



Andrée-Anne Roussel
-PATHIE

At Sea

I. Process

The world, he says, is made of events, and nothing but events: happenings rather than things, verbs rather than nouns, processes rather than substances.

Steven Shaviro on Alfred North Whitehead

There is ... no stable and essential distinction, for Whitehead, between mind and matter, or between subject and object.

... events do not “happen to” things: rather, events themselves are the only things. An event is not ‘one of [the thing’s] predicates,’ but the very thing itself.

Steven Shaviro

Process philosophy understands material objects as things that appear and disappear in the unfolding of processes, in the passage of time. An object or organism may appear to endure, but ultimately dissolves, as is seen in biological and geological processes.

II. Objects

If the moon must be there, let it turn on and off at one-second intervals.

Lee Lozano

As process philosophers see it, the supposed predominance and permanence of “things” in nature is at best a useful fiction and at worst a misleading delusion. “Material objects” are ultimately comprised of energy that is in an ongoing state of flux and motion.

Nicholas Rescher

In this strange, vital materialism, there is no point of pure stillness, no indivisible atom that is not itself aquiver with virtual force.

... the vital materialist can invoke a theory of relativity (of sorts): the stones, tables, technologies, words, and edibles that confront us as fixed are mobile, internally heterogeneous materials whose rate of speed and pace of change are slow compared to the duration and velocity of the human bodies participating in and perceiving them. “Objects” appear as such because their becoming proceeds at a speed or a level below the threshold of human discernment.

Jane Bennett

Sometimes, small things give themselves up to us, or we to them: a delicate lettuce of spearmint moss on a bus stop bench, a length of pipe rusted in baroque filigree.

Karen Solie

III. Duration: slow cinema and the possibility of the new

Uninflected by editing, the cinematic long take offers a viewing situation where the time of viewing is equivalent to the time of recording, allowing the moving image to be experienced as ‘the present’. This is often referred to as ‘real time.’

The length of individual scenes will naturally vary with conditions and effects desired. Too many short scenes will be difficult to view and, may be confusing and distracting. For a normal, easy-to-watch effect, there should be long, medium, and short scenes, and they should generally not be shorter than five to ten seconds.

Owner’s Manual, Minolta Super-8 Camera, 1977

Today the average shot length of an English language movie is about 2.5 seconds. In 1930 the average shot length was about 12 seconds.

Duration in a moving image can be linked to the premise in process philosophy of a creative universe, of a future that is open, where the appearance of something new is possible.

Henri Bergson argues that duration cannot be understood in terms of a succession of fixed instants. Such a succession substitutes a spatial “path” for what is a temporal “journey” and effectively spatializes time—makes it a linear progression of slices. Time, for Bergson, is duration (*durée*), which is inseparable from the movement of a changing whole. Duration cannot be understood in terms of changes in position of a moving object, but rather as qualitative, incessant change within an encompassing whole.

paraphrase of Gilles Deleuze

But why does this spiritual duration bear witness, not only for me who wait, but for a whole which changes? According to Bergson the whole is neither given nor giveable if the whole is not giveable, it is because it is the Open, and because its nature is to change constantly, or to give rise to something new, in short, to endure. ... So that each time we find ourselves confronted with a duration, or in a duration, we may conclude that there exists somewhere a whole which is changing, and which is open somewhere.

Gilles Deleuze

With attention a space opens up for relation.

Even if our efforts of attention seem for years to be producing no result, one day a light which is in exact proportion to them will flood the soul.

Simone Weil

Jeffrey Langille is an artist and educator who lives in Dawson City.
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Andrée-Anne Roussel -PATHIE

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ANDRÉE-ANNE ROUSSEL is both a filmmaker and new media artist. She holds a Bachelor's degree in film production and a Masters in Communications (concentration in research-creation of experimental media) from l'Université du Québec à Montréal. Her interactive video installations and sensory short films are the result of her research on themes of ambiguity, failure, fragility and empathy. Her work has been shown at the *Sapporo International Short Film Festival*, *Musée d'art de Joliette* and at *LABoral Centre de Arte*.

ARTIST STATEMENT

Working primarily with the medium of video, Andrée-Anne Roussel's projects exist in the form of interactive installations and sensory films. The artist creates time-suspended universes, as in a space-time parallel to ours. Her characters slowly wander in these universes, almost in meditative state, carrying out daily gestures with care. Accepting the slowness and appreciating the daily gestures is for Andrée-Anne Roussel an important act of resistance today, in the face of what she sees as a disturbing invasion of our private lives by the capitalist system, and therefore by surveillance.

"We are called to become active consumers 24/7. The boundaries between the private and the public, work and leisure, in short all spheres of our lives, are going to disappear, giving us the feeling of ubiquity. Through these contemplative characters and their relationship to their environment, I therefore approach several notions such as the economy of attention, non-communication, intimacy, failure, the representation of the woman, the absurd and ambiguity."

"Ambiguity also appears in my work at the formal level. I enjoy creating installations with a highly subtle interactive component. To succeed, such interactivity requires the visitor to exhibit so-called "normal" behaviour: that is to say, the visitor enters the room, walks about, sits down if possible, and eventually exits. I invite the visitor to contemplate, to ponder and pose questions regarding his or her contribution to the work being observed. Through my practice, I thereby also seek to question our relationship with works of art, to explore the relationship and communication between the work and the visitor. In a sense, I use interactivity as a metaphor for the spectator's engagement toward the work. Thus far, the interactive aspect of my projects is assured by using simple electronic devices (proximity and presence sensors, pressure sensors, Arduino) and Max programming."

"My interactive installations have an aesthetic that is rather cinematic. This may be attributable to the fact that I approach such projects as I would film projects. In that sense, collaboration and teamwork are part and parcel of my artistic method."

"With respect to my cinematic practice, I am particularly interested in sensory cinema: a narrative cinema (or one exhibiting a minimal form of narrative) that is hypersensitive, synesthetic, and that sets out to blur, in a fairly marked manner, the line between conventional narrative cinema and non-narrative experimental cinema, tending to produce various altered states of awareness in the viewer. I am essentially exploring different means for impacting on viewers' haptics, that is, their senses of touch and proprioception."

— Andrée-Anne Roussel, 2018