



¹Alain Badiou, *Being and Event* (London: Continuum, 2005), 25.

²Edmund Husserl, "A Phenomenology of the Consciousness of Internal Time," in Donn Welton, ed., *The Essential Husserl: Basic Writings in Transcendental Phenomenology* (Bloomington: Indiana University Press, 1999), 186-221.

³Husserl, 194.

⁴Badiou, *Being and Event*, 25.

⁵Jack Burnham, "Objects and Ritual: Towards a Working Ontology of Art," in *Great Western Salt Works* (New York: George Braziller, 1974), 149. See also Joel Snyder, "What Happens by Itself in Photography?," in Ted Cohen, Paul Geyer and Hilary Putnam, eds. *Pursuits of Reason* (Lubbock: Texas Tech University Press, 1993), 361-74.

⁶"axiom, n.". A proposition that commends itself to general acceptance; a well-established or universally-conceded principle; a maxim, rule, law. *OED Online*. March 2012. Oxford University Press.

<http://www.oed.com.proxy.uchicago.edu/view/Entry/14045?redirectedFrom=axiom> (accessed June 3, 2012).

⁷Alain Badiou, "Fifteen Theses on Contemporary Art," trans. Peter Hallward (December 4, 2003).

<http://www.lacan.com/issue22.php> (accessed June 3, 2012).

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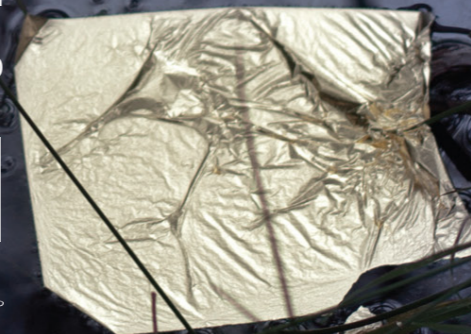
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SCREEN SPACE

Goldfields

Dawn Roe



Dawn Roe's Goldfields
Leigh-Ann Pahapill and Lisa Zaher in Conversation

The following is an edited version of the original text.

The full copy is available at: http://www.dawnroephotography.com/DawnRoe/GOLDFIELDS_VIDEO.html

Leigh-Ann Pahapill (MFA, University of Chicago) is a sculpture and installation artist based in Toronto. Her works look at how language and thought influence our experiences of objects and space. Exploring these affect-rich and highly metaphorical mediations, Pahapill creates interventions, recordings, assemblies, and disassemblies that are simultaneously alienating and seductive.

Lisa Zaher is a Ph.D. Candidate at the University of Chicago. Working between the History of Art and Cinema and Media Studies, her research and teaching focuses on inter-medial and media-archaeological approaches to the history of art and visual culture. She is completing a dissertation entitled, "By Mind and Hand: Hollis Frampton's Photographic Modernism."

LZ: When I first watched *Goldfields*, I was mesmerized by its Dziga Vertov-like cataloguing of forms of stillness and motion—both those found in nature and those made cinematically. Presented in triple projection, I found myself at times uncertain of the stasis or movement in each shot, trying to fix, in my mind, an awareness of the repetitions and subtle differences across each image. Several viewings later, this task of locating repetitions and differences still compels me, but now I find myself haunted by its protagonists—agents of action and subjects of attention that repeat and are repeated. I wonder if you found yourself similarly as a witness to these protagonists, to their polyphonic soliloquy that speaks of both time and place? How do you see the photographic performance of stillness and motion worked out with or through the performances of each subject?

LP: Indeed, I also recognized ‘protagonists’ immediately – from the ridiculously feeble ‘runt of the litter’ tree (sapling?) in drag, to the s-curved exaggerated contrapposto posed tree in the forest through to the absentee fire tender. They are axioms, or signs, cliché images, familiar forms – art historical, canonical and so on. Things that I cannot ‘see’ without attaching a scheme of meaning to. For me, they appear – or are made to appear vis-à-vis the collocation of the moving and still image, as if, by arresting the image, it immediately becomes something so easily nameable – a known. The French philosopher Alain Badiou has written about this phenomenon in *Being and Event* as *being as one-multiple*, which is an operational result, an effect of the operation of the *count as one*.¹ Each time the sequence shifts from moving to still image I find this phenomenon occurring. The moving image sequences present themselves as presentations in a consistent multiplicity that in the act of presenting, becomes embedded in knowledge. I find this to be quite compelling.

Let me take this a little bit further. In response to your characterization of ‘agents of action’, I’d like to point out that a curious thing happens for me in this work: I find myself as a viewer aligned with the camera operator. Saying this, I mean that I am acting on the scene – or, operating, as it were, and not just passively taking in the scenery. In a fashion, I become an agent of action, and in this activity, *I become (briefly)* more than my finitude. I’d like to link this idea to your (really interesting) conflation of the multiple and the singular, the ‘polyphonic soliloquy’ that you identify and ask if the performing subjects you are thinking of also include the viewer?

LZ: Yes, I think that in the work as a whole the viewer is called to action. However, I am not sure I find myself, as you do, aligned with the camera. Am I implicated in the act of looking that occurred in the act of recording the event, or am asked to identify, to locate, to fix that which seemingly slips from one screen to the next? The juxtapositions of still and moving images similarly produces a space within which the viewer may act, by noting the starts and stops of movement, by remembering from

one screen to the next what was just seen, determining what had been, what remains and what is no longer. Each screen gives its own “now-point” (to borrow the philosopher Edmund Husserl’s term).² We perceive the now-point before us, while through memory we confirm a shared duration across each image.

Given the context of this work, produced in the bushlands that once served as the site of Australia’s gold mines, the work seems to place some pressure on the viewer to reconcile the past with the present. The acts of identifying, locating, and fixing that I mention above rely heavily upon coming to an awareness of the significance of memory. We can think of this in terms of primary retention—the memory that, according to Husserl, “holds on to” that which has just passed and forms a unity with the now-point of perception.³ Alternatively, we may consider this awareness in terms of an invoked cultural memory. Such a memory may be particular to those viewers who have experienced this region, or whose knowledge of its history has been passed down through generations.

I wonder if the very nature of what qualifies as an ontological grounding, for anything, is not placed in question here by Dawn’s work. Even the act of synthesis, of unifying past and present, seems a little tenuous and contingent. What might the failure to determine stilled images from moving ones, to reconcile past and present, to identify surface from depth, do to any ontological claims made on behalf of the viewer, the landscape, or the medium?

LP: The irreconcilability that you describe is key for Badiou’s ontology since the situation that emerges on the scene (screen) cannot, in fact, be accounted *for*. For Badiou, the *count as one is not one* and, in his formulation, the *one is not* being (non-being), as “being is neither one nor multiple... [and], finally, ontology, if it exists, is a situation.”⁴ So indeed, I couldn’t agree with you more, as the act of synthesis is tenuous and inconsistent with this work. Interestingly, I can identify a parallel structure between the larger axioms that structure the sequence—for example, the Categorical (as the structure that enables the presentation of a presentation from an *inconsistent multiplicity*, or what you are referring to as the irreconcilable) and pattern of emergent presentation within the structure itself (to become a *consistent multiplicity* or that which *con-sists*, or can be understood as standing together, i.e., the symbols of cultural memory). For Badiou, the realm of the irreconcilable that I take you to be referencing also falls outside the structure that frames the ontological situation. In fact, it is the axiomatic structure that creates the consistent multiplicity from an inconsistent one.

I align myself with the camera due to Dawn’s juxtaposition of the moving sequence and the still frame. I am not able to discern (name) what I am to be waiting and looking for, and listening to *until* it presents itself to me. This is where the strength of this work lies for me – that it takes me from the undefined, to the defined, to the one, and back again with a formal elegance that is consistently ruptured by a kind of ridiculousness that is so unexpected. An additional layer of formal elegance emerges through Dawn’s editing, which shifts the scene in and out from what appears to be 3-channels to a single channel several times throughout the installation. Unlike you, I am not finding myself studying these moments tracing the movement from one screen to the next – rather I feel a sense of relief as I am pulled away from the framing moment to reposition myself in a much more vast, dare I say sublime, moment that is once again ruptured by an accompanying cliché (the bird call, the campfire, the tide...). I find that these moves that juxtapose the known with the undefined serve to prevent just the sort of ontological synthesis that you refer to above.

I see this work to be very heavily invested in the failure (to determine, to reconcile, and to identify) that enables a critical reappraisal of the role of the viewer, of the idea of the landscape, and of lens-based practices. Of the latter, I want to specifically raise the issue of the relationship of lens-based practices to truth, and in particular to wonder what is at stake when the documentary

image shifts in and out (as I feel it does here) of ‘authenticity’ and whether this failure to fix representation allows Dawn to represent the unrepresentable. Put another way, does her refusal to determine, to reconcile, and to identify a politic, a point of view allow a glimpse into what structures the multiple units of thought by which we create meaning?

LZ: I think so. I think we agree in stating that *Goldfields* gestures towards forms of universally accepted truths that either cannot be defined, or conventionally go unstated or unacknowledged. But for me the question remains as to whether the axiomatic structure operating in *Goldfields* is singular and universal, or multiple, yet shared intersubjectively. Do we interpret *Goldfields* as addressing selfhood and *Being*, or cultural memory and historical belonging, or medium-specificity? Or, is there something about the nature of *Goldfields*, its subject matter, its media and form of address, that brings together an inquiry into the ontological status of *Being*, history, and photographic media in a manner that is not a trivial overlapping of three divergent questions, but rather a claim to the fundamentally integral character of all three?

What interests me greatly in thinking about *Goldfields*, is how we might understand the axiomatic structures that inform the landscape, the artist and her medium, and each spectator coming together. Might we not understand Dawn’s use of duration, of blurring stillness and motion, and of repetition as an attempt to think photography outside of its ties to history, as participating in the periodic cosmogony that characterizes nature? Might not Dawn’s prescription for an ontology of photographic media be grounded in the same phenomenon that governs ritual: “the ‘magic’ [that] exists in the periodic phenomena of life appearing.”⁵

LP: I feel like you are absolutely right on how the still/moving image formal strategy that Dawn employs enables an apprehension of the landscape as axiomatic while at the same time pointing to elements that work to structure the axiom itself. In Dawn’s representational strategy the landscape somehow manages to engender experience *and* representation *at the same time*: her image of the landscape shifts from *my* experience of the landscape to a generally accepted representation of the same.⁶ As you suggest, Dawn seems to be using form (such as duration and repetition) to draw attention to the structure, rather than the content of that experience. Of course, by her emphasis on the structure (vs. the representation) she enables us to regard the content that piggybacks upon the structure critically. In her patterning of moving sequences punctuated by still images, she mimics our activity as viewers as we navigate the terrain of experience and representation. By creating this formal echo, she draws our attention to the ways in which form and content reinforce one another – that selfhood and *being* are embedded in cultural memory and historical belonging and that we understand or define ourselves in such a relation of performativity within these named (signed) constraints. We cannot live outside of language, syntax, and representation – and it strikes me here that Dawn is asking us to reflect on the ways that the past informs the present by bootstrapping form rather than content (what a relief!).

While you and I share the inclination toward an ontological lens for regarding the work, I am reminded just now as I look again at the piece of the many other points of access presented here. For example, Dawn’s repeated use of the triptych structure and the humor in the work are two other, very different, means by which one can begin to think about this work. Interestingly, for myself, with just this mention, viewing the work again initiates the process of rupture once more, where art historical convention provides me with a vehicle for meaning as well as a vehicle for showing how meaning is made.

Art is the process of a truth, and this truth is always the truth of the sensible or sensual, the sensible as sensible. This means: the transformation of the sensible into a happening of the Idea.⁷