On Terra Firma: Space, Place and the Moving Image

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Author's Declaration

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

(signature/date)

Abstract

On Terra Firma: Space, Place and the Moving Image, examines the moving image as a medium that both depicts space and place and positions the spectator towards varying levels of space and place. My thesis is driven by the status of place in relation to space and my own work reflects this.

Accompanying and building upon my largely gallery based practice, my thesis is premised upon the idea that the spatiality of the moving image can be characterised as *thin* space. This concept is developed in contrast with the idea *thick* space. The latter is concerned with space as experienced, the former with regard to the moving image's ability to sustain a feeling of space. My argument references the work of film theory from the phenomenological and realist schools of thought, for example Jean Bazin, and from film theory that inclines towards film as an apparatus and language, for example Christian Metz. *Thin* space also reflects my concerns with the 'imageness' of the moving image, and its phenomenological status.

Martin Heidegger's Being and Time, provides the basis for my analysis of *thick* space, and the work of Bernard Stiegler is central to my concept of *thin* space. Stiegler argues for the central importance of techné, or technics, whereby the inorganic cannot be conceived outside of the organic, and vice-versa. Thus, ideas of the moving image as a machine for mimetic reproduction informs my examination of the spatiality of film, and early French film theory and the concept of the *photogenie* is central to this.

The discussion also focuses on the work of a broad range of film-makers and video artists from experimental to narrative film-making. This crucially includes exploring the issues surrounding video work in the gallery, looking at how space and place are inflected in gallery based video art. Close analysis of work by artist film-makers such as Peter Gidal and Hollis Frampton serves to draw out issues around how the moving image is a mimetic medium that conveys space and organises space, and how, for example, the frame contributes to the spatial

organisation of the image. With reference to Hitchcock and Ozu, I also use narrative cinema to investigate how spatiality in film can imbue a play between depth and surface, realism and artifice.

Looking at the work of Patrick Keiller, Graham Ellard and Simon Johnstone and Jane and Louise Wilson, I set out to challenge the vogue for immersion and the 'cinematic model'. I argue that the centrality of rhythm in single and multi-screen video is important in drawing attention to the relation between the organic and the inorganic and in overcoming the tendency towards spectacle and the immersive in gallery-based work. That, moving image work in the gallery, in order to engage with the architecture of its surrounding, requires an understanding of how it both absents and presences the spaces that it depicts.

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Preface

Terra Firma, Space, Place and the Moving Image, engages with space and place as philosophical and political concerns. In brief, this can be reduced to the everyday of place versus the abstractions of space. However, my engagement with space and place is also focused on issues of representation and the way in which the moving image, an object that often belies its objecthood, situates and orientates the spectator.

I have approached my PhD from the direction of a practising filmmaker, originally with a background in narrative-based film, albeit one which largely had a critical dimension to it and was broadly based in its influences. In recent years, since the late 1990's, I have veered towards fine art and gallery based work and my work has taken on a non-narrative, experimental form. My interests in the nature of the gallery as a space for showing moving image work has also contributed towards a move away from narrative and character based works. This thesis is founded upon the various influences that have informed my practice and theory over the years of my involvement with film and video, as well the premise that the moving image, whether narrative or experimental, is informed by the same mimetic technology and, as far as my interests are concerned, driven by similar ocular desires. This thesis also provides a context and theoretical reflection on the studio work for the PhD, and should be read in conjunction with the accompanying DVD.

Introduction

> It was not reason but a man-made instrument, the telescope, which actually changes the physical world view; it was not contemplation, observation, and speculation, but the active stepping in of *homo faber*, of making and fabricating.
>
> (Arendt, 1998, p.274)

> We are used to thinking of the camera and projector as machines, but they are not. They are 'parts'... Since all parts fit together the sum of all film projectors and all cameras in the world constitutes one machine... by far the largest and most ambitious single artifact yet conceived. (Frampton, 1983, p.114)

I conceive the issues around spatiality in the moving image and the position from which I investigate my discussion of spatiality and the moving image as *thick* space and *thin* space. The discussion that ensues in this thesis is largely predicated around two these positions. *Thick* space is explored via Martin Heidegger's discussion of space as lived in, one which essentially remains below the radar of the subject-object divide. The second, *thin* space, references Bernard Stiegler who picks up on Heidegger's anxieties around modern technology to foreground and re-position the importance of technics in relation to the organic and the inorganic. Stiegler emphasises that mankind cannot conceive of itself outside of its relation to writing and technology. I look at the philosophical background to the foregoing in more detail below after the chapter outline.

In Chapter 1 the image itself is seen to pose a particular set of questions in relation to the moving image, one that has been touched upon by various approaches to film. The theoretical debate occurs between the phenomenological realists, such as André Bazin, and the post-structuralist theorists, for example Christian Metz. This encompasses a view of the image which moves from being something that can almost be 'lived in', that has a subjective essence, to a written object that exploits the subjects misguided desire for the real.

In this chapter my analysis is geared towards investigating the 'imageness' of the moving image. A vague term, but it is an area that requires consideration

phenomenologically, in that the imageness in the moving image is not produced independently of other images, and bears particular relation to everyday mental imaging. As Stiegler argues, the image and object are inseparable. The mental image is always a trace of the object image. It is also a trace that often denies its own pastness, asserting a nowness that makes it touch the real. This is particularly so of the close-up, which, it has been argued, by Bela Balázs for one, can penetrate reality and reaching into the soul bring the spectator into a new order of communing nearness.

I focus on Stan Brakhage because his films are high on their own sense of the power of the image, the power of 'inner vision', and because there is also a duality in his work in that he uses film technology as an inscription of the *thick* inner forces of the organic, a 'subjective realist' aesthetic. But, he also, and this is seen in some of his work more than in others, has an open relationship with the how and what of film technology, which feeds into the processes of creativity and delineates *thin* space that is the result of the reciprocity of subject-object relations. Raymond Bellour's breakdown of Hitchcock's Bodega Bay sequence reveals a way of looking at the image and its relation to space through movement, opening out a sense of what he terms as 'rhyme'. Paying attention to work by Malcolm Le Grice and Peter Gidal, I show that this 'rhyme', or the rhythmic, makes itself more obvious in the work of experimental, non-narrative filmmakers from the structuralist-materialist movement of the 1960's and 1970's, where it reveals a greater openness towards the technology that allows the image to come into being.

Jacque Lacan's theory of desire forms a backdrop to much of my thinking, though I have tried to use the relationship between the imaginary and symbolic in a non-reductive way. The imaginary, suggests a pre-linguistic, all desiring stage, and the symbolic, allows for the acceptance of the Other and of socialised language outside of the personal ego. There is an overlap between these two terms, and the one exists simultaneously with the other. The suggestion is that the relationship between the imaginary and the symbolic follows that of the organic and inorganic that is central to Stiegler's concept of technics. Following Lacan, Metz asserts the idea of primary and secondary identification in the cinema. The first follows the

logic of the mirror stage, and the misguided and narcissistic identification with the wholeness of the image, the second is related to the organisation of the image into narrative form. All moving image work, for me, even structuralist-materialist film-making, which was typically conceptual and anti-image in its approach, is occupied by primary identification.

Chapter 2 concentrates on the image's edges, the frame. The framing of the world - train windows, car windows, and the urban terrain of the flâneur - has given rise to various analogies being made between the world of film and the world of mobile technology, an active *thinning* out of space on one level, though the flâneur is also a reaction to this, a way slowing down speed and living in *thick* space. However, with narrative cinema the frame tends to disappear, serving the general transparency of the moving image. From largely within the narrative tradition, Jean Mitry argues that there are two simultaneous viewpoints that work together, that is the frame is both seen and not seen at the same time. Paul Harrison and John Wood's work seems to me to express this duality very well. But it falls to experimental film-makers to *thin* out this framed space, distancing the image from the moving image's 'nowness' and allowing the spectator to step away and analyse what it is they are watching. Hollis Frampton's *(nostalgia)* (1971) forms a central part of my analysis of the frame. In this film we see the progression from the archival light of the photograph and film, to the eventual crisis of darkness, where the frame overcomes image.

My own work also depends on the play of the frame with the image. In *Playground* (2004) for example, I investigate how the frame, and the picture ratio, can be changed depending on the spatial composition of each individual shot. Richard Serra's early films, and their steady, analytical looking, show something of my approach in my practical work, even if Serra's work is more conceptual and performative. *Frame* (1969) involved Serra measuring the edges of the frame as viewed through the camera from four differing angles. The film explores the disparity between how space is perceived and how the camera frames space. Serra, speaking of *Frame* says it 'points out… that there is a basic flat illusion of film, there isn't any real space. And I think that probably my need to demonstrate that was the need to make the distinction from sculpture even clearer to me'

(Michelson, 2000, p.33). Serra's *Hand Catching Lead* (1968) also illustrates the relationship between *thick space* and *thin space*. It shows an outstretched hand trying to catch lead that is being dropped from above and out-of-frame. Invoking the cinematic model, Rosalind Krauss claims that it mimics 'the movement of the celluloid strip… and its steady passage down into the gate of the projector…' (Krauss, 2000, p.103), and as process art it is the start of the reaction against Minimalism. Krauss implies that the catching of the lead is, in itself 'pointless'. I would argue that it is significant in terms of its density and weight, and its portrayal of gravity. Film lightens the effects of gravity, *thinning* out space. In direct contrast, Serra's sculptural work is an attempt to create the effect of gravity, mimicking the experiential *thickening* of space, and thus the crucial move towards emplacement. Serra's *Railroad Turnbridge* (1976) also seems to lighten the architectural weight of the turnbridge and, through using the movement of the bridge in the landscape, reframing the landscape as the turnbridge swivels round, shows how film frames space in order to disorientate, or re-orientate the spectator. In this respect this work is not so much a 'chiasmic loop', a crossing and exchange, as Krauss writes, but its opposite, a cutting off from space, drawing a parallel space between the bridge and the spectator of the film.

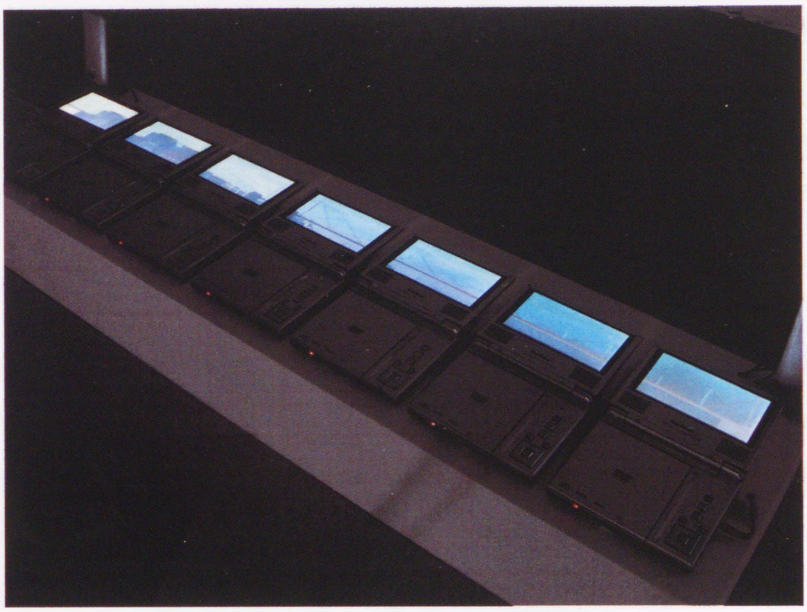


Fig. 2 Adam Kossoff, *Bridge* (2006)

My own work *Bridge* (2006) can be usefully contrasted with *Railroad Turnbridge*. Consisting of seven different miniature screens, filmed from a single camera position, it depicts the Royal Victoria Dock Bridge, a 'cable-stayed'

footbridge, 150 metres long. The framing of each shot is guided by the architectural framing of the 'masts' that rise up from the bridge and connect the cabling. The work explores how framing severs the 'aroundness' of space, revealing how the bridge frames the landscape and the camera frames the bridge, the latter in space and in time. With the seven screens, each shot a connecting part of the bridge, the work reveals itself spatially. It also reveals itself temporally, as the seven shots that form the spatial sequence are edited together sequentially and the bridge breaks up and reconstructs itself before the spectator's eyes. Importantly, *Railroad Turnbridge* is typically projected large, in the 'suspended' space of a cinema. *Bridge* is consciously more 'rooted' on a long, low pedestal, on which sit the seven screens in a row, within the space of the gallery. The gallery spectator can only see the piece properly by walking up to it and standing over it.

Following on from the frame, Chapter 3 focuses on how the moving image centres and orientates the spectator. Stephen Heath and Metz provide the main critical counterpoint towards cinema's ability to absorb the spectator into the *thick* space of the narrative. In Heath's view, the spectator oscillates between space and place, their subjectivity organised by the wiles of narrative compositional skills and the characters' looking, and returning the look, orientates and centres the spectators looking. Immanuel Kant's more phenomenological account of orientation, where the body's asymmetry accounts for the distinction between left and right, and orientation to occur, is applied to the question of spatial orientation in film.

Bazin is able to provide a theory that decentres the spectator via the move towards the ambiguity of a realist aesthetic, imitating the effects of *thick* space as fact, but in terms of Jean-Louis Baudry, and other followers of apparatus theory, this claim is equally 'illusionary'. Likewise, the Western 'easel tradition', which invisibly centres the spectator, is seen as all too pervasive, and like the workings of ideology itself, it allows the all-to passive spectator to think they are mastering what they see, whereas they are being mastered. Heath, generally more supple in his approach, sees that the tableaux effect (in relation to early cinema) de-centres the spectator, and works against the suturing effect of mainstream narrative. It is

the suture which finally stitches the spectator into place via the shot-reverse shot which makes the cut, and the process of film construction, invisible. It is the orientating spatial rules of mainstream cinema, primarily the 180 degree rule, whereby what is on the left side of the screen always remains on the left, and what is on the right, always on the right, which makes this smooth transaction possible. Yasijuro Ozu's films revel in a 360 degree view of space, quite often left and right swop around as the camera crosses the line, mixing tableaux style shooting and the shot-counter shot style, revealing a personal narrative formula that foregrounds the symmetries of Japanese spatiality and surface. Ozu centres the spectator via the spaces of narrative setting, as much as the drives of the character's look and counter-look. Paul Schrader writes that Ozu's style reveals absence, as much as presence. This follows the course of *thin* space, which, in its visibility archives its own pastness.

Chapter 4 looks at, how through their incorporation of space into the story narrative films can reveal a play between *thick* and *thin* space and the relationship of process to form. The archival, the preserving and making present of the past, is central to Stiegler's concept of technics, specifically in the form of what he calls mnemotechnology. The moving image is then, a mnemotechnology, but one that is able to a certain extent deny this pastness through its heavy claim on the presence of the mimetic and the movement in the image. But there is an inconsistency to this whereby the archival emerges. In *A View from The Villa* (1960) (the first episode of the television series *Dangerman)* I show how the use of stock footage threatens to undo narrative suturing, but the forward movement of the narrative alleviates this. Hitchcock's *North by Northwest* (1959) plays with the artificiality of the spaces that its narrative occupies, between space and its surfaces as Jameson argues - *thick* and *thin* space - culminating with the climactic scene on the set-built Mount Rushmore where the broken statuette spills the archival microfilm: a case of film undermining itself from within, uncovering its technics. *River Yar* (1971-72) is analysed in some detail, together with the reflections of its two makers Chris Welsby and William Raban; the former argues for an anti-Rousseau view of nature, where the organic cannot be conceived outside of the inorganic. Stiegler's view is that orientation in space and time is not possible without technics. We are located, and locate ourselves via technology

and writing, the map for example. *River Yar* is a good example of this process and of a practice that steps outside of the narrative tradition to position the spectator outside the object but within the rhythms of its making.

The final chapter, Chapter 5, is devoted to analysing the moving image in the gallery space, where, it is argued, differing specificities, differing orders of reception, take place. Roger Caillois argued that there is an innate human tendency towards being absorbed into space, to becoming one with space. This seems to me to characterise the drive towards the finality of immersion, the *thickness* of space that removes the traces of an outside. Much of the drive towards inserting video art in the gallery space seems to revolve around this spatial desire, which I characterise as the appropriation of the 'cinematic model, a fluid, de-framing of the environment. A particular theoretical focus of fine art in recent years has been Nicolas Bourriaud's *Relational Aesthetics*. Bourriaud adopts the cinematic model to emphasise a drive towards the fluidity of art, removing the idea of art as object from the equation and integrating the everydayness of the world into the gallery itself. I ally the immersive with the desire to overcome the subject-object divide, and fine art practices more recent stake in video work, is largely premised on the absorbent powers of the over-large image. This continues the transparent bias of video, reflected by the increasing powers of video technology in hiding the manufacture of its imaging.

The current course of fine art video I will argue, is that, while it is thoroughly dependent on single screen cinema tradition - from Gidal, to Snow to Nauman - it has largely bypassed the experimental film and video-making tradition. In an interview about his multi-screen gallery work, Isaac Julien references Gance's Napoleon (1926) rather than the expanded cinema that grew out of the structuralist-materialist film-movement, where experimental film became more multi-screen and sculptural in its ambition. In recent multi-screen work the imagery has multiplied. What is most evident to me is a rhythmic change whereby the interval between the projected images, and screens, takes on a greater importance. Stan Douglas has called the interaction between projected images 'spatial montage'. The surfaces of the screens, are revealed by their two-sidedness in the gallery space, while the spaces between the screens allows for a rhythmic

dialogue, the organic and the inorganic, that undermines the attempt towards immersion. The 'lure of space', the merging of spectator with the space and the image, implies a stasis. The contrary, the foregrounding of video art as sculptural, rather than merely pictorial, arguably enlarges the spatial potential of the moving image work in the gallery. With this in mind, I analyse recent work by Patrick Keiller and Graham Ellard and Stephen Johnstone, who seek to engage the portrayal of the spatial and the architectural in their work in a site-situated way, with the spaces and architecture of the gallery having a bearing upon the direction and design of the video work.

Of my work, *Terra Infirma* (2006), explores this lure of space by utilising the zoom, which, incorporating composite images, searches the four cardinal points from the point of view of pedestrian bridges along the A12 by moving into the distance from a wide shot to close-up. This effect occurs fourfold as the screen is divided into four squares, imposing spatial montage in a variety of relationships in a single screen work. However, the work is specifically designed for a two-sided screen, so that it can be seen from different viewing positions. With the reflexive use of the zoom, the promise of nearness is placed on hold. As the captions of north, east, south and west revolve around the quartered images, so the question of orientation is also foregrounded.

As I have related, the two strands of thinking in my approach, that of *thick and thin* space are informed by Heidegger and Stiegler respectively. I regard Heidegger as important because he details the qualities of everyday spatiality, as well as the uncanny of darkness. Stiegler, reformulating Heidegger's ontology and Derrida's praxis of différance, posits the centrality of techné, or technics, to human consciousness and being. Through Heidegger I can get close to describing *thick* space, while through Stiegler, I can present the alternative, that of *thin* space. Both approaches have proved central in informing my practice and my approach towards investigating the relationship between being in space and the moving image as a flat surface. Both have helped me tread a path between narrative film, experimental film and gallery based moving image practice, in terms of the various claims and suppositions around film and video practice and theory, and in terms of the relationships that can be set up by analysing them

alongside each other. These different practices are dealing with the mimetic force of the technics of the moving image as captured by the lens of a camera. Depending on their approaches, they are either peddling nearness, or more critically, engaging with a dialogue between nearness and distance.

'What we encounter as closest to us… is the room; and we encounter it not as something "between four walls" in a geometrical spatial sense, but as equipment for residing' (Heidegger, 2002, p.98). Heidegger argues that at the level of the everyday, there is no divide between subject and object; the problem is in how to describe this Being-there without undoing its proximity to Being in the world. This world of Being is *ready-to-hand*. As long as something works in the way it is designed to work, it retains is own 'Being-in-itself', it remains within a 'pre-theoretical' ready-to-hand proximal relationship. Most typically, in Being and Time, it is the hammer, hanging ready-to-use in the workshop, that gets cited as the example of the ready-to-hand. It is the hammering itself that 'uncovers the specific "manipulability" of the hammer' (Heidegger, 2002, p.98). For Heidegger there is a broader theoretical stake. The geographer, for example, isolates the source of the river at the expense of abstracting its integral relationship to the environment, losing the sensibility of the 'aroundness' of the world. 'When we make use of the clock-equipment, which is proximally and inconspicuously ready-to-hand, the environing Nature is ready-to-hand along with it' (Heidegger, 2002, p.101). Only when the hammer becomes broken does it remove itself outside of that relationship, does it become a thing minus its 'thingliness', it becomes less familiar and *present-to-hand*.

Space, then, is more than an 'insideness' or a receptacle. The ready-to-hand is precisely part of spatiality because of its proximal nature. This closeness, though, is not that of measurable distance. It is the region provided by the ready-to-hand equipment that allows for a sense of place, with the '*character of inconspicuous familiarity*' (Heidegger, 2002, p.137, his italics). The familiarity of the region allows for directionality and orientation, it creates a sense of 'aroundness'. For example, within a building, its innate directionality as a region will be partly identified by its 'sunny side' and its 'shady side'.

In Being and Time, Heidegger, in his discussion of regions, makes his most famous early comments on technology;

> *In Dasein there lies an essential tendency towards closeness.* All the ways in which we speed things up, as we are more or less compelled to do today, push us towards the conquest of remoteness. With the 'radio', for example, Dasein has so expanded its everyday environment that it has accomplished a de-severance of the 'world' - a de-severance which, in its meaning for Dasein, cannot yet be visualized. (Heidegger, 2002, p.140)

The issue of technology and how, or rather whether, it allows the far to come near, is to form an important focus of my argument. Heidegger goes on to discuss how, for example, properly speaking, nearness and farness are not a question of real distance, but that of 'the Being-in-itself of the "true world"' (Heidegger, 2002, p.141) where near and far depend upon Dasein's focus of attention. The spectacles that one wears may in fact be very close, but *de-severed* by concern, they 'are environmentally more remote from him than the picture sitting on the opposite wall' (Heidegger, 2002, p.141).

Heidegger's *thereness* of space in Being and Time is central to a thinking of the qualities of space and place, as in the familiar and habitual feeling of *being-at-home*. Heidegger goes on to argue that for the sake of Dasein's *authenticity* it has to face up to the anxiety of being nowhere, otherwise it cannot properly confront its role in the world. What threatens this anxiety 'is so close that it is oppressive and stifles one's breath, and yet it is *nowhere*' (Heidegger, 2002, p.231). When we are in a dark room, Heidegger writes, we don't find our way by thinking through what is on the right and left of us, but by our memory of the *equipmentality* within the room (that is where things that are *ready-to-hand* are placed within the space). This is related to the world as we use it and have used it; it is also related to memory and the temporal. Confronting this state of *uncanniness*, 'not-being-at-home', imposes Dasein's finitude, brings it face-to-face with the world not of its own making, its *thrownness*, and the given of the past. The uncanny breaks the spell of absorption with the ready-to-hand, with closeness: 'In the dark there is emphatically "nothing" to see, though the very

world itself is still "there", and "there" *more obtrusively*' (Heidegger, 2002, p.234). The cinema auditorium and the dark spaces of the gallery, frames-off the moving image, at the same time as it reveals it from within the darkness. Accordingly, the image can save us from the darkness, and from the anxiety of being nowhere.

Stiegler argues that technics has a crucial role to play in Heidegger's sustained critique of *presence* and *nowness*. But his fear of the effects of technology led him to withdraw from an understanding of how Dasein is always held to account by technics and technology. Utilising the Greek notion of techné, which in Greek thought is the mediating force by which the wilderness of Nature is tied to the human and its needs, Stiegler argues that mankind cannot be conceived, or conceive of itself, outside of technical life.[1] He asserts that 'Consciousness can only become self-consciousness providing it is able to exteriorise itself, to become objective in the form of traces whereby it becomes accessible to other consciousnesses' (Stiegler, 2002a, p.15). Consequently, prosthetics and artificiality act as a constant reminder that there is no such thing as 'human essence', and that a sense of mortality, and immortality, is inbuilt into the Otherness of technics. Stiegler terms technics a "memory aid", or "epiphylogenesis" - technical evolution differentiated from genetic evolution, phylogenesis. Crucially, technics forms a system, outside of which Nature has no meaning, in short: *'It is organised inorganic matter that transforms itself in time as living matter, transforms itself in its interaction with the milieu'* (Stiegler, 2002a, p.49, author's italics).

It then follows that, 'Humans die but their histories remain – this is the big difference between mankind and other life forms… a piece of pottery or a tool were not made to transmit any memory but they do so nevertheless… Other traces are specifically devoted to the transmission of memory: for example, writing, photography, phonography and cinematography' (Stiegler, 2003). Technical systems contain traces of time or memory, but mnemotechnical systems are

[1] Through the mythical story of Epimetheus and Prometheus, Stiegler describes the way in which Prometheus provided humankind with fire as its first technics. This was after Epimetheus had distributed qualities to all the other animals but had forgotten mankind.

specifically designed to preserve memory. Calendars, maps, writing, books, are traditional mnemotechnical systems, or devices for 'tertiary retention'. But, according to Stiegler, more stable systems have been superseded by more globalised mnemotechnical systems, in the form of digitally operated systems, whose historical duration has become shorter and shorter and more and more dominant as they fuse with non-mnemotechnical systems. Even recently, the mnemotechnical allowed some form of control over the dominance of the industrial-technical (for example the nine-to-five hour day, with a one hour lunch-break). This is less and less the case: night and day have become interchangeable through the computer and the worldwide-web. The net result is a large degree of disorientation: 'Because calendarity and cardinality form the elementary tissue of our vital rhythms, belief systems and relations to the past and to the future, *to control mechanisms of orientation will be to control the global imaginary*' (Stiegler, 2003, author's italics).

This question of technics in allowing space and time to be understood and perceived, and orientation to occur is fundamentally central to my argument: 'There is no space without orientation: no orientation without a bodily support of the feeling between right and left: no orientating body without substratum of anticipation and reconstitution of an itinerary on a mental map which internalises some tertiary cardinality' (Stiegler, 2003). And although Stiegler generally focuses mainly on the temporal ramifications of technics, he also engages with the spatial consequences.

Stiegler, stressing the centrality of the temporal in cinema, takes on Gilles Deleuze's theory of cinema, in that Deleuze fails to take on board the technical specificity of film as 'recording technique'. Following Edmund Husserl's definition of the flux of temporal consciousness, a melody, for example, is received in a primary state then it is reflected upon in a secondary state. To this Stiegler adds the prosthetic, 'tertiary' memory; this is the technical object that allows the experience of perceiving the same object more than once. Without mnemotechnics this latter would not be possible. The net result is a phenomenological modification of apparatus theory. That is, the temporal flux as consciousness is an inherent constituent of the moving image. This leads to

Stiegler's conclusion that Hollywood has an excessive global power over our temporal nature and thus human consciousness (Stiegler, 1998b).

I would add that Husserl delineates the chiming of the church bell as being a revealing example of the flux of time. For example, the church at Combray, which is the prime marker of place in Marcel Proust's *Remembrance of Things Past*, provides visual and aural orientation - in Heidegger this would mark a sense of regionality. But this same church bell will also be located in space, or indeed place, orientating the listener towards its sound. And if it has a distinct peal, it will also allow the listener to distinguish it from other church bells within the vicinity. *Terra Infirma* (2006), which I look at in more detail later on in chapter 5, indeed makes a point of searching the horizon for possible landmarks, and in doing so it 'incorporates' the rhythmic patterns of the surrounding terrain with the movement of the zoom. Following Stiegler, one can see that rhythm is also central to an understanding of technics, making explicit the relationship between the 'organic' and 'inorganic'. Rhythm arguably brings together time and space in an overt way in the moving image; 'The question of repetition immediately connotes the question of *tekné*…' (Stiegler, 1998a, p.219, his italics). As will be seen, it also makes the 'interval', first elucidated by Dziga Vertov, apparent, and, together with rhythm and technics, these elements are central to my discussion on the moving image in the gallery.

I position myself in favour of the distinction of place and space, a position that post-modern theory has often questioned. Paul Virilio writes of how speed is destroying place as it eulogises the contraction of space and overcomes territories. Place, where a sense of community and belonging is formed, is thus reduced to mathematical space, abstracting the differences between nearness and distance. Virilio names the science of speed 'dromoscopy'; 'we are here before the true "seventh art", that of the dashboard' (Virilio, 2005, p.105). He writes of a world where distance is eliminated by the desire to be constantly on the move, where technology allows us to be constantly transient, always in-between, constantly in anticipation of our next port-of-call, on a revolving Mobius strip. This is the world reduced to a transparent image, albeit one blurred by speed. Virilio claims that this is not only the destruction of the relationship of space and place, but a

loss of self in overdetermined time, a merging of subject and object where 'the interpreter is no longer outside the act of interpretation; the subject is now part of the object' (Virilio, 2005, p.44). This latter point-of-view contains echoes of Nicolas Bourriaud's 'filmless camera' that he names as central to Relational Aesthetics, his theory of the fluid, ever-becoming spectator in the gallery space, where the question of the object is removed so that now art can aspire towards fluidity and the *thickness* the everyday.

Though I cannot completely ignore the issue of time in the moving image, my discussion will mostly focus on the consideration of space and place, largely by-passing the complex intricacies of the relationship between space and time.[2] That is not to say that I think space and time can be, or should be separated, when discussing the moving image. However, film and video require analysis as spatial systems in order to counter the deeply inscribed notion that gives the temporal precedence over the spatial in moving image practice and theory, and/or claim special powers of immersive spatiality in gallery-based installations.

The foregrounding of fluidity owes much to Deleuzian philosophy, but it is at the expense of place and space that Deleuze takes time, the *durée,* of cinema to its peak. In Bergsonian fashion, space becomes the bad object of cinema. In *Non-Places, Introduction to an Anthropology of Supermodernity*, Marc Augé carefully defined what he named 'non-place' in opposition to place. Place is an existential space, a milieu where people exist on a day-to-day level, where memories and identities are formed together with a sense of identity and individual and common purpose. Non-place is its opposite, 'the real measure of our time…' (Augé, 1995, p.79). Non-places are quantifiable and quantifying. Hypermarkets, airport terminals and transit areas are designed solely as passages and the encouragement of the speedy, fluid movement of large quantities of people. They also undermine nearness and distance, and consequently they undermine our relation to the other, because according to Augé's anthropological viewpoint, it is the remote that allows us to understand the Other; 'Experience of the remote has taught us to de-

[2] *Bridge* and *Dust in the Laundry* (2004), which alludes to the *thickness* of space in time, both reveal the difficulty of separating space from time.

centre our way of looking' (Augé, 1995, p.35).[3] As with Virilio's argument on speed, without a sense of our place in the world, we cannot have a sense, and respect, for that which is distant.

Seeking to retrieve Henri Bergson's promotion of time and the durational over the spatial, Deleuze, in his effort to establish a cinema aesthetic around the durational claims that in cinema,

> Space is no longer a particular determined space, it has become *any-space-whatever*, to use Pascal Augé's term... Any-space-whatever is not an abstract universal... It is a perfectly singular space, which has merely lost its homogeneity... It is a space of virtual conjunction, grasped as pure locus of the possible. (Deleuze, 2002, p.109)

Likewise, Deleuze claims that 'The cinematic image is always deterritorialised...' (Deleuze, 2002, p.96).[4] This move against space also owes something to Béla Balázs (amongst others) who wrote of how the close-up, removes itself from any direct spatial referencing to the surrounding world. For Deleuze, articulating the 'cinematic model', the moving image is freed of its spatial moorings and operates outside of its objectedness. The loss of co-ordinated space allows the power of primordial expression to emerge in the cinema. Accordingly, 'Italian neo-realism was opposed to realism... because it broke with spatial co-ordinates, with the old realism of places...' (Deleuze, 2002, p.121). If one stops to look at Deleuze's definition of neo-realism as the pivotal point between the Movement-Image and the Time-Image his theoretical positioning dissolves somewhat. In *Paisà* (1946) for example, the moment at which the partisan and the English nurse cross into partisan-occupied Florence, is actually a prime example of the way in which space and place are foregrounded in neo-realist films.

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[3] Augé is speaking not of an objective, Cartesian remoteness, and the traditional positioning of anthropologists, but of the ability to understand cultural difference.

[4] A certain amount of confusion has resulted from Deleuze seemingly appropriating a term coined by Marc Augé, and assigning it to 'Pascal Augé'. Marc Augé's defence of place came after the publication of Deleuze's Cinema books. For Deleuze, cinema overcomes placial rootedness in favour of its durational qualities.

When it comes to a rare discussion of experimental films, Deleuze characterises Michael Snow's *La Région Centrale* (1971) as losing all its co-ordinates 'extracting from it space without any reference points where the ground and the sky, the horizontal and the vertical, interchange' (Deleuze, 2002, p.122). He also claims that Snow 'deprives the camera of any centre' (Deleuze, 2002, p.84). Watching *La Région Centrale* for 180 minutes one actually never loses sight of the centre, or a feeling for it. The horizon and the sky may be considerably shaken up, but a consistent sense of orientation is never in doubt. Similarly, the light, the shadows and the screen's frame, keep the spectator 'grounded'. Behind all this is the mechanism that Snow had made for this film, it is a 'machined' act of vision. Deleuze similarly fails to notice that Snow's *Wavelength* (1967) is not made up of one continuous forty-five minute zoom, but several different zooms. When the zoom reaches the photographic image of the sea Deleuze writes, 'The space re-enters the empty sea' (Deleuze, 2002, p.122). The issue of representation floats away, the object merges with the subject, and theory flees the anxieties of the artifice.

By contrast, early French film theory is perhaps the most suggestive of film thinking to reveal what brings time and space into an articulated engagement in the moving image, particularly in the gallery space, in the form of rhythm. In an appeal to stop early film music disturbing the *cadence* of the film work, Louis Delluc wrote in 1920: 'Everything lives, and breathes according to a deliberate rhythm… an equilibrium of photogenic elements' (Delluc, 1988, p.228). Delluc initiated the term *photogénie* to mean the world and its specific rhythms as it was captured by the camera, but mediated and enhanced, presenting the ordinary in an extra-ordinary way. Writing at the same time, Jean Epstein claimed that cinematic technics were what made the new art form distinct; 'The Bell and Howell is a metal brain, standardised, manufactured, marketed in thousands of copies, which transforms the world outside it into art. The Bell and Howell is an artist, and only behind it are there other artists...' (Epstein, 1988b, p.244). Epstein also speaks of 'the machine aesthetic' and its '… harmony of interlocking mechanisms: that is the temperament…' (Epstein, 1988b, p.244). Following the example of Zeno's fables, the moving image in cinema is, 'mobility in this space-time system'

(Epstein, 1988c, p.316). In terms of early experimental film though, it was left to Fernand Léger to make the connection between the 'plasticity' of painting and that of film, one that erred if it included a scenario, in the case of film. 'No scenario. The interactions of rhythmic images, that is all' (Green, 1976, p.281).

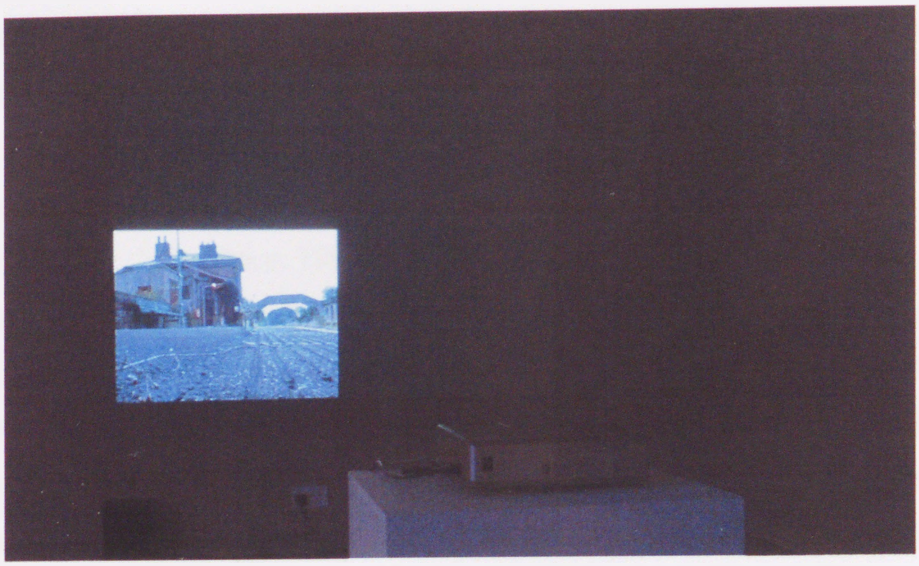


Fig. 3 Adam Kossoff, *Essex Flâneur* (2006). Photograph Jon Wozencroft

My own work *Essex Flâneur* (2006) observes various known and unknown spaces on the Essex-London borders, capturing the minute rhythms of different places and spaces, their effect on the body and the pulse of the flâneur who has accidentally wandered beyond the confines of the metropolis. With the eye of the lens as a passageway, the camera promises to see an inside, but delivers a view from the outside, framing-off any revelatory gestures and moments. From the point of view of the *organic meeting the inorganic*, space is flattened and time extended. Its looped rhythms organise a sense of becoming and the minutiae of time as it unfolds in space. In isolating and constructing recurring patterns, the narrative value of the moving image is reduced in importance, while the mimetic grammar of moving image technology, and the image as it is captured, is shown to exist as a mediating process. The concept of *photogénie* best describes the selection of shots, isolating certain moments of movement from the footage, and then using repetition in order to intensify them. In this work there is also a sense of space being sequential but also occuring simultaneously, of *simultanéism*, another term familiar to early French film theory. Overall, the images are formed by the machinic trace of the suburban flâneur with a video camera, anchored by a

set of rhythmic images contained and mapped out in space, refusing the sequentiality of temporal narrative.

The strategy in *Essex Flâneur,* and some of my other works, recalls the influence of Kurt Kren's *Trees in Autumn (1960)*; the regularity of the shots moving through the forest, the regular *beat* of the interval within the shot, as well as between the shots, is relayed back and made visible.[5] Through systematic editing '… the speed of shot following the speed of shots flattens out the represented spaces seen… A montage of shots… is a construction of duration and continuance…' (Le Grice, 1989, p.6). In contrast to the rhythm of the *photogénie*, where a certain amount of centring occurs around the shot, rhythm here is a constructed regularity, a non-hierarchical reflexivity that emphasises the interval. In the gallery space, multiple projections induce a sense of 'spatial montage' generated through rhythm and by the projected works in relation to the gaps, or perhaps 'intervals', between the screens, which appeals to the mobility of the spectator. In *Essex Flâneur*, a single screen work, the intervals between the images are made apparent because the sections are divided up into quarters which move clockwise around the screen, creating a visual rhythmic spatiality.

[5] Peter Weibel discusses Kren and other Austrian filmmakers in relation to Arnold Schoenberg's de-centred twelve tone music, for example 'numerical symmetries' and the absenting of key notes. (Weibel, 1979, p.108)

Chapter 1 - The Image On The Edge of Space

> But what is the image? When there is nothing, that is where the image finds its condition, but disappears into it. (Blanchot, 1999, p.417)

> By dint of seeking to capture it and recapture it, it ends up always occupying a point at which its object is perpetually out of reach. (Bellour, 2001, p.28)

The moving image has asserted the imaginary nearness that Heidegger feared of modern technology and that Fredric Jameson feared of the post-modern. Nearness was thought by Christian Metz and other apparatus theorists to be illusory and dangerously cathartic.[6] Balázs claimed nearness with the close-up of the face which '… seemed to penetrate a strange new dimension of the soul' (Balázs, 1970, p.65). Likewise for Jean Epstein, 'The close-up is the soul of the cinema', an image of momentary rhythm, the '*photogénie* of movement' (Epstein, 1988a, p.236). The nearer and larger the image, in particular the face, the more the spectator attains a spiritual communion with the image, Balázs argued. Facial expression as imaged in the close-up has a far greater power than words and a strong bearing on the communion of this 'inner drama' (Balázs, 1970, p.73). It would seem paradoxical that the close-up can easily reveal the cinema as artifice and a source of the imaginary (particularly when it is an exaggerated close-up which undermines the diegesis). Within mainstream cinema therefore, the close-up is generally only supposed to be used sparingly. Although Deleuze, rather literally, argues for cinema's powers of becoming 'any-space', and its 'deterritorialised' nature, I would argue that the close-up, unless it is carefully sutured into the narrative, reveals the image as having a surface and the screen as part of the technics of the presencing of the moving image, of *thinning* out space. In the end it is the 'distance' of the screen, the invisibility of the technics that reveals the flatness of the image, that acts as guarantor of the nearness of the image.

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[6] See Chapter 3.

Despite some of his more romantic claims, this divide between the invisibility of the making of the image, and the display of its making, finds its way into Stan Brakhage's work. In the opening paragraph of *Metaphors on Vision*, Brakhage famously wrote:

> Imagine an eye unruled by man-made laws of perspective, an eye unprejudiced by compositional logic, and eye which does not respond to the name of everything but which must know each object encountered in life through an adventure of perception… Imagine a world alive with incomprehensible objects and shimmering with an endless variety of movement and innumerable gradations of colour. Imagine a world before the "beginning was the word." (Brakhage, 2001, p.12) [7]

Brakhage's 'inner vision', represents the attempt to return to the Lacanian imaginary, freed of the burdens of cinema's mimetic design. In point of fact, Brakhage was an adept technician, a mediator of image as substance, as well as form. Later on in his life he made two films *Crack Glass Eulogy* (1996) and *Commingled Container* (1997). Rhythmically they seem slower than some of his earlier work. In both these films there is a strong sense of the image being evident, but not being quite available. In this respect, they go against his claim for nearness, expressing a form of melancholic distance. The images in *Crack Glass Eulogy* are of aerial shots of houses and lit streets, shot at dusk, grainy and darkly blue-black. These shots are intercut with dark shots of a car, of water being swept away, a sudden cut to a sun-lit wine-dark sea, which merges with the camera moving along a window frame, towards a window and a mirror, lit by rays of light, which dissolves back to the images of the houses filmed from above. This is the first two-and-a-half minutes of the six-minute film. The images then start to flicker in and out, to go to darkness completely, then to re-emerge again. The soundtrack is sparsely patterned, slightly mythical in stature, and reinforces a sense of aloofness to the images. It goes silent before the film ends, allowing the images to take on an extra melancholia.

[7] Deleuze, ignoring the Other of technics, also claims that Brakhage was concerned with a cinema of 'pure perception'.

Brakhage, suffering from cancer, made *Commingled Container* the day before he was due to go into hospital for an operation. The images are of patterns of moving water, shifting, translucent patterns, of slow changing out-of-focus bubbles and reflections, and then splashing water and some images of painted frames. There is no sound. Brakhage, refering to his cancer, has said of *Commingled Container* that it was, 'A great film to end… a gift on the edge of doom.' Brakhage created a space where both nearness and distance are evident; 'An opening... to see both the outer surface and the inner surface of things at the same time' (Brakhage, 2003).

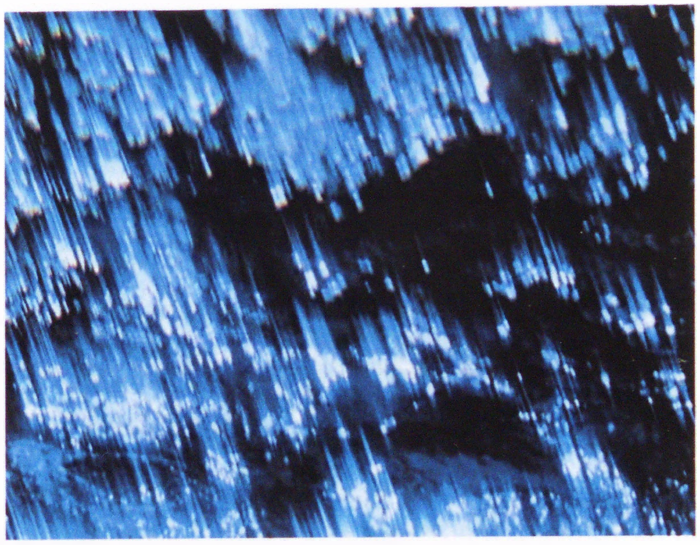


Fig. 4 Stan Brakhage (1997) *Commingled Containers*, Still from DVD, USA: Criterion

Stiegler's claim is that the image and technics, the near with the far, one might say, are intertwined and reciprocal: 'The image in general does not exist' (Stiegler, 2002b, p.147). Both the mental image and the 'object-image' are inseparable. Although the one cannot precede the other, in that there is a defining difference between them, the image-object lasts, while the mental image, which could never have come about in the first place without the object, doesn't. 'The question of the image is therefore also and indissolubly that of the trace and of inscription: a question of writing in the broad sense' (Stiegler, 2002b, p.148). For Stiegler '… there is no "transcendental imagery" that would precede the image-object' (Stiegler, 2002b, p.147). While there are mental images, they are ephemeral, and they are dependent on the 'object-image', which has the status of archiving those ephemeral images, like souvenirs. If 'movement' gives depth to

the flat image, as Edgar Morin, Jean Mitry and Metz have all claimed, this movement has more than a phenomenological dimension, it has a mnemotechnical one as well. André Bazin, who also refers to the idea of souvenirs and the ghostly effect of the Shroud of Turin when discussing the photograph, refered to this as the 'mummy complex' (Bazin, 1971, p.9). Film, like the process of embalming, is the desire is to create the imprint of life in death. Bazin's conceptualising is closely related to the subjective of the bodily, the organic split from the inorganic, but he ends his essay ambiguously; 'On the other hand, of course, cinema is also a language' (Bazin, 1971, p.16). Realism demands images of that which is near, but, being an aesthetics, as such, is forced into recognition of that which also puts the real in place, technics and writing. By contrast, Stiegler draws a line between the analogue image and the increasing 'discreteness' of the analogue-digital. However, in claiming that in the analogue, as opposed to the digital, there remains a belief in the 'having been there' of the photographic image, he seems to fall back on the idea of the 'transcendental image', or at least its spectral equivalent, where the image has the power to 'touch' the eye (Stiegler, 2002b).

In fact, using Stiegler's own theory of technics, we can draw on the differences in 'image-making' instrumentation between the camera and the screen to draw a more subtle idea of touch. As a ready-to-hand tool, the camera, operated by the operator's eye is 'in-touch' with the world. It archives the present which immediately becomes past. However, the technology of the moving image is always designed with the anticipation of the time to come when mimetic time and space will assert its presence over its pastness, over the mnemotechnical. Cinema narrative has always had to nod towards the past in order to deliver its presencing of the moment. This is the truth of the 'illusionary' of narrative cinema, the suspension of what has-been, in favour of the simultaneous moment; being-there, but without the tools that Heidegger assigned as ontologically central. Ultimately, in the cinema touch is inflected by the desire to see, or what Metz refers to as 'primary identification'. But also I would suggest, to see presence (nowness), where there is absence (pastness), overcoming the uncanny Other of technics.

In the cinema the screen, 'a space with no behind' according to Stephen Heath (Heath, 1981, p.37), serves to disguise more than reveal, but in the gallery this role becomes more ambivalent. In the latter the screen often has two sides, but no interior, it lures and it repels. In showing the other side the screen can also reveal the Other. In some of Douglas Gordon's work the screen becomes a sensual, two-sided space. *24 Hour Psycho* (1993), for example, is an overt extension of the moving image and a doubling of the mimetic. The fabric materiality of the surface is made evident, a remembering and an archiving. In this respect the screen as *thin* space, interrupts the assertive nowness of the moving image. Paradoxically, this also serves to intensify the image; together with the gallery situation, its role in framing the work of art, the imposition of darkness as another framing, the screen that reveals itself in an open space is utilised to extend the ocular-centric of the moving image.[8] On the other hand, Bill Viola's work, which seeks to put itself in the mode of presencing the image as a form of memory, is always actually in the mode of forgetting itself, precisely because it obscures its own technics. As Jonathan Dronsfield writes, Viola's work is '… so over-determined… so certain… that it can show the material experience of mortality, that it seems to take the life out of death…' (Dronsfield, 2004, p.79). Put another way, the inviolable image in Viola's work refuses to acknowledge the exteriority and the technics of the moving image.

Mitry claimed that the freeze-frame unveils the flatness of the image, so that when the image begins to move the three-dimensional spatiality of the image becomes evident. Using Husserl, Mitry talks of how in perception we only see the table from one angle, our perception of it as a three-dimensional object is assumed, based on memory and learning. Mitry then argues that it is 'movement which determines the feeling of space' (Mitry, 2000, 33). 'The film image is presented to my eyes as a "spatial image", in exactly the same way as the real space before my eyes' (Mitry, 2000, 33). Jean-Paul Sartre, similarly influenced by Husserl, claimed that the defining characteristic of the mental image is how it makes the object present in its absence, the image acts '… to "make present" an object. We therefore find… an intention directed at an absent object' (Mitry,

[8] I explore this in more detail in Chapter 5.

2004, p.19). The image is seen as a form of memory and part of the processes of the imagination, minus the original object itself. Morin, taking his cue from Sartre, also argues that the image presents the world in its absence. But, Morin states, it is movement in the cinema, its powerful sense of time, that gives the image back its presence: 'This movement that valorizes the image at the same time pushes it toward the exterior and tends to give it body, depth, autonomy' (Morin, 2000, 24). Our projective and subjective needs cause us to see the moving image as an 'archaic' ghostly double, 'the image-specter of man' (Morin, 2000, 25). This, Morin argues, is an 'other self' which has a universal mythic status.

In the early stages of his film theory, Metz also stated that it is a temporal movement 'that produces the strong impression of reality' (Metz, 1974, p.7). He writes: '… A motionless and isolated shot of a stretch of desert is an image (space-significate - space signifier); several partial and successive shots of this desert waste make up a description (space-significate – time-signifier); several successive shots of a caravan moving across the desert constitute a narrative (time-significate - time-signifier)' (Metz, 1974, p.18). So the image is spatial in isolation, but once connected to other images in narrative, becomes temporal, becomes presence. The image/shots are interchangeable; firstly 'instantaneous' and spatial, and secondly narrative, which is temporal, overriding this spatiality. The need for analysis on the level of the image, or the frame, is reduced to the issue of whether the image/shot is the equivalent to a word or a sentence. The image/shot represents the first level of articulation but should not be 'defined as a word, the sequence as a sentence', as early film theorists claimed, but '… corresponds to one or more sentences…' (Metz, 1974, p.65) The image/shot, isolatable as a signifier, is contained within a sequence of meaning, the signified. Metz also claims the image/shot is the 'smallest poetic unit' (Metz, 1974, p.66). Ergo, the image/shot, even though it is regarded as a 'non-verbal area', is speech, not a unit of language because it does not possess secondary articulation.

In Metz's *The Imaginary Signifier*, film perception is divided into Primary and Secondary Identification. In relation to the first, Metz begins by comparing the spectator's position to the screen to that of the Lacanian Mirror Stage, but the spectator is absent from the screen, from what they are seeing. 'At the cinema, it

is always the other who is on the screen; as for me, I am there to look at him. I take no part in the perceived, on the contrary, I am *all-perceiving*... all-powerful... the instance... which *constitutes* the cinema signifier (it is I who make the film)' (Metz, 1977, p.48). The spectators' consumption of the image is primary, but added to this secondary identification also occurs, where they identify with the characters and the singularity of the perceived image becomes a multiple identification. Although this primary instance of the image touches on an important aspect of the desire for the image that exists both within mainstream, avant-garde cinema and more recently the gallery-based video, this amounts to saying very little about the image in the moving image itself.

Even the most anti-imagistic structuralist film is consumed with primary identification. Secondary identification, more closely allied to the symbolic, is another thing, occuring where there is a character-based narrative. But then, instigating a personal purge on his earlier pre-structuralist thinking, Metz claims that phenomenology, an 'idealist' theory, has no place in cinema, which is only a phenomenological art form because of the way it is set up by 'objective determinations'; 'The ego's position in the cinema does not derive from a miraculous resemblance between the cinema and the natural characteristics of all perception; on the contrary it is foreseen and marked in advance by the institution, (equipment, the disposition of the audience, the mental system that internalizes the two)...' (Metz, 1977, p.52). For Metz, with his anti-ocular bias, the image as distance and absence is tied to 'lack', and the 'illusion' of presence is instigated by the hungry desire for fullness which emanates from the imaginary. His definition of the scopic regime of cinema, where images are marked by the distance from what it films and the absence of the portrayed object, however, still owes a debt to the phenomenology he was moving away from.[9]

Raymond Bellour's eighty-four shot analysis of the Bodega Bay sequence in Hitchcock's *The Birds* (1963) is helped by Bellour's declared self-restraint from the anti-ocular proclivities of structuralism and post-structuralism, adroitly putting semiotics and linguistic analysis to 'one side'. With his rigorous shot-by-

[9] The contradictory relationship between phenomenology and apparatus theory is returned to in Chapter 3.

shot analysis, a sort of retrospectively constructed shooting script, Bellour manages to convey a distinct sense of the evasiveness of the image as a central element of the moving image, so that it can hardly exist within the same space, and the same time, as writing, as the textual analysis. But it can still exist as a form of memory, as mental images that allow description and speculation to take place - as an absent object, in fact. Although Bellour suggests that it is 'beauty' which defies 'analysis', his attention to detail allows a more general sense of the distant memory of the film to emerge as a weaving of images and sound. He recognises that his primary concern is connected to the images – 'it brings out, in the heart of sound cinema, the great stylistic and demonstrative virtues of the silent film' (Bellour, 2001, p.29). On the contrary, the rhythmic sound of the water, and the silence it invokes, is completely central to the construction of the images throughout the Bodega Bay scene. Bellour's 'return' to the ethos of silent cinema is rather nostalgic, although it allows the images to emerge via a form of written 'archiving'.

Bellour argues for using 'the rather imprecise word "rhyme"… to denote very powerful homologies…' (Bellour, 2001, p.29). My sense of Bellour's use of 'rhyme' is that, as his analysis reveals, this sequence, like the main theme of the film itself, is playing on the contrasts between near and the far; between humanity and nature. After Metz, Bellour calls the sequence an 'alternating narrative syntagm', where the 'repetition and variation' and 'the cleavage between the one who sees and his or her vision, which have become a double action, were interpreted as a 'double temporal consecutiveness' (Bellour, 2001, p.28-29). However, despite this brief intimation of the temporal, in rather conventional terms, we are told that 'rhyme' remains a vague notion; 'I have decided not to bother to indicate the time. The whole sequence lasts six minutes fifteen seconds. It consists almost exclusively of short takes, whose exact lengths are not pertinent in an art which, unlike music, does not proceed according to a rhythmic notation in conventional units' (Bellour, 2001, p.30). Added to this, Bellour admits that he also cannot account for the fact that the film is in colour. It is left to our memory to fill in the gaps, or a return visit to the film itself.

Bellour's commentary maps out the rhythmic symmetry and asymmetry of Melanie's return journey to the jetty. This journey is controlled by various rhythms on the level of the shot – its sequential structure, use of medium shot and wide shot, and close up - and of the play that the look invokes: Melanie seeing, and trying not to be seen by Mitch. In the first half, the sequence is centred on Melanie. Then with the introduction of Mitch's look, two centres are created. The sudden introduction of the attacking bird, I would add, decentres this contiguity and brings these two centres together into one. The look of the Other, then, comes from outside, from the revenge of nature, of space itself. But then this is contained within the highly spatialised mapping of the whole scene, the slow rhythm of Melanie rowing across, her quick delivery of the caged birds in the house and then her return boat trip back as Mitch spots her and races round the edge of the lake in his car. As Melanie nears the jetty, with Mitch looking on, there is a rupture in the spatiality that has been set up. Bellour claims it is an 'insert' that fragments the sequence, one of 'transgressive violence directed at Melanie' (Bellour, 2001, p.66). It is also a spatial rupture because the big close-up of Melanie's hand, after she's been attacked by the bird, is designed to interrupt the carefully constructed image sequencing. Bellour's appeal to Freud serves to reduce his analysis of the spatial potency of this sequence and the power of the moving image to convey the capaciousness of space. This transparent spatiality, the play between spatiality and surface, is often cleverly pricked by Hitchcock.[10]

By way of contrast one needs to turn a different kind of moving image practice, one that conceptualises the flatness of the image. A good phrase of Malcolm Le Grice's, levelled in criticism at Jean-Luc Godard (of all people) is that Godard 'fails to engage the photocinematic image on the level of the photocinematic' (Le Grice, 2001a, p.76). Beyond this modernist approach to the specificity of film - materialist flatness, grain, light, movement - Le Grice doesn't offer much more detail on what this image is and how it constitutes itself. Bellour's *System of a Fragment* establishes a way of pursuing the repetitions and the rhythms inscribed by the technics of the moving image and its mimetic designs in both narrative and experimental film. In narrative this mimetic technics remains obscured, in

[10] On the level of the control of the image, Melanie's gloved hands and her fur coat are indicative of the conflict between mankind and nature, and the organic and the inorganic.

experimental film it reveals something of itself and how rhythm is constructed through the play between presence and absence. This is also another approach to understanding Metz's primary identification, where lack feeds the spectator's desire for mimetic presence.

Shot in a village in Northern Germany called Berlin, *Berlin Horse* (1970) Bellour's analysis is revealed from within the work itself. Le Grice positioned himself in opposition to narrative driven film, arguing against cinema that disallows the spectator's critical attentiveness in favour of emotive subservience. *Berlin Horse* often serves as a typical example of the alternative strategy that experimental filmmakers adopted, edging the audience towards a recognition of the rhythms of the machinery of film-making and its image-making seductiveness. However, despite Le Grice's claims, it is a seductive work, satisfying mimetic desire and positioning itself in relation to the archival qualities of film and the hovering pastness of mental images.

In *Berlin Horse* we see mimetic footage of a horse being led round and round in what looks like a stable yard. The footage, intercut with an early Edison film of horses being led from a burning barn, is continually repeated, together with a soundtrack (Brian Eno's music sounding much like a few discordant notes from a merry-go-round, echoing/reinforcing the loop structure). It also is a film that illustrates the realist-rhythmic nature of the *photogenie* in its isolated form, so that the camera as a 'metal brain' emulates the circular rhythms of the film spooling inside the camera and being pulled through the printer, foregrounding the filmic blurring of presence and its memorial properties of pastness.

For example, in the first three minutes of the film, a horse, held on a short lead by a trainer, goes round and round anti-clockwise, with the film image in negative, maybe in five or six separate shots, though it is difficult to tell, because the image goes out of focus, because there are indistinct jump-cuts and because the camera is zooming into the image (the film was shot on 8mm and refilmed and reprinted in 16mm). The grain and surface markings get larger and larger. Spatially the shot of the horse going round and round describes a circular hand-held movement, although it is difficult to decide whether it is a complete or incomplete

shot. The negative image of the horse is then ghosted into the positive, so we see a slight overlap in the two married images, running in sync with each other. After three to four revolutions the movement is speeded up, the ghosting comes in and then goes out, leaving us with only a positive image, and then returns as the horse nears the camera, and the flicker increases. The image seems to slow down then speed up, but this may be the effect of the added echo to the music. The image of the horse is then solarised, so there is a greying-silvery effect, then the movement of the horse is also reversed. The horse appears to go round in reverse three times, although there are jump cuts, so they aren't complete revolutions. With the horse in the foreground, going forward now, the image returns to negative. Very quickly (four seconds or so) as the horse continues its movement, the black and white image changes to colour with a brown horse in the foreground, to a blue background (the stables, let's say). Then the colour bleeds to a monotone yellow, to green when the image goes into a negative, to a deep red, and the horse turns horse with a bluish background.

Le Grice describes how his film 'shifts the experience of the viewer away from the passage through the image to its denotation towards an experience of the image construction and transformation itself' (Le Grice, 2001a, p.294). In a way it fulfils Bellours concerns around Hitchcock's narrative more readily, as invoked, not by the plot ('whose secret and law it is' (Bellour, 2001, p.50)) but by the primacy of the image and its rhythms across the flat screen, as well as within it. The looping and repetition of the image (with reference to Brian Eno's cleverly formulated music), and its re-colouring, succeeds in disallowing our attempt to decode the mimetic value of the footage.

There is a thematic reading to be made of *Berlin Horse* that links a desire to destroy the image with the burning barn and the escape of the horse, suggesting the impossibility of escaping some level of narrative, some level of being tied into the system and the capacious spatial and temporal nature of the moving image, even as one tries to escape it. The constant threat towards the dissolution of the image and the burning barn, speaks of an aggression towards the image and its potential to narrativise. The mnemotechnical nature of the moving image is such that it memorises regardlessly. Further to this, the constant multi-re-colouring

actually serves to both undermine and disorientate the spectator's easy relationship to the images, but it also reinforces the realism of the burning barn in a painterly fashion. The constant surface movement, circling round and round, changing from black and white to multiple re-colouring, effects this unsettling dissolution that is fighting the centring mimetic effect of the moving image. The move into and out of the common fixities of the image is obviously an attempt to fight against tainted notions of narrative and possible closure. The image as mimetic form is seen in constant battle with the linearity of film's forward movement: the organic power of the horse clashes with the inorganic mastery of the machined image.

Peter Gidal was also in constant battle with the power of the forward moving nature of film. Speaking of Gidal's film, Michael Snow stated: 'I felt *Room Film 1973* was made by a blind man, trying to see' (Gidal, 1990, p.16). One might reverse this; that Gidal's film is made by a seeing man who opposes any ease of seeing, who seeks the wisdom of blindness, or the darkness of the unfamiliar, to confront its audience with Heidegger's 'thrownness', that is, the acceptance of what is given and the image as a sign of absence. Rather, it is the image trying to abjure itself, despite the mimetic technics of the moving image. Gidal, arguing for a 'materialist process' in filmmaking speaks of 'a transformation to the filmic, the filmic event, so to speak' (Gidal, 1990, p.16). As with Le Grice this also leads towards a notion of the performative, against the perceived passivity of the spectator in mainstream cinema. But in contrast to Le Grice, Gidal opposes the image as painterly effect. In *Materialist Film*, Gidal expresses some ambivalence towards the foregrounding of the physicality of film as an alternative filmmaking practice, but concludes that this is unavoidable: '… there is no question that the dissolution of imagery through extremes of darkness and light… has to do with the flattening of the screen-surface, bringing that screen-surface-ness into play against… depth-illusions, i.e. representation of the real world via cinematic photochemical means' (Gidal, 1990, p.16). In opposing the 'apparatus of illusionism' (Gidal, 1990, p.17) a materialist film can't help but reveal the physicality of the image as it is produced by grain and contrast, for example. But, 'This is in no way to say that what is materialist in film is what necessarily *shows*, or that it is camera, lenses, graininess, flicker *per se*. But an idealist negation of

physicality *in toto* can only lead to a blindness' (Gidal, 1990, p.16). Physicality in film, Gidal goes on, leads to a dialectical 'filmic presence', defined by him according to Jacques Derrida's concept of *différance*[11] and the temporal nature of the trace, that Stiegler also refers to when discussing the nature of the image-object. In other words, where the materiality of film imposes itself, the transparency of the medium is distanced.

In *Room Film 1973* (1973), a fifty-two minute film, a hand-held camera very slowly and searchingly investigates the objects within a dimly lit room. It is edited in ten-second sections, of which five seconds are repeated, before a new ten second shot. The film was printed through a green filter, to darken the image and reduce the contrast. 'The film is almost relentless in its denial of tangible images (that is, images which are easily identifiable and spatially locatable)... The feeling of surface is evoked throughout: surface of object, of film of screen' (Dusinberre, 1978, p.109). According to Le Grice it is a film that works with '... shallow space in that the camera is either static or its movements are limited and formal, the arena for filming (frequently a room interior) is directly relatable to the space in which the film is seen - shallow time in the basic use of continuous takes where the shooting time can stand as a direct equivalent for the projection time' (Le Grice, 2001a, p.157). This 'shallowness' provides recognition of a *thin space*, the moving image's mimetic recording power, and is a term that could also apply to *Berlin Horse*. The notion of 'equivalent' time is a 'reflexive' realism, one which like the realist aesthetic in general, bears an equivocal feeling towards film's temporal abstraction.

Essentially in *Room Film 1973*, Gidal is working through the technics of film, attempting to deconstruct its essence, and through a 'non-hierarchical' aesthetic, he argues for a literal distancing. This involves obliterating the 'illusion' of cinema, its assertions of 'nearness', most noticeably by the attack on audience positioning:

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[11] 'Such concepts were worked through' at the London Filmmakers Co-op, long before Derrida's theory, claims Gidal (1990, p.17). And long before that. Vertov's interval was also a move towards the originary trace of *différance.*

> The closing of the gap in space between viewer and viewed, and between the representation in one shot and another, is a basic repressive illusionist device. The implication of an unseen splice to integrate two shots also elides the function of editing, the function of producing, from material segments, a new complex relation. (Gidal, 1990, p.9)

The lack of sound in *Room Film 1973* serves to emphasise the 'presencing' of the image under the pressure of possible erasure. The absence, the *trace*, of that which is being filmed, the *'has-been'*, is distanced, but not removed. Gidal speaks of how he wanted to shoot in close-up so that objects in the room were isolated from the space as whole. His concern was to remove any sense of actual scale within space. 'Since one's sense of space is co-ordinated by the placement, size and shape of objects, the rendering indistinct of the latter also renders ambiguous and highly problematic the former: what is space, where is it, how deep is it? How do we know that a darker area is a space and not an underlit surface?' (Hamlyn, 2003, p.130). The length of the scrutinising of this slightly disorientated, fragmented space throws the spectator into an enforced constant reconsidering of what they are looking at through the dimness of the lingering image, books, a carpet, a plug-socket, the light-bulb of a light, then at the image itself, then towards the intentionality of the filmmaker (and anything else that happens to come into one's mind during the extended durational period of the film). It is also a familiar space which allowed Gidal to find his way around and compose the image while looking through his camera, in order to challenge familiarity and the ease of recognition that schools of 'good' filming typically teach.[12] The effect is the opposite of the capacious sense of space one gets from *The Birds*, for example. The latter is premised on *thick*, the former on *thin* space. In *Room Film 1973* represented space converges with the image, merges with the image on the flat surface of the screen. It reveals the technics, the underside of the moving image; its grounding on surface. Ultimately, it is the nearness of the screen that discloses the distance of the image itself.

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[12] And all those users of the *automatic* settings on video cameras, designed to readily deliver all the assumptions around the transparency of the image, i.e. not an image but a proclivity towards a presentation of the real itself.

In both *Room Film 1973* and *Berlin Horse* the image is foregrounded in its memorial, archival, aspects; but while Le Grice favours presence over absence, Gidal favours absence over presence. The use of film by the structuralist filmmakers (those based at the London Filmmakers Co-op, more so than their US counterparts), was one that revealed the mnemotechnological and the procedural; the construction of memory and the deferment of forgetting. Likewise, because of this, there is a strong element of the spectral, that which fades from the view of time. In any event both Le Grice and Gidal are engaged with teasing the spectator into seeing the image as both present and absent; here and not here at the same time, here and not here at different times as well. This is why Deke Dusinberre has to end his essay on *Room Film 1973* by questioning Gidal's desire for sustained 'arbitrariness'; '… when does the continual effacement of content… force an analysis in which the observation of that absence of content constitutes a presence by virtue of the history of representation which prefigures it?' (Dusinberre, 1978, p.113). In the end, the persistent scrutinising of the mimetic design of cinema serves as a disavowal of cinema and film itself, and thus undoes the reciprocal relationship between the organic and the inorganic.

Chapter 2 - The Image in the Frame

> 'There it is, our 1.33 rectangle, it will tolerate precious little tampering with at all.'
> Hollis Frampton (in Heath, 1981, p.35)

> The examination of space in film may be divided... into two: the examination of space 'in frame', the space determined by the frame, held within its limits; the examination of space 'out of frame', the space beyond the limits of the frame, there in its absence and given back, as it were, in the editing of shot with shot or in camera movement with its reframings. (Mitry, 2000, p.33)

Bruce Nauman was asked in an interview whether he had any problems with the 'milky image' of the black and white Portapak?' or the 'opaqueness of the video image?' (Dercon, 1998, p.99-103). Nauman, referencing such works as *Angle Walk* (1968) or *Bouncing In the Corner No1* (1968), responds by saying that he was 'interested in the ambiguous quality of the image...' (Dercon, 1998, p.99-103). Nauman's video work is not about the transparent clarity of the image but is inspired by issues around representation, with how the moving image represents the body in space, and how the image serves to frame and isolate the body. His installations such as *Going Around the Corner Piece* (1970) were also occupied with the 'intentional confusion about which is the inside and which is the outside... There's the real space and there's the picture of the real space which is something else... What interested me was the experience of putting those two pieces of information together: physical information and visual or intellectual information. The experience lies between the two, of not being able to put them together' (Dercon, 1998, p.103-104).

This position, of there being an inside and an outside to the image, and the moving image having an ambivalent relationship with the frame that often serves to present the image in a pristine form, will be one that I look at this chapter. Any attempt, writes Mitry, to dispense with the frame serves to jettison the 'aesthetic qualities of cinema... in favour of pure "sensation"' (Mitry, 2000, p.77). The film

image is tied to the frame phenomenologically and the frame provides the image with its intentionality. 'It follows therefore that the film image has two distinct referents: a spatial referent - the represented reality, which establishes the horizon or special axis along which the location, set and movements of the characters are arranged; and a *representation* referent - the frame, which is the *absolute* referent' (Mitry, 2000, p.78). This is the argument for cinema's mimetic nature as essence, but one that sees the importance of the frame as part of the technics of spatial orientation. Mitry also argues that the spectator is both '*inside* and *outside* the action, *inside the space and outside it*. With the power of ubiquity, I am everywhere and nowhere' (Mitry, 2000, p.80). The spatiality provided by the moving image and the frame is therefore incomplete, it is a *thin space*. The 'semi-ubiquitous' nature of narrative cinema also resembles another tendency, where cinema is a tool for disorientation precisely because it disguises its own surface.

It is the frame that arbitrates the constant negotiation with the inside and the outside of the image. If the image somehow denies its status as image, it reveals its archival essence, its *thin* space and the presenting of absence; its outside. As an element in this process of presencing the image, the frame has to work hardest at disguising its absence so that the image can prioritise its 'nowness'. Where the screen-surface obscures the 'behind' of the image, the frame censors the anxiety of the outside. However, the frame in the moving image - and in particular in celluloid film - is paradoxical. It frames the image on the screen, or the monitor, but it is driven by a series of invisible individual frames, or photograms. These become visible - if one is looking, or if there is a dissolve that announces, at the same time as it also refutes, the out point of the edit - at the beginning and/or end of each shot, at the cut (or what is more usefully refered to as the 'splice', in that it joins together that which is separate). Another form of framing occurs with suturing, whereby the splice, the 'internal' edge of the image, is disguised in order to 'stitch' the spectator into the durational of the moving image, the character's look and the point-of-view shot.[13]

[13] I also look at suturing in the following chapter.

It is this play on visibility and invisibility that allows the distant to become close, or to *proximate*. It is the case that though there is no photogram in the digital, discreteness is sustained by the continuation of the mimetic model, by the language of the cut and is indeed intensified by the possibility of increased image manipulation. Nevertheless, this does not make the digital 'immaterial' as is widely claimed. The digital's existence depends upon the possibility of mediation, a technics and a grammar of the moving image; the desire for nearness and the veiling of distance that lies at the essence of modern technology that produces the 'object-image'. Analysing the frame, the multiple frames of film, and the pulsing, pixilated frames of video, shatters ideas of duration. It makes the pre-theoretical theoretical. It does what Bergson feared most, spatialises time and foregrounds the representational. Once we locate the frame it is difficult not to see the image as anything other than an image that is a trace. Orientated by the frame, we see ourselves in time and in space, bodily marked off from what it is we are engaging with and perhaps also intensifying our desire to be part of the image, thus setting up a rhythm of engagement/disengagement with the moving image.

In Paul Harrison and John Wood's videos the frame is often the mechanics by which the work is motivated, although in more recent work I will argue that the frame is hidden behind a greater emphasis on pictorial effect. As with Nauman's work, Harrison and Wood's studio based work foregrounds the conflict between the body and image and the body and representation, and it is the edges of the image which serves to define the limits of their bodies and ideas of containment. The fixed camera and the flatness of the image in Harrison and Wood's work allows the physicality to come across conceptually, as something which is playfully engaged with, one that occurs from within the studio environment, and is then related to the gallery environment. For example, the first and final moments in *Board* (1993), starting with two feet entering the frame bottom left, and ending with two feet leaving the frame bottom right, marks the edges of the screen itself. This work is in play with the frame and the surface of the image, moving inside and out and around it, redefining it internally depending on the positioning of the board in relation to the bodies. There is another moment in the middle of this work when Harrison turns the board round so that Wood is obscured, and then holds the board on the right hand side. The board then forms

another plane, parallel to the surface plane of the image, the edges of which causing an internal frame that echoes the external frame, whereby the inside duplicates the outside frame. There is a strong pictorial play between symmetry and asymmetry, repetition and variation, and it is the frame that orientates the spectator in relation to this. In *Hundredweight* (2003) Wood is seen in a room from above. He's holding a paint-roller. After a deliberate pause at the beginning of the take, he paints a blue line clockwise around the walls in a purposeful, continual movement. The frame is thus re-framed by an internal, compositional, frame. The spatial is redefined via the durational of Wood walking around the room with his roller in a deliberate fashion. Epstein's 'cadenced moments' are up-graded to a conscious level in these works, and 'the harmony of interlocking mechanisms' (Epstein, 1988b, p.244), made apparent.

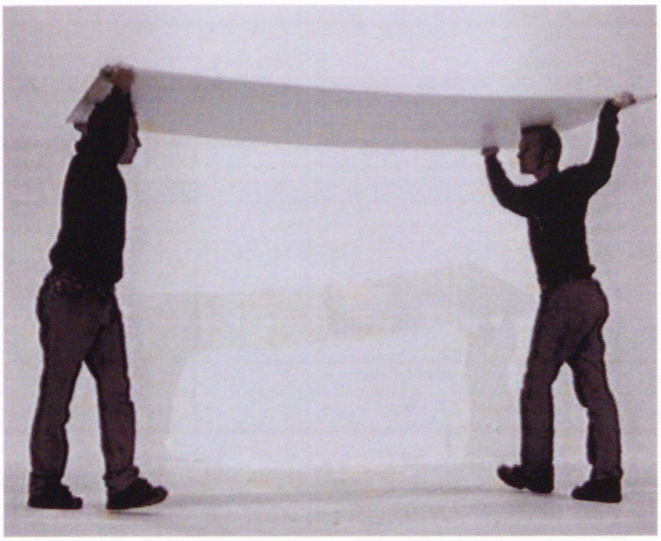


Fig. 5 John Wood and Paul Harrison, (1993) *Board.*
Still from DVD, Bristol: Picture This

Harrison and Wood's recent work, *The Only Other Point* (2005), operates in contrast to their other work to date, in that it is constructed around the moving camera dolly. It reveals what Metz has termed a fetish (in relation to the 'erotic subject' in cinema), which seduces, in a 'veiling-unveiling' procedure, while 'The framing and its displacements (that determine the emplacement) are in themselves forms of "suspense"' (Metz, 1977, p.77). When I saw this work at FA Projects in London, it was projected onto a single screen, in its own darkened space. With the moving camera the frame no longer fixes our point-of-view but alters it, or toys

with this altering. Against a largely monochrome grey background, the camera slides at a precise even pace, left-to-right in a parallel tracking movement, offering views of different events, objects, usually balls of some sort, appearing mysteriously, defying expectations, or invoking surprise. Each 'event' is set up as a still life, located within different sized built spaces, either deep or shallow. Green tennis balls drop from an unseen roof, tiny polystyrene spheres flood in from above, tennis balls run down a rooftop and along a gutter, a window looks into a room where hundred of balls are bouncing and jumping around, a container of blue balls turns into a fountain, Harrison throws balls over a wall which then land on Wood's head as he stands in another section, and so it goes on. One long take, except it is not, for there is a cut between the sections when the camera hits the black edges of each set, which were built and filmed on a separate occasions and then spliced together. In this the frame has an ambivalent status. Between each 'event' the camera passes a thick black edge that divides the sets, a 'visible' framing device that serves to close one episode and open another. Harrison and Wood have seemingly tried to make the edges of each set invisible, but because the video camera is on automatic shutter, as it moves towards the darker edges of each section, one can see it opening and brightening against the darkness making the edits, the transitions from one set to another, quite evident.

Like the screen as surface, the frame has an intimate relationship to the moving image. One filters away the pastness of the moving image, the other serves to isolate the image from its surroundings, removing residual signs of absence. In *Hundredweight*, for example, the 'imageness' of the image doesn't impose itself on the spectator, in fact the emphasis on the frame and the re-framing, allows the archival and the pastness of the image to come through. Whereas, in *The Only Other Point*, the process of constructing the frame is disguised in order to foreground and intensify the image-making presence, a process which resembles the attempt by some critics, such as Guiliana Bruno, to over-emphasis the organic fluidity of the moving image, over and above the selective and mediating properties that the frame is part of.

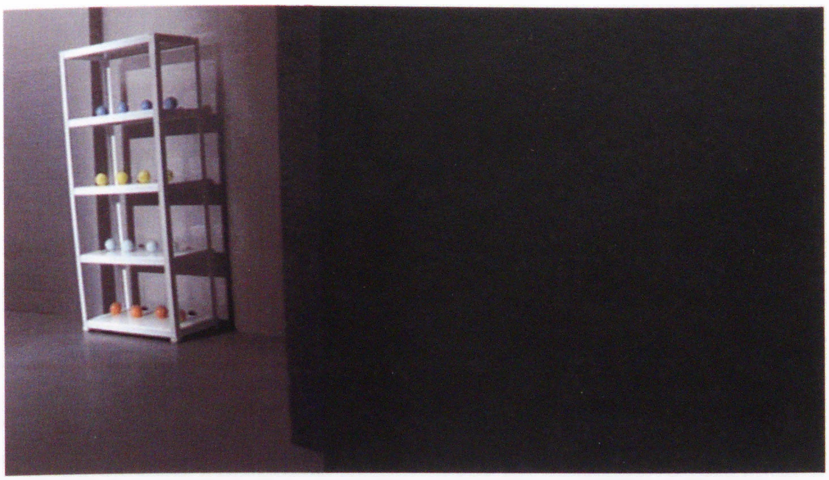


Fig. 6 John Wood and Paul Harrison, *The Only Other Point* (2005) Still from DVD.

According to Bruno, Walter Benjamin was able to bring the street and the cinema together; 'This representation of space not only functions cinematically but plays a part in Benjamin's discourse on film, for it marks the passage between exterior and interior. It shows the way in which Benjamin understood the street – an understanding that applies to his notion that film energy itself is "of the street"' (Bruno, 2002, p.257). Contrary to Bruno, it is because it frames off the movement of the world that film as a medium distinguishes between inside and outside. This is what intensifies the image of the world in the moving image. It is the frame that acts to resolve the conflict between the image and its depiction of space. Bruno continues by claiming that the haptic of cinema is evidenced by Benjamin's comparison of the power of the camera's eye and its ability to act like the surgeon with a scalpel, as proof that 'impressing on celluloid the force of a vision that "operates" a transformation with touch' (Bruno, 2002, p.257). Bruno's position is a one-sided view of the issues that Benjamin was continually grappling with; the negotiation of spatiality from inside and outside, what one might term the 'recto-verso' of Heidegger's Being-there.

In *One Way Street* under the heading of 'Lost-Property Office, Articles lost', Benjamin writes:

> What makes the very first glimpse of a village, a town in the landscape so incomparable and irretrievable is the rigorous connection between foreground and

> distance... As soon as we begin to find our bearings, the landscape vanishes at a stroke like the façade of a house as we enter it... Once we begin to find our way about, the earliest picture can never be restored. (Benjamin, 1985, p.78)

When discussing Baudelaire and the role of the flâneur, Benjamin (together with his co-author, Asja Lacis) argues that the flâneur is porous, inside the arcades or out on streets, everywhere in Paris is like home. However, 'For anyone who is blind to forms sees little here' (Benjamin, 1985, p.169), Benjamin writes of the tourist in Naples, before going into detail about the 'craggy' poverty of the city where, 'Tenements blocks of six or seven stories, with staircases climbing their foundations, appear against the villas as sky-scrapers' (Benjamin, 1985, p.169). Characterising the communality of Naples, he continues; 'As porous as this stone is the architecture. Building and action interpenetrate in the courtyards, arcades and stairways. In everything they preserve the scope to become a theatre of new, unforeseen constellations' (Benjamin, 1985, p.169). The flâneur strives for *permeation* while at the same time knows that it is an ideal and an image, and that the idea of the 'porous' also expresses structure and surface. Walter Benjamin's *Arcades Project* is evidence of the struggle between form, the expression of the outside of the body, one which frames it off, and porosity. Benjamin's project is to collect and index that which is not his in order to openly re-organise it, to challenge the 'throwness' of the urban imagination.

On one level both the flâneur and the moving image have similar 'aesthetic' roots. They both engender movement across un-mapped spaces, creating unpredictable connections and juxtapositions. They both allow the viewer to move through space unseen, unattached to the world, but only in order to feel that attachment even more deeply. They allow the floating viewer a free rein of perceptual imagining, but with the edges of the screen, the edges of streets and of buildings, they are always confronted by the 'frame'. There is a constant framing and re-framing, moments of orientation and re-orientation. Patrick Keiller's observation on the relationship between space and the representation of the moving image, suggests a conflict between the body in space and the filmmaker's approach to the image that has to be accommodated, but cannot be overcome; 'The hollowness of space is what characterizes the experience of it, and is what must be depicted in

order to depict this experience… to depict space in a film, you have to film a space that fits' (Keiller, 2003, 81). Strictly speaking this is probably not the case. Space may be hollow in the city, mobile and fluid, but it is so because it is framed. Interestingly enough Keiller's *London* (1994) and *Robinson In Space* (1997) are both driven by the unseen bodies of the two flâneurs, one of whom is relating their experiences of journeying in London and then in England. Excluded from the image, outside its edges, they are perhaps more bodily; the spectator sees and feels the spaces the characters have occupied. The flâneur's point-of-view is seemingly always initiated from inside the body, although it is framed by the exterior environment.

Michel De Certeau adopts the flâneur's point-of-view. His strategy for overcoming the overbearing, ocularcentric power of the city is to take to walking; 'In the framework of enunciation, the walker constitutes… both a near and a far, a here and a there… creating a mobile organicity in the environment' (De Certeau, 1984, p.99). Nevertheless, the flâneur exists in constant relation to the inorganic. For the flâneur, the images in the city tend to be restricted, made conscious and framed like the camera shots of a film. With its insistent verticality, the city constantly presents itself as a series of flat surfaces. Space and time are compressed, the near becomes nearer, the far abstracted. Through walking, the flâneur can re-discover nearness and farness in the city, but the cinema prefers to obliterate these distinctions. The cinema overcomes the daily averaged-out restrictions and experiences of the city. Most people don't have the time to be flâneurs (latter-day flâneurs tend to be mainly filmmakers and writers, connectors of images and meaning). The cinema, the moving image and video art, perhaps creates a time-space that overcomes and replenishes urban time-space. There is also a distinct bodily rhythm in being a flâneur, that draws a line between the machinic of city life and city-based Dasein; their personalised rhythms are a 'bodily' protest against the city, the flâneur brings the mind-body split back together, a split which the city normally threatens to exacerbate. The body of the flâneur in *Essex Flâneur*, wandering through the London hinterlands, has little hope of overcoming the machinic environment, and the hand-held camera, while promising to capture the oneness of Being-there, engages more readily with this

separation, framing the body off from its experiences, while intensifying the images it captures.

There is, however, a conceit in claiming the cinema, and the moving image, solely for the flâneur and the urban. Although the countryside and the flâneur don't mix (the flâneur is not an ordinary walker or wanderer), the countryside and the cinema obviously do. In terms of technics the countryside is also subject to 'organised inorganic matter'. The train crosses the countryside for example, bringing the marriage of machine versus nature to the fore. Wolfgang Schivelbusch termed the view from the train as 'panoramic perception'. It is claimed that the train and the cinema create a fluidity in space, they both bear a sort of cross-fertilising phenomenological aesthetics of time and vision. Schivelbusch describes how in the train 'machine and the motion… become integrated into his visual perception… evanescent reality has become a new reality' (Schivelbusch in Schwarzer, 2005, p.55). Confusing the organic and the inorganic, Mitchell Schwarzer adds:

> It is panoramic perception that makes the architecture outside the train compartment seem like a motion picture. The viewing field inside the compartment resembles the dark foreground of the auditorium, while that beyond is like the lit, flat background of the screen. The eye of the traveller becomes like the eye of the film projector, and the scene outside the train window can seem fictive and fantastical. (Schwarzer, 2005, p.55)

In the context of discussing the disconnected 'Zoomscapes' of everyday life where 'optical mobility' always overcomes 'physical mobility', Schwarzer also asserts that the fast changing view from the train is 'like' film editing. Although there is a machine-type rhythm to both the cinema and the train, allied with a moving field of vision, one could equally argue that the view from a train always puts us on the 'edge' of vision, moving landscapes are always seemingly cut off and obscured, familiarity and nearness always at arms length. The cinema has the close-up, amongst other means, to arrest constant mobility, to interrogate, to halt the moving image and this causes a different emphasis on the frame and the edges of the screen. The train is a technics for travel, with 'photocinematic' panoramic

traits, the cinema itself is a different form of technics, a mnemotechnical one. Then again, and this is perhaps what they have most in common; the train and the cinema do similar things to the body, they exclude it from vision, and thus make vision more intense. My work *Essex Loop* (2006), illustrates this as a kind of paradox; it is the rhythmic nature of the train, together with the rhythmic nature of film that draws the near and far into consciousness, invoking the organic in relation to the inorganic and the nature of prosthetic space-time orientation. This also exteriorises the temporal relationship between retention and protention (anticipation). The images themselves are fleeting when seen from the train, only the repetition of film, or the repetition of commuting, can make them seem more familiar. Like the frame, the rhythmic nature of the work also removes us from our bodily restraints, and so intensifies our seeing.



Fig. 7 Adam Kossoff, *Essex Loop* (2006).

The mnemotechnology of film depends on framing to set up a rhythm of seeing, a sense of movement between the spectator and the moving images, between subject and object. The spectral nature of film versus its status as a 'object-image', structured via light and darkness, the uncanny re-orientating effect of darkness, is arguably the subject of *(nostalgia)* (1971). It is the framing of the images that formulates this status. In *(nostalgia)* twelve photographs, all of which Frampton claims have a personal significance, are placed on a heating element

and filmed as they slowly burn and the surface of the image reveals itself in its *thinness*. Frampton (as voiced by Michael Snow, the off-frame body) is heard ruminating upon the burning images, discussing their significance to his past life as a photographer. What is also relevant is how *(nostalgia)* deals with the presencing of the image through the convergence of light and darkness as mediated by mnemotechnology. The first image in *(nostalgia)* shows a darkroom, the second Carl Andre framed with a metronome, the third a portrait of a man (Frampton himself), and so on. As we are shown the photograph that has previously been referred to in the voice-over, and while listening to the commentary for the next photograph, we are forced into a sense of simultaneous anticipation and memorising, orientating our way through darkness. In her book on *(nostalgia)* Rachel Moore argues that, 'underneath the many temporal layers of the film resides a formless, archaic past, that technologies from time to time, might partially reveal. Across the surface of these layers of time is the visceral present, the fire that engages us in the now' (Moore, 2006, p.51).[14] In fact, through the multiple framing there is a self-conscious play on presence/absence, nearness/farness that undermines the typical allusion to 'nowness' or 'presentness' in the moving image that tends to disguise the role of technics as a formative part of our perceptions.

Within the image, in terms of visual composition, we see a framing within a frame. The photographs are carefully framed, black bars are seen on the left and the right. And, as the photograph burns, the round heating element reveals itself. The photographs and the heating element, framed one on top of the other, hold us in a figural suspension. The heating element contains our look in its *gaze*, and within the 'embedded' *gaze* our look is soon overheated and frazzled. The framing of each photograph, the frames within frames, refer the spectator back to their consumption of the image and its relationship to space and time. Carl Andre's head is notably doubly framed by the photograph and another frame that he's seen putting his head through; he's also holding a metronome, preventing it from swinging back and forth, freezing the moment of the photograph, intensifying the image, contained by the multiple framing.

[14] Stiegler of course argues that it was when Prometheus gave us fire that he gave us the ability to stand outside of the primitive powers of nature.

The penultimate image in *(nostalgia)* is a found newspaper photograph. The voice-over (over the previous photograph) suggests it is a Texan fruit grower. If it were possible, it might even date from the time of Pascal, the voice-over claims, indicating the ghostly nature of the image and its archival fluidity when it is cut-off from language and memory. The last 'image' is then refered to in advance over the photograph of the farmer. Frampton tells the story of how he wandered around looking for a suitable subject to photograph. He finally took one of a lorry in front of an alleyway but mistimed the pressing of the shutter and wasn't happy with the result. When he processed the photograph he became fascinated by the reflection in the lorry's rear-view mirror. He enlarged it to such an extent that this detail became subsumed by the grain of the film. In the voice-over he concludes: 'Nevertheless, what I believe I see recorded, in that speck of film, fills me with such fear, such utter dread and loathing, that I think I shall never dare to make another photograph again.' The presence of the image is irreparably disrupted. Frampton sees his own absence, he cannot see himself in or through the image and he is de-framed (or de-throned) from his position of ocular power. From then on he stops taking photographs.

When we are in darkness, when there is no image to save us, we are confronted with our not being there, with the possibility of nothingness. Losing our sense of 'aroundness' in the dark we feel the 'loss' of our place in the world. Here, referring to Heidegger, the outside of the world forcefully imposes itself. The final image of *(nostalgia)*, a 'non-image' appears; black leader, and through the disappearance of the spectral, one sees the beyond of the flat surface of the screen. Is this '… the opposite of "all we have"… the imprint of modernity's hell'? (Moore, 2006, p.48) Or perhaps something less dramatic, the ontological appearance of another kind of frame, the one that buttresses the beginning and the end of every film (together with titles and credits)? The fade into black and the fade out to black also allows the far to become near, and then the near to recede into the far; to actually go from darkness to light and back again, to make it seem as if the moving image is coming from 'within'. The voice-over which precedes the image it is describing serves the same effect; one is in protension (anticipation), blind to the image itself, as it were, dislocated and de-centred by

the voice-over as a framing device that blocks out the 'plenitude' of the image we are trying to look at by describing the one we haven't yet seen.

As I have argued the frame remains in continual negotiation in relation to the formation of the image. But for Sergei Eisenstein, in an article written in 1930, the frame could only be seen as an impediment to the architectural aspirations of the moving image. Eisenstein claimed that in order to formulate some ideas that had arisen during a meeting of the Academy of Motion Picture Arts and Sciences in Los Angeles concerning the dimensions of the film screen and the arrival of the wide screen. The main point for Eisenstein was to analyse 'the whole aesthetic of pictorial composition in the cinema which for thirty years has been rendered inflexible by the inflexibility of the once and all inflexible frame proportions of the screen' (Eisenstein, 1968, p.49). He proceeds to rail against the inherited horizontal nature of the screen, how it cuts off the vertical potential of cinema, which would match the upright gait of man. He wants to be able to include the modernism of the Eiffel Tower in his shots, as well as the horizontal spaces of the Russian fields. So the square frame is the answer: 'The dynamic square screen, that is to say one providing in its dimensions the opportunity of impressing, in projection, with absolute grandeur every geometrically conceivable form of the picture limit' (Eisenstein, 1968, p.52). In order to compensate for images that don't fit the square, Eisenstein proposes 'vari-typed masking', designed to fit the shot. Eisenstein doesn't jettison the frame altogether, however, the film frame, much like the Japanese scroll painting, should abolish '… every form of aperture' establishing 'framelessness' as an ideal (Eisenstein, 1968, p.56). This comes as a surprise, given Eisenstein's theories around montage, where the cut, the *internal* frame and edge of each shot, provides for the possibility of a sophisticated film language, one that is cognisant of the cut as an edge, as discrete *finitude*.[15]

The potential for a fluid frame plays an important role in my piece, *Playground* (2004). This work brings together the two concerns of the movement of the

[15] Paul Sharits refers to the moment when film comes free in the projector and the edging of the film is seen; he calls this 'anti-framing' (Sharits, 1972, p.40) - as if the screen itself, and the darkness around it, isn't a framing device. Le Grice's *Little Dog For Roger* (1967) and other British films from this period explore this issue, using the slippage in the printer to include the edges of the filmstrip as part of the film image.

camera through space and the 'mapping' of the image by the frame. Balfron Tower, built in 1967 in East London, by the architect Ernö Goldfinger, appealed because of its commanding visual appearance, its interesting use of space and its place in contemporary architecture. It provides a ready-made insight into the Brutalist modernist mentality which patently conflicts with its purpose; a self-contained safe place for children to play, with nooks and crannies, a slide, a paddling pool, surrounded by high walls. The playground at Balfron's sister tower block, Trellick Tower, was demolished before the buildings were listed, for a more congenial garden and pond affair. One of the fascinations with Balfron Tower is its concern with visuality and containment, and the relationship between the two. The latter provides it with its famous architectural reputation, the former its problematic social reputation, despite the distinctive interior design of the flats themselves. Balfron Tower is built to be seen and looked at. Many of its living units benefit by their views over East London. Goldfinger in fact lived in a 12th floor flat for three months to prove wrong his critics and to test his design for any faults.

Balfron Tower is known primarily for its pictorial effect, which Goldfinger characterised as 'The play of light and shade, the massing of volumes and shapes' (Warburton, 2004, p.116). In all his designs Goldfinger generally stuck to the Golden Section and the 2:3 rectangle, which works well on the horizontal with the moving image, but of course with the vertical the height of the building defies easy compositional control, except from a distance. Balfron Tower illustrates Goldfinger's theories very clearly, which can be seen in *Playground* in microcosm. Goldfinger diagramatised space, as outlined by Warburton (2004, p. 116) as: 1. Pictorial; where the two-dimensional pictorial occurs from a distance before we even approach the building, which is apprehended consciously from without. 2. Plastic; where the three-dimensional plastic occurs when closer to an object such as a sculpture, and the spectator is able to perceive it in the round, from the outside. 3. Spatial; the three-dimensional spatial is a lived in space, that is only perceived sub-consciously.

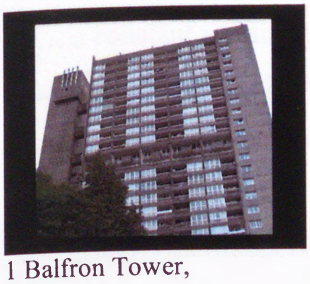
Playground (Fig. 8) rather questions Frampton's declaration that the frame 'tolerates little tampering' and approaches the frame with a flexibility that

Eisenstein may have approved of. Through the use of framing and re-framing *Playground* narrativises the geography of the space, revealing a path from outside the playground area, into the interior of the playground. The 'framing' of the image is central to the exploration of space in the *Playground*. It reveals a progression, a sequencing of shots, showing how the 'compositional' desire of the architect dominated the needs of those who the playground was designed for. The exaggerated framing of the image shows that there is a beyond to the image, an outside as well as an inside. But also, that the process of construction is the staging of an idealization, to place the unified spectator at the centre rather than on the periphery. *Playground* is also purposefully single screen, in that its focus is the sequencing and re-framing of one set of images. It aims to show how the image composes itself through the architect's eye, as it were, and also, how it is rooted within its environment.

Playground was shown together with two other works, *Surface Area* (2004) and *Dust in the Laundry* (2004), both about Balfron Tower in the modernist home that Goldfinger and his wife built for themselves in Hampstead. It is a National Trust House and there is an exhibition space in what was the children's nursery. Thus, the work, linked by Goldfinger, referred back and forwards, from the space it was being sited in, to the depicted spaces of Balfron Tower. *Dust in the Laundry* was probably the most successful of the three works in terms of site specificity. In the latter, in a single very short shot, a speck of dust repeatedly flies across a long disused laundry room, where a pipe and a pillar form the central point of focus in the image, together with looped background noise to form a rhythmic, machinic soundtrack. This work was shown on a television monitor next to a vertical pipe and a dumb-waiter, in a small alcove next to the children's nursery - the pipe serving as a visual echo of the architecture of the depicted pillars in the laundry room. *Dust in the Laundry* suggests that one understands space and time together, with the dust particles travelling through space suggestive of the passing of time. It is the case here that through the rhythmic repetition, the image draws attention to itself, mapping-out our looking into and across the surface of the screen.[16]

[16] I have subsequently re-edited *Playground*, cutting it in rhythm to the background off-screen sounds largely created by children, acting as aural framing and rhythmic devices, so that the work becomes more critical of the design of the playground.

Fig. 8 Adam Kossoff, stills from *Playground* (2004)



1 Balfron Tower, Poplar



6 Modernist forms



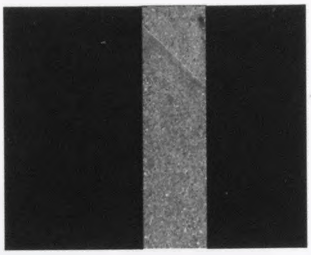
11 Momentary appearance



2 Goldfinger's flat



7 'Pictorial' aesthetic



12 Spit…



3 Space for parents…



8 Youth abuse



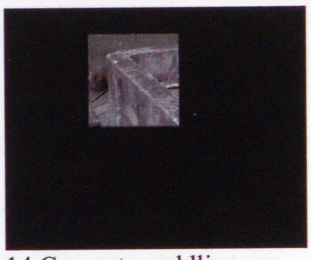
13 Concrete slide



4 Parents' bench



9 Steps down



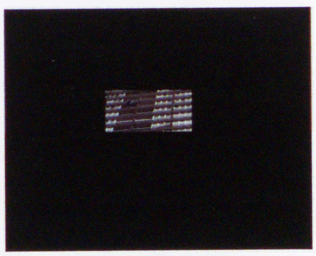
14 Concrete paddling pool



5 P.o.v. from the seat



10 Ramp



15 Looking up at the tower

Chapter 3 - Centring Mechanisms

> ... a constant welding together: screen and frame, ground and background, surface and depth, the whole setting of movements and transitions, the implication of space and spectator in the taking place of film as narrative. (Heath, 1981, p.43)

The image fluctuates between nearness and farness, the frame stabilises and intensifies the image, while film narrative, as will be shown, was considered in 1970's film theory to invisibly position spectator. Stephen Heath, in his part phenomenological, part post-structuralist seminal challenge to centring in the cinema, has put it that, 'If life enters cinema as movement, that movement brings with it... its problems of composition in frames... In fact, composition will organise the frame in function of the human figures in their actions; what enters cinema is a logic of movement and it is this logic that centres the frame' (Heath, 1981, p.36). This leads to the centralising of narrative as the defining pull of space in cinema. Through its centring mechanisms, narrative brings together the image, with its shifting overlay of artificial perspective and the frame. Spatially the shot is simultaneously inclusive, that which is in shot, and exclusive, and that which is outside the frame, a contributory factor to the shot, but nevertheless unseen. The frame, the edges of the screen, as it contains movement, can be said to be of greater contributory importance than artificial perspective in positioning the spectator *visually*. According to Heath the frame 'regularises' the 'fluctuation' of on-screen and off-screen space; 'The vision of the image is its narrative clarity and that clarity hangs on the negation of space for place, the constant realisation of centre in function of narrative purpose...' (Heath, 1981, p.39)

For Heath, the spectator is centred and orientated by the compositional claims of the logic of narrative controlled and contained, as it is, by the look of the characters. The alternative to this is representational cinema that, in Brechtian fashion, disorientates in a fairly literal way. In his later writing, the alternative for Metz is to turn his love of cinema, representing as it does, the dark underside of capitalist ideology, into the hardened Freudian 'science of the symbolic' (Metz, 1977, p.18). Metz sees cinema as 'a technique of the imaginary' (Metz, 1977, p.3), specific to the historical epoch, the industry and the ideology of capitalism.

The achievement of cinema is to orientate the spectator into thinking that they are doing their own orientation. Perhaps echoing Dziga Vertov's breathless claim about being a 'kino-eye', Metz writes that during the screening 'the spectator is the searchlight... duplicating the projector which itself duplicates the camera...' (Metz, 1977, p.51). The projector is an apparatus '… the spectator has behind him, at the back of his head' (Metz, 1977, p.49). Metz sees this contrast between emanating light and the surrounding darkness as the source of the 'illusionary' nature of cinema, assigning the spectator a centralising power, a mastery over the moving image they do not have and a general mystification of the technics of the moving image. The emphasis is on the spectator who see themselves in pleasurable organic mastery over a world that is in fact controlling them.

Metz accuses cinema and phenomenology alike of sustaining the illusion of 'perceptual mastery' (Metz, 1977, p.51), but Immanuel Kant provides a less horror-stricken account of the nature of orientation within the cinema. Kant's is a phenomenological account that can be used to analyse the spatial rules of cinema, whereby, for example, via the 180 degree rule the spectator's sense of left and right remains consistent so as not to undermine the spectator's comfort. These spatial rules have, of course, dominated the teaching of cinematic principles, but, by looking at the work of Yasijuro Ozu, one can see that these rules can be 'broken' without entirely undermining the forward movement of narrative movement or character identification. According to Kant, orientation generally presupposes another type of centring mechanism, the given of left and right-handedness. Seeking to prove the idea of absolute space, space as a container, rather than relative space, Kant wrote: 'Even our judgements on terrestrial regions are subordinated to the concept of regions in general, in so far as they are determined, in relation to the sides of our bodies' (Kant, 1999, p.199). When we hold a map to read it we know which way round it goes because of the asymmetry of our left and right hands, which are incongruent in that they are not interchangeable in three-dimensions. However, left and right hands are congruent when placed on a Mobius loop, a space that is consequently a *nonorientable* space. Similarly, we orientate ourselves geographically, in place, by locating a single point, the sun, and relating that to the asymmetry of our hands and the four

cardinal points. It is the asymmetry of our bodies that also allows the writing of space to occur. In Stiegler's terms, technics is an orientating concept, while mnemotechnics specifically engages with cardinality and calendarity.[17] On one level, for apparatus theory, the centring mechanisms of the moving image are regarded with suspicion. On another more neutral one, it is through 'tertiary retention' that mnemotechnics allows us to crucially orientate ourselves us via the prosthetics of cinema. In the former, the Lacanian imaginary is utilised in the cinema to provide a false sense of spectator centring, in denial of the de-centring inevitabilities of the symbolic. In the latter, being centred is a requirement that cannot be avoided and is achieved via technics. Obviously, apparatus theory's central problematic was how narrative film was able to obscure its processes of writing, supposedly giving the illusion of transparency and presence and how to undermine this by foregrounding the technics.

The issue of space in the moving image is usually considered in terms of the moving image as a transparent, realist form, which creates a spatial capaciousness within the image itself. 'But realism in art can only be achieved in one way - through artifice' (Bazin, 1972, 26), Bazin claims when discussing the aesthetics of Italian neo-realism. It is not the artifice of techné that he's referring to, it is an artifice aimed at capturing a separately existing 'reality'. If the telescope brings the far near, it also causes us to realise that this is an obvious contraction in space. This is why Bazin's more favoured lens was the medium wide-angle lens, as it brings the near even nearer, supposedly replicating the width of everyday vision, without apparently 'falsifying' spatial perception. Paradoxically, it is Cartesian rather than 'immersive', in the sense that reality is scrutinised on the screen, rather than in the head. A second paradox is that artifice is used as a mediating force, to increase the sense of the nearness of the real, and to allow the spectators a greater critical engagement, as they would in everyday life. Editing, therefore, is the general enemy, because it is too artificial an artifice. *Citizen Kane* (1941) showed the way for Bazin of course, capturing reality through the use of long-

[17] Heidegger asserted that the directionality of left and right emerge from Dasein's 'directedness' that is 'already' ready-to-hand and that Kant's *a priori* assertion of left and right being central to orientation in the world, occurred in a more ontic and 'intuitive' fashion.

takes and deep space filming with capacious spatiality matching both Kane's recondite sense of loss and his ego-mania. 'It is no longer the editing that selects what we see, thus giving it an *a priori* significance, it is the mind of the spectator which is forced to discern, as in a sort of parallepiped of reality with the screen as its cross-section, the dramatic spectrum proper to the scene' (Bazin, 1972, p.28). The spectator using this geometric term in its broadest sense, is 'boxed-into' the space of the film, in 'visible continuity' with a reality that is 'artifice-free'.

Bazin's analysis of the Po Delta episode in *Paisà* (1946) reveals how the artifice of composition is seen as a containing force:

> This dramatic role played by the marsh is due in great measure to deliberately intended qualities in the photography. This is why the horizon is always at the same height. Maintaining the same proportion between water and sky in every shot brings out one of the basic characteristics of this landscape. It is the exact equivalent, under conditions imposed by the screen, of the inner feeling men experience who are living between the sky and the water and whose lives are at the mercy of an infinitesimal shift of angle in relation to the horizon. (Bazin, 1972, p.37)

Bazin's description underlines the prosthetic intimacy between image and frame, an orientating of the spectator. It is closely followed by a theory that is more disorientating and reflexive, that of 'image facts'; 'The unit of cinematic narrative in *Paisà* is not the 'shot', an abstract view of reality which is being analysed, but the 'fact'. A fragment of concreted reality in itself multiple and full of ambiguity…' (Bazin, 1972, p.37), the significance of which is constructed by the viewer's mind after they have been shown images of fragments of reality, such as a close-up. 'Each image being on its own just a fragment of reality existing before any meanings, the entire surface of the scene should manifest an equally concrete density' (Bazin, 1972, p.37). This seems to indicate an influence on Deleuze's formulation of the time-image, which de-emphasises the importance of individual shots in locating the viewer, disconnecting the images' attachment to motivated sensory action. Indeed, Bazin also refers to 'the centrifugal properties of the image' (Bazin, 1972, p.37).

In one of the foundational essays of apparatus theory, *Ideological Effects of the Basic Cinematographic Apparatus*, Jean-Louis Baudry has claimed that the spectator is meticulously centred in the cinema, modeled on the camera obscura, by artificial perspective, ensuring 'the setting up the "subject" as the active centre and origin of meaning' (Baudry, 1986, p.286) and asks if this serves 'to conceal not only their use in ideological products but also the ideological effects which they may themselves provoke?' (Baudry, 1986, p.286-287). Baudry goes on to say that film, 'cut off from the raw material' (Baudry, 1986, p.287) of reality, obscures its processes of production. Film then, is regarded as an extension of 'objective reality' that hides its powers of transformation. (By contrast, Stiegler asserts that without the transformative power of technics there is no reality). Baudry then asks whether one can overcome the production of these 'specific ideological effects' (Baudry, 1986, p.288) by revealing the processes of production? 'Its inscription, its manifestation as such, on the other hand, would produce a knowledge effect, as actualisation of the work process, as denunciation of ideology, and as critique of idealism' (Baudry, 1986, p.288).

Central to Baudry's argument is the idea that cinema inherited the Western 'easel'[18] tradition, both in terms of frame ratio, and in terms of how it provides the spectator with a pre-ordained model of monocular vision, which fixes and positions the spectator in their viewing position so that they are not aware of this positioning: '… this much, at least, is clear in the history of cinema: it is the perspective construction of the Renaissance which originally served as model… The use of different lenses… does not destroy… perspective but rather makes it play the role of norm' (Baudry, 1986, p.288-289). This claim, providing a useful reference point as it does, has nevertheless been challenged, due to the obvious movement of the camera within the moving image. In relation to Ken Jacob's *Tom, Tom, The Piper's Son* (1969) Heath points out that the complexity of the action within the tableaux undermines centred perception. While Burch writes that for George Méliès' 'the perceptual flatness of the picture on the screen was

[18] The language of artificial perspective is of course evident in Italian mural painting, which is also generally rather fluid in its use of multiple-perspective, depending on the demands of the narrative being depicted, religious requirements, and the architectural siting of the painting within the church, or elsewhere.

the only cinematic "truth"' (Burch, 1990, p.165). Burch also warns against constituting 'Renaissance space' as a *'bad object'* (Burch, 1990, p.172), while claiming that the Lumière films used Renaissance perspective in the form of '"extreme" 'primitive depth' (Burch, 1990, p.172). However, it would seem that the static nature of the camera in Lumière's films for example, *Workers Leaving the Lumière Factory* (1895), actually reinforces the evidential use of artificial perspective. In fact, one doubts whether the spectator forgets that they are in front of a flat surface when watching these films.[19] Painting which utilises artificial perspective always has a surface texture (paint, canvas base, varnish, the drawing of line, expressive technique, and so on), which informs the processes of interpretation. Film, the moving image, on the other hand, has no surface texture, and its expressive technique is based on the given mimetic principles of photographic replication. However, film is a lot more sophisticated in eradicating the flat surface of the screen from the spectator's consciousness than painting ever was, or would want to be.

For Baudry spectator positioning provides 'the tangible representation of metaphysics' (Baudry, 1986, p.289). Difference is denied by cinema; firstly, because it gives the 'illusion of continuity… restored from discontinuous elements' (Baudry, 1986, p.290). Secondly,

> … the eye which moves is no longer fettered by a body, by the laws of matter and time, if there are no more assignable limits to its displacement… the world will be constituted not only by this eye but for it. The mobility of the camera seems to fulfill the most favourable conditions for the manifestation of the "transcendental subject". (Baudry, 1986, p.292)[20]

The final plank in Baudry's analysis is to assert that the Lacanian mirror-stage is 'released' within the darkened conditions of the cinema with the 'suspension of mobility' (Baudry, 1986, p.295), where the child within (us all) is narcissistically

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[19] Or the flat surface when looking at paintings that use artificial perspective, for that matter.

[20] This is part of an attack on phenomenology and in particular Husserl's 'transcendental' variation of Cartesian thinking, which, in point of fact, is a strategy that extracts the subject from the object for the purposes of achieving a 'Cartesian' distance. Just as Baudry would wish the spectator to do with reflexive cinema.

able to master the possibility of their own fragmentation.[21] This mirror-stage thus 'corresponds' to the unreflective position that we are assigned ideologically. The only way out as far as film is concerned, is to engage with the technics of cinema, for example the reflexivity of Vertov's *Man With a Movie Camera* (1929), where 'both specular tranquillity and the assurance of one's own identity collapse simultaneously with the revealing of the mechanism, that is of the inscription of the film work' (Baudry, 1986, p.296).

Heath also writes that the 'drama of vision' (Heath, 1981, p.44) is to avoid disorientating the spectator; '… the character, figure of the look, is a kind of perspective within the perspective system, regulating the world, orientating space, providing directions - for the spectator' (Heath, 1981, p.44). In which case, through the eye-line match, the framing is the vision contained by the look of the characters and the filmmaker combined. Identification with the characters via the camera, Metz's 'secondary identification', creates multiple and mobile points of identification and overcomes the absence that is evident in film. The look of the character takes us out-of-frame, and according to Metz, 'brings us closer to the spectator, since it is the peculiarity of the latter to be out-of-frame…' (Metz, 1977, p.55).

Following on from this, the suturing of the spectator becomes a central term in the reified 'production' of their positioning, stitched into place by the reverse-shot structure; the camera looking at a character looking, then the camera switches round, to look at a second character returning the look. Between differing points of view, the spectator is grounded, orientated, within a series of looks; the suturing process supposedly covers over any possibility of the absence, or lack, that they are in fact not there where the image is, but in their seat, duped into feeling they are in the presence of an invisible discourse. Consequently their anxiety is constantly averted - the anxiety, once again, of seeing the edges of the image, the frame, where their imaginary look cannot be returned from within the discourse. (Or in the case of *(nostalgia)*, the look of the filmmaker bleakly disappears from his own view, excluded by his own work). Another, more literal

[21] The claim that moving image work in the gallery engenders mobility and stems this passivity, is widely assumed. See Chapter 5.

siting of the spectator within the space they are watching and just behind the eyes of the character, occurs with the subjective-shot. The character sees off-screen then the camera turns round 180 degrees creating the point of view shot. The spectator is supposedly seeing what it is that the character is seeing. This 'subjective' shot, Balázs argued, is in fact 'objective subjectivism' when, for example, we see the hazy view of a drunk through his own eyes; 'His subjective vision is reproduced by the film as objective reality' (Balázs, 1970, 94).

Adopting, and formulating, the general practice/theory position of Screen theory in the 1970's and 1980's, much like Baudry, Heath's ultimate aim is to demand that this narrative placement be displaced and, once again, disorientated. Not by 'film as film', as in the 'structural-materialist' filmmaking tradition, where 'film is film' and content is subtracted, the signified of narrative cinema, from form, but as an examination of how form and content work together to construct the spectator's positioning. The emphasis upon re-construction, displacement and disorientation, then, is too look at how the spectator can be made to position themselves consciously, to voluntarily unstitch themselves, rather than remain *stitched-up*. Utilising Merleau-Ponty's argument in *The Film and the New Psychology* that one should see the intervals between things, a much as things themselves, Heath writes that as with Peter Wollen's and Laura Mulvey's *Penthesilea* (1974) for example; '… Wollen here "speaks" his and Mulvey's film - within a constant disframing of the time of that narrative, the shifting choreography of discourse to space in the wake of the camera' (Heath, 1981, p.63). For Heath, and the supporters of the Brechtian mode of alienation, the spatial disorientation of the spectator serves an important function in conveying the possibilities of political change, but that has to be allied with an engagement with content.

During the same period that Heath, Metz and other apparatus theorists were seeking to break down the way in which the spectator's viewing patterns are modulated by the spatial rules of cinema, other critics turned to Yasijuro Ozu's work as an example of a narrative cinema that had developed its own spatial rules. For Thompson and Bordwell, space in narrative film plays a singular and subsidiary role, a 'site of action' (Burch, 1976, p.42). Typically, the ubiquitous

180-degree rule smoothes over any disorientation that might occur through cutting from one shot to the next, wide-shot to medium shot, medium shot to close-up. Kant's insistence that orientation heavily depends on the symmetries of left and right and the asymmetry of our bodies can be used to account for the rigidities of the 180-degree rule. Like the shot-reverse-shot, the 180-degree rule helps makes the cut invisible, providing a fluid movement through the story, suturing the spectator into the chain of discourse. Ozu's films draw attention to many of the assumptions around the centralising power of the apparatus, and the degree to which the spectator is spatially positioned and sutured by narrative construction. They also reveal the omniscient power of the narrative, where, I argue, the spectator connects to the image, the characters and their dramas, over and above the spatial language of the cinema.

In contrast, Ozu follows the '360-degree model of space' (Branigan, 1976, p.91). However, '... such cutting is not completely disorientating; if it were, space would wholly overwhelm the narrative' (Thompson and Bordwell, 1976, p.56). 360-degree space is regarded more instinctively, as an 'aroundness' of space, with a generally loosening of the 180-degree rules, and indeed the constant 'fetish' of nearness in mainstream cinema is also somewhat loosened. More motivated by the concerns of apparatus theory, Burch notes an emphasis on texture and surface in Ozu, whose filmmaking strategies 'produce a single effect: the elimination of depth indices, the flattening of the image and its reduction to the two-dimensional surface of the screen' (Burch, 1979, p.174).

Two-thirds of the way through *Flavour of Green Tea Over Rice* (1952) Taeko argues with her husband over her niece's resistance to an arranged marriage. Their own marriage is seen to be falling apart. There is a cut from her husband working in his home office to a shot from the rear of a train, looking backwards down the line, towards a platform. As the train moves forward, the serial ranks of wired-up telegraph poles adds distinctly to the rhythmic constancy of the vanishing point. (A black and white film, it emphasises the graphic qualities of spatial sculpting). Horizontal window bars dominate the lower half of the screen. Twelve seconds later, there is a slight jump cut to a wider shot. There is a distinct sound cut and another train goes past in the opposite direction. We see the vertical

and horizontal frame of the window and a vase with flowers[22] in it on the left hand side. We now know that we are in the end carriage of a train. On the soundtrack there is an announcement of the train's destinations and arrival times, which continues over the next three shots. Eight seconds into the second shot there is a thirty degree cut to the right, to a medium shot of Taeko, a blank, angry look on her face. Nine seconds later, cut to a wide shot, facing the end of the train, from a fairly low angle, Taeko is seen full figure, on the right, someone else's legs and feet to the left. It is now apparent that she's not looking out the back of the train but across the train, right to left. The first two shots weren't her point-of-view. Twelve seconds later, repeat the medium shot of Taeko. There is a sudden loud surge of sound as the train, we soon realise in two or three seconds, is now travelling over a long bridge. (The sound precedes the visual appearance of the long bridge behind Taeko). Twenty seconds later, return to the wide shot looking out the back of the train. The carriages are encased within the parallel receding arches of the iron bridge. Five seconds later, return to the medium shot of Taeko. Eight seconds on, return to a tighter shot looking transversely at the receding arches of the bridge. Twelve seconds later the same shot, except the wider version. This last shot lasts for eight seconds then cuts to Taeko's husband working in his office. The camera is at a low angle looking up as he sits working behind his desk. On the cut, suddenly reversing the backward movement of the previous shot, the camera tracks forward, past a row of three workers sitting at their desks on the right and a row of lockers on the left. This also echoes the 'corridor' effect of the previous shots of the receding bridge. The sign on his desk says, 'Machinery Department' in English.

[22] There is a distinct sense of a relationship between the organic and the inorganic in this sequence.



Fig. 9 Spatial displacement, *Flavour of Green Tea Over Rice* (1952) dir. Ozu. Stills from DVD, UK: Tartan Films

The sequence is interesting because of the emphatic way Ozu uses the framing of the architecture and the vanishing point to reveal a growing distance between Taeko and her husband, the architectural corridor effect of the bridge in particular, but also the tracking shot in the husband's office. What is slightly disturbing occurs when we realise that it is the camera's point-of-view that we are seeing, not the central character's. This is the opposite of the typically over-charged, centred, character look in narrative cinema, Stewart in *Rear Window* (1954), for example. Maybe Taeko can't see what we see, her foolish distance from her husband, but there is a dislocating effect as well, because we are not seeing what she is seeing. It perhaps serves to undermine our empathy with her (she's not presented as a very empathetic character throughout the film), and to de-suture our look, to refuse ownership of her look. In a sense, it returns us to Metz's primary identification, the primacy of our look, focusing our attention away from the subjectivity of the character, to a more 'concrete' perception of the machinic architecture of the bridge and the world around her. This is reinforced by our eventual arrival at the sign on her husband's desk. It is also a good example of Deleuze's reading of the interval, which optically forces the spectator outside the image.

Because of the architecture and the framing, the scene brings to mind Richard Serra's *Railroad Turnbridge*. The disorientation in *Railroad Turnbridge* is achieved because of the framing and the revolving nature of the bridge. By contrast, Ozu manages to disorientate by removing us from the assumption that

we are seeing what the character sees. In Serra's film, there are no depicted bodies to orientate or disorientate the spectator. In Ozu's there is a play between the orientation and the disorientation of the portrayed body of the character and the audience's own sense of orientation. The directionality of the train, the distinctive architecture, the announcement and the defined relationship between inside and outside, all serve to locate the spectator within an orientated place. And, although Ozu's stories are generally quite location specific, whereby the narrative is centred around a particular sense of place, he disorientates more on the level of the construction of the mise-en-scène and through his particular spatial film language.

Through Ozu, one can see that a foundational spatial code in character-driven films is the distinction between left and right. When left seemingly becomes right, and right left in Ozu's films, disorientation threatens, threatens but never quite happens. Perhaps this is because we perceive space 'directly', mimetically, but also because the visual codes of left and right aren't the only ones that hold narrative centring together. Aside from following the story, the dialogue, the sounds and the music, this also suggests that character identification contributes to holding the narrative together, not forgetting as well the emphasis that Heath puts on the frame as a centralizing force. So, even when left and right become confused in film, the suturing effect is either more flexible than suture theory suggests, and/or character identification is more powerfully instituted in the spectator's psyche.

Ozu's efforts to sustain the compositional structure over and above spatial codes, is evident in the way he worked with the geometry of traditional Japanese domestic architecture as a compositional and a thematic tool. The framing of the image is always doubled and trebled by the lines of the sliding doors, or the grid-like patterning of space within space, frames within frames. The low angle shot he made his own, the 'Tatami mat' shot, often shows the ceiling, or the light hanging from the ceiling.[23] Domestic objects will often provide a point around

[23] As with '*Citizen Kane*… the low angle made it possible to sharply delineate the various surfaces of the image and to accentuate the one occupied by the actors' (Richie, D. 1974 p.116).

which the camera orientates space so that '… an object does not possess a single, absolute relation to its space, but rather exists within a certain tension of space' (Branigan, 1976, p.97). Because of Ozu's shot structure, there is both the flatness and surface of filmic space and 360-degree space. In contrast to *Citizen Kane* (1941) for example, instead of the deep space 'capaciousness' of the proscenium arch, space has a modest flatness to it, a graphic quality that is not only peopled by characters, but by familiar domestic objects as well. The flatness in Ozu's films is also engraved in the stories, where there is a stillness and slowness around narrative development, constructed, as they mostly are, around the domestic everyday.

This amounts to saying that space conveyed in the 'round' undermines the transparent spatiality of the proscenium space, dominated as it is by the 180-degree rule. But while Heath might not agree - he argues that Ozu sticks closely to the predications of narrative, and his 360-degree spaces don't set up a critical activity between text and viewer - Ozu's technique foregrounds the paradox and the technics of film's spatiality; the more that space is revealed as something that surrounds us, its *thickness*, the more this exposes the *thinness* of represented, screen space. Ozu's technics also undermine any tendency film might have towards a desiring artificial perspective via the suture. By contrast, his emphasis on framing, and use of carefully placed objects to centralise the image, tends to stabilise the image around fixed points in space. This careful composition also re-affirms the importance in Ozu's films of a sense of place, around which the narrative, and its spatial language, evolves.

In *Floating Weeds* (1959) Komajuro visits his common law wife and their son, not having seen them for many years. During the scene there is a prominent view through a long window that frames some flowers, which Komajuro comments on during the scene. Komajuro leaves, excited by seeing his grown-up son. There is a short shot, a section of the window with the flowers on the other side, before the narrative continues with another scene. Branigan states that these shots are 'transitions' that serve '… to establish the space of a scene, but more importantly to establish the priority of space and to generate a rhythm' (Branigan, 1976, p.97). Burch calls these shots 'pillow shots', arguing that they follow Ozu's tendency

towards undermining movement in film, depleting the feeling of depth, favouring the flattening of space and foregrounding stillness. The pillow shot goes against the typical centring effect of spatial organization. Paul Schrader has interestingly called these shots 'codas', following the Zen concept of *mu*, 'the concept of negation, emptiness and void' (Schrader, 1972, p.27). This view of the negating power of the image is another way of reviewing the theory of suture, without tying it down to the vagaries of the shot-reverse-shot. Using Schrader's astute definition, one can posit a quick formula in defining why the spatial rules of cinema evolved in the way they did, and why they replicated the rules of orientation that Kant discussed - *in order to overcome the image's 'absenting' of space, of its pastness*. And as the image absents space in Ozu, so it brings the outside world, and that of a sense of place, into frame.

Chapter 4 - Decentring Mechanisms

> Writing in general... was firstly a site of measuring... as the archaeologists of Babylon have shown concerning the rhythms of flooding. Consequently, should one say that *writing is a clock*...? (Stiegler, 1998a, p.223)

The 'hollowness' of space, as Patrick Keiller has characterised it, becomes so when one is considering reducing space to a flat surface and a sequence of images. The present-to-hand makes for a feeling of the outside of space, and for the presentation of absent-making properties of the image. Keiller, in his films *London* and *Robinson in Space*, which comply with Jameson's 'aesthetic of cognitive mapping' (Keiller, 1991, p.54)[24], utilises characters 'outside' of the images, as observers and voice-over commentators along the edges of the represented spaces. The conflict between the 'aroundness' of space and the processes of reduction is also central to my own work. The challenge, as exemplified in *Essex Flâneur* (2006), was to capture the body's movement in and through space. To try and create a sense of nearness, but also to portray how through the universal desire for nearness, and its technological availability, nearness has actually become undermined 'dromoscopically', as Virilio might say on the elimination of distance. However, as I have shown in regard to Ozu's work, it would seem that the more 'roundly' spatial the moving image is, the more it draws attention to its nature as image, as an absent representation of spatiality. This 'overt' spatial language then makes technics and artifice a visible property of the moving image. The way in which the spatial can expose technics, the *thinness* of mnemotechnology, will be investigated by looking at the way two narrative films, *A View from The Villa* (1960) and *North by Northwest* (1959) both use artifice by veiling it, in comparison to an experimental film, *River Yar* (1971-72), which works through the unveiling of its own prosthetics.

A View from The Villa was the first episode of *Dangerman*. This television series provides a defining memory of 1960's popular culture. In *A View from The Villa*

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[24] Together with an analysis of 'the world space of multinational capital' (Jameson, 1991, p.54).

the pre-Bond secret governmental operative, John Drake, is attempting to establish the identity of the main witness to the murder of an Italian banker, called Delroy, and to resolve the whereabouts of the gold that he's stolen. Drake realises that a painting by the witness could lead him to her and to the clues to the murder.

The opening credits show a wide shot of a modern glass building, with a reflection of St. Paul's in the background, (a 'fake' superimposition, past and present come together spatially), with Drake coming out the building and jumping into his open-top sports car. Cut to a wide establishing library 'stock' shot of a city, with a caption that says 'Rome'. Drake's voice-over informs us that he was in 'Rome' when he was summoned by the director of a bank about the death of his treasurer. As Drake inspects the apartment where the murder took place, we are briefly shown part of the painting of a townscape that is soon to come become more significant in terms of the way narrative directs us through space. Cue another stock shot of Rome; traffic on a roundabout, going round the Fontana del Tritone.

After questioning a dressmaker and then Delroy's bed-ridden wife, an artist in a local restaurant recognizes the photograph of Delroy that Drake shows him. Drake returns to Delroy's mistress's apartment and matches the signature on the artist's sketch with the signature on the painting. Drake then studies the painting with a policeman. They recognise the painting by its ferry by studying a pile of maps, and a town is identified as being the site of the painting. Cut to an establishing shot of a small Italian town, (an English town standing in for an Italian one). It resembles the one depicted in the painting that he now has with him. He drives through the town and finds the view of the town, another stock shot, that matches the painting.

Cut to another stock shot of the view. The view from the painting exactly matches the view from a courtyard. An old woman confirms that her mistress has painted it many times. The 'G' on the painting stands for Gina and Drake waits for the dressmaker, Gina Scarlotti, to arrive. Drake knows she's hidden the gold. In fear of her life Gina claims she knows nothing about it. As Drake finds the hiding place for the gold, they see the gangsters and Mrs. Delroy getting out the car.

Drake is forced to show them where the gold is. A fight ensues and Gina Scarlotti ends up shooting the main gangster, who is about to shoot Drake.

In *View From A Villa* the stock shots move the narrative forward, introducing new sequences; film as mnemotechnology plays its role, making the spectator aware of their absence from the story in order to sustain the presence of the narrative. Being a cheap alternative to location and second unit filming, the pre-digital era stock shot is a common occurrence in B-movies and cheap television series. Stock shots are quite particular in their spatiality, serving to establish place in and for the narrative, but acting autonomously within the narrative. As obvious library footage, they are of a different filmic quality to the main scenes, being flatter in contrast, more grainy and pockmarked with dust particles. Locating the spectator, the stock shots serve to briefly draw attention to the surface materiality of film, its artifice, but also moves in another direction altogether, as documentary footage which confirms the authenticity of the footage.



Fig. 10 Stock shot with caption, View From the Villa, *Dangerman*, Episode 1 (1960) dir. Terry Bishop. Still from DVD, UK: Carlton

In order to function within the diegesis, despite its potential for disruption, the stock shot has in fact to suppress its archival, temporal nature. The stock shot also layers another denotational level in that in the first stock shot in the *View From*

The Villa, there is a panoramic view of Rome from Capital Hill, which is supplied with a superimposed caption that reads 'Rome', informing the audience, in no uncertain terms, that they are in a particular place. The caption, and the flattening effect of the symbolic, reveals the limitations of the non-arbitrary nature of the image. This non-specific nature of the moving image undermines its ability to anchor itself in definite signification. The intrusion of the caption, a framing device, situates the spectators, embedding them somewhere they know they cannot be. This two-fold movement, disguising the images' absence, is inherent to the sense of play and artifice that is necessary to the functioning of filmic narrative as *thin* space.

Made within a year of each other, *North by Northwest* and *View from the Villa* bear rather similar attributes; they are set in the paranoid cold war period, they utilise modern architecture, they appeal to the vaguely knowing, ocular-centric tourists' view of the world, as kind of adventure travelogue. The final key that unlocks the secret at the heart of narrative centres around a painting in one, and a primitive (Pre-Columbian) figure, bought at an art auction, used to hide the microfilm, in the other. They both resolve their narratives with or through movement across space, whereby locality contrasts with the international and global tensions set up by the narrative. Hitchcock's film is obviously far more sophisticated in its use of artifice, and this reveals itself in the way he incorporates space into the narrative. On the other hand, the spatiality in *View From the Villa* is purely metonymic. It only forms relationships on the horizontal level of narrative. Hitchcock, via his modernist use of contiguous verticality (literally as well as metaphorically), is able to create what Metz, in his discussion on the condensatory nature of the dissolve and superimposition, calls the 'verticality' of the meaning, where the metonymic combines its contiguous powers to create metaphor.



Fig. 11 Narrative orientation, View From the Villa, *Dangerman*, Episode 1 (1960) dir. Terry Bishop. Still from DVD, UK: Carlton

In his essay *'Spatial Systems in North by Northwest'*, Jameson states that there is a 'form-extrinsic' nature of film (meaning is created by referring outside of the specific text itself to other texts by the same author) and a 'form-intrinsic' (meaning as it is created by reference to the singular text). These two approaches, Jameson argues, exist in tension to each other, particularly in relation to the modernist work. According to Jameson, *North by Northwest* is constructed around spatial co-ordinates or 'scenotopes' where each new narrative development in the film is 'the development of a radically different type of concrete space itself, so that we may have the feeling of a virtual anthology of a whole range of distinct spatial configurations…' (Jameson, 1992, p.50). In *View from the Villa*, where Drake moves from London to Rome and then to a provincial Italian town, this notion of scenotopes and spatial co-ordination occurs in a less specularised fashion. Yet, in relation to the former, one couldn't say, as Jameson does of *North by Northwest*, that 'each 'type' of space conveys its own inner logic and laws and 'produces its own concept' (Jameson, 1992, p.50). It has become apparent at this point that Jameson is, via spatiality, looking at the diachronic features of narrative. In testing the play between the public and the private in terms of space, it is a better, 'non-subjective', way of analysing the story, he argues, than that of character development. In this respect Jameson's

model revolves around the idea of the predominance of public spaces in the film, which reflect the Cold War/government theme *and* that of private spaces. The latter engages the spectator in the sub-plot between Cary Grant and Eve-Marie Saint. One could also argue that in these terms, a struggle between the local and the global is evident. That is, space is set up in contrast to place. For Jameson the public and the private intersect[25], so that the private plays itself out in public spaces; this process begins with Thornhill's hurt when he sees Eve Kendall with Van Damme at the auction. In fact, the private sphere which has an 'absolute value', 'cannot be represented, it must be taken on faith, as existing somewhere off screen (and beyond the ending of the film)' (Jameson, 1992, p.54).

This sense of the totality of the space of the narrative, a 'map-phantasm' (which is also a good way of describing *View from the Villa*), relies on there being 'some ultimate boundary or verge of Being itself.... the imaginary frame is clearly some phantasmic United States' (Jameson, 1992, p.56), which takes us to the edge of space itself and the final location of the film, Mount Rushmore. Both the hero and the villain, who both lead alienated lives in their different ways, are also both represented by modernist spaces, one by Mies Van der Rohe, the other by a mock Frank Lloyd Wright - both ambitiously vertical. Hitchcock revels in the image as a safety-net on the edge of the uncanny, where the capaciousness of the image is taken to its extreme. Accordingly, Jameson points out that we are so close to the surface of the monument that we are forced into confronting the grain of the rock and the carved striations; we are in proximity with 'the primacy of surface itself' (Jameson, 1992, p.64). We are at the cusp of the modernist project, illusionary space overcome by the truth of surface flatness, so that the 'final avatar of space coincides tendentially with the screen itself' (Jameson, 1992, p.65).

However, Jameson misses an opportunity to take a closer look at how space, the image and the artifice have been structured as part of the remit of the film's language of space and place. The key to this lies in the opening credits. Set against a green background, the credits begin with a grid-like set of striated lines moving into the frame from the right and the bottom right of the frame. The title

[25] Which is what is generally meant to happen in Hollywood narrative with the main plot and the sub-plot.

and the main stars are introduced over this 'modernist' image. The movement of the angled grid lines is echoed by the arrow over the first 'N' and the second 'T' of the title. Then there is a dissolve to the Seagram Building from an extreme height, but at an angle to the building, and it becomes apparent that the grid is a graphic trace of the vertical and horizontal lines transposed from the lines the building itself. The credits continue over the Seagram Building. The first of many dissolves, usually between scenes, tempts us into the film's diegesis, from the flatness of the screen to the capacious depths of the view from skies overlooking the Seagram Building. Then there is another dissolve to a ground level shot of workers leaving the building.[26]

At the start of the film there is a definite play on film as surface, the technics of the screen and the moving image, and a nod towards the end of the film, where it returns to the surface of the image, which again foregrounds the surface of the image. The striated traces in the opening credits, and on Mount Rushmore, is echoed in other scenes, in particular the empty field scene, with the white, washed out landscape, the ploughed furrows, the dirt tracks and the trail of the crop-dusting plane. Thornhill makes a significant move towards his redemption as no more than a trace, when he manages to read the address left on the notepad by Eve Kendall by pencilling over the indentations of her writing and following her to the auction. The Mount Rushmore scene, incorporating the 'biggest' facial close-ups in cinema history, is the language of cinematic scale but it also shows how shot transition can leave a residue of a trace for effect. At the end, as Kendall dangles precariously on the edge of Mount Rushmore, Thornhill pulls her up towards him, her face comes forward and is momentarily in a blurry close up. Then, after the cut, Thornhill says, "Come along Mrs. Thornhill", the camera pulls back to a wide shot and Thornhill is seen pulling Kendall up to their berth on the train. As Metz has written, both love and the film abolish (dissolve) distance, and quite frequently this happens simultaneously in cinema. The paradox is that film narrative that strives to overcome spatial distance then reveals itself as a distancing mechanism.

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[26]Another shot shows Hitchcock, two blocks away on 5th Avenue, just missing a bus - he has to stay behind to direct the film.

The painting which Drake uses with references to maps, allows him to trace a path to the site of the film's culminating point. It suggests that realism, and the mimetic nature of film, allows one to orientate oneself spatially towards the world, although in this case the final destination looks more like a dressed-up English village with a few Italian-looking extras. The Pre-Columbian statue in *North by Northwest* is purchased at the auction by Van Damme, in order to smuggle the microfilm out the country. It contains the secret of film itself. If in *View From A Villa* the stock shot threatens to reveal the ontological basis of cinema, its mimetic and archival nature, then in *North by Northwest,* when the flatness of the image is situated by the texture and the traces of the mountain (one that also always seems bound to its studio-made hollowness), its artificiality threatens to come to the fore, just before the law intervenes with a well-aimed bullet at Leonard. Thornhill passes the statue to Kendall as Leonard's colleague jumps him on. Leonard takes the statue from Kendal, and when Leonard is shot he drops it and the microfilm is seen in close-up resting on the edge of the precipice. We are never told what's on the microfilm, but it is still visibly the central reason for the narrative events, not only because it is the McGuffin, but also because it is the *material* of film itself. Its contents are of no immediate consequence to the narrative, but Stiegler might say that this McGuffin foregrounds the memory of the film, and is symbolic not only of archiving, but also of the artificiality of the space that it is contained within.



Fig. 12 The materiality of film reveals itself. *North by Northwest* (1959) dir. Alfred Hitchcock. Still from DVD, USA:Warner

With reference to the crop-dusting scene in the empty field, Jameson discusses how space becomes the aggressor, as opposed to the empty vessel of ontological realism.[27] Perhaps though, it is not space that is the aggressor, but the moving image itself, or what (and how) the moving image *denies* about itself and its abstraction of space.

Through a more 'thematic' use of technics, *River Yar* made by Chris Welsby and William Raban does reveal the archival of *thin* space. Anti-illusionist in its approach, it emphasises the technics of the moving image. In revealing the flat surface of the image it indicates the 'contraction' that Stiegler refers to as being central to technics. Whereas *North by Northwest* maps out a geographical area in terms of its character's drive, the narrative serves to obfuscate directionality. By contrast, *River Yar*, a distinctly different kind of film-making practice, in distancing the image is consciously orientating, engaged with a spatial and a temporal mapping of the terrain it shows. Yet, there is also a feeling of the uncanny, a 'not-being-at-home'. And as with the previously discussed *(nostalgia)* the absent image threatens a sense loss through the nothingness of darkness.

Touching on the 'melancholic mood' of the English landscape tradition of painting in experimental film, Michael O'Pray compares *River Yar* with Michael Snow's *La Région Centrale*, claiming it is more experimental and empirical in its approach, compared to the 'metaphysical force' of Snow's work. Interestingly, these two films were made at the same time. Speaking of the landscape film that emerged from the structural film movement of the 1960's and 1970's, O'Pray continues: 'If procedural and structural strategies were paramount for these filmmakers, it was the landscape film which asserted a problematic terrain of aesthetic pleasure, in its most acute form, such that a certain ambiguity towards landscape films' imagery became a feature of the critical discourse of the time' (O'Pray, 2003, p.107). John Du Cane claims that River Yar is,

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[27] This echoes somewhat Bellour's notion of 'transgressive violence' in the Bodega Bay sequence in the *Birds*, and also, one can see a similar violence against the materiality of the image itself occurring in *Berlin Horse*.

> … a dramatic experience, the key elements of which are *time* – the way we perceive it normally in relation to the way the camera records it and the way it can be re-represented on the screen; and *space* – the way in which we perceive it normally in relation to how the camera modifies that perception, pre-selecting the space and bringing out transitions and transformations in that space that would normally be imperceptible. (Du Cane, 1978, p.127)

Du Cane continues pointedly: 'The code for our reading of these time-space relations is one of seasonal changes…' (Du Cane, 1978, p.127). In a slightly different vein, Welsby also said, 'In *River Yar* nature is a major participant in the structuring of the work and the alternation of day and night is the rhythmic pulse which drives the film forward' (2005). This echoes Stiegler's use of techné and of mnemotechnology. Raban claimed he wanted the audience to see 'precise investigations' (Du Cane, 1978, p.128), but he also claimed he wanted to 'disorient people's time senses, but by a very direct experience rather than by them thinking about how the film is made' (Du Cane, 1978, p.127). He distinguished between 'camera reality' where the exposure is fixed, and the human eye, where we don't necessarily notice changing light levels. A cursory viewing of *River Yar* might indeed be disorientating, but it also (and further viewings and analysis confirm this) is orientating through its procedural preciseness. The spectator is orientated towards a view of the world by the mimetic and technological basis of film. The process of orientation also occurs in relation to technics, which alerts the spectator to the manner in which they are being orientated (or disorientated).

Stiegler's argument for the *tertiary cardinality* of the map, an integral part of embodiment, provides another angle on this. He is writing of the Bedolina Rock, a Neolithic map carved into the mountains of Northern Italy:

> In front of this proto-map… one is in the exceptional position, above the mapped territory… in an *epochè* of the world… that is also the condition of the world's formation. This exceptional place shows how the map makes orientation possible: as process of reduction, selection and symbolisation, in which *the space on the map*

> *contracts the territorial space in the same way as we see life-time contracted by cinema-time*. It is through the contraction of the map in the rock… that one gains access to a vision of this territory… which is human… a gaze inscribed within the centre of the system of cardinal points. (Stiegler, 2003)[28]

Welsby also confirms a similar connection between technics and writing: 'The use of technology in my practice is inseparably connected to language. Anthropological research has produced evidence to suggest that tool making and language appeared around the same time in history…' (Welsby, 2006, p.31).

The breakdown that follows, a temporal syntagmatic analysis of the first ten minutes of *River Yar*, details how, on the left hand side, day follows night every thirty seconds. On the right hand screen dawn very slowly appears in durational real time. It is written in a descriptive style which might suggest the response of a first time viewer (with the benefit of a pause button, and the hindsight of recalling my first response to this film in the more rewarding environment of the cinema), or at least one who hadn't been fuelled on a large amount of film-makers' notes and information. It has echoes of Bellour's analytical breakdown of the Bodega Bay sequence in *The Birds* (discussed in Chapter 1), but instead of detailing images abstracted from the dramatic drive, I have focused on the qualities of the image, and the sound, itself. As with Bellour, the analysis may work more effectively as a suggestive reminder for those who have seen the film, but it also, hopefully, serves to indicate some of the rhythmic feel of the work.

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[28] In an introduction to a catalogue on Welsby's work Peter Wollen presciently encapsulated the notion of technics: 'Through the control over the temporal sequence (time-lapse, shutter speed) of photography and the spatial orientation and movement of the camera and its associated equipment… Welsby is able to capture through the cinematographic process itself changes in the seasons, the position of the sun, the force of the wind, the movement of the tides… In addition, the techniques developed by Welsby made it possible for there to be a direct… registration of natural phenomena on film… Natural processes were no longer simply recorded from the outside, as object of observation; they could be made to participate in the scheme of observation itself.' (1980, p.2)



Fig. 13 William Raban and Chris Welsby, *River Yar (1971-72)*, BFI: London

Welsby describes *River Yar*:

> The left-hand screen was shot at the autumn equinox and the right-hand screen at the spring equinox. The structure of the film is based on the rotation and tilting of the earth as we pass from summer to winter.... The centre of the film coincides with the equinox and is the point at which day and night are the same length on both the left and right screen. (Welsby, 2005)

This is the first ten minutes of *River Yar*:

As the film starts, both left and right screen are dark, but show slight edges of light in the right hand corners, and slightly less in the bottom right hand corners (probably where the film magazine is letting in light that is fogging the film). The sound suggests an open windy space, but is of low technical quality.

3 seconds in; the left hand screen suddenly brightens, we see a landscape at dusk. In the middle of the screen, in a flat, windswept landscape we see the edge of the River Yar (in fact it is an estuary). There is a path on a river bank that runs along the bank of the River Yar. The horizon runs across the top third of the screen. The clouds, in a bluish sky, reflected in the water below, move fast across the screen, right-to-left (westerly). Here, and for the most part, the film is shot in time-lapse.

- *23"*: as heavy cloud moves across, the screen rapidly darkens, a sliver of pink sky across the horizon, a light in the far distance. The right hand screen remains dark.

- *34"*: the camera is seen in reflection, in silhouette. It is mounted in a room, sepia coloured receding windows and curtains (at a guess) in the background. (The light on the horizon can just be seen, as a superimposed image on the window.) Both screens go black. The image of the camera flickers momentarily into life, then darkness again. The image of the camera returns. The wind crackles the microphone. We see out-of-focus rain drops on the windowpane.

- *52"*: A violet coloured dawn surfaces on the left hand side. There is a rapid change of light effects as the clouds move across the sun. The landscape becomes clearer: the river-bank, a row of trees on the left, a wooded area below the horizon, and the clouds moving towards the camera (southerly), making the vanishing point very apparent. The exposure remains the same, averaged out, so as the clouds move across, the landscape gets lighter and darker. Birds cry out on the soundtrack. Rain hits the glass in front of the camera lens.

- *1'*: some camera shake is evident. As the image gets bluer and darker the reflection of the camera and the background of the room that it is in, appear. A blurred image of the lenses on the front of the camera occurs, then returns to the silhouette of the camera.

- *1'35"*: a blue tramline scratch brings the right hand side to partial life.

- *1'50"*: both screens are dark. The fogging on the left hand side becomes evident again. Then the blue-violet landscape suddenly emerges on the left. It must be another day.

- *2'09"*: It is a brighter day, the clouds have changed direction, they now whisk past, right to left (westerly). A splatter of rain. The water is sucked down by the tide as the sun comes out.

- *2'19"*: Dusk makes the image turn violet-blue and then it goes dark. The image of the camera in the room flickers into life. It overlaps and dissolves to;

- *2'48"*: A cloudy blue dawn on the left side. The right hand side is still dark. More camera shake from the wind. The sun reflects on the lens. The clouds are moving right to left (westerly). The tide is seen quickly going down, lowering the water level. Cattle move around in the middle-distance.

- *3'16"*: As before, still on the left hand side, the image goes blue and dissolves to a reflection of the camera.

- *3'44"*: A hand is seen adjusting the camera. Dawn appears. The weather has become rainier as the clouds come more towards the camera, still from the right.

- *4'07"*: The tide retreats. Then the image goes dark and remains so. The light (a lighthouse) flickers in the distance. The image of the camera in the room appears.

- *4'42"*: Dawn. The light is visible. The clouds have changed direction, it is a brighter day.

- *4'44"*: The tide is seen coming in.

- *5'04"*: The tide is going out, now. (It is now apparent; 30 seconds of film time equals twelve hours.) Cattle are seen running across the field.

- *5'11"*: Darkness on both sides of the screen.

- *5'18"*: The left hand side is dark, but finally the blue of dawn is seen on the right hand side.

- *5'38"*: Dawn appears on the left. It is another day. On the right a dark blue light remains constant. The tide goes out on the left hand side.

- *6'08"*: It gets dark on the left. The lighthouse flickers in the distance, the reflection of the camera appears.

- *6'37"*: It gets light again on the left, people walk up and down the riverbank. On the right screen the dark blue remains very subdued. (It is not shot with time-lapse, but continuously.)

- *7'05"*: It gets dark on the left, remains the same on the right.

- *7'35"*: It gets light on the left. As the sun moves, the sun's rays, reflected in the lens are seen moving across the shot, left to right. A reflection from the sun slowly lowers across the horizon on the right of the shot. The shadows of the riverbank lengthen across the fields. The sky glows from the sunset. The landscape on the right hand side slowly gets lighter. On the soundtrack, the sound of birds awakening, probably from the right hand image.

- *8'33"*: Sudden dawn on the left side. Mist blows over the fields.

- *9'01"*: It gets dark on the left side. The right is slowly emerging into day. There is a reflection of the camera on the left hand side.

- *9'30"*: Day appears on the left hand side. People are seen moving up and down the river bank, (perhaps it is the weekend?).

- *9'59"*: It gets dark on the left hand side. On the right hand it is still slowly getting lighter.



Fig. 14 William Raban and Chris Welsby, *River Yar (1971-72)*, BFI: London

I have attempted to indicate the formal elements that reveal the processes of filmmaking. Some are more of an inbuilt and a designed part of the process, such as the time-lapse and the reflection of the camera in the room. Yet others are accidental, or incidental, but still included in the final film (precisely because the film represents an open approach to its processes of production), such as the wind thumping against the microphone, the reflection of the lenses in the image, and later on in the film when the soundtrack picks up radio crackle and other sounds from the atmosphere. There is also the slight fogging of the image, which adds to a 'softening' of the edges of the two images. Added to this are the occasional blue tramlines where the scratches show up the emulsion, more noticeable in this section on the right-hand side because of the darkness. Because the film-makers had technical problems, the slow duration of the spring equinox on the right-hand side was also an accident that became absorbed into the work, the fourteen minute dawn at the beginning, while there is also fourteen minute dusk shot on the autumn side at the end.

It is apparent that with the camera always facing south, drawing an arc over the image, the sun also crosses the screen in a specific direction, out of shot, but on clear-weather days, the reflections of the sun in the lens reveals this movement. The weather changes are marked by the clouds tracing a path in various directions, so that one could predict the weather by their directionality. It being an estuary, the tidal changes are also regular, and mark twenty-four hour or twelve

hour gaps. The cattle in the middle-distance also seem to move at regular times each day. The slow emergence of daylight on the spring equinox side creates a very different rhythm, allowing a comparison (when seen in isolation) to be made between two differing aesthetic approaches in experimental (and art house) film-making. One is the more 'procedural', interventionist approach, where technics is made apparent. The second type is more durational, takes place in 'real-time', and is sometimes seductive, sometimes challengingly 'slow'. Because we also see the camera's reflection during the night time periods, there is a feeling of being on the cusp of two spaces, an outside space and an inside space (a *camera obscura* effect). The spectator's look is drawn into a 360-degree view (or because there is no panning, two 180 degree views) although the lack of definition in the interior space rather blurs this feeling. The detail, and the intensely quick changes of the open space of the countryside, draws a direct comparison with the enclosed, unchanging, space that the camera seems to be in. It also draws attention to Renaissance perspective:

> The pane is at once a frame, the frame of a window, and a screen, the area of projection on which what is seen can be traced and fixed; from the Quattrocentro on, the 'pane' delimits and holds the view, the painter's canvas as a screen situated between eye and object, point of interception of the light rays. (Heath, 1981, p.34)

In an interview with O'Pray, Welsby confirms, that, much like Stiegler and Derrida, he is contra-Rousseau: 'I see landscape as what we call nature, which is everything that cannot be included in the definition of the mind. And nature would include, on this definition, all of technology too. If one uses landscape imagery as I do, it is simply using one end of the spectrum of what one calls nature…' (Welsby, 2003, p.126). Of mind and nature he continues that '… it is the structural relationship between these categories which matter… it is the constant modification of one system by another. To see mind as being separate from body is the ultimate folly' (Welsby, 2003, p.126).

Despite Raban's wishes, *River Yar* is finally orientating, in that it reveals an inside and an outside, an organic in relation to an inorganic. Because it has a fixed viewpoint and we know which way the camera is looking, it is also a visual map.

It inscribes Stiegler's discussion of calendarity and cardinality and the camera reveals itself to be a 'writing clock'. *North by Northwest's* depiction of space and time, and its relation to the primordial nature of the image is somewhat hamstrung by its narrative drive. *River Yar*, foregrounding its technics, has a more direct feeling for space and time. In addition to the mapping of cardinality and calendarity, it imparts the feeling of being on the edge of primordial space and time, between light and dark, day merging with night; the material Other threatening to undermine the space that the images have carefully set-up.

Chapter 5 - The Veritable Lure of Space

> As for the screen, it receives and gives the frame, its flatness halts the image and lays the base of that triangle for which the spectator's eye provides the apex… a space is established with no 'behind' (it is important that the Lumière brothers should set the screen as they do in the Grand Café and not with the audience on either side of a translucent screen, that cinema architecture should take its form in consequence, that there should be no feeling of machinery to the side of or beyond the screen, that the screen should be one of the most stable elements in cinema's history)… (Heath, 1981, p.37-38)

> Rhythm can really exist only within and in terms of discontinuity… (Mitry, 2000, p.120)

The moving image has a technics, one that is instrumental in hiding its purpose. By absenting itself it 'presences' the image. As Metz insists; 'A fetish, the cinema as technical performance, as prowess… an exploit which consists at the same time of making this absence forgotten' (Metz, 1977, p.74). That video art and installation work has a tendency towards obscuring the fabric materiality of the image, or at least giving it a neutral quality, is becoming more and more evident in gallery based video. The paradox is that the moving image, which absents space and attempts to hide this absenting, supposedly serves to intensify the spatial experience in the gallery.

If the 'flicker' film[29] sought to capture the discrete pulse of film, denying the mimetic imaginary and the durational by asserting the machinic, perhaps there is an equivalent, if less militant, position one can take in arguing for a certain machinic-reflexivity in the gallery space, where the multi-screen video installation often asserts grand claims around its immersive and embodied potential. 'I have called film the Last Machine', wrote Hollis Frampton, 'We are used to thinking of camera and projectors as machines, but they are not. They are 'parts'. The flexible film strip is as much a 'part' of the film machine as the projectile is part of a firearm.' (Frampton, 1983, p.114). Frampton goes on to note

[29] For example, the films of Paul Sharits and Tony Conrad.

that 'the instant the film is completed, the 'object' vanishes' (Frampton, 1983, p.115). Video and the digital have replaced film as the 'last machine'. Even more so than film, this sense of the digital being somehow 'objectless' is ever dominant. With the digital, the 'cinematic model' that Benjamin, equating the fluidity of film with the fluidity of space, expounded upon, has been firmly adopted; the digital seemingly allows the image to generate itself through time and in space while the technology and the technics become even more invisible, screened off from view.

In his essay *Mimicry and Legendary Psychasthenia*, written in 1935, Roger Caillois talks of the 'veritable *lure of space*' (Caillois, 2003, p.99, author's italics). Caillois introducing an early sense of Derrida's *différance*, emphasises that 'no distinction is more pronounced than the one demarcating an organism from its environment' (Caillois, 2003, p.91). He writes of butterflies that absorb themselves into space through the mimicry of foliage, and thus get mistaken for that foliage, and are sometimes eaten as a result. A similar tendency towards spatial mimicry also exists in mankind, a 'depersonalisation through assimilation into space' (Caillois, 2003, p.100). Further unlike bright space, darkness, Caillois writes, is 'thick', enfolding, undoing distinctions between the inner and the outer spaces of the body. This immersive 'appeal of space' is the 'psychasthenic experience'. It is surely related to Heidegger's concerns around proximity and closeness, and the darkness of the 'un-home'; countering and overcoming the anxieties of not being 'at home', the 'thrownness' of being in the world. Perhaps it also bears similarities to the flâneur's desire to walk in the city without a map, to absorb and be absorbed, except that there is not necessarily a 'diminished sense of personality and vitality' (Caillois, 2003, p.101). The disappearance of the butterfly into an image also suggests the porous appeal of the image, its imaginary lure, which one gains access to via the surrounding darkness.

'Intervals' are 'the transition from one movement to another… the material, the elements of the art of movement, and by no means the movements themselves... The organisation of movement is the organisation of its elements, or its intervals, into phrases...' (Vertov, 1984, p.8). This idea of the interval serves to counteract Caillois's 'lure of space' pointing towards a more sculptural practice, where the

spectator sees themselves on the outside of the 'object', as well as inside of the image. The screen and its potential sculptural qualities leads on to the idea of 'spatial montage', a theme that Stan Douglas applied to his work *Hors-champs* (meaning 'out-of-field'), in 1992. Concerning the 'migration' of musical form, it shows jazz musicians playing an Albert Ayler adaptation of *La Marseillaise*. On one side the musicians are playing, on the other they are resting. According to Douglas the dual-screen installation '… presents the spatialisation of montage. The screen is this very thin surface through which the montage passes… so whether you're watching images on the 'official' side or the 'censored' side you can only witness the absence of what is being withheld from view' (Thater, 1998, p.12). This is one of his most 'sculptural' works and Douglas continues, 'Subsequent works have become more like pictures, like old-time screen practice' (Thater, 1998, p.15).

Metz's distinction between 'cinema fact' and 'film fact' highlighted film as discourse, as against the economic institutions that surround cinema. If one commutes this dichotomy to the fine art world, one can see that the video art that mostly makes headway, that readily appeals, is one that seduces as 'video art fact', without looking over its shoulder at the surrounding institutions of the fine art world. The apparent separation of the one from the other, the lack of engagement between the work of art and the way the institution operates, only permits a limited type of video art. This hasn't always been the case, of course. Bruce Nauman's video work for example, where he maps out the space of his studio, *Bouncing in the Corner, No.2: Upside Down*, (1969) or *Going Around the Corner Piece*, has a materiality, a critical self-engagement, allowing it to overcome its placement within the fine art context. Tony Sinden's single-screen *Cool Room* (2002) shows a recording of Sinden moving various objects around a white space and carefully putting them into different relations to each other. The three objects he is seen with in the video, the chair, the ladder and the tennis ball, are also placed in front of the projected screen in the gallery space. A relationship is set up, between the moving image and the space of its showing, a play around objects as presence and the image as a withdrawal into a mnemonic space. Thus the objects in front of the spectator in the gallery indicate that the moving image

is also an object, one which relies on memory (a recognition of absence) to enhance its mimetic properties.[30]

Nicolas Bourriaud's *Relational Aesthetics* promotes the gallery as a space of 'openness' and attempted dialogue. In many ways it promotes the rhythms of everyday life, split off from the (bad) object, an obstacle to fluidity and to the lure of spatiality (and temporality). One central aspect and tenet that seems to have gone unnoted is Bourriaud's use of the cinematic model as a base upon which to build a theory of art that is high on fluidity and the immersive and hostile to the object. It is as an apparent non-object where the appeal of film begins. The cinematic model has become a sort of ontological spectre in recent theoretical thinking. Deleuze's ideas on cinema have contributed to this overarching idea of fluidity, which makes cinema into a sort of liquid time, where space loses all its co-ordinates. Relational Aesthetics emphasises the social potential of a certain strand of post-modern art, art that includes the spectator in so-called 'interactive' gestures centred around events and encounters, mostly in the gallery set-up. Bourriaud terms it 'the sphere of inter-human relations' (Bourriaud, 2002, p.43). Rirkrit Tiravanija, for example, is known for building identical wooden constructions of his New York apartment in the gallery and cooking Thai curries for gallery visitors. The art and the event, as informally 'staged' as possible, become one.

The first obvious invocation of the cinematic model in Bourriaud's book occurs when he quotes the French film critic and theorist Serge Daney; 'all form is a face looking at us' (Bourriaud, 2002, p.21). Bourriaud uses this quote to foreground his 'objectless' aesthetic; and this is the first point one should make about the 'cinematic model', that film is seen as immaterial, outside of the confines of the subject-object divide. Presented as a durational model by Bourriaud, it also has a strong sense of the spatial about it. Bourriaud goes on to write that Daney argues that the image is not 'immoral' when it puts us 'in the place where we were not'

[30] This work formed part of the Angles of Projection exhibition, which took place at the Triangle Gallery, Chelsea College of Art in 2006. The show, co-curated by myself and Ken Wilder, explored the conditions of gallery projection. The papers from the accompanying symposium were published in Filmwaves (Issue 32), pp.3-18.

(Bourriaud, 2002, p.23). The opposite is the case. Referencing an early Gillo Pontercorvo film about the Holocaust, *Kapo* (1960), Daney concludes his essay by problematising the notion of a cinema that attempts to put us in the place of the Other. He reflects on why he 'adopted' cinema so that it could 'adopt' him, how it could teach him to 'tirelessly touch with my gaze the distance from me at which the other begins' (1992). Daney even suggests the idea of a 'post-aesthetics' (which is exactly how Bourriaud refers to his theory), in refering to Holocaust movies that realise there is a limit to what stories one can tell, and how far they can go in telling them. While Daney emphasises distance, Bourriaud, trying to assassinate the object, stresses nearness.

In fact, Bourriaud argues against the idea of the spatial and that, '*The work does not offer itself as a spatial whole that can be scanned by the eye, but as a time span to be crossed, sequence by sequence, similar to a still short-movie in which the viewer has to evolve by himself*' (Bourriaud, 2002, p.73, author's italics). Relational Aesthetics turns the exhibition space into a 'filmless camera'. However, the cinematic model (Bruno for example), seeks to overcome space as well. The immaterial, Bourriaud goes on, is an object 'every bit as immaterial as a phone call. And a work that consists in a dinner around soup is every bit as material as a statue' (Bourriaud, 2002, p.47). Video is a medium that turns out to be the one best suited to the formalisation of certain activities and projects, so that Gillian Wearing and Peter Land, for example, are not 'video artists' per se, they merely have 'a preference for video recording' (Bourriaud, 2002, p.46).

In 1977, a different time altogether, in an effort to define a critical standpoint against the institution of the gallery, Joseph Kosuth termed the gallery as 'the second frame': 'It seems necessary to now develop a positive negative relationship to institutional structures by initiating cultural activity… which makes opaque the transparent institutional frame. Call this work the breaking of the second frame' (Kosuth, 1993, p.172). For Bourriaud, the fluidity of space between inside and outside is completely redefined. So, on the one hand the gallery space becomes a fluid, nomadic, *thick*, space – an environment where events occur and the spectator blends into the art. On the other, the cinematic model is used in an attempt to overcome space, and the idea of their being some

separation between subject and the object. Ultimately, the idea of writing, of technics, is repressed. However, Bourriaud doesn't completely remove the notion of technics from his equation, justly condemning what he calls 'high tech deco', asserting that technology needs to be put 'in its productive context, by analysing its relations with the superstructure and the layer of obligatory behaviour underpinning its use…' (Bourriaud, 2002, p.78).

In line with apparatus theory's attachment to the theory of the mirror stage, and following Caillois, the spatial lure and the image as a lure, converge on each other with video installation. Shirin Neshat's *Rapture* (2001), 'a multi-sensory environment' (Heartney, 2002, p.18), as Eleanor Heartney calls it, explores the gulf between men and women in the Muslim world by depicting them on opposite screens; 'Unlike the generally passive viewing conventions of theatre, film and television… *Rapture* activates the viewing space, involving its audience physically and psychologically… *Rapture's* viewers must shift their attention back and forth along with the men and women who take turns watching each other' (Ravenal, 2002, p.54). There is a ready-made paradox: the assumption that the multi-screen environment of the gallery creates both an immersive aesthetic, and a less passive aesthetic than that of the cinema. In this sense one could reiterate Metz, who critically writes that 'swallowed' by the imaginary, in the cinema the spectator and the beam of the projector merge, that '… I am in the film by my look's caress' (Metz, 1977, p.54). The screen and the projector working to quietly blend and seduce the spectator's psyche with the absorbent powers of the moving image, so that they are positioned without being fully aware of these manipulative technics.

This desire to be in the beam, to be of the beam, was brilliantly mapped out and externalised by Anthony McCall's *Line Describing A Cone* (1973). In the darkened space, originally made somewhat opaque by cigarette smoke literally *thickening* space itself, and the dust of makeshift exhibition spaces, (or latterly a haze machine), the film projector, placed in the space of its showing, beams an animated dot on the wall. Over the course of thirty minutes this dot, slowly becomes a short arc of white line, then the arc extends into a semi-circle, then into a circle. The space of its projection is sculpted by the beam that correspondingly

draws itself in the opaque atmosphere, like the beam from a single car headlight in fog.[31] The beam draws itself on the screen (the 16mm projector rattling rhythmically, in the days before the silent, self-effacement, of the video projector), slowly slicing away space, forming into a cone, toying with the audience who flit around, luxuriating in the formation of light in space, seeing their bodies fragment the beams of light and the bodies of others in silhouette doing the same. Echoing Metz, Chrissie Iles argues that the viewer's engagement 'in temporal terms is echoed in the reversed spatial relationship between viewer and image, which overturns the frontal perspective of the cinema… we turn backward toward that viewpoint, re-orientating ourselves within the space of perspective…' (Iles, 2001, p.46). *Line Describing A Cone* also formed a direct inspiration for Gordon Matta-Clark's *Conical Intersect* (1975) cutting a hole in a house that looked onto the site of the Pompidou Centre.[32] Both works, foregrounding the 'edge', the inside-outside of the frame, negotiate the impossible dividing line between the phenomenological and the representational, between *thick* and *thin* spaces.

McCall reveals a complex relationship between the organic and the inorganic of the moving image, particularly when its exhibition space is engaged as part of the work. Le Grice, who comes from the same experimental film background as McCall, expresses a different, more idealised, view of the moving image in space. Reviewing Isaac Julien's moving image work at the Pompidou Centre in 2005, Le Grice claimed that it 'provides an immersive cinematic experience, in a tradition extending from Abel Gance's *Napoleon* (1927) to the expanded cinema of London in the 1970's and 1980's' (2005, p.215). The expanded cinema that Le Grice refers to, takes its name from Gene Youngblood's *Expanded Cinema*. Emerging from the 1960's, Youngblood's argument is that 'Synaesthetic cinema is a space-time continuum' (Youngblood, 1970, p.92). Amongst others, with a detailed emphasis on the new technology of video and television, Youngblood

[31] One might compare this to Tacita Dean's lighthouse works, *Disappearance at Sea* (1996) and *Disappearance at Sea* 11 (1996), and the way video art has drawn back from the abstractions of 1970's filmmaking.

[32] As Les Halles was being demolished Matta-Clark was given two houses. By cutting a conical shape through them, the base began in the side of one house and finished in a point in the roof of the other. '… you read through the negative space to the edges of the building… in the edge there is an autobiography' (Kirshner, 1993, p.391).

takes his cue from 1960's psychedelia, Marshall McLuhan, Brakhage and Buckminster Fuller: 'Thus, by creating a new kind of vision, synaesthetic cinema creates a new kind of consciousness: oceanic consciousness' (Youngblood, 1970, p.92). Despite this, the emphasis on technological awareness (albeit with science-fiction overtones) typified one aspect of expanded cinema in England where it took on a different, more critical, and less 'oceanic' (and immersive) form.

In England, Expanded Cinema grew out of the structuralist-materialist environment of the experimental film-movement and involved an attempt to break out of the boundaries imposed by the cinematic single-screen, challenging the language of mainstream cinema, developing an aesthetic of two screens or more, for example Raban's *Angles of Incidence* (1973). The Festival of Expanded Cinema was staged at the ICA in London in 1976, and amongst other issues, it focused on the physicality of film as a projection event. Accordingly, it connected film artists from the Film Co-op and from the fine art film movement, a general marriage of structuralist-materialist concerns and film as an aesthetic form of self-expression and performance, from Le Grice and Nicky Hamlyn to Derek Jarman and Carolee Schneeman. Hamlyn characterizes *Castle One (The Light Bulb Film)* (1966), by Le Grice, an example of expanded cinema, as being 'an emblematic attack on audience passivity' (Hamlyn, 2003, p.44). Found footage of meetings, demonstrations and speech-making are edited together, and during its screening a light-bulb, suspended in front of the screen, flashes on and off, bleaching the image off the screen and illuminating the watching spectators. In actual fact, the full effect of *Castle One* is to be experienced in the cinema, where it does literally 'expand' the cinema out of its expected darkness, creating a sudden and conflictual relationship between nearness and distance.

Gance's *Napoleon* is renown for its cinematic ambition which culminates in a three-screen finale when Napoleon leads his army across the mountains into Italy. The technique of 'polyvision' made *Napoleon* both immersive and openly synthesizing, exactly articulating the contradictions of much later multi-screen video work;

> …I invented the triple screen. And visual harmony became symphonic. I could project three separate but synchronized images on three screens arranged like a triptych and thus broaden considerably the field of our spiritual vision. Note, I say spiritual and not pictorial because it isn't the dimensions of the field of action that count, but the creation of visual harmonies, the transporting of the spectators imagination into a new and sublime world. (King, 1984, 72-73)

Despite Gance's narrative aims, he stresses the rhythmic potential of multi-screen work, claiming that 'Polyvision is a visual accordion' (in Brownlow, 2004, p.182). At the time Vuillermoz wrote, '… it is especially the invention of the triple screen which, as one of the great victories of cinematic writing, demands our attention… There is an extremely valuable element of polyphony and a plurality of rhythms here which could completely transform our traditional conception of visual harmony' (Vuillermoz, 1988, p.407).[33] Mitry in mapping this move to the multiple screen film, wrote that rhythmic change was also a concern: 'If… instead of a single screen we use several (Abel Gance's triple screen for instance), then we have several frames and therefore several spaces at our disposal, and also several possible melodic lines and continuities. It is immediately obvious that the one screen can harmonise with or counterpoint with the other' (Mitry, 2000, p.142).

The use of multiple screen to harmonise and counterpoint, which Mitry also refers to as a montage effect, works against the notion of immersion that Gance and Le Grice argue for. Nevertheless, the seduction of immersion is ever prevalent in video art. Discussing *The Long Road to Mazatlan* (2001) Isaac Julien speaks of the 'scopophilic investment' and how the 'CinemaScope aspect to the three-screen projection enhances this desire':

> Ruby Rich: Yes, having the three channels run simultaneously, side by side, immediately threw me into the space of CinemaScope. How deliberate was that?

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[33] But Vuillermoz added: 'Making the strategy of massacre respectable or simply fresh and enjoyable is in effect, my dear Abel Gance, taking on a heavy burden of responsibility in respect of the mothers whose children will be gunned down tomorrow.' (Vuillermoz, 1988, p.404).

> Isaac Julien: CinemaScope is really attractive to me. I've always been a fan of Abel Gance's film Napoleon, not to sit through the entire length of it, of course, because it was originally five to six hours long, although I have seen the four-hour version. But to actually see the end. It goes into a three-screen, triptych formation at the end, which is what everybody is waiting for. So I thought of Mazatlan immediately as a three-screen piece that would get at that sort of excitement and meta-cinematic experience - but, of course, a meta-cinematic experience that's happening in an art rather than a cinema context. (Julien, 2002, p.55)

Fantôme Afrique (2005) was one of Julien's works shown at the Pompidou Centre. It is a seventeen minute long three-screen gallery based work. Titled with reference to André Gide's 1925 expedition to Africa, it weaves together images filmed in and around Ouagadougou and Burkino Faso. It is designed as a counterpart to Julien's *True North* (2004), which is set in the icy cold of Iceland and Northern Sweden. In *Fantôme Afrique*, images appear and disappear in rhythmic, narrative intensity largely inflected by music with a strong bass-line and it is impossible to synopsise except in a highly impressionistic manner. Images are strung together to comment upon 'deterritorialised spaces born of the encounters between local and global cultures, where the ghosts of history linger amid the realities of the day' (Victoria Miro Gallery Press Release, 2005). A mystical woman, wearing white, shaven headed, seems to control the 'narrative' thread. There is also a man who plays a similar role. The two figures wander separately through the geographical and architectural spaces of Burkina Faso, and Ouagadougou, imposing a sense of both resilience and archeological echoes from the past, merging in and out of the three separate screens. The tall, resolute woman walks through a village, past decorated earthenware, where there is an ancient fortress in which the man practices martial-arts, the wind blows on the soundtrack. The man crosses a river, mud-cracked river beds, reverberating voices on the soundtrack, shots of a roundabout in Ouagadougou - the Place de Cineastes - the sound of the African piano is heard, black and white newsreel images from recent history, a black politician is featured, children in a cinema watching a film, the scene of a burning hut. It ends with a blue-tinted scene, showing the man in a lively street, he moves in slow-motion, streaks of light, flares flash across the three screens. It ends and starts again. The looping of this

work is important, as it is in much video art, adding to its sense of resilience in the face of a tragic history.

In response to Le Grice's comments, what comes across is that *Fantôme Afrique* is neither expanded cinema, nor is it really immersive. Its three triptych screens relate and compete with each other, setting up a narrative of sorts, but because they exist in constant relationship with each other, one is forced to draw back and assess what is happening between them. The narrative is also fractured, and while one can stop and sit (on the floor in the gallery where I saw it), the work is seen in a space where one is in a position of mobility. In this respect it is non-immersive, although the 'scopophilic investment' is increased when it is not directly tied to narrative and when one can stand close-up to the screen. The spectator is also arguably less 'sutured', less automatically centred, and forced into reading the images and how they work in relation to each other. In fact, much moving image work in the gallery has reveled precisely in this scopophilia, sometimes with a critical edge where the image is 'bracketed off' as a concern.[34] Is this, to quote Raymond Bellour, 'an attempt to save the image, or to save at least something of the image and the world of which the image claims to be a sublimated presentation…'? (Bellour, 2003, p.59) More likely, this scopophilia creates work that all to often revels in its largeness and technological lushness, without wishing to consider its status as an 'object-image'.

This exposes the work to accusations such as that leveled by Hal Foster, talking about the projected moving image in gallery spaces:

> When you say that film now is related to painting, I wouldn't say painting so much as 'pictorialism'. There's a rampant pictorialism, which is also a rampant virtualism… The pictorialism of projected images today often doesn't seem to care much about the actual space. It's as if the work doesn't matter when you walk in…

[34] Douglas Gordon and Tacita Dean, in some work, where the screen and the projector are brought into play, such as Dean's *Disappearance at Sea* (1996), sometimes less so: Gordon and Dean in other works, where the screen and the projector are not seen as an inherent part of the work, such as Gordon's *Between Darkness and Light (After William Blake)* (1997).

> This is beyond disembodiment: it is habituating us to a kind of condition of post-subjectivity. (Foster et al, 2003, p.75)[35]

Pointing out that video installation isn't often installation at all, McCall adopting the structuralist filmmaker's point-of-view, insists that:

> … when you watch and listen to video or film, you enter the elsewhere of the moving image, and you leave your physical body behind… To study sculpture - or to explore architectural space - you must walk, measuring what you see with your eyes and your physical body. These two experiences are diametrically opposed. (Foster et al, 2003, p.76)

There are several aspects to be drawn out in relation to the foregoing discussion around the 'immersive' and the 'cinematic model'. Le Grice, in line with apparatus theory, has written elsewhere that, 'Where perspective fixes the viewer and "falsely" constructs a unified viewing subject in relationship to spatial representation, narrative extends this cultural sanction of the coherent ego into the representation of our temporal world' (Le Grice, 2001b, p.114). Which leads one towards the understanding that the 'immersive' is firstly perceived as non-narrative, and, although it disperses the unified subject, the immersive can only do so by denying the act of writing and of technics. Another point needs adding here; as has been discussed, in the cinema where the spectator is not physically mobile, the moving image, as has been suggested by Mitry and others,[36] can be seen to emulate Husserl's view of perception, whereby the three-dimensionality of objects is learnt first, and then later assumed, for example, seeing a table from one angle, but understanding it as a solid object. Film, it has been argued, reproduces depth through movement, or the change in point of view through editing, confirming the three-dimensionality of objects, as we do in our everyday lives. The moving image in the gallery is generally received in a mobile state, thus the flatness of the image is more blatantly obvious. Refering to Heath's

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[35] A little later in the discussion Foster says: 'Go to the top of the Guggenheim now to the Bill Viola piece, and you'll find what Walter Benjamin calls the "blue flower in the land of technology", an experience of spiritual immediacy effected through intense media immersion. And people love it, this bewitching mysticism.' (Foster, 2003, p.81)

[36] See Chapter 1.

quote above, where in the cinema 'the screen has no behind', in the gallery, artists like Gordon have made a feature of the two-sidedness of the screen, with *Hysterical* (1995) and *24 Hour Psycho* (1993) for example, allowing a greater play around the surface of the screen and its 'sculptural' manifestation. This latter must surely undermine the effects of narrative-orientated work, which is why seating often makes the gallery space into an in-between space, neither gallery nor cinema.

Both *Terra Infirma* and *Bridge* (see Figs. 2 and 20) are partly about this conflict between depicted space and the flat surface of the image. Through the insistent rhythmic use of the zoom in *Terra Infirma*, the superimposed images of different spaces, and because it is shown on a screen that hangs down loosely (exposing its surface materiality and its fragility) from the ceiling of the exhibition space, plays with the space it is shown in and the spaces it represents. The spectator is specifically orientated by the cardinal points in the four parts of the screen. As the written captions are seen back-to-front on one side, the 'behind' of the screen is revealed, presented as an object that has to be orientated. In *Bridge* the flatness of the screen is foregrounded by the miniature size of the seven screens, its refusal to seduce in terms of scale and the fact that the spectator can only see the work properly from a few feet away, asserting a sense of the outside form of the sculptural. It is also the case that the images, the architecture of the bridge shot in a series of separate shots, carefully framed so that each shot only includes an adjoining section of the bridge, refer to each other as the bridge, in its complete and continuous form, breaks up and reforms over the course of seven minutes as each shot moves one screen to the left. *Bridge* then, takes on board McCall's critique against the immersive and the differences between the moving image and the sculptural in the gallery space.

Maya Deren brought attention to two different sets of movement within the moving image, in her case experimental film; 'In what is called a horizontal development the logic is a logic of actions. In a vertical development it is a logic of a central emotion or idea…' (Deren, 1946, in Fowler 2004, p.326). *Bridge* arranges this spatialised description in an overt way, separating out the horizontal and the vertical, the disruption to the complete image of the bridge, when all the

shots are in alignment, and their subsequent progression, occurs 'horizontally' but the connective meaning, the ideas behind the work, connect 'vertically'. The total effect is to expose Husserl's flow of time (presence being predicated upon both retention and protension), flattening and spatialising the spectator's consciousness of time and space.

In her analysis of recent video art, Catherine Fowler applies Deren's 'verticality' as an alternative to the horizontal, action driven, movement of narrative cinema. Gallery based work, according to Fowler, offers the potential for a greater verticality than one gets in the cinema.[37] Debatably, she claims that, Steve McQueen's *Bear* (1993) - ten minutes of well shot black and white footage of two black men wrestling - is an example of his use of '… acute, constructivist-like camera angles… that are chosen with full consciousness of the gallery visitor's own embodied experience' (Fowler, 2004, p.334). In an invocation of the powers of the immersive, embodiment and disembodiment are drawn too easily, that of cinema for the latter, and that of the gallery for the former. The feeling of so-called embodiment perhaps arises from the fact that this work emanates little in terms of ideas or narrative, it is totally made up of 'affect' and sensation.

For Fowler, despite the supposed immersive potential of 'gallery films' it is not space that she mainly focuses on, but the fact that video work in the gallery escapes the 'urgent passage of linear time' (Fowler, 2004, p.337). Although, the gallery may well be somewhere where time and space may be 'reclaimed', it is not as if cinema never explored its durational potential, or as if it isn't far easier to contemplate time while seated in the cinema than standing in the gallery. Fowler pursues her assertions by exploring Eija Liisa Ahtila's two-screen work, *Consolation Service* (1999), in detail. Ahtila, perhaps more than any other video artist, has utilised linear causality in her gallery based work. Some of Ahtila's work is multi-screen, which, according to Fowler, invokes an 'in-frame' experience, similar to that of cinema based films, and a spatialised 'out-of-frame'

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[37] In Chapter 3 I refered to this issue in terms of the metonymic and the metaphor. The former relates to the horizontal level of narrative, the latter vertical. Eisenstein also invoked 'the "vertical" factor', the filmstrip combining with sound, and in terms of double-exposure. Naturally, he was refering to cinema films (Eisenstein, 1970, p.68).

experience, whereby the spectator is forced to look from one screen to the other, spatialising the image and creating verticality. For the spectators' comfort Ahtila's work was largely shown in the Tate Modern in very dark spaces, with an array of luxurious sofas. *Consolation Service* is a story about a couple undergoing a divorce when the man drowns in a frozen lake, after which they are reconciled to one-another through his ghostly re-appearance. The split screen, each of the main characters occupying a different screen, is supposed to make 'manifest' the story's main conflict. In form, it hardly resembles *Meshes of the Afternoon* (1943), as Fowler claims. The spaces and the architecture used in *Meshes of the Afternoon*, the complexity of metaphorical contrasts between interior and exterior, are, in fact, poorly served by the simple application of the vertical-horizontal axes. With its dream-like ambivalence, *Meshes of the Afternoon* excels as a metaphor for the spatiality (and temporality) of the mind, while the relationship between the sexes is more deranged, ambivalent and irreconcilable than in *Consolation*.

Fowler strangely states that two paintings put together will not create the same durational effect as two moving images put together, and that the strategy of creating diptychs means that 'Spectatorship becomes a process of spotting the oppositions...' (Fowler, 2004, p.339). She continues by arguing that multi-screen work 'fragments' time, 'forcing us into a kind of limbo-moment…' (Fowler, 2004, p.341). What Fowler is moving towards, but fails to explore, is how the diptych 'de-sutures' the narrative effect. The singularity of narrative film is multiplied, the gallery spectator is no longer automatically 'stitched' into alternating point-of-view shots, and has to merge the given of separate points of view themselves (although in *Consolation* the narrative is controlled by the female narrator). In point of fact, *Meshes of the Afternoon*, as a 'single-screen' work, toys with the 'pleasures' of suture and gives the spectator the (durational) opportunity to unstitch (and re-stitch) for themselves.

Arguably, the horizontal and the vertical openly engage through rhythm, which serves to underline the workings of the technics of the moving image in the gallery space. In *Essex Loop*, time or movement, which for many, from Peter Kubelka to Stiegler, is the result of the concealed discretness of the moving

image, is broken up into very short segments. These segments are chosen on the basis of the particularity of the 'note' sound on the soundtrack, combined with other notes from other 'discretised' images, forming a short aural rhythmic patterning. The particularity of the moving images are defined by the video being shot from on the London underground, the Central Line at its eastern end, as it loops round and rejoins itself. Looped together the patterning becomes assertively harmonious, but the moving images are also used to interrupt the harmonies, to create a visual patterning and dissonance, of passing countryside, of the 1930's architecture of the stations, of the dark tunnels and the hackneyed suburban spread. The rhythmic patterning in *Essex Loop* also engages with the technics of film that has a close relationship to the rhythmical nature of the machine-driven train, replicating the 'cinematic' passing of vision. Primary, secondary and tertiary retention, together with protension, creates a flux of time within a particular space. This particular work, which can be seen as a single screen work in the cinema, or looped in the gallery space, uses the habitual (the regular journey, the regularity of the machinic rhythms) and the non-habitual, a reducing, re-ordering process.



Fig. 15 Adam Kossoff, still from *Essex Loop* (2006)

Although the rhythmic becomes particularly apparent with moving image work in the gallery space, particularly multi-screen work, the 'lure of space', the merging

of spectator with the space and the image, implies a reduction of the rhythmic, or the interval. It suggests a stasis. The contrary, the foregrounding of the rhythmic as an integral part of the process, arguably enlarges the spatial potential of the moving image work in the gallery. Jane and Louise Wilson have produced a range of work that explores space and architecture, and suggest their portrayed spatiality by the organisation and hanging of screens in the gallery space. *A Free and Anonymous Monument* (2003) was constructed out of thirteen screens at the Baltic Centre for Contemporary Art. There are several sections to this work, which focuses on the regeneration of the North-East of England. The key section, the one that carries the most architectural and political resonance, revolves around the Apollo Pavilion designed by Victor Pasmore in Peterlee New Town. Pasmore's response to the failure of his monument as the centre of a re-generating project, was to argue that it would be improved if the houses around it were demolished. There is a sense in which the Wilson's work has been specifically designed around this section. A feeling of entropy and failure, of the paradoxes of the welfare state, emerges. The thirteen screens, hanging from wires, are arranged evenly around the space, some stand on the floor, some hover mid-air, some are hung at forty-five degree angles near the ceiling, surfaces reflected in mirrors, doubling the image, others are hung between the floor and the ceiling, parallel to the floor. Largely following a group of local kids, using the monument as a local climbing facility, but also effectively intercutting this with empty, unoccupied spaces, the camera tilts and pans over the monument, creating a strong rhythmic sense of movement, toying with the flat concrete surfaces, following the (seemingly) self-choreographed climbers as they pulls themselves up and onto the protruding surfaces, over the top and into the darker recesses. They have made the alien modernist space a territory of their own, overcoming the harsh autonomy of modernist architecture.

The Wilsons have used this local familiarity to create a rhythmic set of surfaces that doesn't try to be volumetric, or immersive and the spaces between the screens, the intervals, allows the work to come together as a pulsing whole. The flat planes of the screens, the camera movements, create a lyrical, non-narrative mosaic, which facilitates the spectator's movement between the screens, inside a rhythmic imaginary space.

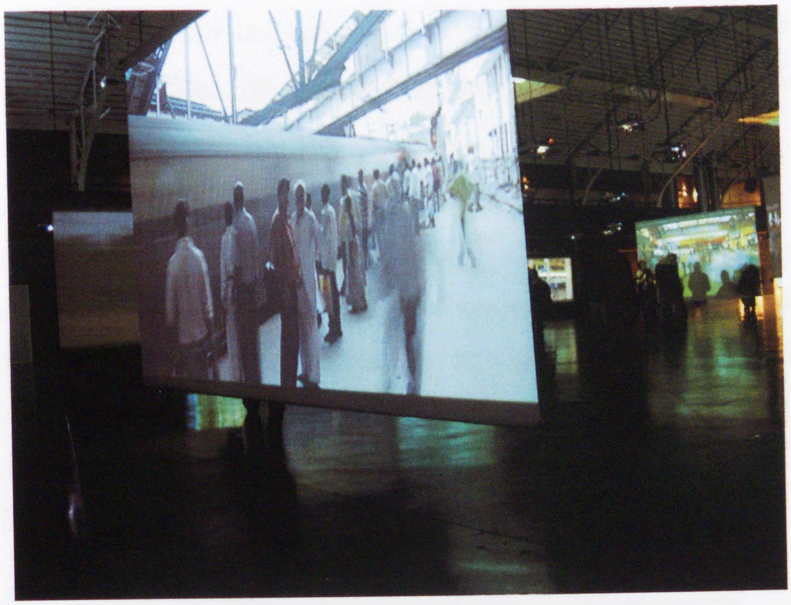


Fig. 16 Patrick Keiller's 30 Screen *Victoria Terminus* (2006), Le Fresnoy, Lille. Photograph by the Author.

Patrick Keiller's *Victoria Terminus* (2006) was commissioned and shown in Le Fresnoy, near to Lille. The objective was to film the main station in Mumbai, Chhatrapati Shivaj Terminus, with a view to drawing parallels between the architecture of the Grand Nef in Le Fresnoy and the Gothic architecture of the station. *Victoria Terminus* is a thirty-screen work, constructed mostly of screens hanging down, at right angles. Some begin at floor height, others are seen higher up. Two or three hang parallel to the floor. The work is structurally contained within the gallery space by the architecture, which has a mezzanine walkway that allows the spectator to walk around the installation from above, amidst the higher level of screens.

As spatial montage *Victoria Terminus* is a molecular work, one where the spectator is bounced around from one image to the next, provoking a sense of disembodiment, of the 'hollowness of space'[38], confronted with a set of spaces that disperse and isolate images by the controlled use of framing. It is the mezzanine walkway which asserts an unusual relationship to the work, giving the spectator the luxury of looking down on to the exhibition space, as well as

[38] See pp.40-41 for Keiller's remarks on capturing space on film, written with reference to his earlier single screen work.

walking amongst the screens, allowing the inspection of the technics, and the sculpting of the space by the images, rather than being immersed by it. After the de-suturing of the molecular, this returned my body, and my senses, to myself. Keiller's stated motives were literally to create a,

> 'process structured in time' and to 'display fragmentary views of a large interior space… so that a replica or ghost of this would appear in the Grand Nef… Each of the constituent images… depicts a partial view of a space in the station, and will be projected… so that the position of the screen corresponds to that of the position of subject relative to the overall spatial arrangement of the station in Bombay.'
> (Keiller, 2006)



Fig. 17 Patrick Keiller's 30 Screen *Victoria Terminus* (2006), Le Fresnoy, Lille. Photograph by the author.

The work is well designed for the gallery, one is confronted with a view of a 'doubling' of architectural space and image that plays between *thick* and *thin* space, between the surface space of the image and the real of space itself. Creating an environment of intervals, the rhythm of the images and the sculptural surfaces of the screens are interlaced, or de-interlaced, by the space they are made to occupy and the artifice of surface competes with the mimetic force of the video images and their claim on the real. The overwhelming experience is of being amongst so many images of a singular space, but it is the appearance of graphic detail, close-ups of letterboxes, fans, posters, and surfaces, that stands out, that

engages with the intervals between the screens. Despite Keiller's claim, fragmented space overcomes any sense of time. This undoubtedly has something to do with it being a non-narrative work, where each projected image, or set of images - some screens show edited sets of images, others are more singular - are perhaps presented according to the angle they were shot at. In a sense, this a received literalness that video art often succumbs to. The intention behind immersion is a form of realism, portraying the world in transparent terms: that the plane of the screen, of the projected image, must somehow emulate the angle and the position of the plane that is being portrayed to authenticate the space that is being represented. In short, film the plane of a surface, then that surface becomes your screen onto which the image is projected. Film several planes and place them at an angle so that they reveal their 'original' position and encloses the spectator within a space that emulates their position within original setting.

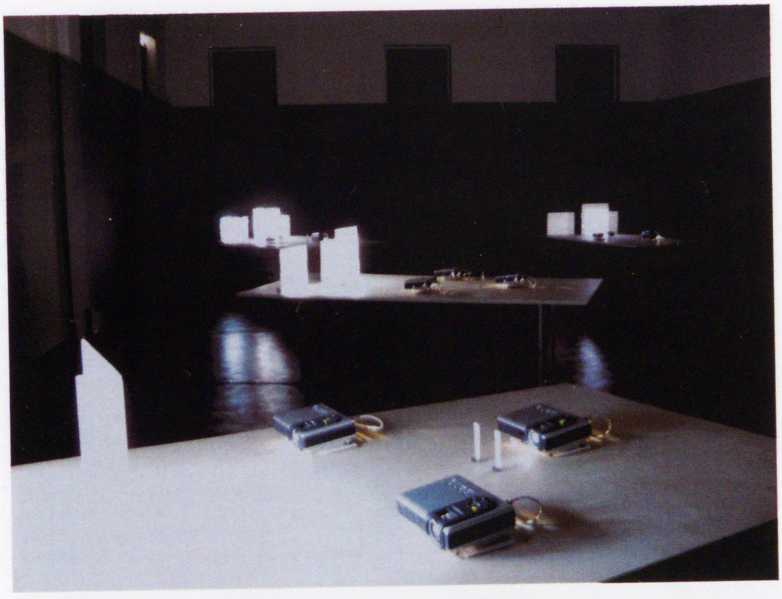


Fig. 18 Graham Ellard and Stephen Johnstone's *Motion Path* (2005), Pitshanger Manor-House Gallery, London. Photograph by the author.

The choreography of the camera in Graham Ellard and Stephen Johnstone's *Motion Path* (2005) is highly intricate and carefully designed. Shown in Pitshanger Manor-House gallery (a house designed by John Soane), in Ealing, London, it involved four table-top pieces, each with three screens at one of the table, onto which were projected images from three projectors at the other end of

the table. The subject matter is four buildings built by Erich Mendelsohn, the Schocken Department Store, the Metal Workers Union Building, the B'nai Amoona Synagogue and the De Le Warr Pavilion. In order to capture these buildings in their full 'sensuality' the artists had purpose-designed camera mounts and a dolly for the balustrades, the mimetic aim being to celebrate and capture the fluidity of Mendelsohn's architecture, to create an 'analogy' between the spaces and the moving images. 'In the IGM building we focused on the extraordinary glass, marble and copper spiral staircase. Using the 360-degree pan and tilt head we mimicked the sinuous movement of the stairs and concentrated on the complex of reflections in the metal and glass elements as the users of the building moved from floor to floor' (Ellard and Johnstone, 2003-2005). The overlapping three screens serve to centralise and to create a hierarchy of the images from each set of buildings, foregrounding the most important elements. The spectator is positioned by the installations, rather than 'immersed' - the combination of the screens and their framing and the tables are organised in a semi-circular relationship to one another. This, together with the building being confined to their own tables, gives a strong sense of spatial montage, of the parts in relation to each other, and in relation to the whole; that is the work engages with its architectural setting, defining its own rhythmic structures by 'drawing' the space it occupies.



Fig. 19 Graham Ellard and Stephen Johnstone's *Motion Path* (2005), Pitshanger Manor-House Gallery, London. Photograph by the

author.

The most daring and interesting aspect of the work is the miniature scale of it, which invokes a sense of analysis and contemplation, rather than an overwhelming immersive intent. Because of this, with each particular building being confined to its own table, there is a strong sense of 'spatial montaging', of the parts in relation to each other, and in relation to the whole. It also points towards the analogous language of architecture model making, though without really commenting upon it. 'The size of the screens both allows for this 'overview' of movement across all twelve screens but, by also avoiding the risk of overwhelming spectacle, draws the viewer into their relatively intimate individual size' (Ellard and Johnstone, 2003-2005). Rather than presenting a live event, the work shows a sensitivity towards the specific nature of each building, the historic place of the buildings and video's powers of archiving. However much the work addresses the problem of filming buildings though, positioning the spectator by the technics of its presentation - the stress on the fluidity of film, and its place in modernist aesthetics, over-emphasises a sense of continual rhythmic presence. This work, spatial installation at its best as a rhythmic exposition, is at the limits of the moving image's ability to convey spatial location, one that rhythmically maps the interplay between the moving camera and the 'being-there' of architectural space.

In *Terra Infirma*, rather than being projected on several screens, a single screen is divided up into four sections. The 'side-ways shift' in viewing occurs, but within the limits of a single-screen. Filming from three pedestrian bridges along the A12, between Wanstead and Romford, the camera zooms in and out, from a wide to a long shot. Each section shows three camera positions superimposed, so we see three zooms in each section, in four different quarters of the screen. Each quarter section is captioned with a cardinal point. After two minutes, while the camera positions remain the same, the cardinal points move round clockwise. As the zooming shots continue, north is renamed west, east renamed north, south renamed east and so on, in a clockwise direction.

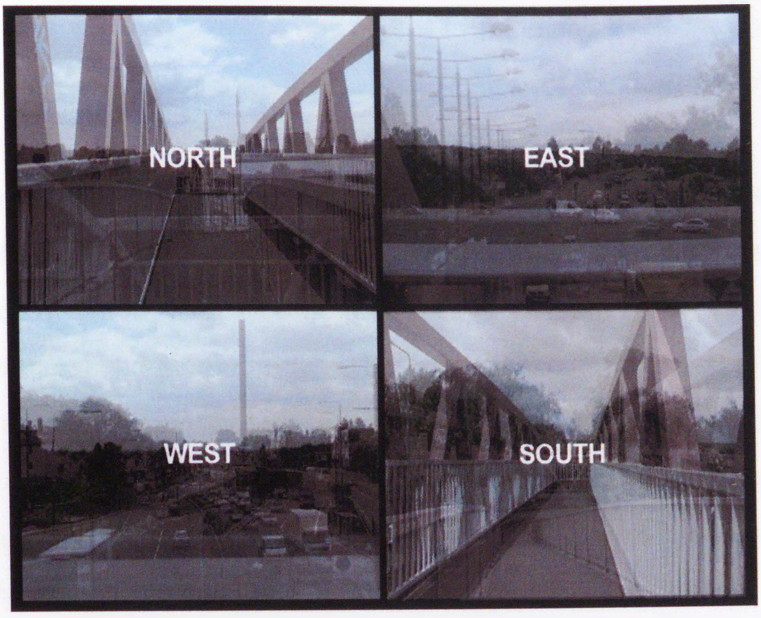


Fig. 20 Adam Kossoff, still from *Terra Infirma* (2006)

As an 'Essex flâneur' I gained familiarity with the dromoscopic landscape of the A12 and the original idea was to film 360-degree panning shots, using a jeweller's rostrum. Technically this proved difficult, but it also seemed to be weighted towards an attempt to capture the world in 'its specific aroundness' (Heidegger, 2002, p.147), an immersive aesthetic that avoids the issues of technics. Instead I decided to use a long zoom alternatively pointing in the direction of the four cardinal points on each bridge. The zoom represents a paradoxical movement through the 'hollowness' of space, flattening space out, revealing the writing of space; the zoom hollows out space that isn't perceived as hollow, in fact. Filming from the pedestrian bridges the zoom also replicates the forward moving nature of the 'dromoscopic' environment, the manner in which the motorway cuts through communities and levels-out the surrounding spaces. In a phenomenological sense, the zoom's point of focus can be represented by the importance of landmarks, which I previously described as the coming together of time and space in place.[39] In terms of this landscape there is not much to aim the zoom at, just the odd chimney, although in one shot the Millennium Dome can be seen. This dissonant rhythmic lack of visual focus says something about the

[39] The example, cited in the introduction, is the centralising role the church at Combray plays in Proust's *Remembrance of Things Past*, which both spatialises and memorialises.

dominance of space over place in this part of London and Essex. It also highlights Virilio's comments on how speed is the main cause for the destruction of place.

With *Terra Infirma*, the initial aim was to create a four-screen installation, with the cardinal points, initially at least, facing their correct direction, relating the walls of the exhibition to the direction the spectator is looking in. The result was perhaps too literal and too immersive. The alternative, the single-screen version that I later arrived at, provided more opportunities for complexity within the image, its layering of spaces, its framing of the images, foregrounding its writing, its representation of space and its positioning of the spectator in relation to its writing. The move from a multiple to single screen work also created a sense of rhythmic and durational change, as the cardinal points now revolved clockwise around the four sections of the image. It also puts more emphasis on composition and the framing of the image and the exploration of the mapping potential of the moving image. Recognising the reciprocity of 'organised organicity', the images are contained by the framing.



Fig. 21 Adam Kossoff, still from *Terra Infirma* (2006)

Terra Infirma requires two different types of reading. It is divided into four, together with the three levels of superimpositions in each quarter - twelve simultaneous images. This is also combined with the superimposed captions, adding another layer of reading. Here the image as an imaginary form is married

to the cardinal points as symbolic indicators. Obviously, there is not a rigid dividing line between the images and the captions, both contain epistemological and phenomenological characteristics. Or rather, the image primarily addresses the spectator's sense and knowledge of being in space, twice over, that is in terms of what they bring temporally, their memory of space, and of being in the space of the exhibition, space, but space *thinned* out. At the same time the captions assert an *abstracted* directionality. In this respect the moving images vie with the cardinal points, both confirming and competing with each other, creating another kind of conflictual rhythm (rather like the mental conflict of looking at a painting while also reading information about it, being unable to marry both the experience of the look and the demands of language). Irit Rogoff argues that the supposed artificial perspective of the moving image only allows the spectator a single viewing position, producing a 'furthering of the individual ego' (Rogoff, 2000, p.96), but that the map allows the spectator a multiple, decentred positioning. The claim is that, 'The mapped view… suggests an encompassing of the world, without, however, asserting the order based on human measure that is offered by perspective pictures. At its centre we find the astonishing concept of the unpositioned viewer and its essence insists on the plausibility of the view from nowhere' (Rogoff, 2000, p.96). It is, rather, the intervention of the symbolic; a map is a form of reading, although reading is also a visual lure and contains the imaginary real. Both artificial perspective and the map also adhere to Kant's notion of left and right symmetry, although the moving image can also undermine and disorientate this symmetry, a Mobius strip.

It might be worth thinking of *Terra Infirma* as a kind of rhythmic mapping, not dissimilar to the work of surveillance security cameras where an environment is mapped out by any number of cameras - the pulse of an endless network of non-places, and therefore less focused on the singularity of the zoom than is Snow's *Wavelength*, for example. (In this respect it doesn't impose a sense of the passing of time, the 'durational' as it was often applied to structural film-making.) However, a map is still orientating, and as such, less tactile and suggestive of embodiment. Projected onto a large, free-hanging screen in the gallery, *Terra Infirma* positions the spectator in a seemingly orientable way, but in a way that is also conceptually and visually disorientating. Viewed from both sides it becomes

sculptural and a literal representation of *thin* space. As shown in the 'Angles of Projection' exhibition, an exhibition that I co-curated, the reverse side of the image faced into the space, so that the cardinal points were projected in reverse. To see them written out the correct way, the spectator had to walk across the space and round to the other side of the screen. Language is essentially orientable, while, the image, which can be viewed from both sides, is non-orientable. Refering to Stan Douglas, the captions points towards an 'off-field', the front and a behind of the image and the screen. An overlapping viewing process takes place: the frame *brackets* both types of space the orientable and the non-orientable, envelopes us within the image connecting us with the world, and also cuts us off from any direct connection with the world that is being depicted.



Fig. 22 *Terra Infirma* (2006) seen in the background of 'Angles of Projection', The Triangle Gallery, Chelsea College of Art and Design. Photograph by the author.

In terms of moving image technique, the zoom is one of the most obvious filmic signifiers. The zoom is the 'poor man's' track or dolly. It appears more often in low-budget narrative films, world cinema, or independent cinema in the US (most effectively by Robert Altman), than in mainstream cinema. This is because it supposedly draws attention the artifice, challenging transparency. With the zoom, space is visually flattened as the telephoto length is magnified, while the image is de-centred as the zoom is pulled - and undermines the spectators engagement

with disbelief, it reveals the *thinness* of the image. In *Terra Infirma*, the multiplication of the zoom and the layering of the images is also the cause of a sense of vertigo in the spectator, of being visually 'pushed and pulled' in different directions, a rhythm exemplifying the primary lure image itself. The looped-zoom cuts through the symbolic to the imaginary, and back again, and as such, announces its own trace. The space around the work, the intervals and the spatial 'montaging' with the other work, facilitates optical and aural contact.

As I have argued, emerging from the semi-darkness of the gallery space (creating its own 'darkness' by framing-off the outside world), the projected image imposes a fascination on the spectator, at the same time as the process belies the distance of its own making. Iles refers to Nicole Malebranche's idea that the optimal space for philosophical reflection is a place that is neither too bright, nor too dark, but 'dimmed' and 'ambient'; 'the dimly lit gallery engages the viewer in a wakeful state of perception' (Iles, 2001, p.34). For Iles this is the positive space that video art should create and occupy within the gallery. In a review of 'Angles of Projection', I argue against the *thick* black space that video art now engenders in the gallery (Kossoff, 2006). Instead, one of the strategies for 'Angles of Projection', was to create a more open, 'grey space', where the spectator is cajoled into seeing the architecture of the exhibition space as an informing part of the work. In effect, to engage in a dialogue between the 'spatial lure' and the image as lure.

Conclusion - 'I can't see your face in my mind'

> Today memory is the object of industrial exploitation that is also a war of speed… There is therefore a pressing need for a politics of memory. This politics would be nothing but a thinking of technics. (Stiegler, 1998, p.276)

The moving image, as exemplified by Brakhage, attempts to induce an organic sense of nearness, the artificial nearness that Heidegger feared from technology. The gallery space has responded by accommodating the moving image and the ever readiness of artists to appropriate and re-use a popular medium. The image comes to us as an absence, via phenomenological thinking and film theory, but it also comes, via apparatus theory, as an imaginary lack. It compensates for past losses, by denying its materiality in the present. Bellour, who now celebrates some of the worst perpetrators of moving image pictorialism, such as Viola and Tony Oursler, showed how to expose the evasive qualities of the image by his moment-by-moment analysis of the Bodega Bay sequence. What comes out of this analysis is the centrality of 'rhyme', or a return to the *photogénie* of early French film theory, a term that has durational qualities, but via the capturing and editing mechanisms of the cinema.

Virilio has mapped out a world that is being reduced and destroyed by speed, where place is decimated by the machinic desire for arrival before departure. In other words the journey is replaced by an image. One's arrival occurs by imagining an image, and then being part of that image by being-there, before departure even, and the sensation of speed along the way is a bonus. In this sense, the destruction of space, and the nature of the image as completely porous, accompany each other. A paradox ensues, whereby actual space has a *thickness* that must be invisibly overcome, while the image, a *thin* space, as I have argued, is thought of being indefinitely expanded. A reversal where surface becomes space, and space becomes surface. The only solution to re-establishing the *thickness* of space is to become a flâneur, but, even then, the flâneur cannot compete with the machinic grip of the car and the priorities of speed over thinking, as seen in my work *Essex Flâneur*, for example

Deleuze's celebratory gesture of time and duration undermines the importance of place and its difference from space. His refusal of the technics and the representational naturalises the organic of the durational and reduces the history of film to a teleology that culminates in a cinema that apparently exists outside of its objectness. It is via technics that Stiegler retrieves the object from a permanent state of flux. The organisation of the inorganic has been paramount in formulating my argument. It puts the question of nearness in relation to that of distance. I have tried to step back from Stiegler's emphasis on the temporal, particularly in his account of film, and utilise the question of spatial orientation via technics, mapping for example, and apply this to the moving image, both in the cinema and in the gallery. It would seem that the processes of orientation are different in the gallery, where there is a multi-screen work, or where the work acknowledges the screen as a signifying mechanism. In terms of orientation the image is a primarily non-orientable, which is why it depends, not only on the frame, but on the body for its spatial rules in narrative cinema, where the asymmetry of the actor provides a sense of left and right, front and behind, that informs the 180 degree rule. If the actor is not present, then the eye and the body behind the camera fill the imagined space behind the image.

The moving image, and its role in space and time, revolves around itself as absence and presence, of both vying with each other, giving the moving image its bodily appearance. Gidal, 'the blind man trying to see' (Gidal, 1990, p.16), and his *thinning* down of space in *Room Film 1973*, made the date part of the title of his film to re-inforce the sense of the 'pastness' of the moving image. Frampton suggests the nothingness of not-seeing in *(nostalgia)*. Ozu's specific 360 degree centrifugal spatial style foregrounds what Shrader outlined as the Zen concept of *mu* in Ozu's 'coda' shots, and displays the voiding and negation of space by the image. Keiller's 'hollow' space is filled by the felt absence of Robinson and his fellow traveller in the *London* and *Robinson in Space*. Early video artists, like Acconci and Nauman always get bracketed as performance, or process based, and somehow 'amateurish', whereas it is important to see their work as an exploration of the 'matter' of video as distance and nearness. In one work, *Theme Song* (1973), Acconci lies with his face to the camera and begins by singing 'I can't see your face in my mind', and then dwells on the separation between himself and the

viewer, the 'inside' of his space, and the 'outside' of the viewer's space. *River Yar* expands the image into two screens, and locates the spectator according to the seasons and within a specific time and place. But through its emphasis on technics it also absents them from the possibility of being-there. In the gallery, spatiality and the body has become a catch-all phrase. This revolves around the latter-day pictorial of Viola, or the celebratory scopophilia of Julien. Or else it somehow becomes totally immersive in the work of Neshat, for example, more often than not, drowning in its own literalness.

The more the image claims the nearness of the real, the more it is in danger of revealing its artifice, thus Bazin's struggle between the being-there of the world, and the acceptance of the long take as another form of artifice that can encompass all that we see. The image cannot be considered independently of artifice. Even the mental image, Stiegler writes, always pertains to an object. The moving image then, is artifice, that tends to think itself as distinct from any kind of outside objectness, but is sustained by this Other. The relationship between the organic and the inorganic is a rhythmic relationship, the cinema, in the form of the *photogénie*, its 'moral' character as Epstein claimed, reveals this relationship. This rhythmic was prominent in the silent cinema and is central to multi-screen work in the gallery space, the former because of its visual emphasis, the latter because of its foregrounding of the screen and the image-surface as sculptural. The cinematic model, as seen in Relational Aesthetics for one, has become a pervasive aesthetic, a model which claims the porosity of the image and a feeling of *thick* space, erasing issues of technics and representation.

Although the spatiality of the image and the idea of the spectator within the aroundness of space has often been asserted, the durational has laid the greatest claim on the moving image. The 'appeal of space' is the 'psychasthenic experience' that Caillois outlined and the idea that the moving image can somehow impart a *thickening* of space has been a popular rationale for showing moving image work in the exhibition context. It also carries with it the impossible idea of the 'immersive', as if there was a space we can step inside that also has an outside, as if there is embodiment without its opposite, disembodiment. As Heidegger argues, once these distinctions are expressed, they become inaccurate

descriptions, split off from the everyday ontic. Without the mind-body split, the *thereness* of space is virtually unthinkable, but this always undermines the bodily space of the everyday, an aspiration that video art often aspires towards, but can never achieve. In the darkness of the black cube, we are made to feel this separation from our aroundness most perceptibly. It has been my argument that the image, its scopophilia, its allurement, saves us from the anxiety that darkness produces.

In the cinema the screen, 'a space with no behind', is an instrument that serves to disguise more than reveal, but in the gallery this role becomes more ambivalent. In the latter the screen often has two sides, but no 'interior'; it lures and it also repels. In some of Douglas Gordon's work the screen becomes a sensual, two-sided space, an overt extension of the moving image, a spectral doubling of the mimetic. The fabric materiality of the surface is made evident, a remembering and an archiving; realism turned back on itself. In this respect the screen as *thin* space, interrupts the assertive nowness of the moving image. It also serves to intensify the image; together with the gallery situation, its role in framing the work of art, the imposition of darkness as another framing, the screen that reveals itself in an open space is utilised to extend the ocular-centric of the moving image. Then, as with the mimicry of the butterfly, seeking to disguise itself by adopting the colours of its habitat, the screen absorbs the willing spectator into its flatness; when space becomes too much, an outside that is no longer familiar, the un-home is overcome by the spectator imagining their immersion in the image.

Finally, I have sought to explore the relationship of space and place to the moving image on two levels; the political, whereby space is the negative abstraction of place, and the representational, namely the nature of a technics of the moving image and its inherent mimetic design. Like the reciprocity of the organic and the inorganic, both levels exist in relation to their counterpart, the phenomenological real of place to the abstractions of space, and the abstractions of the representational to the imaginary real of place. I termed this marriage of the real and the abstract, welded together by the moving image and the screen's surface, as a semi-porous *thin* space. It might be worth speculating that claims for the *thickness* of 'real space' in the gallery, and the turn towards the 'cinematic

model', are an attempt to rediscover what has been lost in the world outside the gallery, that is the possibility of an inside and an outside as part of our everyday lives.

So in Chapter 1 I investigated the image; its incandescent relationship to the near and the far, nicely exemplified in some of Brakhage's work, who leant towards abstraction in his romantic attempt in order to depict the non-abstract real. It was the structuralist materialist filmmakers, with the informed ideological background hewn out of the matter of film, who were able to address the real in an abstract manner. In Chapter 2 the frame, as with the (invisible) darkness that surrounds the image, serves to intensify the presence of the image by its absence. This it is argued, is in denial of the force of the un-homely and its outside. As with my own work, *Dust in the Laundry*, as with Frampton's *(nostalgia)*, the speck of dust threatens our self-recognition in the image itself, drawing us to the surface and the edges, opening us out to the darkness that inevitably surrounds its coming into being. Chapter 3 and Chapter 4 focus on the centring, and the de-centring, mechanisms of narrative. Ultimately, from Bazin to Ozu to Hitchcock, the exposure of the portrayal of space as a set of rules, an abstraction of space to depict the pre-theoretical of place ultimately reveals the artifice of representation, namely the flat surface of the screen with no behind and the technics of the moving image itself. In Chapter 5, the lure of space in the gallery stakes a new claim for itself, one that generally thrives in the fickle environment of the fine art world, which claims the autonomous pristine image for itself. The image is delivered like manna from the sky, the transparency of ready-to-use video technology is designed to polish away the image as object-image. Gallery based moving image seems to work best when it consciously utilises its own technics to generate intervals, a rhythmic pulse that engages with spectator mobility and the architecture of its setting. Rather than the romantic appeal to immersion and embodiment, this rhythmic is a more genuine presentation of my main theme, that which acknowledges place and space as regions, regions with both an inside and an outside.

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Film and and Videography

24 Hour Psycho (1993) Video installation, Gordon Douglas, UK

Angle Walk (1968) Video installation, Bruce Nauman, USA

Angles of Incidence (1973) Film, dir. William Raban, UK

Bear (1993) Video installation, Steve McQueen, UK

Berlin Horse (1970) Film, dir. Malcolm Le Grice, Broadcast on Channel 5thJuly,1993, UK, (viewed on VHS, London: Channel 4)

The Birds (1963) Film, Alfred Hitchcock, USA

Board (1993) Video installation, John Wood and Paul Harrison, UK (viewed on DVD, Bristol: Picture This)

Bouncing In the Corner No1 (1968) Video installation, Bruce Nauman, USA

Bouncing in the Corner, No.2: Upside Down, (1969) Video installation, Bruce Nauman, USA

Bridge (2006) Video installation, Adam Kossoff, UK

Castle One (The Light Bulb Film) (1966) Film installation, Malcolm Le Grice, UK

Citizen Kane (1941) Film, dir. Orson Welles, USA

Commingled Container (1997) Film, dir. Stan Brakhage, USA, (viewed on DVD, USA: Criterion)

Cool Room (2002) Video installation, Tony Sinden, UK

Consolation Service (1999), Video installation, Eija Liisa Ahtila, Finland

Crack Glass Eulogy (1996) Film, dir. Stan Brakhage, USA, (viewed on DVD, USA: Criterion)

Fantôme Afrique (2005) Video installation, Isaac Julien, UK

Flavour of Green Tea Over Rice (1952) Film, dir. Yasijuro Ozu, Japan

Floating Weeds (1959) Film, dir. Yasijuro Ozu, Japan

Frame (1969) Film, dir. Richard Serra, USA

A Free and Anonymous Monument (2003) Jane and Louise Wilson, UK

Guitar Drag (2000) Video installation, Christian Marclay, USA

Going Around the Corner Piece (1970) Video installation, Bruce Nauman, USA

Hand Catching Lead (1968) dir. Richard Serra, USA

Hors-champs (1992) Video installation, Stan Douglas, USA

Hundredweight (2003) Video installation, John Wood and Paul Harrison, UK (viewed on DVD, Bristol: Picture This)

Hysterical (1995) Video installation, Gordon Douglas, UK

Line Describing A Cone (1973) Film installation, Anthony McCall, USA

London (1994) Film, dir. Patrick Keiller, UK

The Long Road to Mazatlan (2001) Video installation, Isaac Julien, USA

Meshes of the Afternoon (1943) Film, dir. Maya Deren, USA

Man With a Movie Camera (1929) dir. Dziga Vertov, Russia

Motion Path (2005) Video installation, Graham Ellard and Stephen Johnstone, UK

Napoleon (1927) Film, dir. Abel Gance, France

North by Northwest (1959) Film, dir. Alfred Hitchcock, USA (viewed on DVD, USA: Warner)

(nostalgia) (1971) Film, dir. Hollis Frampton, USA

Paisà (1946) Film, dir. Roberto Rossellini, Italy

Railroad Turnbridge (1976) Film, dir. Richard Serra, USA

Rapture (2001) Video installation, Shirin Neshat, USA

Rear Window (1954) Film, Alfred Hitchcock, USA

La Région Centrale (1971) Film, dir. Michael Snow, USA

River Yar (1971-72) Film, dir. Chris Welsby, William Raban, UK (viewed on DVD, London:BFI)

Robinson In Space (1997) Film, Patrick Keiller, UK

Room Film 1973 (1973) Film, Peter Gidal, UK

The Only Other Point (2005) Video Installation, John Wood and Paul Harrison, UK

Terra Infirma (2006) Video installation, Adam Kossoff, UK

Theme Song (1973) Video installation, Vita Acconci, USA

View From the Villa, *Dangerman*, Episode 1, Television Drama, (1960) Terry Bishop, UK (viewed on DVD, London: Carlton)

Victoria Terminus (2006) Video installation, Patrick Keiller, UK

Wavelength (1967) Film, dir. Michael Snow, USA

Workers Leaving the Lumière Factory (1895) Film, dir. Auguste and Louise Lumière, France

Studio Work by Shows

2004 - Framed Space, 2, Willow Road, London, solo show;

Playground (2004) Video installation, 5' 36", looped

Dust in the Laundry (2004) Video installation, continuous

Surface Area (2004) Video installation, 4', looped

2006 - Angles of Projection, Triangle Gallery, Chelsea School of Art and Design, group show and symposium, curated by Adam Kossoff and Ken Wilder;

Bridge (2006) Video installation, 7 screen portable DVD players, continuous

Terra Infirma (2006) Video installation, single screen projection, 9'20", looped

2006 - Moving Frame, Gulbenkian Gallery, RCA;

Essex Flâneur (2006) Video installation, single screen, 20', looped

Summary of Studio Work

Playground (2004, 5'36" looped), *Surface Area* (2004, 4'), *Dust in the Laundry* (2004, continuous) These three works were shown in 2, Willow Road, Hampstead, London (the architect Ernö Goldfinger's Hampstead house) in 2004. They all concern Goldfinger's Brutalist Balfron Tower in East London (see pp. 55-58, p.57 and p.121 of the Thesis).

Terra Infirma (2006, 9'20" looped) Using the zoom to position the spectator along different sections of the A12 in East London; questioning orientation through the use of revolving cardinal points (pp.111-115).

Essex Flâneur (2006, 20', looped) The rhythmic repetition of momentary images map out the movement of the Flâneur on the borders of Essex (pp.24-25 and p.51).

Essex Loop (2006, 6', looped) The rhythms of the London Underground as it travels round the eastern end of the Central Line (p.52 and pp.104-105).

Bridge (2006, continuous, 7 DVD monitors, documentation) The pedestrian bridge form a continuous image every seven minutes as each shot revolves on a continuous cycle.(pp.15-16, pp.101-102).

Goldfinger's Playground (2007, 4') A remake of Playground; as well as following the architects 'pictorial' logic by re-framing every shot, the rhythmic associations of editing are 'induced' by the background sounds.

Video documentation: *Angles of Projection Exhibition* (2006, 4'30") This documents an exhibition that I co-curated at the Triangle Gallery, Chelsea College of Art and Design in 2006, exploring moving image works in relation to their space of exhibition (p.92 and p.114). The papers from the symposium were published in Filmwaves (Issue 32). A review was published in Vertigo Online, Summer 2006 (Vol.3, No.2), www.vertigomagazine.co.uk/.