incognita, unknown or unexplored region, terra_data, firm ground, information n.

Here, the archive

Mining the Archive

sense, one which involves singular moments where each moment is overtaken

Virilio discusses this experience in terms of a continual unfolding in the filmic

Paul Virilio’s ideas concerning the consumption of the landscape at speed. 2

to resist.’1

Gilles Deleuze and

by the 19th-century painter Walter Deverell) or a cheap mass produced

itself. The material of

movement, in a fracturing of established ‘framings’ of the landscape.

There is a ‘de-territorialisation’ occurring of the territory of the archive.

– meanings made, histories and organisations – so how to extract the data?

coded information in a search for raw data. The archive presents information

terra_data takes images from ‘the stack’ within the Hocken Collections as one of its territories. Indeed the stack itself is a territory, as is the archive. Together, the stack and the archive involve both an ambient stillness and an intense, temporal experience through time.

Stasis and temporality are further involved in the cinematic slicing and montage of the landscape images to resemble a filmic sequencing and movement, in a fracturing of established ‘framings’ of the landscape. Singularly, each ‘still’ presents a static moment in time. One is reminded of Paul Virilio’s ideas concerning the consumption of the landscape at speed.2 Virilio discusses this experience in terms of a continual unfolding in the filmic sense, one which involves singular moments where each moment is overtaken by the previous moment to create a dynamic, immersive experience. An experience in which – via the sense of sight – the haptic, the whole body, is involved. The filmic ‘sliding’ also operates visually as a sequence of plotted surfaces endlessly producing folds, a mapping of one frame into another; a folding in itself of representational spaces, in a continual movement between near and far, foreground and background.

Landscape and Territory

Another way of ‘seeing’, and another territory here, is the genre of landscape itself. The material of terra_data is the commodified landscapes – whether this is a carefully preserved artifact (here an image of the Mount Cook Range surfaces endlessly producing folds, a mapping of one frame into another; a folding in itself of representational spaces, in a continual movement between near and far, foreground and background.

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terra_data

Ana Terry

Hocken Gallery, Dunedin, 24 November 2007 - 1 March 2008