

Between Us



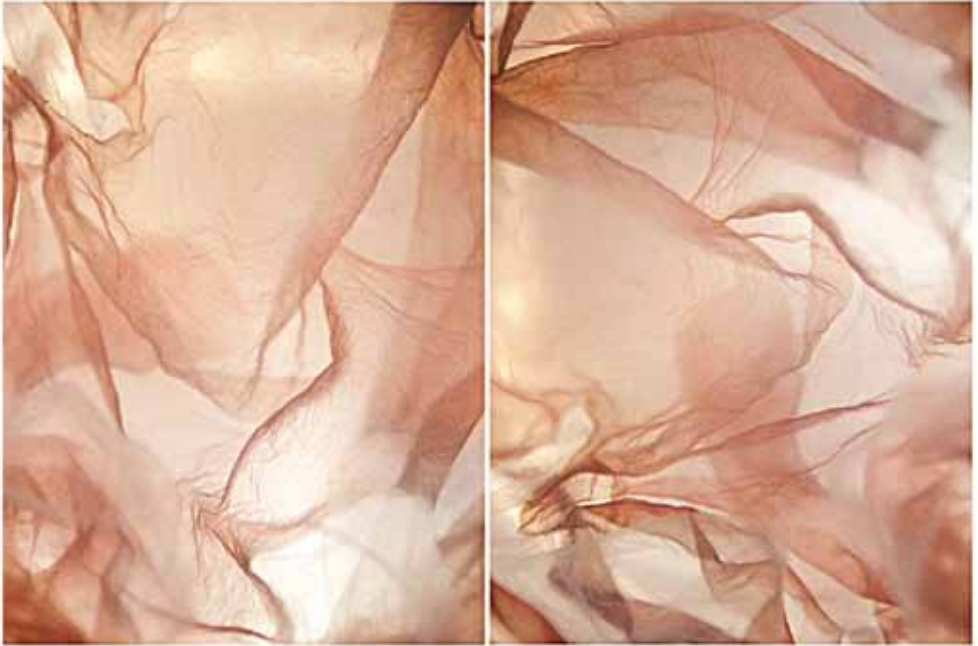


Ella Condon, *The vines*, 2011, Archival print on Phototrag, 33 x 50 cm

Between Us expresses a relationship where more than two persons or things are involved: an idea between two artists, an imaginary line connecting two points. These interactions help inform each artist's investigation of the body as a site of transformation. Working from a perspective that sees temporality and impermanence as an intrinsic part of the everyday, both artists use the photographic still and the moving image to create interplay between presence and absence, stillness and motion.

In Lucas Davidson's installation a digital photograph's ink-skin has slipped off the paper and is floating, weightless on water. In one of his videos an image of the artist's face and torso slides down the paper, wrinkling and folding over itself as it goes. The healthy, unblemished person becomes, in the space of a few minutes, wrinkled, deformed, ancient. The image dies down to almost nothing and then (this is the core thing) unfurls and grows back in a perfect reversal of time. It is as if the old folds in the earth's crust had been transformed into something new, gossamer-thin and pliable.

In Ella Condon's work there's a sense of balance finely achieved, like a dancer's intense effort to hold a difficult pose. What is it that makes a photographer (choreographer or impresario of stillness) want to work with a dancer's body-in-motion? Here the body of the performer looks to be dancing purely for the



Lucas Davidson, *Betweenness*, 2012, Archival print on Photorag, 36 x 45cm

pleasure of the camera and its operator. Ella has also been drawn to photograph deep green, overgrown, deserted places that are suffused with a sense of human presence.

In photography blur is an underhanded blow at the camera's exactitude and precision. It happens when the apparatus can't or won't keep up with the subject in motion, when the subject is too close and when the camera eye is wide open. Along with their shared concern with presence and absence, both artists aim to blur the distinction between still and moving. Their interest is not so much in blur as a visual device or aesthetic strategy as in blur as a metaphor for time's infinite capacity to transform itself between one state (stillness) to another (motion) and back.

Still and moving are alternate states of time, akin to ice and water. The idea that time can run forward, stop and loop back, that events can be fixed for a time and later be unfixed, is like a glimmer of light in a dark night, a small but powerful lure. We need reminding that this is a possible, even desirable, state for lives spent in obedience to the one-way flow of time.

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Above: Lucas Davidson, *All that remains*, 2012, 2:17 minute video

Cover: Ella Condon, *Embodied space*, 2010, Archival print on Photorag, 50 x 50 cm