

TIME'S TRACES TWO

DIETER DEVENTER

1.

VICENZA / SAN PITIGLIANO
BUENOS AIRES / BEIRUT

2.

BUENOS AIRES / WALLS

3.

LA BOCA, EL TIGRE / SHIPS

4.

BUENOS AIRES / PRISON
CÁRCEL DE CASEROS

5.

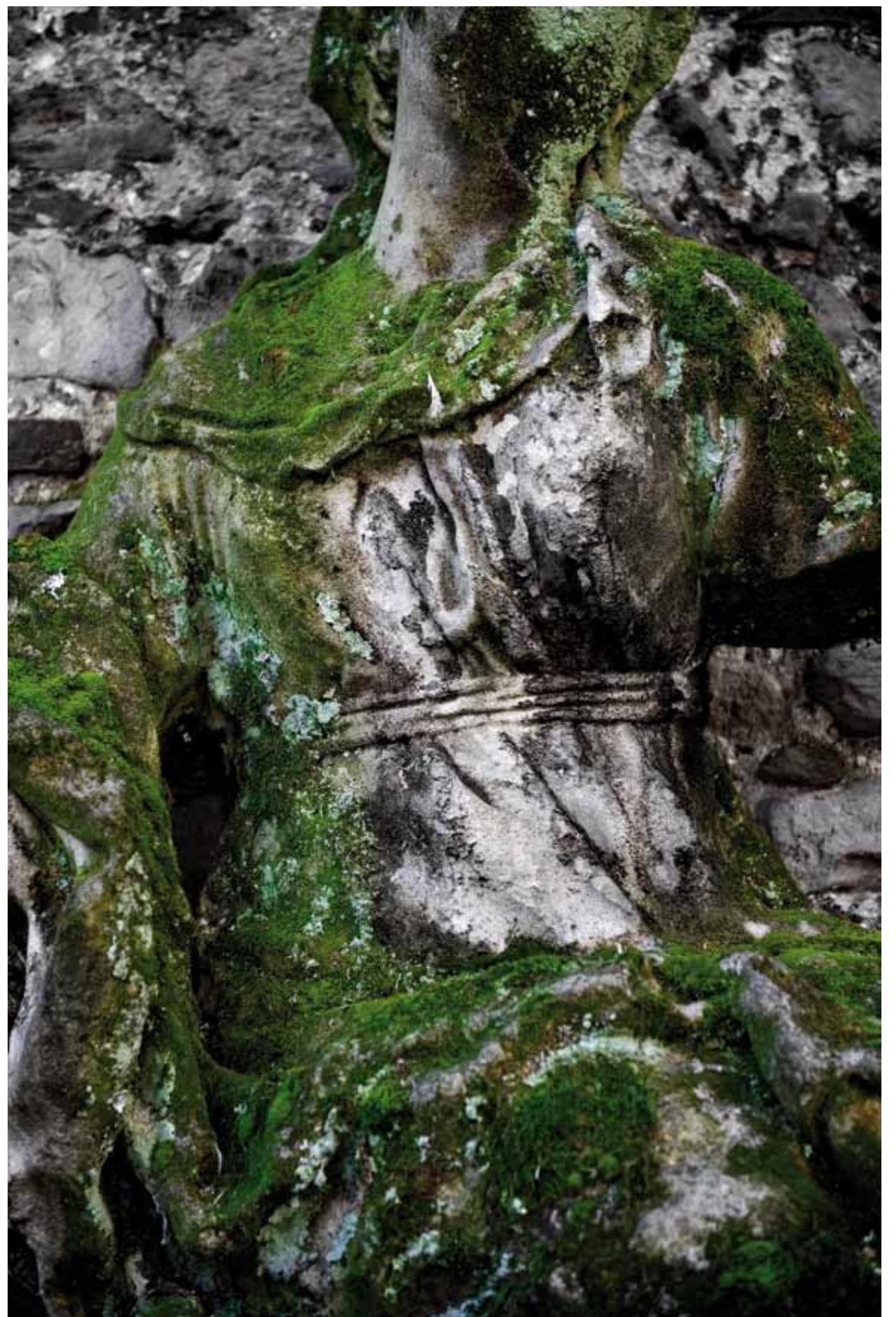
MUNICH / TRAINS

1.

VICENZA
SAN PITIGLIANO
BUENOS AIRES
BEIRUT

Dacay becomes creation, disintegration becomes beauty and aesthetic allure. Time brings disparate sources together which, in the instant of depiction, generate a homogenous effect.





vicenca 1 / 2010

vicenca 2 / 2010



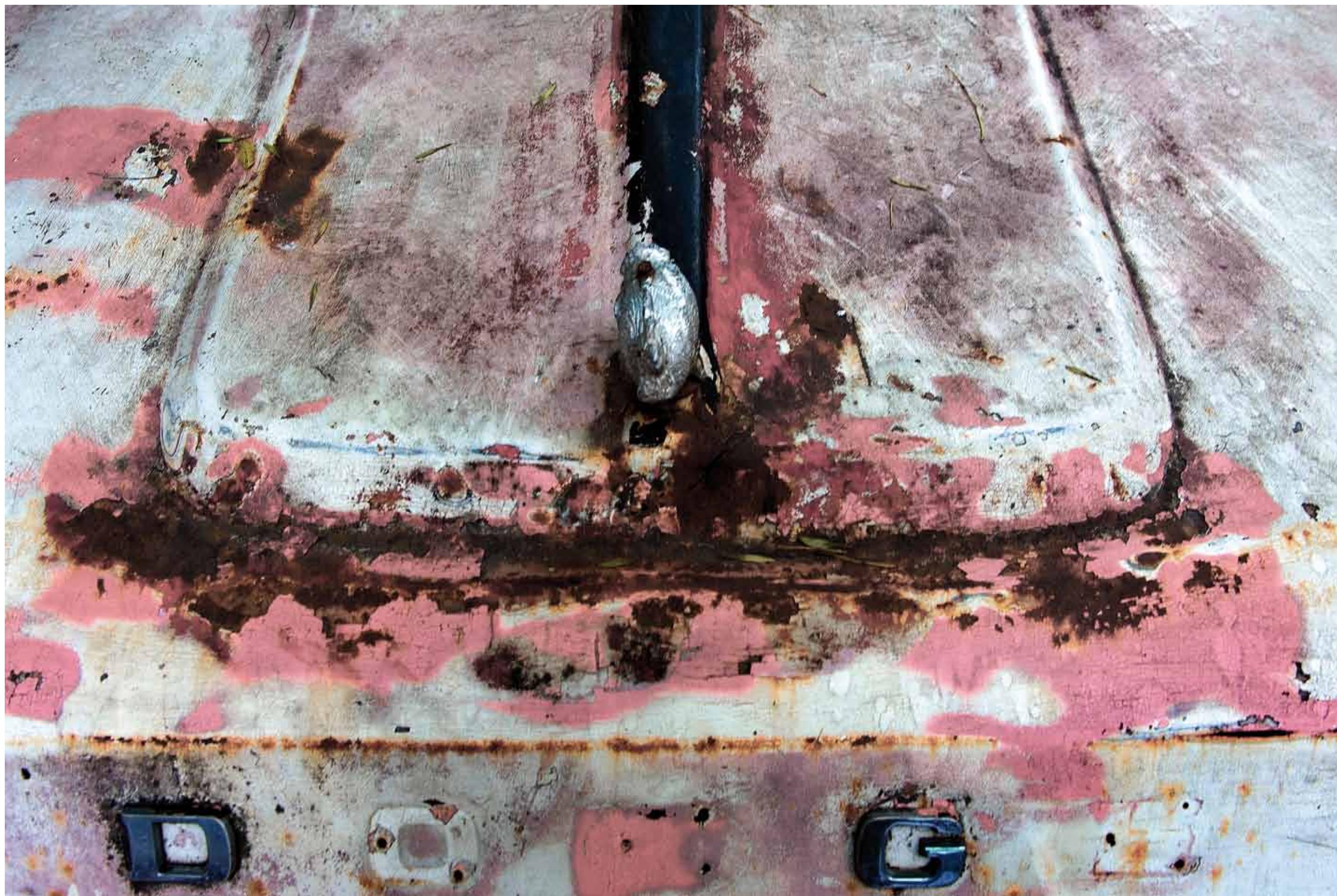
vicenca 3 / 2010



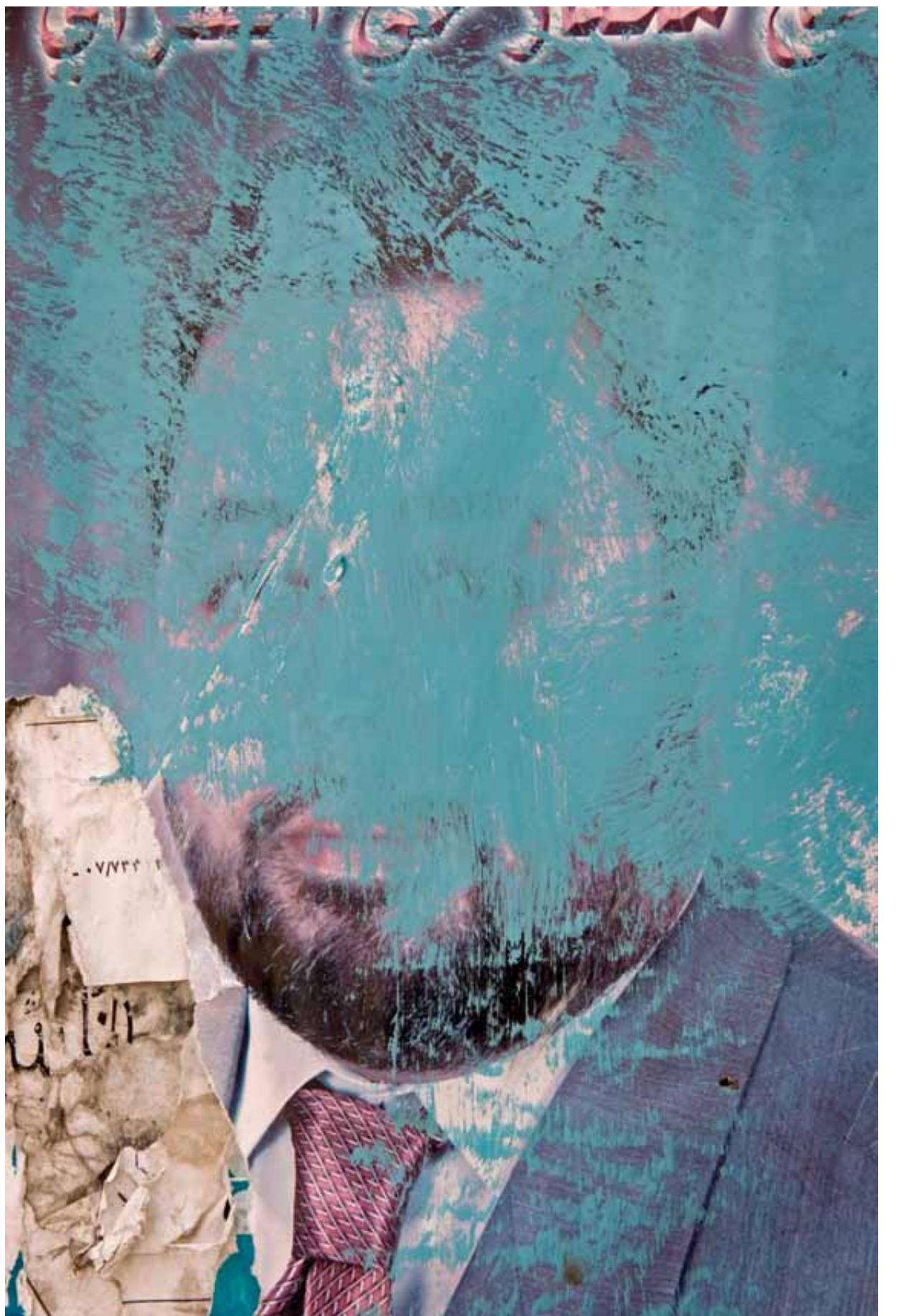
san pitigliano I / 2010



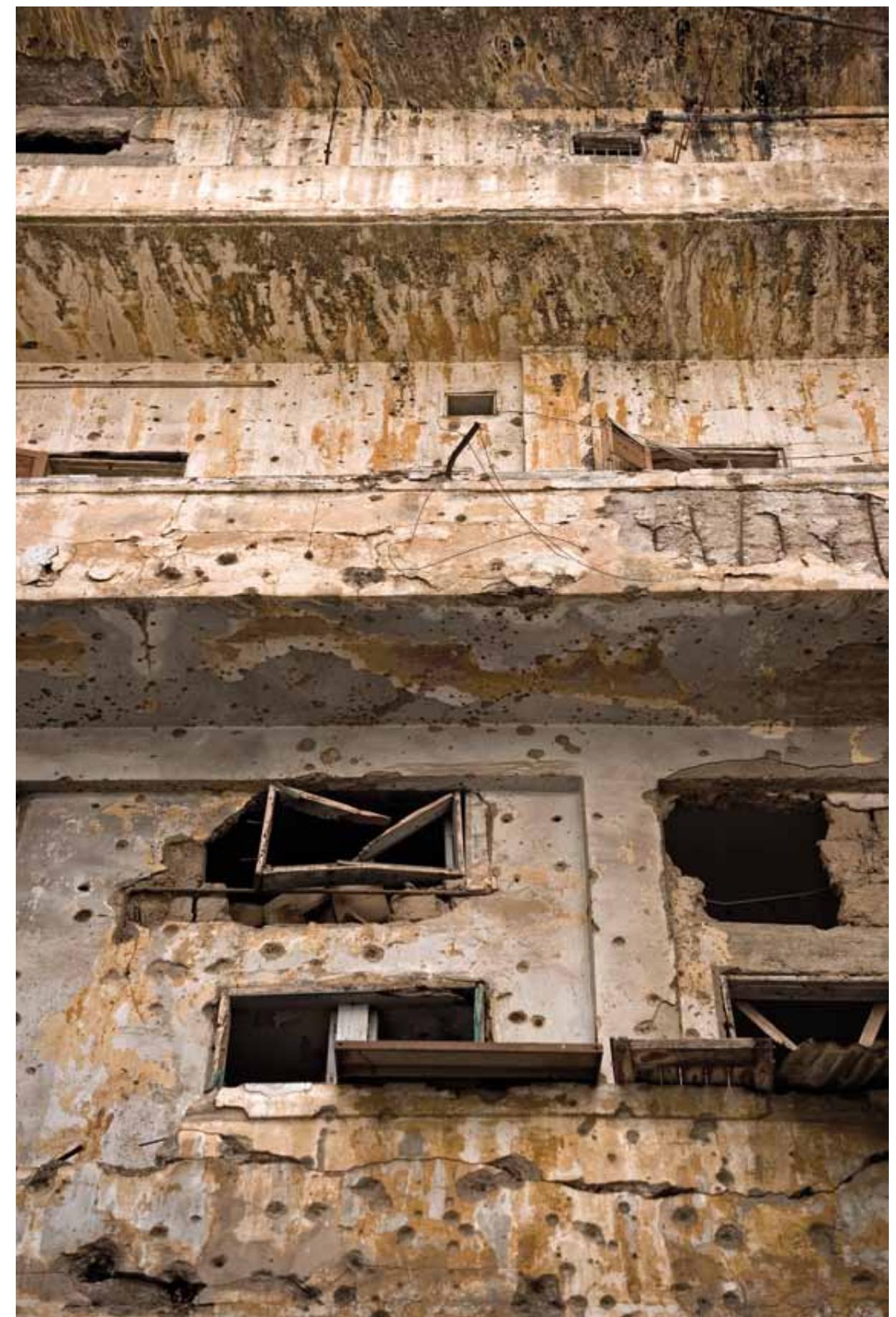
san pitigliano 2 / 2010



buenos aires 1 / 2010



beirut 1 / 2010



beirut 2 / 2010



beirut 3 / 2010



san pitigliano 4 / 2010



san pitigliano 5 / 2010

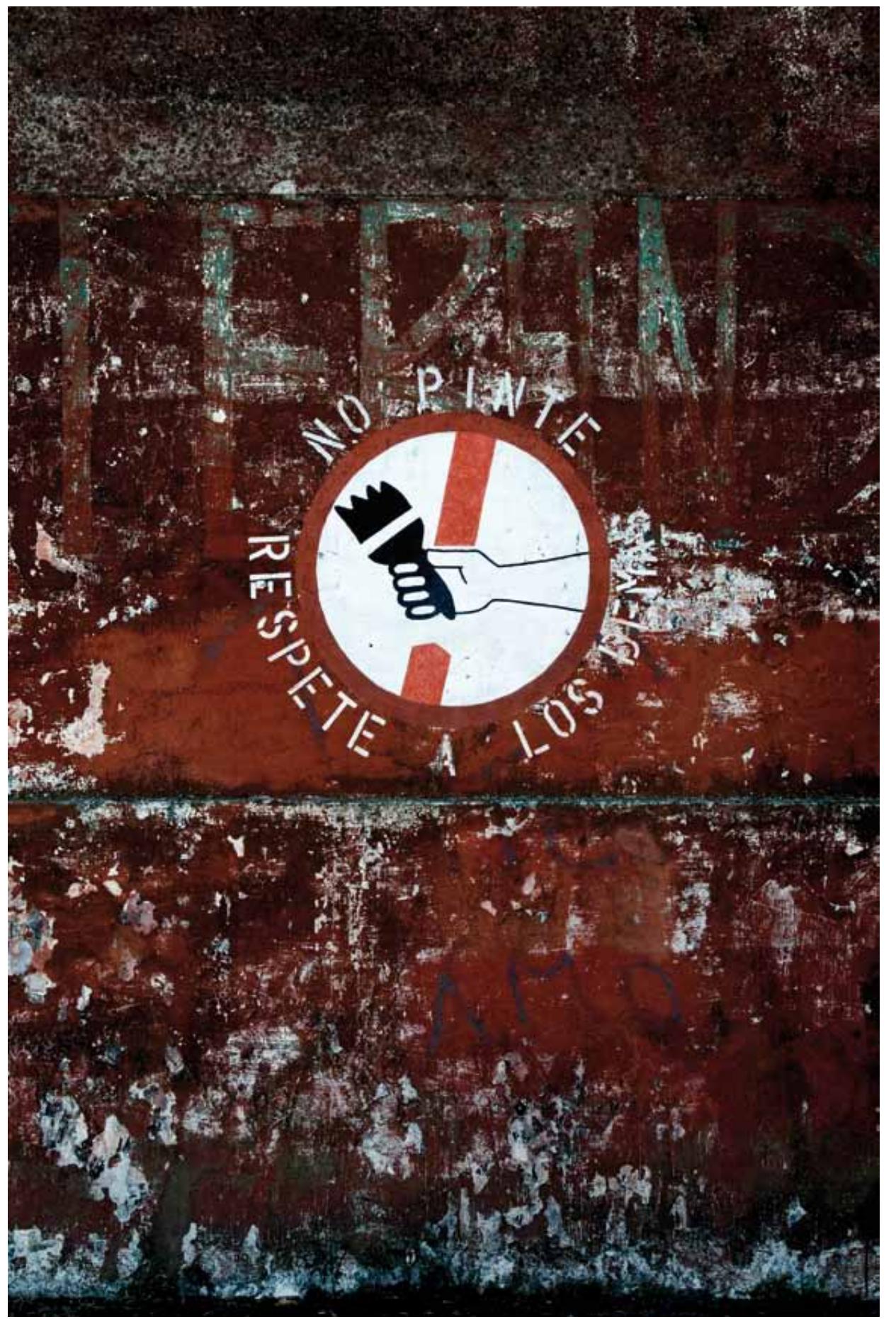


2.
BUENOS AIRES
WALLS

We experience a reversal of the arrow of time. If we assume that erosion, decay, corrosion and entropy go hand in hand with discomfort, revulsion and the perception of disorder, this work provokes a singular rearrangement of terms.



barracas I / 2010



pedro de mendoza 1 / 2010



pedro de mendoza 2 / 2010



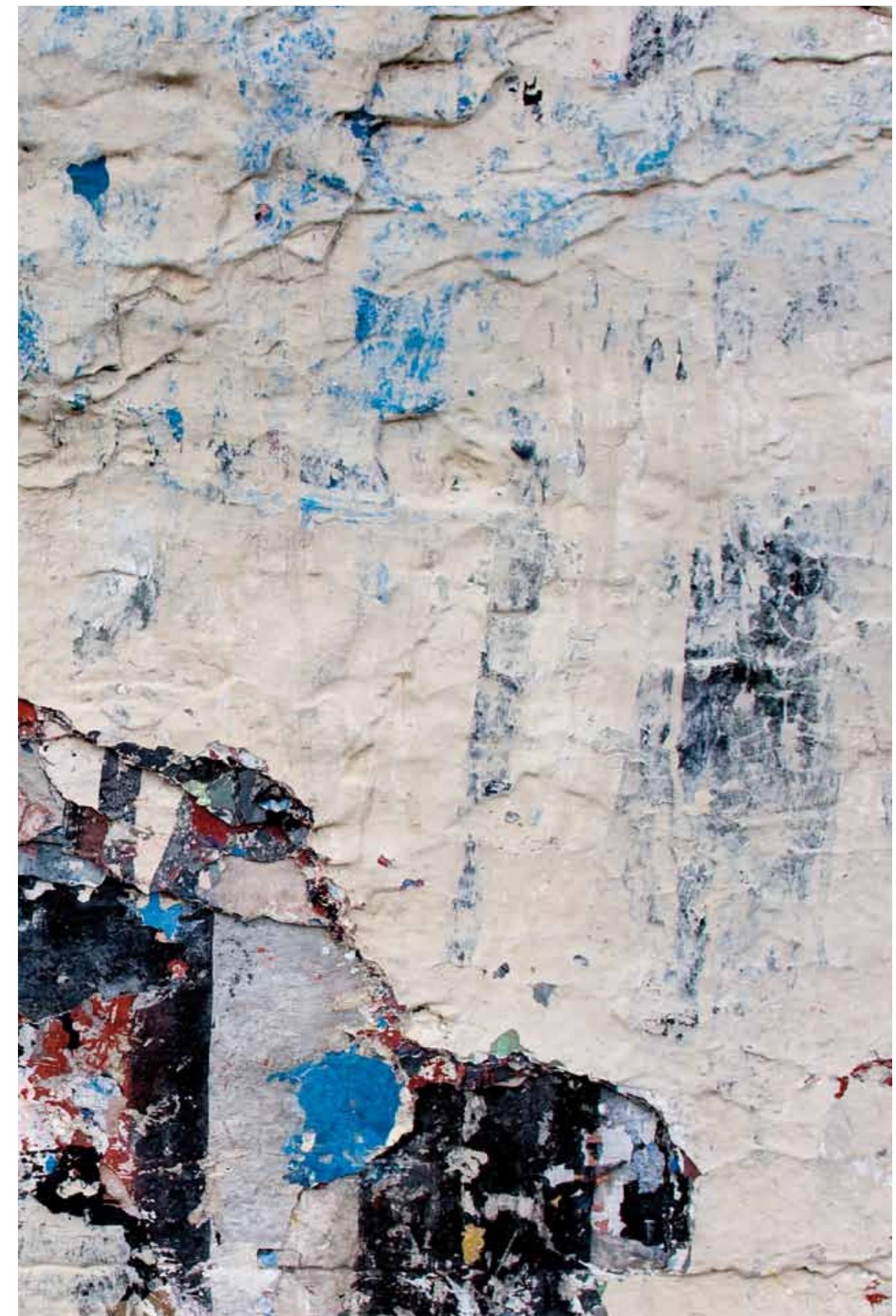
parque patricios I / 2010

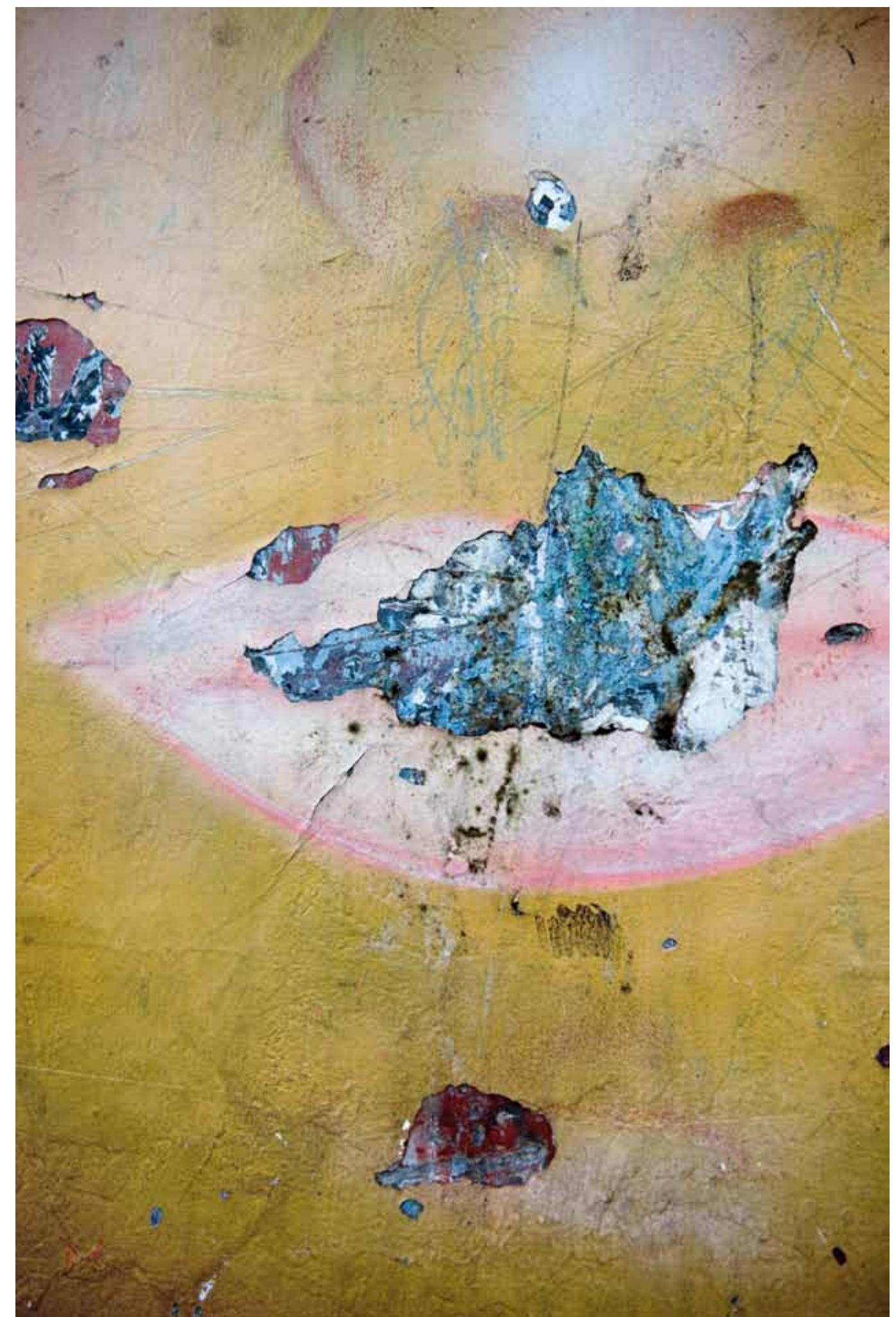


velez sarsfield 1 / 2010

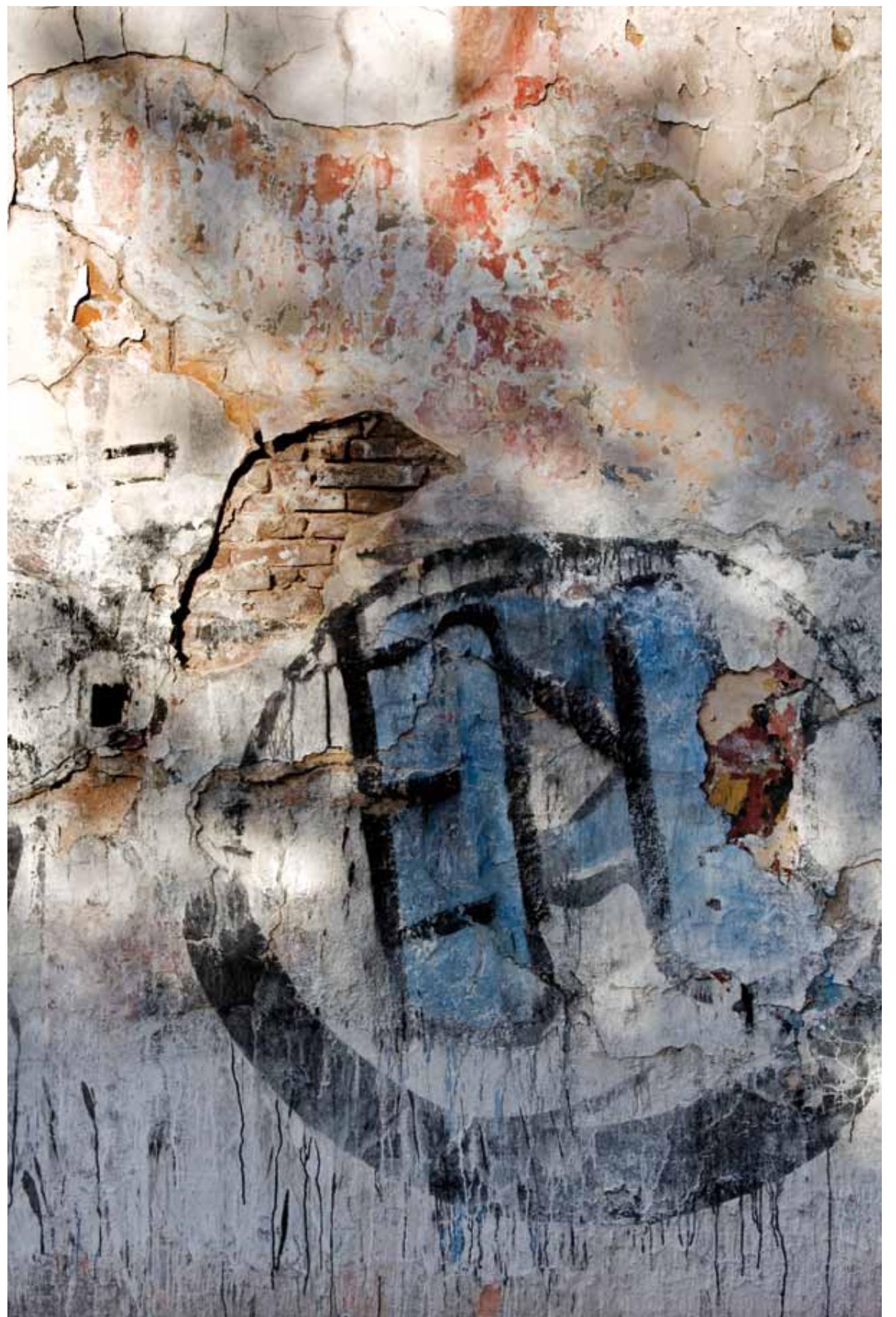


constitucion I / 2010

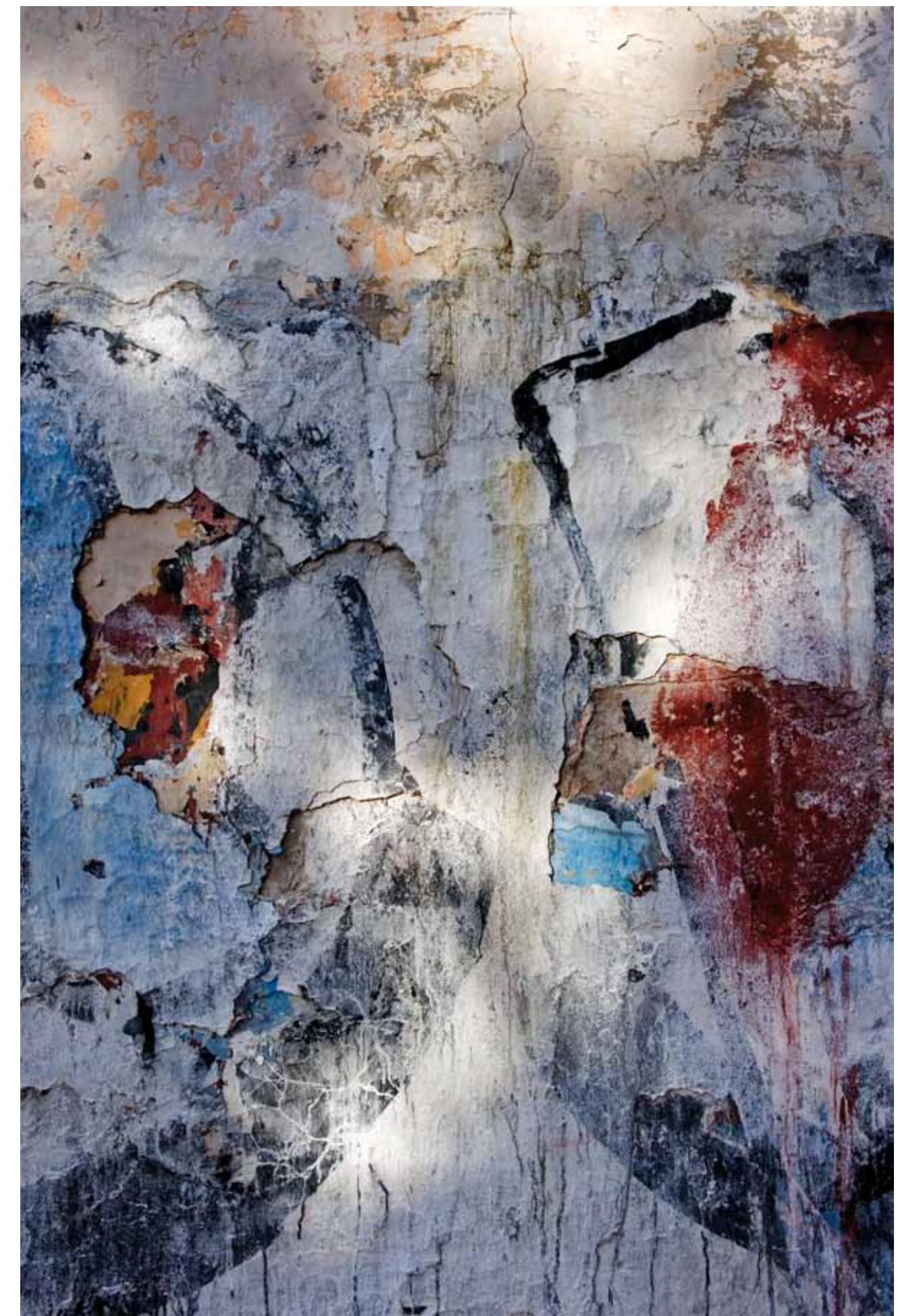




parque espana I / 2010



san telmo 2 / 2010



san telmo 3 / 2010



san cristobal I / 2010



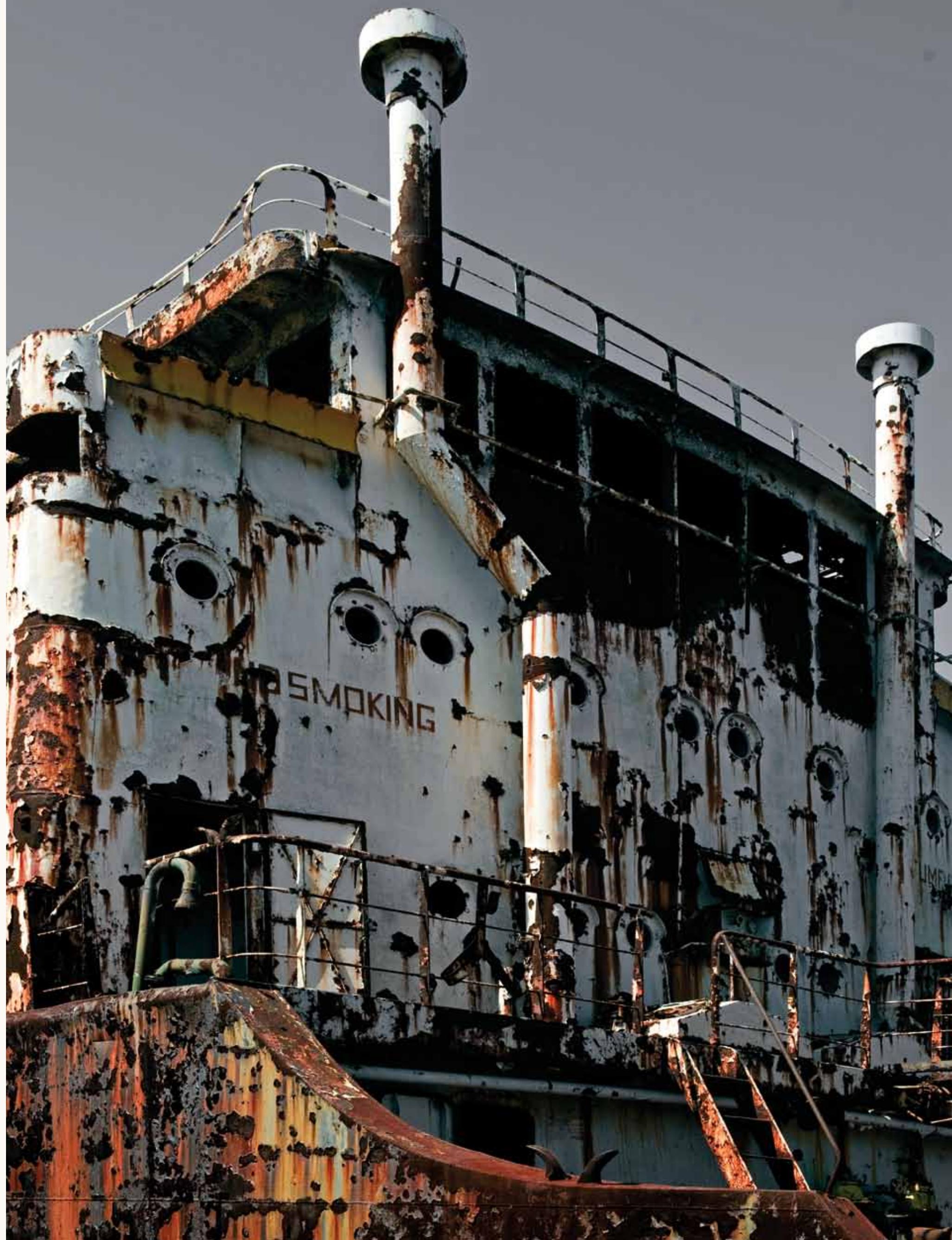
constitucion 2 / 2010

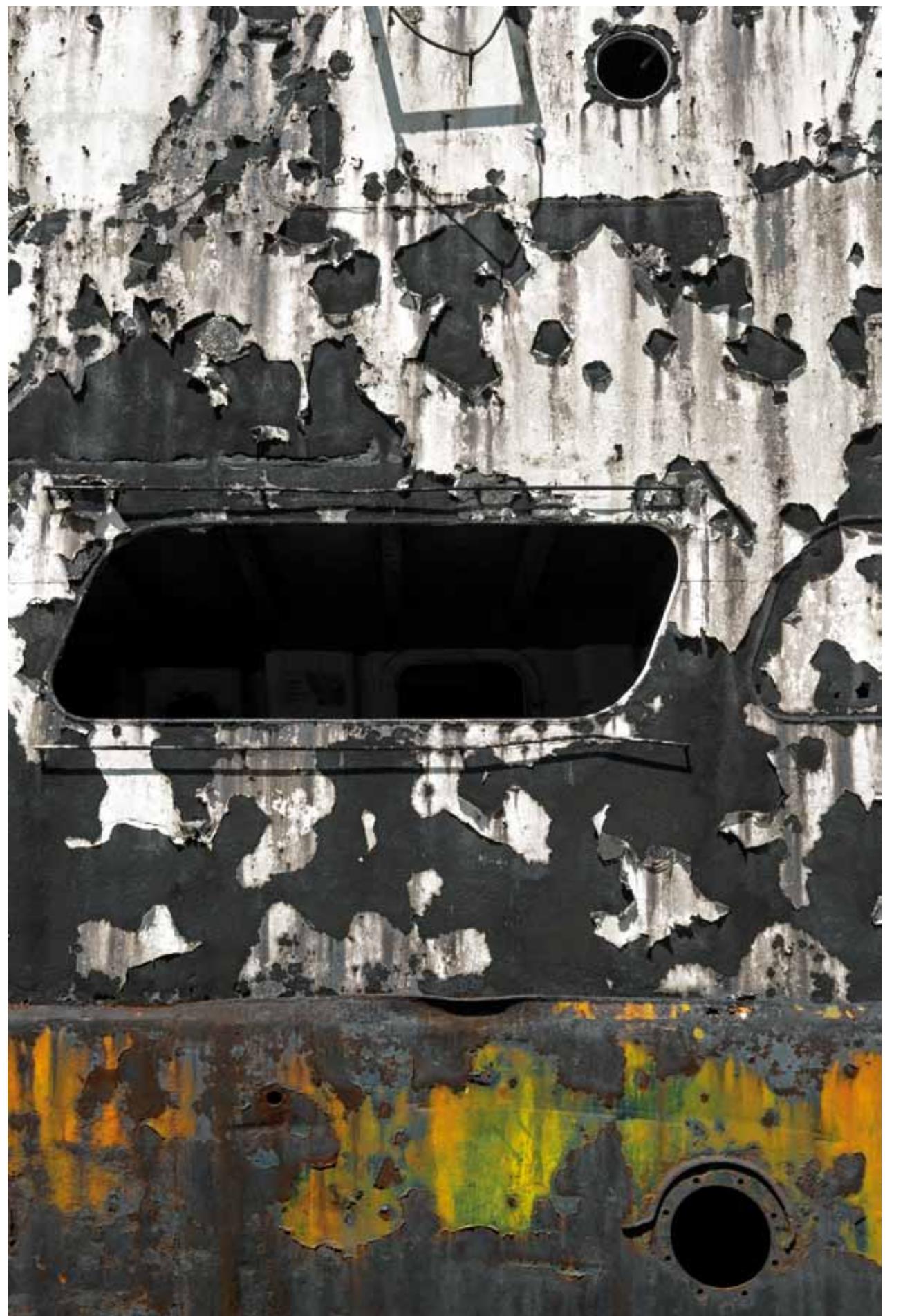


3.
LA BOCA, EL TIGRE
SHIPS

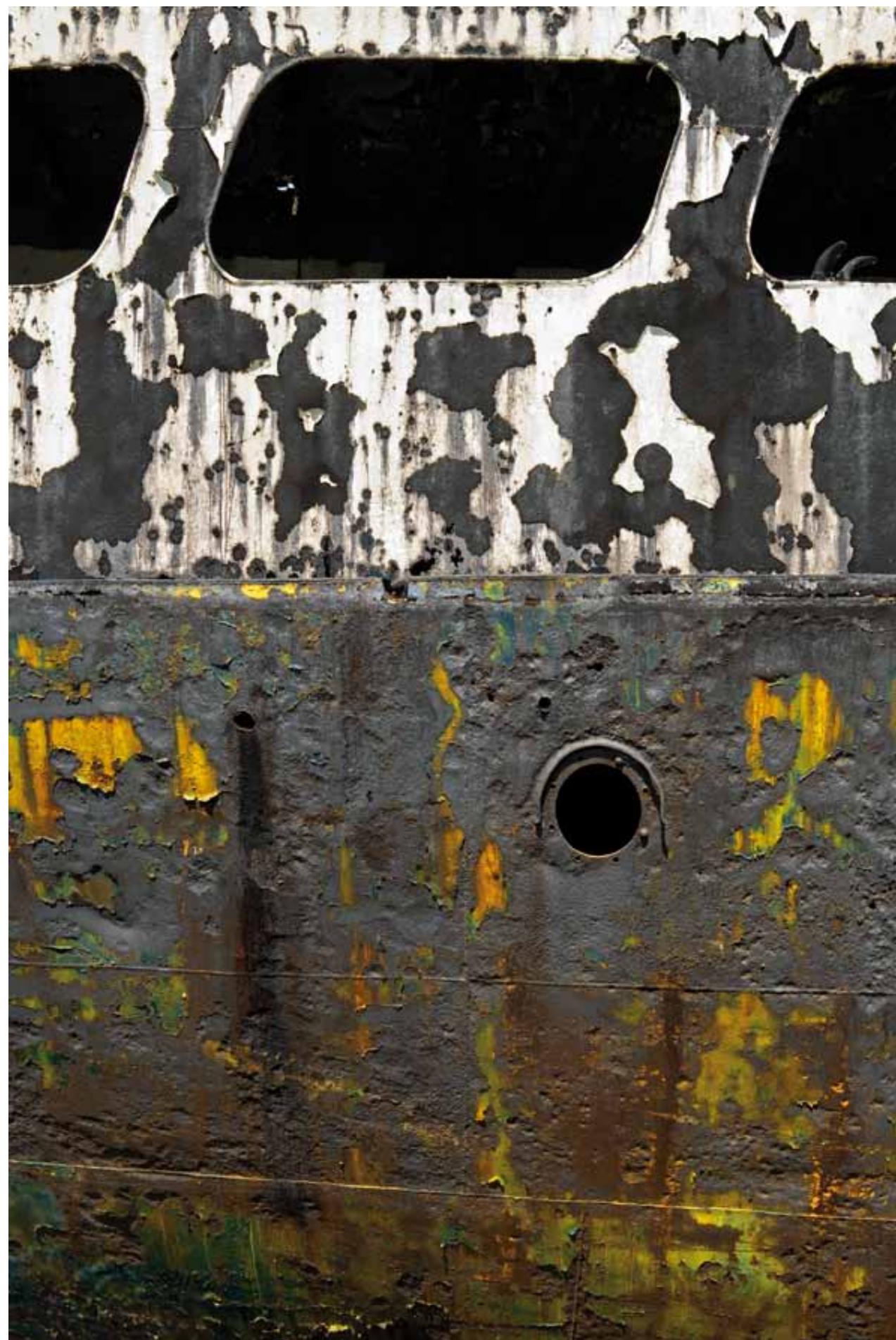
*Perhaps decay has an ordering effect in that it evens out time
and reduces ist transit to a level that is present and perceptible.*

*The isolated representation of corroding surfaces displaces
possible associations and makes abstract perception possible.*



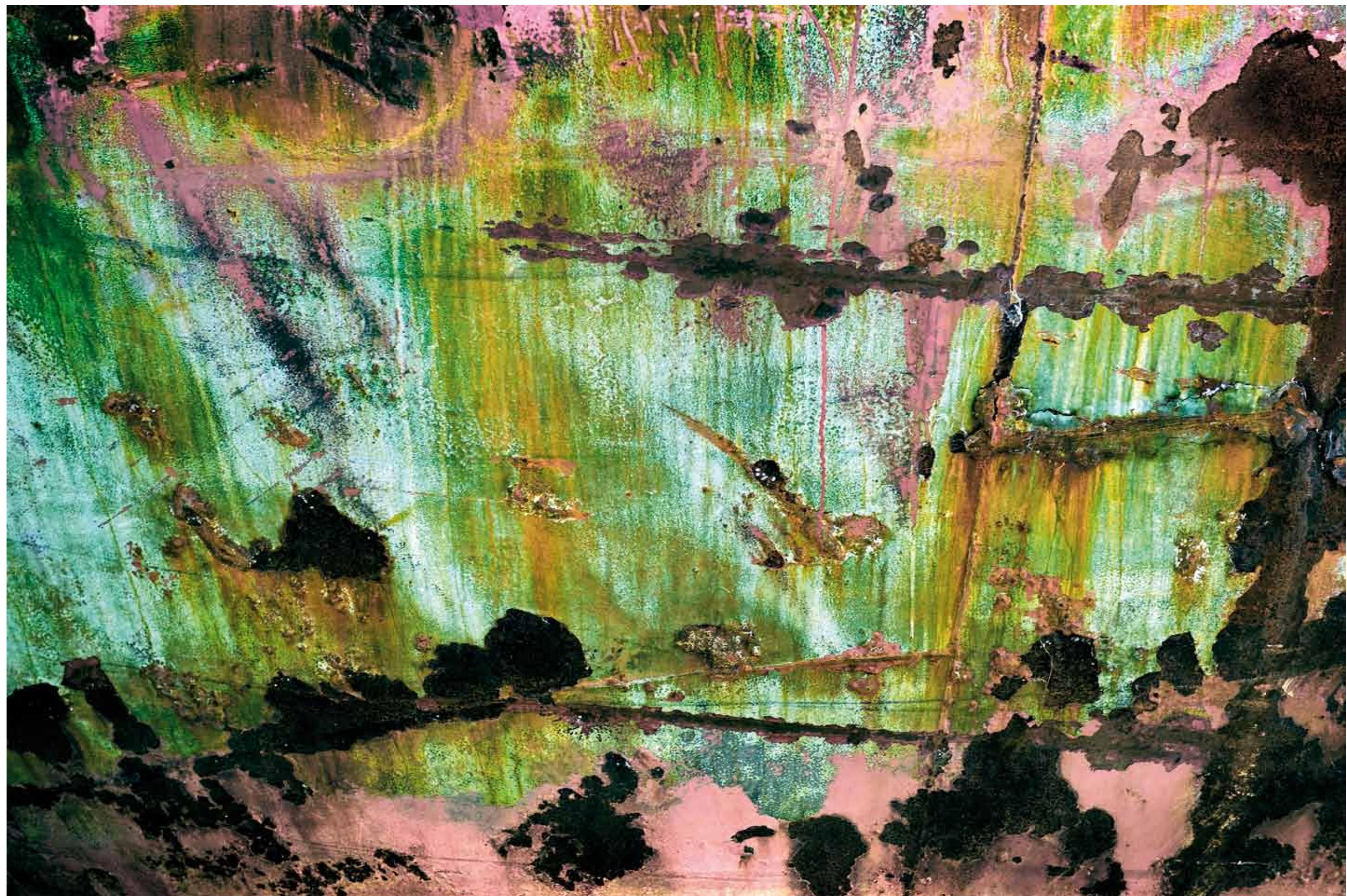


la boca 1 / 2010

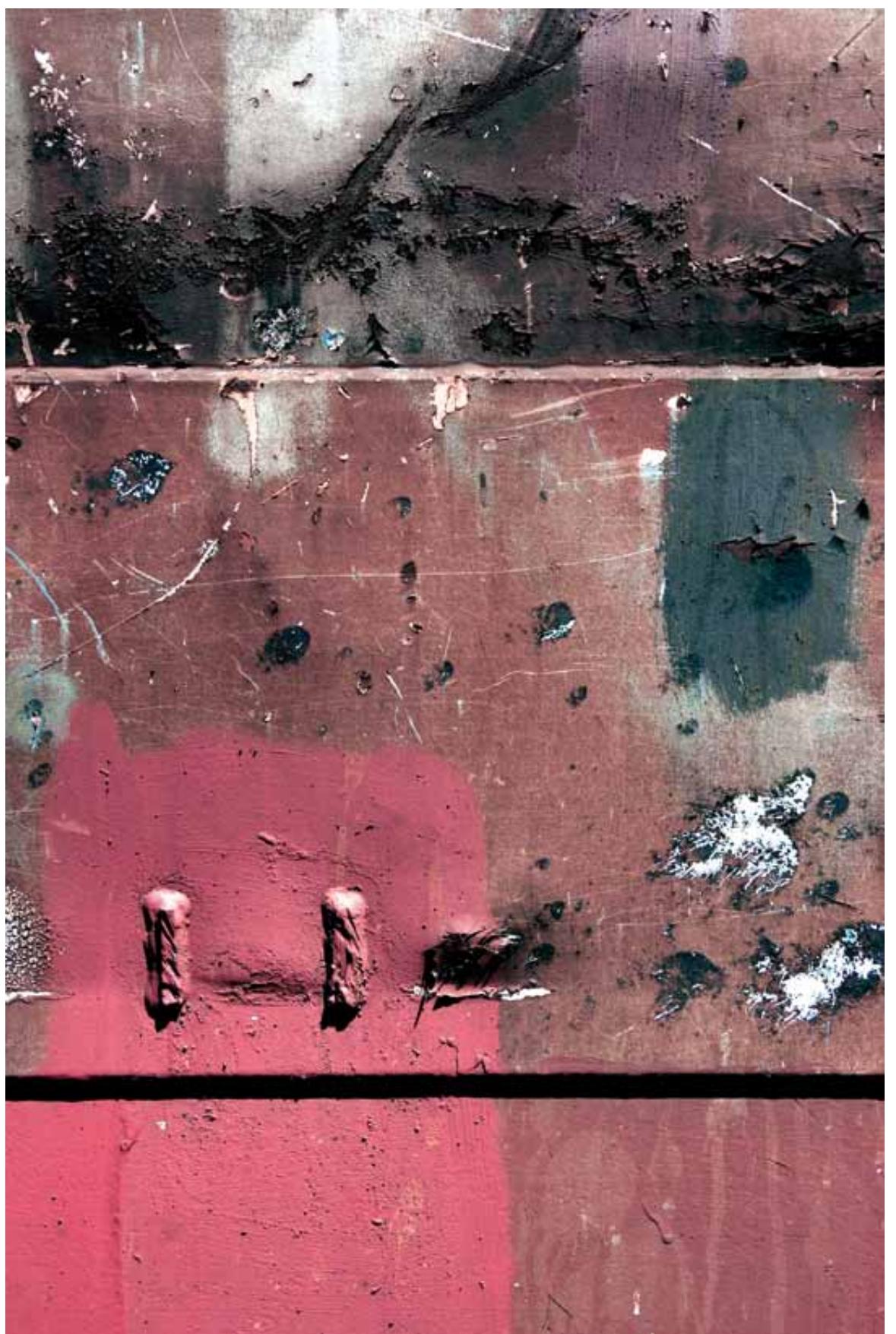


la boca 3 / 2010

la boca 2 / 2010



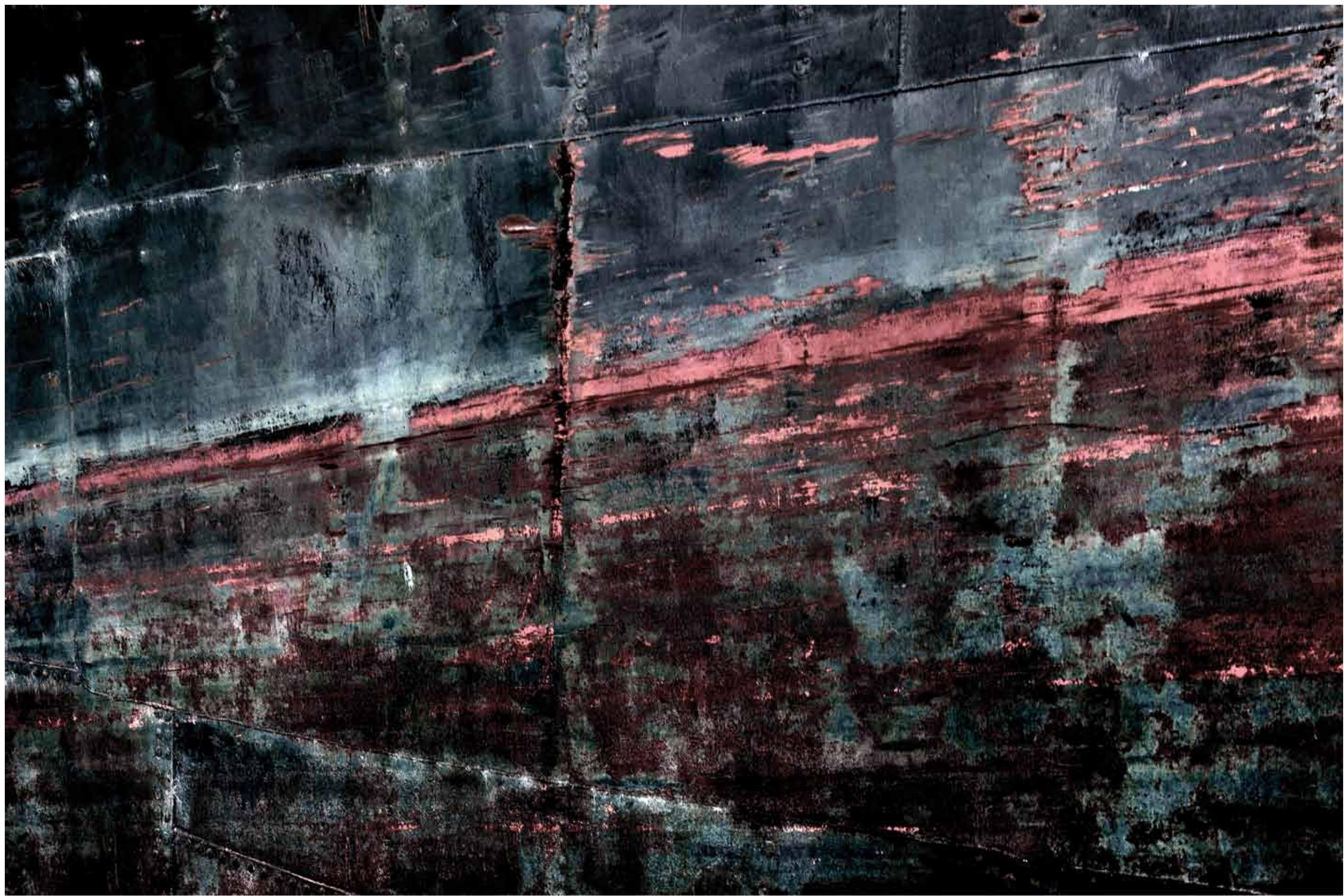
el tigre I / 2010



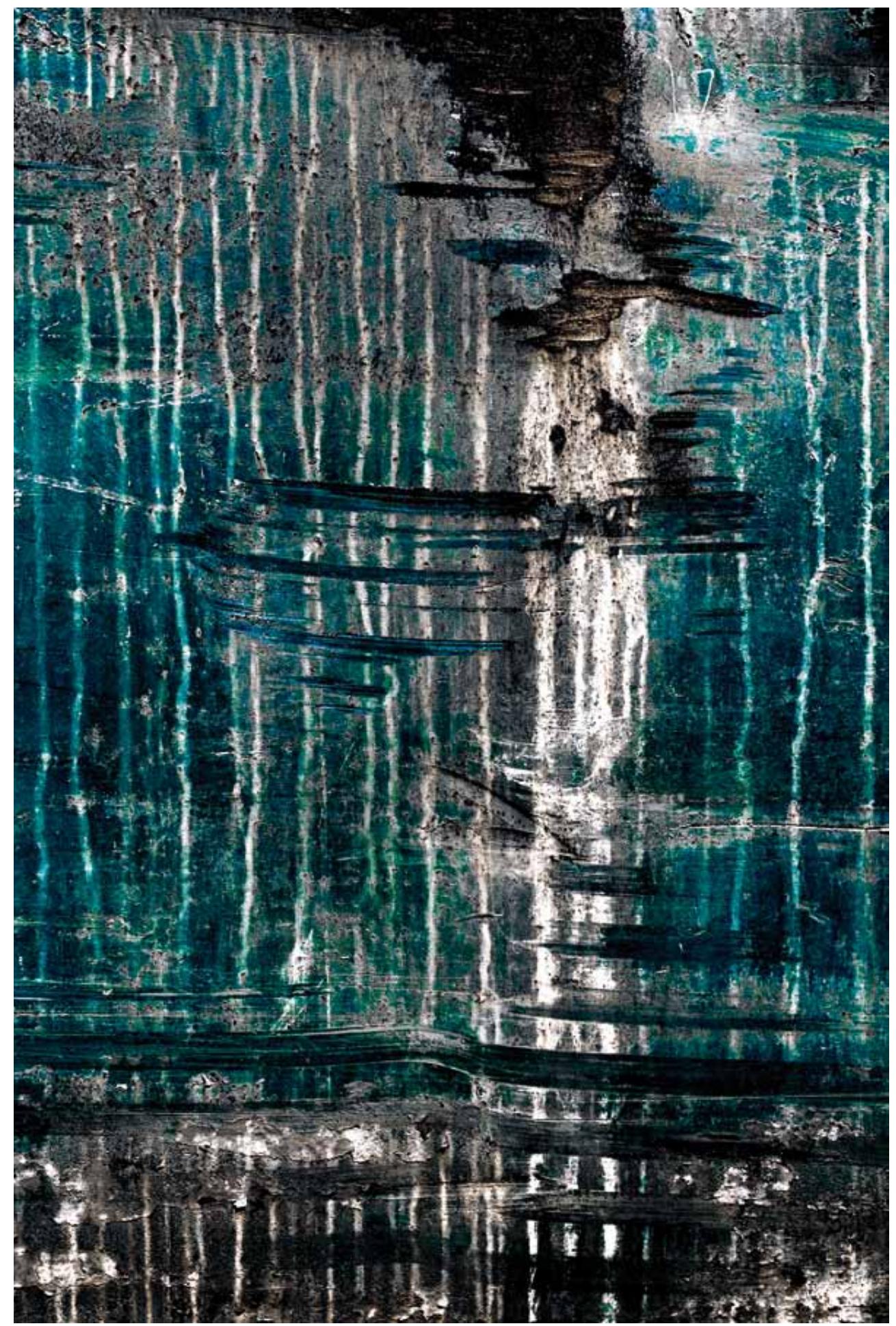
la boca 4 / 2010



la boca 5 / 2010

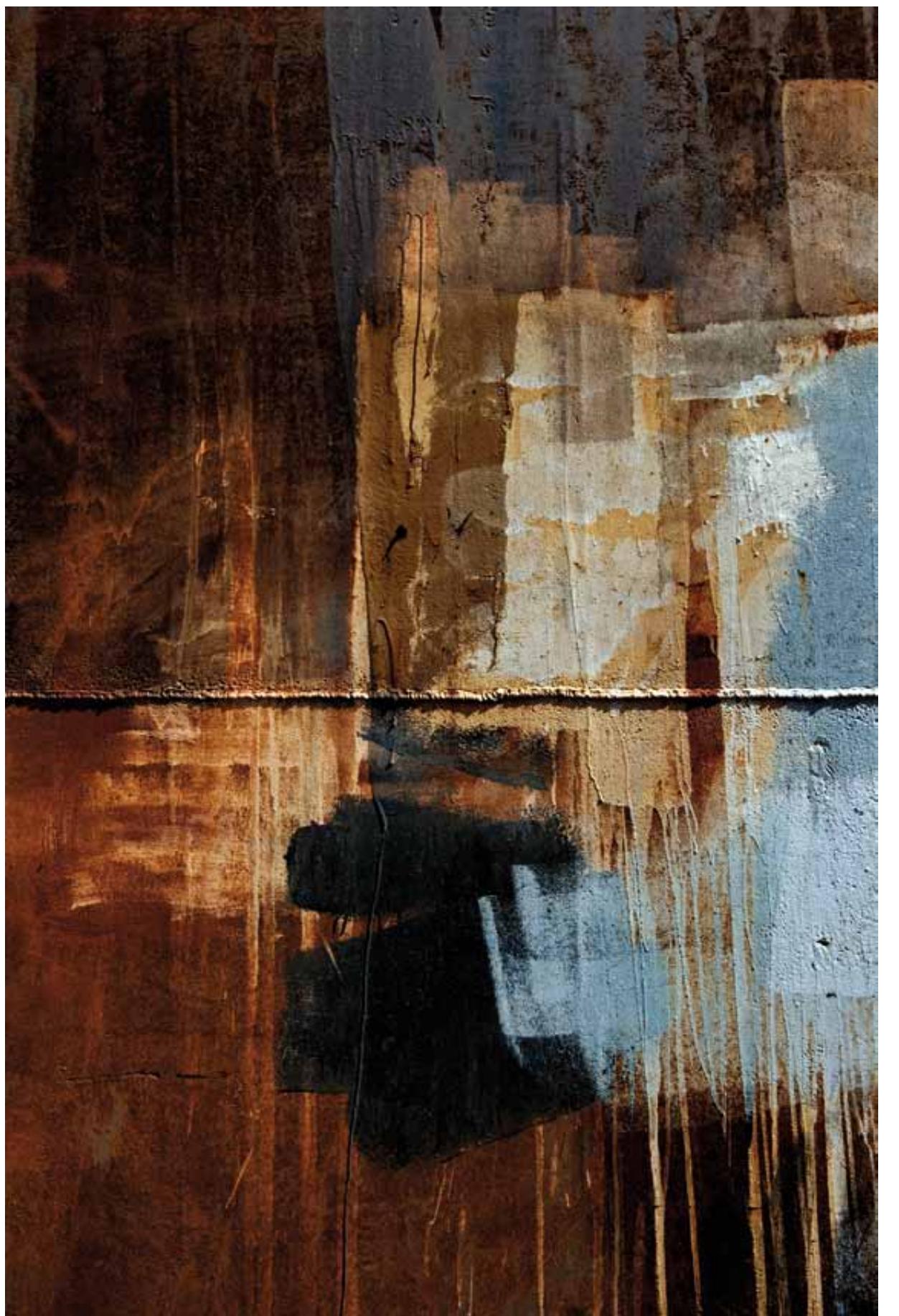


el tigre 3 / 2010

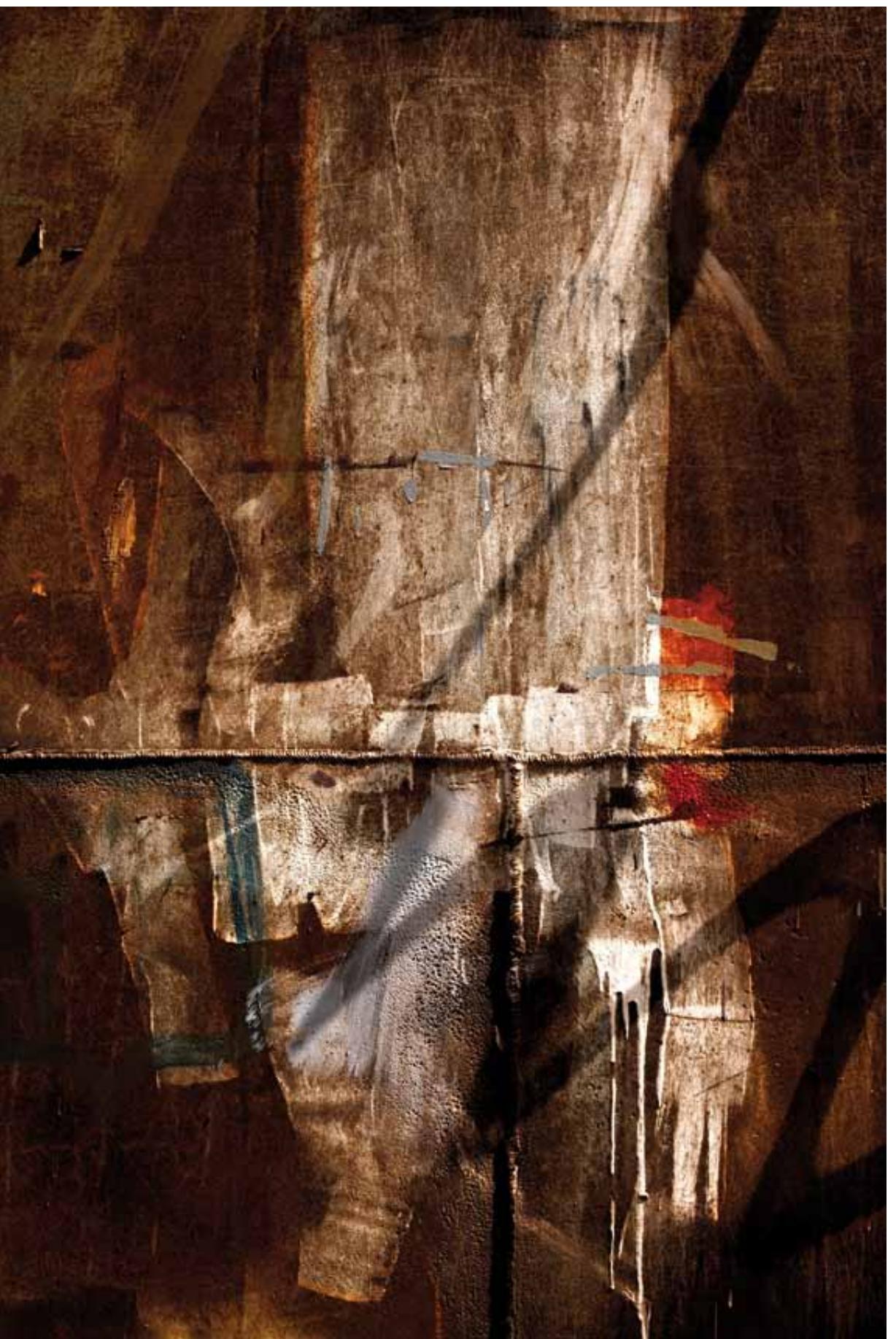


la boca 6 / 2010

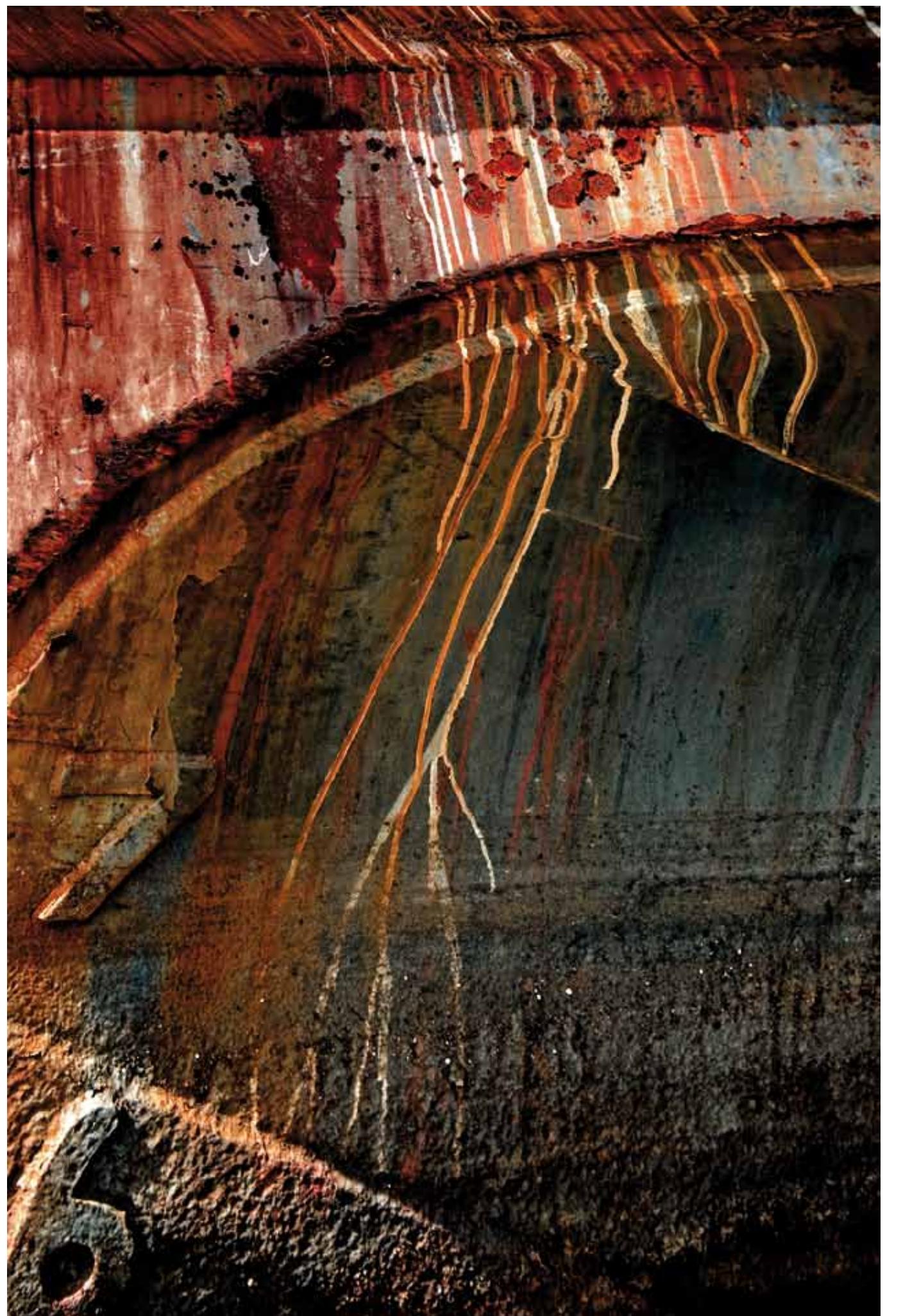
la boca 7 / 2010



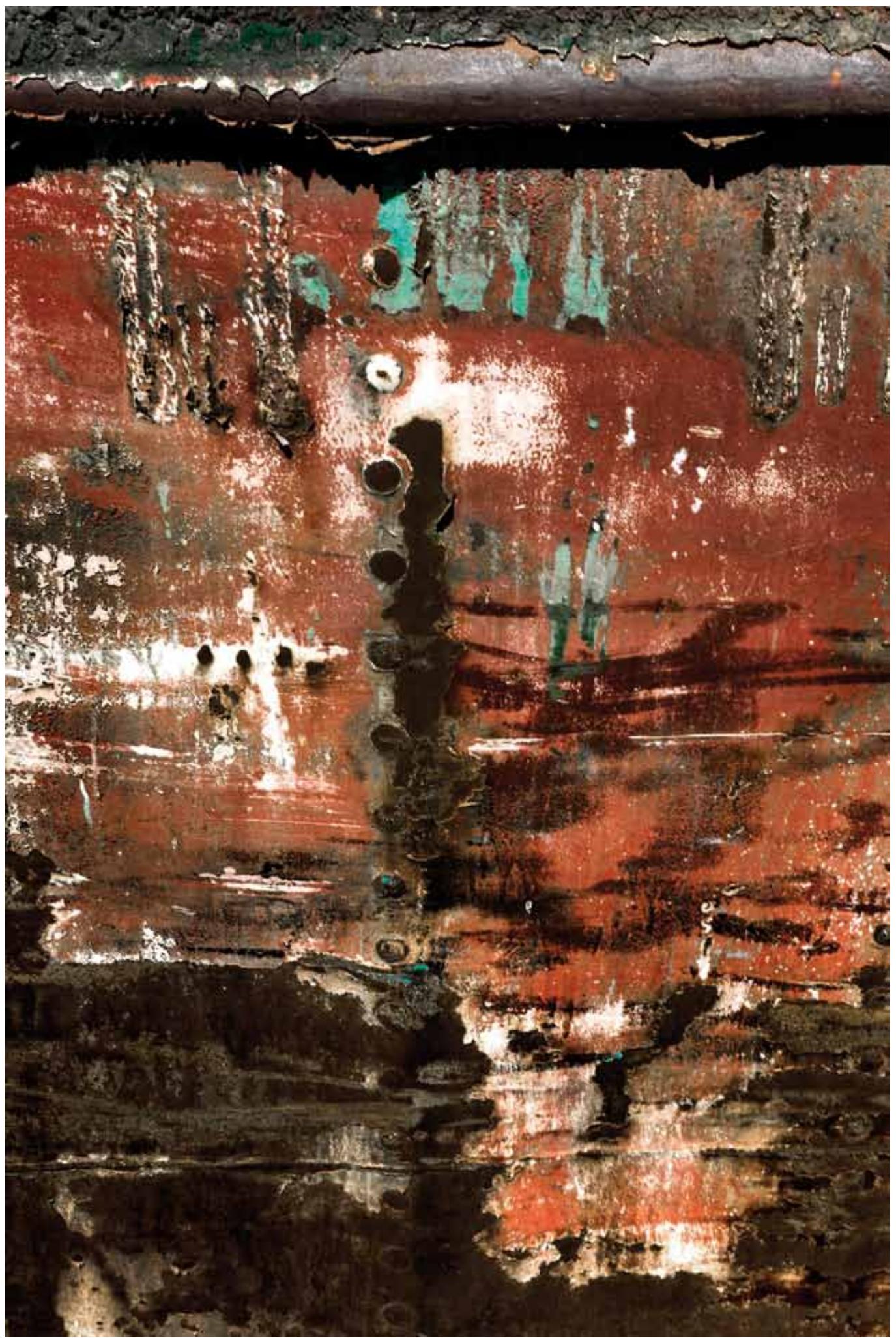
el tigre 4 / 2010



el tigre 5 / 2010



el tigre 7 / 2010



el tigre 8 / 2010



la boca 8 / 2010

4.
BUENOS AIRES
PRISON
CÁRCEL DE CASEROS

The manufacture of an object is „prima facie“ an act of creation, the creation of order and yet it necessarily also implies destruction and decay. Whether an object is finished, perfect or completed is only a matter of appearances. All material, living or not, is undergoing a process that, one way or another, ends in destruction and disorder.



cárcel de caseros I / 2010



cárcel de caseros 2 / 2010



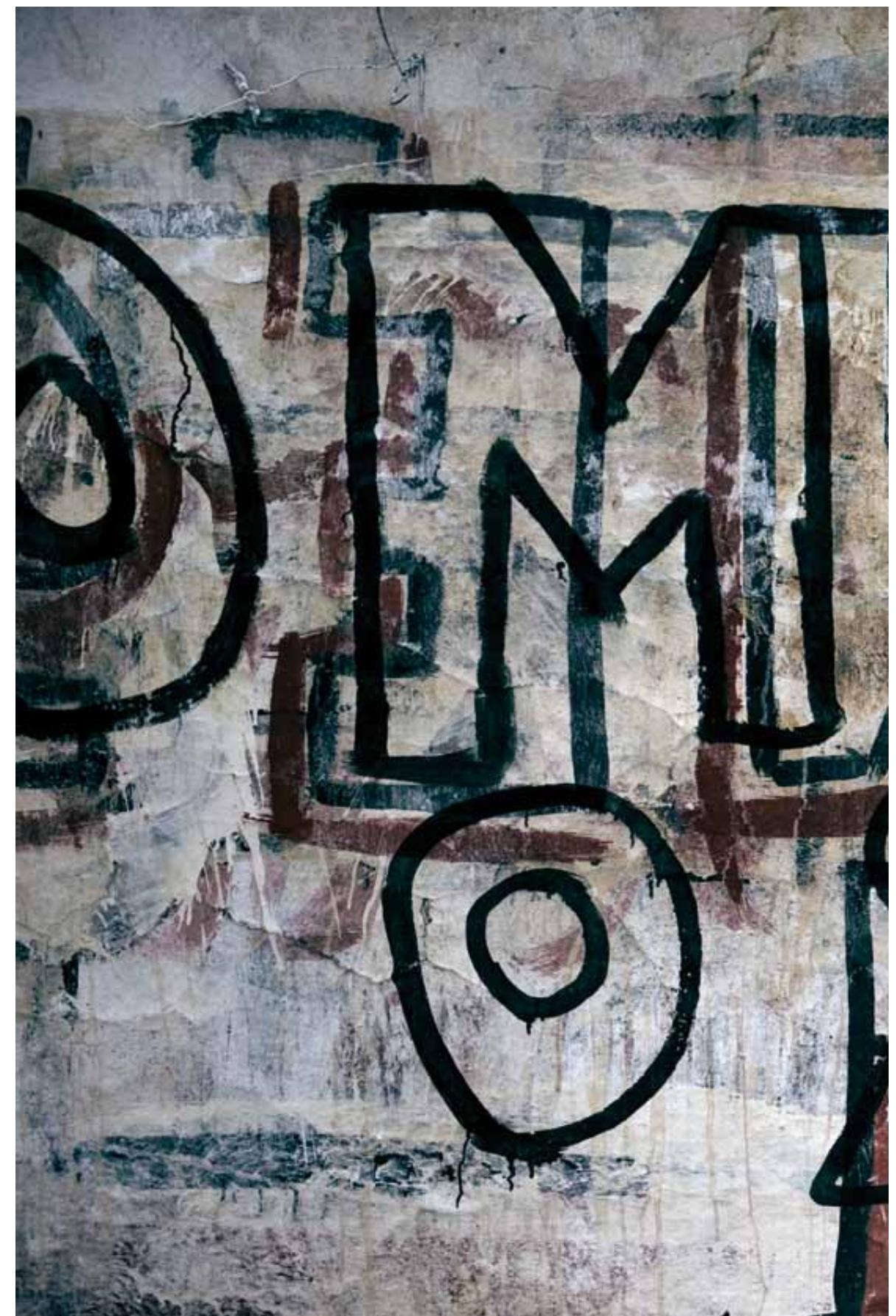
cárcel de caseros 13 / 2010



cárcel de caseros 3 / 2010



cárcel de caseros 4 / 2010



cárcel de caseros 5 / 2010



cárcel de caseros 16 / 2010





cárcel de caseros 10 / 2010



cárcel de caseros II / 2010

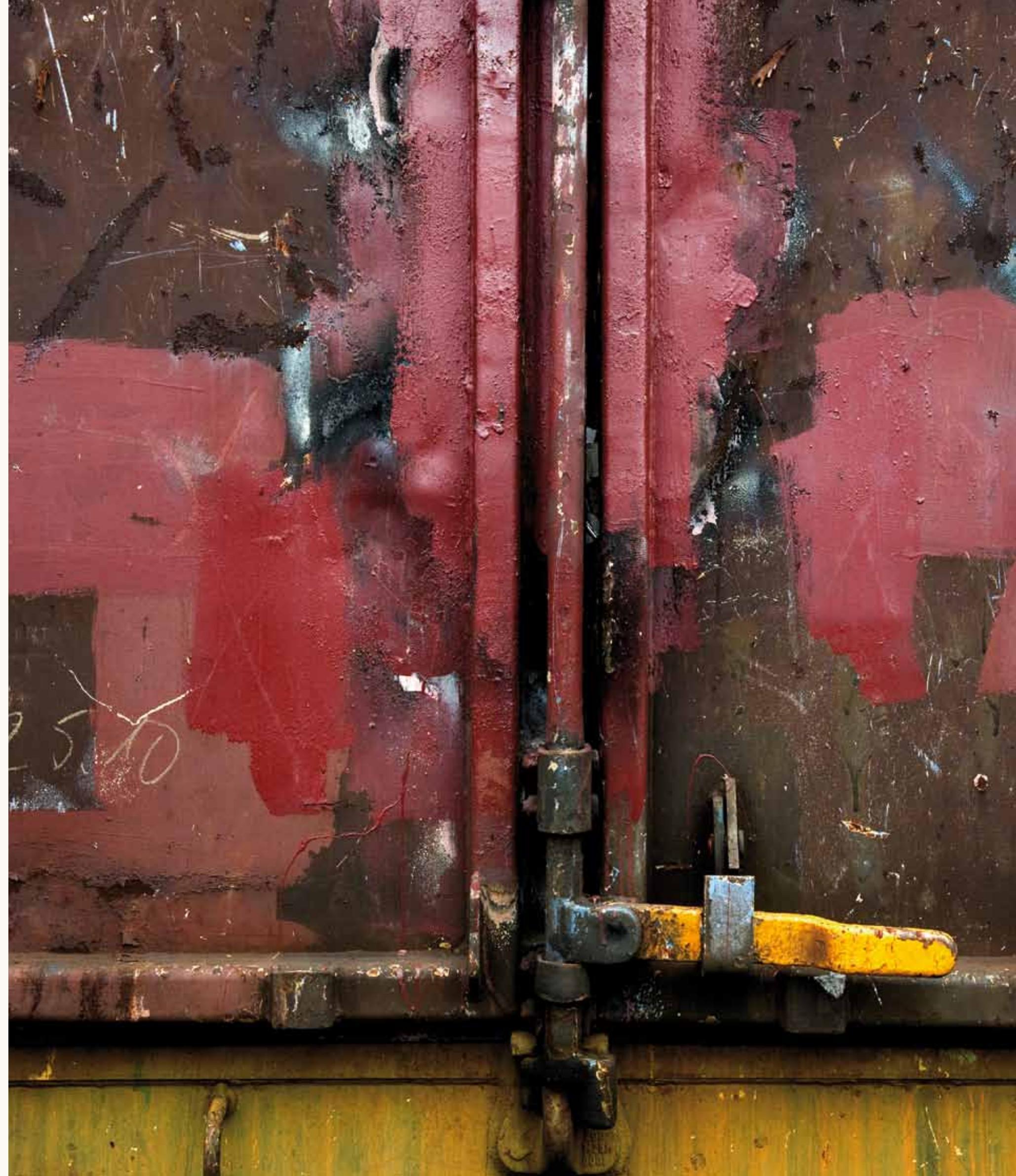


cárcel de caseros 17 / 2010

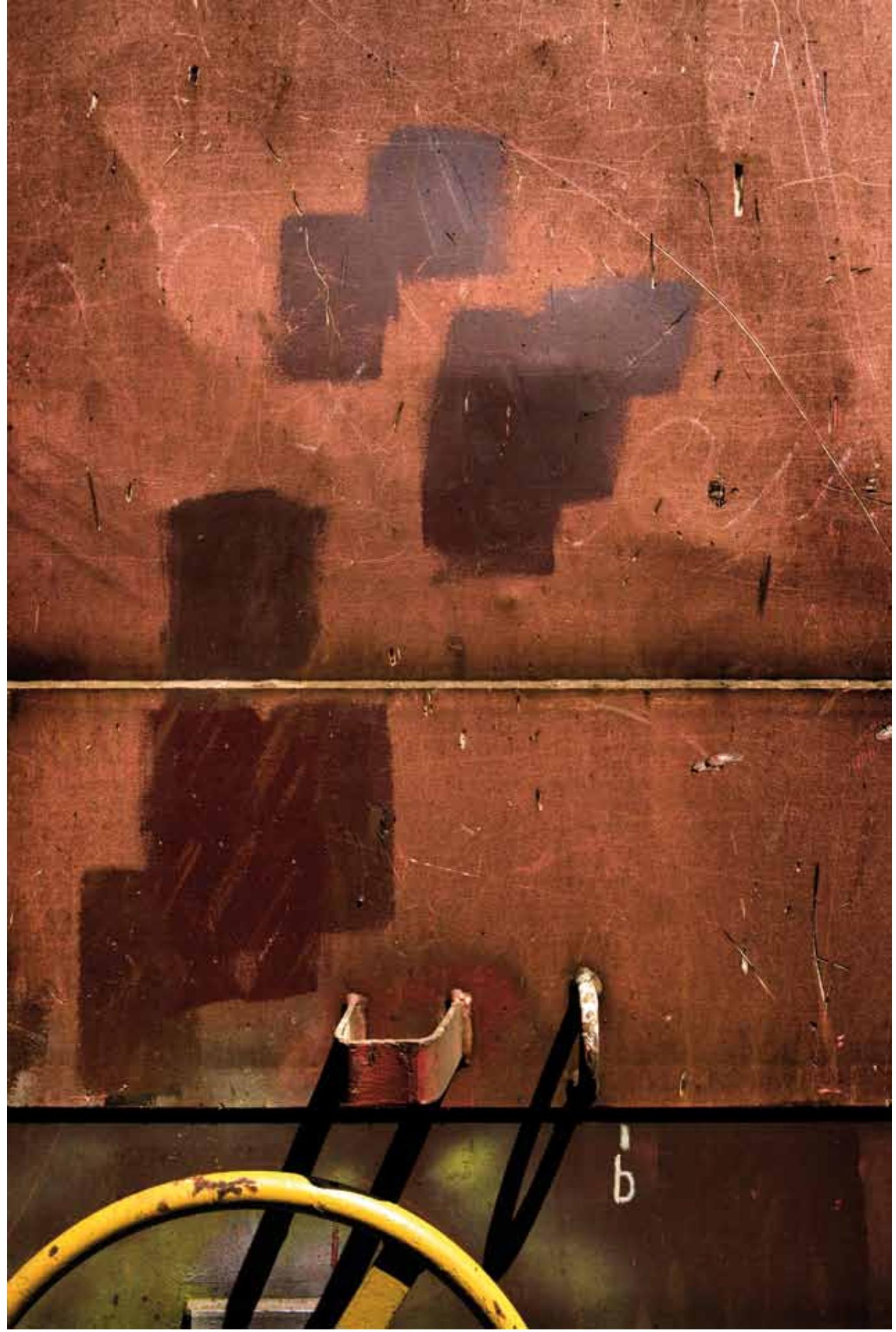
5. MUNICH TRAINS

The paths taken by objects and their depictions towards gradual dissolution ultimately diverge, yet for an instant they are similar to the point of interchangeability. In Deventer's photographs we see an intermediate realm in which time stand still. The presentation of these motifs takes the objects to a level where they can be observed; a level which develops the singular aesthetics of decay and its various stages. The isolated close-up view allows for abstraction out of time both before and after the current observation. We find order in disorder.

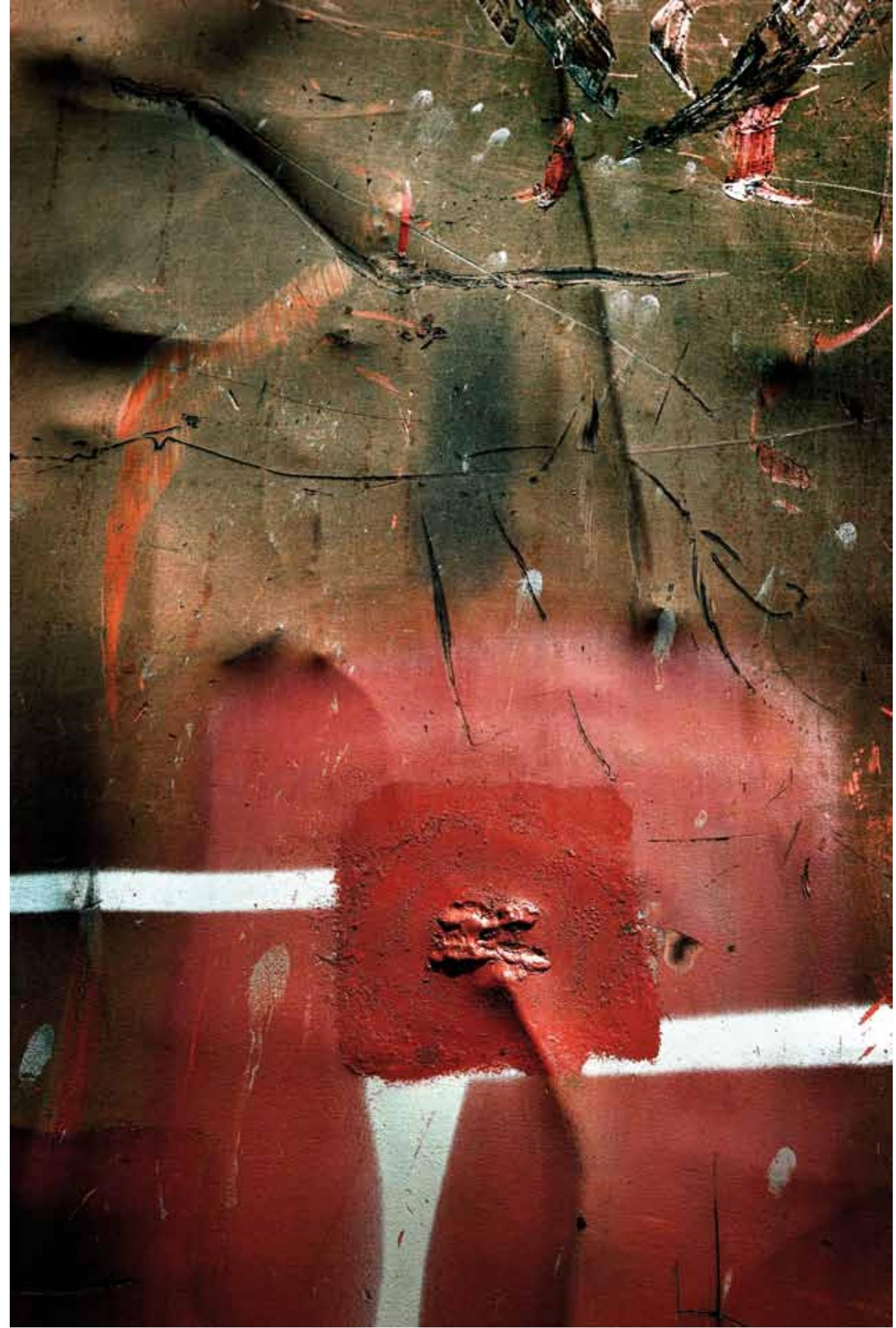
ALL TEXTS: RAIMUND SCHLIE, 2009



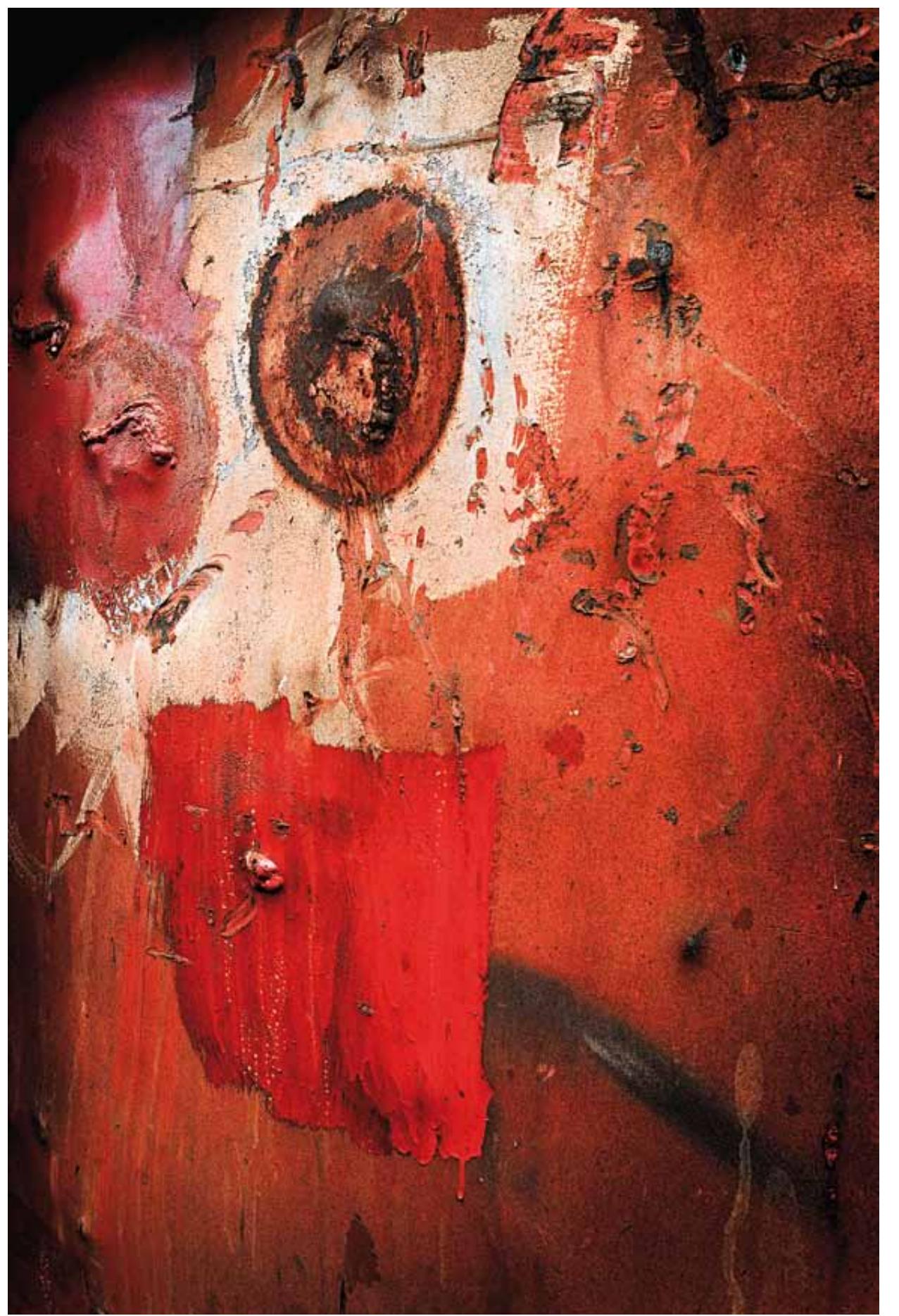
sendling 1 / 2010



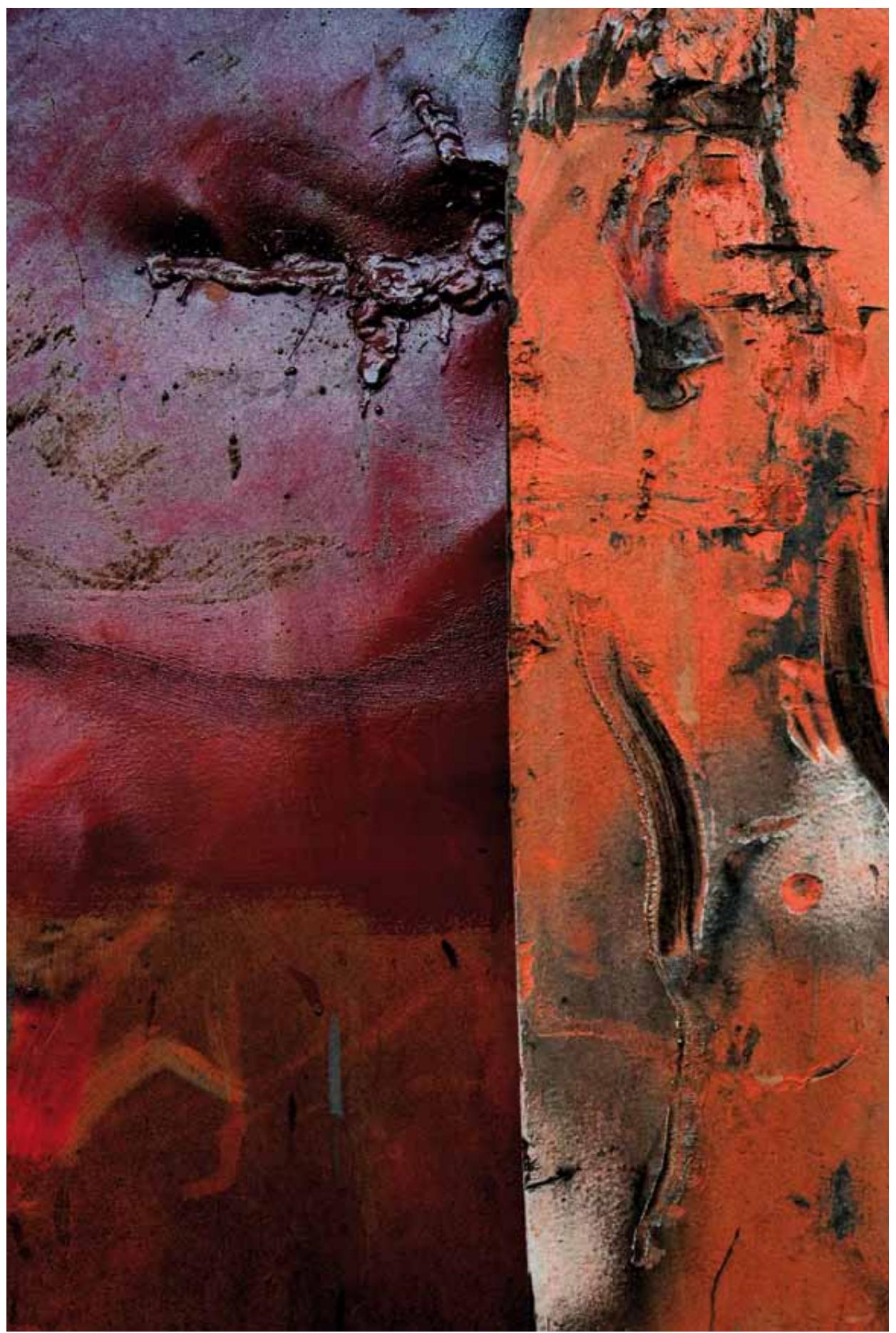
sendling 2 / 2010



sendling 3 / 2010



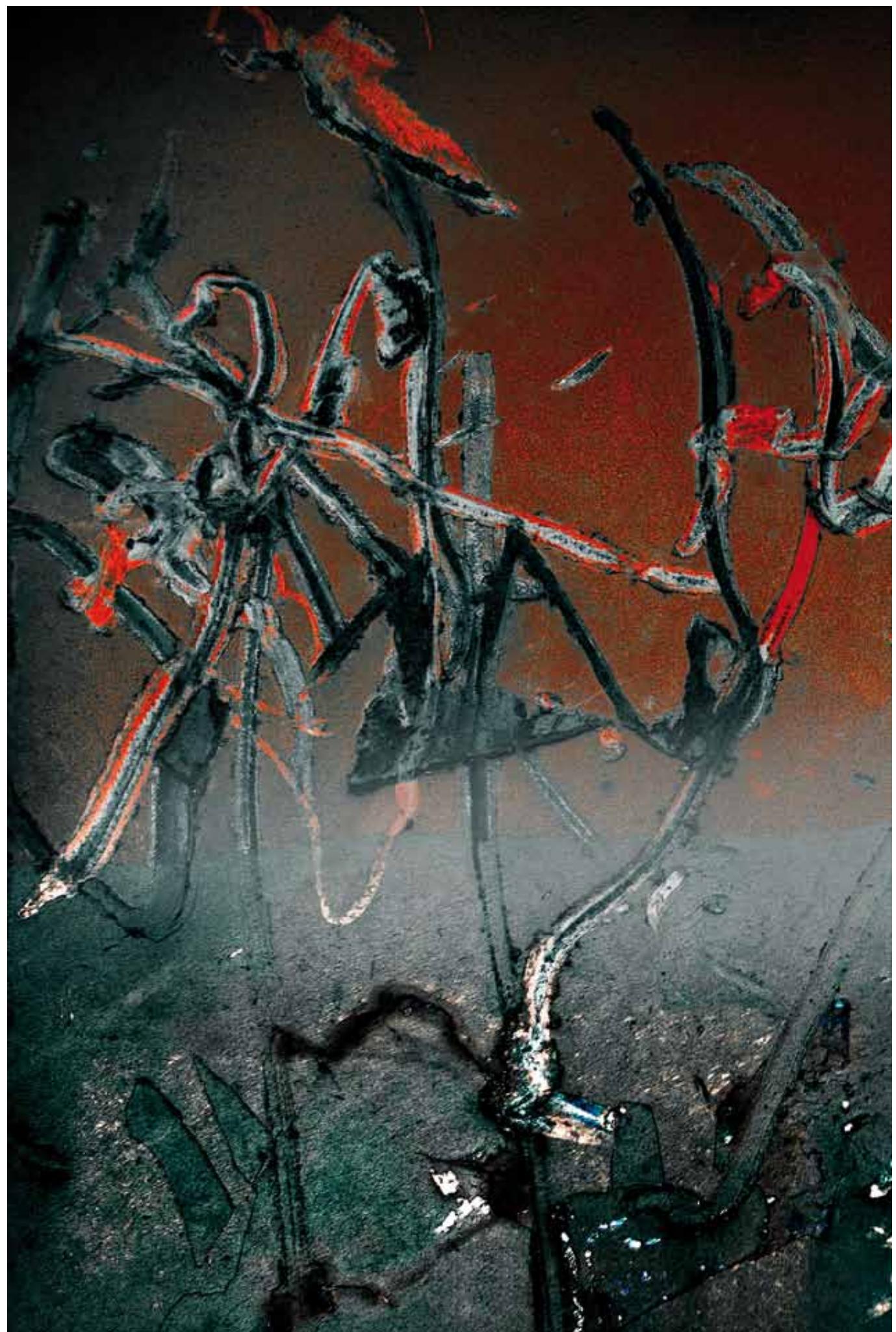
munich 13 / 2009



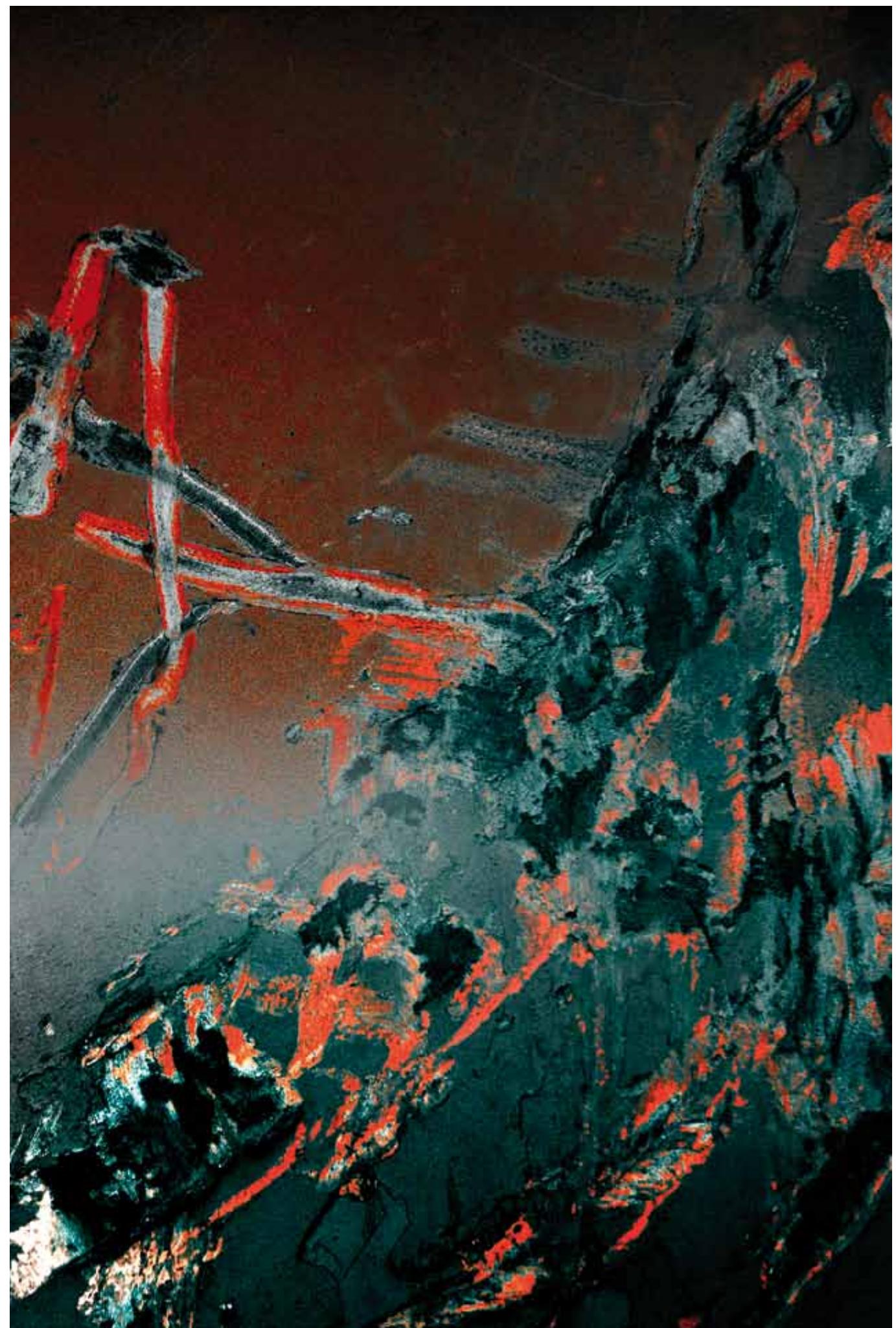
sendling 8 / 2010



sendling 9 / 2010



munich 15 / 2009





munich 10 / 2009



munich 16 / 2009



photo: ramiro oliva / buenos aires / 2010



photo: ramiro oliva / buenos aires / 2010