

De gestalten van de eclips

'(...) Another instrument of time fighting is a glass cover, used to conserve various things. It seems like time freezes under bell glasses, one seeks to conserve what might be lost. In many cases, not the object but the memory of the object is conserved. In that respect the protected object represents something lost. At a certain point, expensive, gilded clocks (pendulums) fascinate Jan Delestinne. They tick time away under large glass covers; time is protected against itself. The artist is raised with camera's, dark rooms, chemical fumes and glass bottles filled with strange, often poisonous mixtures. The art of photography is isolating images from time. Or isolating what Roland Barthes calls 'ce qui a été'. It is remarkable what a small hole in a camera obscura or in a camera reveals. Even visible entities can be gone: we can watch already dead stars. Thus the telescope points, paradoxically, at thing that are not there. Black holes are imploded stars, imploded matter that constitutes an enormous gravity field that holds all the surrounding light. Black holes influence surrounding stars, planets and other matter. When an object is within certain reach of a black hole, it is sucked in, never to escape. Black holes are not perceived immediately, but certain phenomenon can only be explained through them. Astronomers see a star revolving around 'something', without exactly knowing what that 'something' is. For a very long time, Jan Delestinne is interested in this idea of conservation, in its nothingness and its inverse leading to the absolute. It manifests itself in the crystal pearls under glass covers that incorporate pure transparency and the symbolism of an all seeing eye, an absolute lens. (...)'

Stef Van Bellingen, curator, in 'Eclips - tentoonstelling rond het verdwijnen', 2004.