

# Monitor works

## 1970-1979

### **David Hall, Interruptions (7 TV Pieces) 1971**

Conceived and made specifically for broadcast, these were transmitted by Scottish TV during the Edinburgh Festival. The idea of inserting them as interruptions to regular programmes was crucial and a major influence on their content.

### **David Hall, This is a Video Monitor 1973**

'A single figure dominates the beginnings of video art in Britain - David Hall and his early experiments with broadcast television are unique. Not only are many of his video pieces classics.. but he has made important and often brilliant contributions to experimental film, installation and sculpture' Michael O'Pray, A Directory of British Film and Video Artists, ed. David Curtis, Arts Council of England 1996

### **Marceline Mori, Androgyne**

The installation defines the development of a rapport between a unit and its sub-divisions – the combination of two complementary elements in the same subject. An attempt is made to establish a 'liaison' between content and form.

### **Steve Partridge, Easy Piece, 1974**

Easy Piece deals with audience expectation and assumptions of what might be seen and heard on TV.

### **Monitor 1 1975 (re-mastered 1993)**

Monitor is another important early work by Partridge, which demonstrates his interest in structuralism. Partridge's quest in Monitor (as in Easy Piece) is to find a language of video. A.L.Rees

### **David Critchley, Static Acceleration, 1977**

'Static Acceleration' was made at a time when most of my ideas revolved around unrealisable conundrums as proposals for action. It follows 'Zeno Reaches Zero', where Zeno's paradox is overtaken by time, and 'Yes/No – Say/One', a film which speaks its title depending on forward or backward running. In 'Static Acceleration' the rapidly accelerating sideways shaking head and beat are progressively slowed down to maintain a regular pace – made possible by the then novel speed control on a Sony open reel edit deck.

### **David Critchley, Trialogue 1977**

'Triologue' was part of a series of works including 'Instruction Limitation' which explored the technical possibilities of early video machines put to creative ends. The revealing of 'structure' was the underlying quest, and in 'Triologue', a single self-referential descriptive text has been split three ways, and re-combined by re-shooting from screen.

### **David Critchley, Pieces I Never Did, 1979**

"Then there was the one about all the ideas I'd written down in notebooks, but never got round to doing..." Put together over a year of making attempts to interpret jottings about sculptures, performances, films and videos, 'Pieces I Never Did' is a basket of work realised in one minute video format, regardless of how inappropriate this relatively new medium proved to be. The original three screen version is now lost, but I might get round to digitally re-making it one day.....

## Monitor work 1998

### **Kate Meynell, Attitudes 1-8, 1998**

# Sunday 25<sup>th</sup> January 2004

## Cinematic Exploration – Expanding Screens

### 1960-1975

#### Lumiere Cinema

#### 2.00pm

Peter Gidal, **Key**, 1968, (16mm), 10min

"... an enclosed and progressive disembowelment of durational progression. He draws out singularities ... he allows the camera only a fenced in area, piecemeal. He lets the gaze hold on objects and constantly repeats ... this permits the possibilities of the discrepancies between one's own seeing and seeing with the camera to become distinct, and this in turn allows for a completely different experience of the surroundings." (Birgit Hein, *Film Im Underground*, 1971)

Peter Gidal, **Clouds**, 1969, (16mm), 10min

Frantic frame edge defining nothingness. The anti-illusionist project engaged by *Clouds* is that of dialectic materialism. There is virtually nothing ON screen, in the sense of IN screen. Obsessive repetition as materialist practice not psychoanalytical indulgence. Peter Gidal 1975, from *London Film makers Coop Catalogue*, 1993

Peter Gidal, **Upside down Feature**, 1972, (16mm), 76mins

Clarification attempt. Bending time + space, reconceptualization, unbending, dissociativeness of word and image, disconnection, interruption. Hopefully transformative 'use' of Proust, Duchamp, Beckett, Cage. How it is what it is. Peter Gidal, *London Film makers Coop Catalogue*, 1993

#### 4.00pm

Malcolm Le Grice, **Berlin Horse**, 1970, (16mm), 9 min, 2 screen

Berlin Horse has two sources. The first of these – a horse being exercised - was shot by me on 8mm in the village of Berlin in Northern Germany. The second source was a piece of very early newsreel of horses being led from a burning barn rescued from a dustbin in Soho. The sound track was made by Brian Eno who recognised a similarity in our concern with loop structure when a version of the film in progress was exhibited without sound. MLG

Malcolm Le Grice, **Threshold**, 1972, (16mm), 17 min, 3 screen

The sound and image are fragmented, edited and processed into tonal rhythms and cadences, which are vibrant in colour, imagistic, sumptuous and beautiful, and complex in their spacial structuring. *Threshold* is a work that speaks of the artist and the process, but also the representational world of the cinematic, as colour and movement are layered into a rich tapestry of image and sound. Jackie Hatfield, *Millennium Film Journal*, 2003

Annabel Nicolson, **Frames**, 1973, (16mm 18fps), 8min

Abstracted colour frames incorporating selected film images from the printer etc. AN, *London Filmmakers' Co-op catalogue*, 1993.

#### 5.30pm

Peter Gidal, **Film Print**, 1974, (16mm), 30 mins

The possibility of contemplation offered by photographs is recouped and even radically undercut by the continually moving picture. When meaning does not seem to emerge it is immediately displaced by denial of the space. The suppression of meaning-production as a cinematic process is a structuring feature of the film' Annette Kuhn Feb 1977 *Perspectives on Avant Garde Film* Hayward Gallery, London

Peter Gidal, **Room Film**, 1973, (16mm). 52 mins

'...there is no describable content, but one watches with fascination the representation of the objective world through the agency of light and its absence. An important enlargement of the historical conception of modernism; Gidal also poses the problem of the dialectic of representation, through representation (Rembrandt, Giacometti, etc)' Malcolm Le Grice, Studio International, 1973, from the London Film makers Coop Catalogue, 1993

## 7.00pm

William Raban, **Diagonal**, 1973, (16mm), 4 mins, 3 Screen

Diagonal is a film for 3 projectors, though the diagonally arranged projector beams need not be contained within a single flat screen area. It is the same image on all 3 screens, a double-exposed flickering rectangle of the projector gate sliding diagonally in and out of frame

William Raban, **Angles of Incidence**, (16mm), 1973, 10 mins

Short bursts of film are shot from positions on an arc that is kept centred on a view seen through a window. The window plane works like a mirror

William Raban, **Surface Tension**, 1976, (16mm), 15 mins, 2 screen

Inevitable fluctuations in projector synchronisation generate a tension between the paired rectangles of light which become superimposed as oscillating off-registered edges. Each screen has its own soundtrack made by printing the centre of the picture onto the optical soundtrack edge of the film. The soundtrack is the picture; the picture is the sound.

David Larcher, **Monkey's Birthday**, 1973-75, (16mm), 35mins

'Monkey's Birthday extends that inner voyage into an externalised odyssey in which Larcher and his crew wander across Europe. Years of travelling and filming were finally edited into the six hours of footage which represents Monkey's Birthday. The film is at once a diary of that voyage, a romanticisation of the quest implicit in the conceit of the wandering protagonist, and a universalisation of that quest beyond the individual protagonist' Henrik Hendrikson, Catalogue Notes, Perspectives on British Avant-Garde Film, 1977

# Monday 26th January 2004

## Light, Space, Frame, Image

### 1974-1985

#### Lumiere Cinema

### 11.00pm

Terry Ellis, **On Edge, Mark Twain**, 1974, (16mm), 8 mins

On Edge documents the space around /up against the roof of a small factory. The need to take a shaky/physically awkward position for photography leads to random appearances, along lower frame edges of fragments of the roof edge.

Terry Ellis, **Distinguishing Marks**, 1974, (16mm), 5 mins

Information energy per frame. Extended exposure of each frame. Decision against framing 'action' (passive), yet for moving the frame itself through space. Photographed in a room. Unit of 24 (fps/hr) – film 'built' from 24x1 second segments, each of 24 'stretch' exposed frames 12x12.

Nicky Hamlyn, **4xLoops**, 1974, (16mm), 5-20mins variable

In 4 X Loops, four projectors are used to throw images of black diagonal crosses, which flash on and off at different rates, forming a larger permutatable image. The projectors are moved periodically into new configurations. The role of the projector is radically widened; it is no longer a passive projecting device, but an active tool in the creation of new kinds of films/concepts/spaces<sup>2</sup>. (Programme notes for the Festival of Expanded Cinema, ICA, January 1976).

Jane Rigby, **Graffiti**, 1975, (16mm), 30 mins multiple/screen

*Graffiti* employs the simultaneous projection of 4 B/W film loops, to form a composite image that constantly shifts its meaning. Image and text are used to explore aspects of duality, but eventually, through the use of the fifth set of images, look beyond dualism to another possibility

Jane Rigby, **Enclosed Space**, 1975, (16mm), 20 mins

Images evolve through a gradual exploration of the subtleties of difference and the reiteration of general similarities of enclosed familiar. This is achieved through the process of continual re-filming of the footage, whilst at the same time moving the camera in a controlled arc, either with or against the previously traced arc.

Roger Hewins, **Duet**, 1975, 16mm, 2 scr

A horizontally extended screen is created by projecting two conventional images side by side. The walking character is retained from earlier tests but now the camera is static with the character crossing back and forth in front of it, whilst the visible image is restricted to a narrow 'vertical' window that moves in a similar manner back and forth across the frame.

### 2.00pm

Jane Rigby, **Colour Film**, 1976, (16mm), 20 min

Each colour gradually dissolves into the next and each corresponding note mixes slowly through to the next, following the exact same time scale, thereby creating a seamless structure of sound and vision. However within this structure there are seven specific points at which the tonal values of both colour and sound are actually "pure"; these points are each 2 seconds exactly in length, and at all other times the tonal values presented aurally and visually are an ordered synthesis.

John Smith, **Girl Chewing Gum**, 1976, (16mm), 12 min

"In *The Girl Chewing Gum*' a commanding voice over appears to direct the action in a busy London street. As the instructions become more absurd and fantasised, we realise that the supposed director (not the shot) is fictional; he only describes - not prescribes - the events that take place before him." A.L. Rees "A Directory of British Film & Video Artists" Arts Council of England, 1995

Peter Gidal, **Epilogue**, 1978, (16mm), 8 min

Steve Littman, **Mirror**, 1979, (video), 5min

A mirror is centered in the frame, the outside seen through the windscreen and the mirror becomes animated and hypnotic as the car moves forward. The sound is sometimes in sync, loud then soft, the cars apparent movement is interrupted by the constant edits cutting across time.

Chris Meigh Andrews, **Horizontal and Vertical**, 1978, (video), 14 min

Originally shot in black and white using a portapack, *Horizontal & Vertical* and subsequent tapes in the same series (*Scanning, On The Pier* and *Clockwise and Counter-Clockwise*, 1978-79) explored colourising, mixing and image-wiping functions using the 'Videokalos' as a self-contained video mixing and image-processing device.

Chris Meigh Andrews, **The Distracted Driver**, 1980, (video), 18mins

## 4.00pm

Steve Hawley, **We have Fun Drawing Conclusions**, 1981, (video) 7 min

I made *We Have Fun* as a second year art student, and I keep returning to the same themes intermittently every since; language, childhood, families, displacement.

Chris Meigh Andrews, **A Room with a View**, 1982, (video), 9 min

Room with a View is 'about' photography, or more accurately, it is about the view that the camera gives us of ourselves. The central theme of the tape is the way in which time, memory and image are intertwined.

Chris Meigh Andrews, **Interlude (Homage to Bugs Bunny)**, 1983, (video), 5 min

Interlude (Homage to Bugs Bunny) (1983) loops a detail of an impossible chase from a Chuck Jones cartoon, while the soundtrack churns a detail of music into existential vertigo.

George Barber, **Divorce**, 1981, (super 8), 20 min multi-screen

The film was shot in a derelict house in which the artist removed the floor between the downstairs and upstairs. Over a particularly cold weekend in Hackney Wick in 1981, the film was shot using Corrine Druery, later to become the lead singer of SWINGOUT SISTER and Joe Hagan, an architect.

Steve Littman, **You Make Me Shout**, 1980, (video), 3min

The rhythm of the metronome is imitated by the fast cutting of the visuals and the sound including shouting, a disturbing atmosphere is created by these devices and is open to interpretation.

Jo Millett, **Water Colour**, 1982, (16mm), 9 min

A tap running - filmed with filters to separate the colours, superimposed in camera with a varying aperture. The sound of running water. The result is a continuously fluctuating process in which the various separations occasionally mix to appear 'realistic'. When the camera pans up to a bottle of 'fairy liquid', the superimpositions are revealed even more.

Joanna Millett & Rob Gawthrop, **The Miller and the Sweep**, 1983, (16mm), 2 screen Dust, grain, flour. Negative/positive; film 'history' re/presentation, figure antics and play. (After George Albert Smith) (London Film makers Coop Catalogue, 1993)

## 7.00pm

Nina Danino, **First Memory**, 1981, (16mm), 20 min

First Memory started as a multi-media two-screen projection using Super 8, slide-tape and sound, later it became a 16mm film. It describes a claustrophobic interior of darkened rooms. Outside there is a brilliant sun which penetrates the suffocating atmosphere. Slowly, the voice takes us through the rooms and the remembered events of the transition into womanhood. ND

Jayne Parker, **I Dish**, 1982, (16mm), 15 min

She is looking very hard. She isn't looking in the usual places. Sifting, searching, sorting, she removes the hooks that baited her, all the claims made on her. She is moving towards autonomy.

Nina Danino, **Close to Home**, (16mm), 1985, 25min

Close to Home was filmed in a still divided (West) Berlin, It is a tourist's, an outsider's view. Rather than mapping out the geography of the city this tour is a seamless, non-stop, disorientating journey, cordoning off an already walled-in-place

Vanda Carter, **Mothfight**, 1985, (16mm), 8 mins, Cello sound by Stuart Jones.

When I was making Mothfight I thought it was symbolic - about light & dark, chaos & order, good & evil... Someone said, it's about sex, isn't it? Someone else said, it's a frenetic post-modern Flight of the Bumble Bee; a homage to Stan Brakhage; a love letter to the old Co-op contact printer; it's about cinema, the fragile tiny image caught in the blinding beam of light... Yes, all of that, but especially light, dark, insects and sex.

**Tuesday 27th January 2004**

**1983-1990**

**Process - Personal Narrative**

**Lumiere Cinema**

**11.00am**

Chris Meigh Andrews, **Interlude**, 1983, (video), 5 min

George Barber, **Branson**, 1983, (video), 2 min

Branson was made in 1983 for the BBC in Bristol. It was made in about 70 mins and explores the various speech impediments of a variety of celebrities - notably Richard Branson.

George Barber, **The Absence of Satan**, (video), 1984, 5.00 min

Absence of Satan is one of the key pieces of mid-80's 'scratch'. It has influenced many people, notably Cold Cut, Hex, Future Sound of London and various tv adverts and pop videos. In this piece George Barber excelled in taking the sound of the original footage and re-working it so that it seamlessly forms a new 'piece'.

The Duvet Brothers, **Man or Dog**, 1985, 1min 30, mini dv

Blending clips from the cult movie Dead of Night and newsreel footage, Man or Dog, is vintage Duvet Brothers scratch video. Better known for political works like Blue Monday and War Machine, here the Duvets play with the astonishing comic possibilities created by dovetailing two previously unconnected sources. As usual the piece is witty, but also subversive and disturbing. Music by Pig Brown.

The Duvet Brothers, **Laughing Girls**, 1984, 2 min, video, Here the Duvet Brothers take a single newsreel sequence and temporally distort it until innocent teenage giggling becomes menacing deconstruction. Scratch Video is often remembered for the repeat edit – the Max Headroom stutter – but this video exposes the real power of repetition in the scratch dissection of images. Any latent intent from the original material has been destroyed. What was this footage meant to make us feel or understand in the first place?

George Barber, **Hovis Ad**, 1989, (video) 52 seconds

In this piece, George Barber re-directs the content of a HOVIS ad. Like PASSING SHIP and other works, he retains the Scratch idea of finding new creative possibilities in using other people's footage

Terry Flaxton, **Prisoners**, 1983, (video), 16min

Concerning 150 skinheads, capitalism, facism, communism, corporate-ism, freethinking, George Orwell and Ridley Scott. I shoot for Apple then steal my own footage and repossess it with more meaning than it began with.

Paul Bush, **The Cows Drama**, 1984, 38min

The simplest story; a cow in a field, two days pass, articulated by a sequence of small events. Between the days a farmer sings three traditional songs about work, love and death. 1984 The British Art Show UK touring exhibition.

1984 - 38 mins

Andrew Kötting, **Klipperty Klopp**, 1984, 12min

Shot by Leila McMillan with Performance and voice-over by Andrew Kötting. Joseph Beuys meets Carry On in a Running-jumping-standing-still film. A post-punk piece of pagan sensibility, complete with bestiality, buggery and boundless energy, the work combines frenetic performance and Beckettian other-worldly rantings. An artefact, dug up and re-presented in the great-out-of-doors.

Chris Meigh Andrews, **Other Spaces**, 1985, (video), 8 min

Chris Meigh Andrews, **An imaginary Landscape**, 1986, (video), 6 min

The image sequence in *An Imaginary Landscape* is in no sense narrative, and neither is the 'place' of the landscape depicted. I wanted to make a tape, which described a space, which was completely electronic; existing exclusively within the space of the screen

Chris Meigh Andrews, **The Stream**, 1987-88, (video), 14 min

The Stream is about dialectics, a presentation of opposing parallels, co-existence's and interdependencies, presenting fluid electronic images of flowing matter (the water of the stream depicted) in relation to a reference to the flow of human cognition.

Terry Flaxton, **The World Within Us**, 1987, (video), 16 min

A work on the nature of male hubris. During the death of a friend of mine at the age of 30 I learnt from him how we must die bravely and above all, if we have talent then we must share it lest it kill us. Inspired by Tarkovsky, Bertrand Tavernier's *Sunday in the Country*, and the writings of John Cowper-Powis - specifically: "She listened with the patience of women of all ages as men as they are wont to do, muse upon things greater than themselves".

Locarno and Montbeliard prizes

Steve Littman, **In the Name of the Gun**, 1985, (video), 4 min

A man holds a gun at the spectator and fires. The repetitive rhythms created by the edit mean that the shots are constantly firing. 'Sometimes I have this dream, it's a dream I cannot escape from. It's there all the time lingering in the background, it's a boys dream' SL

## 2.00pm

Peter Gidal, **Denials**, 1985, (16mm), 25 min

Hopefully learning the lessons of *Close-up* (1983), the attempt was to construct the discrete from the (seemingly) continuous...so that, mainly retrospectively (yet during viewing) sequences present themselves as fragment conglomerates. Therefrom might come questions of 'natural representations'...Filmic assumptions of evidence lacking, desired voyeurist pleasures could be turned into thought. Realism of another kind' PG 1986, London Filmmakers Coop Catalogue, 1993

David Leister, **Notes on a Line** 1987, (16mm) 14 min

Notes on a Line is David Leister's film in which two musicians, specifically Aleks Kolkowski and Alex Maquire, perform to a silent film of themselves playing violin and piano. The musical performance follows the complex images of piano and violin, building up a relationship between what is seen and what is heard. Image and music progressively overlap until, although separated by celluloid, they eventually act as one. DL

David Leister, **Timepiece**, 1986/89, (16mm), 4min

The timepiece is wound as the film begins. We peer through the interiors of clockwork movements with periodic reference to the space in which they are housed. With the assistance of a soundtrack prepared by Brendon Taylor, the film becomes a hypnotic abstraction that is almost timeless. DL

Gad Hollander, **Mnemosyne**, 1985, (super 8) 16 min

Gad Hollander, **Euripides Movies**, 1987, (16mm), 13 min

Lei Cox, **Lighthouse**, 1987, (video)

Lighthouse is derived from a multi monitor work of the same name. Computer generated images of an aeroplane and a figure with a lightbulb head and wings repeatedly cross the screen until they fill the frame; from an explosion an embryo-like blip comes to life,



## 4.00pm

Chris Meigh Andrews, **On Being**, 1984, (video), 3.00 min

'Chris Meigh-Andrews weaves a gentle tapestry of memories and connections with places, objects and the image of a woman with whom he has bonded. His sense of identity is fluid, shifting, displaying the kind of negative capability more usually associated with the flexible ego boundaries of women.' Cate Elwes, from Julia Knight (ed) *Diverse Practices : A Critical Reader on British Video Art* (University of Luton Press/Arts Council of England, 1996)

Kate Meynell, **Hannah's Song**, 1986, (video), 10 min, with Hannah Kate Morgan  
In a state of post partum confusion, where the boundaries between self and other are sporadically unclear for the mother, the child discovers her own pleasure through first attempts at singing and enthusiastic kissing of her mirror image.

Cate Elwes, **Postcard**, 1986, (video), 4min

The work represents an impassioned plea to my mother to explain my infant son's continuous crying. There is a myth that women instinctively know why a baby cries. I couldn't tell the difference between hunger, fear or indigestion. The tape belongs to a series I made with my son Bruno Muellbauer and is an attempt to shift the focus from the child who cannot speak for himself to the mother who may also have lost the power of speech.

Cate Elwes, **Spring**, 1988, (video), 8min

By the 1980s, video editing suddenly became more sophisticated and with men the main exponents of video effects, the accusation was made that they represented 'toys for the boys'. 'Spring' was an attempt to appropriate some of those effects to show the exuberance of a girl still holding onto the radical androgyny of pre-adolescence. The tape also contains a tribute to Dara Birnbaum's 'Wonder Woman' a work that inspired a generation of Scratch artists.

David Finch, **Man of Stones**, 1989, (video, originated on 16mm and super 8), 32min

Man of Stones is a dialogue with a childish mythology and a return to some of its places, especially Edinburgh.

Jane Parker, **K**, 1989, (16mm), 13min,

A film in two parts. Part 1: a woman pulls her intestine out of her mouth and lets it fall in a soft pile at her feet. Then she knits the intestine using only her arms. Part 2: she stands on the edge of a pool and makes herself dive again and again.

David Larcher, **Granny's Is**, 1989, 15min

Remembering an old woman in fragmented and alienated associations. The attempt to find one's own history in the image of the late grandmother. An attempt also to bridge the gap between a sentiment and its linguistic form with the means of video aesthetics. A radically experimental work.

Tina Keane, **Circus**, 1990, (shot on super 8, projected on video), 3 screen, 4mins.  
Footage of circus artists in performance, dramatically recreates the illusions, tensions and excitement of the circus. Inspired by Degas painting of the acrobat, Miss La La at the Cirque Fernando 1879.

**Wednesday 28th January 2004**

**1990-1999**

**Memory, Narrative, Imaging the Un-see-able**

**Lumiere Cinema**

### **On 8 monitors**

Steve Littman, **Surface Vale Boogie**, (video), 1999

Using the computer to develop a range of overlay patterns, which explore the grey scale of the electronic digital image, vertical and horizontal planes are processed digitally and distorted by the 'old' technology of the playback. Subtle transformation of the image plane from the non-moving part to the mechanical system – the pure image of the digital in relation to the analogue place of playback.

### **Projection**

Jackie Hatfield, **Scar**, 1995, (video), 12 min, 3 screen

Relative to the real body, its representation brings with it a sense of loss. In *Scar* I use my own body in performance and ritual to foreground the corporeal. This work represents my internal reality, memories represented by super 8 film footage of my childhood (subsequently remembered like this), and representation of conventional beauty, are juxtaposed in relation to acts of catharsis that symbolise a sense of physical struggle. The work is multi-narrative, a collage of symbolic meanings which vary at any given time.

## **12.00pm**

David Finch, **Stone Steps**, 1992, (16mm), 21 min

A documentary on a family.

David Finch, **Postcard from Mam Tor**, 1992, (16mm) 3 mins.

Parked in a rusty mini in the rain in Derbyshire.

George Barber, **Passing Ship**, 1994, (video), 6min

The conception of *Passing Ship* was to re-use other people's footage in a new vein. To make it more clearly one's own. Rather than re-cut it, the idea was to re-ascribe facts and create a new context for this original footage. George Barber's monologue is predicated on the fiction that he was actually one of the passengers on a 747 involved in a disaster. One that didn't make it into the final film.

Paul Bush, **The Rumour of True Things**, 1996, (video), 26min

A contemporary portrait of the western world seen through the transient images of computer games, production line monitoring, medical diagnosis, research, military, etc., in which traces of our society are indirectly but strikingly etched. Grand prix, Bonn Videonale 1996.

## **2.00pm**

Sarah Pucill, **You be Mother**, 1990, (16mm), 7 mins

I projected my face onto porcelain table-ware. This act of projecting the surface of my body onto an exterior surface disturbs the normal relationship of the boundary of the self. The film gives the sensation of a decentred self. An external reality/image is consumed and becomes the self. This introjection becomes an inner reality, a force that is active from within.

Nina Danino, **Stabat Mater**, 1990, (16mm), 8 min

Camera and Voice Nina Danino, Optical Printing Nick Collins, Singer Elena Danino.

Songs: Saetas. Spoken monologue from James Joyce's *Ulysses*. Filmed in

Gibraltar, Stabat Mater opens and closes with two sung laments then launches into a breathless torrent of words and phrases, a re-reading of the eternal feminine of Joyce's Ulysses, which echoes the exultant/feverish swoop of the camera through a Mediterranean landscape. Jo Comino, Directory of 100 British Film and Video Artists.

Kayla Parker, **Nuclear Family**, 1990, (16mm), 4min

An autobiographical film in which a mother recalls incidents from her daughter's childhood in a Somerset mining village and the three imaginary friends who 'came down from the stars'.

Kayla Parker, **Night Sounding**, 1993, (16mm), 1m

The film is literally an aural and visual 'sounding' from the shoreline of an industrial, fishing and military port. It describes the experience of living where land, sea and air meet, of being on the edge of the world.

Michael Maziere, **The Red Sea**, 1992,(16mm), 18min, Soundtrack by Stuart Jones

The Red Sea is a journey through land, sea and the body - across territories of sensuality, pain and memory. This quest is a tragic journey of self discovery, where disturbing images and the striking soundtrack are a testament to intense emotional territories which often remain unspoken or censored.

Nina Danino, **Now I am yours**, 1993, (16mm), 32min

'You have only to look at Bernini's statue in Rome to understand immediately that she's coming, there is no doubt about it. And what is her jouissance, her coming from?' J. Lacan, Seminar XX.

The Ecstasy of St. Teresa filmed in Rome with original soundtrack by Shelley Hirsch and additional music by Diamanda Galas. 'we listen to the gulping and frenetically clipped voice of the saint pouring out her rapturous lament in Now I am yours in which Nina Danino takes us through an unnervingly authentic extreme state of religious and sexual ecstasy. Cordelia Swan, LFF (1993)

## 4.00pm

Lis Rhodes, **All About Now**, 1993, (video), 20 min, voiceover, S Lahire, S Morris, L Rhodes, improvisation on piano, S Lahire They spoke about it. Worried and went to bed. They woke up. They were woken up. Everyone knew because it had happened before. Everyone knew that things can't happen twice. Repetition is frightening. It happens - again and again. They remembered yesterday. And tried - they wrote and spoke and tried to remember - to write it. They may be read. They may have been heard. They were tried. They are dead. Did you ask - who? I reply - why? Text extract from Just About Now

Kayla Parker, **As Yet Unseen**, 1994, (16mm), 2min

A personal view of the relationship between daughter and mother, set in a room which is poised on the threshold of birth or death. The room is at first blank, colourless; we enter through the window like an intruder or ghost. The room becomes literally a "living room" as elements within it come to life; memories of early childhood are activated and set in motion.

Kayla Parker, **Elemental**, 1994, (16mm), 10 min

Waves on the sea, waves in the air, a literal time-lapse portrait of the potent energies of sun, wind and water. Traces of human activity - a corroded power cable snakes across the rocks, rusty buoys fight the tide, short wave messages fill the air. The cycles and rhythms of the seashore. Strandline - a place where elemental forces meet.

Vanda Carter, I.Con, 1994, (16mm), 3 min

"The light of your strife, the blight and the brightness, the night dark and jagged, the livid and bloody.

The entrails and nightmare, the goddess with snake hair. Turn away. I am still there, at the back of your mind." My own personal Hound of Heaven? Should that be Bitch from Hell?

Jackie Hatfield, **Walk in the Glens Wearing a Camera Suit and Tartan**

**Boots**, 1994, (video), 7 mins

The walk followed a tradition of mapping the landscape by walking across it, and the image is a trace of where my body and the land intersected and what the eye didn't see. I edited the footage of the performance of walking across the Glens into a rhythmic structure within a mathematical framework. The tape is a trace of the walk but withholds the body from view.

Tina Keane, **Transposition**, 1995, (Super 8), 2 screen, 20 min

Transposition is a journey towards ideas of mortality and immortality; going beyond the physicality of the body to the landscape of the mind. It doesn't have a goal; the images merge into abstraction through the rhythm and construction of the piece, allowing the viewer space for reflection. Originated on 8mm film, the images are treated through digital processes, like a musical score through a synthesiser.

Suse Bohse, **Those Roads**, 1994, 3 screen, 9 min

Those Roads is a collaboration between the composer Evelyn Ficarra and filmmaker Suse Bohse. This 3 screen projection provides a constant interplay between different kinds of listening and viewing; it explores the boundaries of the cinematic experience and plays with the subversiveness of more abstract musical structures; rhythm, texture, dynamic, shape. The sounds and images used in this piece unfold at times in a naturalistic way, giving the illusion of real time and succumb at other moments to musical and poetic constructs, provoking a more intuitive response.

## 6.00pm

Sarah Pucill, **Backcomb**, 1995, (16mm), 6min

A woman's hair comes alive, intertwining and incorporating objects encountered on a table. Claustrophobic unease and violent disruption intermix with sexual ambiguity. The camera travels as if up a woman's skirt, along the length of the table body as table placement and ritual overturn. Finger-like hair clusters, probe into vessels and punch through the table cloth, hair licks food, overturns a glass of milk and stitches the cloth to the table. Sexual suggestion is fused with a violation of order.

Jayne Parker, **Crystal Aquarium**, 1995, (16mm), 33min

The title 'Crystal Aquarium' was the name given to water tanks set up on Music Hall stages for underwater performances at the turn of the century. There are four performers in the film - a drummer, a swimmer, an ice skater and a fourth woman. Although the protagonists never appear together they are inextricably bound up by their actions. Meaning is conveyed through movement and its associated sound and the accompaniment of the drummer. The film takes place both above and below water, on ice, and in a room visited by the fourth woman.

Barbara Meter, **Departure on Arrival**, 1996, (16mm) 21min 'One of the film's most remarkable achievements is the creation of its world purely through the combination of images and sounds, without the use of the filmmaker's voice. Through the articulation of its fragments, it develops overwhelming senses of both transience and loss, and of the personal and specific nature of what is lost, making it a testimony, and act of remembrance' Nick Collins, 1997

Kayla Parker, **Project**, 1997, 1 min

A series of experiments with light, a journey through the history of making visible the invisible, using naturally occurring pinhole phenomena and constructed pinhole devices for seeing, recording and apprehending the world photographically and electronically.

## 7.30pm

Sarah Pucill, **Swollen Stigma**, 1997, (16mm), 20mins

The film is concerned with the interrelation of boundaries of self between two women and the schism between the everyday and the fantastic. A woman busies herself in her home while phantoms of another woman interrupt her routine. The film weaves through a series of different hallucinogenic images or scenes which draw on themes of the lesbian as phantom, vampire and fairy; The phantom who doesn't eat, the vampire who eats flesh/blood and the fairy who eats flowers, hence taking what she should instead represent.

Jo Ann Kaplan, **The Story of I**, 1997, (video), 23min

A woman sits alone in a bare, white-tiled bath, reading Georges Bataille's **STORY OF THE EYE**. Provoked by the text, a series of bizarre fantasies unfolds in the liquid medium of the bath, as the woman becomes the <sup>3</sup>1<sup>2</sup> of the story and her own body the object of its gaze. **STORY OF I** re-invents Bataille's erotic vision from the inside-out - the eye in the vagina, seen through blood, urine and tears, looks at itself in a mirror.

# Thursday 29th January 2004

## 1998-2000

### Document

#### **Monitor work**

**Adam Kossoff**

**Volume of the Image** 2002

By creating a dynamic between the seen space of a park grotto and imagining this same space as a series of measurements, this piece plays upon the differences between the way we perceive space and space as a process of reduction.

**Surface Area** 2003

Sequentially reducing the frame size of repeating footage of Balfour Tower, this work challenges our normal perception of the moving image as a three-dimensional space.

**Theo Prodromidis**

**I Should Have a Moustache**, 2003

I should have a Moustache is the product of ongoing research focussed on understanding and reevaluating my perception of the Greek male, and the relationships between the different cultural and social customs that define not only the Greek per se but individual nationalities within western überculture. As the whole project mainly employs the documentary format, there is an ethnographic and anthropological intent visible throughout the work. My intention is to create a reverse ethnography for the 'cultural immigrant', of which I am definitely one.

**Nigel Peter Lindley**

**In satellite 'id'** 2003

Perspex Installation and video (pencil text animation & 3d computer graphics) The letters 'id' remain constant on the right occasion, in the flickering of the Oxford Concise Dictionary. circa 1979, 7.30 one June night ..... identity, idiot, infidelity, humanoid.... With psycho tweaking and bio linking, 'id' rests besides the findings of the June night as a 'snap' - configured synchronic relationship between notions of the self and the twitching of body.

**Jini Rawlings**

**Gone into the workhouse**, 2003, projection, glass, mirror and perspex panels and hessian

My work is based around "broken narratives" and dis-locations, Gone into the Workhouse uses video projection through panels of glass and mirror to reflect the multilayering of memory and history and explore potential narratives.

**Mark Waller, White Stag**, 2001, 4min

White Stag, a video monitor piece with accompanying drawing and diorama, is a re-interpretation of Ovid's Diana and Actaeon, set within the confines of a desolate open-air swimming pool. Here Diana, a hunting enthusiast, prompts her understudy, Daggery, to enter the unknown territory beyond the borders of the pool. **Lumiere**

**Cinema**

## 2.00pm

Nina Danino **Temenos**, 1998, (video), 75 mins

"Slowly at first the viewer is lead into a stark open landscape, devoid of features and limitless in expanse. As well as space, time itself takes on an eternal aspect in the first intertitle - The Virgin's Time. Endlessly, the wind whistles through the trees, ice and snow crystallise on the ground and branch, petrifying nature underneath. Like the visionary we begin to perceive a heightened sensory world emerging from the background of this familiar one. In states of transport, thresholds are in flux, the borders between the internal and external world, self and other are dissolved. Helen De Witt. Temenos CD Booklet.

## 4.00pm

David Finch, **Fire Festival**, 1997, (16mm), 11min

Halloween, Bonfire Night and Remembrance Day.

Steve Hawley, **Ghost**, 1998, 5 min

I was asked to be artist in residence at a video festival in Hong Kong, and tried to make something about Cantonese, but it wouldn't work. I wandered around with my camera, feeling like a Ghost, and filmed eventually this piece, about all sorts of ghosts.

Nick Collins, **By the Woodyard**, 1999/2000, (16mm), 7 min

By the Woodyard is the second of three short films which explore optical phenomena, qualities of light and the attributes of their locations. The film was shot, and sound recorded, on the Sussex coast, at the location indicated by the title. The woodyard in the film has now succumbed to time and the vagaries of business success or corporate rationalisation.

Roz Mortimer, **Wormcharmer**, 1998, (16mm), 9mins

In this erotic, witty and disturbing film, a suburban housewife peels back the veneer of her perfect home to lead us on an uncanny journey into the subterranean world of worms. As the adventure unfolds, a female narrator recounts fascinating facts about the worms. This formal narration contrasts with the woman's surreal and beautifully staged exploration into her containment, sexuality and alienation. An intriguing mix of fact and fiction; a film about sex, dirt and housework.

Mark Waller, **Glow Boys**, 1998, 14min

Glow Boys is set in a British nuclear power plant in the company of contract workers termed 'glow boys'. Waller gradually unpicks some of its most salient characteristics – the elimination of natural time cycles, the covert disregard for workers' bodies (i.e. lives) and the creeping mutation/mutilation of surrounding 'wildlife' – to talk about money, time, power relationships, and human frailty. Mute, issue 11, Pauline van Mouric Broekmann

Mark Waller, **Midwatch**, 1999, 7 min

A savage indictment of a technological society, where the delirious language of military technology is annihilated by the language of poetry.

Mark Waller, **The Sons of Temperance**, 2000, 9 min

The Sons of Temperance is a journey in to a dark sphere of information retrieval; the search for interpretation. Set in a near future amongst an underground community of cinematic investigators.

Dafna Ganani, **Nurit**, 2000, (video), 1.40 min

This piece is one of a series devoted to emulating generic filmic conventions portraying women in terms of beautiful seductive dead objects. Nurit is a woman friend of mine who agreed to let me stage her to resemble the dead gold woman in the James Bond film Gold Finger. I covered her in gold body paint, made-up her neck to appear sliced and used her home for the set design.

Dafna Ganani, **Marion**, 2001, (video), 3.20 min

This piece is a complication of my dilemma concerning using subversive emulation, methods that reiterate sexually objectifying conventions constructing femininity in immobile terms that link death to desire.

Dafna Ganani, **Picnic on the Grass**, 2001, 9 min

I was developing a Self-image of ambiguity in terms of sex and artist position, and the lesbian in me was enjoying the control over these girls, rolling my camera over them slowly.

## 6.00pm

William Raban, **Island Race**, 1996, (16mm) 28 min

Using just picture and sound, with no added commentary, the audience are given the space to draw their own conclusions about the films portrayal of English national identity at the end of the last millennium.

William Raban, **The Firestation**, 2000, (16mm) 26min

An old fire station in East London is now used as work-live studios for artists. Very different artists are presented, ranging from fire drummers and vampire photographers to morphing video artists. This is all interwoven with the old story of the fire station prior to its closure.

William Raban, **After Duchamp**, 2003, (16mm) 2 min

AFTER DUCHAMP reconstructs the seminal painting NUDE DESCENDING A STAIRCASE in the form of a film installation. It transliterates the concept of cubist space & perspective through the film medium & introduces the element of duration into the painting. It is an "expansion" rather than a literal transcription of the original, exploring the reduction of time to the instant through repeat filming & superimposition. This is a single screen version of the installation shown at the 291 Gallery in January 2003

Karen Mirza, **Non Places**, 2000, (16mm), 15min

'P Adams Sitney astutely noted that the very term 'avant-garde film...admirably binds a negative into its own definition' exactly as this new film does in its title Non Places. The inscription of the negative runs deep in the film, just as the implications of the title slowly unfold over its fifteen minute duration.' A.L Rees

Jo Millet, **Grey**, 2000, (16mm), 4min, multi screen

A tone spanning the range of audible frequencies is cut with an image that spans the range of visibility. I was interested to make a video out of the tonal range of light (from white to black) and the audible tonal range of sound. There was no need for cameras or sound recorders. I cut the sound and image together and edited to produce pulses and rhythms and the result is surprisingly amusing.



# Friday 30<sup>th</sup> January

## Camera, language, place

### 2000 – to date

#### 3.00pm

Paul Bush, **Dr Jekyll and Mr Hyde**, 2001, (video), 5 min

Imagine that the camera is possessed with a psychosis similar to human schizophrenia; suppose that this disease subtly changes every single frame of film while leaving the narrative superficially intact. Prize winner at Siena, Montecatini and Holland Animation Festival.

John Butler, **Zerotime**, 2002, 3 min

Saleh Addonia **Exile**, 2002, 3:00 mins

Executed entirely using 3d software. It explores the human condition within architectural context and exposes the fragility of our existence; it narrates our emotional attachment to our surroundings of our defined spaces.

Saleh Addonia, **Moments**, 2002, 3:30 mins

A one-hour walk around the city of London scaled down to 3 minutes without any cutting or editing in the footage, playing with the speed of the film endlessly in 2D editing software. There are so many hidden footages that could be unhidden at will hence the echoes of a memory of a time

Saleh Addonia **Only Breath** 2003, 8:00 mins

Using entirely particle systems in 3D software to build the forms rather than traditional modelling techniques. This project explores the nature of nature and engages the viewer curiously to a journey that narrates the idea of birth, life and decay (death).

Gad Hollander, **The Palaver Transcription**, 2000, 37min

A stream of language forms the textual part of a collaborative artist's book (with Andrew Bick). The book was transposed into an audio work, which later became the video's soundtrack. The video uses the book's pages (each containing a block of text and corresponding image) as its ground-bass, out of which both still images and live-action footage interweave

Gad Hollander, **Talker**, 2003, 18min

Talker is a "video-book", a reworking of an unpublished artist's book (with Andrew Bick). There are (too) many words/images in the book. The video (intercut with scenes from Dreyer's Day of Wrath) attempts a fugue from both word and image, as if to escape from memory: so it oscillates between stillness & movement, language & silence, love & truth.

Nick Collins, **Cat & Flyscreen and Early Morning** 2002, 4min

Cat and Flyscreen and Early Morning came out of an interest in the effects achievable by observing, and filming, through perforated screens. It also acts as a little perceptual puzzle for the viewer. Early Morning uses effects of light which I observed in my bathroom, mediated through filming and editing.

Simon Payne, **Monitor**, (2002) 4min

Feedback arises by sending the output of a video camera into the input of a live monitor at which the camera is pointing.

Laura Malacart, **Chameleon-woman**, 2003, (video), 1.20min

The video features three shots of the head of the 'woman-chameleon' positioned in relation to a house plant against a white background. Her eyes move independently from each other, reacting to the surrounding sounds.

## 6.00pm

Cinzia Cremona, **A Sense of Measure**, 2003, 6 min  
A Sense of Measure explores paradoxical representations of everyday activities to evoke a sense of discomfort at the interplay of contradictory forces - social expectations and subjectivity, liberation, control and guilt, economy and sexual undercurrents.

Dafna Ganani, **The Secret Life of Dafna Ganani**, 2002, 9 min

I became a porn star in the interest of subverting a correspondence between bodily morphology and sex role allocation. The penetrating body is considered masculine against the penetrated female. My method of subversion is emulation, also referred to as mimesis or simulation in the feminist practice of resistance-by-imitation.

Dafna Ganani, **Song of the Paratrooper** 2003, 3.30 min

During the invasion of Iraq I imagined myself to be in the entertainment corps, en tour to cheer the fighters. This piece is part of my biopolitical domestic documentary video making, a genre that I am promoting.

Mark Waller, **Paris-Franprix**, 2003, 11 min

The world is sadder than we choose to think, just as there is more poetry in it than we dare to find. The sad isolation of objects in Paris-FRANPRIX creates a world mood in which hope and joy very quietly, almost occultly survive.

Andrea Luka Zimmerman, **The Delmarva Chicken of Tomorrow**, 2002, 15min (shot on 16mm)

Between dream and nightmare, The Delmarva Chicken of Tomorrow is a traversal of here and elsewhere, first and third world; a fairytale of production, resources, capitalism, globalisation, refuse and refusal: The Delmarva Chicken of Tomorrow is a film not about the struggle to be seen, but about the struggle to see.

Roz Mortimer, **Dog of My Dreams**, 2001, 12min

This contemporary Bestiary takes a subversive and tongue in cheek look at the relationships between girls and dogs. A documentary, a love poem to the dog. As told by a delicious medley of images, texts and voices from Piero di Cosimo to Joan Baez to Enid Blyton to Virginia Woolf to the girl next door. In a series of luscious and surreal tableaux vivants based on paintings from the 16th to the 20th Century, these girls have distant encounters with their dogs whilst grown women tell their stories of childhood pets, family malaise and repressed sexual tensions.

Nigel Lindley, **Body poppers**, 2003, 10min, 2 screen

Body Poppers is fairytale about a pearl playing boy, living in a high rise Mod-Delux flat, a veiled girl, who is created in the bathroom sink, from out of the pearl, a camera voyeur and a bear who saves the girl after being washed up on the seashore. The film is a 'pop-fairytale' narrative.

Richard Wright, **Foreplay**, 2003, 18min

A porn film without the sex. "Foreplay" recreates scenarios borrowed from commercial porn videos to produce grotesque images of unfulfilled longing and decay. By extracting hidden motifs of repetition and transience, this blend of narrative satire, visual effects and conceptual film making manipulates time to turn the porn genre into a vanitas form.

# Abundant Image

## Cinema, spectacle, immersion

### Works spanning 1997-2003

**Saturday**  
**12pm**

Theo Prodromidis, **Sunday Morning Stories**, 2002, 15min, 2 screen  
Sunday Morning Stories functions as an invitation to its audience to form their own thoughts and associations around social spaces of the everyday. It questions the audience's tendency to create narrative threads of their own.

John Smith, **Worst Case Scenario**, 2003, 18min cycle  
Worst Case Scenario starts out as a series of still photographs depicting daily life on a Viennese street corner. But as Sigmund Freud casts his long shadow across the city, the static world slowly and subtly comes to life and an increasingly improbable chain of events and relationships starts to emerge. JS

Michael Maziere, **Flight**, 2003, 15min, Flight is an experimental digital video work which explores, celebrates and questions our relationship with flying through a series of oneiric images, sounds and text.. Flight exists between speed and stillness and comfort and danger. Structured around an imaginary plane journey Flight highlights the processes of realisation, observation and memory: a cinema of gestures, suspension and transience. Louise K Wilson, **Runway**, 2003, 9 min

With Runway, Louise K Wilson considers the fact of air travel in the year of the 100th anniversary of powered flight invention (2003). As a means of travel that may seem commonplace or routine, air flight is still an extraordinary experience for many people. In a staged event at Newcastle Airport, a group of air traffic controllers take to the tarmac as a team of cyclists. Runway is an emotive image of both the human desire to travel and the ability to make it happen.

**2.00pm**

Peter Gidal, **No Night, No Day**, 1998, 25min

Karen Mirza, **Brad Butler**, Where a Straight Line Meets a Curve, 30 min. 16mm Colour

Where a straight line meets a curve is a durational sculpture, of real and imagined activity shot entirely in one room. It is a film concerned with the objective reduction of space, a film 'about' the recording and representation of space and the politics of the viewing space of film itself.

**4.00pm**

David Larcher, **Ich Tank**, (video), 1983-97 50 min

In a loose sort of way it focuses on psychoanalytic forms and procedures. Lacanian ideas, schemas, underlie much of what goes on in the tape. His categories of Symbolic, Imaginary, Real translate particularly well into video, whilst his formulas and diagrams often rely on visual analogies. His seminars, "The eye and the gaze", "The line and the light", refer directly to optical phenomena, and his later concerns with topology and knot formation lend themselves to illustration in a visual format. [...] The

aquarium acts as a framing mechanism. The analyst will in principle remain outside the frame. He will play the role of supervisor, security camera, lecturer/teacher, etc.

Steve Littman, **Predator Cat, Selfish Diva**, 1997, (video), 9 min

The work explores the viewers' perception of images and the myths they hold in their minds. The work is processed through a system which shows and reveals a progression of layering from the start to conclusion of the work. The focus is on the consumption of the imagistic space and how the spectator interprets the act of viewing.

Malcolm Le Grice

**The Cyclops Cycle**

**Joseph's Newer Coat** 16 mins 1998

**Even the Cyclops Pays the Ferryman** 17 mins 1998

**Still Life and Lunch in Little Italy** 7 mins 1999

**Jazzy Jazzy Jazzy** 5 mins 2000

**Neither Here Nor There** 8 mins 2001

**Travelling with Mark** 6 mins 2003

**Cherry** 2 mins 2003

This title covers an assembly of seven works designed for the same three-screen format. There is no attempt to see the works as a unity but they are thought of in the same way as separate songs might appear on a music album. *Still Life and Lunch in Little Italy* combines close-up images of a bowl of fruit with a sound-track 'letter home' from Toronto; *Joseph's Newer Coat* is entirely abstract constructed from colour fields modified by tape rewind interference and simple analogue video masking; *Jazzy, Jazzy, Jazzy*, explores the look – of recognition? – towards the camera of a small child and ambiguous images of waves lapping on a shore; *Neither Here Nor There* is based on an abstracted and distanced trace of TV news coverage of the Afghan war – the war or the news narrative or the surface of the TV screen? -; *Even the Cyclops Pays the Ferryman* is an allegory for life, death, decay and physical re-construction – symbolic and a requiem; *Travelling with Mark* digitally reworks a short piece of video shot from a train in Germany – Mark was there as well ! *Cherry* is a bit of an homage to Kurt Kren - but Tree in Spring not Baum im Herbst. ML

## 6.00pm

Barbara Meter, **Convalescing**, 2000, (16mm), 3 min

For a while I had to stay in bed and I tried to capture what the world consisted of at that time: the view of London through the blinds, video images, words of a book...the differences of blue according to the time of day. As one day flowed into the next so one image flowed into the other and it all came out in one go.

Jayne Parker, **Blues in B Flat**, 2000, (16mm), 8min

*Blues in B Flat* takes its name and subject from a 'cello solo, composed by Volker Heyn in 1981. In this film, the 'cellist (Anton Lukoszevize) is both a musician and a protagonist. In the final section he must introduce a second bow to play on the underside of the strings, a strangely intrusive act. The film opens in a music repair shop and we see the interior of a 'cello - the space where music resonates.

Jo Ann Kaplan, **An anatomy of melancholy**, 2000, (video), 13min

*An Anatomy of Melancholy* is a cinematic meditation on mortality in the form of an anatomy book in the process of being made. Photographed in ever-changing daylight, hand-drawn illustrations showing parts of a dissected human body appear slowly on the pages of the book - witness to an act of creation and testament to our inevitable passing - accompanied by the words of Keats 'Ode on Melancholy'

Kayla Parker, **Walking Out**, 2000, (16mm), 10min

A personal journey back to the psychological landscape of past sexual abuse. The work explores the interior frames of reference which are constructed to make sense

of, and in defence against, abuse. To come to terms with the unspeakable, an enclosed world of the imaginary is created within. I look through the keyhole and see the past, locked in silence; haunted by the green man, the predator of my childhood dreams.

Barbara Meter, **Greece To Me**, 2001, (16mm), 9 min

Each time when I leave I take it with me. And each time when I leave everything is still there, without me. Therefore 'life' in this film often starts in the fade-out.

Matt Hulse and Alain Resnais, **Now I am Yours**, 2001 7 min

"As ever ... a past like marble ... like this garden carved in stone, this mansion, its rooms deserted now ... these still, silent, perhaps long-dead people ... still guarding the web of corridors, along which I advance to meet you, between hedgerows of faces, mask-like, watchful, indifferent ... towards you, as still you hesitate ... gazing at the entrance to this garden ... now, I am yours". From the Robbe-Grillet screenplay for the Resnais film 'Last Year at Marienbad'

Ruth Novaczek, **Easy Listening**, 2002, (video), 4 min

The precursor to 'episode' 'easy listening' uses highly processed images; landscape, archive, interiors, manhattan streets, and briefly glimpsed characters, to create a menacing personal narrative, self deprecating and eerie, set in new york city after 9/11. a fragmented narrative describes an alienated, lost psyche, wandering through a strange and apocalyptic cityscape of dark americana.

Ruth Novaczek, **Episode**, 2003, (video), 4 min

Episode is the most recent in a series of short personal narrative pieces. text overlays a music track like a kind of introverted rap; subtitled at moments, the music comes from experiments with computer music software, punctuating fragmented images of disparate landscape, interiors, and a woman, fleetingly glimpsed.

Breda Beban, **Together Again**, 2003,(video), 4 min

Sofia Dahlgren, **Out of Reach**, 2003, (shot on super 8 transferred to video), 5min

Out of Reach pictures an inner journey of a woman trapped between her inner state of mind and the outside world. The film touches upon the spaces between the psychological spaces between reality, dreams and the unknown.

Sarah Pucill, **Stages of Mourning**, 2003, 19min, (16mm)

I ritualise through a performance to camera, the coming to terms with the loss of my partner, Sandra Lahire. A journey of mourning incorporates this staging both for myself and for the camera/audience. The film explores the relationship between the hallucinatory power of the phantom of memory with the phantom ingrained in the photograph, film or video.

Kate Meynell, **The Island Bell**, 2003,(video),15min with Alistair Skinner. Music by Harvey Brough.

The Island Bell conveys an indeterminacy of things that are unfixed and unfixable, suggested by a travelogue where the high point of a journey is hearing a bell in a particular location. Hovering between ideas of live and recorded, this work aims to lightly address some of the the leaky bits between cinema, new technologies, and performance - imaginary, virtual and somatic.

Vicky smith

fixation (title) 7 mins, 16mm comopt, 2001, and text will come later,

Sarah Pucill

Stages of Mourning, 19 mins, 16mm print, 2003

I ritualise through a performance to camera, the coming to terms with the loss of my partner, Sandra lahire. A journey of mourning incorporates this staging both for myself and for the camera/audience. The film explores the relationship between the hallucinatory power of the phantom of memory with the phantom ingrained in the photograph, film or video.

Roz mortimer

Mike stubbs monitors

Naval Death or

Camera Sick

Redmond Entwistle

Social Visions in the program. 15m 2000 16mm

It's a series of 360 degree panoramic photographs of Los Angeles, juxtaposed with text about the city and voice-overs of transient people; office workers, economic migrants, displaced suburbanites etc. The film is constructed in sections that trace a line from the centre of the city to its periphery, from the financial district to the suburbs to the farming community just beyond the city limit. The film, in it's structure and technique is an experimental film, but the socio-political content is documentary.

1/

**Draft Title: Cinema Without Cinema the haunting (seductive) allure – the siren's call.**

*A rambling but striking narrative, the internal odyssey of a doubtlessly beautiful exotic man. Saturated colours, digitally electrified by the protagonist/film-maker's fantasy love for a minor star, tragic in her car crash death. There is an atmosphere of interior drama, a hotel room of the mind, in which the two meet. Her beautiful name, Remedios. The skill of editing which convincingly bridges the divide with the dead, here cuts her into the mismatched eyeline of his desire and his embrace. They talk to each other in the interior world of a hotel room and interspersed with this are scenes in which he is alone in severe Samurai costume and sword evoking familiar images of male rituals from Japanese cinema. A strong seductive appeal and an affective undercurrent, roughly recreated out of the remnants of art cinema's mise-en-scene, style and aesthetics, sewn together by a kind of continuity editing which creates a spatial world which two people can inhabit. A David Lynch perversity permeates, where the boundaries of fantasy and external reality are interchangeable and both have equal status. In another room, the sound of a repeated musical refrain cuts and repeats at exactly the right point, folding back on itself to create a hypnotic wave, like a siren's call which beckons.. Music has the power to create a draw which in phenomenological relationship with elements of cinema such as time, colour, frame, image, location etc., can create moments of an aesthetic sublime. Think of one such in *Le Mepris* - she is walking on the terrace of the villa Malaparte with the Mediterranean light and Technicolor all around, the music reaches an apotheosis which, combined with all the elements, creates a cinema moment - unbearable and memorable. Think of a simulation of this – Wong Kar wai's *In The Mood For Love*, in which the repeated music refrain by Michel Galasse, beautiful as it is, is overcome by the predictable effect of its own looped structure rather than the accumulative effect of build up. Excessive stylisation stands in for the effect of seduction but does not produce that*

2

*experience that can be felt as a trace of desire in the body of the viewer. Never love, but *In The Mood For Love*, its antechamber. Something like*

*this, echoes in the sound in this film installation (they are all film installations) where, the siren Hollywood seduces us with its star and its LA interiors with windows facing the light, its drawing rooms with white pristine plumped up sofas and glass topped coffee tables and its sinister undertow of emptiness. A collage of cinema footage with its all-too-ready-made glamour, combines in an edited fictional space with video of the protagonist-artist in a love-hate passion of self-disgust and narcissism. A fantasy relationship with the iconic Hollywood star culled from his many performances and iconic films, finely edited and honed, so that only the star, isolated and denuded of narrative in his isolation, remains face to face with the sad figure of the fan in the claustrophobia of confrontation, without context, only pure emotion as narrative. These are impressions of some recent end of year student 'films' which are journeys of personal self-discovery through the moving image, strongly influenced by C 20<sup>th</sup> cinema as memory, imaginary and referent, through its images, styles, codes, manners, stars. aesthetics, surface qualities.(1)*

*In another room, a black and white film, this time originated on the material of film and projected on video with an atmospheric silence created by minimal and quiet sound - no sync – communicates through metaphors in the manner of experimental narrative poem films of say, Deren or Cocteau. A dark velvety surfaces swallows the image and unusually, this work seems to want to achieve a unique surface as signature, through the labour of production invested in the sets, props, lighting, techniques of exposure of the chosen film stock to achieve a particular filmic look. Content-wise, its luminous protagonist in the dark settings, is filmed in close-ups and fragments in which, the compositions and cropping are a form of idealisation. This work seems to make links to the tradition of experimental film in which, production involves the manipulation of the plasticity*

3

*and beauty of film through the hands-on control of the maker and the artisanal production of a poetic style. However, not entirely, for the key image, the figure of a white robed woman, like a somnambulant in the dark and gloomy cavernous space of a Hawksmoor church, immediately, in its iconography, brings to mind the luminous face of Cinema in its ecstatic form - Dreyer's Joan of Arc as she appears iconically, eyes looking upward, out of the frame to something higher. Perhaps - this is also installation - the rough wooden beam which acts as a narrow bench - slightly ill-conceived - could be a reminder of a pared down Calvinism.*



*Other works also seem to be captured, consciously or sub-consciously by the lure of (representational) Cinema, and want to reproduce, plunder or perhaps simply yearn for, its aesthetics and tropes such as the memorable location. One such piece – again sited specifically in a stairwell is a projection filmed (videod) in the massive Underground Victorian Water Reservoir. A strange sculptural environment. In a subterranean orange glow, the lone small figure of a strange man, as if suspended in a trance, is like an enigmatic human prop in an alienating architectural set, like a scene for a science fiction or the sinister underground bunker for a James Bond movie, where the set has been drained of action to an almost immobile architectural tableau..*

The exploitation or depiction of Film location i.e., real places rather than studio sets has a developed role in cinema narrative. Sometimes a city, an architectural setting, a place, becomes as important as the characters. Often integral to the narrative, the location may be a key point of visual interest and a (diegetic) component of film language alongside mise-en-scene, sound etc., in its own right. The signature role of Location is associated with cinema as form of art where, it is an element of visual expression and may be as high in the hierarchy of images as the face of the star. Place, is made memorable by its appearance in cinema, by the collective viewing of cinema which inscribes it into cultural

4

memory and by its mediation through the photographic, through which it is often rendered and memorialised aesthetically. Place is sometimes evoked, in a title

for example *Hiroshima Mon Amour* – where the city of Hiroshima is never actually seen. (Check) To evoke the notion of Place or Location in moving image in a context other than cinema, is also to summon what is already in the cultural memory about Cinema. Drawing on this feature of Cinema, many artists' film installations centre around a single architectural setting or a building as subject. *The Shining*, in which the hotel corridors unfold before us in a low, hand-held, steady-cam flow, as if floating on air, is the Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East

Germany, the abandoned Greenham Common military base which inspire a sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema). Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

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Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these works, attempt, through appropriation, to intervene in Cinema and its iconic images as a cultural phenomenon, such as the slowed down version

of Psycho. Sometimes well known landmarks which are often themselves memorable film locations become the subjects, such as the famous Thermal Baths at Gellert Hotel in Budapest, or the reference to Hollywood Noir, two-shot drama, through techniques of cinema in which the attempt to divide the lovers' emotional space at a London restaurant table, into which the cut-away (of the ashtray - any object can be used to create tension and cover the gaps in order to create a believable spatial unity) no longer cements or bridges the illusion of the fiction of continuity or enables us to believe the contact of their eyes, or their spatial unity nor does it deconstruct these codes, but sits outside of it all that is going on at that table, without knowing its purpose. Some of these artists' film installation (perhaps unknowingly) reference cinema and its codes but are cut off from the rigour of these codes as industry and are simultaneously cut off from the possibility of creating a new cinema or moving image languages. Consequently by

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unquestioningly quoting from these codes, the works are condemned to a mimesis of cultural forms but are not able to transform them – if one should ask 'what codes are operating here', we already know.

If 'film' installations are primarily quoting European Art Cinema and Hollywood in its forms and content, then we can look at the way that this might bring out some differences with that cinema which haunts Cinema. Raymond Bellour, the film/video and new media theorist cites that the ability of cinema to perform '*in a straightforward, bluntly analogical way*' was extended and maximised '*when it discovered itself as an art*' (3) (as was painting by the possibilities for analogy (naturalistic representation) which were opened up to it by the discovery or invention of perspective). This ability was challenged in the second half of the 20<sup>th</sup> by on the one hand, he says 'cartoon films' and "*the birth of a movement which was partial but essential and has never stopped haunting the great representational cinema*' as the reverse side of itself; abstract cinema, or more or less, abstract (it has also been called concrete, 'integral', conceptual, structural" experimental. (4)

Experimental moving image encompasses a wide spectrum of practices as can be seen from the many different works in film and video, linear and expanded ranging from the mid 20<sup>th</sup> Century to the present screening at the Lumiere Show. But if we continue to look for the links for a cinema of 'experimental film', it must be judged as an altogether different place of practice from works which can comfortably have found themselves projected in the gallery – notwithstanding that early experiments with film were in expanded forms or in sculptural installation and presented 'live' in gallery. The convincing manipulation of the representation of time and its arrangement in linear form, away from the expanded moving image as spectacle with its recall of forms of early cinema, is the high point of the development of both the great representational cinema and

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experimental cinema which is its reverse. It is the ability and intention to sustain the relationship between linearity and duration which is perhaps sets them apart as cinema (although experimental film has never in any case been able to withstand long viewing times). Perhaps this experimental practice, which is the very one which '*never stopped haunting cinema*', was also born of or, manifested itself in, like the gallery 'films' mentioned above, a fetishising overvaluation of certain details of cinema as an institution and a machine. This time, rather than a preoccupation with representational content and formalism, experimental film practices developed out of an intense need (like the 16<sup>th</sup> marriage of painting to science which achieved '*the strongest possibly analogy*' (in Bellour's terms) of the perceived world) to find alternative forms of perception for that world, in the folds of the scientific or mechanisms of cinematic reproduction, as if, through these mechanisms, could be coaxed an alternative empirical analogy of the world based on an 'anti-humanist' mechanised perception. This takes the form of a marriage between science and aesthetics, where an aesthetics is produced from the mechanistic technology of the apparatus of cinema, its printers, processors, optics, elements and materials and the procedures which variously orchestrate these infrastructures. From this are born Film Objects which seem to be achieved out of a precision craft or an artisanal activity or else a mad search which involves liquids, baths, cuttings, masks, exposures. Less an alchemy and more a labour intensive practice performed in the caverns of cinema which at times, gives rise to true beauty and alchemy and at others interminable failures. This practice is a form of fetish which must be fascinated by the

surface of its materials and effects, as the subversion of the master representational cinema's preoccupation with and mastery of, analogy.

Labour as a form of practice and knowledge also creates the basis of that experimental film which allows forms of representation (analogy), cultural and social agendas, forms of expression of the self and its narratives. In

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experimental film, the production of its images, styles, surfaces, and codes are unified to some extent, such as a lack of plot and figuration, fragmentation, levels of unrecognisability, the courting of abstraction. But experimental film (which should not be reduced to genre but could be) does involve a practice where production does not just take place in the profilmic event but is the result of a hands-on knowledge at every stage of production if possible. This body of knowledge is inscribed in the practice and in the person of the film-maker, and is performed at the level of the aesthetics of the image rather than in content. This is a body of knowledge accrued through labour and an intimate closeness of the relationship between material and practice, between practice and practitioner and work. Many of the aesthetics of experimental film arising from cutting, optics, speed, duration, surface patina, materiality, fragmentation etc., are familiar and predictable in part, because they have fed into the mass medias of advertising and music – although the contemporary mass media industries have a much closer relationship with conceptual ideas and therefore now plunder gallery art. Unlike 'film installations' which are cut off from the practice of production as knowledge, despite sometimes displaying high production values. Is experimental film / artist's film a tradition? A genre? Is it a category? In the latter, the aesthetic and form of this work seems to be drawn from and reference, Art Cinema and Hollywood as an aesthetic and cultural phenomenon of the 20thC whose images and forms dominates our imaginary and memory and in the former, production is inscribed with the belief in the possibility of the transformational power of a different cinema and film as a physical and plastic and even political medium.

This leads us finally to the search for that supplement, the longing for that affect which is thought to belong to Cinema or its remains - the question of what constitutes the 'cinematic' and where it resides. The fetish sign of film as object or the fascination with it, in homage, obsession, passion, romance, glamour,

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surface and appropriation of film as a ready-made, can be found in the titles of film installations which directly refer to the material base of Cinema such as *16mm*, in the fascination with the ‘behind the scenes’ of techniques of production such as the construction of film soundtracks, the clattering projector as part of the projection experience as much as the traditional avant-garde’s overvaluation of materials as the repository of truth which is supposed to be revealed by the intense first hand relationship with materials and the labour of mechanical reproduction, in the (machines) superannuated equipment and paraphernalia of film production as fetishes.

There is one certain aspect of the photographic moving image which is its physical material status as a chemical image of the world and its indexical relationship to the world. Unlike the electronic image (not to mention the computer image which has no link to the world) which, as Bellour points out, has the maximum amount of analogy to the world, being an almost instantaneous record of the world in the present – almost doing away with the notion of analogy and itself becoming the original. This ability to record instantaneously and to consequently exist only in the present means that “*In effect, video extends the analogy directly from movement to time: instantaneous, real time which redoubles and goes further than the pre-recorded time of films and shows its purest and most atrocious face in video surveillance*” (Bellour) (5). The indexical image of chemical film (let’s not say cinema because video is projected in the auditoria of cinemas as ‘film’), has inbuilt into it through the photographic, the mechanism of projection itself and its viewing context, that spectral aspect which still troubles i.e., the paradox of past and present embedded in projection, the dual nature of the image as both dead and alive and of being both a representation which is (often) of and severed from, the physical world, our passive seduction by and consumption of, cinema and our active identification with its images. In addition, Cinema is now a history of images, a cultural

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repository of images, of memory, as well as an institution and a specific viewing context – which in its apotheosis, is linear. By way of the indexical – supported by its viewing structures and history (even though that image may be self evidently electronic – it cannot in its entirety remain within the realms of the electronic i.e. in its true condition of a recording once it enters Cinema). So when we refer to the ubiquitous ‘cinematic’ which resides in electronic projection, in installation, in contexts which are evidently not Cinema, what do we mean? Rather than ‘film’ (which is often used as an analogy for cinema) taking place anywhere and everywhere where an

image is projected in large scale or where an image, originated on film, with photographic qualities of depth of field image etc., is projected and where Cinema is referenced (not experimental film since it performs away from Cinema and is in its blind spot), we may be referring to the cultural memory of cinema but also to the transformation that the term Cinema has the power to effect (in our minds) on every image and the totality of visual experience of it, in a viewing context that has the ability to recall that troubling spectral moment which is of its nature indexical and has the ability to both situate us in the moment and exile us from its reality – abandoning us, as it were, to ourselves. Analogy is always a referent to something outside of itself - a record cannot refer to anything outside of itself, because it is always, itself, acting as the original moment. That could be why, electronic works can, given the right conditions, perform indexically - if they give up their ability to live only in the present of recording and enter the temporal paradoxes implied by the 'filmic'. Sometimes this can be done through reference, mimesis or adopting the rhetoric of content as style and aesthetics but in this case, it is not Cinema but the rhetoric of it a 'cinematic' effect.

This returns us to some of the works described at the beginning and to gallery film installations which perform a simulacra which relies not on a physical

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experience but on a cultural memory because it does not produce cinema but the 'cinematic' effect.

It is as if, in a reversal of experimental cinema's haunting of Cinema, Cinema (and indeed Television) has started to stalk and haunt all activity in contemporary moving image.

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1. Goldsmiths shows 2000-03. This selection is are not meant to be representative of the spectrum of work in moving image.

2. “Mass Distraction, A conversation with essay film-maker Harun Farocki”  
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3 Raymond Bellour, “The Double Helix” Passages de L’image Centre  
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4. Ibid.

5 Ibid



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**Draft Title: Cinema Without Cinema the haunting (seductive) allure – the siren's call.**

*A rambling but striking narrative, the internal odyssey of a doubtlessly beautiful exotic man. Saturated colours, digitally electrified by the protagonist/film-maker's fantasy love for a minor star, tragic in her car crash death. There is an atmosphere of interior drama, a hotel room of the mind, in which the two meet. Her beautiful name, Remedios. The skill of editing which convincingly bridges the divide with the dead, here cuts her into the mismatched eyeline of his desire and his embrace. They talk to each other in the interior world of a hotel room and interspersed with this are scenes in which he is alone in severe Samurai costume and sword evoking familiar images of male rituals from Japanese cinema. A strong seductive appeal and an affective undercurrent, roughly recreated out of the remnants of art cinema's mise-en-scene, style and aesthetics, sewn together by a kind of continuity editing which creates a spatial world which two people can inhabit. A David Lynch perversity permeates, where the boundaries of fantasy and external reality are interchangeable and both have equal status. In another room, the sound of a repeated musical refrain cuts and repeats at exactly the right point, folding back on itself to create a hypnotic wave, like a siren's call which beckons.. Music has the power to create a draw which in phenomenological relationship with elements of cinema such as time, colour, frame, image, location etc., can create moments of an aesthetic sublime. Think of one such in *Le Mepris* - she is walking on the terrace of the villa Malaparte with the Mediterranean light and Technicolor all around, the music reaches an apotheosis which, combined with all the elements, creates a cinema moment - unbearable and memorable. Think of a simulation of this – Wong Kar wai's *In The Mood For Love*, in which the repeated music refrain by Michel Galasse, beautiful as it is, is overcome by the predictable effect of its own looped structure rather than the accumulative effect of build up. Excessive stylisation stands in for the effect of seduction but does not produce that*

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*experience that can be felt as a trace of desire in the body of the viewer. Never love, but *In The Mood For Love*, its antechamber. Something like this, echoes in the sound in this film installation (they are all film installations) where, the siren Hollywood seduces us with its star and its LA interiors with windows facing the light, its drawing rooms with white*

*pristine plumped up sofas and glass topped coffee tables and its sinister undertow of emptiness. A collage of cinema footage with its all-too-ready-made glamour, combines in an edited fictional space with video of the protagonist-artist in a love-hate passion of self-disgust and narcissism. A fantasy relationship with the iconic Hollywood star culled from his many performances and iconic films, finely edited and honed, so that only the star, isolated and denuded of narrative in his isolation, remains face to face with the sad figure of the fan in the claustrophobia of confrontation, without context, only pure emotion as narrative. These are impressions of some recent end of year student 'films' which are journeys of personal self-discovery through the moving image, strongly influenced by C 20<sup>th</sup> cinema as memory, imaginary and referent, through its images, styles, codes, manners, stars. aesthetics, surface qualities.(1)*

*In another room, a black and white film, this time originated on the material of film and projected on video with an atmospheric silence created by minimal and quiet sound - no sync – communicates through metaphors in the manner of experimental narrative poem films of say, Deren or Cocteau. A dark velvety surface swallows the image and unusually, this work seems to want to achieve a unique surface as signature, through the labour of production invested in the sets, props, lighting, techniques of exposure of the chosen film stock to achieve a particular filmic look. Content-wise, its luminous protagonist in the dark settings, is filmed in close-ups and fragments in which, the compositions and cropping are a form of idealisation. This work seems to make links to the tradition of experimental film in which, production involves the manipulation of the plasticity*

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*and beauty of film through the hands-on control of the maker and the artisanal production of a poetic style. However, not entirely, for the key image, the figure of a white robed woman, like a somnambulant in the dark and gloomy cavernous space of a Hawksmoor church, immediately, in its iconography, brings to mind the luminous face of Cinema in its ecstatic form - Dreyer's Joan of Arc as she appears iconically, eyes looking upward, out of the frame to something higher. Perhaps - this is also installation - the rough wooden beam which acts as a narrow bench - slightly ill-conceived - could be a reminder of a pared down Calvinism. Other works also seem to captured, consciously or sub-consciously by the*

*lure of (representational) Cinema, and want to reproduce, plunder or perhaps simply yearn for, its aesthetics and tropes such as the memorable location. One such piece – again sited specifically in a stairwell is a projection filmed (videod) in the massive Underground Victorian Water Reservoir. A strange sculptural environment. In a subterranean orange glow, the lone small figure of a strange man, as if suspended in a trance, is like an enigmatic human prop in an alienating architectural set, like a scene for a science fiction or the sinister underground bunker for a James Bond movie, where the set has been drained of action to an almost immobile architectural tableau..*

The exploitation or depiction of Film location i.e., real places rather than studio sets has a developed role in cinema narrative. Sometimes a city, an architectural setting, a place, becomes as important as the characters. Often integral to the narrative, the location may be a key point of visual interest and a (diegetic) component of film language alongside mise-en-scene, sound etc., in its own right. The signature role of Location is associated with cinema as form of art where, it is an element of visual expression and may be as high in the hierarchy of images as the face of the star. Place, is made memorable by its appearance in cinema, by the collective viewing of cinema which inscribes it into cultural

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for example *Hiroshima Mon Amour* – where the city of Hiroshima is never actually seen. (Check) To evoke the notion of Place or Location in moving image in a context other than cinema, is also to summon what is already in the cultural memory about Cinema. Drawing on this feature of Cinema, many artists' film installations centre around a single architectural setting or a building as subject. *The Shining*, in which the hotel corridors unfold before us in a low, hand-held, steady-cam flow, as if floating on air, is the Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East Germany, the abandoned Greenham Common military base which inspire a

sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema). Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

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Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these works, attempt, through appropriation, to intervene in Cinema and its iconic images as a cultural phenomenon, such as the slowed down version of Psycho. Sometimes well known landmarks which are often themselves

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*A rambling but striking narrative, the internal odyssey of a doubtlessly beautiful exotic man. Saturated colours, digitally electrified by the protagonist/film-maker's fantasy love for a minor star, tragic in her car crash death. There is an atmosphere of interior drama, a hotel room of the mind, in which the two meet. Her beautiful name, Remedios. The skill of editing which convincingly bridges the divide with the dead, here cuts her into the mismatched eyeline of his desire and his embrace. They talk to each other in the interior world of a hotel room and interspersed with this are scenes in which he is alone in severe Samurai costume and sword evoking familiar images of male rituals from Japanese cinema. A strong seductive appeal and an affective undercurrent, roughly recreated out of the remnants of art cinema's mise-en-scene, style and aesthetics, sewn together by a kind of continuity editing which creates a spatial world which two people can inhabit. A David Lynch perversity permeates, where the boundaries of fantasy and external reality are interchangeable and both have equal status. In another room, the sound of a repeated musical refrain cuts and repeats at exactly the right point, folding back on itself to create a hypnotic wave, like a siren's call which beckons.. Music has the power to create a draw which in phenomenological relationship with elements of cinema such as time, colour, frame, image, location etc., can create moments of an aesthetic sublime. Think of one such in *Le Mepris* - she is walking on the terrace of the villa Malaparte with the Mediterranean light and Technicolor all around, the music reaches an apotheosis which, combined with all the elements, creates a cinema moment - unbearable and memorable. Think of a simulation of this – Wong Kar wai's *In The Mood For Love*, in which the repeated music refrain by Michel Galasse, beautiful as it is, is overcome by the predictable effect of its own looped structure rather than the accumulative effect of build up. Excessive stylisation stands in for the effect of seduction but does not produce that*

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*experience that can be felt as a trace of desire in the body of the viewer. Never love, but *In The Mood For Love*, its antechamber. Something like*

*this, echoes in the sound in this film installation (they are all film installations) where, the siren Hollywood seduces us with its star and its LA interiors with windows facing the light, its drawing rooms with white pristine plumped up sofas and glass topped coffee tables and its sinister undertow of emptiness. A collage of cinema footage with its all-too-ready-made glamour, combines in an edited fictional space with video of the protagonist-artist in a love-hate passion of self-disgust and narcissism. A fantasy relationship with the iconic Hollywood star culled from his many performances and iconic films, finely edited and honed, so that only the star, isolated and denuded of narrative in his isolation, remains face to face with the sad figure of the fan in the claustrophobia of confrontation, without context, only pure emotion as narrative. These are impressions of some recent end of year student 'films' which are journeys of personal self-discovery through the moving image, strongly influenced by C 20<sup>th</sup> cinema as memory, imaginary and referent, through its images, styles, codes, manners, stars. aesthetics, surface qualities.(1)*

*In another room, a black and white film, this time originated on the material of film and projected on video with an atmospheric silence created by minimal and quiet sound - no sync – communicates through metaphors in the manner of experimental narrative poem films of say, Deren or Cocteau. A dark velvety surfaces swallows the image and unusually, this work seems to want to achieve a unique surface as signature, through the labour of production invested in the sets, props, lighting, techniques of exposure of the chosen film stock to achieve a particular filmic look. Content-wise, its luminous protagonist in the dark settings, is filmed in close-ups and fragments in which, the compositions and cropping are a form of idealisation. This work seems to make links to the tradition of experimental film in which, production involves the manipulation of the plasticity*

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The exploitation or depiction of Film location i.e., real places rather than studio sets has a developed role in cinema narrative. Sometimes a city, an architectural setting, a place, becomes as important as the characters. Often integral to the narrative, the location may be a key point of visual interest and a (diegetic) component of film language alongside mise-en-scene, sound etc., in its own right. The signature role of Location is associated with cinema as form of art where, it is an element of visual expression and may be as high in the hierarchy of images as the face of the star. Place, is made memorable by its appearance in cinema, by the collective viewing of cinema which inscribes it into cultural

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memory and by its mediation through the photographic, through which it is often rendered and memorialised aesthetically. Place is sometimes evoked, in a title

for example *Hiroshima Mon Amour* – where the city of Hiroshima is never actually seen. (Check) To evoke the notion of Place or Location in moving image in a context other than cinema, is also to summon what is already in the cultural memory about Cinema. Drawing on this feature of Cinema, many artists' film installations centre around a single architectural setting or a building as subject. *The Shining*, in which the hotel corridors unfold before us in a low, hand-held, steady-cam flow, as if floating on air, is the

Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East Germany, the abandoned Greenham Common military base which inspire a sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema). Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

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Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these

works, attempt, through appropriation, to intervene in Cinema and its iconic images as a cultural phenomenon, such as the slowed down version of Psycho. Sometimes well known landmarks which are often themselves memorable film locations become the subjects, such as the famous Thermal Baths at Gellert Hotel in Budapest, or the reference to Hollywood Noir, two-shot drama, through techniques of cinema in which the attempt to divide the lovers' emotional space at a London restaurant table, into which the cut-away (of the ashtray - any object can be used to create tension and cover the gaps in order to create a believable spatial unity) no longer cements or bridges the illusion of the fiction of continuity or enables us to believe the contact of their eyes, or their spatial unity nor does it deconstruct these codes, but sits outside of it all that is going on at that table, without knowing its purpose. Some of these artists' film installation (perhaps unknowingly) reference cinema and its codes but are cut off from the rigour of these codes as industry and are simultaneously cut off from the possibility of creating a new cinema or moving image languages. Consequently by

6

unquestioningly quoting from these codes, the works are condemned to a mimesis of cultural forms but are not able to transform them – if one should ask 'what codes are operating here', we already know.

If 'film' installations are primarily quoting European Art Cinema and Hollywood in its forms and content, then we can look at the way that this might bring out some differences with that cinema which haunts Cinema. Raymond Bellour, the film/video and new media theorist cites that the ability of cinema to perform '*in a straightforward, bluntly analogical way*' was extended and maximised '*when it discovered itself as an art*' (3) (as was painting by the possibilities for analogy (naturalistic representation) which were opened up to it by the discovery or invention of perspective). This ability was challenged in the second half of the 20<sup>th</sup> by on the one hand, he says 'cartoon films' and "*the birth of a movement which was partial but essential and has never stopped haunting the great representational cinema as the reverse side of itself; abstract cinema, or more or less, abstract (it has also been called concrete, 'integral', conceptual, structural*" experimental. (4)

Experimental moving image encompasses a wide spectrum of practices as can be seen from the many different works in film and video, linear and expanded ranging from the mid 20<sup>th</sup> Century to the present screening at the Lumiere Show. But if we continue to look for the links for a cinema of 'experimental film', it must be judged as an altogether different place of practice from works which can comfortably have found themselves projected in the gallery – notwithstanding that early experiments with film were in expanded forms or in sculptural installation and presented 'live' in gallery. The convincing manipulation of the representation of time and its arrangement in linear form, away from the expanded moving image as spectacle with its recall of forms of early cinema, is the high point of the development of both the great representational cinema and

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experimental cinema which is its reverse. It is the ability and intention to sustain the relationship between linearity and duration which is perhaps sets them apart as cinema (although experimental film has never in any case been able to withstand long viewing times). Perhaps this experimental practice, which is the very one which '*never stopped haunting cinema*', was also born of or, manifested itself in, like the gallery 'films' mentioned above, a fetishising overvaluation of certain details of cinema as an institution and a machine. This time, rather than a preoccupation with representational content and formalism, experimental film practices developed out of an intense need (like the 16<sup>th</sup> marriage of painting to science which achieved '*the strongest possibly analogy*' (in Bellour's terms) of the perceived world) to find alternative forms of perception for that world, in the folds of the scientific or mechanisms of cinematic reproduction, as if, through these mechanisms, could be coaxed an alternative empirical analogy of the world based on an 'anti-humanist' mechanised perception. This takes the form of a marriage between science and aesthetics, where an aesthetics is produced from the mechanistic technology of the apparatus of cinema, its printers, processors, optics, elements and materials and the procedures which variously orchestrate these infrastructures. From this are born Film Objects which seem to be achieved out of a precision craft or an artisanal activity or else a mad search which involves liquids, baths, cuttings, masks, exposures. Less an alchemy and more a labour intensive practice performed in the caverns of cinema which at times, gives rise to true beauty and alchemy and at others interminable failures. This practice is a form of fetish which must be fascinated by the surface of its materials and effects, as the subversion of the master representational cinema's preoccupation with and mastery of, analogy.



Labour as a form of practice and knowledge also creates the basis of that experimental film which allows forms of representation (analogy), cultural and social agendas, forms of expression of the self and its narratives. In

8

experimental film, the production of its images, styles, surfaces, and codes are unified to some extent, such as a lack of plot and figuration, fragmentation, levels of unrecognisability, the courting of abstraction. But experimental film (which should not be reduced to genre but could be) does involve a practice where production does not just take place in the pro-filmic event but is the result of a hands-on knowledge at every stage of production if possible. This body of knowledge is inscribed in the practice and in the person of the film-maker, and is performed at the level of the aesthetics of the image rather than in content. This is a body of knowledge accrued through labour and an intimate closeness of the relationship between material and practice, between practice and practitioner and work. Many of the aesthetics of experimental film arising from cutting, optics, speed, duration, surface patina, materiality, fragmentation etc., are familiar and predictable in part, because they have fed into the mass medias of advertising and music – although the contemporary mass media industries have a much closer relationship with conceptual ideas and therefore now plunder gallery art. Unlike ‘film installations’ which are cut off from the practice of production as knowledge, despite sometimes displaying high production values. Is experimental film / artist’s film a tradition? A genre? Is it a category? In the latter, the aesthetic and form of this work seems to be drawn from and reference, Art Cinema and Hollywood as an aesthetic and cultural phenomenon of the 20thC whose images and forms dominates our imaginary and memory and in the former, production is inscribed with the belief in the possibility of the transformational power of a different cinema and film as a physical and plastic and even political medium.

This leads us finally to the search for that supplement, the longing for that affect which is thought to belong to Cinema or its remains - the question of what constitutes the ‘cinematic’ and where it resides. The fetish sign of film as object or the fascination with it, in homage, obsession, passion, romance, glamour,

surface and appropriation of film as a ready-made, can be found in the titles of film installations which directly refer to the material base of Cinema such as *16mm*, in the fascination with the ‘behind the scenes’ of techniques of production such as the construction of film soundtracks, the clattering projector as part of the projection experience as much as the traditional avant-garde’s overvaluation of materials as the repository of truth which is supposed to be revealed by the intense first hand relationship with materials and the labour of mechanical reproduction, in the (machines) superannuated equipment and paraphernalia of film production as fetishes.

There is one certain aspect of the photographic moving image which is its physical material status as a chemical image of the world and its indexical relationship to the world. Unlike the electronic image (not to mention the computer image which has no link to the world) which, as Bellour points out, has the maximum amount of analogy to the world, being an almost instantaneous record of the world in the present – almost doing away with the notion of analogy and itself becoming the original. This ability to record instantaneously and to consequently exist only in the present means that “*In effect, video extends the analogy directly from movement to time: instantaneous, real time which redoubles and goes further than the pre-recorded time of films and shows its purest and most atrocious face in video surveillance*” (Bellour) (5). The indexical image of chemical film (let’s not say cinema because video is projected in the auditoria of cinemas as ‘film’), has inbuilt into it through the photographic, the mechanism of projection itself and its viewing context, that spectral aspect which still troubles i.e., the paradox of past and present embedded in projection, the dual nature of the image as both dead and alive and of being both a representation which is (often) of and severed from, the physical world, our passive seduction by and consumption of, cinema and our active identification with its images. In addition, Cinema is now a history of images, a cultural

repository of images, of memory, as well as an institution and a specific viewing context – which in its apotheosis, is linear. By way of the indexical – supported by its viewing structures and history (even though that image may be self evidently electronic – it cannot in its entirety remain within the realms of the electronic i.e. in its true condition of a recording once it enters

Cinema). So when we refer to the ubiquitous 'cinematic' which resides in electronic projection, in installation, in contexts which are evidently not Cinema, what do we mean? Rather than 'film' (which is often used as an analogy for cinema) taking place anywhere and everywhere where an image is projected in large scale or where an image, originated on film, with photographic qualities of depth of field image etc., is projected and where Cinema is referenced (not experimental film since it performs away from Cinema and is in its blind spot), we may be referring to the cultural memory of cinema but also to the transformation that the term Cinema has the power to effect (in our minds) on every image and the totality of visual experience of it, in a viewing context that has the ability to recall that troubling spectral moment which is of its nature indexical and has the ability to both situate us in the moment and exile us from its reality – abandoning us, as it were, to ourselves. Analogy is always a referent to something outside of itself - a record cannot refer to anything outside of itself, because it is always, itself, acting as the original moment. That could be why, electronic works can, given the right conditions, perform indexically - if they give up their ability to live only in the present of recording and enter the temporal paradoxes implied by the 'filmic'. Sometimes this can be done through reference, mimesis or adopting the rhetoric of content as style and aesthetics but in this case, it is not Cinema but the rhetoric of it a 'cinematic' effect.

This returns us to some of the works described at the beginning and to gallery film installations which perform a simulacra which relies not on a physical

11

experience but on a cultural memory because it does not produce cinema but the 'cinematic' effect.

It is as if, in a reversal of experimental cinema's haunting of Cinema, Cinema (and indeed Television) has started to stalk and haunt all activity in contemporary moving image.

3,600

**Draft 15/0/03**

1. Goldsmiths shows 2000-03. This selection is are not meant to be representative of the spectrum of work in moving image.

2. "Mass Distraction, A conversation with essay film-maker Harun Farocki"  
Chris Darke Vertigo Vol2 No 5

3 Raymond Bellour, "The Double Helix" Passages de L'image Centre  
Georges Pompidou 1990

4.Ibid.

5 Ibid

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experimental film, the production of its images, styles, surfaces, and codes are unified to some extent, such as a lack of plot and figuration, fragmentation, levels of unrecognisability, the courting of abstraction. But experimental film (which should not be reduced to genre but could be) does involve a practice where production does not just take place in the pro-filmic event but is the result of a hands-on knowledge at every stage of production if possible. This body of knowledge is inscribed in the practice and in the person of the film-maker, and is performed at the level of the aesthetics of the image rather than in content. This is a body of knowledge accrued through labour and an intimate closeness of the relationship between material and practice, between practice and practitioner and work. Many of the aesthetics of experimental film arising from cutting, optics, speed, duration, surface patina, materiality, fragmentation etc., are familiar and predictable in part, because they have fed into the mass medias of advertising and music – although the contemporary mass media industries have a much closer relationship with conceptual ideas and therefore now plunder gallery art. Unlike ‘film installations’ which are cut off from the practice of production as knowledge, despite sometimes displaying high production values. Is experimental film / artist’s film a tradition? A genre? Is it a category? In the latter, the aesthetic and form of this work seems to be drawn from and reference, Art Cinema and Hollywood as an aesthetic and cultural phenomenon of the 20thC whose images and forms dominates our imaginary and memory and in the former, production is inscribed with the belief in the possibility of the transformational power of a different cinema and film as a physical and plastic and even political medium.

This leads us finally to the search for that supplement, the longing for that affect which is thought to belong to Cinema or its remains - the question of what constitutes the ‘cinematic’ and where it resides. The fetish sign of film as object or the fascination with it, in homage, obsession, passion, romance, glamour,

surface and appropriation of film as a ready-made, can be found in the titles of film installations which directly refer to the material base of Cinema such as *16mm*, in the fascination with the ‘behind the scenes’ of techniques of production such as the construction of film soundtracks, the clattering projector as part of the projection experience as much as the traditional avant-garde’s overvaluation of materials as the repository of truth which is supposed to be revealed by the intense first hand relationship with materials and the labour of mechanical reproduction, in the (machines) superannuated equipment and paraphernalia of film production as fetishes.

There is one certain aspect of the photographic moving image which is its physical material status as a chemical image of the world and its indexical relationship to the world. Unlike the electronic image (not to mention the computer image which has no link to the world) which, as Bellour points out, has the maximum amount of analogy to the world, being an almost instantaneous record of the world in the present – almost doing away with the notion of analogy and itself becoming the original. This ability to record instantaneously and to consequently exist only in the present means that “*In effect, video extends the analogy directly from movement to time: instantaneous, real time which redoubles and goes further than the pre-recorded time of films and shows its purest and most atrocious face in video surveillance*” (Bellour) (5). The indexical image of chemical film (let’s not say cinema because video is projected in the auditoria of cinemas as ‘film’), has inbuilt into it through the photographic, the mechanism of projection itself and its viewing context, that spectral aspect which still troubles i.e., the paradox of past and present embedded in projection, the dual nature of the image as both dead and alive and of being both a representation which is (often) of and severed from, the physical world, our passive seduction by and consumption of, cinema and our active identification with its images. In addition, Cinema is now a history of images, a cultural

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Cinema). So when we refer to the ubiquitous 'cinematic' which resides in electronic projection, in installation, in contexts which are evidently not Cinema, what do we mean? Rather than 'film' (which is often used as an analogy for cinema) taking place anywhere and everywhere where an image is projected in large scale or where an image, originated on film, with photographic qualities of depth of field image etc., is projected and where Cinema is referenced (not experimental film since it performs away from Cinema and is in its blind spot), we may be referring to the cultural memory of cinema but also to the transformation that the term Cinema has the power to effect (in our minds) on every image and the totality of visual experience of it, in a viewing context that has the ability to recall that troubling spectral moment which is of its nature indexical and has the ability to both situate us in the moment and exile us from its reality – abandoning us, as it were, to ourselves. Analogy is always a referent to something outside of itself - a record cannot refer to anything outside of itself, because it is always, itself, acting as the original moment. That could be why, electronic works can, given the right conditions, perform indexically - if they give up their ability to live only in the present of recording and enter the temporal paradoxes implied by the 'filmic'. Sometimes this can be done through reference, mimesis or adopting the rhetoric of content as style and aesthetics but in this case, it is not Cinema but the rhetoric of it a 'cinematic' effect.

This returns us to some of the works described at the beginning and to gallery film installations which perform a simulacra which relies not on a physical

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It is as if, in a reversal of experimental cinema's haunting of Cinema, Cinema (and indeed Television) has started to stalk and haunt all activity in contemporary moving image.

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*In another room, a black and white film, this time originated on the material of film and projected on video with an atmospheric silence created by minimal and quiet sound - no sync – communicates through metaphors in the manner of experimental narrative poem films of say, Deren or Cocteau. A dark velvety surfaces swallows the image and unusually, this work seems to want to achieve a unique surface as signature, through the labour of production invested in the sets, props, lighting, techniques of exposure of the chosen film stock to achieve a particular filmic look. Content-wise, its luminous protagonist in the dark settings, is filmed in close-ups and fragments in which, the compositions and cropping are a form of idealisation. This work seems to make links to the tradition of experimental film in which, production involves the manipulation of the plasticity*

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The exploitation or depiction of Film location i.e., real places rather than studio sets has a developed role in cinema narrative. Sometimes a city, an architectural setting, a place, becomes as important as the characters. Often integral to the narrative, the location may be a key point of visual interest and a (diegetic) component of film language alongside mise-en-scene, sound etc., in its own right. The signature role of Location is associated with cinema as form of art where, it is an element of visual expression and may be as high in the hierarchy of images as the face of the star. Place, is made memorable by its appearance in cinema, by the collective viewing of cinema which inscribes it into cultural

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memory and by its mediation through the photographic, through which it is often rendered and memorialised aesthetically. Place is sometimes evoked, in a title

for example *Hiroshima Mon Amour* – where the city of Hiroshima is never actually seen. (Check) To evoke the notion of Place or Location in moving image in a context other than cinema, is also to summon what is already in the cultural memory about Cinema. Drawing on this feature of Cinema, many artists' film installations centre around a single architectural setting or a building as subject. *The Shining*, in which the hotel corridors unfold before us in a low, hand-held, steady-cam flow, as if floating on air, is the

Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East Germany, the abandoned Greenham Common military base which inspire a sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema). Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

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follows "The wonderful thing about these art spaces is that there's not only one code. Usually there's one code for television and film and if it's not clear, then the spectator says, "I didn't get what I asked for". In the art space they say, "Which code is working here? I must look for it".(2)

Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these

works, attempt, through appropriation, to intervene in Cinema and its iconic images as a cultural phenomenon, such as the slowed down version of Psycho. Sometimes well known landmarks which are often themselves memorable film locations become the subjects, such as the famous Thermal Baths at Gellert Hotel in Budapest, or the reference to Hollywood Noir, two-shot drama, through techniques of cinema in which the attempt to divide the lovers' emotional space at a London restaurant table, into which the cut-away (of the ashtray - any object can be used to create tension and cover the gaps in order to create a believable spatial unity) no longer cements or bridges the illusion of the fiction of continuity or enables us to believe the contact of their eyes, or their spatial unity nor does it deconstruct these codes, but sits outside of it all that is going on at that table, without knowing its purpose. Some of these artists' film installation (perhaps unknowingly) reference cinema and its codes but are cut off from the rigour of these codes as industry and are simultaneously cut off from the possibility of creating a new cinema or moving image languages. Consequently by

6

unquestioningly quoting from these codes, the works are condemned to a mimesis of cultural forms but are not able to transform them – if one should ask 'what codes are operating here', we already know.

If 'film' installations are primarily quoting European Art Cinema and Hollywood in its forms and content, then we can look at the way that this might bring out some differences with that cinema which haunts Cinema. Raymond Bellour, the film/video and new media theorist cites that the ability of cinema to perform '*in a straightforward, bluntly analogical way*' was extended and maximised '*when it discovered itself as an art*' (3) (as was painting by the possibilities for analogy (naturalistic representation) which were opened up to it by the discovery or invention of perspective). This ability was challenged in the second half of the 20<sup>th</sup> by on the one hand, he says 'cartoon films' and "*the birth of a movement which was partial but essential and has never stopped haunting the great representational cinema as the reverse side of itself; abstract cinema, or more or less, abstract (it has also been called concrete, 'integral', conceptual, structural*' experimental. (4)

Experimental moving image encompasses a wide spectrum of practices as can be seen from the many different works in film and video, linear and expanded ranging from the mid 20<sup>th</sup> Century to the present screening at the Lumiere Show. But if we continue to look for the links for a cinema of 'experimental film', it must be judged as an altogether different place of practice from works which can comfortably have found themselves projected in the gallery – notwithstanding that early experiments with film were in expanded forms or in sculptural installation and presented 'live' in gallery. The convincing manipulation of the representation of time and its arrangement in linear form, away from the expanded moving image as spectacle with its recall of forms of early cinema, is the high point of the development of both the great representational cinema and

7

experimental cinema which is its reverse. It is the ability and intention to sustain the relationship between linearity and duration which is perhaps sets them apart as cinema (although experimental film has never in any case been able to withstand long viewing times). Perhaps this experimental practice, which is the very one which '*never stopped haunting cinema*', was also born of or, manifested itself in, like the gallery 'films' mentioned above, a fetishising overvaluation of certain details of cinema as an institution and a machine. This time, rather than a preoccupation with representational content and formalism, experimental film practices developed out of an intense need (like the 16<sup>th</sup> marriage of painting to science which achieved '*the strongest possibly analogy*' (in Bellour's terms) of the perceived world) to find alternative forms of perception for that world, in the folds of the scientific or mechanisms of cinematic reproduction, as if, through these mechanisms, could be coaxed an alternative empirical analogy of the world based on an 'anti-humanist' mechanised perception. This takes the form of a marriage between science and aesthetics, where an aesthetics is produced from the mechanistic technology of the apparatus of cinema, its printers, processors, optics, elements and materials and the procedures which variously orchestrate these infrastructures. From this are born Film Objects which seem to be achieved out of a precision craft or an artisanal activity or else a mad search which involves liquids, baths, cuttings, masks, exposures. Less an alchemy and more a labour intensive practice performed in the caverns of cinema which at times, gives rise to true beauty and alchemy and at others interminable failures. This practice is a form of fetish which must be fascinated by the surface of its materials and effects, as the subversion of the master representational cinema's preoccupation with and mastery of, analogy.

Labour as a form of practice and knowledge also creates the basis of that experimental film which allows forms of representation (analogy), cultural and social agendas, forms of expression of the self and its narratives. In

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experimental film, the production of its images, styles, surfaces, and codes are unified to some extent, such as a lack of plot and figuration, fragmentation, levels of unrecognisability, the courting of abstraction. But experimental film (which should not be reduced to genre but could be) does involve a practice where production does not just take place in the pro-filmic event but is the result of a hands-on knowledge at every stage of production if possible. This body of knowledge is inscribed in the practice and in the person of the film-maker, and is performed at the level of the aesthetics of the image rather than in content. This is a body of knowledge accrued through labour and an intimate closeness of the relationship between material and practice, between practice and practitioner and work. Many of the aesthetics of experimental film arising from cutting, optics, speed, duration, surface patina, materiality, fragmentation etc., are familiar and predictable in part, because they have fed into the mass medias of advertising and music – although the contemporary mass media industries have a much closer relationship with conceptual ideas and therefore now plunder gallery art. Unlike ‘film installations’ which are cut off from the practice of production as knowledge, despite sometimes displaying high production values. Is experimental film / artist’s film a tradition? A genre? Is it a category? In the latter, the aesthetic and form of this work seems to be drawn from and reference, Art Cinema and Hollywood as an aesthetic and cultural phenomenon of the 20thC whose images and forms dominates our imaginary and memory and in the former, production is inscribed with the belief in the possibility of the transformational power of a different cinema and film as a physical and plastic and even political medium.

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Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East Germany, the abandoned Greenham Common military base which inspire a sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema). Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

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Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these

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If 'film' installations are primarily quoting European Art Cinema and Hollywood in its forms and content, then we can look at the way that this might bring out some differences with that cinema which haunts Cinema. Raymond Bellour, the film/video and new media theorist cites that the ability of cinema to perform '*in a straightforward, bluntly analogical way*' was extended and maximised '*when it discovered itself as an art*' (3) (as was painting by the possibilities for analogy (naturalistic representation) which were opened up to it by the discovery or invention of perspective). This ability was challenged in the second half of the 20<sup>th</sup> by on the one hand, he says 'cartoon films' and "*the birth of a movement which was partial but essential and has never stopped haunting the great representational cinema as the reverse side of itself; abstract cinema, or more or less, abstract (it has also been called concrete, 'integral', conceptual, structural*" experimental. (4)

Experimental moving image encompasses a wide spectrum of practices as can be seen from the many different works in film and video, linear and expanded ranging from the mid 20<sup>th</sup> Century to the present screening at the Lumiere Show. But if we continue to look for the links for a cinema of 'experimental film', it must be judged as an altogether different place of practice from works which can comfortably have found themselves projected in the gallery – notwithstanding that early experiments with film were in expanded forms or in sculptural installation and presented 'live' in gallery. The convincing manipulation of the representation of time and its arrangement in linear form, away from the expanded moving image as spectacle with its recall of forms of early cinema, is the high point of the development of both the great representational cinema and

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experimental cinema which is its reverse. It is the ability and intention to sustain the relationship between linearity and duration which is perhaps sets them apart as cinema (although experimental film has never in any case been able to withstand long viewing times). Perhaps this experimental practice, which is the very one which '*never stopped haunting cinema*', was also born of or, manifested itself in, like the gallery 'films' mentioned above, a fetishising overvaluation of certain details of cinema as an institution and a machine. This time, rather than a preoccupation with representational content and formalism, experimental film practices developed out of an intense need (like the 16<sup>th</sup> marriage of painting to science which achieved '*the strongest possibly analogy*' (in Bellour's terms) of the perceived world) to find alternative forms of perception for that world, in the folds of the scientific or mechanisms of cinematic reproduction, as if, through these mechanisms, could be coaxed an alternative empirical analogy of the world based on an 'anti-humanist' mechanised perception. This takes the form of a marriage between science and aesthetics, where an aesthetics is produced from the mechanistic technology of the apparatus of cinema, its printers, processors, optics, elements and materials and the procedures which variously orchestrate these infrastructures. From this are born Film Objects which seem to be achieved out of a precision craft or an artisanal activity or else a mad search which involves liquids, baths, cuttings, masks, exposures. Less an alchemy and more a labour intensive practice performed in the caverns of cinema which at times, gives rise to true beauty and alchemy and at others interminable failures. This practice is a form of fetish which must be fascinated by the surface of its materials and effects, as the subversion of the master representational cinema's preoccupation with and mastery of, analogy.

Labour as a form of practice and knowledge also creates the basis of that experimental film which allows forms of representation (analogy), cultural and social agendas, forms of expression of the self and its narratives. In

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experimental film, the production of its images, styles, surfaces, and codes are unified to some extent, such as a lack of plot and figuration, fragmentation, levels of unrecognisability, the courting of abstraction. But experimental film (which should not be reduced to genre but could be) does involve a practice where production does not just take place in the pro-filmic event but is the result of a hands-on knowledge at every stage of production if possible. This body of knowledge is inscribed in the practice and in the person of the film-maker, and is performed at the level of the aesthetics of the image rather than in content. This is a body of knowledge accrued through labour and an intimate closeness of the relationship between material and practice, between practice and practitioner and work. Many of the aesthetics of experimental film arising from cutting, optics, speed, duration, surface patina, materiality, fragmentation etc., are familiar and predictable in part, because they have fed into the mass medias of advertising and music – although the contemporary mass media industries have a much closer relationship with conceptual ideas and therefore now plunder gallery art. Unlike ‘film installations’ which are cut off from the practice of production as knowledge, despite sometimes displaying high production values. Is experimental film / artist’s film a tradition? A genre? Is it a category? In the latter, the aesthetic and form of this work seems to be drawn from and reference, Art Cinema and Hollywood as an aesthetic and cultural phenomenon of the 20thC whose images and forms dominates our imaginary and memory and in the former, production is inscribed with the belief in the possibility of the transformational power of a different cinema and film as a physical and plastic and even political medium.

This leads us finally to the search for that supplement, the longing for that affect which is thought to belong to Cinema or its remains - the question of what constitutes the ‘cinematic’ and where it resides. The fetish sign of film as object or the fascination with it, in homage, obsession, passion, romance, glamour,

surface and appropriation of film as a ready-made, can be found in the titles of film installations which directly refer to the material base of Cinema such as *16mm*, in the fascination with the ‘behind the scenes’ of techniques of production such as the construction of film soundtracks, the clattering projector as part of the projection experience as much as the traditional avant-garde’s overvaluation of materials as the repository of truth which is supposed to be revealed by the intense first hand relationship with materials and the labour of mechanical reproduction, in the (machines) superannuated equipment and paraphernalia of film production as fetishes.

There is one certain aspect of the photographic moving image which is its physical material status as a chemical image of the world and its indexical relationship to the world. Unlike the electronic image (not to mention the computer image which has no link to the world) which, as Bellour points out, has the maximum amount of analogy to the world, being an almost instantaneous record of the world in the present – almost doing away with the notion of analogy and itself becoming the original. This ability to record instantaneously and to consequently exist only in the present means that “*In effect, video extends the analogy directly from movement to time: instantaneous, real time which redoubles and goes further than the pre-recorded time of films and shows its purest and most atrocious face in video surveillance*” (Bellour) (5). The indexical image of chemical film (let’s not say cinema because video is projected in the auditoria of cinemas as ‘film’), has inbuilt into it through the photographic, the mechanism of projection itself and its viewing context, that spectral aspect which still troubles i.e., the paradox of past and present embedded in projection, the dual nature of the image as both dead and alive and of being both a representation which is (often) of and severed from, the physical world, our passive seduction by and consumption of, cinema and our active identification with its images. In addition, Cinema is now a history of images, a cultural

repository of images, of memory, as well as an institution and a specific viewing context – which in its apotheosis, is linear. By way of the indexical – supported by its viewing structures and history (even though that image may be self evidently electronic – it cannot in its entirety remain within the realms of the electronic i.e. in its true condition of a recording once it enters



Cinema). So when we refer to the ubiquitous 'cinematic' which resides in electronic projection, in installation, in contexts which are evidently not Cinema, what do we mean? Rather than 'film' (which is often used as an analogy for cinema) taking place anywhere and everywhere where an image is projected in large scale or where an image, originated on film, with photographic qualities of depth of field image etc., is projected and where Cinema is referenced (not experimental film since it performs away from Cinema and is in its blind spot), we may be referring to the cultural memory of cinema but also to the transformation that the term Cinema has the power to effect (in our minds) on every image and the totality of visual experience of it, in a viewing context that has the ability to recall that troubling spectral moment which is of its nature indexical and has the ability to both situate us in the moment and exile us from its reality – abandoning us, as it were, to ourselves. Analogy is always a referent to something outside of itself - a record cannot refer to anything outside of itself, because it is always, itself, acting as the original moment. That could be why, electronic works can, given the right conditions, perform indexically - if they give up their ability to live only in the present of recording and enter the temporal paradoxes implied by the 'filmic'. Sometimes this can be done through reference, mimesis or adopting the rhetoric of content as style and aesthetics but in this case, it is not Cinema but the rhetoric of it a 'cinematic' effect.

This returns us to some of the works described at the beginning and to gallery film installations which perform a simulacra which relies not on a physical

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experience but on a cultural memory because it does not produce cinema but the 'cinematic' effect.

It is as if, in a reversal of experimental cinema's haunting of Cinema, Cinema (and indeed Television) has started to stalk and haunt all activity in contemporary moving image.

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4.Ibid.

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**Draft Title: Cinema Without Cinema the haunting  
(seductive) allure – the siren's call.**

*A rambling but striking narrative, the internal odyssey of a doubtlessly beautiful exotic man. Saturated colours, digitally electrified by the protagonist/film-maker's fantasy love for a minor star, tragic in her car crash death. There is an atmosphere of interior drama, a hotel room of the mind, in which the two meet. Her beautiful name, Remedios. The skill of editing which convincingly bridges the divide with the dead, here cuts her into the mismatched eyeline of his desire and his embrace. They talk to each other in the interior world of a hotel room and interspersed with this are scenes in which he is alone in severe Samurai costume and sword evoking familiar images of male rituals from Japanese cinema. A strong seductive appeal and an affective undercurrent, roughly recreated out of the remnants of art cinema's mise-en-scene, style and aesthetics, sewn together by a kind of continuity editing which creates a spatial world which two people can inhabit. A David Lynch perversity permeates, where the boundaries of fantasy and external reality are interchangeable and both have equal status. In another room, the sound of a repeated musical refrain cuts and repeats at exactly the right point, folding back on itself to create a hypnotic wave, like a siren's call which beckons.. Music has the power to create a draw which in phenomenological relationship with elements of cinema such as time, colour, frame, image, location etc., can create moments of an aesthetic sublime. Think of one such in *Le Mepris* - she is walking on the terrace of the villa Malaparte with the Mediterranean light and Technicolor all around, the music reaches an apotheosis which, combined with all the elements, creates a cinema moment - unbearable and memorable. Think of a simulation of this – Wong Kar wai's *In The Mood For Love*, in which the repeated music refrain by Michel Galasse, beautiful as it is, is overcome by the predictable effect of its own looped structure rather than the accumulative effect of build up. Excessive stylisation stands in for the effect of seduction but does not produce that*

2

*experience that can be felt as a trace of desire in the body of the viewer. Never love, but *In The Mood For Love*, its antechamber. Something like*

*this, echoes in the sound in this film installation (they are all film installations) where, the siren Hollywood seduces us with its star and its LA interiors with windows facing the light, its drawing rooms with white pristine plumped up sofas and glass topped coffee tables and its sinister undertow of emptiness. A collage of cinema footage with its all-too-ready-made glamour, combines in an edited fictional space with video of the protagonist-artist in a love-hate passion of self-disgust and narcissism. A fantasy relationship with the iconic Hollywood star culled from his many performances and iconic films, finely edited and honed, so that only the star, isolated and denuded of narrative in his isolation, remains face to face with the sad figure of the fan in the claustrophobia of confrontation, without context, only pure emotion as narrative. These are impressions of some recent end of year student 'films' which are journeys of personal self-discovery through the moving image, strongly influenced by C 20<sup>th</sup> cinema as memory, imaginary and referent, through its images, styles, codes, manners, stars. aesthetics, surface qualities.(1)*

*In another room, a black and white film, this time originated on the material of film and projected on video with an atmospheric silence created by minimal and quiet sound - no sync – communicates through metaphors in the manner of experimental narrative poem films of say, Deren or Cocteau. A dark velvety surfaces swallows the image and unusually, this work seems to want to achieve a unique surface as signature, through the labour of production invested in the sets, props, lighting, techniques of exposure of the chosen film stock to achieve a particular filmic look. Content-wise, its luminous protagonist in the dark settings, is filmed in close-ups and fragments in which, the compositions and cropping are a form of idealisation. This work seems to make links to the tradition of experimental film in which, production involves the manipulation of the plasticity*

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*and beauty of film through the hands-on control of the maker and the artisanal production of a poetic style. However, not entirely, for the key image, the figure of a white robed woman, like a somnambulant in the dark and gloomy cavernous space of a Hawksmoor church, immediately, in its iconography, brings to mind the luminous face of Cinema in its ecstatic form - Dreyer's Joan of Arc as she appears iconically, eyes looking upward, out of the frame to something higher. Perhaps - this is also*

*installation - the rough wooden beam which acts as a narrow bench - slightly ill-conceived - could be a reminder of a pared down Calvinism. Other works also seem to capture, consciously or sub-consciously by the lure of (representational) Cinema, and want to reproduce, plunder or perhaps simply yearn for, its aesthetics and tropes such as the memorable location. One such piece – again sited specifically in a stairwell is a projection filmed (videod) in the massive Underground Victorian Water Reservoir. A strange sculptural environment. In a subterranean orange glow, the lone small figure of a strange man, as if suspended in a trance, is like an enigmatic human prop in an alienating architectural set, like a scene for a science fiction or the sinister underground bunker for a James Bond movie, where the set has been drained of action to an almost immobile architectural tableau..*

The exploitation or depiction of Film location i.e., real places rather than studio sets has a developed role in cinema narrative. Sometimes a city, an architectural setting, a place, becomes as important as the characters. Often integral to the narrative, the location may be a key point of visual interest and a (diegetic) component of film language alongside mise-en-scene, sound etc., in its own right. The signature role of Location is associated with cinema as form of art where, it is an element of visual expression and may be as high in the hierarchy of images as the face of the star. Place, is made memorable by its appearance in cinema, by the collective viewing of cinema which inscribes it into cultural

4

memory and by its mediation through the photographic, through which it is often rendered and memorialised aesthetically. Place is sometimes evoked, in a title

for example *Hiroshima Mon Amour* – where the city of Hiroshima is never actually seen. (Check) To evoke the notion of Place or Location in moving image in a context other than cinema, is also to summon what is already in the cultural memory about Cinema. Drawing on this feature of Cinema, many artists' film installations centre around a single architectural setting or a building as subject. *The Shining*, in which the hotel corridors unfold before us in a low, hand-held, steady-cam flow, as if floating on air, is the

Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East Germany, the abandoned Greenham Common military base which inspire a sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema). Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

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Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these

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*A rambling but striking narrative, the internal odyssey of a doubtlessly beautiful exotic man. Saturated colours, digitally electrified by the protagonist/film-maker's fantasy love for a minor star, tragic in her car crash death. There is an atmosphere of interior drama, a hotel room of the mind, in which the two meet. Her beautiful name, Remedios. The skill of editing which convincingly bridges the divide with the dead, here cuts her into the mismatched eyeline of his desire and his embrace. They talk to each other in the interior world of a hotel room and interspersed with this are scenes in which he is alone in severe Samurai costume and sword evoking familiar images of male rituals from Japanese cinema. A strong seductive appeal and an affective undercurrent, roughly recreated out of the remnants of art cinema's mise-en-scene, style and aesthetics, sewn together by a kind of continuity editing which creates a spatial world which two people can inhabit. A David Lynch perversity permeates, where the boundaries of fantasy and external reality are interchangeable and both have equal status. In another room, the sound of a repeated musical refrain cuts and repeats at exactly the right point, folding back on itself to create a hypnotic wave, like a siren's call which beckons.. Music has the power to create a draw which in phenomenological relationship with elements of cinema such as time, colour, frame, image, location etc., can create moments of an aesthetic sublime. Think of one such in *Le Mepris* - she is walking on the terrace of the villa Malaparte with the Mediterranean light and Technicolor all around, the music reaches an apotheosis which, combined with all the elements, creates a cinema moment - unbearable and memorable. Think of a simulation of this – Wong Kar wai's *In The Mood For Love*, in which the repeated music refrain by Michel Galasse, beautiful as it is, is overcome by the predictable effect of its own looped structure rather than the accumulative effect of build up. Excessive stylisation stands in for the effect of seduction but does not produce that*

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*experience that can be felt as a trace of desire in the body of the viewer. Never love, but *In The Mood For Love*, its antechamber. Something like*

*this, echoes in the sound in this film installation (they are all film installations) where, the siren Hollywood seduces us with its star and its LA interiors with windows facing the light, its drawing rooms with white pristine plumped up sofas and glass topped coffee tables and its sinister undertow of emptiness. A collage of cinema footage with its all-too-ready-made glamour, combines in an edited fictional space with video of the protagonist-artist in a love-hate passion of self-disgust and narcissism. A fantasy relationship with the iconic Hollywood star culled from his many performances and iconic films, finely edited and honed, so that only the star, isolated and denuded of narrative in his isolation, remains face to face with the sad figure of the fan in the claustrophobia of confrontation, without context, only pure emotion as narrative. These are impressions of some recent end of year student 'films' which are journeys of personal self-discovery through the moving image, strongly influenced by C 20<sup>th</sup> cinema as memory, imaginary and referent, through its images, styles, codes, manners, stars. aesthetics, surface qualities.(1)*

*In another room, a black and white film, this time originated on the material of film and projected on video with an atmospheric silence created by minimal and quiet sound - no sync – communicates through metaphors in the manner of experimental narrative poem films of say, Deren or Cocteau. A dark velvety surfaces swallows the image and unusually, this work seems to want to achieve a unique surface as signature, through the labour of production invested in the sets, props, lighting, techniques of exposure of the chosen film stock to achieve a particular filmic look. Content-wise, its luminous protagonist in the dark settings, is filmed in close-ups and fragments in which, the compositions and cropping are a form of idealisation. This work seems to make links to the tradition of experimental film in which, production involves the manipulation of the plasticity*

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The exploitation or depiction of Film location i.e., real places rather than studio sets has a developed role in cinema narrative. Sometimes a city, an architectural setting, a place, becomes as important as the characters. Often integral to the narrative, the location may be a key point of visual interest and a (diegetic) component of film language alongside mise-en-scene, sound etc., in its own right. The signature role of Location is associated with cinema as form of art where, it is an element of visual expression and may be as high in the hierarchy of images as the face of the star. Place, is made memorable by its appearance in cinema, by the collective viewing of cinema which inscribes it into cultural

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memory and by its mediation through the photographic, through which it is often rendered and memorialised aesthetically. Place is sometimes evoked, in a title

for example *Hiroshima Mon Amour* – where the city of Hiroshima is never actually seen. (Check) To evoke the notion of Place or Location in moving image in a context other than cinema, is also to summon what is already in the cultural memory about Cinema. Drawing on this feature of Cinema, many artists' film installations centre around a single architectural setting or a building as subject. *The Shining*, in which the hotel corridors unfold before us in a low, hand-held, steady-cam flow, as if floating on air, is the

Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East Germany, the abandoned Greenham Common military base which inspire a sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema). Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

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Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these



works, attempt, through appropriation, to intervene in Cinema and its iconic images as a cultural phenomenon, such as the slowed down version of Psycho. Sometimes well known landmarks which are often themselves memorable film locations become the subjects, such as the famous Thermal Baths at Gellert Hotel in Budapest, or the reference to Hollywood Noir, two-shot drama, through techniques of cinema in which the attempt to divide the lovers' emotional space at a London restaurant table, into which the cut-away (of the ashtray - any object can be used to create tension and cover the gaps in order to create a believable spatial unity) no longer cements or bridges the illusion of the fiction of continuity or enables us to believe the contact of their eyes, or their spatial unity nor does it deconstruct these codes, but sits outside of it all that is going on at that table, without knowing its purpose. Some of these artists' film installation (perhaps unknowingly) reference cinema and its codes but are cut off from the rigour of these codes as industry and are simultaneously cut off from the possibility of creating a new cinema or moving image languages. Consequently by

6

unquestioningly quoting from these codes, the works are condemned to a mimesis of cultural forms but are not able to transform them – if one should ask 'what codes are operating here', we already know.

If 'film' installations are primarily quoting European Art Cinema and Hollywood in its forms and content, then we can look at the way that this might bring out some differences with that cinema which haunts Cinema. Raymond Bellour, the film/video and new media theorist cites that the ability of cinema to perform '*in a straightforward, bluntly analogical way*' was extended and maximised '*when it discovered itself as an art*' (3) (as was painting by the possibilities for analogy (naturalistic representation) which were opened up to it by the discovery or invention of perspective). This ability was challenged in the second half of the 20<sup>th</sup> by on the one hand, he says 'cartoon films' and "*the birth of a movement which was partial but essential and has never stopped haunting the great representational cinema as the reverse side of itself; abstract cinema, or more or less, abstract (it has also been called concrete, 'integral', conceptual, structural*' experimental. (4)

Experimental moving image encompasses a wide spectrum of practices as can be seen from the many different works in film and video, linear and expanded ranging from the mid 20<sup>th</sup> Century to the present screening at the Lumiere Show. But if we continue to look for the links for a cinema of 'experimental film', it must be judged as an altogether different place of practice from works which can comfortably have found themselves projected in the gallery – notwithstanding that early experiments with film were in expanded forms or in sculptural installation and presented 'live' in gallery. The convincing manipulation of the representation of time and its arrangement in linear form, away from the expanded moving image as spectacle with its recall of forms of early cinema, is the high point of the development of both the great representational cinema and

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experimental cinema which is its reverse. It is the ability and intention to sustain the relationship between linearity and duration which is perhaps sets them apart as cinema (although experimental film has never in any case been able to withstand long viewing times). Perhaps this experimental practice, which is the very one which '*never stopped haunting cinema*', was also born of or, manifested itself in, like the gallery 'films' mentioned above, a fetishising overvaluation of certain details of cinema as an institution and a machine. This time, rather than a preoccupation with representational content and formalism, experimental film practices developed out of an intense need (like the 16<sup>th</sup> marriage of painting to science which achieved '*the strongest possibly analogy*' (in Bellour's terms) of the perceived world) to find alternative forms of perception for that world, in the folds of the scientific or mechanisms of cinematic reproduction, as if, through these mechanisms, could be coaxed an alternative empirical analogy of the world based on an 'anti-humanist' mechanised perception. This takes the form of a marriage between science and aesthetics, where an aesthetics is produced from the mechanistic technology of the apparatus of cinema, its printers, processors, optics, elements and materials and the procedures which variously orchestrate these infrastructures. From this are born Film Objects which seem to be achieved out of a precision craft or an artisanal activity or else a mad search which involves liquids, baths, cuttings, masks, exposures. Less an alchemy and more a labour intensive practice performed in the caverns of cinema which at times, gives rise to true beauty and alchemy and at others interminable failures. This practice is a form of fetish which must be fascinated by the surface of its materials and effects, as the subversion of the master representational cinema's preoccupation with and mastery of, analogy.

Labour as a form of practice and knowledge also creates the basis of that experimental film which allows forms of representation (analogy), cultural and social agendas, forms of expression of the self and its narratives. In

8

experimental film, the production of its images, styles, surfaces, and codes are unified to some extent, such as a lack of plot and figuration, fragmentation, levels of unrecognisability, the courting of abstraction. But experimental film (which should not be reduced to genre but could be) does involve a practice where production does not just take place in the pro-filmic event but is the result of a hands-on knowledge at every stage of production if possible. This body of knowledge is inscribed in the practice and in the person of the film-maker, and is performed at the level of the aesthetics of the image rather than in content. This is a body of knowledge accrued through labour and an intimate closeness of the relationship between material and practice, between practice and practitioner and work. Many of the aesthetics of experimental film arising from cutting, optics, speed, duration, surface patina, materiality, fragmentation etc., are familiar and predictable in part, because they have fed into the mass medias of advertising and music – although the contemporary mass media industries have a much closer relationship with conceptual ideas and therefore now plunder gallery art. Unlike ‘film installations’ which are cut off from the practice of production as knowledge, despite sometimes displaying high production values. Is experimental film / artist’s film a tradition? A genre? Is it a category? In the latter, the aesthetic and form of this work seems to be drawn from and reference, Art Cinema and Hollywood as an aesthetic and cultural phenomenon of the 20thC whose images and forms dominates our imaginary and memory and in the former, production is inscribed with the belief in the possibility of the transformational power of a different cinema and film as a physical and plastic and even political medium.

This leads us finally to the search for that supplement, the longing for that affect which is thought to belong to Cinema or its remains - the question of what constitutes the ‘cinematic’ and where it resides. The fetish sign of film as object or the fascination with it, in homage, obsession, passion, romance, glamour,

surface and appropriation of film as a ready-made, can be found in the titles of film installations which directly refer to the material base of Cinema such as *16mm*, in the fascination with the ‘behind the scenes’ of techniques of production such as the construction of film soundtracks, the clattering projector as part of the projection experience as much as the traditional avant-garde’s overvaluation of materials as the repository of truth which is supposed to be revealed by the intense first hand relationship with materials and the labour of mechanical reproduction, in the (machines) superannuated equipment and paraphernalia of film production as fetishes.

There is one certain aspect of the photographic moving image which is its physical material status as a chemical image of the world and its indexical relationship to the world. Unlike the electronic image (not to mention the computer image which has no link to the world) which, as Bellour points out, has the maximum amount of analogy to the world, being an almost instantaneous record of the world in the present – almost doing away with the notion of analogy and itself becoming the original. This ability to record instantaneously and to consequently exist only in the present means that “*In effect, video extends the analogy directly from movement to time: instantaneous, real time which redoubles and goes further than the pre-recorded time of films and shows its purest and most atrocious face in video surveillance*” (Bellour) (5). The indexical image of chemical film (let’s not say cinema because video is projected in the auditoria of cinemas as ‘film’), has inbuilt into it through the photographic, the mechanism of projection itself and its viewing context, that spectral aspect which still troubles i.e., the paradox of past and present embedded in projection, the dual nature of the image as both dead and alive and of being both a representation which is (often) of and severed from, the physical world, our passive seduction by and consumption of, cinema and our active identification with its images. In addition, Cinema is now a history of images, a cultural

repository of images, of memory, as well as an institution and a specific viewing context – which in its apotheosis, is linear. By way of the indexical – supported by its viewing structures and history (even though that image may be self evidently electronic – it cannot in its entirety remain within the realms of the electronic i.e. in its true condition of a recording once it enters

Cinema). So when we refer to the ubiquitous 'cinematic' which resides in electronic projection, in installation, in contexts which are evidently not Cinema, what do we mean? Rather than 'film' (which is often used as an analogy for cinema) taking place anywhere and everywhere where an image is projected in large scale or where an image, originated on film, with photographic qualities of depth of field image etc., is projected and where Cinema is referenced (not experimental film since it performs away from Cinema and is in its blind spot), we may be referring to the cultural memory of cinema but also to the transformation that the term Cinema has the power to effect (in our minds) on every image and the totality of visual experience of it, in a viewing context that has the ability to recall that troubling spectral moment which is of its nature indexical and has the ability to both situate us in the moment and exile us from its reality – abandoning us, as it were, to ourselves. Analogy is always a referent to something outside of itself - a record cannot refer to anything outside of itself, because it is always, itself, acting as the original moment. That could be why, electronic works can, given the right conditions, perform indexically - if they give up their ability to live only in the present of recording and enter the temporal paradoxes implied by the 'filmic'. Sometimes this can be done through reference, mimesis or adopting the rhetoric of content as style and aesthetics but in this case, it is not Cinema but the rhetoric of it a 'cinematic' effect.

This returns us to some of the works described at the beginning and to gallery film installations which perform a simulacra which relies not on a physical

11

experience but on a cultural memory because it does not produce cinema but the 'cinematic' effect.

It is as if, in a reversal of experimental cinema's haunting of Cinema, Cinema (and indeed Television) has started to stalk and haunt all activity in contemporary moving image.

3,600

**Draft 15/0/03**

1. Goldsmiths shows 2000-03. This selection is are not meant to be representative of the spectrum of work in moving image.

2. “Mass Distraction, A conversation with essay film-maker Harun Farocki”  
Chris Darke Vertigo Vol2 No 5

3 Raymond Bellour, “The Double Helix” Passages de L’image Centre  
Georges Pompidou 1990

4.Ibid.

5 Ibid

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This leads us finally to the search for that supplement, the longing for that affect which is thought to belong to Cinema or its remains - the question of what constitutes the ‘cinematic’ and where it resides. The fetish sign of film as object or the fascination with it, in homage, obsession, passion, romance, glamour,

surface and appropriation of film as a ready-made, can be found in the titles of film installations which directly refer to the material base of Cinema such as *16mm*, in the fascination with the ‘behind the scenes’ of techniques of production such as the construction of film soundtracks, the clattering projector as part of the projection experience as much as the traditional avant-garde’s overvaluation of materials as the repository of truth which is supposed to be revealed by the intense first hand relationship with materials and the labour of mechanical reproduction, in the (machines) superannuated equipment and paraphernalia of film production as fetishes.

There is one certain aspect of the photographic moving image which is its physical material status as a chemical image of the world and its indexical relationship to the world. Unlike the electronic image (not to mention the computer image which has no link to the world) which, as Bellour points out, has the maximum amount of analogy to the world, being an almost instantaneous record of the world in the present – almost doing away with the notion of analogy and itself becoming the original. This ability to record instantaneously and to consequently exist only in the present means that “*In effect, video extends the analogy directly from movement to time: instantaneous, real time which redoubles and goes further than the pre-recorded time of films and shows its purest and most atrocious face in video surveillance*” (Bellour) (5). The indexical image of chemical film (let’s not say cinema because video is projected in the auditoria of cinemas as ‘film’), has inbuilt into it through the photographic, the mechanism of projection itself and its viewing context, that spectral aspect which still troubles i.e., the paradox of past and present embedded in projection, the dual nature of the image as both dead and alive and of being both a representation which is (often) of and severed from, the physical world, our passive seduction by and consumption of, cinema and our active identification with its images. In addition, Cinema is now a history of images, a cultural

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Cinema). So when we refer to the ubiquitous 'cinematic' which resides in electronic projection, in installation, in contexts which are evidently not Cinema, what do we mean? Rather than 'film' (which is often used as an analogy for cinema) taking place anywhere and everywhere where an image is projected in large scale or where an image, originated on film, with photographic qualities of depth of field image etc., is projected and where Cinema is referenced (not experimental film since it performs away from Cinema and is in its blind spot), we may be referring to the cultural memory of cinema but also to the transformation that the term Cinema has the power to effect (in our minds) on every image and the totality of visual experience of it, in a viewing context that has the ability to recall that troubling spectral moment which is of its nature indexical and has the ability to both situate us in the moment and exile us from its reality – abandoning us, as it were, to ourselves. Analogy is always a referent to something outside of itself - a record cannot refer to anything outside of itself, because it is always, itself, acting as the original moment. That could be why, electronic works can, given the right conditions, perform indexically - if they give up their ability to live only in the present of recording and enter the temporal paradoxes implied by the 'filmic'. Sometimes this can be done through reference, mimesis or adopting the rhetoric of content as style and aesthetics but in this case, it is not Cinema but the rhetoric of it a 'cinematic' effect.

This returns us to some of the works described at the beginning and to gallery film installations which perform a simulacra which relies not on a physical

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*In another room, a black and white film, this time originated on the material of film and projected on video with an atmospheric silence created by minimal and quiet sound - no sync – communicates through metaphors in the manner of experimental narrative poem films of say, Deren or Cocteau. A dark velvety surfaces swallows the image and unusually, this work seems to want to achieve a unique surface as signature, through the labour of production invested in the sets, props, lighting, techniques of exposure of the chosen film stock to achieve a particular filmic look. Content-wise, its luminous protagonist in the dark settings, is filmed in close-ups and fragments in which, the compositions and cropping are a form of idealisation. This work seems to make links to the tradition of experimental film in which, production involves the manipulation of the plasticity*

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The exploitation or depiction of Film location i.e., real places rather than studio sets has a developed role in cinema narrative. Sometimes a city, an architectural setting, a place, becomes as important as the characters. Often integral to the narrative, the location may be a key point of visual interest and a (diegetic) component of film language alongside mise-en-scene, sound etc., in its own right. The signature role of Location is associated with cinema as form of art where, it is an element of visual expression and may be as high in the hierarchy of images as the face of the star. Place, is made memorable by its appearance in cinema, by the collective viewing of cinema which inscribes it into cultural

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memory and by its mediation through the photographic, through which it is often rendered and memorialised aesthetically. Place is sometimes evoked, in a title

for example *Hiroshima Mon Amour* – where the city of Hiroshima is never actually seen. (Check) To evoke the notion of Place or Location in moving image in a context other than cinema, is also to summon what is already in the cultural memory about Cinema. Drawing on this feature of Cinema, many artists' film installations centre around a single architectural setting or a building as subject. *The Shining*, in which the hotel corridors unfold before us in a low, hand-held, steady-cam flow, as if floating on air, is the

Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East Germany, the abandoned Greenham Common military base which inspire a sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema). Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

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follows "The wonderful thing about these art spaces is that there's not only one code. Usually there's one code for television and film and it it's not clear, then the spectator says, "I didn't get what I asked for". In the art space they say, "Which code is working here? I must look for it".(2)

Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these

works, attempt, through appropriation, to intervene in Cinema and its iconic images as a cultural phenomenon, such as the slowed down version of Psycho. Sometimes well known landmarks which are often themselves memorable film locations become the subjects, such as the famous Thermal Baths at Gellert Hotel in Budapest, or the reference to Hollywood Noir, two-shot drama, through techniques of cinema in which the attempt to divide the lovers' emotional space at a London restaurant table, into which the cut-away (of the ashtray - any object can be used to create tension and cover the gaps in order to create a believable spatial unity) no longer cements or bridges the illusion of the fiction of continuity or enables us to believe the contact of their eyes, or their spatial unity nor does it deconstruct these codes, but sits outside of it all that is going on at that table, without knowing its purpose. Some of these artists' film installation (perhaps unknowingly) reference cinema and its codes but are cut off from the rigour of these codes as industry and are simultaneously cut off from the possibility of creating a new cinema or moving image languages. Consequently by

6

unquestioningly quoting from these codes, the works are condemned to a mimesis of cultural forms but are not able to transform them – if one should ask 'what codes are operating here', we already know.

If 'film' installations are primarily quoting European Art Cinema and Hollywood in its forms and content, then we can look at the way that this might bring out some differences with that cinema which haunts Cinema. Raymond Bellour, the film/video and new media theorist cites that the ability of cinema to perform '*in a straightforward, bluntly analogical way*' was extended and maximised '*when it discovered itself as an art*' (3) (as was painting by the possibilities for analogy (naturalistic representation) which were opened up to it by the discovery or invention of perspective). This ability was challenged in the second half of the 20<sup>th</sup> by on the one hand, he says 'cartoon films' and "*the birth of a movement which was partial but essential and has never stopped haunting the great representational cinema as the reverse side of itself; abstract cinema, or more or less, abstract (it has also been called concrete, 'integral', conceptual, structural*" experimental. (4)

Experimental moving image encompasses a wide spectrum of practices as can be seen from the many different works in film and video, linear and expanded ranging from the mid 20<sup>th</sup> Century to the present screening at the Lumiere Show. But if we continue to look for the links for a cinema of 'experimental film', it must be judged as an altogether different place of practice from works which can comfortably have found themselves projected in the gallery – notwithstanding that early experiments with film were in expanded forms or in sculptural installation and presented 'live' in gallery. The convincing manipulation of the representation of time and its arrangement in linear form, away from the expanded moving image as spectacle with its recall of forms of early cinema, is the high point of the development of both the great representational cinema and

7

experimental cinema which is its reverse. It is the ability and intention to sustain the relationship between linearity and duration which is perhaps sets them apart as cinema (although experimental film has never in any case been able to withstand long viewing times). Perhaps this experimental practice, which is the very one which '*never stopped haunting cinema*', was also born of or, manifested itself in, like the gallery 'films' mentioned above, a fetishising overvaluation of certain details of cinema as an institution and a machine. This time, rather than a preoccupation with representational content and formalism, experimental film practices developed out of an intense need (like the 16<sup>th</sup> marriage of painting to science which achieved '*the strongest possibly analogy*' (in Bellour's terms) of the perceived world) to find alternative forms of perception for that world, in the folds of the scientific or mechanisms of cinematic reproduction, as if, through these mechanisms, could be coaxed an alternative empirical analogy of the world based on an 'anti-humanist' mechanised perception. This takes the form of a marriage between science and aesthetics, where an aesthetics is produced from the mechanistic technology of the apparatus of cinema, its printers, processors, optics, elements and materials and the procedures which variously orchestrate these infrastructures. From this are born Film Objects which seem to be achieved out of a precision craft or an artisanal activity or else a mad search which involves liquids, baths, cuttings, masks, exposures. Less an alchemy and more a labour intensive practice performed in the caverns of cinema which at times, gives rise to true beauty and alchemy and at others interminable failures. This practice is a form of fetish which must be fascinated by the surface of its materials and effects, as the subversion of the master representational cinema's preoccupation with and mastery of, analogy.

Labour as a form of practice and knowledge also creates the basis of that experimental film which allows forms of representation (analogy), cultural and social agendas, forms of expression of the self and its narratives. In

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Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these

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If 'film' installations are primarily quoting European Art Cinema and Hollywood in its forms and content, then we can look at the way that this might bring out some differences with that cinema which haunts Cinema. Raymond Bellour, the film/video and new media theorist cites that the ability of cinema to perform '*in a straightforward, bluntly analogical way*' was extended and maximised '*when it discovered itself as an art*' (3) (as was painting by the possibilities for analogy (naturalistic representation) which were opened up to it by the discovery or invention of perspective). This ability was challenged in the second half of the 20<sup>th</sup> by on the one hand, he says 'cartoon films' and "*the birth of a movement which was partial but essential and has never stopped haunting the great representational cinema as the reverse side of itself; abstract cinema, or more or less, abstract (it has also been called concrete, 'integral', conceptual, structural*' experimental. (4)

Experimental moving image encompasses a wide spectrum of practices as can be seen from the many different works in film and video, linear and expanded ranging from the mid 20<sup>th</sup> Century to the present screening at the Lumiere Show. But if we continue to look for the links for a cinema of 'experimental film', it must be judged as an altogether different place of practice from works which can comfortably have found themselves projected in the gallery – notwithstanding that early experiments with film were in expanded forms or in sculptural installation and presented 'live' in gallery. The convincing manipulation of the representation of time and its arrangement in linear form, away from the expanded moving image as spectacle with its recall of forms of early cinema, is the high point of the development of both the great representational cinema and

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Labour as a form of practice and knowledge also creates the basis of that experimental film which allows forms of representation (analogy), cultural and social agendas, forms of expression of the self and its narratives. In

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This leads us finally to the search for that supplement, the longing for that affect which is thought to belong to Cinema or its remains - the question of what constitutes the ‘cinematic’ and where it resides. The fetish sign of film as object or the fascination with it, in homage, obsession, passion, romance, glamour,

surface and appropriation of film as a ready-made, can be found in the titles of film installations which directly refer to the material base of Cinema such as *16mm*, in the fascination with the ‘behind the scenes’ of techniques of production such as the construction of film soundtracks, the clattering projector as part of the projection experience as much as the traditional avant-garde’s overvaluation of materials as the repository of truth which is supposed to be revealed by the intense first hand relationship with materials and the labour of mechanical reproduction, in the (machines) superannuated equipment and paraphernalia of film production as fetishes.

There is one certain aspect of the photographic moving image which is its physical material status as a chemical image of the world and its indexical relationship to the world. Unlike the electronic image (not to mention the computer image which has no link to the world) which, as Bellour points out, has the maximum amount of analogy to the world, being an almost instantaneous record of the world in the present – almost doing away with the notion of analogy and itself becoming the original. This ability to record instantaneously and to consequently exist only in the present means that “*In effect, video extends the analogy directly from movement to time: instantaneous, real time which redoubles and goes further than the pre-recorded time of films and shows its purest and most atrocious face in video surveillance*” (Bellour) (5). The indexical image of chemical film (let’s not say cinema because video is projected in the auditoria of cinemas as ‘film’), has inbuilt into it through the photographic, the mechanism of projection itself and its viewing context, that spectral aspect which still troubles i.e., the paradox of past and present embedded in projection, the dual nature of the image as both dead and alive and of being both a representation which is (often) of and severed from, the physical world, our passive seduction by and consumption of, cinema and our active identification with its images. In addition, Cinema is now a history of images, a cultural

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Cinema). So when we refer to the ubiquitous 'cinematic' which resides in electronic projection, in installation, in contexts which are evidently not Cinema, what do we mean? Rather than 'film' (which is often used as an analogy for cinema) taking place anywhere and everywhere where an image is projected in large scale or where an image, originated on film, with photographic qualities of depth of field image etc., is projected and where Cinema is referenced (not experimental film since it performs away from Cinema and is in its blind spot), we may be referring to the cultural memory of cinema but also to the transformation that the term Cinema has the power to effect (in our minds) on every image and the totality of visual experience of it, in a viewing context that has the ability to recall that troubling spectral moment which is of its nature indexical and has the ability to both situate us in the moment and exile us from its reality – abandoning us, as it were, to ourselves. Analogy is always a referent to something outside of itself - a record cannot refer to anything outside of itself, because it is always, itself, acting as the original moment. That could be why, electronic works can, given the right conditions, perform indexically - if they give up their ability to live only in the present of recording and enter the temporal paradoxes implied by the 'filmic'. Sometimes this can be done through reference, mimesis or adopting the rhetoric of content as style and aesthetics but in this case, it is not Cinema but the rhetoric of it a 'cinematic' effect.

This returns us to some of the works described at the beginning and to gallery film installations which perform a simulacra which relies not on a physical

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It is as if, in a reversal of experimental cinema's haunting of Cinema, Cinema (and indeed Television) has started to stalk and haunt all activity in contemporary moving image.

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4.Ibid.

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**Draft Title: Cinema Without Cinema the haunting (seductive) allure – the siren's call.**

*A rambling but striking narrative, the internal odyssey of a doubtlessly beautiful exotic man. Saturated colours, digitally electrified by the protagonist/film-maker's fantasy love for a minor star, tragic in her car crash death. There is an atmosphere of interior drama, a hotel room of the mind, in which the two meet. Her beautiful name, Remedios. The skill of editing which convincingly bridges the divide with the dead, here cuts her into the mismatched eyeline of his desire and his embrace. They talk to each other in the interior world of a hotel room and interspersed with this are scenes in which he is alone in severe Samurai costume and sword evoking familiar images of male rituals from Japanese cinema. A strong seductive appeal and an affective undercurrent, roughly recreated out of the remnants of art cinema's mise-en-scene, style and aesthetics, sewn together by a kind of continuity editing which creates a spatial world which two people can inhabit. A David Lynch perversity permeates, where the boundaries of fantasy and external reality are interchangeable and both have equal status. In another room, the sound of a repeated musical refrain cuts and repeats at exactly the right point, folding back on itself to create a hypnotic wave, like a siren's call which beckons.. Music has the power to create a draw which in phenomenological relationship with elements of cinema such as time, colour, frame, image, location etc., can create moments of an aesthetic sublime. Think of one such in *Le Mepris* - she is walking on the terrace of the villa Malaparte with the Mediterranean light and Technicolor all around, the music reaches an apotheosis which, combined with all the elements, creates a cinema moment - unbearable and memorable. Think of a simulation of this – Wong Kar wai's *In The Mood For Love*, in which the repeated music refrain by Michel Galasse, beautiful as it is, is overcome by the predictable effect of its own looped structure rather than the accumulative effect of build up. Excessive stylisation stands in for the effect of seduction but does not produce that*

2

*experience that can be felt as a trace of desire in the body of the viewer. Never love, but *In The Mood For Love*, its antechamber. Something like*

*this, echoes in the sound in this film installation (they are all film installations) where, the siren Hollywood seduces us with its star and its LA interiors with windows facing the light, its drawing rooms with white pristine plumped up sofas and glass topped coffee tables and its sinister undertow of emptiness. A collage of cinema footage with its all-too-ready-made glamour, combines in an edited fictional space with video of the protagonist-artist in a love-hate passion of self-disgust and narcissism. A fantasy relationship with the iconic Hollywood star culled from his many performances and iconic films, finely edited and honed, so that only the star, isolated and denuded of narrative in his isolation, remains face to face with the sad figure of the fan in the claustrophobia of confrontation, without context, only pure emotion as narrative. These are impressions of some recent end of year student 'films' which are journeys of personal self-discovery through the moving image, strongly influenced by C 20<sup>th</sup> cinema as memory, imaginary and referent, through its images, styles, codes, manners, stars. aesthetics, surface qualities.(1)*

*In another room, a black and white film, this time originated on the material of film and projected on video with an atmospheric silence created by minimal and quiet sound - no sync – communicates through metaphors in the manner of experimental narrative poem films of say, Deren or Cocteau. A dark velvety surfaces swallows the image and unusually, this work seems to want to achieve a unique surface as signature, through the labour of production invested in the sets, props, lighting, techniques of exposure of the chosen film stock to achieve a particular filmic look. Content-wise, its luminous protagonist in the dark settings, is filmed in close-ups and fragments in which, the compositions and cropping are a form of idealisation. This work seems to make links to the tradition of experimental film in which, production involves the manipulation of the plasticity*

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*and beauty of film through the hands-on control of the maker and the artisanal production of a poetic style. However, not entirely, for the key image, the figure of a white robed woman, like a somnambulant in the dark and gloomy cavernous space of a Hawksmoor church, immediately, in its iconography, brings to mind the luminous face of Cinema in its ecstatic form - Dreyer's Joan of Arc as she appears iconically, eyes looking upward, out of the frame to something higher. Perhaps - this is also*

*installation - the rough wooden beam which acts as a narrow bench - slightly ill-conceived - could be a reminder of a pared down Calvinism. Other works also seem to capture, consciously or sub-consciously by the lure of (representational) Cinema, and want to reproduce, plunder or perhaps simply yearn for, its aesthetics and tropes such as the memorable location. One such piece – again sited specifically in a stairwell is a projection filmed (videod) in the massive Underground Victorian Water Reservoir. A strange sculptural environment. In a subterranean orange glow, the lone small figure of a strange man, as if suspended in a trance, is like an enigmatic human prop in an alienating architectural set, like a scene for a science fiction or the sinister underground bunker for a James Bond movie, where the set has been drained of action to an almost immobile architectural tableau..*

The exploitation or depiction of Film location i.e., real places rather than studio sets has a developed role in cinema narrative. Sometimes a city, an architectural setting, a place, becomes as important as the characters. Often integral to the narrative, the location may be a key point of visual interest and a (diegetic) component of film language alongside mise-en-scene, sound etc., in its own right. The signature role of Location is associated with cinema as form of art where, it is an element of visual expression and may be as high in the hierarchy of images as the face of the star. Place, is made memorable by its appearance in cinema, by the collective viewing of cinema which inscribes it into cultural

4

memory and by its mediation through the photographic, through which it is often rendered and memorialised aesthetically. Place is sometimes evoked, in a title

for example *Hiroshima Mon Amour* – where the city of Hiroshima is never actually seen. (Check) To evoke the notion of Place or Location in moving image in a context other than cinema, is also to summon what is already in the cultural memory about Cinema. Drawing on this feature of Cinema, many artists' film installations centre around a single architectural setting or a building as subject. *The Shining*, in which the hotel corridors unfold before us in a low, hand-held, steady-cam flow, as if floating on air, is the

Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East Germany, the abandoned Greenham Common military base which inspire a sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema). Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

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**Draft Title: Cinema Without Cinema the haunting (seductive) allure – the siren's call.**

*A rambling but striking narrative, the internal odyssey of a doubtlessly beautiful exotic man. Saturated colours, digitally electrified by the protagonist/film-maker's fantasy love for a minor star, tragic in her car crash death. There is an atmosphere of interior drama, a hotel room of the mind, in which the two meet. Her beautiful name, Remedios. The skill of editing which convincingly bridges the divide with the dead, here cuts her into the mismatched eyeline of his desire and his embrace. They talk to each other in the interior world of a hotel room and interspersed with this are scenes in which he is alone in severe Samurai costume and sword evoking familiar images of male rituals from Japanese cinema. A strong seductive appeal and an affective undercurrent, roughly recreated out of the remnants of art cinema's mise-en-scene, style and aesthetics, sewn together by a kind of continuity editing which creates a spatial world which two people can inhabit. A David Lynch perversity permeates, where the boundaries of fantasy and external reality are interchangeable and both have equal status. In another room, the sound of a repeated musical refrain cuts and repeats at exactly the right point, folding back on itself to create a hypnotic wave, like a siren's call which beckons.. Music has the power to create a draw which in phenomenological relationship with elements of cinema such as time, colour, frame, image, location etc., can create moments of an aesthetic sublime. Think of one such in *Le Mepris* - she is walking on the terrace of the villa Malaparte with the Mediterranean light and Technicolor all around, the music reaches an apotheosis which, combined with all the elements, creates a cinema moment - unbearable and memorable. Think of a simulation of this – Wong Kar wai's *In The Mood For Love*, in which the repeated music refrain by Michel Galasse,*

*beautiful as it is, is overcome by the predictable effect of its own\ looped structure rather than the accumulative effect of build up. Excessive stylisation stands in for the effect of seduction but does not produce that*

2

*experience that can be felt as a trace of desire in the body of the viewer. Never love, but In The Mood For Love, its antechamber. Something like this, echoes in the sound in this film installation (they are all film installations) where, the siren Hollywood seduces us with its star and its LA interiors with windows facing the light, its drawing rooms with white pristine plumped up sofas and glass topped coffee tables and its sinister undertow of emptiness. A collage of cinema footage with its all-too-ready-made glamour, combines in an edited fictional space with video of the protagonist-artist in a love-hate passion of self-disgust and narcissism. A fantasy relationship with the iconic Hollywood star culled from his many performances and iconic films, finely edited and honed, so that only the star, isolated and denuded of narrative in his isolation, remains face to face with the sad figure of the fan in the claustrophobia of confrontation, without context, only pure emotion as narrative. These are impressions of some recent end of year student 'films' which are journeys of personal self-discovery through the moving image, strongly influenced by C 20<sup>th</sup> cinema as memory, imaginary and referent, through its images, styles, codes, manners, stars. aesthetics, surface qualities.(1)*

*In another room, a black and white film, this time originated on the material of film and projected on video with an atmospheric silence created by minimal and quiet sound - no sync – communicates through metaphors in the manner of experimental narrative poem films of say, Deren or Cocteau. A dark velvety surfaces swallows the image and unusually, this work seems to want to achieve a unique surface as signature, through the*



*labour of production invested in the sets, props, lighting, techniques of exposure of the chosen film stock to achieve a particular filmic look.*

*Content-wise, its luminous protagonist in the dark settings, is filmed in close-ups and fragments in which, the compositions and cropping are a form of idealisation. This work seems to make links to the tradition of experimental film in which, production involves the manipulation of the plasticity*

3

*and beauty of film through the hands-on control of the maker and the artisanal production of a poetic style. However, not entirely, for the key image, the figure of a white robed woman, like a somnambulant in the dark and gloomy cavernous space of a Hawksmoor church, immediately, in its iconography, brings to mind the luminous face of Cinema in its ecstatic form - Dreyer's Joan of Arc as she appears iconically, eyes looking upward, out of the frame to something higher. Perhaps - this is also installation - the rough wooden beam which acts as a narrow bench - slightly ill-conceived - could be a reminder of a pared down Calvinism. Other works also seem to captured, consciously or sub-consciously by the lure of (representational) Cinema, and want to reproduce, plunder or perhaps simply yearn for, its aesthetics and tropes such as the memorable location. One such piece – again sited specifically in a stairwell is a projection filmed (videod) in the massive Underground Victorian Water Reservoir. A strange sculptural environment. In a subterranean orange glow, the lone small figure of a strange man, as if suspended in a trance, is like an enigmatic human prop in an alienating architectural set, like a scene for a science fiction or the sinister underground bunker for a James Bond movie, where the set has been drained of action to an almost immobile architectural tableau..*

The exploitation or depiction of Film location i.e., real places rather than studio sets has a developed role in cinema narrative. Sometimes a city, an architectural setting, a place, becomes as important as the characters. Often integral to the narrative, the location may be a key point of visual interest and a (diegetic) component of film language alongside mise-en-scene, sound etc., in its own right. The signature role of Location is associated with cinema as form of art where, it is an element of visual expression and may be as high in the hierarchy of images as the face of the star. Place, is made memorable by its appearance in cinema, by the collective viewing of cinema which inscribes it into cultural

4

memory and by its mediation through the photographic, through which it is often rendered and memorialised aesthetically. Place is sometimes evoked, in a title

for example *Hiroshima Mon Amour* – where the city of Hiroshima is never actually seen. (Check) To evoke the notion of Place or Location in moving image in a context other than cinema, is also to summon what is already in the cultural memory about Cinema. Drawing on this feature of Cinema, many artists' film installations centre around a single architectural setting or a building as subject. *The Shining*, in which the hotel corridors unfold before us in a low, hand-held, steady-cam flow, as if floating on air, is the Hollywood original which we recall in the tracking camera images of sinister locations, such as, the Stasi headquarters in (the former) East Germany, the abandoned Greenham Common military base which inspire a sense of menace, or the imposing concrete WW1 military surveillance structures depicted in fixed camera images. Featured in expanded installations these iconic or historically charged settings, are formally represented through the camera framing, reference, tone, pace and made

beautiful. This effectively strips the sites of their historical roles and political overtones. As installation, they also inflect us back to the notion of that cinema as an institution whose formal language and iconography they borrow. Made for the gallery, they play and reference the codes and manners, scenes of Hollywood and European Art Cinema (mirroring an aesthetic of formalism already inscribed in European art cinema).

Formalism in art cinema pares down drama and subjects everything to the consideration of composition, additionally, it replaces plot with abstracted character motivation, and introduces anthropomorphic (invariably male) perspective for example, the films of directors such as Angelopoulos, Kieslowski (all after Antonioni). Often the motivation and the interiority (of the usually male, protagonist) is communicated through metaphor and reflected by the exterior world. The importation of some of these (sometimes hackneyed) tropes into the gallery does offer, as the film-maker Harun Farocki observes, an important freedom from uniform codification as

5

follows "The wonderful thing about these art spaces is that there's not only one code. Usually there's one code for television and film and it's not clear, then the spectator says, "I didn't get what I asked for". In the art space they say, "Which code is working here? I must look for it".(2)

Despite the unfixing of uniform codification offered by expanded and mobile forms of viewing (albeit that it may represent a regression to early Cinema as spectacle), without its referent Cinema, its systems, its institutionalised unified codes, these gallery 'films' would not be able to function autonomously but are contingent to Cinema as a formal/historical/cultural index through which they must be always be apprehended – why else would work produced on video – an electronic medium - eschew the historical ties of video with broadcast or television in

relation to which it set itself in its early days (and from which it later may have departed on its own pathways), and call itself 'film'. Sometimes, these works, attempt, through appropriation, to intervene in Cinema and its iconic images as a cultural phenomenon, such as the slowed down version of Psycho. Sometimes well known landmarks which are often themselves memorable film locations become the subjects, such as the famous Thermal Baths at Gellert Hotel in Budapest, or the reference to Hollywood Noir, two-shot drama, through techniques of cinema in which the attempt to divide the lovers' emotional space at a London restaurant table, into which the cut-away (of the ashtray - any object can be used to create tension and cover the gaps in order to create a believable spatial unity) no longer cements or bridges the illusion of the fiction of continuity or enables us to believe the contact of their eyes, or their spatial unity nor does it deconstruct these codes, but sits outside of it all that is going on at that table, without knowing its purpose. Some of these artists' film installation (perhaps unknowingly) reference cinema and its codes but are cut off from the rigour of these codes as industry and are simultaneously cut off from the possibility of creating a new cinema or moving image languages. Consequently by

6

unquestioningly quoting from these codes, the works are condemned to a mimesis of cultural forms but are not able to transform them – if one should ask 'what codes are operating here', we already know.

If 'film' installations are primarily quoting European Art Cinema and Hollywood in its forms and content, then we can look at the way that this might bring out some differences with that cinema which haunts Cinema. Raymond Bellour, the film/video and new media theorist cites that the ability of cinema to perform '*in a straightforward, bluntly analogical way*'

was extended and maximised ‘*when it discovered itself as an art*’ (3)(as was painting by the possibilities for analogy (naturalistic representation) which were opened up to it by the discovery or invention of perspective). This ability was challenged in the second half of the 20<sup>th</sup> by on the one hand, he says ‘cartoon films’ and “*the birth of a movement which was partial but essential and has never stopped haunting the great representational cinema*’ as the reverse side of itself; abstract cinema, or more or less, abstract (it has also been called concrete, ‘integral’, conceptual, structural” experimental. (4)

Experimental moving image encompasses a wide spectrum of practices as can be seen from the many different works in film and video, linear and expanded ranging from the mid 20<sup>th</sup> Century to the present screening at the Lumiere Show. But if we continue to look for the links for a cinema of ‘experimental film’, it must be judged as an altogether different place of practice from works which can comfortably have found themselves projected in the gallery – notwithstanding that early experiments with film were in expanded forms or in sculptural installation and presented ‘live’ in gallery. The convincing manipulation of the representation of time and its arrangement in linear form, away from the expanded moving image as spectacle with its recall of forms of early cinema, is the high point of the development of both the great representational cinema and

7

experimental cinema which is its reverse. It is the ability and intention to sustain the relationship between linearity and duration which is perhaps sets them apart as cinema (although experimental film has never in any case been able to withstand long viewing times). Perhaps this experimental practice, which is the very one which ‘*never stopped haunting cinema*’, was also born of or, manifested itself in, like the gallery ‘films’ mentioned

above, a fetishising overvaluation of certain details of cinema as an institution and a machine. This time, rather than a preoccupation with representational content and formalism, experimental film practices developed out of an intense need (like the 16<sup>th</sup> marriage of painting to science which achieved '*the strongest possibly analogy*' (in Bellour's terms) of the perceived world) to find alternative forms of perception for that world, in the folds of the scientific or mechanisms of cinematic reproduction, as if, through these mechanisms, could be coaxed an alternative empirical analogy of the world based on an 'anti-humanist' mechanised perception. This takes the form of a marriage between science and aesthetics, where an aesthetics is produced from the mechanistic technology of the apparatus of cinema, its printers, processors, optics, elements and materials and the procedures which variously orchestrate these infrastructures. From this are born Film Objects which seem to be achieved out of a precision craft or an artisanal activity or else a mad search which involves liquids, baths, cuttings, masks, exposures. Less an alchemy and more a labour intensive practice performed in the caverns of cinema which at times, gives rise to true beauty and alchemy and at others interminable failures. This practice is a form of fetish which must be fascinated by the surface of its materials and effects, as the subversion of the master representational cinema's preoccupation with and mastery of, analogy.

Labour as a form of practice and knowledge also creates the basis of that experimental film which allows forms of representation (analogy), cultural and social agendas, forms of expression of the self and its narratives. In

8

experimental film, the production of its images, styles, surfaces, and codes are unified to some extent, such as a lack of plot and figuration, fragmentation, levels of unrecognisability, the courting of abstraction. But

experimental film (which should not be reduced to genre but could be) does involve a practice where production does not just take place in the pro-filmic event but is the result of a hands-on knowledge at every stage of production if possible. This body of knowledge is inscribed in the practice and in the person of the film-maker, and is performed at the level of the aesthetics of the image rather than in content. This is a body of knowledge accrued through labour and an intimate closeness of the relationship between material and practice, between practice and practitioner and work. Many of the aesthetics of experimental film arising from cutting, optics, speed, duration, surface patina, materiality, fragmentation etc., are familiar and predictable in part, because they have fed into the mass medias of advertising and music – although the contemporary mass media industries have a much closer relationship with conceptual ideas and therefore now plunder gallery art. Unlike ‘film installations’ which are cut off from the practice of production as knowledge, despite sometimes displaying high production values. Is experimental film / artist’s film a tradition? A genre? Is it a category? In the latter, the aesthetic and form of this work seems to be draw from and reference, Art Cinema and Hollywood as an aesthetic and cultural phenomenon of the 20thC whose images and forms dominates our imaginary and memory and in the former, production is inscribed with the belief in the possibility of the transformational power of a different cinema and film as a physical and plastic and even political medium.

This leads us finally to the search for that supplement, the longing for that affect which is thought to belong to Cinema or its remains - the question of what constitutes the ‘cinematic’ and where it resides. The fetish sign of film as object or the fascination with it, in homage, obsession, passion, romance, glamour,

surface and appropriation of film as a ready-made, can be found in the titles of film installations which directly refer to the material base of Cinema such as *16mm*, in the fascination with the ‘behind the scenes’ of techniques of production such as the construction of film soundtracks, the clattering projector as part of the projection experience as much as the traditional avant-garde’s overvaluation of materials as the repository of truth which is supposed to be revealed by the intense first hand relationship with materials and the labour of mechanical reproduction, in the (machines) superannuated equipment and paraphernalia of film production as fetishes.

There is one certain aspect of the photographic moving image which is its physical material status as a chemical image of the world and its indexical relationship to the world. Unlike the electronic image (not to mention the computer image which has no link to the world) which, as Bellour points out, has the maximum amount of analogy to the world, being an almost instantaneous record of the world in the present – almost doing away with the notion of analogy and itself becoming the original. This ability to record instantaneously and to consequently exist only in the present means that “*In effect, video extends the analogy directly from movement to time: instantaneous, real time which redoubles and goes further than the pre-recorded time of films and shows its purest and most atrocious face in video surveillance*” (Bellour) (5). The indexical image of chemical film (let’s not say cinema because video is projected in the auditoria of cinemas as ‘film’), has inbuilt into it through the photographic, the mechanism of projection itself and its viewing context, that spectral aspect which still troubles i.e., the paradox of past and present embedded in projection, the dual nature of the image as both dead and alive and of being both a representation which is (often) of and severed from, the physical world, our passive seduction by



and consumption of, cinema and our active identification with its images.

In addition, Cinema is now a history of images, a cultural

10

repository of images, of memory, as well as an institution and a specific viewing context – which in its apotheosis, is linear. By way of the indexical – supported by its viewing structures and history (even though that image may be self evidently electronic – it cannot in its entirety remain within the realms of the electronic i.e. in its true condition of a recording once it enters Cinema). So when we refer to the ubiquitous ‘cinematic’ which resides in electronic projection, in installation, in contexts which are evidently not Cinema, what do we mean? Rather than ‘film’ (which is often used as an analogy for cinema) taking place anywhere and everywhere where an image is projected in large scale or where an image, originated on film, with photographic qualities of depth of field image etc., is projected and where Cinema is referenced (not experimental film since it performs away from Cinema and is in its blind spot), we may be referring to the cultural memory of cinema but also to the transformation that the term Cinema has the power to effect (in our minds) on every image and the totality of visual experience of it, in a viewing context that has the ability to recall that troubling spectral moment which is of its nature indexical and has the ability to both situate us in the moment and exile us from its reality – abandoning us, as it were, to ourselves. Analogy is always a referent to something outside of itself - a record cannot refer to anything outside of itself, because it is always, itself, acting as the original moment. That could be why, electronic works can, given the right conditions, perform indexically - if they give up their ability to live only in the present of recording and enter the temporal paradoxes implied by the ‘filmic’. Sometimes this can be done through reference, mimesis or adopting the

rhetoric of content as style and aesthetics but in this case, it is not Cinema but the rhetoric of it a 'cinematic' effect.

This returns us to some of the works described at the beginning and to gallery film installations which perform a simulacra which relies not on a physical

11

experience but on a cultural memory because it does not produce cinema but the 'cinematic' effect.

It is as if, in a reversal of experimental cinema's haunting of Cinema, Cinema (and indeed Television) has started to stalk and haunt all activity in contemporary moving image.

3,600

**Draft 15/0/03**

1. Goldsmiths shows 2000-03. This selection is are not meant to be representative of the spectrum of work in moving image.
2. "Mass Distraction, A conversation with essay film-maker Harun Farocki"  
Chris Darke Vertigo Vol2 No 5
- 3 Raymond Bellour, "The Double Helx" Passages de L'image Centre Georges Pompidou 1990
4. Ibid.
- 5 Ibid

