Heidegger’s hesitations:

*Mise-en-scenes* of unreliable narration.

Nicholas H. Waddell
ORCHID ID No: 0000-0002-5766-1032

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VCA Art
Faculty of Fine Arts and Music
The University of Melbourne
Abstract

Modern Australian identity is impacted by historically romanticised images and narratives of the occident which in post-colonial Australia remain oddly familiar and unfamiliar at the same time. This research explores certain romanticised narratives as the question of their reliability becomes the catalyst for a collision between art, lived-experience, identity and representation. ‘Heidegger’s hesitations: Mise-en-scenes of unreliable narration’ examines this concern primarily through interrogating the effects of this collision. As a figure of substantial philosophical consequence whose ideas have significantly informed art theory, Heidegger and his Greek sojourn is pursued through the retracing as being experientially-unanalysed. If ‘retracing’ is the ‘way of the image’, what if anything, can be specifically recuperated from retracing philosopher Martin Heidegger’s 1962 sojourn across Greece that might inform art today?

In the European Spring of 2017, the project of retracing followed Heidegger’s journey to Greece uncovering a series of points which provided the basis for a critique of his concept of alétheia. Tourism emerged as a practical method for exploring certain narratives. Metaphorically, tourism provided a useful image for the exploration of ideas. For the tourist, a dislocation occurs that characterises an un-belonging. It is this sense of un-belonging that is apparent in the many hesitations Heidegger recalls in his narrative account ‘Sojourns: The journey to Greece’.

Both Heidegger’s sojourn and the retracing of it, are explored as mise en scenes of unreliable narration where the abjectness of each romanticisation is formed in the perceived authority of narrative imagery, asking why is it that certain narratives hold weight and are carried whilst others are jettisoned, dropped or simply forgotten?
Declaration:

This is to certify that:

(i)  the thesis comprises only my original work towards the Doctor of philosophy except where indicated,

(ii)  due acknowledgement has been made in the text to all other material used,

(iii)  the thesis is 45,000 words in length, exclusive of tables, maps, bibliographies and appendices.

Nicholas H. Waddell
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Introduction

 Whilst travelling in Greece in the European winter of 2015, I pondered as others before me have done, thoughts regarding various extrusions through time. Some of these extrusions remained physically perceptible, still existing in a material sense as ancient artefacts, stone ruins or as significant geographically historical sites. However, I sensed other extrusions as well which had immaterial dimensions characterised by thought and narrative imagery which have over time become attached to various places, peoples and objects. On reflection, amid the materiality of Greek artefacts and stone architectural ruins was the notion that certain narratives unceasingly shape ‘images’ of ‘worlds’ that no longer exist. Imagery and narrative carry through time as immaterial extrusions that hold a certain authority yet change from generation to generation as they are returned to time and again in uncertain ways, coming to us through historical, mythological, personal and religious means.

 I was struck by the slippage between physical objects and the object of narrative and by the notion that the authority of the ancient world was so distant, yet simultaneously so close and felt in the presence of experience. As an Australian artist raised in the Victorian country town of Ballarat I was motivated to delve into how narratives intersect directly in experience and how as an Australian, European narratives seem familiar and unfamiliar at the same time. I came to the realisation that the distance of time and place is abstracted through the authority of these narrative extrusions. The ambiguous destination of this question persisted in my thoughts and ultimately became the entry point for the research. The elision of narrative, experience and materiality became the junction of these concerns.

 After that initial experience of Greece I came across Martin Heidegger’s text “Sojourns: The journey to Greece” and began to realise that the question of

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attempting to recall something of the ancient Greek world was a descant I shared with the German philosopher. However, *Sojourns*, its author, and the text itself was to become an obsession in my thinking. Sensing other ambiguities and questions arising out of Heidegger’s narrative account, I set on a course of retracing concerned with the image of the German philosopher in Greece and wondered why was it that Heidegger went to Greece in the first place? What had he hoped to achieve there? Referencing his narrative account *Sojourns*, I questioned why was it that he hesitated in most of his encounters there? I also wondered why, as an Australian artist, was I so captivated by the activities of a German philosopher and his hesitations in Greece more than half a century ago on the opposite side of the world? Most importantly, why was it that some narrative images persist with a certain authority whilst others are jettisoned, forgotten or left behind?

In *Sojourns* Heidegger was attempting to trace something of a Western origin of thought. He describes this as a search for ‘a pure Greek element’⁴. For Heidegger, the authority of a western origin story was beyond reproach as his conception of this pure essence had a connection to the way with which ‘truth’ (*alétheia*) revealed itself. However, Heidegger’s adoption of the ancient Greek term *alétheia* is problematic when his foundational image of Greece is unstable. Heidegger’s steadfast belief in an ‘image’ of Greece formed in his own imagination is rendered unreliable as it relies significantly on romanticised (German) narratives in its construction, namely the poetry of Johann Wolfgang von Goethe and Friedrich Hölderlin to characterise them. The question remained, how can narratives that carry perceived authority be at all considered reliable let alone point to any truth? I sensed that Heidegger was caught in the lie of unreliable narration.

It appeared that by looking back to Greek origins of thought and art Heidegger was searching for an end and that his retracing in Greece was an impossibility that subsequently lead to his many hesitations. Amongst the many predicaments of tourism and scholarship Heidegger positioned tourism as a form of technology, when he states: “*with the unthoughtful onslaught of tourism an alien power enforces its own*
commands and regulations." For Heidegger, returning to Greece held high stakes because of the possibility of reflecting on the confrontation between the future and the past, stating that any: "journey to Greece must contain the course of such a reflection." What emerged was a sense that Heidegger’s foundational point Ontology, assumed a type of touristic significance where the activity of retracing a sense of prior state or origin is compulsive yet ultimately impossible.

What subsequently formed in my imagination was a somewhat different image. An image of a German philosopher traveling across Greece concerned with the way in which ‘truth’ revealed itself being subjected to experiences that betray his own constructed and romanticised internal narrative on the origins of western thought. In Sojourns Heidegger attempts to cut through this perceived ‘distortion’ of what is ‘proper’ to the Greek element by implicating modernity’s preoccupation with technology. He suggests technology is the dominant eclipsing force present in modernity that obstructs a recollective thinking and distracts from the true purpose of philosophy - Ontology. However, in the account of his physical experience of Greece, Heidegger continually doubles-down time and again on poeticised romantic images of Greece that he posits as ‘truths’ in the face of a reality that confronts his thinking, insisting that a pure Greek essence not only existed, but lay hidden, awaiting unconcealment, awaiting alétheia.

For an investigation primarily concerned with retracing the ‘image of Heidegger in Greece’, the relationship to art was clear. The way of ‘retracing’ is the way of the ‘image’. However, what happens to retracing when retracing is an impossibility? Ventured in the research through the process of retracing, is a discourse on ‘images’ where narrative images cluster around the central image of Heidegger in Greece and are reflected through certain ‘tourisms’. These ‘tourisms’ occur through physical destinations but also through immaterial means that originate in consciousness as an unreliable source, retracing becomes a method for interrogating images formed.

"Ibid -55
"Ibid -38
"Ibid -3
"Ibid -3
Narrative extrusions revealed through the process of retracing invariably reflect personal narrative imagery as a contributing factor in guiding the destinations of these ‘tourisms’. It is therefore unavoidable that as an Australian artist/researcher consideration is given to influences that affect my own imagery in the retracing. Introspection is a place to return to self, ‘tourism’ acts as a descriptive metaphor for articulating the way with which to explore narratives that are attached to situations, experiences, places, people and objects. ‘Tourisms’ in the retracing take on the characteristics of a pilgrimage of sorts that romanticises notions of home, philosophy, poetry and materials all at a junction which emphasises unreliability. As such, personal narratives associated with the Victorian country town of Ballarat unfold where incidentally one of Australia’s most notorious historical and romanticised narratives took place.

_Eureka!_ is a Greek word synonymous with discovery and revelation, it is the word said to have been exclaimed by Archimedes when the notion of how to determine the purity of gold came to him as he observed the displacement of water in his bath. The term ‘heuristic’ is derived from _Eureka_ and describes experience-based techniques for problem solving and learning. In Ballarat, _Eureka!_ is inextricably linked to the discovery of gold and the notorious civil uprising of 1853. As a word that unites the central images in the research where a collision of narratives meet, _Eureka_ perhaps best describes the experiential discovery linked to retracing Heidegger in Greece, Heidegger’s own ambitions there and a personal narrative of growing up in Ballarat, where raised in the shadow of monuments to the rebellion on _Eureka Street_, I frequently walked near the historical site and roamed amongst the monuments dedicated to this specific narrative in the nearby park grounds.

Walking became a way of revisiting and reimagining this narrative through repeating historical gestures, sometimes re-enacting through imagining historical events as they formed in my imagination. Retracing and re-enactment was then, as it is now, a powerful way with which to connect to the authority of narrative extrusions which link

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8 Whether this narrative is to be believed or not, this moment has come to describe the Archimedes principle, where displacement equals the volume of the body submerged.

the past to the present. The Eureka uprising is a romanticised historical narrative interconnected with certain attributes celebrated in Australian culture. Rebellion, larrikinism and anti-authoritarianism are for example, all characteristics that have been widely romanticised in the Australian lexicon since before and including the poems and prose of early Australian bush poets.

In section one, the logic of romanticisation is followed. As an initial response, the question of ‘romanticising Heidegger’ as a figure of substantial philosophical consequence is studied. How is it that the influence of this twentieth-century German philosopher continues to be vital in the early part of the twenty-first century? Scholars including Paul Duro10, John Sallis11, John Panteleimon Manoussakis12, Pierre Bourdieu13, Barbara Bolt14 and many more have all expanded on the implications of Heidegger’s thinking in the twenty first century, often with contradictory interpretations of his importance. To this day Heidegger’s writing remains significant, insofar as he remains as a figure whose writing is continually referenced and returned to. In the research, an image of Heidegger is romanticised and returned to. Further, this section investigates the connection Heidegger had with the poetry of Hölderlin and examines how this connection played out in the Greek landscape during Heidegger’s time there. Hölderlin stands not only as a poet that wrote extensively about Greece despite never travelling there himself, but is fundamental in shaping Heidegger’s image of Greece that resolutely influenced his experiences there.

In part two of section one, romanticised Australian narratives are explored, beginning with early western artistic depictions of Tasmania by John Glover through to Robert Hughes’ book: ‘The Fatal Shore’15. This section looks back at prominent Australian narratives as they have formed since colonisation and questions their reliability. Hughes’ book for example came at a time in the mid to late 1980s when the conflicting celebratory narrative of bicentenary divided the nation.

12 Ibid
Sarah Midford’s essay “Constructing the ‘Australian Iliad’: ancient heroes and ANZAC diggers in the Dardanelles” links the events at Gallipoli in the First World War with the subsequent ‘origin narrative’ of Australian nationhood. Midford links the geographical proximity of the 1915 campaign in Turkey with the Battle of Troy depicted in Homer’s Epic ‘the Iliad’ set 3000 years earlier.

Midford’s analysis makes the connection between Greek narratives and Australian narratives and gives examples of Australian post-federation literary contextualizations that draw on images from classical Greece which without question have influenced in some way Australia’s post-federation identity. The Anzac narrative, specifically Gallipoli, galvanized a sense of nationhood as the romanticised image of outnumbered Australian imperial forces on foreign shores defines (we are told) a special type of ‘Australian’ courage characterised through mateship and heavy loss. As an example of an Australian narrative that has taken on mythic proportions of its own, the ‘spirit of Anzac’ provides another instance of narrative authority that has extruded and hyperbolised through time.

Part three of section one positions ‘unreliable narration’ as a critique of Heidegger’s conception of alétheia that is destabilised and inaccurate. Unreliable narration is not un-truth but emerges as ‘partial-truth’ or ‘half-truth’ contrasting with Heidegger’s conception of alétheia that signalled hiddenness as the precondition for full-unconcealment.

Harold Bloom’s description of wilful mis-reading outlined in his text “The anxiety of influence” as an act of Oedipal separation from the source of influence has specific relevance and is more than incidental given unreliable narration characterises certain mis-readings which lead to new versions of ‘truth’ that are subsequently relied upon through time but are fundamentally historically unstable. This places Heidegger’s return to Parmenides’ pre-Socratic concept as being somewhat paradoxical, given the fragmented remains of Parmenides’ poem ‘On Nature’ no longer remains whole.

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Similarly, retracing Heidegger’s sojourn from his fragmented account leads also to unreliable imagery, where gaps in the account are filled with various interpretations and romanticisations of for example, places, events and objects and the narratives associated with them.

Section two focusses on the logic of retracing and is the main section concerned with the effect narratives have on art as it informs representation. This section is also divided into three parts. The first part is concerned with the physical retracing of Heidegger’s 1962 sojourn. Here retracing follows the same sites Heidegger visited recognizing a slippage between Heidegger’s account and the lived experience of retracing it. Jacques Derrida’s book “Athens, Still Remains”\(^\text{18}\) translates narrative depictions of Greek life and Greek artefacts as they appeared in the photographs of Jean François Bonhomme in 1996. Primarily an essay on photography, Derrida directly suggests that philosophy itself owes something of its essence to the photographic image, notably, Derrida also borrows heavily on the authority of Greek narratives to make his point.

Retracing Heidegger’s Greek sojourn is primarily concerned with artistic representations of experience. The physical retracing occurs often by foot. Walking becomes the central method of retracing. As such, the works of artists that retrace through walking in the physical landscape are reflected on. Hamish Fulton, Richard Long, On Kawara, Sophie Calle are all artists whose practices are concerned with, and connected in some way to, walking.

In part two of section two the relationship between memory and materiality come together in a study of certain works and methods of two artists making ‘Mediterranean art’ at the time of Heidegger’s visit to Greece - Greek-born artist Jannis Kounellis and Spanish artist Antonio Tàpies. Through their use of materials, the works of these artists are held up as contrary figures, to Heidegger as they recall images of the Mediterranean. Both artists poetically retrieve and convey images of

experience by using a material language which, unlike Heidegger’s reliance on 
German poetry, does not betray Mediterranean experience but represents it.

In part three, section two, the retracing addresses the question of immateriality, as 
the logic of retracing focusses on ideas. How narratives are recalled, and in what 
instances are they recuperated forms in the retracing experience through ideas 
brought into consciousness that either disrupt or inform the experience.

The third and final section of the dissertation is separated into several parts each 
representing an instance in the retracing that conflates or collides lived experience 
with narrative imagery. These instances or collisions retrace in all directions. 
Australian narrative imagery intermingles with Greek narratives having a hyperbole-
ising effect. From the perspective of the un-belonging tourist, hyperbole echoes or 
resonates amplifying the effect of unreliable narration. As one example demonstrates, 
when Heidegger visited the theatre of Asclepius at Epidaurus in 1962, he recited 
Hölderlin’s poem “Brod und Wein”. In the retracing, this action is repeated with Peter 
Lalor’s “Bakery Hill Speech”. Neither Heidegger’s recitation of Hölderlin’s poem or 
the recitation of the Bakery Hill Speech have anything to do with Greece. Rather, both 
instances transpose foreign narratives in the presence of the historical object 
exposing an absurdity.

“Change the name, and the story becomes about you”\(^{19}\) is the assertion Horace 
makes in ‘Satires’\(^{20}\). With this concept in mind the act of retracing Heidegger in 
Greece explores the effects of touring through unreliable narratives and interrogating 
art through lived experience.

\(^{20}\) Ibid.
Section one:

Romanticisation and unreliability.

Part one - Romanticising Heidegger, his hesitations and poetry in Greece.

Part two - Romanticising Australia.

Part three – Unreliable narration as a critique of Alétheia.
Part one: Romanticising Heidegger, his hesitations and poetry in Greece.

The image of German philosopher Martin Heidegger alone with his thoughts in a small stone-and-tile hut on the edge of the Black Forest at Todtnauberg in the southwestern corner of Germany evokes certain romantic connotations. Images of the philosopher in deep reflection or tending to his fire on cold solitary evenings with the works of other German literary greats Hölderlin, Hegel and Nietzsche (an image emerges of Heidegger contemplating the meaning of Being and the legacy of ancient Greek thought is not difficult to conjure). At least this is the image, a solitary philosopher alone with his thoughts, depicted in Professor John Sallis’s forward to ‘Sojourns’.21

One knows too that he was very much attached to his provincial hometown Messkirch and to the mountain village Todtnauberg, where he retreated to work undisturbed by the clamour of modern life. For much of his career he travelled very little beyond this region except for brief lecture trips to other German cities.22

Heidegger was to spend a significant amount of time alone in that hut every year suggesting a disposition of humility, reflection, and welcome seclusion. Visions of Heidegger spending hours wandering through deep philosophical thought deep in the Black Forest come to mind. Todtnauberg represented a place where Heidegger felt at home and certainly found it to be most productive. Solitude in the idyllic mountainside recalling Nietzsche’s Swiss mountain seclusion where his argument for the necessity of art in life and the reversal of Christian morality were the consequence of God’s death, visualized in Zarathustra’s descent. Heidegger’s Black Forest solitude is emblematic of the type of solitude apparent in other German narratives. Caspar David Friedrich’s contemplative German allegories where individuals are positioned in romanticised sublime landscapes occasionally featuring Classical Greek or Gothic architectural ruins. In Taylor Carman’s 2008 forward to John

21 Heidegger, Sojourns, vii
22 Ibid xiii
Macquarie and Edward Robinson’s 1962 English translation of ‘Being and Time’ (seventh ed.) Carman acknowledges the eighty years that had transpired since the first publication of the book. He suggests that it remains as

...one of the most important philosophical works of modern times. No other text, with the possible exception of Wittgenstein’s Philosophical Investigations, has exerted such a profound and enduring influence on the way philosophy is done, or indeed in our collective sense of what (some might say whether) philosophy can be.23

Carman applauds the book’s ability to zero in on both modern and ancient themes as ‘Being and Time’ centralizes the question of ‘Being’. This is of course an ancient concern at the heart of the early pre-Socratic Greek thinkers which sets up Heidegger’s critique of modern Philosophy since Descartes.24 The issue at hand for Heidegger was that Descartes’ position placed the individual at the centre of ontology. Being and time recognizes that Descarte’s notion is problematic, as it leads all modern philosophy into subjectivism. For Carman, the text recognizes that since Plato, “Philosophers have systematically neglected the question of ‘Being’ - the question of what it means to be, in favour of inquiries into the kinds of entities there are”.25

Heidegger’s point in hindsight seems an obvious recalibration to make which seemingly, at the speed-of-thought links the central point of ancient Greek philosophy with modernity’s latent neglect of the topic. Heidegger had hoped to return to a pre-Cartesian, pre-Subjectivist stance, but in travelling to Greece, Heidegger somewhat ironically puts himself at the centre of trying to reclaim this sense of Being and the truth about Being through an interpretation of alétheia and his own experiences there.

Nevertheless, in the twentieth century Heidegger’s ‘analytic of Dasein’ meant that any subsequent philosophical discourse could not avoid negotiating Heidegger’s

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23 Heidegger, Being and Time, xiii
24 ‘Being and time’ is a refutation of Descartes’ “Cognito ergo sum” I think before I am.
25 Heidegger, Being and Time, xiv
articulations on the question of Being. One major difference was in the interpretation of Husserl’s phenomenology. Husserl saw phenomenology primarily as a scientific exercise - an uncorrupted, theoretical explanation of consciousness, for which there were at least two ways of considering what it was. In one instance, it could be described as either a spatiotemporal-object or as a property occurring in the minds of organisms. On the other hand, in abstraction, consciousness could also be construed as the world of ‘Ideals’. This concept was concerned with a type of purity, of essence. Husserl refers to this concept of consciousness to be ‘transcendental subjectivity’. As Carman suggests, Husserlian phenomenology therefore belongs to an ideal, pure, transcendental subjectivity.

Consciousness in this sense is not *my* current visual experience, or *your* recollection or *her* belief state, but *perception* as such, *memory* as such, *judgement* as such.²⁷

Heidegger took up Husserl’s Phenomenology as a system of building explanation, of essences and of purity. However, Heidegger’s departure point and unique conception of phenomenology that sets himself aside from Husserl lies in the notion that phenomenology was not a description of subjectivity separate to the world, but a description of how the world manifests itself. Heidegger makes the case and argues for a recalibration of the philosophical discourse that requires subsequent thinkers to expand from this supposition. Yet the question of ‘essences’ and ‘purity’ were to later become problematic in Heidegger’s thinking.

French philosopher Pierre Bourdieu suggests that there may be an ‘unhealthy excitement’ surrounding Heidegger and his philosophy. Bourdieu asks

Was Heidegger a Nazi? Was his philosophy Nazi philosophy? Should we teach Heidegger?²⁸

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²⁶ Transcendental subjectivity is a descriptor for consciousness as it is in-itself. A stand-alone item which may or may not be connected to another world. In other words, it references the way with which things appear to a subject.

²⁷ Heidegger, Being and Time, xvii

²⁸ Ibid vii
Bourdieu delves deep to read between the lines of Heidegger’s philosophical discourse revealing a much darker pernicious, racist individual. An individual who in Bourdieu’s estimation, held political views that are woven throughout his body of work. Claiming amongst other things that Heidegger’s philosophy ‘condemns the welfare state’\(^{29}\) adding that Heidegger’s anti-Semitism and ‘refusal to disavow Nazism’\(^{30}\) point to an ultra-revolutionary conservatism that inspires ‘radical-overcoming’\(^{31}\). Bourdieu goes as far as claiming that Heidegger has ‘revolutionary aspirations to the vocation of philosophical Führer’\(^{32}\). For Bourdieu, Heidegger’s Nazism is certainly evident in his ‘Black Notebooks’, a series of fourteen personal journals first published in 2014. Yet the image of an anti-Semitic right-wing racist is indeed a far cry from the image presented to us by Sallis. That is, an image of a reserved philosopher going about his professional thinking quietly at Todnauberg.

Despite Bourdieu’s characterization, it is clear Heidegger’s thinking was taken up by many French philosophers in the late twentieth century. Philosophers such as Sarte, Derrida, Foucault and Merleau-Ponty were all to some extent influenced by Heidegger. Heidegger’s thought and the subsequent wave of interpretations made by French thinkers was the subject of Pettigrew and Raffoul’s book “French interpretations of Heidegger”\(^{33}\) in which they claim:

> These French interpretations of Heidegger present the paradox of an encounter between the French Cartesian tradition of consciousness and reason and a thought marked by the German phenomenological tradition.\(^{34}\)

Pettigrew and Raffoul assert that French philosophers were trying to break the ties of the Cartesian tradition and that various readings and mis-readings\(^{35}\) led to new movements in thought, such as ‘Structuralism’, ‘Post-Structuralism’, ‘Deconstruction’, and ‘Gender theory’ all which...

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\(^{29}\) Ibid vii
\(^{30}\) Ibid viii
\(^{31}\) Ibid viii
\(^{32}\) Ibid viii
\(^{34}\) Ibid 3
\(^{35}\) Pettigrew and Raffoul single out Sarte’s misappropriation of Heidegger’s motifs and vocabulary.
In their own way and towards their own ends, exploited the recourses of Heidegger’s questions.36

But what if anything does a romanticised image of Heidegger, a giant of twentieth-century philosophy travelling in Greece, tell us about his experience there? Separating Heidegger, the man, from Heidegger the thinker proves to be a difficult proposition. In abstraction, a different ‘image of Heidegger’ emerges blurred through the optic of conflicting narratives. This blurring sets up an ambiguous image of a philosopher possessed with the notion that ‘truth’ and the nature of how ‘truth reveals itself’ can be disclosed. One thing we do know about Heidegger was that he did not travel outside of southern Germany much during his lifetime. Sallis reminds us that apart from his five-year tenure at Marburg University, Heidegger lived most of his life in Germany’s South-West. His journey to Greece was in Sallis’s words, ‘the great exception’.37

Supporting the ‘image’ of Heidegger in Greece is a home movie film-fragment that remains of his journey seemingly seizing a moment of doubt in the philosopher’s mind as he outwardly displays a pensive or nervous disposition (figure 1). The original footage of Heidegger in Greece was edited for television in Germany as part of a news article on the philosopher/teacher travelling there. The male voice-over that

36 Ibid, 3
37 Heidegger, Sojourns, 3
accompanies the footage was translated into English in 2016\textsuperscript{38} for the research and reveals that it has little to do with explaining the vision as it appears, preferring instead to concentrate on the philosopher’s work more broadly. This footage fragment instead presents an image of Heidegger as the philosopher/teacher whose temporal link between a concern for the future and the works of other (German) thinkers elevates a sense of purpose in Heidegger’s visit.

\begin{quote}
Experienced in the contingencies of ancient Greece through Hölderlin and Nietzsche, out of [his] concerns for the future, he persistently labours by stepping back [in time] to bring reasoning into close-proximity with the yet to be thought.\textsuperscript{39}
\end{quote}

If one is to dispassionately interpret the image of the philosopher captured in the footage, Heidegger looks unsure and withdrawn as he scans the horizon. Perhaps Heidegger hoped that the ‘pure Greek essence’ might somehow reveal itself physically in the Greek landscape? The voice-over goes on to make the distinction between the work of ‘the poet’ - Hölderlin - and the work of the philosopher - Heidegger.

\begin{quote}
Heidegger’s language is not like that of the poet - a meaning making one. But one that aims to open people’s relationship to Being and to arouse listening to the unfathomable through changing language. For some, Heidegger is a rendezvous of questions, for others, question marks. \textsuperscript{40}
\end{quote}

The romanticised image of Heidegger presented in the footage is of the philosopher musing deep thoughts rather than coming to terms with the disappointment of not achieving what he set out to do in Greece. This image resonates with the sense of un-belonging when experience betrays. Narrative resonating with a sense of un-belonging known to the tourist. An ill-at-ease Heidegger is presented in the footage with his friend and travel companion Eckhart Kastner prompting certain questions about the rationale that drove Heidegger’s thinking in Greece. What did he seek to achieve there? What could he have possibly hoped to recuperate of the ‘essence of

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{38} Translated for the research by Hartmut Viet. 2016.
\item \textsuperscript{39} Hartmut Viet. 2016.
\item \textsuperscript{40} Hartmut Viet. 2016.
\end{itemize}
\end{footnotesize}
Greece’ in the places and physical artefacts that remained? It would appear that Heidegger was obliged to go to Greece simply through the weight of his own thought. The romanticised image of Heidegger the philosopher/teacher in Greece contrasts with his outward behaviour, a disjointed disposition which is supported throughout Sojourns, evident in his many withdrawals and hesitations.

Heidegger’s search for ‘an essence of truth’ moves to a question of unconcealment that has ancient origins. In Homer’s Epic narrative, we find a metaphor for concealment. ‘Calypso’ is the name of the sea-nymph described as Odysseus’ captor on the island of Ogygia, a mythic character that forestalls the homecoming of the equally mythic sea-traveller. Etymologically, ‘Calypso’s’ name comes from the ancient Greek καλύπτω (kalyptō), meaning ‘to conceal’, ‘to hide’ or ‘to cover’. For Heidegger, ‘concealment’ of this kind marked the precondition for the ‘revelation of truth’ in his early articulation of the ancient Greek term alétheia.

Heidegger the philosophical tourist, begins his journey departing from Venice in search of a ‘pure Greek element’ which in his view had remained hidden or concealed, suggesting emphatically that this ‘essence’ could or should be revealed to ‘inform’ modernity in an era deficient in “poetic thoughts”.

Homer’s poetic maritime narrative is recalled as Heidegger begins his Greek sojourn by sea. When the island of Corfu comes into view on the second night of the journey, Heidegger is moved to write:

The island of Corfu appeared, the ancient Cephallenia. Was that the land of the Phaeacians? The first impression would not agree with the picture the poet gives in book VI of the Odyssey.

The ‘picture’ presented in the book VI of the Odyssey ironically echoes Heidegger’s doubt and sets a scene that is equally unheroic (Odysseus, after capsizing his boat

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42 Heidegger, Sojourns, 11.
43 Ibid 4
44 Ibid 7
and washing up on the shore, sits sulking on the beach yearning for home and doubtful about ever returning there. As the presence of Corfu unfolds before Heidegger, the slippage between expectation and lived experience must surely have been the only ‘truth’ revealed. However, doubt of this magnitude was not the first-time hesitation arose in Heidegger’s thoughts regarding Greece. John Sallis reflects on Heidegger’s prolonged Greek hesitation;

He was well past seventy when he went for the first time. For years, he had hesitated about making such a trip, and just two years earlier he had cancelled his plan to travel to Greece with his friend Eckhart Kästner.45

Sallis suggests that Heidegger’s initial hesitation was in part a result of his fear that modern Greece could no longer reveal anything of its ancient past and that a deeper hesitation was perhaps preventing Heidegger from his initial venturing to Greece.

He was concerned that the concrete revelation of Greek antiquity, of what Heidegger calls simply das Griechische, might prove at odds with what – in relation to Greek antiquity- Hölderlin had poeticised and Heidegger had attempted to think.46

Heidegger’s early articulation of alétheia specifically describes it as a form of truth that emphasizes a pre-Socratic origin. However, this interpretation was to change in his later writing. Notably, Heidegger undertook this Greek sojourn during his later years after a change in his conception of alétheia had occurred. In ‘Of the Origin of the Work of Art’47, ‘Introduction to Metaphysics’48 and ‘On time and Being’49 Heidegger revises his earlier sense of ‘alétheia’ conceding, that on reflection, alétheia was in fact distinct from other conceptions of ‘truth’. That is to say, in this later articulation of the concept, alétheia is not ‘truth’ per-se in the sense of factual statements that fit into a system of agreed parameters or as an accurate statement of affairs (doxa), but a type of ‘pre-truth’. This ‘pre-truth’ is one where the emphasis

45 Ibid xiv
46 Ibid xv
shifts to the way with which ontological ‘worlds’ are disclosed or opened-up suggesting that ‘truth’ is, in this way disclosed in a ‘field of anticipation’ which is revealed to us ostensibly through great poetry or art. For Heidegger, this ‘field of anticipation’ was best explored and identified through the poems of Hölderlin. What was it in Hölderlin’s poems and elegies that Heidegger found so enthralling and specific to revealing Greek ‘essences’?

Rebecca Longtin’s essay ‘Heidegger and the Poetics of Time’\(^{50}\) suggests that in both ‘Beiträge zur Philosophie’ and in his lecture course 1934-35 in Friedberg pertaining to Hölderlin’s poems ‘The Rhine’ and ‘Germania’, Heidegger makes the case for Hölderlin’s poetry referring to him as the most ‘futural thinker’ [zukünftigster Denker]. Heidegger continually deploys Hölderlin for the poet’s ability to poetize time. In addition, but not inconsequentially, Heidegger is also concerned with preventing Hölderlin’s work from being buried or forgotten in the past. Here, Longtin suggests that there seems to be a link between Heidegger and Hölderlin’s attempt to characterize time that is non-lineal, one set in contrast with a ‘naïve’ concept of time that suggests only the present is real, the past no longer actual and the future is at best unrealized potential. Longtin suggests that a temporal understanding of time on the other hand exists as a type of vortex where the future and past oscillate in a reciprocal-joining that reveals and conceals in the present. For Heidegger, Longtin suggests that Hölderlin’s poetry temporalizes time because it accepts the delivery of the present to us from the future, in this way, ‘poetic-time’ overcomes the concept of ‘naïve-time’.

In Hölderlin’s poetry, Heidegger finds expression with which to talk about vast time without objectifying, measuring, or calculating it. By adopting the poetry of Hölderlin (and to a lesser extent Goethe) Heidegger attempts to show ‘alétieia’ as a type of pre-truth found in the worlding of poetry. However, and perhaps ironically, Heidegger struggles to reconcile romanticised images of Greece and Greek thought with the ‘truth’ or experiential presence of the places and artefacts that physically remained.

\(^{50}\) Longtin, Rebecca: Heidegger and the Poetics of Time, Academia.edu, Gatherings: The Heidegger Circle Annual, 2017, https://www.academia.edu/36674815/Heidegger_and_the_Poetics_of_Time
Instead, in almost every instance of Heidegger’s hesitations, he returns to these romanticised narratives, especially those found in the works of Hölderlin and Goethe at times also quoting Pindar, Herodotus, Heraclitus and Homer. The question remains how stable or reliable are these romanticised images particularly when the German poets in question had no firsthand experience of Greece themselves? This critical issue however is not a problem for Heidegger as he insists Hölderlin curiously had ‘no need for such experiences’.

...his gaze was reaching farther, towards the arrival of the coming god, so that only in the region of this fore-seeing that which has already been, could reach its proper present. \(^{51}\)

Heidegger suggests that the ‘field of anticipation’ which Hölderlin opens-up in his poetry ‘lies behind us, not before us’ \(^{52}\) and argues for a return to Greece and Greek thought by identifying the slippage between what ‘an ancient memory’ \(^{53}\) has retained for us through ancient Greek thinkers and “the distorted remains of what we think we know” \(^{54}\). ‘Slippage’ becomes an important factor to interrogate. Does Heidegger’s characterisation of a pure Greek essence not simply reflect the effect of unreliable narratives distorting his own experience? Here ‘unreliable’ is not quite the same as false or un-truthful, but rather, unreliability throws open and suggests certain ambiguities that lead to uncertain destinations. If one is to expand from Heidegger’s characterisations, then perhaps it is to look deeper at the nature of this ‘distortion’ as it seemingly describes the lens of ‘unreliability’ with which we look back through culturally. Attempting to reconcile this perceived deficit, Heidegger resorts to fanciful and rather poetic images of his own. Images of ‘flown gods’ \(^{55}\) (borrowed from Hölderlin), ‘inaudible lyres’ \(^{56}\) and notably the fabled ‘Greek light’ \(^{57}\) to support his own

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\(^{51}\) Heidegger, *Sojourns*, 1.

\(^{52}\) Ibid 3

\(^{53}\) Ibid 3

\(^{54}\) Ibid 3

\(^{55}\) In Heidegger’s essay “The age of the world picture”, he cites the ‘gods fleeing’ as the fifth phenomenon of modernity and that the loss of the gods is a twofold process where on one hand the world picture of Christianity is an ‘unconditional absolute’ and on the other hand the constant reinterpretation of Christianity by Christendom allows it to remain ‘modern and up to date’. The void created when the gods have flown is filled by ‘the historical and psychological investigation of myth’.

\(^{56}\) This is Heidegger’s description of the remaining (standing) columns of the temple of Zeus at Nemea. Since Heidegger’s visit in 1962, an additional six columns have been re-established as part of the ongoing stone works at the temple site.

\(^{57}\) The presence in Delos of a marble sculpture supported by wooden and metal ‘props’ was captured in a photograph taken inside the Archaeological Museum on Delos with permission from the Greek Ministerial Department of Culture.
romanticised image of Greece and, it must be said, provide a plausible ending to his ‘truth-seeking’ travel book. Heidegger offers the ‘light of Delos’ as the most profound exemplar, as it is the mythical home of Apollo, the god of light.

Specific examples of Heidegger’s hesitations in Greece are evident and woven through the text. Whilst in the region of Olympia, doubt about “what was proper to the Greek world” arose in Heidegger’s thoughts as he reflected on Hölderlin’s words and what he experienced there.

The Greek element remained an expectation, something that I was sensing in the poetry of the ancients, something that I intimate through Hölderlin’s *Elegies* and *Hymns*, something that I was thinking on the long paths of my own thought.69

Heidegger also hesitates in Crete, fearing that his search for the ‘Greek essence’ is jeopardized. He begins his account on Crete by stating:

Thinking about all this is difficult, insofar as that which determined the world of Greece in its proper character remains concealed. Again, and again, the question arises: where should we look for this proper character? Every visit to every place of its dwelling, work, and feast renders us more perplexed. Therefore, after our uneasy nightly crossing from Nauplia to the island of Crete, my hope diminished that I would find there what I was looking for or that I would attain a more rigorous development of these questions.60

When contemplating Mount Ida on Crete, ‘the mountain of the gods’ Heidegger evokes Hölderlin once more, this time reciting a fragment from the second strophe of Hölderlin’s poem “Lamentations”:

*Beloved islands, eyes of the world of wonder.*61

This displacement or dislocation must have seemed profound for the philosopher as he withdraws time and time again to Hölderlin’s poetic imagery. In other examples,
he speaks of being met on Ithaca with ‘something of the oriental’, in the golden Byzantine icons of a small church he finds there. And in the disappointment, he felt when visiting the site known best for the Olympic games where he

...found just a plain village disfigured even more by the unfinished new buildings [to become] hotels for the American tourists.

What remains clear is that the thoughts and words of German poets and philosophers seem to hold for Heidegger the potential for the mysticism of ancient Greece to be brought into the present and into the realm of the concrete. It is as if these moments are tangible yet remain out of reach for Heidegger as he adopts the sway of the poetic to conjure images of ancient experience in the name of ‘truth’. It is important to note that the type of hesitation Heidegger faced was not unique to his experience alone.

When Sigmund Freud travelled to Greece with his brother Alexander in 1904 he had not intended to visit the Acropolis in Athens at all. Nevertheless, the idea to visit Athens arose when the pair were, like Heidegger, en route to the island of Corfu. In transit, they were convinced by an acquaintance in Trieste to visit the Greek capital instead. Corfu’s excessive temperature no doubt factored in their decision. To visit the Parthenon atop Acropolis, the most iconic and significant site associated with a united Greek identity, must have been an enchanting proposal for Freud. Paul Duro details in his essay “The return to Origin” that this change in travel plans somewhat disturbed the Psychoanalyst.

Not least because he feared the renowned monuments of Greece could not live up to the reputation his boyhood teachers had instilled in him.

Freud’s ‘imagined Greece’ cultivated in part by his boyhood tutors, much like Heidegger’s Greek scenario informed by Hölderlin, collapses amid the indisputability of the presence of the Parthenon’s marble. Freud then aged 48, was moved to say

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62 Ibid 11.
63 Ibid 12.
65 Ibid 90.
So, all this really-does exist!66

Like Heidegger, Freud was not averse to co-opting the perceived authority of Greek thought and narrative using it regularly as a justification for his own speculative discourses. Famously Freud harnesses the story of Oedipus Rex67 and names his theory ‘Oedipal’ when characterizing the complex of emotions aroused in young children. As Duro points out, perhaps Freud found personal consolation in the tale of Oedipus, as his own painfully enlarged foot contributed to his life-long limp. It is this connection in Freud that comes to the forefront in the story of Oedipus’s as he is asked on the road to Delphi the riddle of the Sphinx. What goes first on four, then on two, and finally on three legs? Both Freud’s false memory atop the Acropolis, and Heidegger’s continual withdrawal to the Greek ‘ideal’ found romanticised in the imagery of Hölderlin prompt questions about the authority of narrative.

Nostalgia plays a part by romanticising images and narratives of the past. Fittingly, the word ‘nostalgia’ has an ancient Greek etymology. Nóstos, meaning to ‘return home’ and álgos, meaning ‘pain’. In Homer’s Odyssey, the ‘Nostoi’ or ‘Returns’ were identified as the Achaean heroes who eventually managed to return to their homes after the Trojan war. Much like the image of betrayal in Odysseus’ homecoming, Heidegger’s attempt to return to a pre-Socratic image of the origin of Western thought by physically visiting Greece is hampered by the betrayal of narrative leading to his hesitations which manifest in his own thoughts but which had physical consequences.

In one such example, a physical hesitation emerged when the boat he was travelling on, the Yugoslavia, reached the Island of Rhodes. Heidegger hesitates and chooses not to disembark. Instead the philosopher gives this explanation.

It was not my stubborn will or the need for rest that held me from disembarking as I was looking at the attractive island. It was rather the

67 The story of Oedipus Rex makes up one of the three “Theban plays” (the others plays being: “Antigone” and “Oedipus at Colonus”) as told by Sophocles. In “Oedipus Rex”, Sophocles recounts the story of prince Oedipus of Thebes, who mistakenly acts out a cursory warning from the Delphic Oracle that highlights the individuals flawed role in realising their own destiny.
recollect [Nachdenken] anew that demanded its rights: the confrontation [Auseinandersetzung] with the Asiatic element was for the Greek Dasein a fruitful necessity.68

The influence of other cultures is irrefutable in the vast timeline of Greece. Athens famously became the economic powerhouse of the ancient world precisely because of its ability to trade effectively with its neighbours and foreign city-states. To suggest as Heidegger initially does, that pre-Socratic Greece was somehow an isolated, pure upholder of Western ideals, is to simplify and deny the great contribution of what is often referred to as the ‘East’ in the ongoing development of Greece, Heidegger not only physically avoids the influence of the ‘Asiatic’ at Rhodes by refusing to disembark his cruise, he hesitates again and repeats the gesture at the smaller Dodecanese islands of Kos and Patmos conceding at least, that Patmos

...remained present through the thought [Andenken] of Hölderlin’s hymn.69

In the theatre of Asclepius, at ‘ancient Epidaurus’70, the philosopher hesitates again and withdraws to Hölderlin’s poetry but is on this occasion moved to action. Situated above the ancient ruins, Heidegger stood at the centre of the Proscenium71 and recited out loud a line from the 6th strophe of Hölderlin’s poem “Brod und Wein” calling out to the rows of stone seating before him.

Why are they silent too, the theatres, ancient and hallowed?72

That Heidegger chose to recite this passage of poetry in a place synonymous with performance and the echo of perfect acoustics was no accident. Heidegger breaks the silence of the theatre alluded to in the poem’s rhetorical question by simply uttering it. In this moment, in this action, the ‘ideal’ image of Greece that is posited in Hölderlin’s verse meets the presence of the very place referred to in his poem. This

68 Heidegger, Sojourns, 25.
69 Ibid 28.
70 As is often the case in Greece, ancient sites and modern settlements share the same name. The site known as ‘ancient Epidaurus’ is several kilometres from the modern township of Epidaurus.
71 The Prosceum also known as the Skéné, is the centre-point of the stage, in Greek and Roman theatres this point is marked by a circular disk of stone from which performers deliver their performances.
72 Heidegger, Sojourns, 21.
is a decisive moment in Heidegger’s sojourn as he is for the first time actively engaging with the complicated collision of German romantic poetry on one hand and the presence of the Greek landscape on the other. This is a retracing that is not merely a recollection of immaterial thoughts in Heidegger’s mind. It is an active, more self-aware phenomenological engagement with place. Heidegger’s compulsion to act-out in this way, in this moment either knowingly or unknowingly expanded the potential of his project to focus more on the experiential.

Heidegger’s action at Asclepius, retraces in every direction, in language, in performance, in echo, in presence and in theatriics. It links and spans through time his actions and the actions of those who had come before him in ambiguous ways. The historical context of this poem written in 1801 is significant. “Brod und Wein” was written at a time of great concern for Greece and the ‘Western’ narrative more broadly. Written only two years before the removal of the Parthenon marbles\(^73\) and after his influential novel Hyperion\(^74\), Hölderlin’s “Brod und Wein” addresses the same concerns he first expressed in “Hyperion”. It speaks to a frustration and concern surrounding the occupation of Greece by the Ottoman Turks as a significant threat to the West’s sense of self and the perceived preservation of its origins.

Of the nine strophes that make up ‘Brod und Wein’, the three middle strophes depict an imaginary journey back in time to Ancient Classical Greece. In the sixth strophe, the image of desolation is bleak.

Now, too, he thinks to honour the gods, the blessed, in earnest;
Truthfully, truly must all things give out their praise.
Nothing shall see the light that does not please the Exalted;
Idle effort consorts ill with the Ethereal.
Thus to be worthy to stand full in this heavenly presence,
Ranked in glorious hierarchy’s peoples rise up
One with another, and build the lovely temples and cities;
Strong and noble, they rise high over coast and cliff –

\(^73\) The Parthenon marbles known also as the Elgin marbles were removed by Lord Elgin in 1803. Controversy regarding the lawful removal of these pediment sculptures remains, as their removal was negotiated by Elgin and the occupying forces of the Ottoman Turks.

Yes, but where? And the familiar, flowering crowns of the feast-day?
Thebes and Athens, both, wilt. Do weapons no more
Ring in Olympia? Nor the golden chariots in combat?
And the Corinthian ships: are they now bare of the wreath?
Why are even they silent, the ancient holy theatres?
Why can the sacred dance no more stand up and rejoice?
Why no more does a god set his mark on a man’s forehead,
Print the stamp as before, die-like, on him who is struck?
Or he would come himself and take on human appearance,
Comforter at the end, closing the heavenly feast.\footnote{75}

For Hölderlin, this represented not only a narrative of emptiness of what is left of the ancient world but also an end to the subjugation of man through his relationship to God. The title of the poem not only alludes to the body and blood of Christ, but specifically of the holy sacrament of the Eucharist\footnote{76}. By recalling Hölderlin’s poem in the ancient theatre, Heidegger intentionally evokes the religious with the Classical to reclaim for modernity that which was important to his own conception of Western philosophical origins and futures at a time in the 1960s when the threat of nuclear war was imminent. It was a time when the ‘West’ was seemingly once again threatened. But why were German poets and philosophers so concerned with preserving the ambition of ancient Greek thought in modernity?

The answer lies in a continual German compulsion obsessed with cultural inheritance that was not limited to poetry and philosophy alone. The obsession with ancient Greek myth as a model for nation building in Germany is a central theme and feature of many German narratives including Nazism, a sense of inheritance perhaps best summed up in Schiller’s assertion that

\begin{quote}
The Greeks are what we were,
They are what we shall become again.\footnote{77}
\end{quote}

\footnote{75} Slessor, Kenneth. *Bread and Wine: Selected prose*, Angus and Robertson, Melbourne, 1970. 70.
\footnote{76} Heidegger was raised Roman-Catholic and attended a Jesuit seminary before studying Theology at University. Hölderlin attended a Lutheran ministry called Tübinger Stift, but left before completion to become a tutor.
Heidegger was not the first German thinker to adopt a phil-Hellenistic approach to philosophy appropriating the authority of Greek narratives. Others included Schopenhauer, Nietzsche, Herder, Goethe, Schiller, to name a few. For Heidegger, the value of returning to Greece and by extension the place where the ‘origin of western thought and art’ began, was to offer an image for what might help the West pull back from its own demise, characterised by Heidegger in the effects of our preoccupation with technology. It was this distraction that represented for Heidegger a move away from the question of ‘Being’ and a progression towards the precipice of annihilation. Writing in Sojourns of this concern and of the need to return to Greece, he states.

What is coming only draws near and lasts for an insistent call. Are we today still hearing the call? Do we understand that such a hearing, at the same time, must be a call, even more for a human world that boards on self-destruction?78

In Sojourns Heidegger questions the possibility that a return to Greece, any return, could shed light on the ‘ultimate danger of a potential sheer self-destruction of humankind’.79 This hesitation is perhaps the most profound hesitation that Heidegger experiences in Greece. It is a hesitation that we in modernity may not be able to ‘hear the call’80 at a time of deficient poetic thoughts and that the Greece of antiquity will be lost, forgotten.

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78 Heidegger, Sojourns, 2.
79 Ibid, 4.
80 Ibid, 2.
Part two: Romanticising Australia

In the early development of colonial Australia, the influence of European narratives, particularly English, Scottish and Irish, were superimposed on to the rugged Australian landscape. This influence can be traced in early artistic depictions of the colony. English artist John Glover is perhaps the most well-known practitioner from this period. Other early colonial artists working at this time did so with similar narrative inflections. Not all came to Australia of their own free will as Glover did, George Edward Peacock was transported for forgery in 1837, Joseph Backler was transported in 1832 and so too was William Buelow-Gould in 1827. After moving to Van Diemen’s Land in 1831 and settling in Hobart, Glover took up residence at Stanwell Hall and began painting romantic ‘Italianate’ scenes of early settlement.

Works such as “Mount Wellington and Hobart town from Kangaroo Point” 1831-33, “Hobart town, taken from the garden where I live” 1832, and “A view of the artist’s house and garden, in Mills Plains van Diemen’s Land” 1835, romanticise the Australian landscape through techniques fashionable in European styles of the time. In some examples of his work there are also early depictions of indigenous peoples. “Natives on the Ouse river” 1838 and “Natives at a corrobory [sic], under the wild woods of the country” 1835 depict harmonious interactions of indigenous people, at one with the landscape and seemingly unbothered or unhindered by white settlement. These unreliable depictions reflect a superficial European narrative that misrepresents the utter disruption caused by colonisation. The dispossession, violence and brutality shown towards indigenous peoples in Australia, specifically Tasmania, led to the indigenous populations near annihilation. Indigenous peoples and cultures had withstood and thrived in the harsh and often dangerous conditions of the Continent for many tens of thousands of years before white settlement. This disruption continues to cause an irresolvable schism in modern Australia.

Much has already been written about the vast richness of indigenous culture and the contribution of first Australians, particularly regarding their deep spiritual connection to country. Not without its own romantic imagery, the expansive subject of indigenous
culture is beyond the scope of this research, it is however important to acknowledge that indigenous cultural narratives maintain as they always have, despite the severe and brutal interference caused by colonization. The disruption came to represent a new and vastly different dominant force in Australia. Whilst Glover’s early images romanticised the Australian landscape through the lens of European idealism the question of the emerging sense of what it meant to be Australian was developing.

As the fleet of tall ships sailed into Sydney Harbour in 1988, re-enacting the arrival of Captain Cook and the subsequent onslaught of convict transportation, little mention of the disastrous conditions with which European convicts were transported was revealed. In Robert Hughes’ book “The Fatal Shore” the historical, political and sociological environment of early Australia was retraced. Hughes’ violent narrative of the ignoble treatment of convicts does much to dispel the overlooked or often romanticised founding ‘image’ of Australia. From descriptions of prisoner beatings, sodomy and lashings on Norfolk Island, Moreton Bay and in Tasmania, Hughes’ book was released at a time in the mid1980s when the conflicting celebratory narrative of ‘Bicentenary’ was being commemorated, memorialized and romanticised. Hughes’ historical account stood in the face of the predominant romanticised Australian narrative at a time when reflection on what it meant to be Australian was in sharp focus. The disjointedness of conflicting Australian origin stories disproves and brings into sharp focus the effects of romanticised colonial narratives amid the foundational unreliable narratives of incarceration and terra-nulius. Misreading or mischaracterizing historical events for the effect of romanticising notions of Australia is found throughout the Australian historical record. In another instance that over time has been memorialized and commemorated, a story of hardship, diversity and rebelliousness plays out in the Victorian bush.

In 1850 gold was discovered for the first time in the small town of Clunes 40 Kilometres north of Ballarat. This discovery sparked a Goldrush and opened-up Victoria to travellers and fortune seekers from all over the world. At its peak between

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81 Examples of indigenous narrative types include Dreamtime creation narratives, songlines, dance, rock art and other forms of oral communication.
1852 and 1853 it was thought that approximately 6000 miners per week were flooding to central Victoria, arriving by boat at the settlement ports of Melbourne, Warrnambool and Belfast. From these ports, mostly male individuals would make the long journey by foot to the diggings, (optimistic for the promise of gold and securing their fortunes). The economic and cultural impact of this mass-migration was to unquestionably shape the future of Victoria and place Melbourne, its capital, on the map. Ballarat quickly became the world’s richest alluvial gold field with much more gold to be found underground throughout the region. Bendigo, Ballarat, and much of central Victoria became the economic engine room whose wealth paid for many of the grand buildings that still stand to this day in those townships and in Melbourne and saw the beginnings of a more diverse cultural mix in the Australian cultural landscape.

Ballarat was forever feted as an important place in the Australian historical narrative when the events of December 3, 1854 solidified in Australian consciousness as the notorious ‘Eureka Stockade Rebellion’. The only firsthand account of these events was recorded by an Italian migrant Raffello Carboni. He begins this account with a note to his reader regarding his attempt to convey the events as truthfully and as faithfully as possible.

I UNDERTAKE to do what an honest man should do, let it thunder or rain. He who buys this book to lull himself to sleep had better spend his money in grog. He who reads this book to smoke a pipe over it, let him provide himself with Plenty of tobacco — he will have to blow hard. A lover of truth — that’s the man I want — and he will have in this book the truth, and nothing but the truth. Facts, from the “stubborn-things” store, are here retailed and related — contradiction is challenged from friend or foe. The observation on, and induction from the facts, are here stamped with sincerity: I ask for no other credit. I may be mistaken: I will not acknowledge the mistake unless the contrary be proved. Carboni’s lyrical style reflects the lyrical vernacular of the time. It is a style that persists throughout the book and adds to his narration a sense of authentic

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83 ‘Belfast’ is now known as the historical township of Port Fairy.
earnestness. For Carboni, the events that were to precipitate the Eureka conflict began with a personal account of being accosted by a Trouper who insisted on seeing Carboni’s ‘Gold licence’. The requirement of gold-licensing had led to a resentment amongst many of the diggers and this sense of bullying by the police led to a meeting held at Bakery Hill where the 500 or so attendees sought to reduce the licencing fee to thirty shillings a month. It was not long after this meeting that an escalation of events transpired in quick succession. On the 13th of September, 1854 Governor Hotham ordered twice-weekly licence hunts. This was followed soon after by the murder of James Scobie, a Scottish digger whose death was linked at the time to the escalation in sentiment of the digger’s mistrust of the authorities. Ten days after Scobie’s death, on the 17th October, diggers set fire to the Eureka hotel, soon after, the Ballarat Reform League was formed and the Stockade built.

On the 30th of November 1853, in now what has become known as a pivotal moment in Australian history, Peter Lalor, one of the leaders of the Ballarat Reform League stood as the flag of the Southern Cross was being hoisted and recited his famous Bakery Hill speech. Carboni paints the scene. 500 miners originating from all parts of the world, united in solidarity against the prevailing system of government under one flag. This fabled historical moment is widely thought by many including Mark McKenna in his book *The Captive Republic* and David Day in his text *Claiming a Continent* to represent the naissance of republicanism in Australia. It was certainly in response to the Eureka stockade battle that the Australian Republican Association or A.R.A. was formed, advocating for amongst other things, the abolition of Governors and their titles. One A.R.A. attendee, Henry Lawson, was moved to write his first poem, entitled *A Song of the Republic*.

\[\text{Sons of the south, awake! arise!}
\]
\[\text{Sons of the south, and do,}
\]
\[\text{Banish from under your bonny skies}\]

85 Gold licences were compulsory for anyone intending to mine for gold on the diggings. Gold licences cost One Pound, ten Shillings sterling per month.
88 Since 1970 the open-air museum called “Sovereign Hill” has thrived as an interactive romanticised image of life during the gold-rush period. Located in the Ballarat suburb of Golden Point, it is located across the road from the Ballarat Gold Museum.
Those old-world errors and wrongs and lies.
Making a hell in a paradise
That belongs to your sons and you

Sons of the south, make choice between
(Sons of the south, choose true)
The Land of Morn and the Land of E’en
The Old Dead Tree and the Young Tree Green
The land that belongs to the lord and the Queen,
and the land that belongs to you.

Sons of the south, your time will come-
Sons of the south, ‘tis near-
The ‘Signs of the times’, in their language dumb
Foretell it, and ominous whispers hum
Like sullen sounds of a distant drum,
in the ominous atmosphere.

Sons of the south, aroused at last!
Sons of the south are few!
but your ranks grow longer and deeper fast,
and ye shall swell to an army vast
And free from the wrongs of the North and past
the land that belongs to you. 89

Australian Republicanism was a constant theme in many of Lawson’s poems such as “Flag of the southern cross” (1887), “The hymn of the socialists” (1887) and the curiously titled poem “The Australian Marseillaise” (1890). All point to Lawson’s preoccupation with Australia and Australian’s breaking free from the yoke of British rule to stand on their own two feet. This preoccupation was a shared concern with his mother, Louisa Lawson, who had a distinguished career as the owner and publisher of the pro-Federation newspaper, The Republican. Purchased in 1887, Louisa Lawson actively promoted the concept of the establishment of a ‘great southern Republic’ in that newspaper.

A family affair, Henry became editor at the paper between 1887-88. Significantly, the success of The Republican meant that in 1888 Louisa was in position to edit and

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publish another news journal called ‘The Dawn’ produced solely by women for women.

The events that led to the Eureka rebellion and the subsequent trial of the surviving leaders of the uprising, including Peter Lalor and Raffello Carboni, have come to signify attributes that are considered uniquely Australian; anti-authoritarianism, larrikinism and rebelliousness and parody rallying against a sense of unfairness and inequality in the face of a reality that is unequal and unjust. It stands as one of the first instances where differences in cultural backgrounds were set aside for the sake of standing up for a cause that was perceived at the time as being inequitable.

With attention paid to historical events, early expressions of Australian life began to form a sense of national spirit. Concerned with images of hardship, egalitarianism and concern for ‘the battler’ early literary works such as Marcus Clarke’s “For the term of his natural life” or Rolf Boldrewoods’ “Robbery under Arms” set the tone for these early narratives to romanticise images of ‘the bush’.

The story of the Eureka rebellion became an Australian-born myth that portrayed a uniquely Australian experience. Through the words of Lawson and Carboni, the shared lesson was the imperative to stand up for one’s civil liberties. Lawson’s poem “Eureka” written in 1889 evokes sentimental images of mateship, righting wrongs and paints a picture of the humiliation that comes with oppression. In the 6th verse, Lawson combines contrasting imagery, contemplating the difference between a silent battlefield in Ballarat’s East and the ringing of church bells in Melbourne.

Around about fair Melbourne town the sound of bells are born
That call the citizens to prayer this fateful Sabbath morn;
But there, upon Eureka’s hill, a hundred miles away,
The diggers’ forms lie white and still above the blood-stained clay.
The bells that ring the diggers’ death might also ring a knell
For those few gallant soldiers, dead, who did their duty well.
There’s many a ‘someone’s’ heart shall ache, and many a someone care,

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For many a ‘someone’s darling’ lies all cold and pallid there.  
And now in smoking ruins lie the huts and tents around,  
The diggers gallant flag is down and trampled in the ground.\textsuperscript{92}

Written 36 years after the battle, Lawson wrote “Eureka” on hearing of the passing of Peter Lalor who died at the age of 62. The narrative and image that Eureka evokes became a recurring theme in Lawson’s work. \textit{“The fight at the Eureka Stockade”}\textsuperscript{93} recalls the battle from the imagined viewpoint of a participant digger. At the time of these romanticised Eureka narratives Lawson was inexhaustible. 1889 marked the beginning of his most prolific five years. In that time, he wrote and published over 150 individual works.

In another short story titled \textit{“Payable Gold”}\textsuperscript{94}, Lawson tells the story of a digger from Ballarat named Peter McKenzie. It is a story of loss, remembrance, disappointment and anxiety. McKenzie had left his family for a total of four years in the ‘Village of St Kilda’ whilst he struggled in the Ballarat goldfields. Down on his luck, McKenzie’s efforts are thwarted and he becomes more despondent and introverted. On one occasion, he willed his mining partners to continue, to no avail as they abandoned the shaft, only for it to ‘strike’ a few days later for a rival Italian crew. This broke McKenzie and the difficulty was hard-felt. Lawson’s short story has a golden-lining however, as McKenzie eventually strikes it lucky in a new pit. This event signals his return to St Kilda and to his now grown family.

In his poem \textit{“The roaring days”}\textsuperscript{95} Lawson asks the question “Who would paint a goldfield?” again alluding to the hardship of acquiring Gold and his imagined romanticisation of life on the diggings.

\begin{quote}
\textit{The night too quickly passes  
And we are growing old,  
So, let us fill our glasses  
And toast the days of Gold;}
\end{quote}

\textsuperscript{92} Lawson and Olds, \textit{The Best of Henry Lawson}, 31.  
\textsuperscript{93} Ibid, 70.  
\textsuperscript{94} Lawson, Henry. \textit{On the Track}, Angus and Robertson, Melbourne, 1900.  
\textsuperscript{95} Lawson and Olds, \textit{The Best of Henry Lawson}, 28-29.
Another common feature of Lawson’s poetry is the virtue he makes of the landscape itself and the sullen despair that awaits individuals there. The sense of despair caused by the harshness of the landscape and the loneliness that goes with vast arid distances is exemplified in his poem dedicated to the place where he was raised. Called “Eurunderee” [1] the first verse begins

There are scenes in the distance where beauty is not,  
On the desolate flats where gaunt apple trees rot.  
Where the brooding old ridge rises up to the breeze  
From his dark lonely gullies of stringy-bark trees,  
There are voice-haunted gaps, ever sullen and strange,  
But Eurunderee lies like a gem in the range.97

There was a more relatively upbeat prose in the work of Lawson’s contemporary counterpart A. B. (Banjo) Paterson, who seemingly was more interested in the romantic portrayal of Australian bushman as horsemen and heroic-underdogs. In Paterson’s writing the bushmen’s resourcefulness and independence set them apart. Poems and ballads such as “The man from snowy river” (1890), “Clancy of the overflow” (1888) and “Waltzing Matilda” (1895) continue to be reimagined in popular culture.98 Paterson’s appeal was in his ability to characterize and romanticise favourable attributes in the people of the bush and project these attributes onto the characters featured in his literary works. Lawson’s bushmen, in contrast, were subjected to the bush rather than masters of it.

These competing bush narratives played out in a personal way for both Lawson and Paterson. In what has now become known as the ‘Bulletin debate’ of 1892-3, the two

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96 Ibid, 28.  
97 Ibid, 84.  
98 Slim Dusty’s cover version of Waltzing Matilda was the first song to be played from space. Tom Waits utilizes Waltzing Matilda’s chorus in “Tom Traubert’s blues”. Irish band the Pogues released a version of “the band played Waltzing Matilda”. Other references such as Baz Luhrman’s film “Australia” and “Crocodile Dundee” borrow heavily from the imagery of Paterson.
authors exchanged literary blows which were subsequently published in J.F. Archibald’s paper.99 Lawson had long regarded Paterson a ‘City-bushman’ and took aim at his romanticised idyllic depictions of the bush. Originally titled “Borderland”, the poem “Up the country” Begins,

I am back from up the country — very sorry that I went —
Seeking for the Southern poets’ land whereon to pitch my tent;
I have lost a lot of idols, which were broken on the track,
Burnt a lot of fancy verses, and I’m glad that I am back.
Further out may be the pleasant scenes of which our poets boast,
But I think the country’s rather more inviting round the coast.
Anyway, I’ll stay at present at a boarding-house in town,
Drinking beer and lemon-squashes, taking baths and cooling down.100

Not to be outdone, in July of 1892, Paterson published his response taking aim at Lawson’s morose outback outlook. “In defence of the Bush” begins with

So, you’re back from up the country, Mister Lawson, where you went,
And you’re cursing all the business in a bitter discontent;
Well, we grieve to disappoint you, and it makes us sad to hear
That it wasn’t cool and shady -- and there wasn’t plenty beer,
And the loony bullock snorted when you first came into view;
Well, you know it’s not so often that he sees a swell like you;
And the roads were hot and dusty, and the plains were burnt and brown,
And no doubt you’re better suited drinking lemon-squash in town.101

Other contributions to the debate were provoked with Edward Dyson’s “The fact of the matter” and Francis Kenna’s “Banjo of the overflow” adding to the rolling insults and banter. This male dominated bluster personified the ironic humour, larrikinism and the rough and tumble that flew in the face of the image of the buttoned-up English ruling class. Unsurprisingly, these poems and ballads borrow heavily from English and Irish traditions. Despite this, the literary works produced in this era are concerned

99 To this day, Archibald’s legacy continues as he remains the namesake for the Gallery of New South Wales’ annual portraiture prize, known as ‘The Archibald’.
100 Lawson and Olds, The Best of Henry Lawson, 123.
with locating a pre-Federation Australian voice. Images of bush trails, bush rangers, boiling ‘billys’ and absent drovers speak to the national consciousness albeit as it was portrayed in a white male. As an echo of the back-and-forth nature of the Bulletin debate, and a yarn of its own, in 1993, Banjo Paterson’s likeness replaced Henry Lawson’s on the Australian ten-dollar note.102

Not all of Lawson’s bush narratives were sullen images of desolation, and he often spoke of the beauty of walking in the Australian bush. Walking was a feature of Lawson’s work and featured heavily in his adventures. J.F. Archibald, concerned about Lawson’s drinking, once set him the challenge of trekking in the bush. In 1893 with a train ticket to Bourke in northern New South Wales and a £5 note, Lawson set off from Bourke in the middle of summer with his friend Jim Gordon and walked to the Queensland town of Hungerford 236 kilometres away. On arriving at Hungerford, Lawson was unimpressed with the town and began walking back. Four hundred and fifty kilometres and three weeks later, Lawson and Gordon arrived back at Bourke. The humorous image of the larrikin rejecting the comforts of town for the rugged uncomfortable bush highlights a type of dry-wit that continues to have a strong presence in Australian narratives.

As a constant theme in Lawson’s work, humour aligns with the image of the larrikin closely associated with images of anti-authoritarianism. Parody, farce and absurdity all feature as aspects of Lawson’s bush poetry. In the collection of short stories titled, “On the Track” the tale of “Bill the ventriloqual Rooster” recalls the tale of a Rooster spooked by the echo of his own call. In “when your pants begin to go” (1892) a certain humorous uncouth pride is taken in the banality of worn clothes.

Now the lady of refinement, in the lap of comfort rocked,
Chancing on these rugged verses, will pretend that she is shocked.
Leave her to her smelling bottle, ‘tis the wealthy who decide
that the world should hide its patches ‘neath the cruel cloak of pride
and I think there’s something noble, and I’ll swear there’s nothing low,

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102 Another bush poet, Mary Gilmore also features on the reverse side of the redesigned ten-dollar note, her great, great nephew Scott Morrison was to become the 30th Prime Minister of Australia.
In the pride of human nature when its pants begin to go.\textsuperscript{103}

One can only speculate as to the effect that this type of humour had on Lawson’s readers. Either it resonated as a reflection of the type of humour encountered in the people of the bush, or reflected Lawson’s own larrikin charm projected onto everyday situations, standout events or people. Either way, the irreverence and humour evident in Lawson’s prose has formed an image of the knock about ‘bloke’ that drinks and swears and carries-on. The same ‘bloke’ who can be solemn and earnest when required, or boisterous and disrespectfully impertinent.

Traces of these common humorous traits are still found in Australian culture. As ‘The little Aussie battler’ continues to muddle his way through life. One needs only to think of comedic characters played by the likes of Paul Hogan, Gary McDonald, Shane Jacobsen or Barry Humphries to connect performance to this type of humour. The Aussie battler remains unknowingly naïve to the refinements of highbrow culture. Bazza McKenzie, Kenny, Crocodile Dundee, Strop, Sir Les Paterson, Dame Edna Everage, and Norman Gunstan all characters who play on the similar themes of larrikinism, irreverence, anti-authoritarianism and just plain dumb-luck.

This lineage can perhaps be traced back to Lawson’s work via Steele Rudd’s “\textit{On our selection}” and even the poems of the fictitious poet, Ernest Lalor Malley, whose entire body of work was created in one afternoon in 1943 by two conservative writers Harold Stewart and James McAuley. The suite poems were lauded by contemporary modernist poets of the time and featured in an edition of the Angry Penguins magazine. (‘Malley’ referencing the Mallee region of Victoria, ‘Lalor’ referencing Peter Lalor the leader of the Eureka rebellion).

More recent examples of the Australian larrikin have embraced a multi-cultural dimension. In the 1980’s Mark Mitchell’s depiction of a first-generation Greek-Australian was given larrikinish sentimentality. ‘\textit{Con the fruitier}’ plays to stereotypical notions of working class immigrants. Similarly, Mary Coustas’ “\textit{Effie}” or the group of

\textsuperscript{103} Lawson and Olds, The Best of Henry Lawson, 115.
Greek-Australian comedians that teamed up to produce ‘Wogs out of work’ gave us images of multicultural Australia that featured regularly on 1980s television. Though naïve, endearing and funny, these characters, like the characters found in many of Lawson’s bush narratives, are depictions that parody a perception that the working class are unrefined ‘chancers’.

Since Federation in 1901, efforts to identify a unique image or narrative of Australia separate from Britain has developed, despite for the most part being inexorably linked to it. It was not until the First World War that a unified image of Australia was first recognised internationally as a separate entity from Britain. Nevertheless, romanticised representations of ANZAC soldiers going into battle on the shores of Gallipoli are writ large in the collective Australian imagination. Celebrated annually on the anniversary of the battle, the story is continually retold ubiquitously. It has such a significance and scope that even today, after over 100 years, ‘ANZAC Day’ is memorialized in everything from Australian Rules football games to biscuits, and in what we are told is our other great national obsession, gambling.

Most towns in Australia have monuments dedicated to ANZAC, and despite our modern multicultural stance in the world that now arguably aligns Australians more with Asia, through trade and geography, the romanticisation of ANZAC and the unceasing appetite for this romanticised European image seems never to wane or abate. Rather, the opposite seems to be the case. Each year more funds are dedicated and more effort is spent on tapping the seemingly inexhaustible trove of pathos that Gallipoli induces. As recently as 2018, The Australian government set aside $500,000,000 for upgrading the facilities at the National War Memorial in Canberra to reflect Australia’s sacrifice in more recent conflicts.

In Sarah Midford’s essay ‘Constructing the Australian Iliad: Ancient heroes and ANZAC diggers in the Dardanelles’. The connection is made between Homer’s Iliad and the events that took place on the Gallipoli peninsular in 1915. Midford asserts that not only does Homer’s epic poem signal a type of nation-birth it also offers a

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mirror with which to explore literary representations in Australia at that time. Midford makes the further connection that the geographical location of Gallipoli in relation to the ancient Battle of Troy is significant as it affords obvious comparisons between two defining battles and their relationship to Greek and Australian national identities. Midford compares images and narratives from both eras that resonate and ‘explores Australia’s use of classical allusions in the construction of its origin story’. Not only is geographical proximity important to harnessing the borrowed authority of ancient Greece, but Midford asserts the ideological proximity is equally, if not more important, to signalling a narrative that is important to past present and future generations of Australians.

By comparing Australian soldiers to ancient heroes, and drawing on the shared landscape of the Dardanelles, poets, journalists, politicians, soldiers and writers of every kind have consolidated and will continue to consolidate the connection between Australia’s present and Europe’s past, establishing a continuum of cultural experience in spite of geographical isolation.

If one is to expand from Midford, then it is to acknowledge that European narratives, while useful in resonating with a sense of national birth in Australia, are not reliable representations of Australian experiences.

The Australian appropriation of European narratives to link-up with a continuum of cultural experience seems to mostly move in one direction. The contemporaneous literary comparisons between the actions of Australian soldiers and their ancient equivalents only reinforces the effect of superimposing European narratives in the Australian experience.

Romantic images of Australia are not limited to the past alone. There have been times in modern Australian history that have attempted to romanticise futures. Ron Robertson-Swann’s minimalist sculpture ‘The Vault’ (1978) was produced at a time when the desire to make a bold statement about who we were as a nation and where

105 Ibid, 60.
106 Ibid, 61.
we were going was strong. It was, at the time, meant to represent an aspirational symbol of futures yet-to-be. Perhaps most significantly, this forced artistic statement stuttered and hesitated into existence. Instead it came to represent a story of rejection and redemption. Inadvertently revelling the Australian larrikin, it was initially derided and given various nicknames by the public. The thing, Steelhenge or the ubiquitous moniker Yellow Peril. The public brawl that the Vault initiated highlights the ongoing issue about how best to represent an Australian voice. Australians can’t seem to agree on this, and romanticising narrative images of Australia continues as it has done, since white colonisation.

Part Three: Unreliable narration as a critique of alétheia.

The concept of alétheia is central to retracing Heidegger in Greece because in the twentieth century it was Heidegger who brought a renewed sense of its meaning. As a principle concern for understanding how unreliable narration may provide a critique for alétheia, a clear understanding of what is meant by this term required. In philosophy, alétheia means ‘disclosure’ or ‘truth’. It is literally defined as ‘the state of not being hidden’. As mentioned previously, for Heidegger in Greece, this drove to a question of purity or essence that he hoped could potentially be rediscovered or once again brought into unconcealment. This was, after all, Heidegger’s stated rationale for travelling to Greece in the first place as he attempted to recuperate something of an origin story of the West from the writings of pre-Socratic thinkers. Heidegger feared that the purity he sought may no longer be visible or identifiable. However, if, as Heidegger states, concealment is the precondition of alétheia, then unreliable narration emerges as a certain type of concealment that undermines or hides truth.

Unreliable narratives hide truths insofar as they destabilize any potential for purity (at least of the type Heidegger described or hoped for). Over time narratives change, are

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107 The sculpture was commissioned after winning a Melbourne City Council prize.
misread, misunderstood or simply devolve into obscurity precisely because of unreliability. Heidegger’s description of alétheia as a type of pure pre-truth brought into unconcealment is impossible, as over time narratives mutate in unreliable ways as meanings change. New alternate images are formed when narratives are passed on, interpreted or communicated, and shift or displace original material. Meanings given to images change over time as they compound or disappear leading to skewed understandings and ambiguous destinations. In this way, ‘pure-truth’ in the sense of any essence is lost or unattainable. By co-opting alétheia as a descriptor for ‘truth’ or ‘the way with which truth reveals itself’, Heidegger attempted to link his ontological project to that of the pre-Socratics, namely Parmenides of Elea.

Parmenides’ characterizes alétheia somewhat differently to Heidegger. This difference is articulated in his poem ‘On Nature’ of which there remains only 160 fragmented verses of a suspected 800108. Interestingly, not having the whole poem in its entirety renders any interpretation of it unreliable. Parmenides states that there is nothing that cannot be. “For never shall this prevail, that things are not, are”. In section three, ‘The way of opinion’, Parmenides explains the becoming of the cosmos which is an illusion that abstracts from its origin. Parmenides’ poem warns that ‘the way of opinion’ (doxa), must not to be confused with ‘the way of truth’ (alétheia) and that this provides pause for reflection. It would also seem ironically that Heidegger’s reinterpretation and reintroduction of the concept of alétheia in the 20th century is exactly the type of opinion Parmenides warns against. In this way ‘truth’ becomes the foundation of Heidegger’s unreliable narrative. His sojourn in Greece and his subsequent hesitations directly reflect a dislocation caused by an adherence to doxa (opinion) in the form of images of Greek Classicism iterated by Hölderlin. By re-introducing the concept of alétheia in the twentieth century Heidegger recalls his philosophical predecessors.

Mis-reading or mis-interpreting the influence of one’s predecessors in the pursuit of finding one’s own voice is the subject of Harold Bloom’s book “the Anxiety of

Influence”109. In the book Bloom makes the case for the student (ephebe) to differentiate themselves from their predecessors by mis-reading or interpreting alternate viewpoints as a deliberate strategy for new poetic articulations. Bloom identifies six ratios that illustrate poetic revision briefly described as follows. 

**Clinamen**: which Bloom describes as ‘misreading proper’ where the student swerves away from their predecessor in a corrective motion. 

**Tessera**: Where completion and antithesis characterise an elaboration that reconstitutes the predecessor’s terms and ideas with the implication that the predecessor did not take articles far enough. 

**Kenosis**: Describes a disruption or break that isolates the student from the precursor. 

**Daemonization**: Where the student attempts to dismiss the originality of the predecessor to avoid repetition, implying the strength and importance of their own. 

**Askesis**: Describes a type of self-purgation that diminishes the achievements of the predecessor and the student. Here the student attempts to purge themselves of all influence. Finally, **Aprophrades**: where a ‘return of the dead’ signals the student’s openness to acknowledge their predecessor’s work so that both are read with similar weight.

These six ‘revisionary ratios’ as Bloom calls them constitute his overview of the way with which the student must negotiate the influence of their predecessor in the discovery of their own voice. Bloom’s ‘misreading’ or ‘misprison’ is limited to examples of early 19th century romantic poets such as Milton. However, broadly speaking this logic can be applied generally to the question of representation. It must be noted that Bloom presents the relationship between student and predecessor existing somewhat in isolation. Yet in practical terms, the student’s mis-reading is perhaps the direct result of multiple influences operating - either consciously or unconsciously - simultaneously, influences that amongst other things reflect the times, one’s exposure to material, lived experiences and projected proclivities. To suggest that the influence of the predecessor is the only factor in deciding the direction of the student, Bloom fails to acknowledge the inter-connectedness of all influencing factors at play on the student.

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If one is to therefore expand from Bloom’s logic of influence anxiety, then recognition of the diversity of influences must be considered. Conflations of competing influences necessarily swirl in the imagination that subjectively inform new representations. In this way, the combination of various influences factor in the way with which the student chooses to represent images. As such, it is not so much a case of deviation or swerving from the predecessor solely (in the way that Bloom suggests) but a combination of influences that distillate or filter in subjective consciousness. To take this point even further, in visual art, one’s physiology may also become a point of divergence from the predecessor which elicits certain physical limitations or freedoms that can also dramatically effect representation.
Section Two: Retracing

Part one - Physical retracing

Part two - Memory and materiality

Part three – Immaterial retracing
The foot is an excellent witness, perhaps the most reliable.\textsuperscript{110}

- Frédéric Gros

Part one - Physical retracing.

To ‘trace’ something is to sense its source or its origin. To re-trace is to go back over the same route or material to the extent that it is still traceable. In other words, re-tracing signifies a ‘return’, it follows and discovers from one’s own, or someone else’s movements, actions, works or experiences. It is a method with which to reprise, redo, or reconstruct. In art, retracing becomes a method for travel, for seeing, through recognition and repetition. In this way, the act of retracing is fundamental to art as it is ‘the way of the image’. As if to punctuate contemporary issues concerning travel, tourism, its limitations (in the form of travel restrictions) and effects and the importance of retracing both in terms of contact-tracing the virus itself and the retracing of human activity; the global Corona-virus pandemic of 2020 has brought into sharp relief the economic and social implications of a world where closed boarders and restrictions limit global travel.

The Grand Tour was an early example of mass tourism that retraced, evolving out of the British nobility’s desire to experience for themselves the art and architecture that remained of ancient Europe. From the mid 1600s, up until the late 1800s the Grand Tour served as an educational rite of passage. From its early aristocratic beginnings, the Grand Tour was an activity concerned with pilgrimage and retracing. Primarily across France, Italy and Greece, the Grand Tour became a way with which young, mostly wealthy men could go out into the world. John Locke’s essay ‘Concerning human Understanding’ (1690) argues the relevance of travelling physically in the landscape. The purpose of this type of travelling was for learning and curiosity. Locke argues that knowledge comes entirely from experience of the external senses. He claims that what one knows comes from the physical stimuli that one is exposed to. That is, to expand the mind, one must explore the world.

As a guide to the physical retracing, the image of the tourist travelling in unknown places is a useful one that signals a way of experiencing the world. Tourism becomes the subject area that shows the inter-relational properties of travel as an experience.

which in the research, draws on a strategy of travelling (walking) through known and unknown landscapes that emerge through the act of retracing.

Landscapes can be physical and psychological. In part one of this section the physical retracing is addressed by looking to the example of other artists who have walked in the physical landscape as part of their artistic practice. What elements can be identified, learnt or harnessed from the works of other artists that travel? How have these other artists used travel specifically walking in their practices and how can these elements be applied to the retracing in the research?

Walking has a history in art practice which follows from the work of artists such as Richard Long who based several artworks on the topic and who transforms the landscapes in which he walks. French artist Sophie Calle’s forensic stalking retraces the actions of strangers by secretly following in their footsteps. Hamish Fulton only makes works based on walking, translating his experiences into a variety of media outcomes including photography and text based works. Japanese artist, On Kawara successfully used travel as a basis for making art. Kawara’s series such as ‘I got up’ (1968-1979) consisted of a program of sending two postcards every day to friends and colleagues when travelling. In his work ‘I went’ (1968-1979) Kawara traced his daily movements in red ball point pen superimposing them over maps of destinations he visited. The research looks to these artists as they adhere to rules and methods particular to their own practices yet collectively present a reasoning that can be harnessed to form an argument for physical travel that represents travel or ‘tourism’ as a way of being. Broadly speaking, if one is to borrow the logic of retracing and expand from artists who make ‘walking art’, then the questions of where to physically walk and why become fundamentally significant. As mid to late twentieth-century artists mentioned above, these artists are selected due to the contemporaneous overlap with Heidegger’s Greek sojourn.

The connection between the physicality of walking and consciousness is a theme taken up by French philosopher Frederic Gros in his book ‘A Philosophy of Walking’.

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112 Gros, A Philosophy of Walking.
suggesting that walking is a method for contemplation and points to various philosophers and writers whose walking was fundamental to their thinking. Gros suggests that different types of walking marching, rambling, strolling influences the Subject’s train of thought and that this naturally effects experience. Specifically, Gros looks to the examples of Nietzsche wandering in the German or Swiss mountainsides or Kant’s daily routine of marching through his home town to ‘escape the compulsions of his own thought.’ In summary, Gros proposes that “the foot becomes an excellent and reliable witness”. However, this is not entirely the case.

If one is to extrapolate from Gros, on the question of reliability, then the way or method with which to walk becomes important. ‘Artistic’ walks vary in different ways. They can be altered: sped up, slowed down, reversed. And it is through experimentation that these methods uncover new possibilities of engaging with the physical landscape, new experiences and new narrative representations emerge. Consciousness or awareness are factors to consider when undertaking ‘artistic walks’ in the physical landscape. These considerations have the potential to elevate everyday walking experiences, from simply going about daily activities to a heightened experience that engages more with sensory acuteness. Gros reminds us that there is a simplicity to the activity that requires little thought.

...you don’t learn to walk, at least here, no technique, no panic about getting it right or not, about doing it this way rather than that, no pressure to pull yourself together, practice, concentrate. Everyone knows how to walk. One foot in front of the other.  

Awareness of how we walk alters our consciousness and our ‘being in the world’. Walking and by extension travel therefore marks a way of being in the world that has physical consequences. For example, contemplating the importance of one’s state of mind and the difference between walking slowly and walking fast. Gros writes that the real difference is between walking slowly and walking with haste.

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113 Ibid. 21.
114 Ibid. 35.
Haste and speed accelerate time, which passes more quickly, and two 
hours of hurry shorten a day. Every minute is torn apart by being 
segmented, stuffed to bursting.

...Slowness means cleaving perfectly to time, so closely that the 
seconds fall one by one, drop by drop like the steady dripping of a tap 
on stone. This stretching of time deepens space.\textsuperscript{115}

The perception of time ‘slowing’ or ‘hastening’ is an abstract calculation that points 
to the importance of engagement. Awareness and consciousness during the act of 
walking influence the type of experience that one feels. Gros makes the point that the 
landscape is not just a physical thing but a ‘set of tastes, colours, scents which the 
body absorbs’.\textsuperscript{116} In expanding this idea, one recognizes that not only does the body 
absorb these external environmental factors, but the inter-subjectivity of experience 
means that any or all influencing factors contribute to artistic outcomes.

Walking as a method for exploring artistic practice has developed as a disciple with 
its own trajectory since the 1960’s where early examples of the field including works 
from the above-mentioned walking artists have been expanded on. As a discipline, 
walking-art has gained further substance through affiliations and online associations 
such as the “Walking Artist Network”\textsuperscript{117}. As a hub for issues and content this site 
dresses the impact of walking in art through promoting various contemporary 
publications and events. Connecting practitioners through its network of subscribers 
the site hosts online conferences, WAN events and webinars and has a vast archive 
that documents and links walking artists across the globe. Walking as a method for 
the production of art continues to, as it seemingly has always done, cluster around 
the intersection of contemplation and action. The subject of exactly what is 
contemplated and how is the focus of Helen Rees-Leahy’s article “Walking for 
pleasure: Bodies of display at the Manchester Art-Treasures exhibition in 1857”\textsuperscript{118}. 
Rees-Leahy evokes Baudelaire’s \textit{flâneur} and Georg Simmel’s ‘metropolitan

\textsuperscript{115} Ibid. 37.
\textsuperscript{116} Ibid. 38.
\textsuperscript{118} Walking for pleasure: Bodies of display at the Manchester Art-Treasures exhibition in 1857, Helen Rees-Leahy, 
individuality’ to describe the cacophony of activity and transience of visitors to the “Art-treasures” exhibition of 1857 in Manchester, England. Rees-Leahy attempts to re-imagine contemporaneous personal memoires, eye witness accounts and contemporary critique where the behaviour and conduct of the visitors to the exhibition are scrutinised. Intersecting the combined acts of walking and thinking in the context of the ‘museum’, suggesting the context of walking shapes the importance it is given. Perhaps a modern equivalent to the 1857 Manchester exhibition would be the spectacle of a modern twenty-first-century art fair where walking along makeshift hallways and gallery spaces exposure to ‘new’ art works elicit similar affectations and pretensions demonstrated in those that attend.

Retracing, however ‘returns’ the spectator to something that is already perceived in some way to something that is known or sensed. Rees-Leahy points to the experience of novelist Nathaniel Hawthorne who documents his return to the 1857 exhibition at least a dozen times providing “a singular insight into the arc of his experience there: from his initial dismay at the size and impossibility of the whole thing to the serious reflections of the autodidact, measured enjoyment of the exhibits, the fascination of his fellow spectators and, finally, boredom with the whole event”.119 Where in Hawthorn’s own words the event seemed “small compared to his idea of it”.120 Hawthorne it would seem resigns himself to the realisation that he can only ever perceive ‘a general idea’ of the exhibition as a whole rather than take in the experience of the exhibition in its entirety leaving only an impression. Hawthorne’s arc of experiences at the 1857 exhibition provides an insight into the psychological dimensions of retracing by walking around and returning to the various exhibits he encounters.

Pilgrimage is a theme in walking art taken up by Francisco Careri121, Phil Smith122 and Frédéric Gros. Part pilgrimage, part performance, the research physically retraces Heidegger’s sojourn in Greece by walking and shares similar psychological

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119 Ibid. 550-551.
120 Ibid. 551.
dimensions that retrace in every direction. Whilst Careri and Smith begin by considering walking in artistic movements such as Dadaism, Surrealism and the Situationists their conclusions ultimately deliver them to vastly different destinations where Smith focusses on performance and the performative actions of walking, Careri emphasises the architecture of land art and minimalism. Gros however, points to the significance of pilgrimage and offers a rationale characterizing this important factor:

The primary meaning of peregrinus is foreigner or exile. The pilgrim, originally, is not one who is heading somewhere (Rome, Jerusalem, etc.), but essentially one who is not at home where he is walking.

...For the pilgrim is never at home where he walks: he’s a stranger, a foreigner.\textsuperscript{123}

Gros’ ‘Walking in foreign lands’ is the common link between physically retracing Heidegger’s sojourn and the walking artists Fulton, Calle and Long.

Since the early 1970s, Hamish Fulton has developed a series of parameters or rules for his artistic ‘walks’ including the intention that these walks be original. His intention is to take walks that no one else could possibly have performed before. He achieves this by considering all sensorial factors that appear in his walks to be unique. In a durational, communal walk conducted in 2012, Fulton designated a two-hour period of a ‘group-walk’ which took place at Curzon Park, Birmingham on the 8\textsuperscript{th} of April. Fulton asked participants in the group to adhere to certain rules within the walk that took on certain retracing characteristics. For example, participants were asked to begin their walk by taking up position along straight seams in the concrete within the bounds of a designated walking area. In this way, participants carefully retraced the straight concrete lines with varying degrees of success. Whilst walking along the lines participants were asked to be mindful of the environmental conditions, their surroundings and their state of mindfulness.

\textsuperscript{123} Gros, A Philosophy of Walking. 107.
Fulton’s method calls for a multi-sensory experience where participants concentrate on all aspects of the walk such as sound, smells and other existing features framed by the time-period of the walk. Duration is key to distance travelled and the overall experience. Often with Fulton’s walks there is no physical object that remains to signify the artwork. Photographs taken of the walks convey a sense of what was experienced, the environmental conditions of the walk such as wind, rain, fatigue, perseverance, self-discipline all feature as important aspects of Fulton’s imagery. Fulton uses the shared knowledge of walking experiences as a way for participants to empathize in a collective experience. In the gallery, this empathy is expressed in the photographs that place the viewer in the images he presents.

Occasionally Fulton’s meditative walks are expressed as text posted on gallery walls. The scale of lettering intimates the difficulty, or scale of the walk depicted. In a work titled “Chinese Economy Tibetan Justice, 2009”124 seven letter words are used and scaled up to 5 metres tall. They reference an assisted trek Fulton participated in at Mount Everest in 2009, and the play in the scale of the lettering highlights the magnitude and difficulty of the walk. Here the physicality of the walk is not documented photographically, but expressed through other means.

Central to Fulton’s work is the assertion that objects cannot compete with experiences. At best, they can only recall experience. For Fulton, objects are secondary to the experiences they solicit. For the Everest walk, the object of the text on the walls of the gallery lies in contrast to the object of the experience. A difference that characterizes ‘art as verb’ not ‘art as noun’. Foulton examines the slippage between the object of documentation and the initial experience. Whilst Foulton is occupied with mindful observation that rounds-out his walking experiences, other artists approach the question of physically retracing in the landscape entirely differently. German artist Anselm Kiefer toured the European landscape in a very specific way in his series of actions from 1969 that recalls a nefarious historical gesture. Kiefer’s series ‘Occupations’ problematize historical taboos by confronting historically-confronting German narratives. ‘Occupations’ differs considerably from

124 This work was exhibited at Josée Bienvenu Gallery, New York in 2016.
Fulton’s works. Through this series of actions Kiefer confronts historical narratives by emphasising and hyperbolising the historical gesture of the Nazi salute in various previously Nazi-occupied European locations. ‘Occupations’ iterates the taboo historical gesture of the Nazi salute in the presence of foreign European landscapes that were once occupied by German forces. Whilst Kiefer’s confrontation of the German historical narrative is a gesture that provokes and challenges the historical and political landscape it also reignites the discourse surrounding the appropriateness of certain taboo historical actions within the timeframe of survivor’s living-memories. The deliberateness of Kiefer’s actions become self-aware in the places they are performed as they expose certain European anxieties. Both Fulton and Kiefer interact with the landscapes they find themselves in physically, however, if one is to compare the two physical interactions, Kiefer provokes and elicits the political whilst Fulton immerses himself in the experiential.

Retracing by means of walking is also a method adopted by French artist Sophie Calle. In her work titled “Suite Vénitienne” 1980 Calle retraces the movements of a stranger. It is suggested that she begins her stalking narrative by giving herself up to the process. Destinations are in the hands of strangers chosen at random. For the most part the stranger remains just out of view or undetected and hidden. Calle documents her tracing in black and white photographs which record the encounter through near absences, where the subject of her tracing exists just out of grasp. Calle depicts lone alleyways, doorways and side-streets as her subject of interest, she claims, remains unaware.

In addition to the photographic documentation, Calle records dates and times of her interactions, conveying a narrative of deception and cold-war-style spy craft establishing a psychological element to the places visited and the ambiguous destinations that unfold over the duration of the exercise. Calle plots the trail on a map of Venice as she records the route representing a lineal drawing when superimposed onto a corresponding map. Hence, it is a drawing constructed from

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126 Ibid. 31.
the action of retracing others, where the outcome is initially unknowable and where the subjectivity of the artist is given over to the inter-subjectivity of the experience. Punctuating an aesthetic appeal by following a stranger through recognizable Venetian streets, Calle’s distorted and manipulated narratives pervert representations of the physical landscape. Her stalking is not what it seems. Images are flipped, street names mis-remembered and photographs doctored. Thus, memories are manufactured. The deception is complete. Calle plays with narrative and psychological space by providing false images of experience, blurring the lines until the actual experience is recalled only by a manufactured experience. In this way narrative becomes an unreliable object to be scrutinized. With the authority and appeal of forensic investigation, Calle’s invented narratives play out as theatrical performances with the physicality of the landscape a mere character in her imagination. Her accounts of experience are deliberately untruthful and misleading.

English artist Richard Long physically responds to the landscape often by altering it. In this way Long departs from Fulton’s work despite the shared element of walking. Long uses the logic of retracing in his most well-known action “A line made by walking” (1967), by repeatedly walking back and forth in a field. Grass is flattened and the landscape is changed. Long maps the landscapes he walks over. His sculptural ‘material’ practice echoes these walks as they not only physically take place in the landscape, but reference it materially. Recurring circular motifs in stone, soil or wood make use of what is found in the landscape by using these materials in the places where they occur naturally. Like Fulton, Kiefer and Calle, Long photographically documents these walks and takes the image of the experience into the gallery. Considerable examples of art from America and Europe produced in the late 1960s and 70s rejected the commodification of Art. Long’s interventions in the landscape emphasize concerns felt in the ecological and political environments of the time. Long moves beyond the traditional sculptural boundaries of objects where a link can be drawn between the ‘worthless’, ‘unartistic’ materials used by the Arte Povera movement. These articulations highlighted and expanded the potential of art at the time by moving away from traditional methods and materials.
Walking operates as a primary method of retracing and of making art. It is an ‘articulation’ or ‘way’ of experiencing, of ‘being’ in the world. Frederic Gros’ assertion that the traveller is ‘never at home where he walks’ characterizes a metaphorical landscape which acts as an entry-point or rationale for the retracing at the centre of the research. The physicality of the unfamiliar is explored in the works of these artists as Fulton treks through the Himalayas, Calle leaves France for Venice, Long heads into the wilderness or as Kiefer visits various European nations previously occupied by the Germans in WW2 (beginning the series of actions from his own bedroom). Walking in foreign landscapes is not the same as walking in one’s own neighbourhood or in one’s own country, as there is a disruption of familiarity.

The question of what is familiar and what is unfamiliar meet at the point of recognition and characterise the experience of the traveller. One obvious disruption or difference in the physical displacement of the tourist is language. Trying to be understood or trying to understand what is being communicated in unfamiliar places gives the traveller pause for thought. Overcoming this barrier has become easier for the modern traveller as technologies now exist that translate languages in real time. The rise in the number of tourists globally means that the modern tourism industry in most developed countries is geared towards overcoming barriers such as language, that is, so long as one speaks English. Airports around the world and particularly in certain parts of Europe have standardized signage, loud speaker announcements and other labelling to the extent that the English language now tends to be found in most places tourists visit en masse. Hotels equally attempt to overcome language barriers so that the modern ‘Western’ tourist is made to feel more welcome, more at home. But despite the globalized push to ease this specific difficulty, travellers can still find themselves in situations where they need to communicate in languages foreign to their native tongue.

Part of travel’s appeal for many people is not the familiarity of home, but the newness, unexpectedness or the disruption of the familiar. Misunderstanding is a regular

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127 Gros, A Philosophy of Walking, 107.
128 One such service is called ‘Google-translate’.
feature of travelling in foreign lands, and mostly these situations occur around banal interactions such as ordering meals or buying tickets, but as a concern that affects one’s physical experience, misunderstanding for tourists is a common experience that has physical consequences.

Borrowing from the example of the ‘walking artists’ discussed, where the disruption or un-belonging of experience meets the necessity of recording the unfamiliarity consequences arise for representation. Tourists document their experiences as they photograph themselves in front of monuments, attractions and other artefacts with a regularity that acts as a compulsion. ‘Proof of experience’ is a key feature of constructing narrative. For Long, photography documents physical interventions and disruptions enacted in the landscape, so too with Kiefer whilst Fulton records the environmental conditions that shaped experience.
Part two – Memory and materiality.

As a starting principle that frames part two of this section, a clarification is required. The focus here is not on the broader discourse surrounding the topic of ‘memory and materiality’ but located inside it. This section will focus on some specific materials and objects that were encountered in the retracing in Greece which are featured materials in the exhibition. Materials include objects such as rope, stone, gold, ceramic, wood and rusted metal. For brevity, I will look at the particular significance of two ‘Mediterranean artists’ who were producing art in the 1960s at the time of Heidegger’s Greek sojourn, Jannis Kounellis and Antonio Tàpies. In response to their use of materials and perhaps as a retracing of them, the works produced in the research return in a material way as a method for recalling memory through materiality. These two artists specifically depict and combine narrative images from ancient, personal, religious, mythological and, in the case of Tàpies, cosmic sources. Kounellis and Tàpies were both widely regarded initially for their painting and much of their extensive bodies of work are on canvas or paper. However, as each of these artists pushed the boundaries of their own practices they developed abstractions that included the use of found objects and other materials.

Objects were embedded or attached in some way in their practice that intensified articulations in their constructions. In several sculptural examples, Tàpies explores the language of materiality, using for example musical instruments, attaching them to discarded metal frames or physically tied together disparate objects before casting them in bronze. These assemblages often combined unrelated or contrasting elements in constellations that blended the reading of objects together in surprising ways. In “Safata amb creu i corda”129 (Tray with cross and rope) a rope sits curled on top of a wooden serving tray held down by one of Tàpies signature crosses. This work symbolises the artist’s time spent convalescing in the Catalonian mountains after a near-fatal heart attack caused when he contracted tuberculosis as a

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seventeen-year old. He was bed-ridden with illness and a crucifix, and the combination of narrative images speaks to personal suffering and the struggle to overcome the effects of a debilitating disease. Memories are recalled through materials that speak to their ability to convey deeper meanings.

Tàpies’ use of ceramics ranges from tea cups to large thick masses of clay that he mixed with marble dust and paint. He compiled large canvasses in this manner, covered with this composite material, working back into it before allowing the clay/paint mixture to dry as he shaped it. His work with clay evokes a sense of primordial mark-making, of something inherently human.

Tàpies helped develop a working style of art known as pintura matèrica\textsuperscript{130} where non-traditional artistic materials were incorporated into his paintings. By working in this way, Tàpies is able to evoke experiences of the earth and of the interaction with it, capturing the action of the experience setting it in the object of the artwork. At times, it is this material that records the absence of objects. In a work titled “Jo, Montseny, Catalunya, Univers”\textsuperscript{131} (figure 2) the artist records movement across a page.

\textsuperscript{130} Other artists that work in this type of material include Anselm Kiefer, Joseph Beuys, Jean Dubuffet, Alberto Burri, Lucio Fontana and Wolf Vostell.

Paw-prints and scratch marks are embedded in the surface in relief at the bottom of the page, whilst the imprint of a thin chain and a series of illegible words are set in the material at the top of the work. Impressions set in the material record absences and memory, without the necessity of witnessing direct experience. It is not difficult to imagine the presence of a small dog through the paw prints nor is it difficult to get a sense of the chain. What is difficult is to recall the words inscribed across the top of the work, their illegibility a mis-remembrance or a forgotten element.

The balance of memory and forgetfulness is a feature that Tàpies returns to as a constant in his work. In the work ‘Tres portes’ (Three doors) three wooden cupboard doors painted white are arranged on a large rectangular background. The ‘closed’ doors are arranged in such a way that they appear to be breaking free from the frame of the rectangle.

Memories prompted through materiality is a common feature shared in Tàpies’ work and in the work of Jannis Kounellis. Born in Piraeus, Greece in 1936, Kounellis at the age of 20 moved to Rome where he was to live and work until his death in 2017. Kounellis’ early paintings referenced street signage advertising and other symbolism. It was not until 1960 that he began to introduce found objects into his work. It was also around this time that he introduced performative elements to his practice. Objects, paintings and performances combined as elements in his work and it was this combination that was to mark his departure from more traditional forms of art. The introduction of live elements in his artworks included dance and music, but this live element was not restricted to his own performances. The use of animals and, later, open flame gave his work an unpredictability and sense of danger that was to continue throughout his practice.

Kounellis’ early life in Piraeus was stimulated by the sights and influence of his surroundings. Living in one of Europe’s busiest and oldest ports, Kounellis was

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surrounded by the presence of ships coming and going. Tradable goods such as coal, produce, wool, clothing and coffee were transported in burlap or hessian sacks and stacked in bundles on the port’s edge. Trade was significant to the port long before the tourist ferries dominated. Rope, wood, stone were all abundant materials in the pre-World War Two port. Hulking ships with stone ballasts belched soot into the sky. Gold also features heavily in Kounellis’s imagery. This unique material historically links to images of fortune and opulence. Kounellis uses gold in many of his works, including ‘Civil tragedy’ which features a wall with a doorway entirely covered in gold leaf as the backdrop for a coat-rack (with hat and coat) placed in front of it. On a neighbouring wall, a lit oil lamp sits on a small shelf.

In a photographic image titled ‘Untitled 1972’ Kounellis paints his lips gold referencing the golden backgrounds of Byzantine icons. This connection speaks to the Christian aspiration of ascension into heaven and the promise of eternal life. ‘Artist’s shoes with golden soles’. Kounellis uses gold in a way that elevates the artist’s shoes to objects of reverence; the humble everyday object is transformed. Referencing the Golden Byzantine backgrounds of iconography painting Kounellis signifies the connection between religious imagery and the activity of walking.

Materials prompt memories in consciousness and by doing so they inform the images we rely on to construct or project narratives. Memory, however, is unreliable as a source of information. In part three of this section on retracing, a ‘tourism’ of the immaterial is suggested as a way of connecting ideas through experience.

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133 His parents worked as coffee merchants.
Part three – Immaterial retracing

Psychological landscapes form in consciousness and narratives solidify or dissipate when these psychological landscapes are either reinforced or forgotten. In section one, narratives were explored as romanticisations that inform our sense of being in the world. Romanticisation is one way with which narratives extrude through time, but there are other influencing factors that come into play. The collision or conflation of narrative imagery is one such example that changes understanding when competing factors are combined. These images can be prompted and arrive in consciousness from a variety of sources, for example, from mythology, history, religion and popular culture. They all provide an endless resource of images that can be drawn upon consciously or come into consciousness unexpectedly, often resulting in bizarre associations and connections that lead in ambiguous ways to unknown destinations.

Attempting to make sense of these influences on thought and interpretation is a difficult proposition however, one such method for understanding the intersection of these competing factors is art. Humans are the sum of their experiences and their ability to synthesize and make sense of the world around them is dependent on what they are exposed to and the significance or relevance they place on that exposure. This, to a large degree, explains why we have various narratives and mythologies in the first place. Art is one way that ideas can form through representations which alter meaning and perception. Contemporary Art freely associates imagery, and collides or melds ideas and images in expansive ways.

As a guide for the research, attention is specifically paid to ideas and concepts raised in consciousness during the retracing, where various ideas and associations came together through nature, philosophy, ancient historical narratives, religious interpretations, objects, artefacts, maps, mythical stories and modern influences. All these contributed to the combination of narrative imagery, in the presence of Greece. Much like Heidegger’s recollection of Classical Greek and German romantic poetry, the immaterial images circulated, combining in uniquely strange combinations that
were not separate to the experience but informed it.

For example, one narrative from Greek mythology drawn from Pliny the Elder’s account in ‘Natural History’\(^ {137}\) was recalled whilst travelling through Corinth during the retracing. It is a myth that recalls Art’s ‘origin’ in a series of events that, we are told, happened there. Pliny poetically retells the birth of drawing and sculpture where the actions of the potter Butades and his daughter, Kora of Sicyon produce the image of her soon to be absent lover.

> It was through the service of that same earth that modelling portraits from clay was first invented by Butades, a potter from Sycion, at Corinth. He did this owing to his daughter, who was in love with a young man; and she, when he was going abroad, drew in outline on the wall the shadow of his face thrown by the lamp. Her father pressed clay on this and made a relief, which he hardened by exposure to fire with the rest of his pottery; and it is said that this likeness was preserved in the shrine of the Nymphs.\(^ {138}\)

In Pliny’s account, Art’s ‘origin’ begins at the intersection of ideas. The ideas of love and loss, ‘Eros and Thanatos’\(^ {139}\) are brought together resulting in the birth of art. In this example the desire to recall a person’s likeness is made manifest through recollection and production through material means. As a poetic idea, the ‘image-transfer’ at Corinth points to objectification. First of Kora’s lover, then of the clay semblance. Whilst travelling through the region of Corinth, this story came into consciousness quite unexpectedly.

In another instance, a direct experience in the retracing was disrupted on the Island of Delos as an idea came into consciousness when viewing the large scaffold-supported sculpture of ‘Gaius Offellius Ferus’\(^ {140}\). This is a sculpture of a Roman merchant whose depiction and presence point to the length in time of the importance of that place for trade in the ancient Classical world. This sculpture had been

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138 Pliny, *Natural History*, xxxv.
140 This is the Name of the person depicted in the exhibition photographs Delos prop i, and Delos prop ii.
reconstructed from fragments and set within the walls of the archaeological museum with a large amount of scaffolding to keep it in place. In addition, and quite surprisingly, one leg was being supported by a length of timber that was propping up the substantial weight of the sculpture. What came to mind was that this wooden ‘prop’ was a metaphor for Heidegger’s reliance on the narratives imagined in Hölderlin’s poetry to explain what was true or pure to the Greek essence. Somehow this sculpture’s presence had become more pronounced as a metaphor due to the mechanical means with which it was being supported. The relative strength and immortality of stone in stark contrast with the perishability of wood seemed an odd but workable combination.

It was not just Greek narratives that disrupted in consciousness in the retracing. On several occasions memories of Australian narratives came to mind in the presence of the Greek landscape. For example, underground at Nemea and on the Island of Milos romanticised underground images of mining gold were recalled. Other moments walking through fruit orchards near Sunio, or looking out to sea on Crete, also recalled similar experiences found in Australia. At one point when falling asleep in the sun on the Island of Mykonos memories of long Australian summers came flooding back.

Perhaps these similarities in experience are only recognisable by the traveller in unfamiliar lands, where occasionally it is possible for comparisons to briefly resonate. Resonances where empathy is born out of the similarity of common human experiences. To retrace something of the immaterial is to be open to influence regardless of how this influence comes to consciousness.
Section three:

Retracing the image of Heidegger in Greece
Derrida dreams of photographing Socrates during the ‘théória’, in the interval between ‘verdict and death’\textsuperscript{141}. \textit{Theória} is the Greek word for contemplation and the term used to describe the time it takes to travel by boat return from Athens to Delos. Given the uncertainty of winds and sea conditions this journey varied in duration, yet seeing the sails in the distance from Sounio, marked the end of the \textit{theória}. In his hesitation, his pause, Socrates claims to know when his \textit{theória}, his contemplation will end, the information coming to him in a dream. He claims in this moment knowledge of his own death.

The theatrical moment of Socrates’ deathbed imagined by Derrida and retold since Plato\textsuperscript{142} and Aristophanes\textsuperscript{143} echoes the theatrics of another virtuous speech, another moment of hesitation between ‘verdict and death’. The speech is not, however, from the Classical Greek period, but rather, is set in the era of the 1850s Ballarat goldfields. A famed cry-out, a moment to rally, a moment that is owed a re-visitation. Peter

\begin{footnotesize}
\begin{enumerate}
\item Derrida, \textit{Athens Still Remains}, 33.
\item Plato et al, \textit{Euthyphro: Apology; Crito; Phaedo}, Harvard University Press, New York, 1938
\item Aristophanes is credited with writing a lost Greek comedy titled: \textit{The clouds} (\textit{Ancient Greek} \textit{Nεφέλαι} \textit{Nephelai}) notorious for its comedic depiction of Socrates.
\end{enumerate}
\end{footnotesize}
Lalor’s “Bakery Hill speech” is embedded in white Australian history as a moment of rebellion in the order of Socrates’s ‘swan song’. It is an image where the call to choose “death before dishonour” is the shared imperative with death as a shared outcome.

Asclepius is the name of the theatre at the site of ancient Epidaurus. Named after the demi-god of medicine and healing, it is one of many sanctuaries across Greece that bear his name. The theatre at Asclepius, Epidaurus is widely renowned as the best preserved ancient theatre that remains. It is still possible to walk amongst its rows of stone seating and imagine centuries, millennia of sounds being echoed in that place. Centuries of visitors, performances and applause. In early April, wild flowers blanket the grounds and bus-loads of tourists converge on the site. The spring flowers and the tourists would have been a familiar sight to Heidegger when he visited the site in April 1962. It was there and then that he recited the 6th strophe of Hölderlin’s poem ‘Bread and wine’ at the centre of the orchestra. The poem contains this line

Why are they silent too, the theatres, ancient and hallowed?

Yet this theatre is far from silent. Scores of people wait their turn to shout out to the stone seating surrounding them. The bus-loads of school children and tourists who have descended on the valley come to visit the ruins and hear for themselves the remarkable properties of that theatre which over time have not diminished in its ability to deliver perfect acoustics. It remains a theatre where any word or sound uttered from the centre-point can be heard with precise clarity at the furthermost point of the surrounding rows of seating and where at the centre of the orchestra the sounds return to the speaker at a frequency where the effect is akin to talking into a void. The human ear cannot distinguish any delay in the reverberation of a perfect echo. There is no perceivable difference between the echo and the original sound. At Asclepius, this delay is less than 1/10 of a second. There is no perceivable pause, there is no perceived audible slippage or hesitation, and yet it is at this moment that a different

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144 Socrates suggests that swans (silent their entire life) sing in an outpouring of emotion at the moment of their death. The term Swan song is still widely used to describe a final performance.

145 Heidegger, Sojourns, 21.
type of hesitation revealed itself.

The intention to recite Peter Lalor’s speech had stalled. Hesitation at the thought of reciting Lalor’s speech is suddenly second-guessed (figure 3). The new oration isn’t heard by the masses. There is no call to arms, no virtuous moment, no sound uttered from the centre of the orchestra, no moment between verdict and death, the words do not come out. A petrification plays out in the stone theatre, an inhibition brought about as a direct result of a type of agoraphobia or simple stage fright.

Kafka imagines a hesitation that prevents Alexander from crossing the Hellespont but at Asclepius, the hesitation is real and it is paralysing. This hesitation comes at a moment of pure frustration and a looming sense of uselessness and of un-belonging. It prompts a move to the top of the structure, to the uppermost rows of the audience seating, far from the position at the centre of the orchestra where the prefect echo reveals its surprising effect. A hesitation to perform the recitation had displaced the actor/artist/re-tracer to the outer-edge. Was it a fear of failure, embarrassment? Both? It was hesitation at the realisation of the total pointlessness of the exercise exposed by the retracing.

Now, repositioned in the outer audience seating another attempt is made to recite the Bakery Hill speech. This time the words are vocalised as the speech is sheepishly brought into the presence of the Greek theatre, perhaps for the first time.

“Liberty!

Fellow diggers, outraged at the unaccountable conduct of the Camp officials, in such a wicked license-hunt at the point of the bayonet as the one this morning, we take it as an insult to our manhood...

It is my duty now to swear you in, and to take with you the oath to be faithful to the Southern Cross. Now hear me with attention. The man who, after this solemn oath does not stand by our standard, is a coward at heart.

We swear by the Southern Cross to stand truly by each other, and fight
to defend our rights and liberties.

Comrades, assist me to pray for the safety of these men. Bless these
men that go to fight for their rights and liberties. May Heaven shield
them from danger. I charge you to commit no violence to the peaceably
disposed. I will shoot the first man who takes any property from another
except arms and ammunition and what is necessary for us to use in our
defence. Now fall in comrades, and march behind our standard to the
Eureka.

Nobody actually hears this speech in the ‘gods’ of the theatre, the effect of the
famous acoustics did not work in reverse. The sounds have nothing to bounce off as
there is no echo reporting. Words are lost to the wind, language as connector is
interrupted. The hesitation revealing the “cowardly act” mentioned in the speech
exposes the situation at hand. Uttering the speech does not empower the masses,
there are no masses, other than the tourists confused or disinterested by the oration.
The words are meaningless, displaced and out of context. The theatrics are lost too
in the recitation of the Ballarat theória, here in the Greek theatre where drama was
invented.

Imagery associated with the Eureka rebellion, specifically the ‘flag of the Southern
Cross’ has been appropriated by both sides of the political spectrum. Since the
1980’s, the flag has been co-opted as a symbol for Right-wing political groups such
as the Australia First Party, National Action and other neo-Nazi organisations.
Alternatively, the Left have united under the flag in the name of the union movement.
Unions such as the ETU (Electrical Trades Union) the now defunct BLF (Builders
Labourers Federation) and the CFMEU (Construction, Forestry, Mining and Energy
Union) have all used the flag as their standard. As recently as February 2020, the
association unions have with the flag has been challenged in the federal courts with
a ban of its use by the building industry watchdog, the ABCC (The Australian building
and Construction Commission) on any Commonwealth funded building sites but this

147 Carboni, The Eureka Stockade, 67.
ban is being challenged by the construction company Lendlease. At the heart of the matter is the fear that the company may be open to litigation by unions for breaching freedom of association provisions that are foundational to Australian democracy.

Flags are inherently political but the ongoing contention surrounding the use of this flag and the narratives attached to its meaning underscores or pinpoints the unreliability of a specific Australian narrative as it plays out in modern Australia. For a flag to represent such opposing views is confusing and problematic and shows the ease with which symbols can be appropriated in different ways. The flag’s original purpose was of course to unite peoples from all nations in the fight against tyranny as a symbol against oppression. In a wilful mis-reading of this origin, the far-right Nationalist side of the political debate ignores or twists this narrative thread in pursuit of its own speculative discourse.

Fragments of the original flag have been lost to time (thirty percent of the original flag is missing) but from fragments come interpretations. Conflating the Eureka narrative with Heidegger’s recitation of Hölderlin’s poem a new image and a new interpretation is formed.

‘Echo: Bakery Hill speech at Asclepius’ is a photograph in the exhibition that documents the results of a performance that set out to combine certain elements where the physical experience was brought together with certain immaterial concerns. Heidegger’s recitation at Asclepius of Hölderlin’s poem Brod und Wein is recalled through a parody of the event providing an alternate narrative articulation. A recitation of Peter Lalor’s Bakery Hill speech brought together competing narrative elements of the theatre and of the historical gesture in the absurdity of projecting a misplaced narrative. A figure stands in the theatre and hesitates, his mind turns to stone and the words do not come easily. At the top of the structure, the words of the antipodean oration are finally uttered. Following on from Kiefer’s ‘occupations’, this performance and the photographs that documented it project and echo the historical gesture in the presence of the theatre known for its perfect echo.
Discourse on underground space: Walking backwards at Nemea

As a preliminary consideration, Heidegger references Plato’s allegory in “The Essence of Truth” as a metaphor for underground revelations about truth. Plato sets out his cave allegory in four stages. The image is of a prisoner in an underground cave tracing out the individual features of shadows cast onto the cave walls by a fire. This image suggests that the prisoners in the cave have given over to knowledge based on what ‘they immediately encounter’. In other words, the ‘world of appearances’. In the second stage, ‘the Liberation’, the prisoner is freed from his shackles, transitioning from mere contemplation of the shadows to now being introduced to the light for the first time. Some interpretations of the cave allegory make the distinction that this is not the light of day, but the light of fire. The prisoner now becomes aware of the

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differentiation between the shadows and those ‘things’ that cast them. In the third stage, the prisoner is liberated from the cave and brought into unconcealment into the genuine ‘primordial’ light (the light of day). He realizes ‘truth’ that is now even further removed from the initial images he was exposed to in the cave. The prisoner is now exposed to other levels of un-hiddenness outside the cave. In the fourth and final stage of Plato’s cave allegory the prisoner returns to the cave. This ‘return’ is cast as a heroic gesture where now the awareness and understanding of ‘truth’ comes with an ethical burden. The return to the cave is presented as an act which has the impetus to liberate the other remaining prisoners. This implies that the fulfilment of the fate of philosophizing brings with it the possibility of endangerment, perhaps even death.

If, at least metaphorically, underground spaces hold the potential for unlocking experiential knowledge then what, if anything, could be retraced from Heidegger’s sojourn in underground locations? The retracing uncovered one such place that offered certain insights. At Nemea, stone blocks make up the walls of a vaulted and extruded tunnel which lay physically ‘hidden’ underground up until the middle of the twentieth century including at the time of Heidegger’s visit in 1962, it had yet-to-be discovered under 500 centuries of dirt until its excavation in 1978, two years after Heidegger’s death. A return to this site in the retracing had revealed an extensive change in the site’s appearance since being brought into unconcealment.

That the tunnel had remained concealed from Heidegger’s experience of Nemea triggered a desire for closer contemplation of tunnels and underground spaces more generally. For Heidegger, Plato’s cave had provided an image for revealing truths underground in ‘the Essence of Truth.’ Reflection on the significance of this point in the retracing opened-up a wider awareness of tunnels and other underground realms more broadly. Thoughts and ideas had internalized. Introspection mimicked the internal physical experience of the tunnel itself. Introspection also revealed a realisation that this connection had only come about through the act of retracing that was central to the research, a connection that might otherwise have gone un-thought, un-realized or unnoticed. Introspection is also a place to return to self. There seemed
to be a metaphorical relationship between uncovered spaces and uncovered thoughts where the Nemean tunnel provided an image.

In Greek mythology, tunnels and other underground spaces provided well known metaphors for expressing transitions from known worlds to other unknown worlds. The vision of this precept and its variants are evidenced in the Greek preoccupation with caves and the underworld, the ‘chasm of the mind’ projected onto the walls of the real caves and tunnels having physical precedents in cave paintings of Europe, North America and of course Australia. Ancient prehistoric cultures projected imagery in countless examples around the world.

One mythological tale from Greece that gives an image of the underground is a narrative that explained vast periods of concealment and un-concealment in the ancient world. It is the story of Persephone and her fateful ‘eternal return’. Persephone’s myth represents the personification of vegetation and is the allegory used by ancient Greeks for explaining the cycle of the seasons that represents death and rebirth.

In retelling Persephone’s myth, readers and audiences are reminded of her eternal condemnation. Persephone gathers flowers in a field alongside the other ‘Oceanids’, Athena and Artemis. Hades appears from the underworld on horseback. He falls in love with Persephone and decides to abduct her and return with her to the underworld. Demeter, Persephone’s mother searches everywhere for her missing daughter. In the depths of her despair Demeter prevents any crops from growing above ground. Zeus, hearing the cries of the starving people forces Hades to return Persephone above ground. Hades, however, tricks Persephone by giving her pomegranate seeds to eat. Because she tastes the seeds whilst still underground, Persephone is obliged to spend the rest of her days split between the two worlds - half her time above ground (spring and summer) and half her time below ground (winter and autumn). This mythological tale comes to us from Homer, providing us with a powerful image of the underworld. On route to Crete, Heidegger is mindful of
Persephone’s mother recalling Homer’s “Hymn to Demeter” as he sails south-east from Nafplion.

Crete is the setting for another Greek legend that unfolds underground and represents another narrative continually retold in art that has been reimagined since antiquity. An underground space lays beneath the palace of Knossos at Heraklion. It is also where a ‘return’ yet again becomes the central theme. It is the story of Theseus defeating the Minotaur. A mythic tale that provides a metaphor for problem solving and overcoming fears of the natural world with logic and reason. Theseus volunteers to fight the Minotaur, and upon reaching Crete, King Minos’ daughters Ariadne and Phaedra fall in love with Theseus. Concerned for his welfare, Ariadne seeks advice from the designer of the labyrinth, Daedalus, on how Theseus could succeed in returning from its depths, a task where all others before had failed. Following Daedalus’ instructions Ariadne gives Theseus a ball of string for tracing his journey through the labyrinth. After finding and killing the beast, Theseus finds his way back through the labyrinth by following the string and retracing his footsteps whereupon Theseus returns triumphantly into the daylight. A return from the depths of the labyrinth signifies a return from concealment and from the threat of death. This narrative was used to explain survival from the sublime experience of the underworld. Theseus overcomes his fear of the underworld and by extension his fear of death.

Death and the underground are seemingly linked in the psyche and is often a central concern in Greek mythology. The experience of coming close to death was not an ordeal only endured by mythological characters, it was also an experience that the living could engage with if they so wished. The Necromanteion of Ephyra in northern Greece is a tunnel complex where, under certain circumstances, contact with the dead was perceived by the living. The ancient Greeks felt that the entrance to the underworld was found in the natural subterranean fissures of Ephyra. However, it is only at the Necromanteion that the “oracle of the dead” was believed to be situated,

149 Heidegger, Sojourns, 46.
where visitors seeking to communicate with the dead entered a dark chamber, following a series of specific rituals which would have taken several days, and a priest would usher the participants deeper inside the chasm for a ritual animal sacrifice. Passing through three gates that were symbolic of Hades, visitors would be exposed to various psychological disturbances, enhancing their susceptibility and belief in the authenticity of the experience. Afterwards, these participants would be sworn to secrecy, for fear of their own souls being taken prematurely by the god of the underworld. At the Necromanteion, the promise of an encounter with the dead is made plausible by the darkened surrounds of the underground environment and the days-long sensory deprivation that was fundamental to the experience. Overcoming the final stage of this experience brings the initiate back from the brink of death, signifying an important transition. Not all tunnels in Greece, however, are linked to images of the afterlife.

Across the Aegean, deep inside the mountain of Kastro on the island of Samos, there exists another man-made subterranean space similar to the tunnel at Nemea, which marks a significant act of ‘overcoming’ through the abstract application of Mathematics. This tunnel excavated simultaneously from both ends links up with itself at the mid-point. Or is it more-so the case that two separate tunnels connected in the centre of the mountain? Nevertheless, it is a duality overcome at the point in time and space where this connection unites. Two tunnels become one. The Eupalinos tunnel on Samos stands as an early example of this type of tunnelling where applied Pythagorean theory calculated the trajectory and gradient of two separate excavations. Named in honour of its architect, the tunnel is feted for its rapid excavation.

These mythical, historical and poetic narratives connect as a discourse on the underground that are based on real places, as these tunnels exist, yet are often used as the settings for revelations. In each example - Plato’s cave allegory, the tunnel at Nemea, Persephone’s ‘eternal return’, Theseus with Ariadne’s ball of twine, the Necromanteion at Ephyra and the Eupalinos tunnel - there is a connection between underground realms and images that are representative of consciousness.
Arthur Schopenhauer provides a subterranean image when characterizing introspection. For Schopenhauer, introspection represented a method of understanding with which we are most familiar, an understanding of self. Schopenhauer suggests that perhaps we should look inward, characterizing introspection as a subterranean passage that connects us all through inward reflection and consequently, a way from within stands open to us to that real inner nature of things to which we cannot penetrate from without. It is, so to speak, a subterranean passage, a secret alliance, which, as if by treachery, places us all at once in the fortress that cannot be taken by attack from without.¹⁵¹

Schopenhauer asks if it could be that this ‘other world beyond human perception’ is a singular thing that we, through the feebleness of our sensory perception, regard as a collection of ‘things’ because of the way in which we as humans categorize what we perceive. Further, Schopenhauer submits that once we do reflect introspectively on who we are, we come to recognize that the human condition is one of suffering as all things restlessly strive together. For Schopenhauer, Kant’s ‘world of things in themselves’ cannot be considered a ‘world’ so much as a ‘force’ he names “Will to life”.¹⁵² Further, the ‘will to life’ describes the driver that subconsciously directs our decision making. To be human is to be a manifestation of this force, where one is condemned to strive along with everything else in this world. For Schopenhauer, the ‘reality of life’ is that everything in the universe is ‘One’ and that once we reach this conclusion through introspection we soon realize the implication that this has for our Being. If everything is one, we come to realize that to continuously and restlessly strive we must destroy something else that is also compelled to restlessly strive. This means that to live we must cannibalize or self-mutilate the ‘oneness’ so that we might ‘Be’. Further to this line of thinking is the thought that we share universal ideas of experience and that this is also a function of the ‘will to life’ force to which we are beholden. Shared cultural understandings are central to the question of

representation. At Nemea, an image for this representation presented itself in the form of the tunnel.

Walking through a tunnel is usually an activity enacted facing forwards. That is, we tend to progress forwards toward the light source at the opposite end of the tunnel if there is one. This light source somewhat illuminates the path ahead so that we might transition through with a clear sense of direction or purpose. Travelling inside a tunnel facing forward gives us an image for progression towards a goal. It is after all “the light at the end of the tunnel” that guides and can be considered the consolation for negating the darkness. The image of the tunnel as connector between two places provides a clear metaphor for change, from one realm to another, from what we have experienced to what we have yet to experience).

As a metaphor for death the tunnel is universal. In many cultures near death experiences and states of altered consciousness return to the image of a tunnel (tunnel-vision) as a connector to mystic and shamanic practices. Yulia Ustinova makes the connection that “consciousness is largely determined by socially transmitted culture”\(^\text{153}\), and that early religious rites and shamanistic rituals share both the ‘imagery’ of the cave, and the ‘actuality’ of the cave.

Ustinova looks to ancient accounts of altered consciousness combining them with modern neuroscience techniques to explore the implications of how the image of these confined spaces continues to occur in the modern imagination. The paradigm of the tunnel provides us with a familiar ubiquitous theme, where the ending of one journey and beginning of another becomes tangible in the physicality of the actual object. The image of the underground experience in shamanistic and mystic states of altered consciousness for Ustinova, is a precondition for consciousness as she examines accounts of peoples engaged in ‘vision quests’. Accounts from ancient seers such as Parmenides of Elea, Pythagoras and Epimenides illustrate the importance of this imagery both then and now. Ustinova makes the point that entering

caves and other underground spaces in a search for divine wisdom was a common method for prophecy-discovery in ancient Greece.

Introspection is key to gaining self-knowledge at Nemea, the site Heidegger describes in Sojourns as the place of “the other ancient games”\(^\text{154}\) where the stone vaulted tunnel embedded in the slopes of the grounds inspired deeper contemplation. The tunnel linked an ancient *apodytiría* (αποδυτήρια) or locker-room, to a *Konistra* (κονίστρα) or arena. Now the tunnel links the remains of these spaces.

Entering the tunnel backwards (figure 4) the bright daylight soon transitioned into darkness. Any sunlight that permeated the tunnel was no longer a useful aide to guiding the ingress. When one is faced the opposite way, a type of sensory deprivation has begun. Vision is now useful only as a secondary source of stimuli. Each backward step becomes an uneasy hesitant stutter into the darkness. The connection to the ground through walking each footstep develops as the only reliable, tangible guide to progress. The hewn limestones that make up the walls of the vaulted and extruded tunnel at Nemea pass in peripheral vision. Their detail does not register until after one passes their immediate vicinity. The uniformity of the stone blocks and metronomic regularity act as the units with which to measure the distance travelled over the time elapsed. The further one travels into the tunnel the darker and the deeper the tunnel becomes. Light from the entry-point continually reduces and narrowed from its original larger-than-human scale, into a middle-distance breach of light that moves steadily ever-further away.

Each passing stone, a memory marker too, punctuates each moment at an ordered tempo dictated by each back-step. As one approaches the centre of the tunnel, it is at its darkest. Any low light that does penetrate this darkness is now balanced and a consequence of having two light sources – that of the entry and that of the exit. What better place to contemplate an image of Zeno’s paradox that suggests that when travelling any distance, and before reaching the goal, one must first travel halfway there. Prior to reaching the halfway mark of the tunnel, one must travel a quarter of

\(^{154}\) Heidegger, Sojourns, 12.
the distance and then commit to continue. At the centre of the tunnel, one considers the challenge of how to overcome the infinite number of tasks required to move at all.

To this point, walking backwards had not revealed this second source of light in this manner. However, at the centre-point of the tunnel, a choice and a hesitation occurred that disrupted the experience. For it is at the centre of the tunnel that one can choose to look in either direction and distinguish the entrance from the exit.

An alternate view from the centre reveals there is no longer the simple case of an entrance and an exit, but rather two exits, where one is equidistant from them both. The revelation of the symmetry of the tunnel is realized in that moment. A choice emerges that to travel in either direction is possible: to continue in the tunnel as before, walking backwards along the path, or a return to the starting point from where the journey in the tunnel began.

The hesitation came from the realisation that a continuance along the path may lead to new as-yet un-realized experiences on one hand, and that on the other hand a decision to return to the original starting point develops the conditions for a familiarity of experience with a familiar understanding that comes from known quantities or known experiences. Here, ‘the return’ to the start is in the order of a nostalgic arrival or a return, a revisiting of experience so to speak. Parmenides and Schopenhauer warn against a duality as both were monists. The etiological return to origin brings with it a shift in perception. To represent this ‘return’, to retrace in an image is to do the work of an artist.

The exercise at hand compels me to continue as before into new previously un-regarded territory, necessitating a continuation of the lineal back-step through the tunnel’s entire length. Three quarters of the way through, one experiences an emerging sense that the light of the exit is becoming brighter. Zeno’s paradox is reversed, overcoming infinite halving begins yet again. There is a knowing sense that the end of the tunnel has almost been reached without the immediate sense of exactly where or when that next transition would eventuate. Walking in the tunnel backwards
had disrupted the usual experience of the tunnel and in doing so had in some way also altered/enhanced the ‘image’ of the tunnel as a metaphor for death. Inside the tunnel the realisation that the ambient light was becoming brighter made it possible to look back through the extrusion of the tunnel and see the series of past experiences and moments in the limestone walls and in the order that they were passed. This was experienced as an illusion of lineal time made real.

To be human is to acknowledge that we cannot avoid our death. Derrida suggests that “we owe ourselves to death” while in Heidegger’s estimation existence is “Being-towards-death”. Both point to an individuation for which there can be no substitutions. The image of the tunnel as a metaphor for death is made material in the experiencing of the physical object. All that is left to do is exit. That act of exiting backwards into the light signals a transition into yet another phase and the end-point of this experience. Or is it merely the beginning of a new one? Is Zeno overcome? Does the transition only serve to point to a unification, that is the unification of modes of experience in the totality of the universe?

Recorded in the translator’s notes of Sojourns, John Panteleimon Manoussakis notes that the word “Weg” assumes a special meaning in the translation “Das Denken selber ist ein Weg,” “The thought as such is a path”. Heidegger pays particular attention to Aristotle’s use of the word “way” suggesting that this intimates “the stretch between starting point and the goal”. Manoussakis makes the point that there is another perspective with which we can interpret ‘way’. Way leads through an area, actively, it opens itself up, and opens-up the area:

A way is therefore the same as the process of passage from something to something else. It is way as being-on-the-way [Unterwegssein] That understanding of the path must be distinguished from the “Road”; a road is an already walked way.

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155 Derrida, Athens, Remains, 1.
156 Heidegger, Being and Time. 304.
157 Heidegger, Sojourns, 59.
158 Ibid, 59.
159 Ibid, 60.
The physical experience of traversing the tunnel shifted internalized sub-conscious images to projections onto the walls of the tunnel itself. Exposure to the internal space of the tunnel connected to the internal space of the mind. A different type of connection had occurred through the retracing which linked and connected the object of the tunnel to the subject experiencing it. When one descends into a gold mine, one may also descend into a state of sub-conscious introspection. Much like the experience at Nemea, historical narratives set underground in Ballarat intimate descent in various ways. Pathways reveal themselves in the mine’s contours that unfold and twist in non-linear portals extending into dark voids. The path ahead in the mine is made visible by the intervals of lamplight that punctuate the darkness. Dark recesses of the mine, resonate or mimic dark recesses of consciousness. The mine-mind becomes the receptacle of innermost thoughts and the place where art can be accessed. In Ballarat, these thoughts develop as iconoclasms. It can be claimed that the attempt to return to deep thought only confirms its possibility - waiting to be explored or revisited. What does one look for in a gold mine? Gold of course. What ‘gold’ can be found in the mine-mind now? In sub-consciousness? In the actuality of being underground? Clearing the mind reveals the gold inside the mine-mind. Not, therefore, a question of prospecting but of epiphany? Eureka! The mine-mind reveals, not only the fact of its own potential, but the potential for epiphany itself. Dionysus drinks here, a realisation that the search is only part of the experience. The descent, the descendant, the dissidence all converge underground, into sub-consciousness accessing the wealth of ideas. The pick of representation swings at the rock of introspection.

However, something has changed. There now appears to be a deficit in memory, a deficit that is revealed in the act of return, the return to the mind-mine revealing the extent of the deficit. Places and names now forgotten in memory that once seemed important are now untraceable or indiscernible. Fragments of memory are now all that can be connected to something past that is now no longer accessible. Forgotten, cast off.

Like an initiate inside the Necromanteion ‘the way’ reveals itself. Now however it is
through information contained in books and the advice of others. My guides reminiscent of ancient seers or mystics revealing the path ahead, leading the experience underground in the sub-conscious, the influence of the predecessor recalling Bloom’s thesis on anxiety. Plato’s ‘true initiation’ outlined in the Phaedo calls for ‘real’ subterranean experiences, which now seem unavoidable or inescapable in the sub-conscious. To death and back, the initiate returns above-ground after the Necromanteion, changed by the experience. A return to that state, a return to the awareness that informs, a return to that place, that town, that mine. A return to the place where ‘gold’ is found, the mind-mine is where images meet experience and ideas are formed, a return to measure the difference between the two. It is a return to something familiar yet always somehow different. Every return attempts the same objective, to discover that which is promised. Yet not every return reveals in this way, although the compulsion to search for it remains strong as always. One cannot escape the experiences that inform existence. Maybe this time it’s possible to outwit the past? Maybe not? But the compulsion to seek gold in the sub-conscious mind cannot be denied. A gold which always already promises to be there yet cannot be relied upon to come to mind when needed. Homer’s “Hymn to Demeter” reverberates the call. Those who arrive in Hades uninitiated are destined to wallow in the mud, whilst those who are initiated dwell with the gods. In Ballarat, the mud is real. Ballarat, the place of initiation is the home of the rebel, of the antipodean republican.

‘Walking backwards at Nemea’ is a photograph taken from inside the tunnel looking backwards (figure 4). It is deliberately ambiguous as this backwards orientation is unclear in a tunnel that has two exits. The larger scale of the photograph has the effect of placing the viewer inside the tunnel and contrasts with the diminished resolution of the image to enhance the unreliability of the image. The image of the tunnel metaphorically links the activity of introspection with the physicality of being enclosed underground. The tunnel in question remained undiscovered at the time of Heidegger’s visit providing an image for his precondition of truth (hiddenness) and as a physical connection between spaces, the tunnel is also considered to be a mediated narrative image for death, birth, revelation and finding hope.
Flight is truly a modern phenomenon. In ancient Greece, this feat was of course only imaginable in mythic tales reserved as experiences known only to gods or mythical creatures. As a cautionary tale, the story of Daedalus and Icarus reminds us of the consequences of flying with unbridled hubris. Daedalus warns Icarus that if he flies too low the sea’s saltwater will waterlog his wings and weigh him down. Conversely, if Icarus flies too high the sun will melt the wax that keeps the feathers together and he will fall to his death. The myth ends with Icarus ignoring Daedalus’ warning. Flying higher and higher his wings are indeed melted by the heat from the sun and he falls from the sky to his death. This narrative has persisted since antiquity and has been re-imagined countless times by artists, philosophers and writers throughout the
ages\textsuperscript{160} (Zeus was the god of sky and thunder in mythology, but it is only recently that it has become physically possible to travel vast distances above the clouds). In overcoming the great challenges of aviation, the modern era of sky-travel has seen the flourishing of tourism and the exposure of individuals to distant places, cultures and experiences. The appearance of Zeus in the form of his name recollects his narrative. The god appears in consciousness at the suggestion of his existence.

Heidegger, following on from Hölderlin’s imagery, imagines that the Greece awaiting him no longer contains gods, as they have “\textit{already flown}”\textsuperscript{161} Greece is now absent of gods. Yet flying into Athens from Paris during the daytime offers this researcher what can only be described as a god’s-eye-view of the Greek landscape. It is possible to discern where one is simply by tracing the landmarks that one moves past. The shapes of Corfu, the mountains of central Greece and indeed the Gulf of Corinth are absolutely recognisable.

Once landed, an ancient narrative is encountered, when passing the airport outlet of the French fashion house, Hermes, as the company’s namesake recalls the image of the winged messenger-god resplendent in helmet and sandals.\textsuperscript{162} This was not an isolated instance of what transpired over the following few hours, as a series of colliding imagery swelled in the imagination.

The midnight streets of Athens were for the most part empty. Budget accommodation was in a part of the city that had little activity at night aside from a mix of heroin users and stray animals. Shopfronts, hidden behind graffiti-coated roller doors, recalled something of the works of Antonio Tàpies (figure 6).

The night-time streetscape appeared barren and uninviting, a modern City by all measures but with an ancient connection that is inescapable in the ruined remains of great temples and meeting places. The Parthenon towers above and can be seen

\textsuperscript{160}Notable examples in art include: Bruegel the Elder (Landscape with the fall of Icarus 1590), Antonio Tempesta (the Fall of Icarus 1606), Agusto Giacomo (Deadalus and Icarus 1636), Peter Paul Rubens (The fall of Icarus 1636), Andrea Sacchi (Deadalus and Icarus 1645), Henri Matisse (The fall of Icarus 1946), Chris Burden (Icarus 1973).

\textsuperscript{161}Heidegger, \textit{Sojourns}, 3.

\textsuperscript{162}Hermes the Greek god, was Zeus’s son and the god of merchants and travellers.
from almost any vantage point in the City.

The Parthenon’s presence is both a reminder of ancient Greek regional dominance and a story of subsequent decay, where the image of the ruin is writ large in the narrative of the Polis. A nation, whose history is filled with characters and stories that continue to be retold and retraced, relived and reimagined continuously in the buildings and geographical features of the city itself, the rundown area of the city where the hotel was located had revealed another, different type of ruin, where modernity told a different story of decay. Depressed socially, politically and economically the city appeared dilapidated, which was a result of the recent abuses of political power and of European economic sanctions. These modern ruins lay amid the ancient ones, mimicking the effect. Just as Icarus had neglected Daedalus’ warnings, there, in modern Greece, the results of over-capitalization and economic over-extension had indeed rendered parts of the modern city ruinous.

After being shown to the hotel room, an immediate compulsion to look out onto the street below arose. Across the road, a neon sign lit up the streetscape, “Hotel Zeus” shone in isolation against the darkened neo-classical façade of the building to which it was attached (figure 5). The ‘god of the sky and thunder’ flashed a light, making the overall image self-aware. Heidegger’s ‘flown gods’ were recalled as features and symbols in the immediate area. Nestled alongside the Hotel Zeus sign stood three modern air conditioning units attached to the wall recollecting the three winds or Anemoi163. Zephyrus, the gentle wind that was the messenger of Spring, who’s image

163 Anemoi is the collective name for the ‘wind gods’, signifying their different directions Boreas the North wind, Zephyrus the West wind, Notus the South wind and Eurus the East wind.
adorns the outside of the “Tower of the winds”\textsuperscript{164} Αέρηδες or Aerides now adorning the outer façade of Hotel Zeus, where, on a neighbouring awning sits a broken neon meander\textsuperscript{165}.

Which reads as a symbol that recalls Theseus’ ingenuity, returning from the Minotaur’s underworld labyrinth assisted only by his wit and Ariadne’s ball of twine. Yet, now in such overwhelming disrepair, the metaphorical image of Ariadne’s twine can no longer show the way amid the darkness of the street. In an instant, this constellation of narrative imagery clustered and iterated a different story. The commercial reality of a low-rent motel in a part of Athens that signals the descent and decline of the modern city.

\textbf{Slippage: A reverse phantasmagoria at Nemea}

![Image](image.jpg)

Fig 7: N. Waddell, “Slippage”, 2017, digital image

There exists a fork in the narrow path that traverses between the fallen stones at

\textsuperscript{164} The tower of the winds is an ancient octagonal tower inside the Roman ruins of Athens. It once contained a sundial, a water-clock and a wind vane.

\textsuperscript{165} The Greek meander, or Greek fret is a repeating motif in Greek design. Speculatively, this ancient symbol is a lineal representation of the path Theseus took leading out of the Minotaur’s labyrinth on the island of Crete.
Nemea. This intersection is where in one direction ‘the way’ leads towards the incomplete yet substantial ruins of the temple of Zeus, and in the other direction leads to the archaeological museum erected in the mid 1960s. In “Sojourns” the temple of Zeus was Heidegger’s imagined vision of an “invisible and inaudible lyre” that laments the absence of Hölderlin’s “flown gods”. Piles of catalogued and codified stones now await the slow process of re-assembly into their familiar orders that are associated with Classical Greek architecture. It is here, at the intersection in the path that one’s gaze is drawn to and arrested by the presence of a reclining skeleton entombed within a glass-faced tomb. The remains were uncovered during the vast archaeological digs undertaken by the University of California, Berkley in the late 1960s. Under certain conditions and from certain angles it is possible to see one’s own reflection in the glass that encases those remains. The reflection is a trick of the light that projects the viewer’s mirror-image onto that glass whilst leaving the bones behind the glass still visible. It is a type of theatrical illusion akin to a reverse Dricksian phantasmagoria. Here the historical ‘object’ of the skeleton and the projected image of the viewer are brought together in the middle distance (figure 7). It is an illusion that tricks the brain into seeing something that would not otherwise be possible. The illusion is a ‘Reverse’ because in this example, it is the image of the viewer that is projected back to themselves. In a conventional phantasmagoria or ‘Pepper’s ghost’ the projected image would not be the viewer, but some other (additional) extant object that is projected into the scene. Peering into the burial scene, the viewer sees their own image staring back transposed across the object of a skeleton. In this scenario, one is reminded of their own death, a visual representation depicting two states of Being: life and death. It is an image of death that is internalized.

‘Slippage: A reverse phantasmagoria at Nemea’ is a photograph in the exhibition that records an image reflected in the glass surface of a tomb that articulates the slippage at the heart of the act of retracing, a slippage that is metaphorically depicting the gap

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166 Heidegger, Sojourns, 20.
167 In 1862 at the London Royal Polytechnic Institute, Henry Dricks developed a technique which was his version of a Phantasmagoria (a technique used for having Ghosts appear on stage). Dricks was unsuccessful in selling his idea to London theatres of the day. The technique was however witnessed by John Pepper, who adapted the idea successfully for the first time in Charles Dickens’ performance of “The Haunted Man” at the Adelphi theatre of the same year. The term “Pepper’s Ghost” has endured ever since.
opened-up when expectation misaligns with reality. Here the illusion of one’s own out-of-body experience is felt, the ‘tourist’ is confronted by an image of otherness. An illusion has taken place where one’s own reflection has the effect of superimposing itself over the object of a skeleton.

**Doppelgänger: An encounter atop the Acropolis**

Images and narratives are projected or obtained sometimes from the smallest fragments of material. Scholars trained in ancient languages and cultures spend decades understanding the various complexities of reconstructing meaning from the remains of original material, piecing together material, filling in the missing gaps.

Similarly, physically retracing Heidegger in Greece proved to be an exercise of patching together the movements of a philosopher whose journey was only retraceable through his own narrative account. *Sojoums* is a philosophical travel book that leaves out a lot of day to day detail. Nevertheless, many of the places, travel arrangements, hotels names, vessels and itineraries can for the most part still be
patched together to provide an impression of some of the encounters and places to which Heidegger was responding. The retracing takes fragments from Heidegger’s account to provide an impression of experience. One such experience was interrupted by a doubling-up presence on top of the Acropolis.

The nature of the protections afforded to significant Archaeological sites in Greece means that many of these sites remain untouched and as they were in 1962. Occasionally whilst walking amongst these sites and despite the 55-year lag in time, it is still possible to see the same assortment of stone ruins as they appeared to Heidegger. However, this is not always the case, so the appearance of a German tourist on top of the Parthenon with an uncanny likeness to Martin Heidegger was unexpected and led to the recognition of other doppelgängers in the immediate vicinity. An example is the Parthenon itself. An extensive rebuilding program of the Parthenon has taken place since the mid 1980s. This means that much of the UNESCO world heritage site has changed significantly in appearance from how it would have appeared to Heidegger in 1962. This ambitious program of rebuilding continues today as the marble columns, metopes, stylobates and other Classical architectural orders are catalogued, cleaned, and restored. Most notably, the recent completion of the temple of Athena-Nike at the western entrance or Propylaea shows the extent of the refurbishment thus far.

New stone is cut to replace missing stone fragments. Substantial stone blocks make up the walls of the temple, pieced together they are somehow ‘new’ and ‘old’ at the same time. This is evidenced by their modal colour variance. Cut from the same quarry on the slopes of Mt Pentelicus, the freshly hewn stone gleams white in contrast to the golden hue of the original marble. Visiting the Parthenon in the 2017 retracing, my guide, Maria, explained that in her experience, the professionals who showed most interest in the reconstruction of the stone architecture of the Parthenon were dentists.

Maria explained that the processes of cutting new stone to fit the old stone fragments were not dissimilar to the processes required for rebuilding a tooth. Firstly, the surface
of the fragment requires cleaning and a ‘tidy-up’ before a cast of the surface is taken. Next comes a shaping of the new material to fit the old material, before it is finally set into place. This odd comparison seemed somehow to reflect exactly the processes required for rebuilding the Parthenon. From this process emerged something new. Perhaps it is not in its original form, but as something that resembled the original Parthenon, that emerged out of its ruins.

These extensive works had not commenced at the time of Heidegger’s visit. Prior to the restoration work the shape and scale of many of the structures on top of the Acropolis could only be imagined through either artist impressions of what the complete structure may have looked like, or from the early drawings of visiting Grand tourists, notably the drawings of Jaques Carrey. When visiting the Acropolis, in 1674, Carrey drew the structure extensively thirteen years before much of the temple was destroyed in an explosion which occurred on the 26th of September 1687\(^{168}\). Much of this damage is the subject of the recent rebuilding program. The skill of modern stonemasons in replicating Classical architectural forms by using traditional methods in concert with modern technologies such as laser-cutting means that the slow process of rebuilding continues. Given that these repairs had not begun at the time of Heidegger’s visit, his overall impression was one of disappointment.

...in the beginning, it [the Parthenon] threatened to disappoint us, since we had so often seen its images and descriptions of its sculptures in art history books.\(^{169}\)

One of the most significant changes since 1962 has come with the opening of the newest Acropolis museum. This multi-million Euro development was opened in June 2009 and showcases over 4000 objects across 14,000 square meters of floor-space. It is located at the foot of the Acropolis on the southern slope of the hill and sits on the ancient road that leads up to the Propylaea. Built from glass, concrete and stone, this museum mimics the Parthenon’s dimensions and replaces the museum on top

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\(^{168}\) Resulting from the Great Turkish war (1683-1699). Franco Morosini was sent by the Venetian forces to attack Athens and secure the Acropolis. The Ottoman-Turks were using the Parthenon in part as a gunpowder magazine. On the 26th of September 1687, a Venetian mortar round hit the Parthenon directly and the explosion blew-out the building’s central portion, causing the walls of the Cella to collapse. Nothing of the roof remained and it is estimated that 300 people were killed in the action.

\(^{169}\) Heidegger, Sojourns, 44.
of the Acropolis that Heidegger would have visited.

As part of the collection on display in the new museum, full-size replica plaster casts of sculptures that are absent take prominent position. Originally stone sculptures occupied the east and west pediments of the Parthenon. Now a sculptural-simulacra plays out in the museum. These plaster reproductions are positioned within the new museum on the same axis as the originals. Again, one sees Doppelgängers that resemble not only the scale and skill of ancient stonemasons but also replicate their presence. Elsewhere in the museum, where original stone is missing, plaster casts fill in the gaps between fragments. Notably in the display of pediment sculptures, plaster replaces ‘absent’ stone but is not used to reconstruct missing sculptures.¹⁷⁰

On a different level within the Museum more plaster is used in concert with original stone material, such as in a recollection of the complete low relief frieze which once adorned the top of the Parthenon’s Cella. The frieze is thought to depict panathenaic processions that were central to Classical Athenian celebrations. A debate lingers whether the frieze depicts general images of procession or records a specific procession. The external Metopes that show various scenes of mythical and ceremonial activity punctuated by characteristic Dorian triglyphs are also depicted in plaster with original fragments. These copies continue to narrate the same stories as the original stones, in a building which purposely presents these fragments in their distinct categories rather than in their original whole. In many ways, the museum is reminiscent of an exploded technical drawing where the contingent parts are separated-out and studied individually. Each missing stone element is replicated and presented as individual objects to scrutinise, rather than absorbed in its entirety.

Of the original stone artefacts on display inside the museum, the fragile and famous Caryatids from the ‘porch of the maidens’ stand out, but not in the manner in which they once did together on the porch of the Erechtheion, rather they are located in a separate gallery within the walls of the new Museum. Their displacement is due to a

¹⁷⁰ A distinction is made here between ‘absent fragments’ that may be held in other museums such as the British museum or the Louvre and ‘missing fragments’ that have otherwise been destroyed or lost.
combination of the need to protect their delicate surfaces from the effects of the truly modern phenomena of acid rain and the load of their own weight. The six female figures can no longer sustain the stresses endured when they featured as supportive columns of the north facing facade. Concrete replicas replace where once the originals stood, with seismic monitors recording the smallest movement.

Both the Parthenon and its museum ‘show’ in different ways. The temple provides space for inward contemplation and reflection whereas the museum objectifies and presents original objects alongside replicas. One representing an internal view, the other an external view. The museum fetishizes and commodifies its artefacts elevating them to the status of individual and unattainable objects of desire – unless, of course, one purchases the replicas available in the gift shop. Standing at the Parthenon’s forecourt between the temple’s narthex and the propylaea, another doppelgänger was detected and photographed. As was the case in 1962, German tourists’ voices can still be heard. Doppelgängers recall in ways that seem familiar and unfamiliar simultaneously. It is a repetition of sorts where similarities are characterised as a way of categorising material. Witnessing Heidegger’s doppelgänger atop the Acropolis becomes a metaphor for the entire project of retracing, where the extrusions of narratives through time remain distant yet close. As a central image for the project of retracing, the doppelgänger represents a ‘stand-in’, a substitute that acts as a vehicle for remembrance.

‘Doppelgänger: An encounter atop the Acropolis’ (figure 8) is a photograph in the exhibition that records the appearance of a German cruise ship tourist visiting the site who resembles Heidegger and leads to the expansion and repetition of the doppelgänger motif in iterations that resound in every direction. Instantly repetition is sensed everywhere. The Museum dedicated to the Parthenon is matched by its size and scale. Plaster replicas inside the museum of the Parthenon’s absent stone sculptures adorn the museum’s walls and floors. The six Caryatid figures that once held up the stone edifice of the Erechtheion have been substituted and replaced with concrete proxies. As part of the ongoing stoneworks at the Acropolis, new stone is cut to fit the negative space which has overcome the original stone that make up the
columns of the Parthenon itself, market stalls outside the walls of the Acropolis sell miniature imitations of famous sculptures in plastic and plaster. Wherever one looks, the simulacrum of original material is replicated, repeated. Retracing reveals itself as an activity which has led to the realisation of it, presenting another form of replication that is felt in experience.

I hesitate because I know and because I don’t know

Figs 9, 10, 11: “I hesitate because I know, and because I don’t know”, 2017, dimensions variable Installation views

A henge of classical stone architectural members hang suspended above a third
century B.C.E. Daunian Kylix.  

The stones hang by a single hessian rope and weigh over 350 kilograms. The stones are bound together with modern lifting equipment of ratchet straps and lifting slings (figure 9 and 10). The rope loops through a steel block attached to an iron girder in the ceiling and ties off to a ‘golden’ ladder positioned in an adjoining gallery (figure 11). Initially the overall installation is hard to grasp in its entirety, as the artwork spans the full height of the gallery and is approximately 15 metres long. When in close proximity to the artwork, one senses the crushing weight of the stone. Their combined mass strains the rope above and the industrial fittings that attach them to iron framework of the building. The risk present in the weight of the elevated stones is brought into sharp focus when one notices the fragile and ancient ceramic drinking vessel directly positioned below it (figure 12). The Kylix originally comes from the Greco-Italian provinces of Bari and Foggia. It is also from this region that the Eleatic school of pre-Socratic thinkers emerged. Thinkers such as Xenophanes of Colophon (570-470 BCE), Parmenides of Elea (510-440 BCE), Zeno of Elea (490-430 BCE) and Melissus of Samos (born c 470 BCE). Thinkers that made a significant contribution to the philosophical discourse on the question of Monism that emphasized the unifying doctrine of ‘the One’. The same pre-Socratic school of thinkers that Heidegger attempted to recall on his sojourn. Pictorially, the monad is represented in ancient Greek art by concentric circles that surround a dot. Those pictorial concentric circles adorn the inside and outside of the Kylix in the installation.

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171 Daunian pottery comes from the Italian provinces of ancient Greece, specifically the eastern provinces of Bari and Foggia. This region was then part of the ancient Greek civilization. The Kylix featured dates to around 300 BCE. Its decoration is non-figurative; however, it does have typical basic geometric markings consistent with the pottery from this time and region.

172 To this day the symbol that has come to represent the ‘indivisible’ unit of the atom is a circle surrounding a dot.
The decoration on the Kylix links the notion of monism with the present. We are connected to the past through the objects that have persisted through time. A oneness through time is realised in the presence of the artefact.

A golden ladder promises ascension into heaven. Described in the book of Genesis, the ‘golden ladder’ is the connection, the conduit between heaven and earth. It exists between perceived realities and the unknown, and is a religious symbol that has had many artistic representations including Yoko Ono’s, “Golden ladders” 2015, as a theme repeated in dozens of lithographs by Marc Chagall between 1970-1974 and in a triptych by Aidan Hart titled “The transfiguration, Jacob wrestling with the angel, Jacob’s ladder” 2013. It also is a carved stone feature on the Western façade of Bath Abbey, and is famously referenced in popular music by Led Zeppelin in their song “Stairway to heaven”. It is an image associated with death, or at least with a narrative of post-death. For the Atheist, the Golden ladder represents nothing more than an object of curiosity. A ‘golden’ ladder is no ordinary ladder after all. Gold is that which transforms the banality of the ladder into something else, something other, that is transcendental: a tool that provides a connection to God, no less.

‘I hesitate because I know and because I don’t know’ is a material response to the works of artists that use materials to convey narratives. It combines various sculptural elements made from a variety of materials that act as a metaphor for exploring the importance placed on cultural heritage and the memories that these materials elicit. The inclusion of an original Greek ceramic Kylix, seemingly under threat from the crushing weight of replica stone architectural forms is a response to Heidegger’s fear that the past is eclipsed by modernity’s preoccupation with technology and articulates this threat directly. The stone is held up by a rope that is tied off to a religious narrative symbol in the form of Jacob’s golden ladder. This symbol recalls not only the religious symbolism tied to the narrative of ascension into heaven but offers the illusion of holding back the weight of the stone. The reliability of the ladder in preventing the destruction of the Kylix shows the authority of narrative (here a religious narrative-authority) that remains ever-consequential in modernity.
After Exekias: Dionysus in Ballarat and payable gold.

The final paragraph in *Sojourns* tells of the final two days of Heidegger’s travels in Greece. The philosopher returns to Venice across the Adriatic Sea from the bay of Dubrovnik. It is here that the philosopher laments his inability to uncover that which was to him concealed and which he had hoped to uncover from his sojourn. In this moment Heidegger observes dolphins leaping at the bow-sprit of the *Yugoslavia* and he is reminded of the image that adorns the tondo of the cup of Exekias, also known as the *Dionysian cup*, poetically claiming this to be ‘Greece’s last greeting’.\(^{173}\)

As the cup of Exekias, where the dolphins with gliding leaps swim around Dionysus’s vessel driven by the wind, rests within the boundaries of the most beautiful creation, so too the birthplace of Occident and modern age, secure in its own island-like essence, remains in the recollective

\(^{173}\) Heidegger, *Sojourns*, 57.
Heidegger’s image of Dionysus’s transformation as it is depicted on the tondo of the cup of Exekias recalls a certain narrative. Heidegger uses this narrative to reclaim or recuperate a moment from the Western canon to find a poetically resonant touchstone that best describes his own experience of Greece and provide an image which he finds relevant to his experience. The cup in question is a *Black-figure Kylix* which can still be seen today in Munich at the *Staatliche Antikensammlungen Museum* where amongst other ancient collections, Roman and Etrurian, the *Kylix* stands as one of the highlights amid the amassed Greek artefacts. Exekias was a potter from Athens and this specific *Kylix* has been dated to between 540-530 BCE. It has a diameter of 30.5 cm and stands 13.6 cm high. In the centre of the tondo, the image Heidegger refers to depicts Dionysus reclining on a boat sailing from right to left across the surface of the cup. Vines grow from the ship’s mast, a further indication that this is indeed Dionysus’s ship. Large clusters of grapes grow above the fully-set white sails. The image also depicts seven dolphins surrounding the ship.

As a cup for drinking, the Dionysian cup is a devotion to the god of wine. But Dionysus is also the god of epiphany - of ideas and creation. He is the god of ritual madness, fertility and religious ecstasy. The immaterial world of images recalls and associates various Dionysian references. Nietzsche’s Dionysus stood as an important figurehead for his persuasive argument for the need for art in life.

Heidegger recalls the Dionysian cup and the image it portrays, but what is the narrative depicted on the tondo? It tells of a specific event in Dionysian mythology. In it, Dionysus was the subject of an attempted abduction. His would-be pirate kidnappers, however, could not simply tie him down with rope. Each time they tried, and the rope touched Dionysus’s skin, it instantly rotted and fell apart. Realizing that this must be the work of the gods the kidnappers apologized to Dionysus where upon

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174 Ibid, 57.
175 Black figure pottery was common in Greece between C7 – C5 BCE, whilst red figure pottery spanned the centuries C5 – C3 BCE.
177 Dionysus was also featured as the embodiment of the unrestrained in Nietzsche’s other works “The twilight of the idols”, “The Antichrist”, Beyond good and evil” and “Ecco homo”.

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he changes himself from human form into a lion. In fear for their lives, the pirates leap into the sea, morphing into dolphins as they do so. The cup depicts the moment of this mythological event, but it would seem Exekias the potter misses the decisive moment and captures the wrong image. Exekias’ depiction captures the aftermath of the action, not the action itself. The potter captures a moment when the Pirates have ostensibly already undergone their transformation into Dolphin form. Similarly, Dionysus has changed from man to lion and back to man. In Exekias’ pictorial retelling of the Dionysian myth he misses the moment at which the process of transformation occurs, the moment of most intrigue.

The retracing puts forth an alternate telling of the story. Dionysus, known also to the Romans as Bacchus is the namesake of a Victorian township set halfway between Melbourne and Ballarat, Bacchus Marsh. In the antipodean tondo, a face stares back from the centre of a rusted-tin gold-pan. Orange rust that echoes the unburnt red clay of Attica\textsuperscript{178} used in the production of ancient ceramics, yet speaks to the antipodean quest for gold, “Payable gold”, that is recalling Henry Lawson’s Ballarat tale of boom and bust. The gold pan’s dimensions echo the approximate dimensions of a large Kylix used for sharing wine at symposia. But unlike Exekias’ Dionysian tondo, the antipodean tondo provides a different image on its surface. It is a distorted face (perhaps of Dionysus himself) undergoing the transformation from man to lion or lion to man, otherwise, depicting ritual madness and the transformative effect wine has on the individual. The antipodean tondo is an image of transformation brought into the present from memories intersecting materially where once the distorted tin resembled a face recognizable as the decorative side panel of a set of fireplace bellows that occupied a space on the brick hearth in Ballarat alongside other objects of 1970s Australian interior design - a spinning wheel and a series of large Conch shells. Conch shells echo the sound of the sea from within to the listener. Still visible on the outer edge of that twisted tin face are perforations where once small nails held it to the side of the wooden bellows.

\textsuperscript{178} There were several major centres in the production of black and red figure pottery in ancient Greece including most notably, Attica, Southern Italy (Daunian), and Etruria (outside the Greek world).
The antipodean tondo captures the moment of Dionysian transformation at the point of Dionysian epiphany, yet this time the epiphany is coloured by narrative imagery from Ballarat. Eureka! Directly above the image of the distorted face on the tondo is a serial number, such as serial numbers found on objects in archaeological cataloguing systems similar to the type found widely across archaeological sites in Greece, EB- 01978, referencing the place - East Ballarat - and the year of epiphany as 1978.

By introducing the Dionysian cup in ‘Sojourns’, Heidegger evokes the transformation of Dionysius with the act of holy communion and the transformative nature of wine itself. This is a theme addressed by Roland Barthes in: “Mythologies”¹⁷⁹ in which he references Bachelard’s “substantial psychanalysis of this fluid”.¹⁸⁰ Barthes sees wine as “an essential and resilient totem that supports a varied mythology which does not trouble about contradictions”.¹⁸¹ After Exekias, Barthes’s commentary on the cultural significance and ritual of wine echoes its importance throughout the ages.

Wine will deliver him from myths, will remove some of his intellectualism, will make him the equal of the proletarian; through wine, the intellectual comes nearer to a natural virility, and believes he can thus escape the curse that a century and a half of romanticism still brings to bear on the purely cerebral.¹⁸²

Barthes’s characterization of wine not only as a transformative substance but as a social and moralizing liquid where ‘everything is redeemed’.¹⁸³ Yet the function of wine is regarded by Barthes as a liquid with ‘plastic powers’ that has the capacity to ‘serve as alibi to dream as well as reality’¹⁸⁴ depending on the ‘users of the myth’.¹⁸⁵

‘After Exekias: An antipodean tondo’ (figure 13) combines two found objects from Ballarat in response to Greek pottery depictions as a way of exploring narrative

¹⁸⁰ Ibid, 58.
¹⁸¹ Ibid, 58.
¹⁸³ Ibid, 59.
¹⁸⁴ Ibid, 58.
¹⁸⁵ Ibid, 58.
associations through objects. A goldminer’s pan and a tin semblance of a face are brought together to recall the cup of Exekias mentioned by Heidegger in *Sojourns* as the ‘lasting image’ from Greece. The image of Dionysus featured on the tondo of Exekias’ cup is revisited and reimagined. Dionysian transformation in myth is also a symbol for the transformative properties of wine, and the new antipodean tondo reflects the orange clay of Attica through its rusted surface and distorted image. Here, prosaic Australian objects articulate ancient Greek mythological narrative.

**Delos: Prop**

![Fig 14: “Delos prop”, 2017, Digital image.](image)

Delos is the setting in “*Sojourns*” where Heidegger comes closest to finding the ‘pure Greek essence’ that he sought. Thus, it would appear for it is on Delos where the
‘fabled Greek light’ acts as a stand-in for Heidegger’s ‘essence’, his symbol for bringing truth into unconcealment. The symbol of the golden light of Delos provides Heidegger with a resolution for his book.

Only through the experience of Delos did the journey to Greece become a sojourn, cleared [gelichteten] dwelling by that which alétheia is. Delos itself is that field of the unconcealed hiddenness that accords sojourn: first to Physis, to the pure and self-sheltered rise of mountains and islands, sky and sea, plants and animals, the rise where each thing appears in its strict type but also in its gently suspended form. In the sojourn granted by aletheia the ‘creation’ appears as well: everything that is made and built by human work.186

At Delos, Heidegger yet again defers to Hölderlin, doubling down on the insistence of a prevailing expectation:

The sojourn lies in the endurance to the question that Hölderlin poses. By the last strophe of the “German’s song” he allows the confident expectation to prevail over and against the futureless progress of the technological epoch by asking the “last and first of all/muses:"

Where is your Delos, where your Olympia,
For celebration that would conjoin us all?
How shall your son divine the gift that,
Deathless one, long you have darkly fashioned?187

The emphasis Heidegger places on Delos in the text must not be underestimated. John Sallis in his introduction to “Sojourns” regards the importance of Delos in Heidegger’s thinking regarding unconcealment:

At each site, what was at stake was the yoke joining concealment and unconcealment, the yoke of alétheia. In the dark night-time sea, in the shining stones of Delos, in the enclosed absence of the goddess glimpsed in the Parthenon”.188

186 Heidegger, Sojourns, 34.
188 Ibid, xv.
Delos indeed shines, the stones that make up the pathways, walls and columns of the island-city are rich with the volcanic mineral mica, which is without doubt responsible for the appearance of shining. This glistening characteristic is embedded in the very make-up of the place which was no doubt for ancients, a telling and decisive reason for locating the entire Delian treasury there.

The ‘shining’ of Delian stone marks for Heidegger a significant image for the unconcealing characteristic of light and becomes for him the very image of alétheia itself. Mica is, after all, ‘fool’s gold’. It is an unreliable, inauthentic source of shimmering light. But the effects of this shimmering remain though not shimmering as gold but as stone. Delos, much like Hölderlin’s poetry, is a prop for Heidegger’s narrative. Characterizing the ‘shining’ stones of Delos as some sort of essential Greek axiom falls away when what is really brought into unconcealment is the pathological insistence of Heidegger to pursue a fiction in his insistence that there is something of pre-Socratic Greece that can be gleaned which might otherwise inform modernity. The slow boat from Mykonos is the watery gateway to Delos, widely acknowledged since antiquity as the birthplace of Apollo and Artemis. Apollo, the god of light, and his sister the goddess of hunting. A consecrated place that, as a narrative, is so symbolic that no one is allowed live there. Today as in antiquity, it is not legally permitted to die or give birth there either.

Delos certainly remains a remarkable and beautiful place to spend time taking in the untouched natural beauty and topographical features. A man-made ancient Port still provides refuge from the Aegean for the many daily tour boats from Mykonos. After disembarking the tour boat at Delos, the lay of the land revealed as the ancient port gives way to the high-ground where ancient ruins denote the cultural hub of past treasuries, or the low-ground, where once the ancient agora and other public spaces dominated the surrounding foreshore. Beyond the public access places on this UNESCO world heritage site is the island’s archaeological museum housing many salvaged remains, sculptures, mosaics and other artefacts which now adorn the walls.
and hallways of its vast galleries. Amongst these artefacts are several Kouroi\textsuperscript{189} from the C6 BCE. One notable example discovered on the island in the sanctuary of Apollo is engraved with the inscription “Euthycartides, the Naxian made me and dedicated me”.\textsuperscript{190} Another example retrieved from the ‘house of Dionysus’ found on the island, is a mosaic depicting the image of Dionysus with outstretched wings, riding a tiger whose neck is adorned with a grapevine necklace\textsuperscript{191}. The frequency of images is vast. Where once Heidegger was consumed with an image of unconcealment found in the shining stones of the island, the museum continues to make visible the works of artistic production across the ages.

Walking into the final gallery of the museum it is apparent that one significant sculpture is in a state of distress. It is a figure depicting Gaius Ofellius Ferus,\textsuperscript{192} (figure 14) a Roman merchant who presumably was significant enough, or rich enough to be immortalized in stone. The sculpture is surrounded by a structure of large scaffolding bracing it on every side. On closer inspection, the sculpture, dedicated to Apollo the ‘god of light’, reveals a certain feature that provides a metaphorical image: a single length of wood jammed between the stone base and the sculpture holds the weight of the stone.

‘Delos prop’ depicts photographically the image of a prop holding up a stone sculpture which has over time been badly damaged. Physically and metaphorically the prop is used as a support. In Heidegger’s thinking Delos was the place where which he came the closest to achieving his goal in Greece as it was the birthplace of Apollo (the God of light).

For Heidegger, light and the question of truth-revelation were uniquely entwined. The observation of a prop on the island of Delos in the retracing stood as a metaphorical example of narrative reliability that supports Heidegger’s hypothesis but articulates unreliable narration itself. It is suggested that Heidegger required a plausible ending to his book that did not distract or derail his entire project. In doing so, he calls on

\textsuperscript{189} Kouroi are free-standing sculptural figures, which usually depict young men or boys.
the age-old narrative image of the ‘fabled Greek light’ as a prop to resolve his book to round out his thinking.

**Athena and Poseidon**

![Image](image_url)

Fig 15: N. Waddell, "Athena and Poseidon 1", 2017, digital print

Waiting deep in the darkened belly of the ferry with luggage at hand, the sounds of the hulking ferry are amplified in the echoing steel walls of the holding area. Loud speakers announce in Greek and then in English to prepare passengers to disembark at the ferry’s destination. The picturesque and vibrant scenery of only moments earlier experienced above deck, now recedes in contrast to an uninviting darkened cold steel environment. Artificial light flickers as the ferry gently pitches and yores along with the movement of the becalmed Aegean. One waits on the accuracy of the vessel’s captain and crew as they reverse and align the craft with the dock (figure 15).

Mykonos was pre-determined as a destination in the retracing for this researcher, now faithfully returning to Heidegger’s *Sojourn* in the retracing. To travel around the islands of Greece by boat is to experience a truly ancient phenomenon of appearance and disappearance. Whole islands come into view from the haze of distance only to
retreat into that same haze projecting onto the watery landscape the pathways taken between them. Only islands and other vessels punctuate the blue of the sea and the sky. It is possible for at least a short while to keep track mentally of the passage through the islands. From Piraeus heading South-East the ferry hugs the coastline of the mainland where, after some time, suburbs and holiday resorts give way to barren cliffs. As more time elapses, the famous and well positioned temple of Poseidon (referred to by Socrates in the ‘theoria’) at the tip of the mainland, Cape Sunio, is revealed.

Continuing in a South-Easterly direction the enormousness of that temple diminishes along with any sight of the landscape in which it sits. The distant haze has the apparent capacity to swallow whole peninsulas. The trace of the ferry is only evidenced in its wake. No sooner than the mainland disappears, the small island of Kea appears on the port-side of the ferry. Bearing portside along the well-travelled shipping lane, this island reveals a small Byzantine chapel high above its cliffs. Flanked by two islands now, the ferry cleaves the waters between Kea and Kithos. Soon these islands also disappear in the distant haze as again the portside reveals the next smaller and inconspicuous island of Giaros. So far the ferry has yet to dock however, this changed as the next destination came into view.

Syros marked the first of three stops along the way to Mykonos from Piraeus. As the craft slows to a more manageable speed the anticipation rises. Passengers are to pass a significant and artistically important site. On the southern edge at the mouth of the Port of Ermoupolis, stands a rather unexceptional building that currently houses the local sewerage treatment plant. This building’s history has a rather significant origin story of its own as it was once the location of Martin Kippenburger’s MOMAS (Museum of Modern Art Syros). Kippenburger was given access to the site after a local dispute had the outcome that the original intention for the building (an abattoir) had fallen through. At the time of Kippenburger’s intervention, construction had already begun and the building’s large concrete supports gave the familiar appearance of ancient temple columns. Kippenburger, attuned to this mimetic similarity hosted annual art symposia there until the owners of the property eventually
renegotiated its use as a water treatment plant for the island. After docking at Syros for approximately 15-20 minutes the flow of traffic on and off the ferry ceased.

Fig 16: N. Waddell, "Athena and Poseidon ii", 2017, Digital image.

A man straddles a motor scooter and when seated he holds between his legs a potted olive tree (figure 16). In the mythology associated with the origin of Athens, the planting of Athena’s olive tree atop the Acropolis provided an ancient image for trade and a symbol for the economic dominance of Athens. Poignantly here on the Aegean, that mythological image returned, as it was against Poseidon the god of the sea, that Athena battled for possession of the Greek capital. The unexpectedness of this moment brings with it a reflection on the everydayness of such an activity in a sea-bound country that unlike most others is heavily reliant on a vast system of sea-going vessels. The expansive stern door slowly prizes open as natural light floods into the hold. The ferry, pivoting on the water, lowers its drawbridge and two industrious ferrymen clamour to prepare ropes and perform other preparatory docking actions. Once these ropes tie off, the signal is given to disembark.

The man on the scooter with the olive tree rides off the sea craft, accelerating up a nearby hill. In that moment, the symbols that have come to represent the narrative story of Athena and Poseidon (the olive tree and the ocean) came together in a layering of mediated images, brought into consciousness from the experience in the belly of the Mykonos Ferry. However, there is a mis-remembrance, a mis-reading. The tree was not an olive tree, but a lemon tree. This somewhat came as a surprise later when recalling the incident to a friend. The immaterial world of ideas had constructed a false memory in consciousness where a narrative was constructed in the imagination. This narrative was not a reliable after all. It was no longer a reliable memory, no longer a reliable narration.
‘Athena and Poseidon’ is a photograph taken aboard the ferry to Mykonos, the foundational origin story of Athens and the subsequent tale of how Athena became the city’s patron is remembered. The authority of this narrative persists as the mythological origin story of Athens which was recalled on the water when the innocuous activity of a tree being transported was observed.

**Bronze foot: Walking the sacred way.**

![Fig 17: Bronze foot, 2019, installation view.](image)

When Heidegger arrived at the small bay of *Itea* on the northern shore of the Gulf of Corinth, he mentions the olive grove on the valley floor at *Krisna*. To this day one must still travel through this olive grove to reach the foot of the mountain where the road leads to Delphi. As the winding motorway elevates one from the valley floor up the sides of *Mt Parnassus*, a sense of anticipation increasingly develops. In *Sojourns,*
Heidegger was moved to write

a preparatory meditation for the entrance to the sacred space, where according to the ancients’ legend the navel of the earth is protected, hidden inside the temple.\textsuperscript{193}

Delphi still stands as a place of pilgrimage as it has done for millennia. Tourists now replace ancient pilgrims, they are not seeking the advice of Oracles but access to the remains of an ancient sanctuary where tribute was paid and still is.\textsuperscript{194} The main temple of Apollo that Heidegger mentions in the above quote sits in ruins at the centre of a complex of buildings including the Ionic treasury of Massilia (Marseilles), the Doric treasury and the famous round structure known as the Tholos.\textsuperscript{195} The pilgrim is identified by Frederic Gros as a foreigner who walks in foreign lands, of someone who is not at home where they walk. Whilst walking along a cutaway in the mountain from the modern town of Delphi, the cordoned off sanctuary is visible.

![Fig 18: N. Waddell: Detail of an inscription on the ‘the Stoa of the Athenians’, 2015](image)

The temple can only be reached by walking and follows ‘the ancient sacred way’. Once inside the perimeter of the UNESCO heritage site this ‘sacred way’ continues upwards. In quick succession, it takes the traveller past several important ancient landmarks such as where once stood the bull of Corfu, a monument to the king of Argos, and the Tarentine votive altar. The ‘way’ takes the visitor past a series of city-state treasuries including Sikyonian, Siphnian, Theban, Athenian and Knidian. Prior to

\textsuperscript{193} Heidegger, Sojourns, 50.
\textsuperscript{194} At the time of the retracing entry to the site cost 12 Euros.
\textsuperscript{195} A Tholos is a circular temple structure widely used in the ancient world. The Tholos at Delphi sits below the main temple complex and dates from between 380 and 370 B.C.E.
reaching the temple’s narthex one must also pass by a constructed stone wall or Stoa called ‘Porch of the Athenians’ whereupon after several naval victories against the Persians, dedications to lost Athenians were inscribed (figure 18).

Delphi is described by Heidegger as a place of ‘recollective thinking’. He dedicates several pages in Sojourns to images of Delphi created by poets. The words of Hölderlin, Pindar and Eumenides swirl in his thoughts. Thoughts of literary scholars are also evoked as he makes mention of Norbert von Hellingrath, who had the ‘glorious luck’ of finding Hölderlin’s translations of Pindar, as Heidegger puts it, ‘hidden’ in the national library of Stuttgart. Recalling Pindar’s First Pythian Ode, Heidegger sees no better way to recollect Delphi.

Golden Lyre, rightful possession of Apollo
And the bright-haired Muses,
To you the dancers listen
As they begin the celebration,
And the singers
Follow the rhythm,
Plucked on you trembling strings
In prelude to the chorus;
It is you that quench
The lancing Bolt
Of ever-flowing fire and lull Zeus’ eagle
Perched on his sceptre
With folded wings.

As the crowds increased over the hours he stayed at Delphi, Heidegger lamented the experience of other tourists. Their ‘unawareness’ he alluded to as their ‘technically produced pictures’ ignore the ‘feast of thinking’ they have somehow ‘abandoned’. Yet experience is not singularly informed by poetic narratives. It still remains possible to walk around the ancient architecture of Delphi, just as Heidegger walked around

196 A Narthex is an ancient architectural term for the entrance porch to a temple or church.
197 These inscriptions in stone are known as the manumission inscriptions of which there are thought to be over 1300.
198 Heidegger, Sojourns, 52.
199 Ibid, 53.
200 Ibid, 54.
Attempts to imagine ancient processions by foot along the sacred way are not exactly futile, but difficult to recreate without any direct experience of such processions. Yet the Bronze-age stone and the inscriptions on it prompt a retracing that recalls events past in the consecrated sanctuary where a sense of absence has impact in the forming of memories.

Heidegger didn’t go into the museum at Delphi. He hesitated as it was too crowded with tourists. He chose instead to end the visit with a snack he’d brought with him from the ship. If he had entered the museum, he would have found an exceptional collection of artefacts that were dug up and ‘unconcealed’. Moving from room to room the sheer amount of material was experienced as overwhelming. Given the expansive timeframe that Delphi was prominent in the classical period, artefacts on display in the permanent collection range from Mycenaean era to the Greco-Roman. Artefacts of gold, stone and bronze are romanticised, fetishized. Golden bulls, charioteers, disembodied stone and bronze body parts from sculptures recall the fragments of stone and plaster body parts featured in the works of Jannis Kounellis. Blank faces stare back, headless bodies gesture without hands. Noses, fingers, torsos are separated and displayed in their respective sets (figure 19). In one room, a bronze foot is displayed confirming, suggesting or evoking Gros’ assertion that the foot is a ‘reliable witness’ and the experience of walking around Delphi by foot.

‘Bronze foot’ is a sculpture in the exhibition that recalls a moment and a sculptural element witnessed in the Archaeological Museum at Delphi. The ancient bronze-age site at Delphi was visited in the retracing and reflected upon in the ruins walked
amongst along the sacred way up to the temple of Apollo. In the museum, display cases filled with disembodied body parts prompted reflection on walking as an activity central to the retracing and on Frederic Gros’ assertion that the foot is a most reliable witness. With narrative reliability, central to the concerns in the research, a bronze foot was cast and displayed amongst the works in the exhibition (Figure 17). Gros’ reliable witness is rendered unreliable as an object of art exposing the mimetic gap between semblance and originary material.

**Milos: Recognition of a fellow traveller in the catacomb**

In Parmenides’s mythological cosmology, winged maidens escort the poet along a mystical path. They lead him from an early daytime world to a strange destination which is a world of appearances, where the repression of one’s sensory capacities create impressions that are false and deceitful. Parmenides search for the ‘way of truth’ (alétheia) declares that the ultimate truth is found in the unifying principle that

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"Only fragments of Parmenides’ writings still exist. His most notable poem, still intact is called “On nature” and comprises three sections: A proem (Greek: προοίμιον), which introduced the entire work, a section known as “The Way of Truth” (alétheia, ἀλήθεια), and a section known as “The Way of Appearance/Opinion” (doxa, δόξα)."
being ‘Is’, and ‘not-being’ (nothingness) cannot ‘Be’. As there is no thing that can ‘not be’ it is impossible for it to be spoken of: “For never shall this prevail, things that are not, are”. On nature” begins with a mystical journey from light to dark, from the difference between truth and opinion and from the space between origin and its infinite division. Parmenides plots a single ontology concerned with the metaphysics of change most evident in the stark difference between day to night, light to dark and the search for alétheia which was later echoed and returned to in the account of Heidegger’s sojourn.

When descending the stone pathway from Trypiti’s plaka on the exposed northern tip of Milos’ ancient caldera, a descent into the underworld is anticipated at the crossover between light and day, consciousness and unconsciousness, and the threshold which delineates the realm of the living from the realm of the dead. Here, the potential for death appears in the presence of a lethal Milos viper angered at our presence as it warmed itself on the sandstone stairs of the path in the early spring sun. Milos folklore has it that this species of viper (Macrovpipera schweizeri) was introduced to the island by pirates who would fling the snakes onto the decks of unsuspecting ships prior to boarding. The vipers would disarm the embattled ships by killing those on board, ahead of the pirates who would knowingly handle the snakes and raid the ships of their contents, then hiding out in the extensive Kleftico caves on the southern coast of the island. The pirates would store their treasure there before springing their trap again on the next unsuspecting southbound ship that passed. The term ‘Kleptomaniac’ in English is derived from them.

In Australia, snakes are often deadly. Encountering one on Milos was not only unexpected, but the initial response to this encounter was entirely wrong. Rather than ‘hesitating’ or staying still so that the snake might move along in its own time, a combination of surprise and panic set off a flight instinct, running past the danger as quickly as possible. This reaction brought about a heightened sense of weariness that arose and underscored the unease that was to linger long after the incident. Continuing further down the path until almost at sea-level, the entrance to a

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catacomb appeared. Here at the entrance to the Milos catacombs the toll one pays to the underworld’s gatekeeper is four Euros. It is free, however, for those fortunate to hold a museum pass from the Greek Ministry of Culture. Descending further through the Byzantine doors and down a wooden staircase one descends deeper into the first of three subterranean galleries. The eyes adjust to the lack of light and the unevenness of the rammed earth floor. It is a disconcerting introduction to the change in surrounds. Where once candlelight bore witness to the labour of its production, now rows of arched hewn volcanic rock become illuminated by modern electric and sombre lighting stretching-out in the underground expanse the contours of the path ahead, which became apparent in the man-made cave of the dead.

Spring had bought with it an abundance of life above ground, yet this stood in complete contrast to the cold barren surrounds of these catacomb walls. A limestone cave of the dead, that was cut out by the living. The repetition of the arch is everywhere, its structure giving strength to the gallery’s void and to the individual resting places of the deceased. Each space necessarily is of a human scale defined in part by soot-blackened walls.

The work of artist Jannis Kounellis is recalled yet again. Kounellis uses soot and flame as a constant feature in his work. The catacomb’s walls originally inscribed with the deceased’s epitaph are now entirely black with the soot of remembrance, the soot of a thousand years. Progressing through the central gallery it is obvious that fortune hunters and tomb raiders alike have previously explored and defaced this once concealed mausoleum. Sgraffito adorns most of the walls in the burial chamber. On one grave site scratched into the blackened back wall is the inscription: “MEVEL MUSSOU – 1874” (figure 20). Fifty-four years prior to Mevel Mussou recording his name here in the soot of the catacombs, and directly above him, the sculpture of Aphrodite was discovered. Carved from marble, this sculpture was later renamed after the Roman goddess of love, Venus.

The exact position where the sculpture was found on the site remains unknown. Since

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203 A three-year pass issued with the help of the Australian Archaeological institute in Athens.
its discovery in 1820, the ‘Aphrodite’ sculpture has famously moved between varying modes of concealment and unconcealment. For example, during the Paris commune uprising of 1871 the sculpture was hidden for a period of time and stored in the underground basement of the prefecture of Police in Paris before later returning to a state of unconcealment at the Louvre. Many years later the sculpture was concealed yet again in anticipation of the second World War, where alongside the “Winged victory of Samothrace” and Michelangelo’s “Slaves” it was hidden-away at the Châteaux de Valençay. To this day, the Venus de Milo remains housed in the Louvre and continues to be one of the museum’s most visited attractions. Tourism in Greece is nothing new. Between the late 1600s until the late 1800s the Grand Tour offered travellers the experience of visiting the sites and artefacts of Greece as part of expanding their world and gaining a ‘Classical’ education. This photograph recorded a moment inside the catacomb at Milos, where the realisation of a fellow traveller’s etched signature recorded his presence 143 years earlier. Sgraffito in the soot on the wall revealed that this fellow traveller’s experience and the experience of retracing another’s footsteps is an activity that often confronts the visitor or the tourist and reveals also the age-old human compulsion to write the date and one’s name on public property.

**Shit flute: Ocarina in b#**

![Fig 21: Shit flute in b-flat, Circa 3000 BCE. Flute fashioned from petrified shit, 2017.](image)

Deep inside a Ballarat gold mine in 2017, a rare archaeological find was unearthed that represents a remarkable cultural discovery set to change the historical-colonial
narrative of the influence of Europeans in Australia. It was the unearthing of a rare ancient musical instrument dated to approximately 3000 BCE thought to be Greek in origin. The “shit-flute” appears to be a small pocket-sized flute fashioned from petrified shit which had remained hidden underground in Ballarat for an unknown period (figure 21). ‘Shit-flutes’ were common in ancient Greece. Their depiction is evidenced in several red and black-figure pottery dating back as far as the early Minoan or late Cycladic periods. Known examples of shit-flutes can be found in private and museum collections alike, including the Staatliche Antikensammlungen, Munich, and significantly in the new Acropolis Museum in Athens. It is broadly agreed that these flutes were associated with the mythology of ‘Pan’, in particular, Pan’s association to theatrical criticism. “to be Panned” remains a term commonly used for derision in the theatre.

In Greece, ‘Shit flutes’ are not typically hewn from the Cycladic Islands’ marble, but rather, characteristically from fossilized coprolites found buried amid the soft limestone cliffs that are frequently located in the southern islands of the Cyclades. What remains a mystery is the appearance of such an artefact underground in the unlikely rural setting of the south-eastern corner of Australia. The City of Ballarat, formally a booming world-centre for the discovery and production of gold in the 1800s could not be further from the Greek Cycladic Islands in time or place yet the discovery of the Antipodean ‘shit-flute’ in the key of b-flat seemingly rewrites two centuries of European/colonial occupation in Australia. Could it be that ancient Greek mariners ventured this far south in their exploration of the known world? The discovery of the antipodean shit-flute certainly points to the age of such an adventure. Contentious as this hypothesis is, it is not beyond the realms of possibility for Greek mariners to have travelled such extensive distances. Nevertheless, the most plausible, yet also unlikely explanation is the prevalence of Greek immigrants descending on Ballarat at the time of the Gold Rush. A popular theory suggests that an as-yet unknown immigrant lost or misplaced the ancient Shit-flute whilst underground searching for gold during the nineteenth-century mining boom. Nevertheless, the remarkable properties of the flute remain unimpeded. Shit petrifies and some shit remains solidified, meaning that the unique properties and the tuning
of this piece of shit (b-flat) has remained remarkably intact. The future of the antipodean shit-flute is in good hands. It remains in a private collection in Melbourne.

‘Shit flute: Ocarina in b#’ is a sculptural element in the exhibition that portrays the musicality of ancient digestive tracts by forming an instrument of culture out of a piece of fossilized excrement. A scientific specimen that is millions of years old is transformed and turned into a cultural artefact that is presented in concert in the exhibition with 3000-year-old pottery and modern day lifting equipment. The scope and scale of time is considered as the object has been transformed initially from food, to excrement, to minerals, to stone, to musical instrument. As objects are changed over time, so too are their narratives.

**The Stall: Recalling an ancient scene**

![Image](https://example.com/image.png)

Fig 22: N. Waddell, “the stall” 2017, digital image

Whilst walking around the Athens Meat and Seafood Market the anticipation of the day’s activities is palpable. The senses perceive smells and sights that stimulate. Each stall holder takes great care and pride in their displays. Fish are stacked on beds of ice. Wooden chopping blocks are cleaned and placed at the front of the stalls. Glass-doored fridges present items for sale. All the while the stall holder’s cigarette
breaks punctuate the activity. In the busy early morning encounter the delay comes in the space between set-up and sale. This is a scenario that has continually played out over millennia and is still to be found there, accessible. It also serves as a reminder that some human activities continue throughout the ages. As one walks and photographs the rows of stalls, similar images are re-called amongst the collection of photographs by Jean-François Bonhomme, a collection of photographs that accompanied Derrida in Greece in 1996. Derrida’s essay on the topic of photography pivots on the incessant space of time, and “the intriguing possibility of a delayed action”. Derrida evokes the delayed action of a camera, its shutter speed or automatic timer as the delay, or perhaps a hesitation that poetically symbolizes the aión or as he puts it “the interval full with duration”. Camera technology has changed greatly since 1996. Digital cameras can now produce images that are infinitely repeatable, there is no delay. There is no discernible space between the action of taking a picture, and the technology that captures it. To be in the same fish market as Bonhomme 20 years later marks an interval too, a delay, a hesitation, a stall. The individuals depicted may have changed, moved on, retired, passed away, but the action of the market remains the same. A measure of this delay is amplified in the context of Athens itself. The interval is measured against the vast time of the city. An interval of time that is full with duration, an aión that is marked by the time elapsed between the birth of the city and the lived experience of being there in the present. ‘The Stall: Recalling an ancient scene’ (figure 22). The ‘infinitely repeatable image’ made possible through digital photography is used to depict a scene that has been repeated continuously since antiquity. The fish and meat stalls in the Athenian market place have existed there for many dozens of generations in one form or another. Faces change, eras move on, but the human activity of trading food is as old as humanity itself.

204 Derrida, Athens Still Remains, 19.
205 Ibid, 19.
Fig 23: N. Waddell ‘Walking as retracing’, 2017
Conclusion:

The project of retracing Heidegger's Greek journey began with identifying that narratives have a certain way of attaching themselves to peoples, places and objects. The continuity of narrative operates as extrusions through time, perpetuating the compulsion for unceasing revisitations. The research distinguishes between physical objects and the object of narrative. It identifies that over time narratives are either given weight and authority in part through romanticisation, hyperbole, broad historical generalisations and digressions; or alternatively, are jettisoned or forgotten. Narrative reliability becomes a pivotal question as gaps and fictions reveal the instability of concepts and narratives ‘when they are returned to’. Heidegger’s narrative account returns to an image of Greece formed in his interpretation of Hölderlin’s poetic and romanticised narrative demonstrating an instance of unreliable narration and its consequences.

Sojourns the text, presents a new image of Greece drawn from Heidegger’s physical return that was significantly different from Hölderlin’s imagined Greece. This betrayed the image Heidegger had hoped for. The abstraction of Hölderlin’s poetry from any lived experience of Greece led Heidegger along a certain path to ambiguity. In seeking a specific ‘image’ that was fundamentally unstable, Heidegger was either consciously or unconsciously searching for something immaterial in the materiality of the Greek landscape. Hölderlin’s fanciful imagined narratives were impossible for Heidegger to locate in Greece, at best Hölderlin’s Greek scenario was a German image depicting German ideals. Nevertheless, Heidegger doggedly hung on to Hölderlin’s poems as they spoke to his understanding of philosophy and truth and returned to the question of Ontology. To this extent, Heidegger’s Greek sojourn was doomed from the beginning, unreliable narration became visible as a critique of alétheia.

John Sallis provides an image of Heidegger in Greece hesitating and cites his Greek sojourn as being ‘the great exception’ to his reluctance to travel far from his mountain retreat at Todnauberg. Whilst writers and thinkers such as John Sallis, Paul Duro and
John Panteleimon Manoussakis have all, in the past academically revisited Heidegger’s sojourn in Greece, identifying his hesitations, what had remained unanalysed was an experiential, physical revisitation of Heidegger’s sojourn that sought to investigate what if anything could be retrieved or recuperated that might inform art today as it is concerned with representation.

Images formed in consciousness have an existential character that leads to the ontological, suggesting that Ontology has some sort of ‘touristic’ significance linked to place. The physical retracing had invariably led to tourism and its peculiarities. Exposure to the objects of Greece prompted narrative images to come forth in consciousness where a different type of tourism through concepts becomes most visible in the imagination. Australian narratives were unavoidable in effecting images formed as they acted as a type of filter for interpreting experience. European narratives remain inextricably linked to a post-colonial understanding of Australian identity, exposing gaps and schisms that continue to have impact in the community. Indigenous rights, mis-appropriation of political symbols such as the Eureka flag and ideas around the significance of the Anzac legacy are all contentious issues in contemporary Australia. The act of retracing from fragments meant that gaps had also opened-up in retracing’s effectiveness at deciphering anything that could be considered truthful of felicitous, meaning that the desire to claim something for the future by retracing the past is a compulsion that must always have knock on effects in the present.

As ‘the way of the image’ art relies on retracing for representation yet there will always be slippage when narratives are returned to. Which leads to further mis-readings, ambiguities and misunderstandings. Bloom’s claim is clearly supported. His insistence that new voices (or in this case, artistic imagery) are departure points from precursors born out of alternate readings, relies on ‘images’ of the past and a return to them where the legitimacy of the present is predicated on the authority of the past. Yet Bloom’s misprision or mis-reading cannot be isolated from other influencing factors outside the precursor-ephebe dynamic. Here, unreliable narration of the past plays a part in forming the new. In this way, the past is always in constant
conversation with the present adding to the discourse of imagery and paradoxically, the persistence of the compulsion to retrace. Heidegger’s search for the ‘pure Greek essence’ was an attempt at synthesising aspects of modernity with his own interpretation of ancient origins of western thought and art. At best, the perceived authority of these ‘origins’ remain fragmented, partial or forgotten much like the physical remains of ancient Greece that are still traceable somehow present and absent at the same time. Narratives work in much the same way, as extrusions of the past that exist only when they are revisited.

Heidegger’s search for ‘truth’ in the Greek landscape proved allusive but like so many other words that come to us through Greek, *alétheia* has an antonym: *Léthé*. It is the term used to describe forgetfulness or ‘un-mindfulness’. Heidegger used léthé in his books on Nietzsche and Parmenides to symbolize the ‘forgetting of being’ or ‘concealment of being’ he saw this as a key problem for modern philosophy. But léthé also means oblivion, it is perhaps a word that helps explain why some narratives persist and others do not as they are jettisoned, dropped or simply forgotten when we fail to return or retrace, narratives cease to extrude. Exposed through the research is the impossibility of retracing due to the effect of unreliable narratives that necessarily inform or frame any return. The impossibility of retracing becomes the only possible outcome meaning that new images and scenarios are always necessarily formed in the collision of narrative, experience, interpretation and material.

As the ‘way of the image’, retracing continues to be the way of art, however the impossibility of retracing means that regardless of its conceptual project, all Art, conventional or *avant-garde* is condemned to the ‘New’.
Appendix A: Exhibition works.

“*Mise en scenes of unreliable narration*”

V.C.A. Artspace University of Melbourne.

16\textsuperscript{th}-19\textsuperscript{th} July, 2019.
Fig 24: “Echo”, 2017, Digital print, 1180 x 860

Fig 25: “Walking backwards at Nemea”, 2017, digital print. 2M x 3M
Fig 26: “Hotel Zeus”, 2017, Digital print.

Fig 27: “Slippage”, 2017, digital image
Fig 28: “Doppelgänger”, 2017. Digital print, 1180 x 870 mm
Fig 29, 30, 31: “I hesitate because I know, and because I don’t know”, 2017, dimensions variable, Installation views
Fig 32: “Delos prop”, 2017, Digital image.
Fig 33: “After Exekias”, 2018, Gold Pan, Rust. 55x 55cm
Fig 34: “Athena and Poseidon i”, 2017, (printed in exhibition booklet).

Fig 35: “Athena and Poseidon ii”, 2017, (printed in exhibition booklet).
Fig 36: “Mevel Mussou 1874”, 2017, Digital print

Fig 37: “Shit flute in b-flat”, Circa 3000 BCE. Flute fashioned from petrified shit.
Fig 38: “the stall” 2017, (printed in exhibition booklet).

Appendix B: Selected work from the research period.

Fig 40: Permission to photograph and have access to significant historical sites across Greece issued by the Greek Ministry of Culture, 25.01.2017 ahead of the retracing.
Fig 41: Studio installation image 2016

Fig 42: “After Tàpies”, felt, drawing pins, 860 x 720. 2016
Fig 43: “Felt icon”, felt drawing pins, 2016
Fig 44: "Hessian Icon, After St Paul", Hessian, drawing pins, 2016
Fig 45: Studio view, Dec 2016
Fig 46: “Where ever you stand, there you are”, 2017, mixed media
Fig 47: “Katechco”, 2017, mixed materials
Fig 48: Studio assemblage, 2017
Fig 49, 50: “Hessian screen”, Hessian, gold rope, 5m x 11m (installation view) 2017.
Fig 51, 52, 53: Mock-up of proposed Skywriting performance. ‘Flown gods’, 2016
Fig 54: “Self-portrait in black and blue” 2018, stone, votive symbols, suicide notes, 1200 x 1200 cm
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