

sculpting in time

The aim of this lecture is to provide an introduction to thinking through time and movement in relation to art-making practices.

Rob Jones

Coexistent Perspectives (ADCD7001)

essay question

10 – Compare and contrast the work of two contemporary artworks, providing a critical analysis of their approach to **movement and time**. Examples could be chosen from either **‘static’ or time-based art**. Be sure to include relevant theoretical perspectives and corresponding working practices in your discussion.

None can deny that present time lacks any extension, because it passes in a flash. Yet attention is continuous, and it is through this that what will be present progresses towards being absent. So the future, which does not exist, is not a long period of time. A long future is a long expectation of the future. And the past, which has no existence, is not a long period of time. A long past is a long memory of the past.

Augustinus, Confessions.

[in]

being

time

[and]



Being and Time

Martin Heidegger

The Temporality of Human Existence

“**Dasein**” (literally, “being there”)

We do not say: Being is,
time is, but rather: there
is Being and there is time

Martin Heidegger

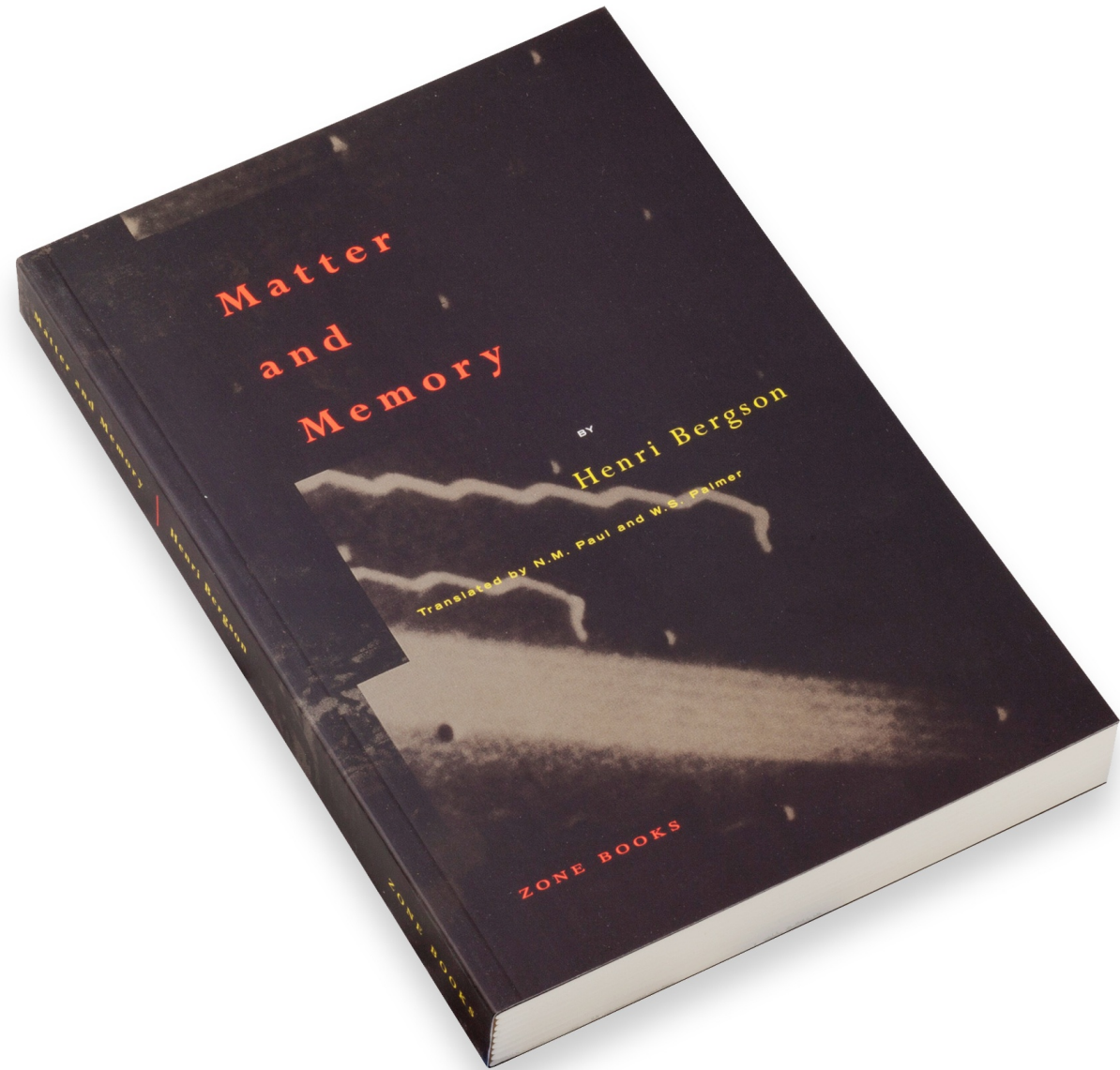


The ship of Theseus – The paradox of identity



temporality and duration

Henri **Bergson**



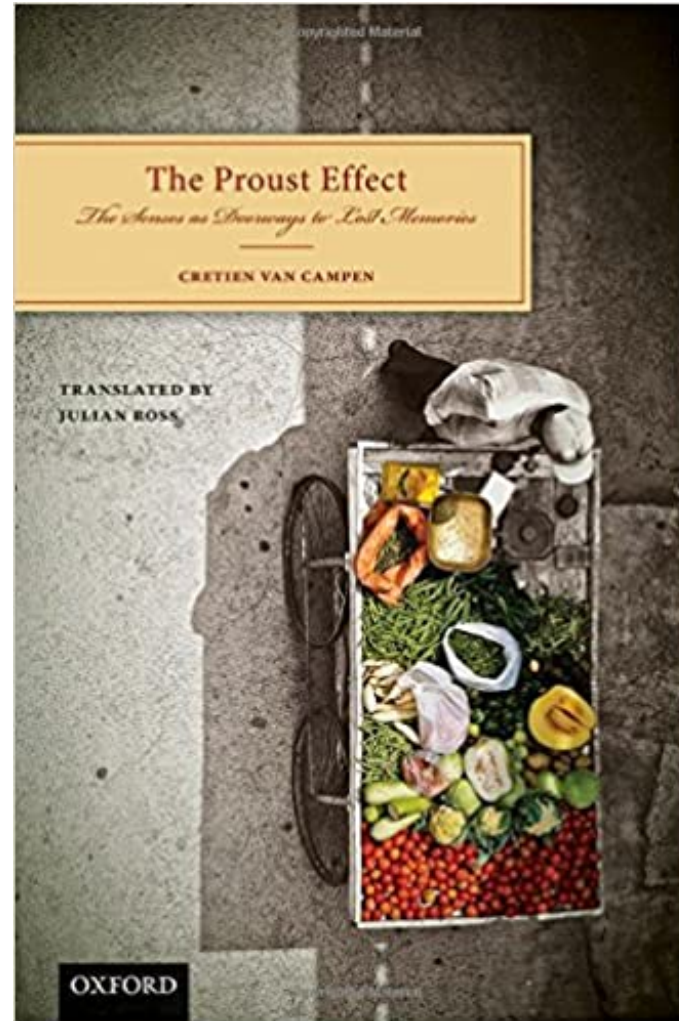
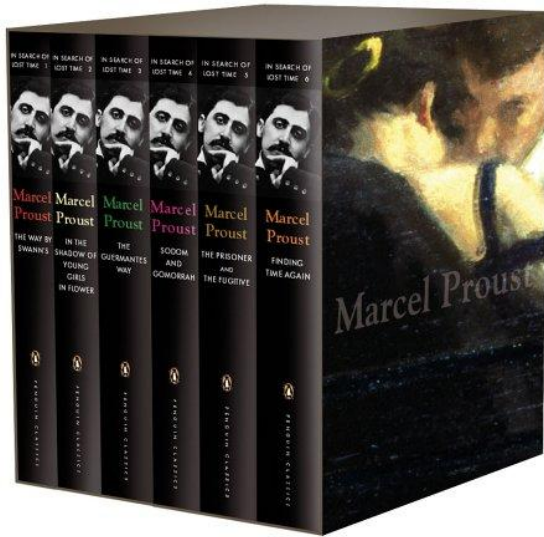
Marcel Proust

(after Bergson)

À la recherche du temps perdu

In Search of Lost Time

(Remembrance of Things Past)

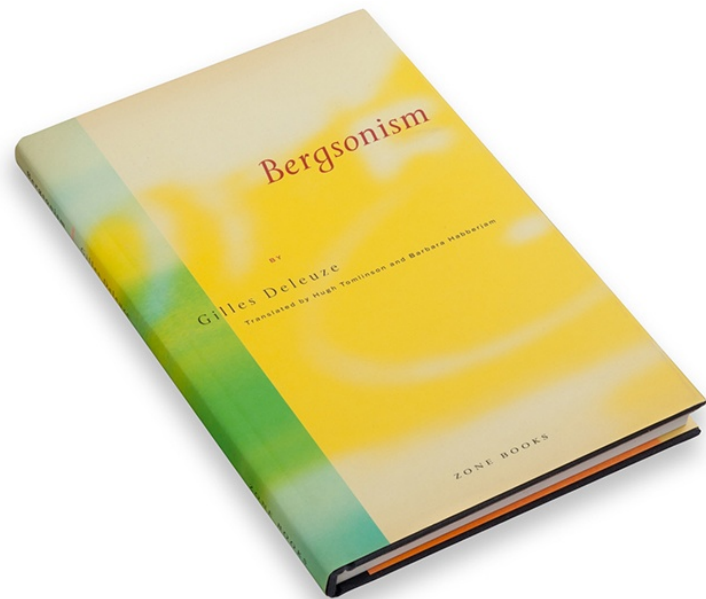


time and (involuntary) **memory**

the brain is the screen

Gilles Deleuze

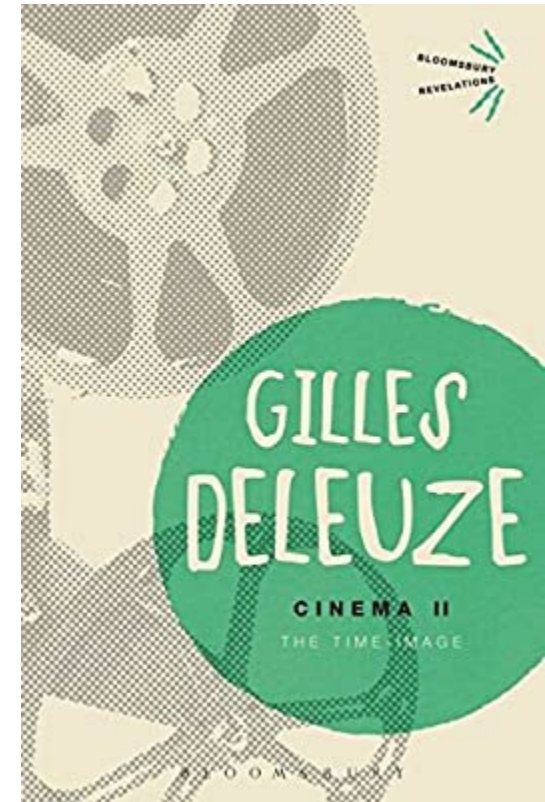
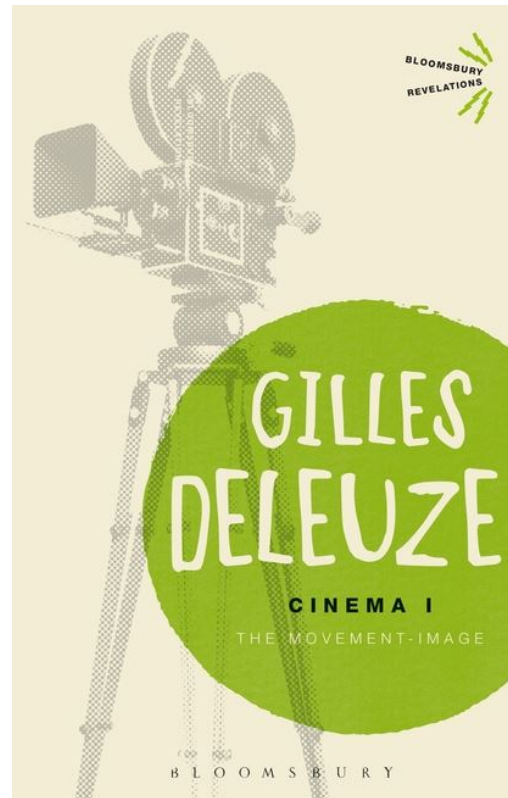
the crystal image of time

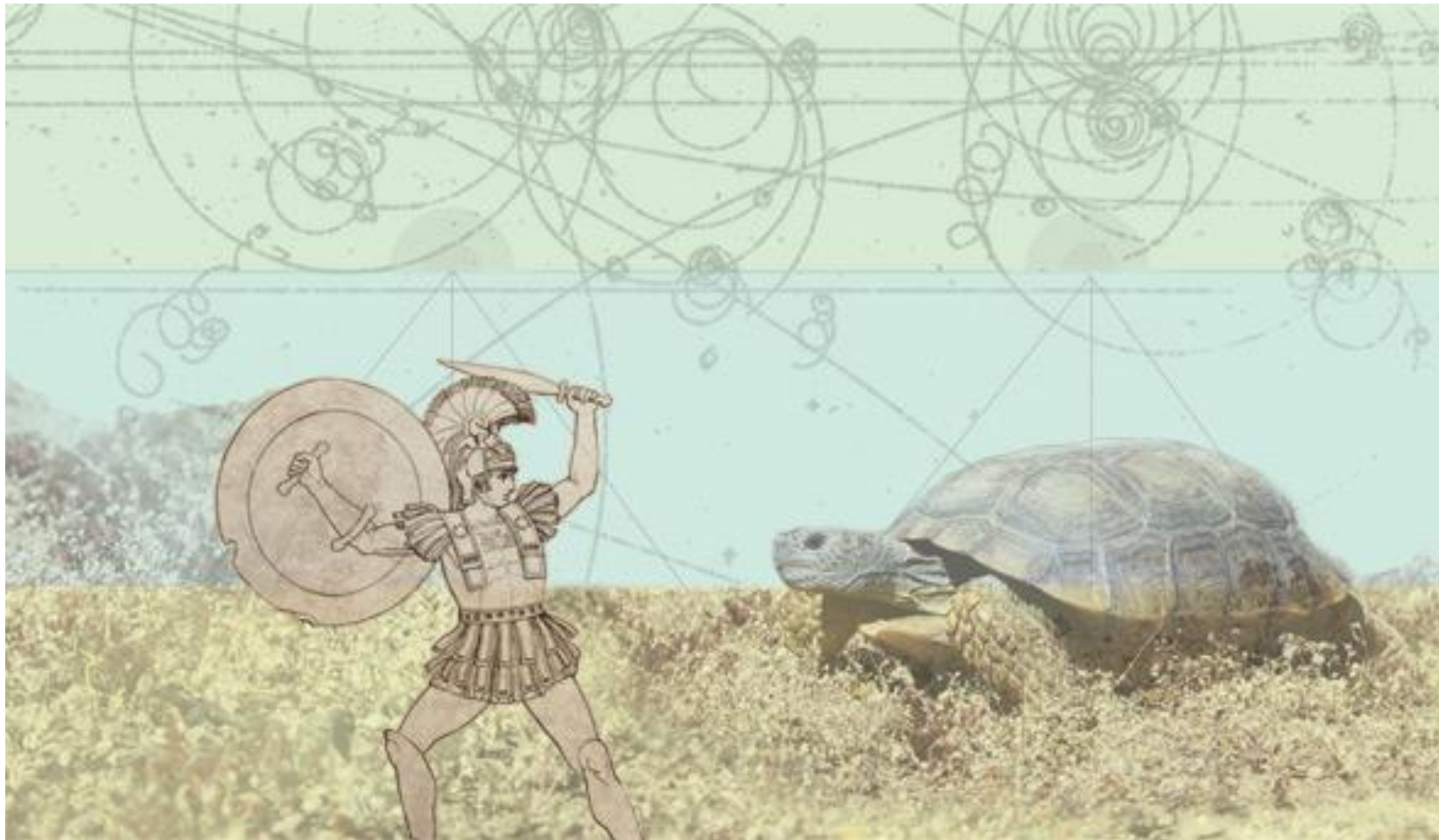


“cinema is Bergsonian” (Deleuze)

the crystal image of time

The Cinema Books





Zeno's Paradox reveals a mismatch between the way we think about the world and the way the world actually is.

Andrei **Tarkovsky**

Sculpting in Time

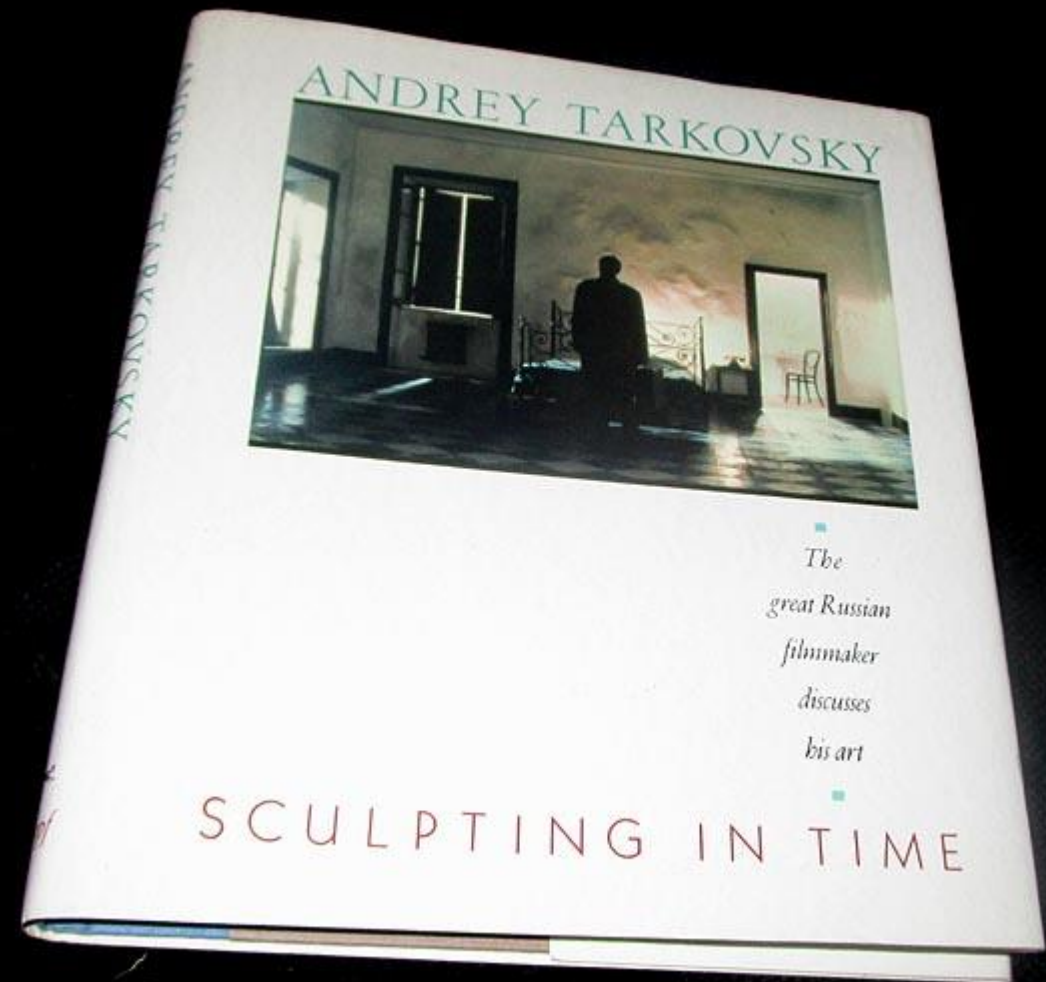
time pressure within the shot



Mirror | 1976 | Tarkovsky

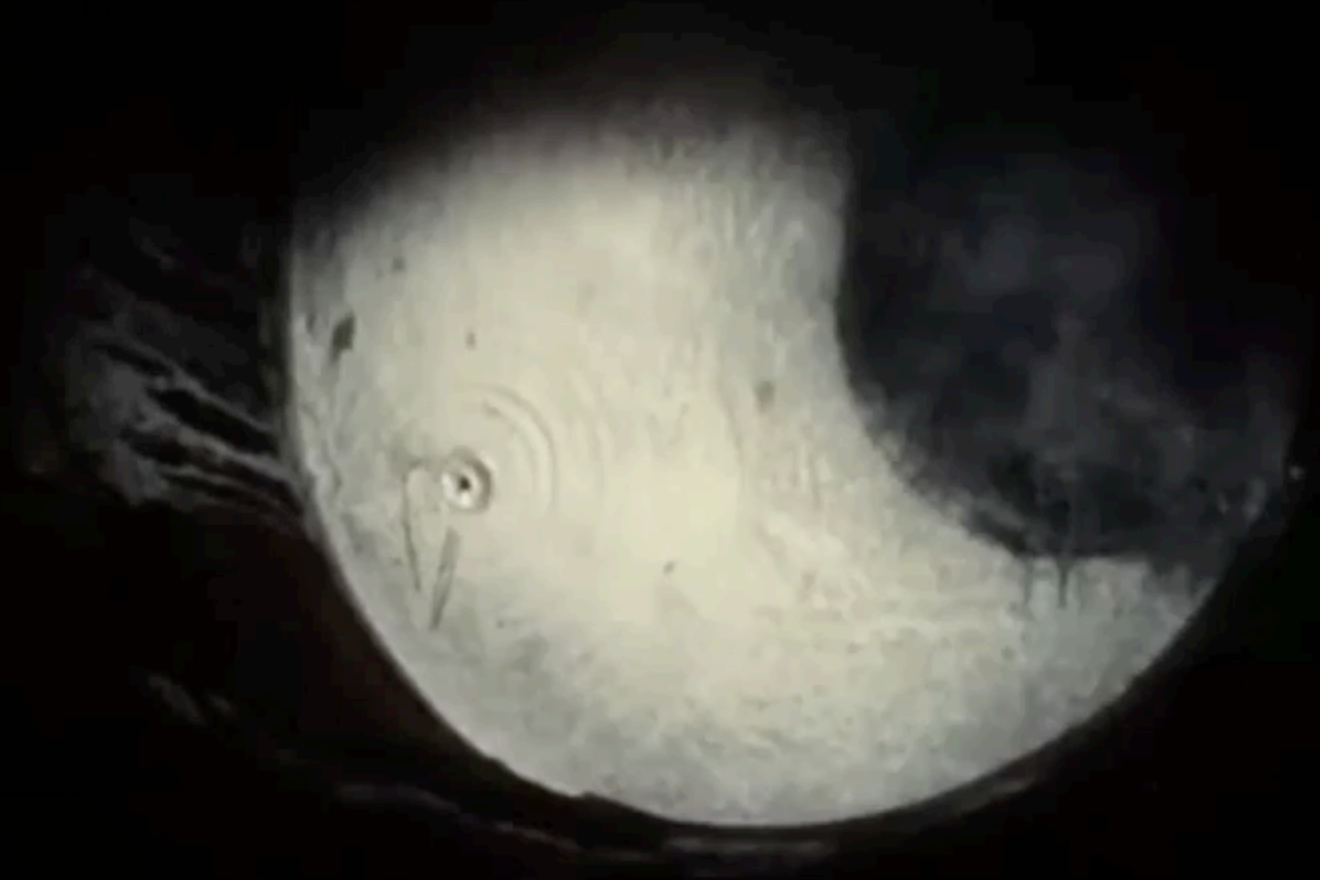
sculpting in time

Unlike all the other art forms, film is able to seize and render the passage of time, to stop it, almost to possess it in infinity. I'd say that film is the sculpting of time.



time is a state: the flame in
which there lives the salamander
of the human soul.

Andrei Tarkovsky



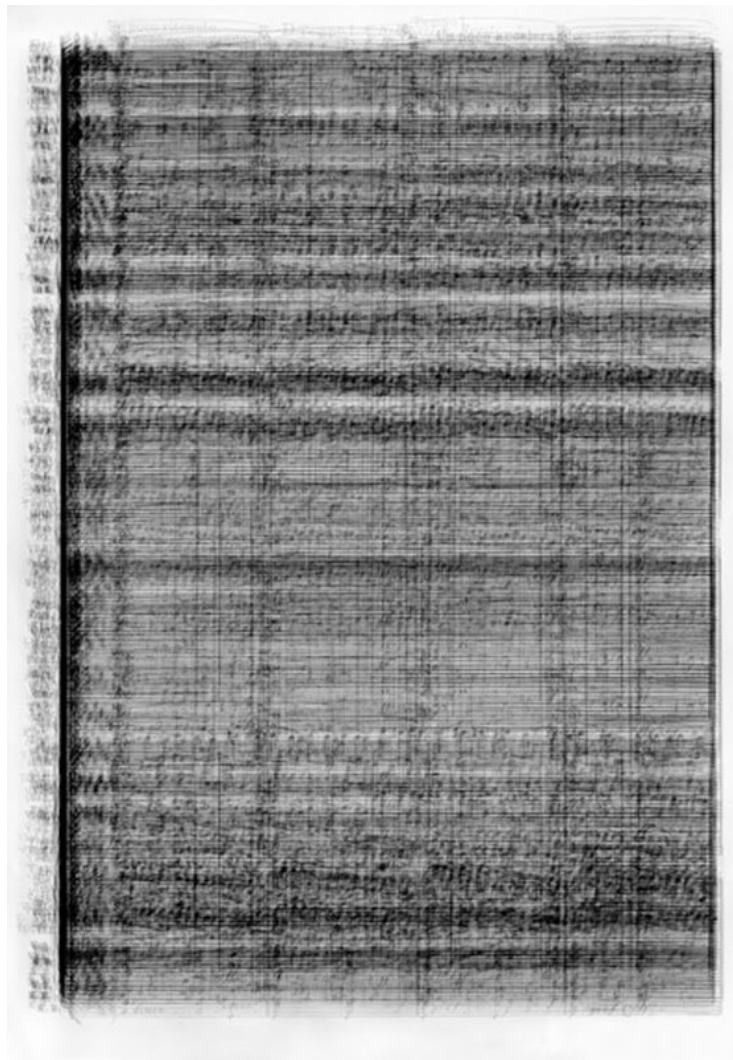
‘Frozen Time’

Memory of Time

Idris Khan

It is hard to avoid the aspect of time when producing what ones sees as a photograph.... my images [are] something that is not a frozen moment, but an image made up of many moments and that is created over time rather than taken.

Idris Khan



the dissolution of the frame

persistence of vision



Douglas Gordon



24 Hour Psycho (1993) | Douglas Gordon

christian marclay



The Clock (2010)

timeslices

daniel crooks



STVDIO

Earth-Moon-Earth (2007) katie paterson



Earth-Moon-Earth (Moonlight Sonata Reflected from the Surface of the Moon)
Katie Paterson, 2007
The artwork consists of a black grand piano with its lid open, positioned in a minimalist room with light-colored walls and a wooden floor. The piano is a Steinway & Sons model, with the brand name visible on the fallboard. A small black electronic device is connected to the piano's base. The room is brightly lit, and the piano is the central focus of the image.

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Earth-Moon-Earth (Moonlight Sonata Reflected from the Surface of the Moon)

The Tenderness of Rain (2011-2012)

Linda Lee





‘art time’

passing of time

excessive duration



Tehching Hsieh



Marina Abramović

Tehching Hsieh

The performance artist made himself punch a clock every hour for a year, in a work now recognised as seminal



Tehching Hsieh | Time Clock Piece (One Year Performance 1980–1981)

NOWNESS
presents

Marina Abramović



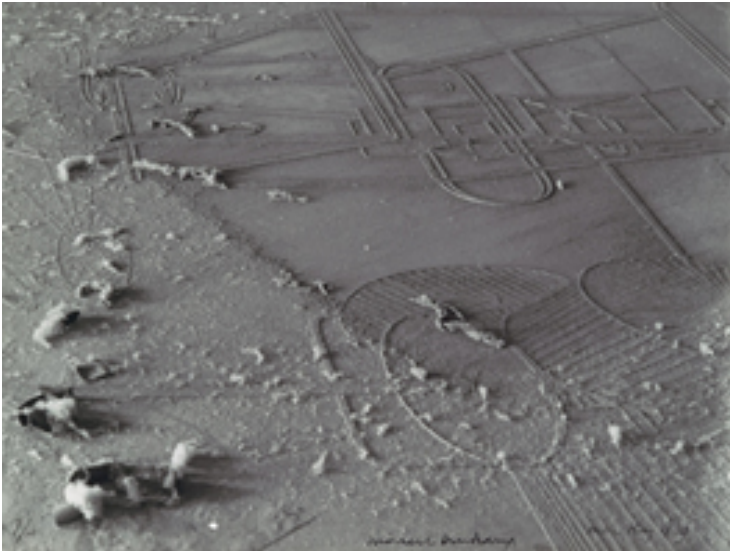
The Artist is Present 2010



7 Minutes of Silence 2016

the materiality of
time

rust and dust



Marcel Duchamp & Man Ray, *Dust Breeding II*, 1920



Saba, then, is a natural rustiness, the charm of olden days, the stamp of time

Time and Tarkovsky

...a Tarkovskian interlude

the concept of 'sabi'

ephemerality – ephemeral time



Work of Days (1998)

Rivane Neuenschander





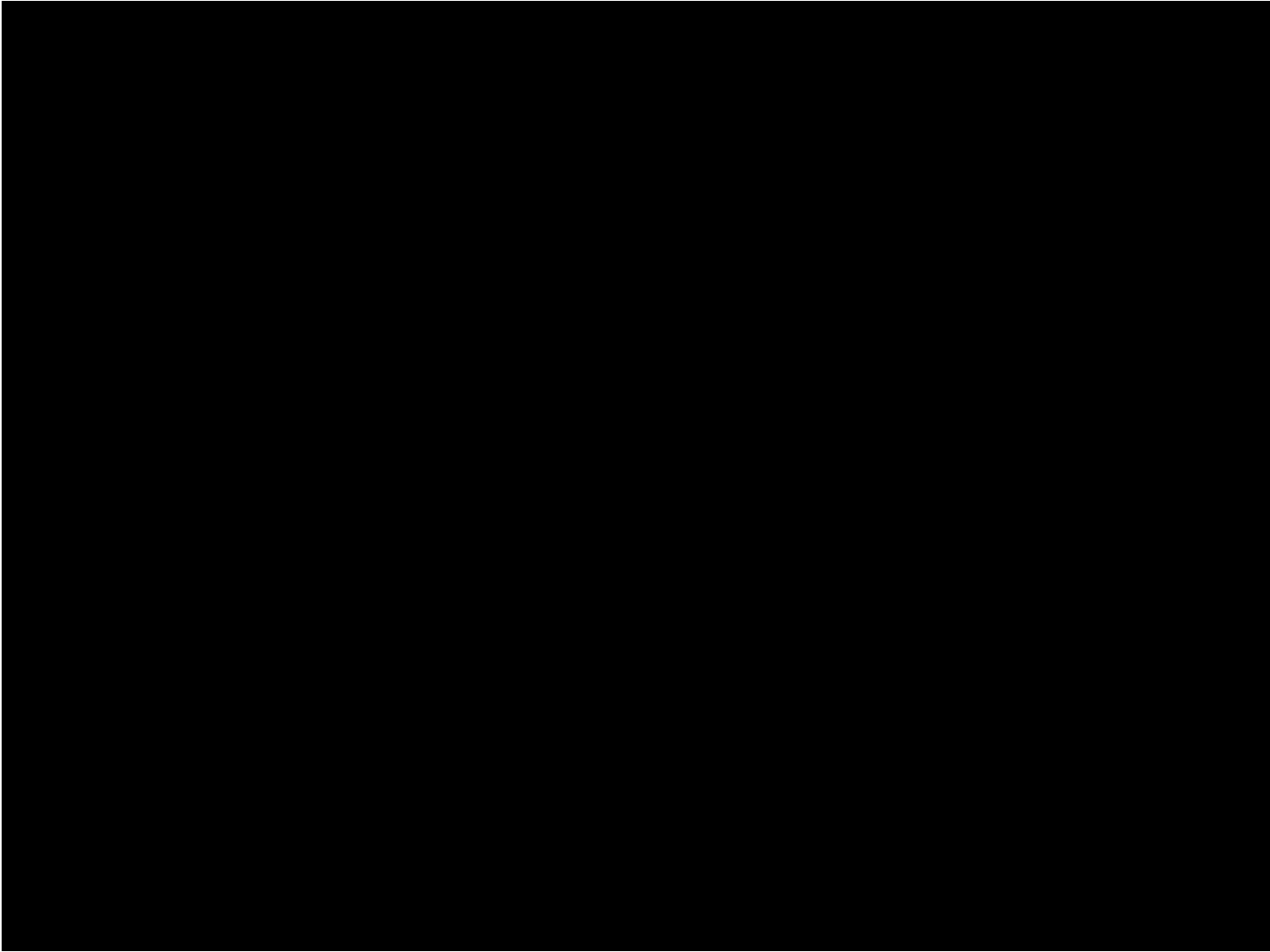
making time

somewhere between
still and moving

time becomes a material...the
materiality of time



Fog Line | 1970 | Larry Gottheim



Stan Brakhage

a poet with a camera

“All things that are, are light.”



Still from Brakhage's film The Dante Quartet, 1987

the still image

articulated light

When giving sight to the medium, **"with, not through, the eye"** (William Blake), **with, rather than thru, machine**, with any means at your bestowal (rather than disposal), **with the light**, and naturally then of all these things also as in any gift, the term "moving picture giving" takes on a blessed (and necessary to me) dimension.
—Stan Brakhage, A Moving Picture Giving and Taking Book

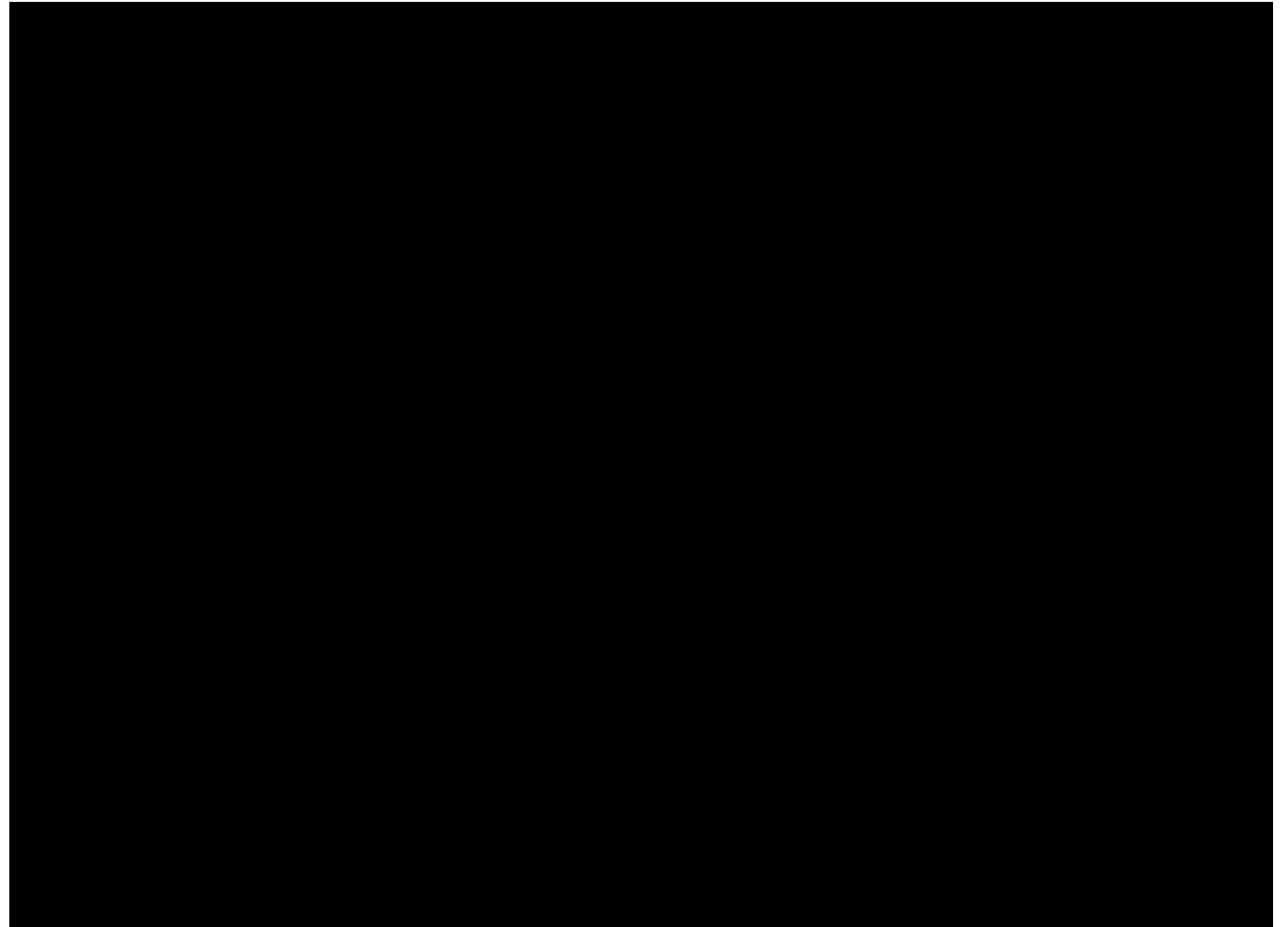


metaphors of vision

Stan Brakhage

lyrical cinema

Brakhage “uses the visual to
express the totality of thought”



Commingle Containers | 1997 | Brakhage

Maya Deren

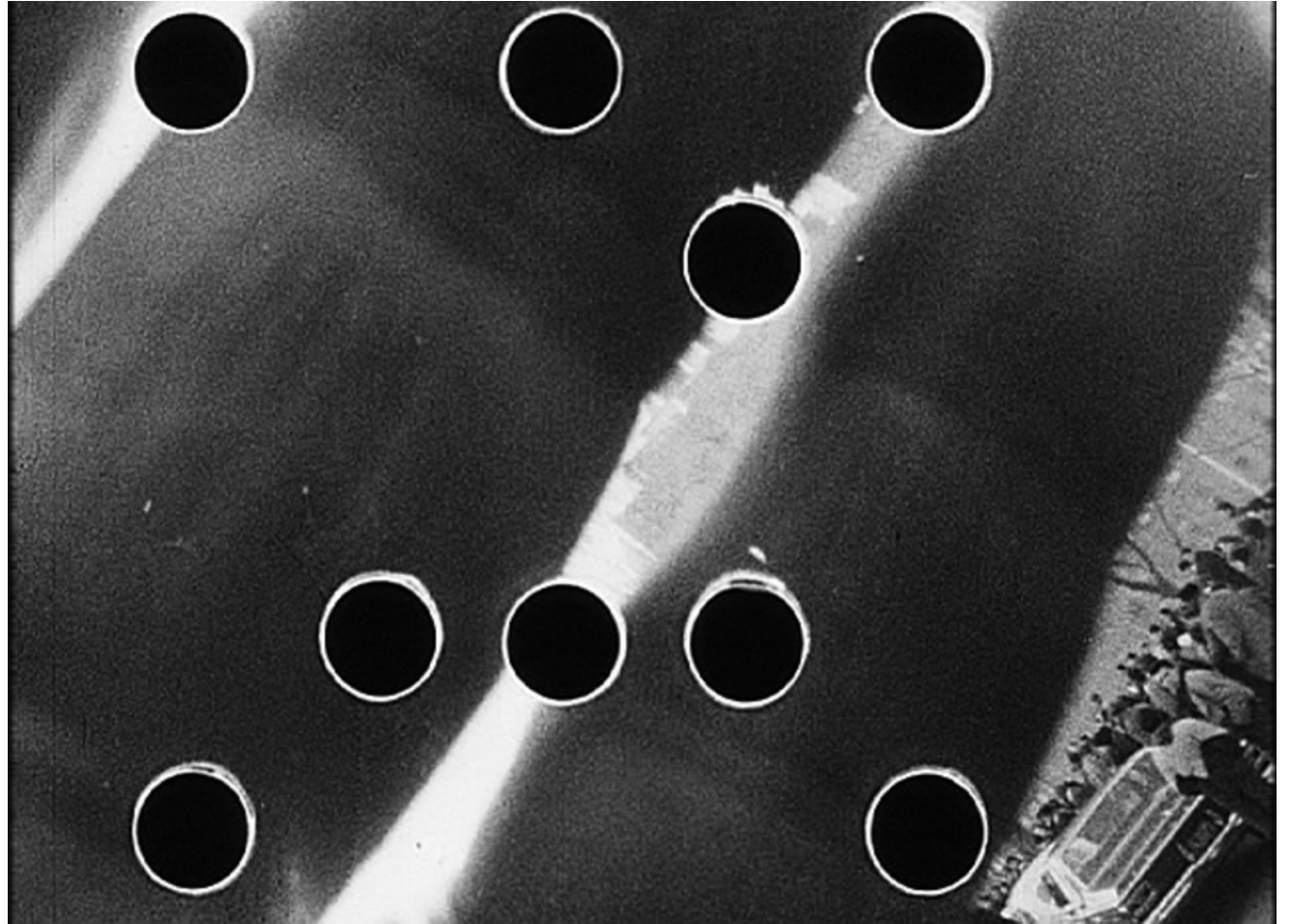
protagonists are somnambulists

trance film



Meshes of the Afternoon | 1943 | Maya Deren

Found Footage



Lost and Found | 1985 | Joseph Cornell and Ken Jabobs

Jospeh Cornell

An ephemeral reverie, a poet's dream, a celebration of light and youth.



nymphlight | 1957 | Cornell

Hollis Frampton

a film is a machine made of images



Michael Snow

“The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows, and the street. This, the setting, and the action which takes place there are cosmically equivalent. The room (and the zoom) are interrupted by 4 human events including a death. The sound on these occasions is sync sound, music and speech, occurring simultaneously with an electronic sound, a sine wave, which goes from its lowest note to its highest in 40 minutes. It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer”



Wavelength | 1967 | Snow

cine-roman



Chris Marker

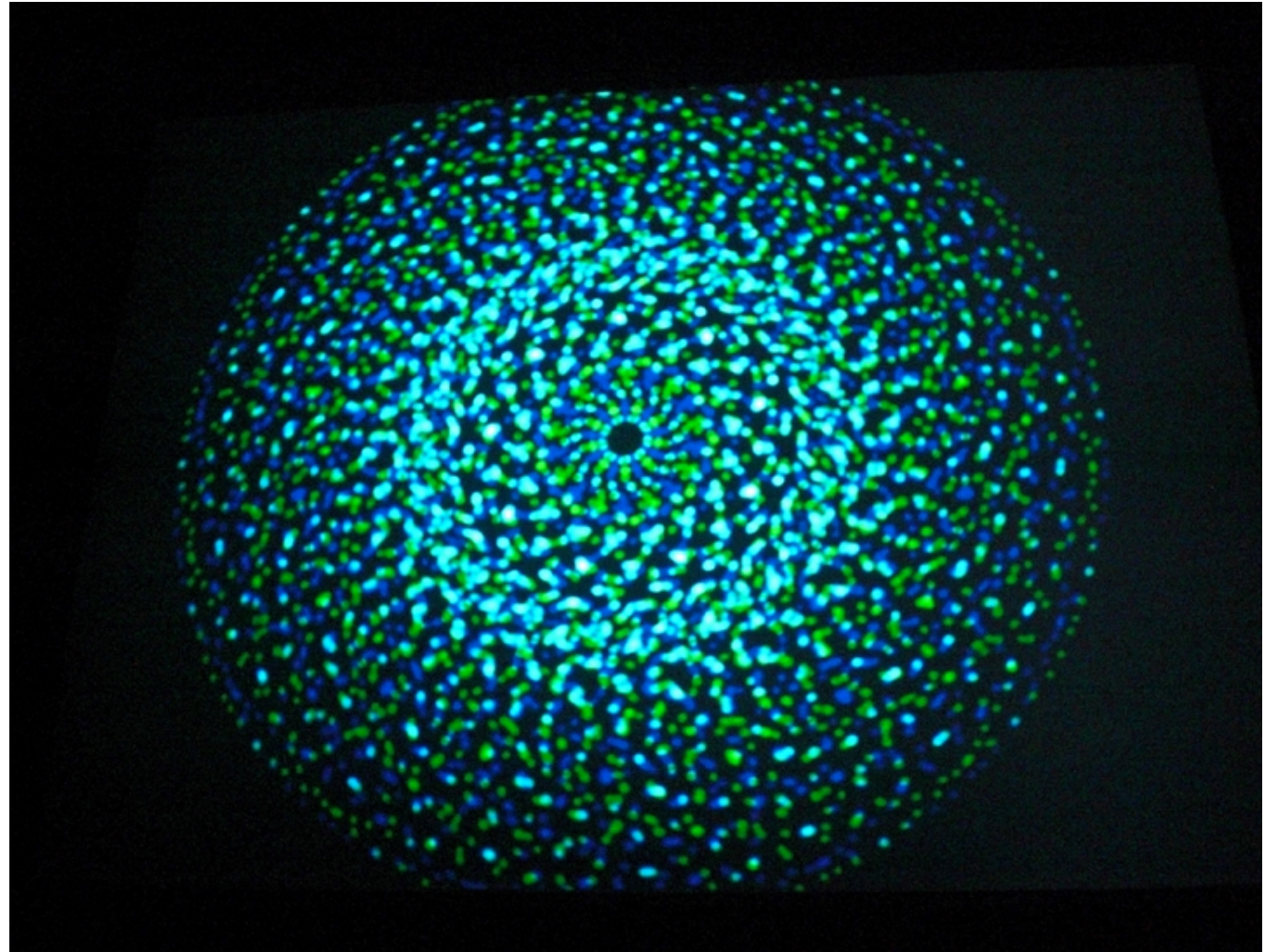
Time, Memory and Time Travel



La Jetee | 1962 | Marker

James Whitney

light moving in time



Lapis | 1966 | Whitney

Guy Sherwin

film changes our awareness of time

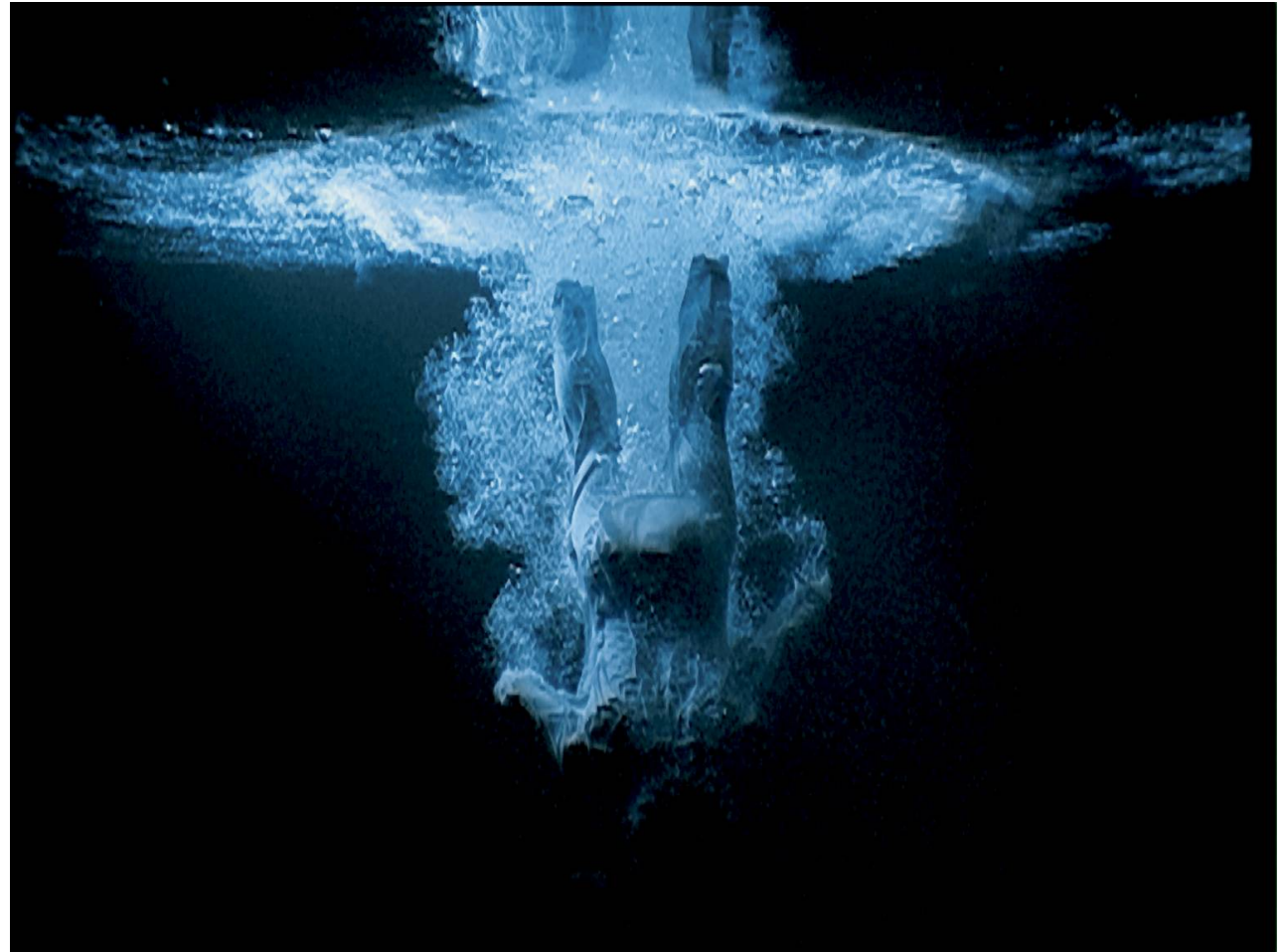


the poetics of light and time

Bill Viola

There is an invisible world out there, and we are living in it.

time as the **'essence'** of video art, which can show **'gradual permutation in the continuous, inexorable progression toward or away from' an event.**



Five Angels for the Millennium | 2001 | Bill Viola

The Green Ray
Tacita Dean



John Akomfrah



Vertigo Sea | 2015 | John Akomfrah

Turner Prize 2018

- Forensic Architecture

- An interdisciplinary team that includes architects, filmmakers, lawyers and scientists, Forensic Architecture's work uses the built environment as a starting point for explorations into human rights violations.
- *The Long Duration of a Split Second*

- Naeem Mohaiemen

- Encompassing films, installations, and essays, his practice investigates transnational left politics in the period after the Second World War, the legacies of decolonisation and the erasing and rewriting of memories of political utopias.
- *Tripoli Cancelled* 2017 (93 min)
- *Two Meetings and a Funeral* 2017 (89 min)

- Charlotte Prodger

- She works predominantly with moving image, sculpture, writing and performance. Her work explores issues surrounding queer identity, landscape, language technology and time.
- *BRIDGIT* 2016 (33 min)

- Luke Willis Thompson

- Working across film, performance, installation and sculpture, his works tackle traumatic histories of class, racial and social inequality, institutional violence, colonialism and forced migration.
- *Cemetery of Uniforms and Liveries* 2016 (9 min 10 sec)
Autoportrait 2017 (8 min 50 sec)
_Human 2018 (9 min 30 sec)

LUX

LUX is an international arts agency that supports and promotes artists' moving image practices and the ideas that surround them.



theorising the **moving image**

some theorists...although there are many...

- **Bergson** (...Proust) duration...
- **Deleuze – the movement image | the time image**
- **Bazin – deep space**
- **Eisenstein (montage)**
- **Tarkovsky (the long take)**
- **Chion – sound image – audiovisual contract**

moving image

towards a definition

towards the fringe...and back again

- a taxonomy of sorts....but by no means comprehensive
- experimental film
- non-narrative v narrative
- realist v formalist
- expanded cinema
- underground cinema
- video art
- abstract video
- structural film,
- lyrical film, material film
- slow cinema
- gallery film
- artists film and installation

*...anything that may be put in a **projector** that will modulate the emerging beam of light.*

summary

- defining the moving Image
- historical survey (past practice and taxonomy)
- theorising the moving image
- realism v formalism
- Frame – off/onscreen,
- persistence of vision
- Space – deep/shallow focus
- Time – montage – long take
- Bergson
- Deleuze
- Tarkovsky
- Brakhage