effects, I think the first version had more to do with the poetic absurdity of combinations and the interaction of groups of people playfully exploring the device. The second one was concretely putting the viewer in a waiting position himself, facing his own expectations, his own use of this 'waisted time'.

