

conceptions and perceptions of time and space

theorising the moving image

“We must learn to see more, to hear more, to feel more.”

Susan Sontag. “Against interpretation.”

aims and objectives

- defining the moving Image
- historical survey (past practice and taxonomy)
- theorising the moving image
- some ideas about time and space



essay question

Question 10.

Compare and contrast the work of two contemporary filmmakers, providing a critical analysis of their approach to **time** and **space** within **the moving image**. Be sure to highlight any relevant theoretical perspectives and corresponding working practices in your discussion.

pre-conceptions

- what do we mean by moving image?
- what is its relation to the still image?
- realism (representation) v formalism (abstraction)
- medium specificity - analogue (film) v digital (video)
- what are its codes and conventions?



conceptions

- still image- images that capture and freeze time
- moving image – images that move and evoke time
- frame
- light
- time
- space
- movement, rhythm
- sound – temporalises the image
- the **camera (or not)**
- mediating light through a **projector**

perceptions

- light moving in time (with sound?)
- audiovisual contract
- haptic images
- moving image – images that move in time and space?
- persistence of vision
- the brain is the screen

poetics of light

Theorem 1.

Nothing is visible without light.

Nothing is visible without a transparent medium.

Nothing is visible without boundaries.

Nothing is visible without colour.

Nothing is visible without distance.

Nothing is visible without instrument.

What comes after this cannot be learned.

Nicholas Poussin, 1651

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*



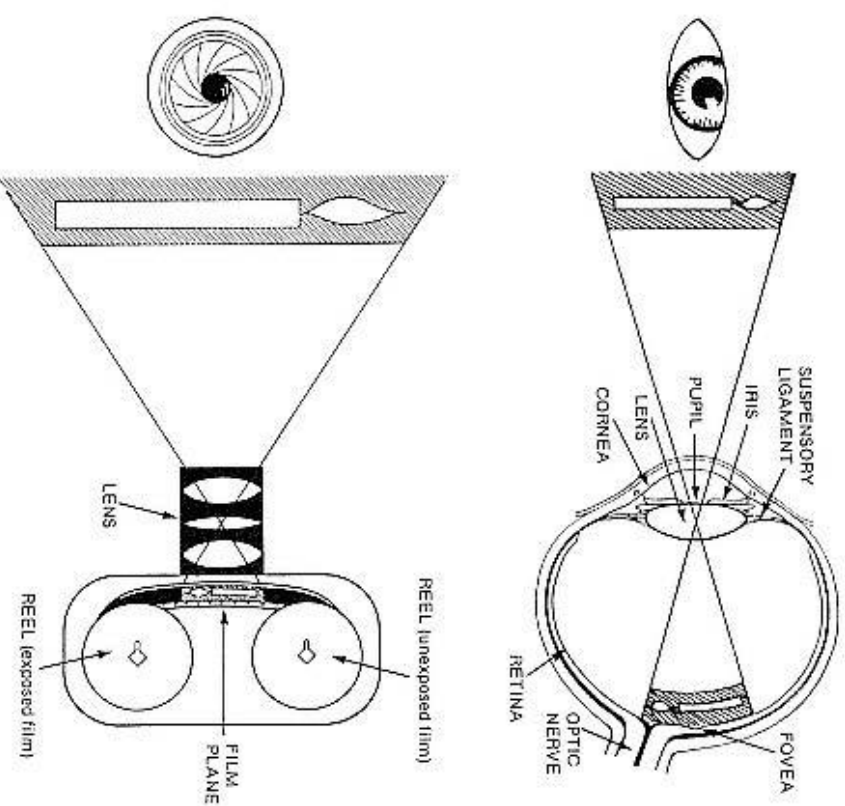
the dissolution of the frame

persistence of vision



Camera-Eye Metaphor

The metaphor of the **camera eye** is constructed of **synecdoches**. That is to say, **the eye and the camera are parts standing for the whole of their respective visual apparatuses**. Vision is no more a product of the eye alone than pictures (especially the "moving pictures" of cinema) are made by the camera alone. In each case, what we see is the result of complex processes that only begin in the eye and the camera. No doubt it is because they house the beginnings of their respective ways of seeing that the eye and the camera have acquired their **synecdochic weight**.



Long ago, I pointed to the lens and said the trouble was here!

—Picasso, conversation with David Douglas Duncan

Douglas Gordon



24 Hour Psycho (1993) | Douglas Gordon

Douglas Gordon *24 Hour Psycho (1993)*

subverting the
relationship between
space and time

- The film was an important work in Gordon's early career, and is said to introduce themes common to his work, such as "recognition and repetition, time and memory, complicity and duplicity, authorship and authenticity, darkness and light."
- Gordon **destroys the relationship between space and time**, or to be more accurate **the illusion of time passing and of movement** which is ordinarily generated by the rapidly flickering frames of cinema.
- **He also destroys the illusion of suspense**, which operates over a longer period of time than the **persistence of vision**, but still demands a certain kind of time perception.

making time
somewhere between
still and moving

time becomes a material...the
materiality of time



Fog Line | 1970 | Larry Gottheim

slow cinema

slow does not mean boring



Countering the Cinema of Action



slow cinema

cinematic time

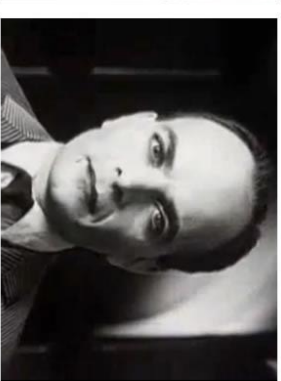
montage (time compression)

[Eisenstein]

v

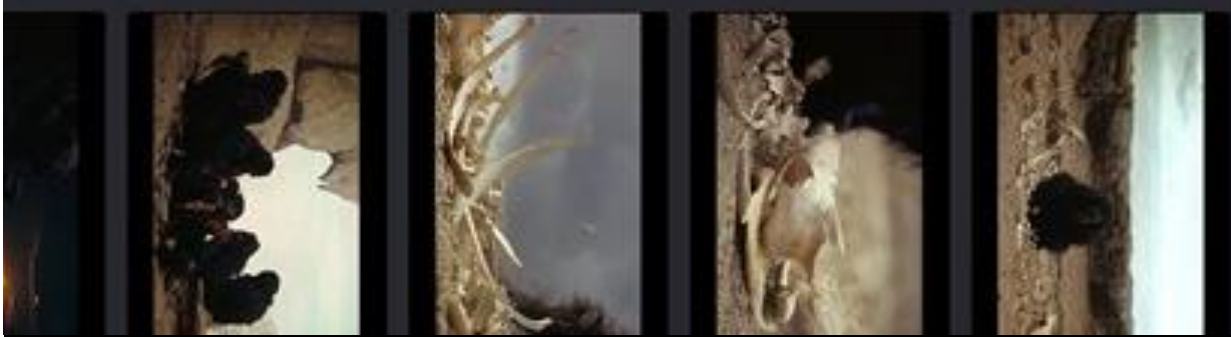
[Tarkovsky]

the long take (time pressure)



Kuleshov effect



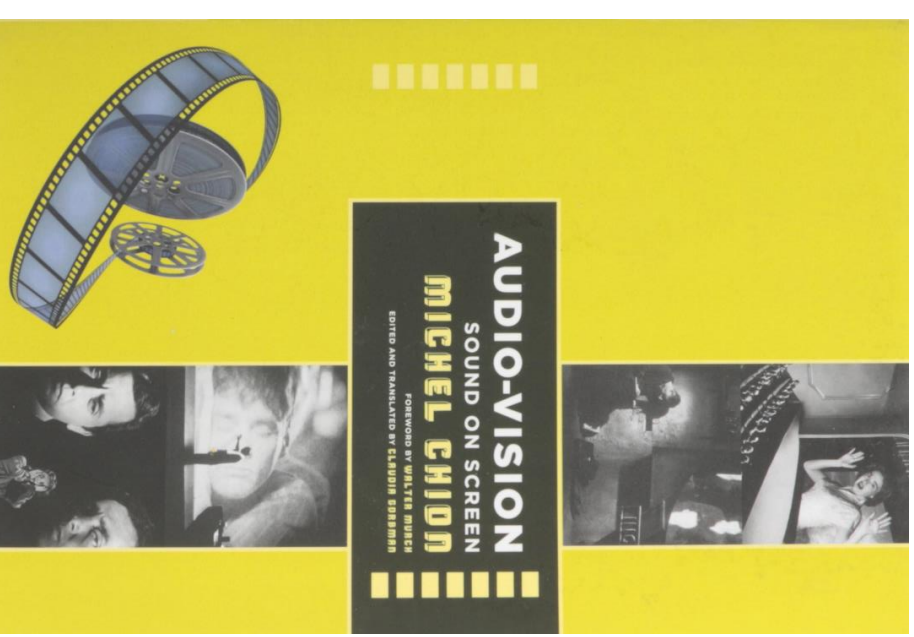




the sound image

temporalization

- Michel Chion
- The *temporalization* of the image
 - 1) *temporal animation*
 - 1) *temporal linearisation*
 - 2) *temporal vectorisation*
- Sound **magnetizes** the image

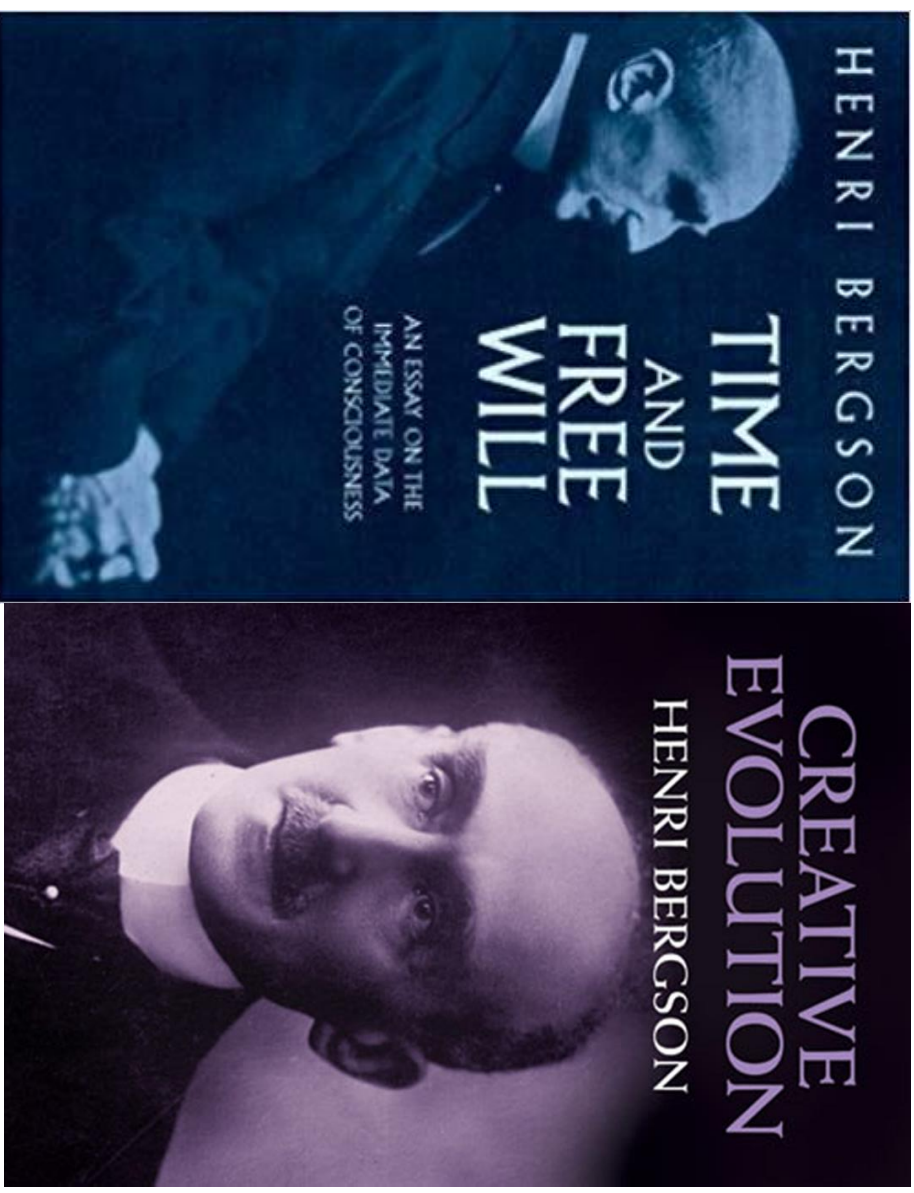


temporality and duration

Henri Bergson

“Cinema is Bergsonian”
(Deleuze)

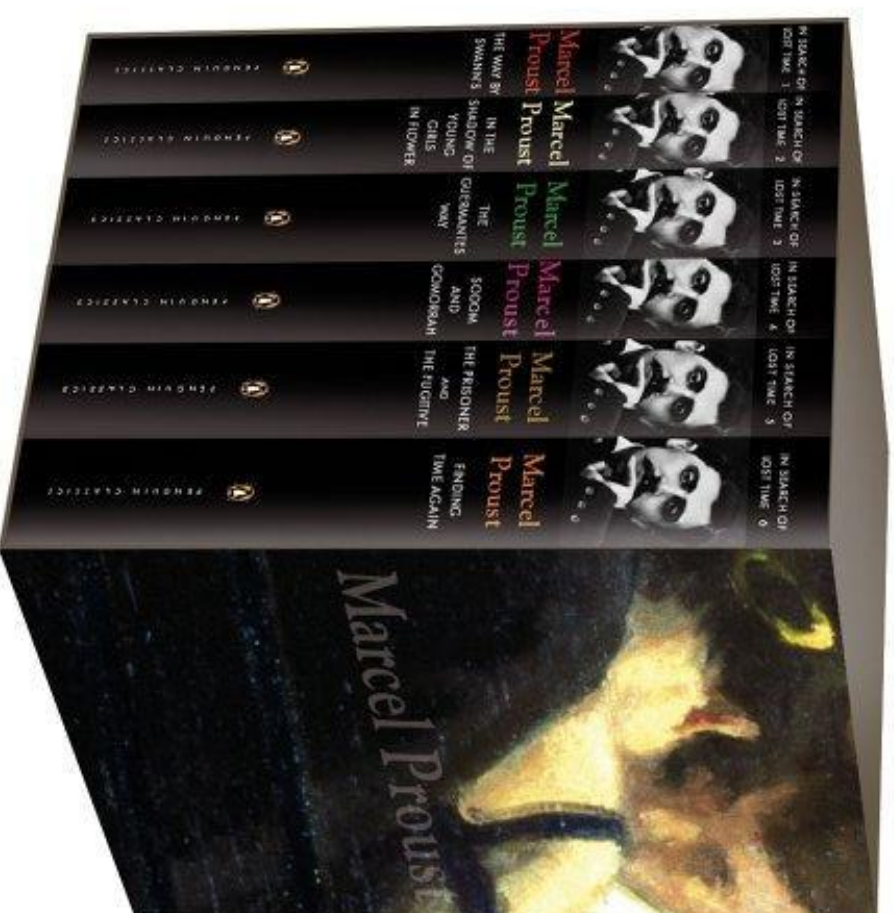
Bergson was the first to give philosophical expression to the idea of cinema: moving images.



Marcel Proust

(after Bergson)

In Search of Lost Time



the brain is the screen

Gilles Deleuze

The Cinema Books

the crystal image of time



The Movement Image

Cinema Book I

Deleuze, commenting on the philosophy of Henri Bergson, dismisses the conception of cinema as a succession of still photographs.

Instead, he argues that cinema immediately gives us ***movement-image***

The perception-image

The affection-image

The action-image

(The mental-image...)

... The *crisis of the action-image*... leads to the **time-image**...

The Time Image

Cinema Book II

Using the philosophy of Henri Bergson, Deleuze offers an analysis of the cinematic treatment of **time and memory, thought and speech**.

‘Give me a brain’ would be the other figure of modern cinema. This is an intellectual cinema, as distinct from the physical cinema.

Experimental cinema is shared between these two areas: the physics of the body, everyday or ceremonial; the formal or informal “*eidetics of the spirit*”.

Andrei **Tarkovsky**

Sculpting in Time

time pressure within the shot



Mirror | 1976 | Tarkovsky

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

Andrei Tarkovsky





cinematic space

can *point* to

perceptual, conceptual, cultural,
political, hauntological, heterotopic,
internal, abstract, psychological
space



frame space

on screen
v

off-screen



Blade Runner | 2017 | Ridley Scott

Space

3D space

deep space | shallow space

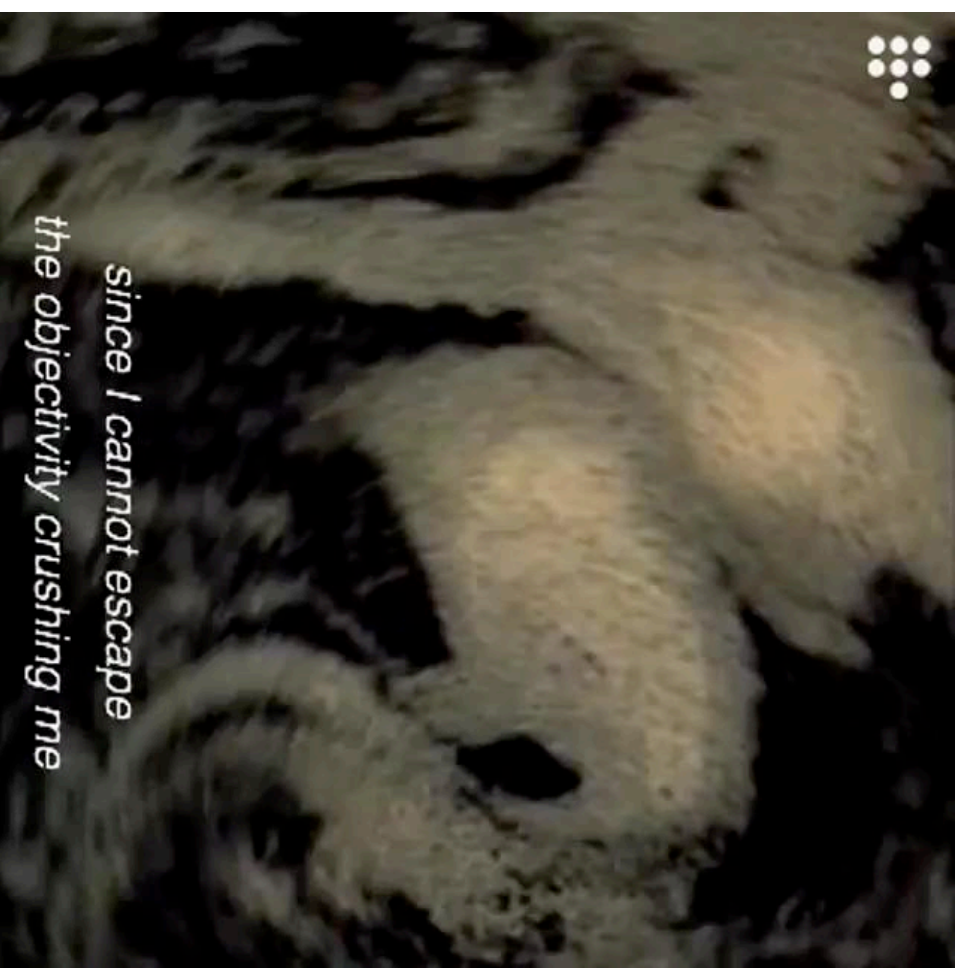
Andre Bazin – What is Cinema?



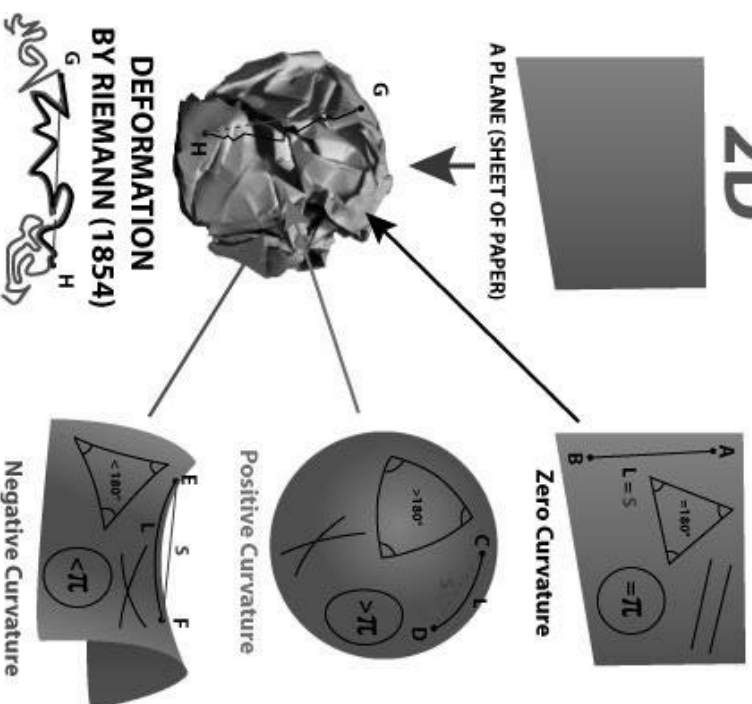
deep vs. shallow space



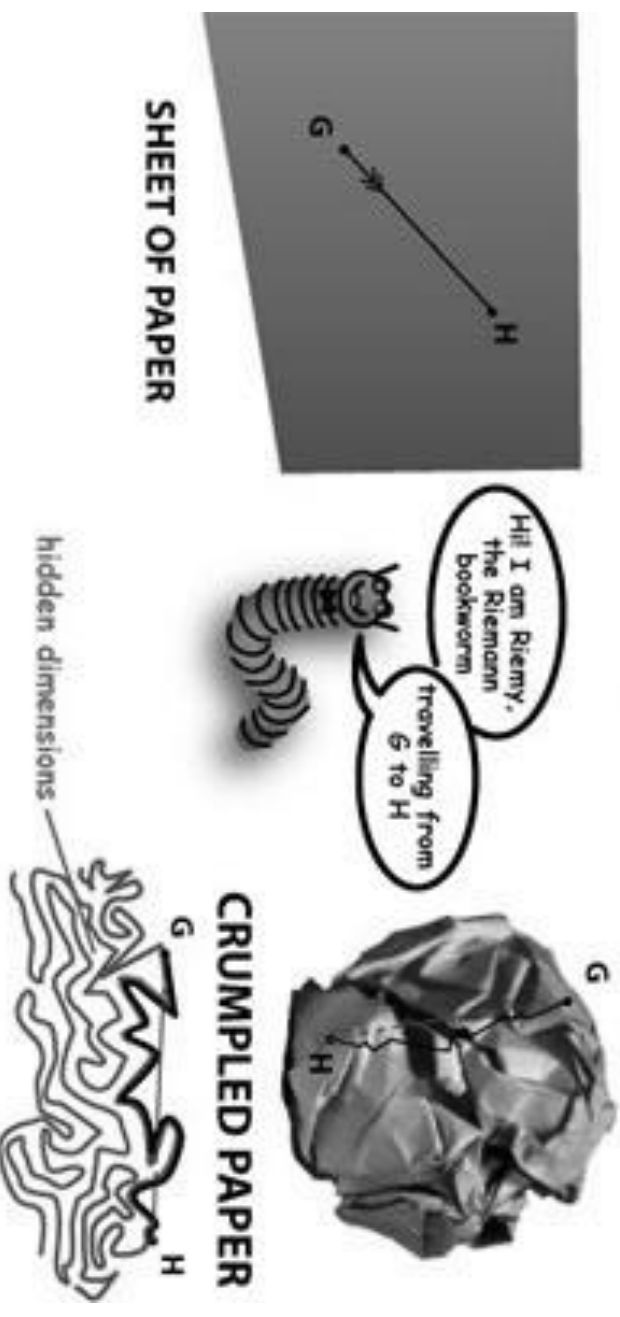
the open image



2D

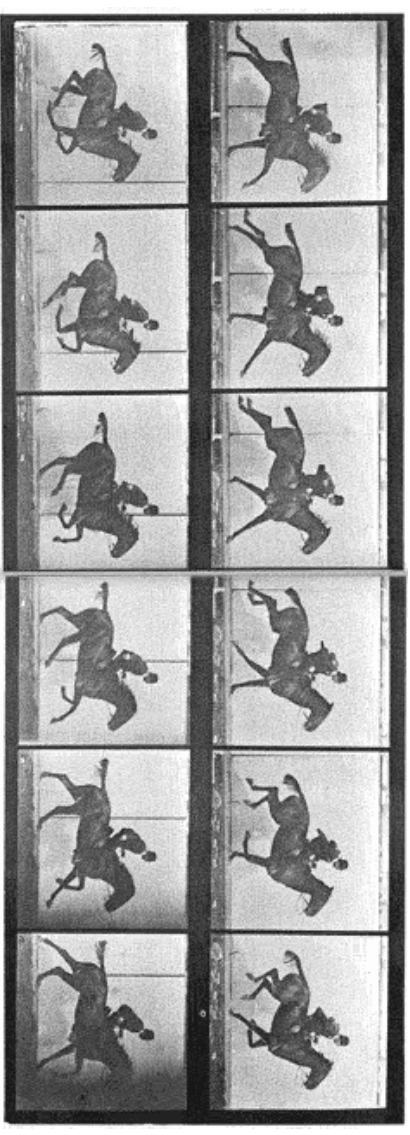


Riemann loved to wrinkle paper !
So the 2D sheet became a 3D paper ball
with inside several layers (dimensions)

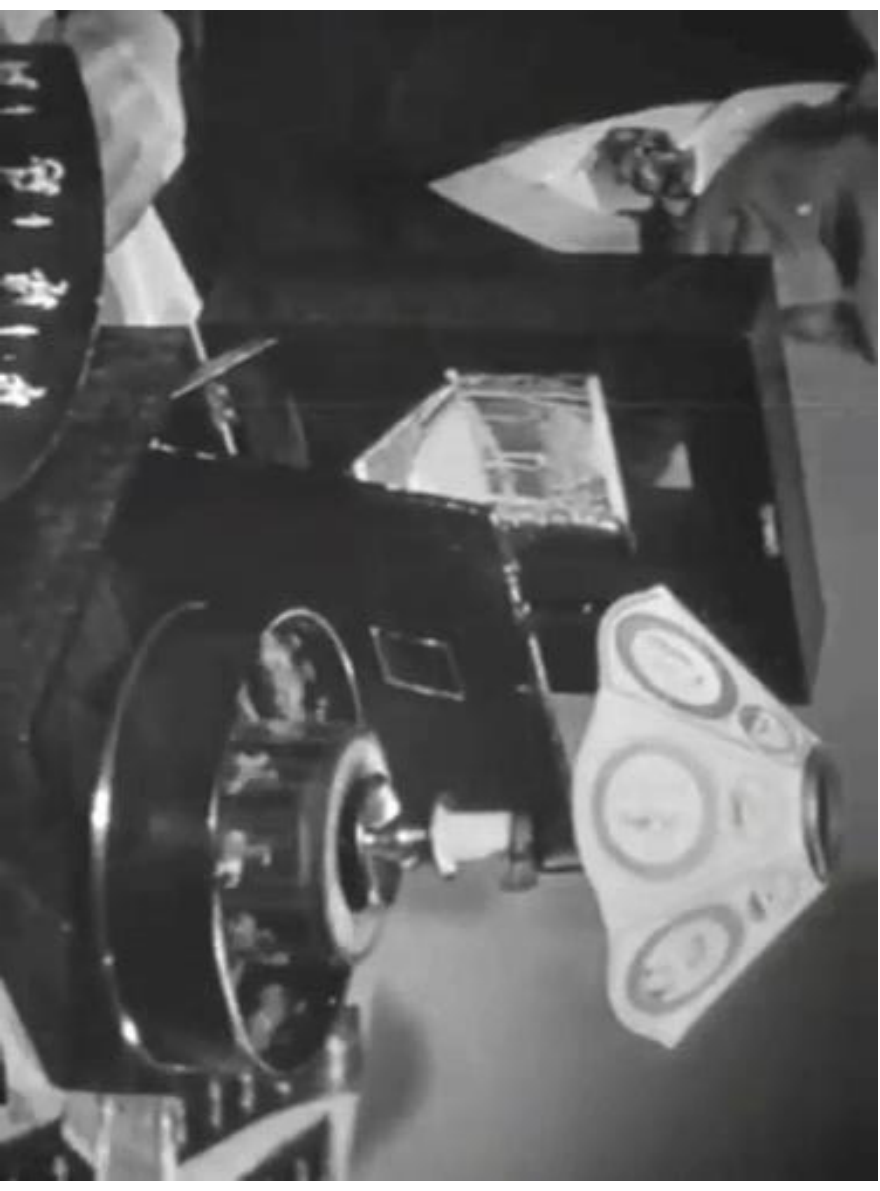


Riemannian Space – Gilles Deleuze uses this to think about structures of space and time

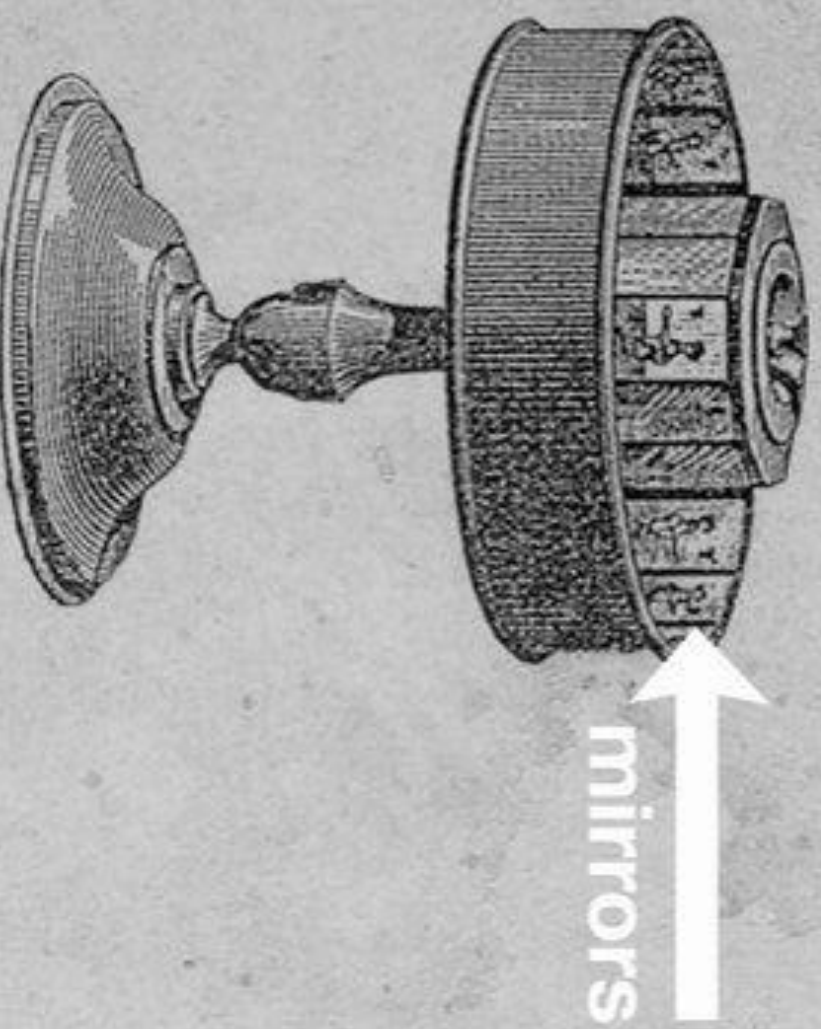
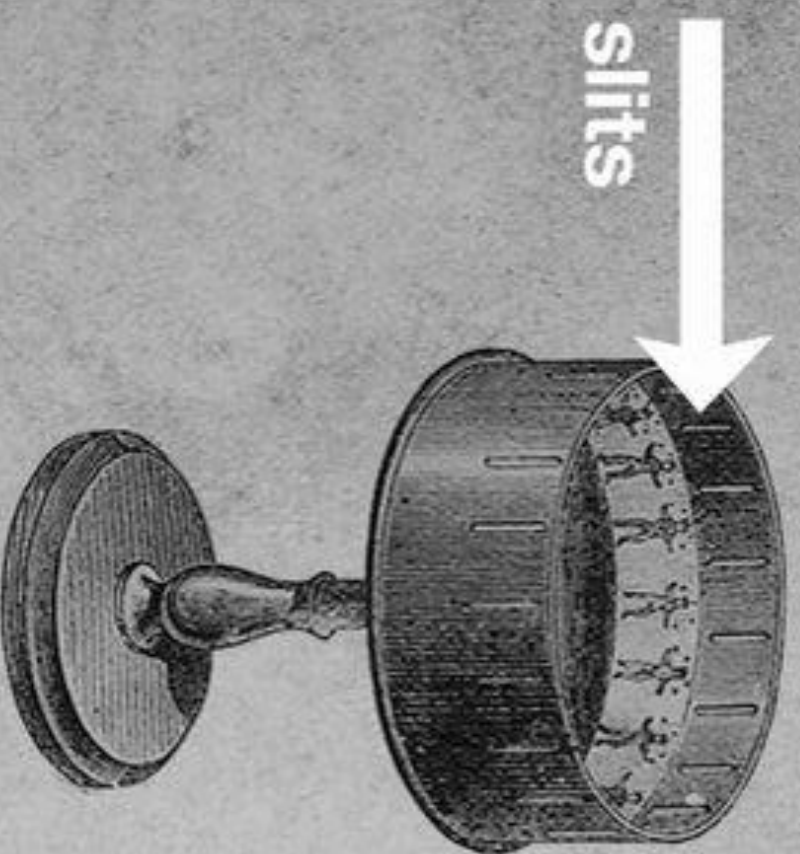
*a brief history of the
moving image*



a prehistory



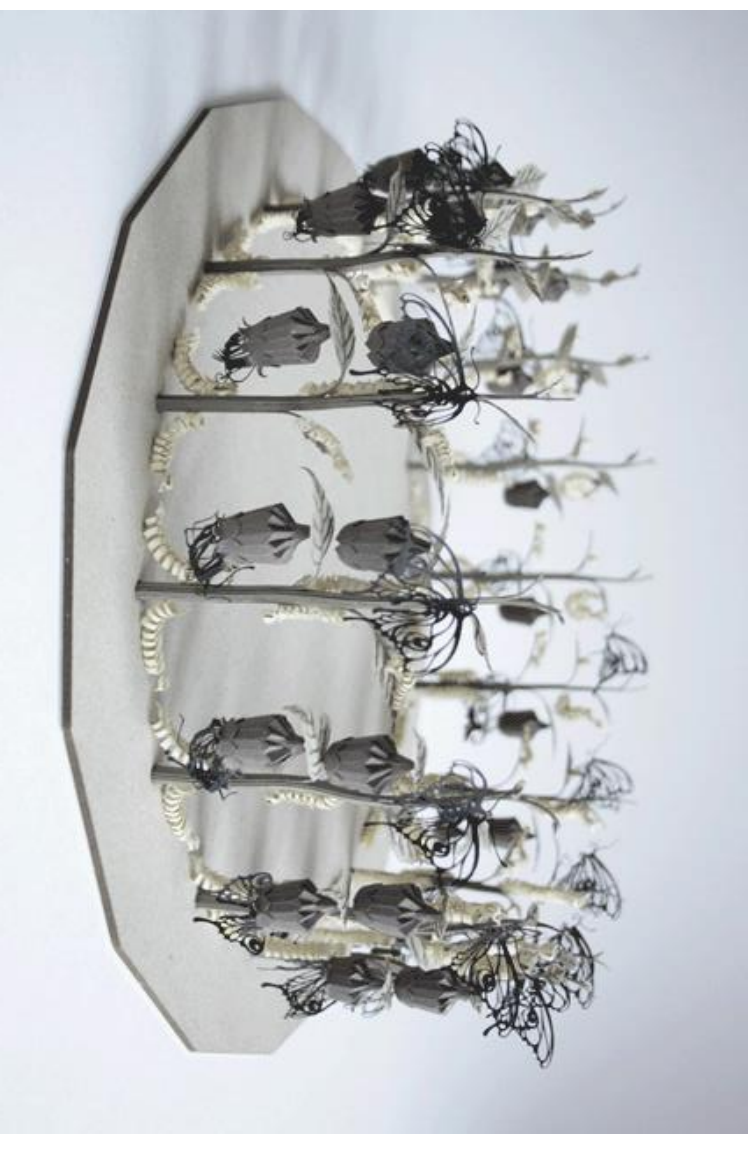
PRAXINOSCOPE



ZOETROPE



praxinoscope



contemporary cut paper zoetrope

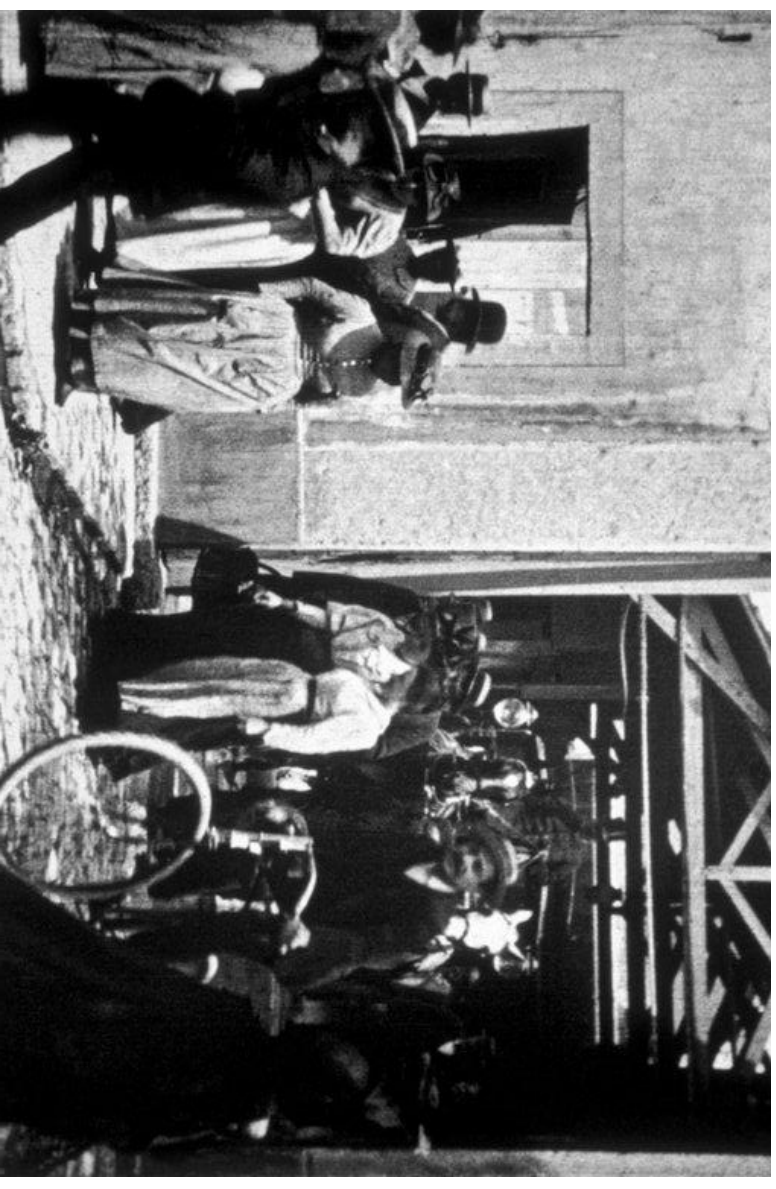
early cinema

realism v formalism

- Lumieres Brothers (realism)
- Georges Melies (formalism)
- Mallarme - cinepoetry – unfolds the cinematographe
- Duchamp
- Bunuel

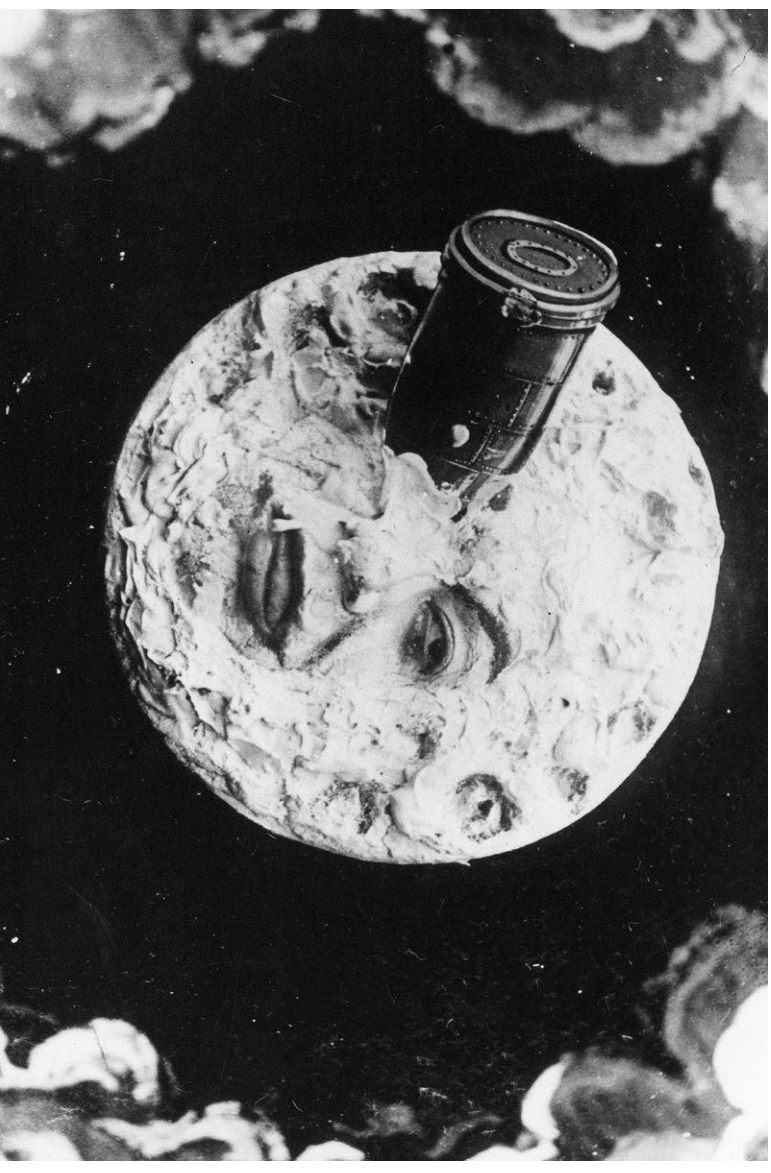


Lumiere Brothers



La Sortie des ouvriers de l'usine Lumière (1895)

Georges Melies



Le voyage dans la lune | 1902 | Georges Melies

Fernand Leger

collaboration with Ezra Pound,
Man Ray, George Antheil



ballet mécanique | 1924 | Leger

*avant-garde
experimental film
expanded cinema
underground cinema
video art
abstract video
slow cinema
gallery film
artists film and
installation*



London | 1994 | Patrick Keller

Zbigniew Rybczynski

Tango exploits this concept of the single **offscreen space** by filling it with a plethora of actions. It soon becomes obvious that such a small space, that of a small room, could not possibly contain all the actions taking place.

Off-screen space is the imaginary area beyond the edge of the screen, and in front of or behind the camera.



Tango | 1983 | Zbigniew Rybczynski

Stan Brakhage

a poet with a camera

“All things that are, are light.”

The artist has carried the tradition of vision and visualization down through the ages. In the present time a very few have continued the process of visual perception in its deepest sense and transformed their inspiration into cinematic expression.

—Stan Brakhage, *Metaphors on Vision*



Still from Brakhage's film The Dante Quartet, 1987



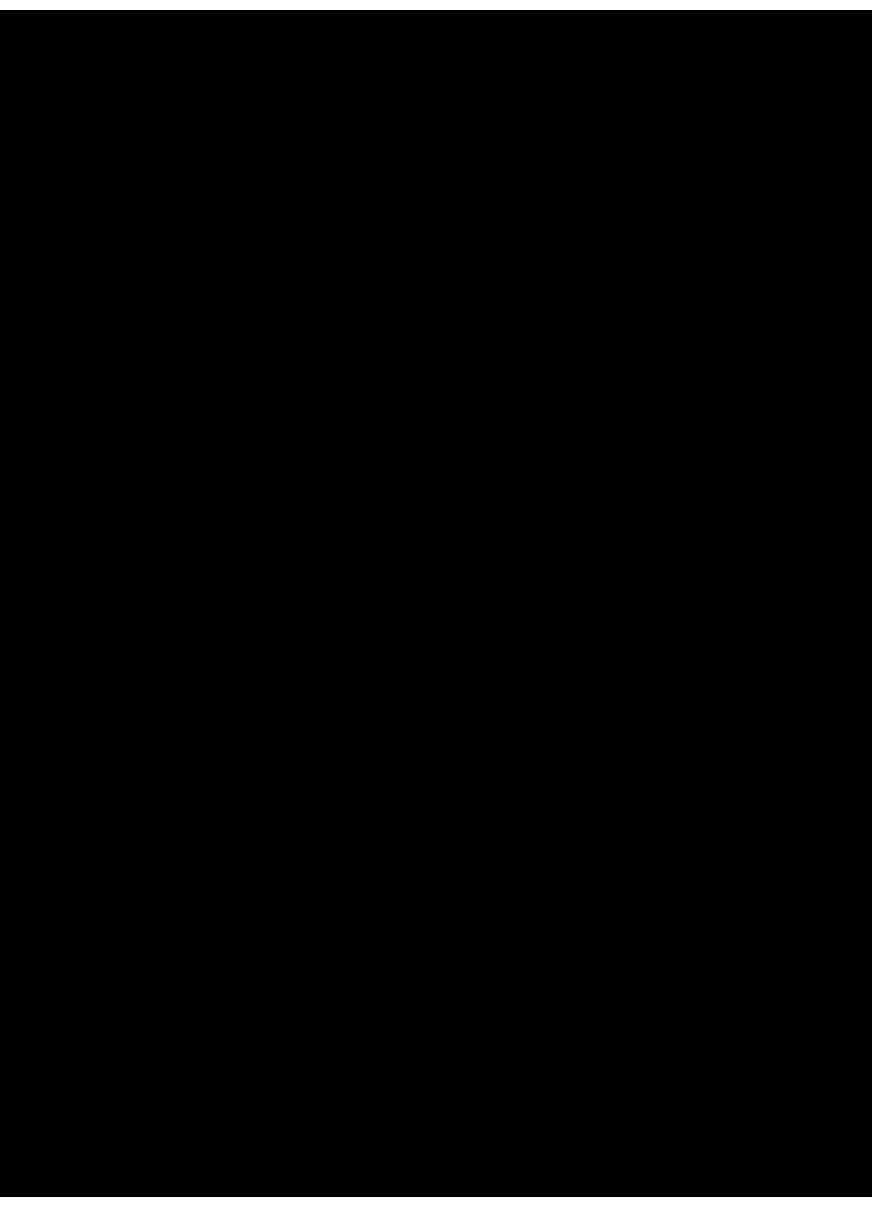
Mothlight (1963)

metaphors of vision

Stan Brakhage

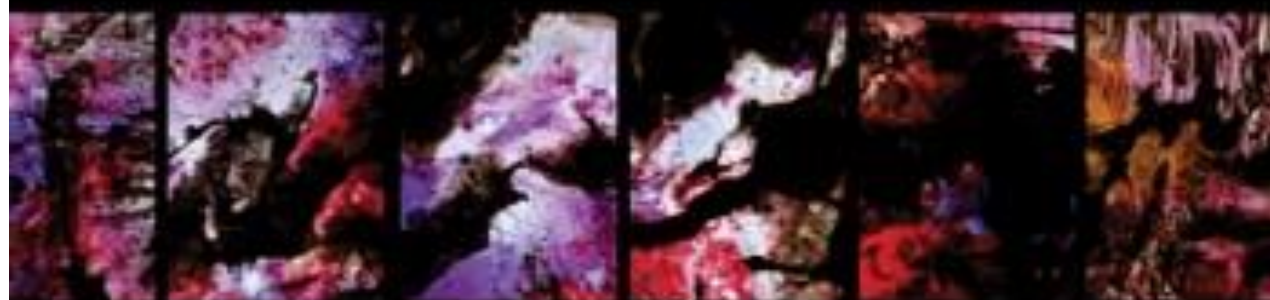
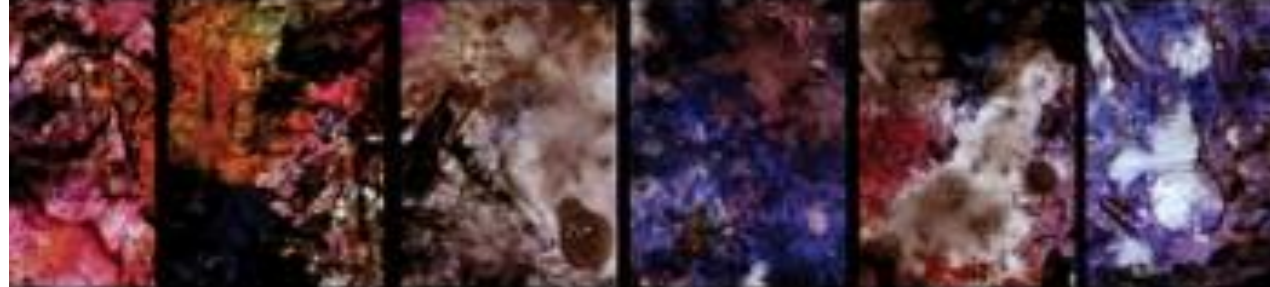
lyrical cinema

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



Commingle Containers | 1997 | Brakhage





Process Cinema

Handmade Cinema



HANDMADE FILM IN THE DIGITAL AGE

EDITED BY SCOTT MACKENZIE AND JANINE MARCHESSAULT

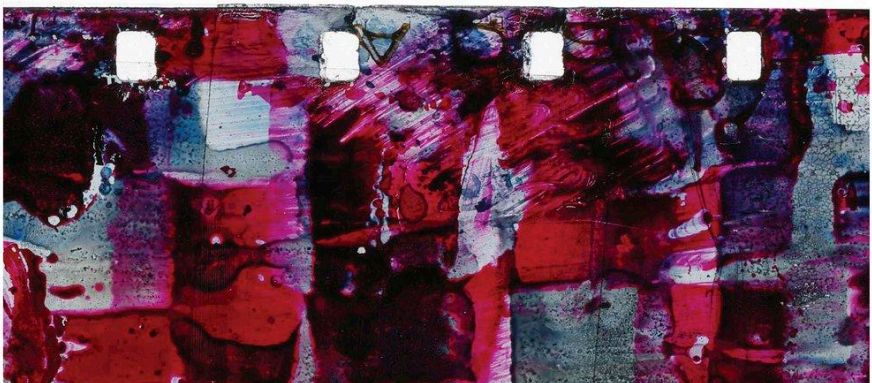
PROCESS CINEMA



MAKING IMAGES MOVE

Handmade
Cinema
and the
Other Arts

GREGORY ZINMAN



Maya Deren

protagonists are somnambulists

trance film



Meshes of the Afternoon | 1943 | Maya Deren



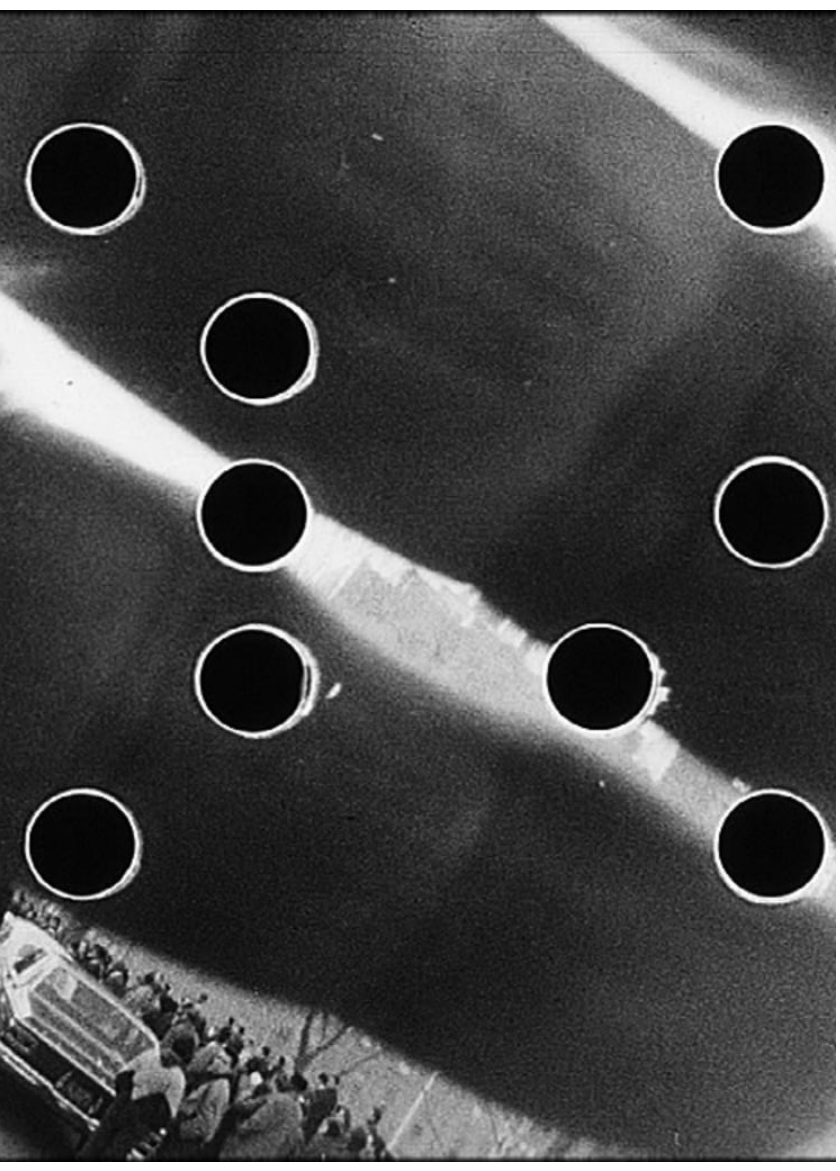
Jospeh Cornell

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



nymphlight | 1957 | Cornell

Found Footage Films



Lost and Found | 1985 | Joseph Cornell and Ken Jacobs

Structural Film

The cinematic reproduction of the human mind. (P. Adams Sitney)

Structural-Materialist filmmakers like **Hollis Frampton** and **Michael Snow** created a highly formalist cinema that *foregrounded the medium itself*: the **frame**, **projection**, and most importantly **time itself**.



Hollis Frampton

a film is a machine made of images

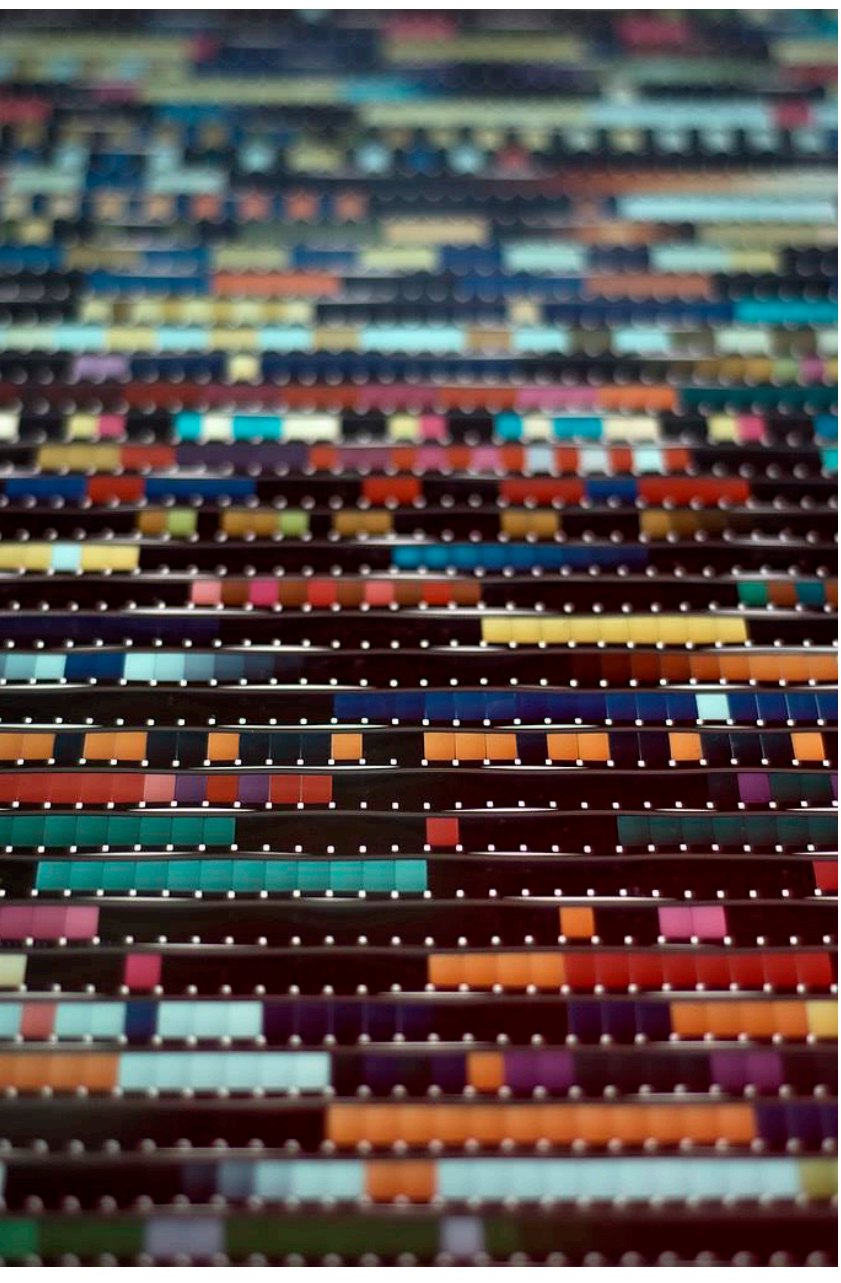


Paul Sharits

Pioneer of *Flicker Films*

a concrete experience of nothing

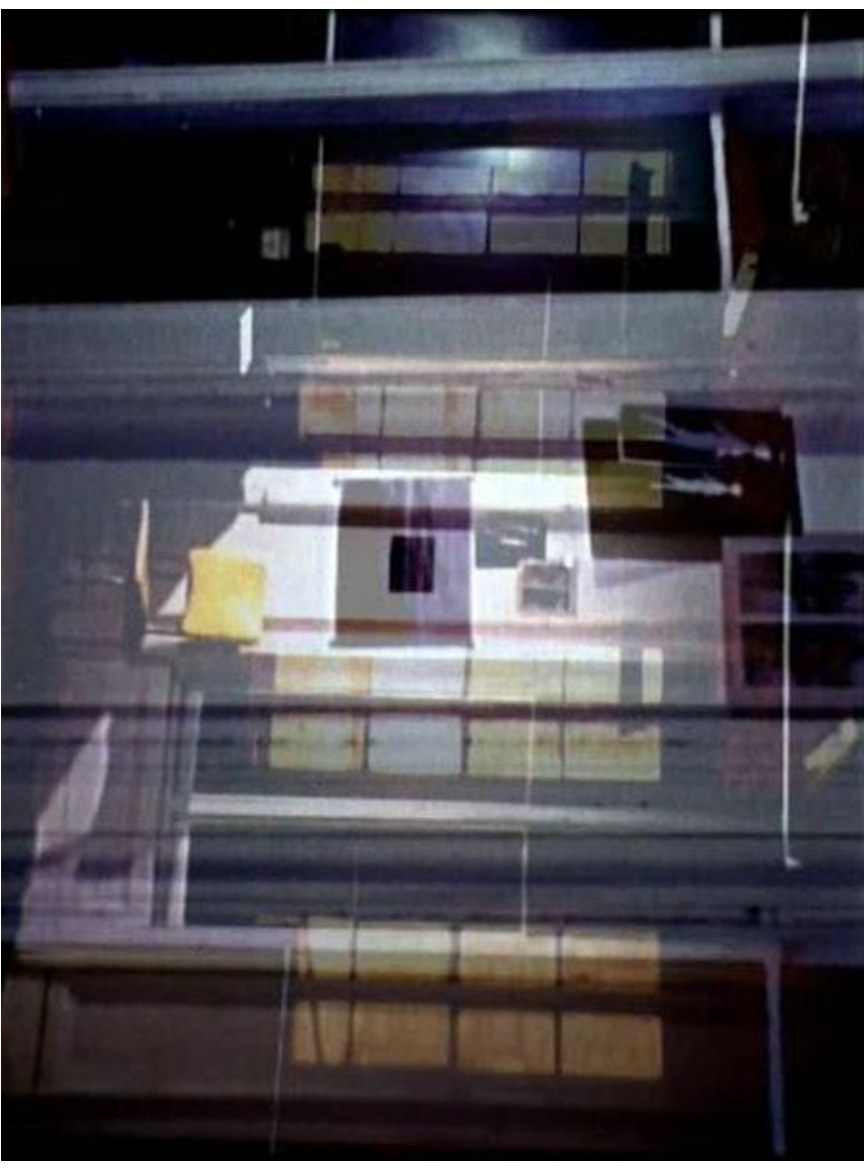
use of multiple projectors, infinite film loops, experimental soundtracks, and interventions at the level of the filmstrip in order to realize his elemental mode of cinematic presentation.



Paul Sharits, "N:O:T:H:I:N:G," 1968, 16mm, color, sound, 35 min

Michael Snow

"*Wavelength*, is a celebration of the 'apparatus' and a confirmation of the status of the subject.."



Wavelength | 1967 | Snow

The "Citizen Kane" of experimental cinema

cine-poem

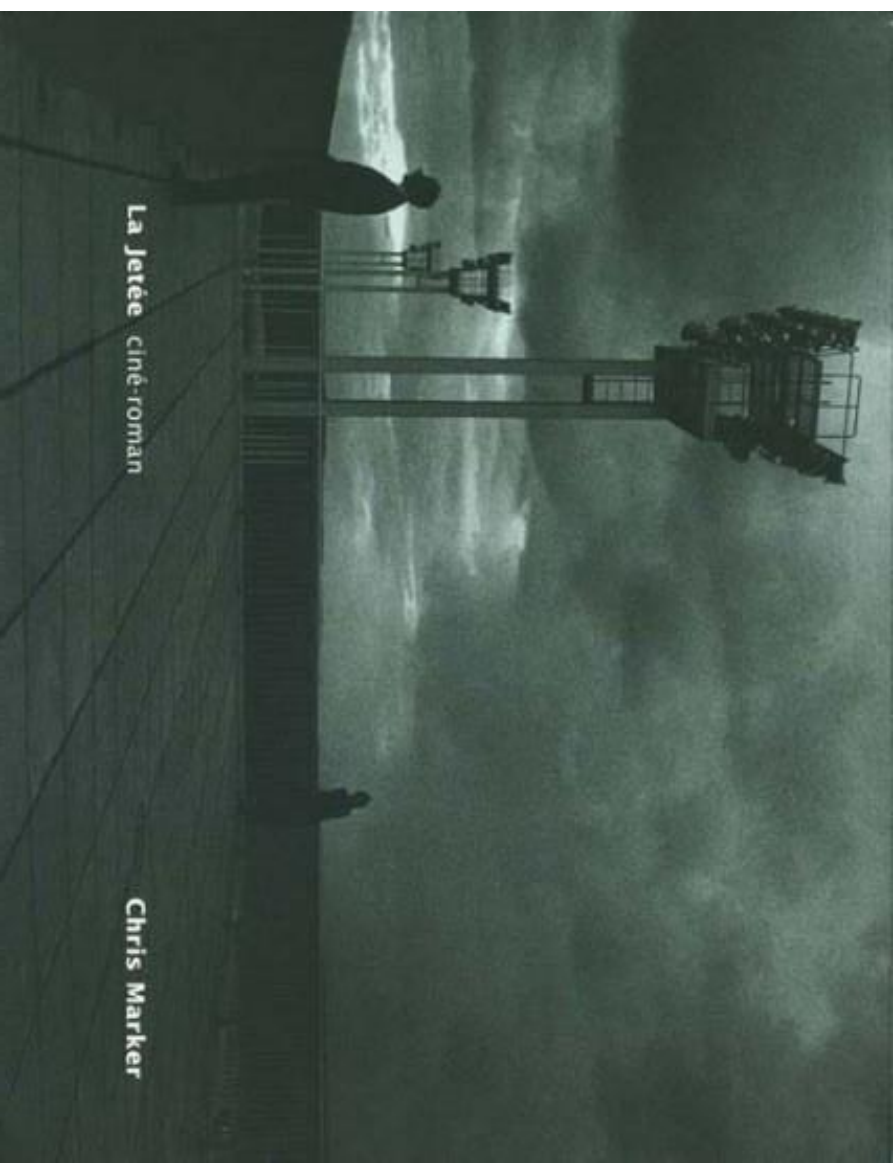
characterized by its **nonlinear narrative style of editing**, and **stream of consciousness flow** of images and spoken words



Jonas Mekas outside of the Chelsea Hotel in 1965

The **Anthology Film Archives** is an international center for the preservation, study, and exhibition of film and video, with a particular focus on independent, experimental, and avant-garde cinema.

cine-roman



Chris Marker

Time, Memory and Time Travel

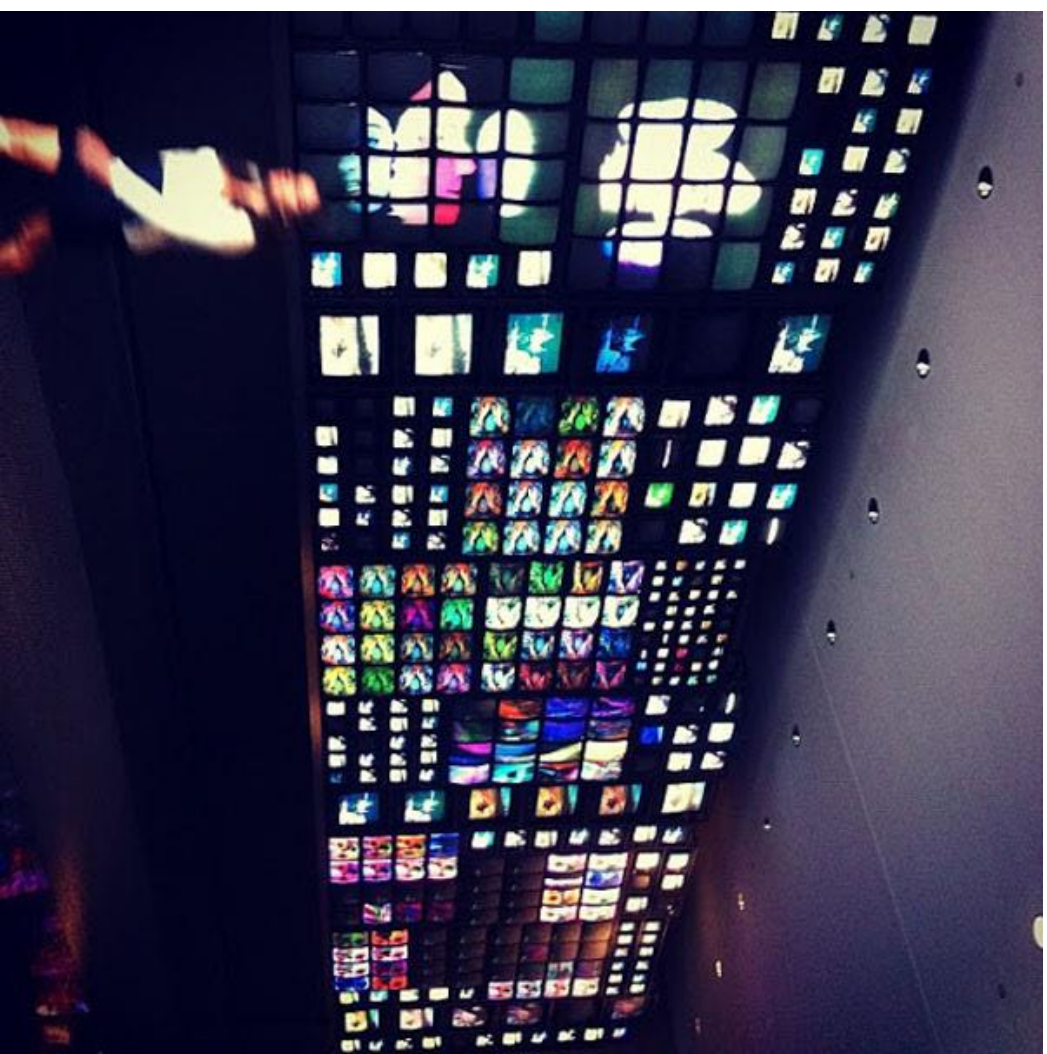


La Jetée | 1962 | Marker



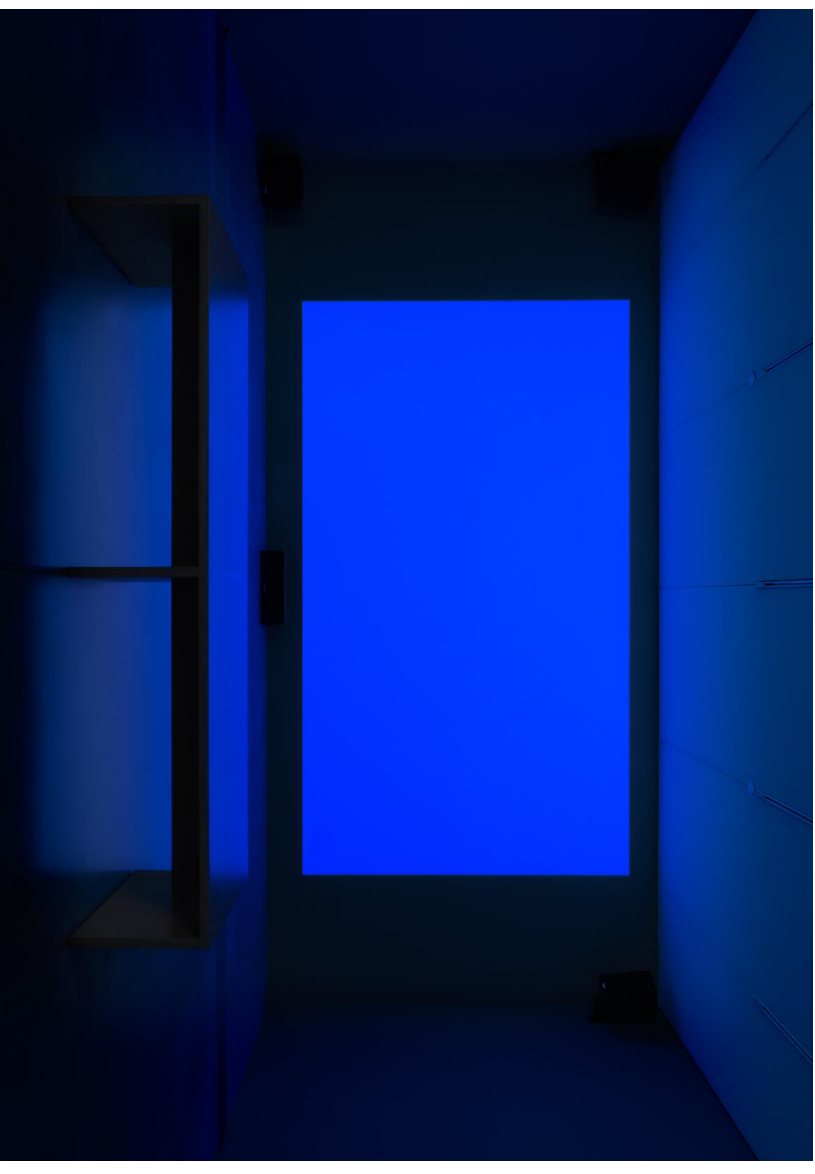
Nam June Paik

Pioneer of Contemporary Video Art



Derek Jarman

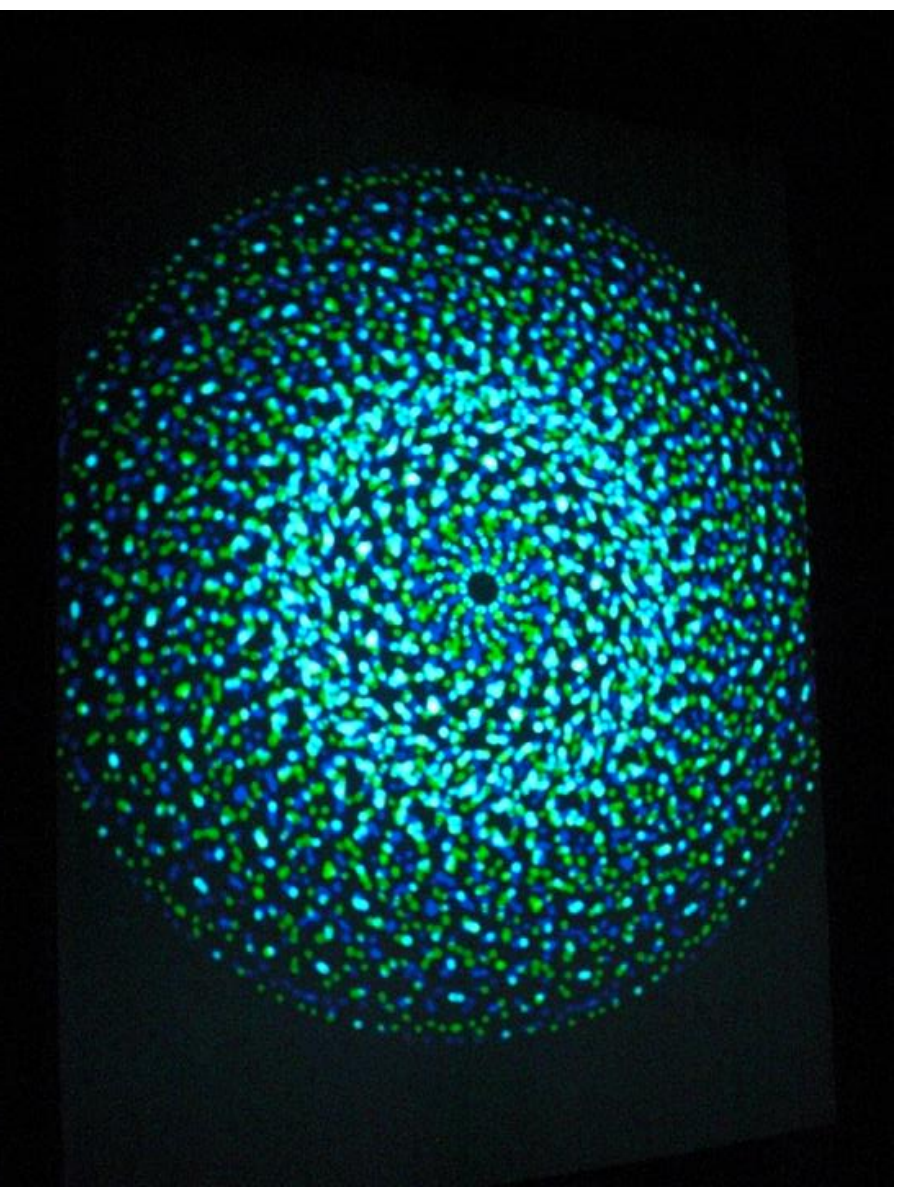
blue is darkness made visible



Blue | 1992 | Derek Jarman

James Whitney

light moving in time

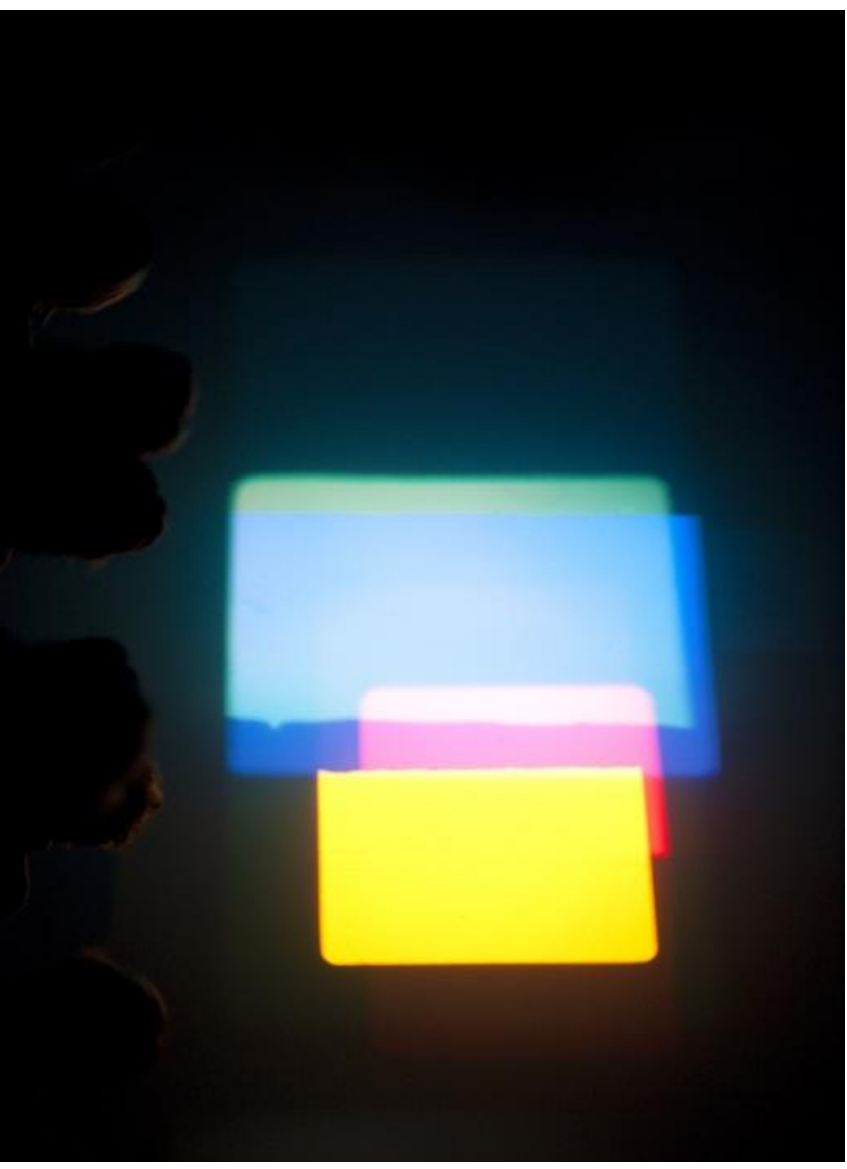


Lapis | 1966 | Whitney

expanded cinema

black box | white cube

Expanded cinema is used to describe a film, video, multi-media performance or an immersive environment that pushes the boundaries of cinema and **rejects the traditional one-way relationship** between the audience and the screen.



Guy Sherwin and Lynn Loo | Mobius Loops

Guy Sherwin

film changes our awareness of time

Whatever advantages digital technology might have over film...its ontological link to the objective image-source is weaker than in film.



Paper Landscape (1975)

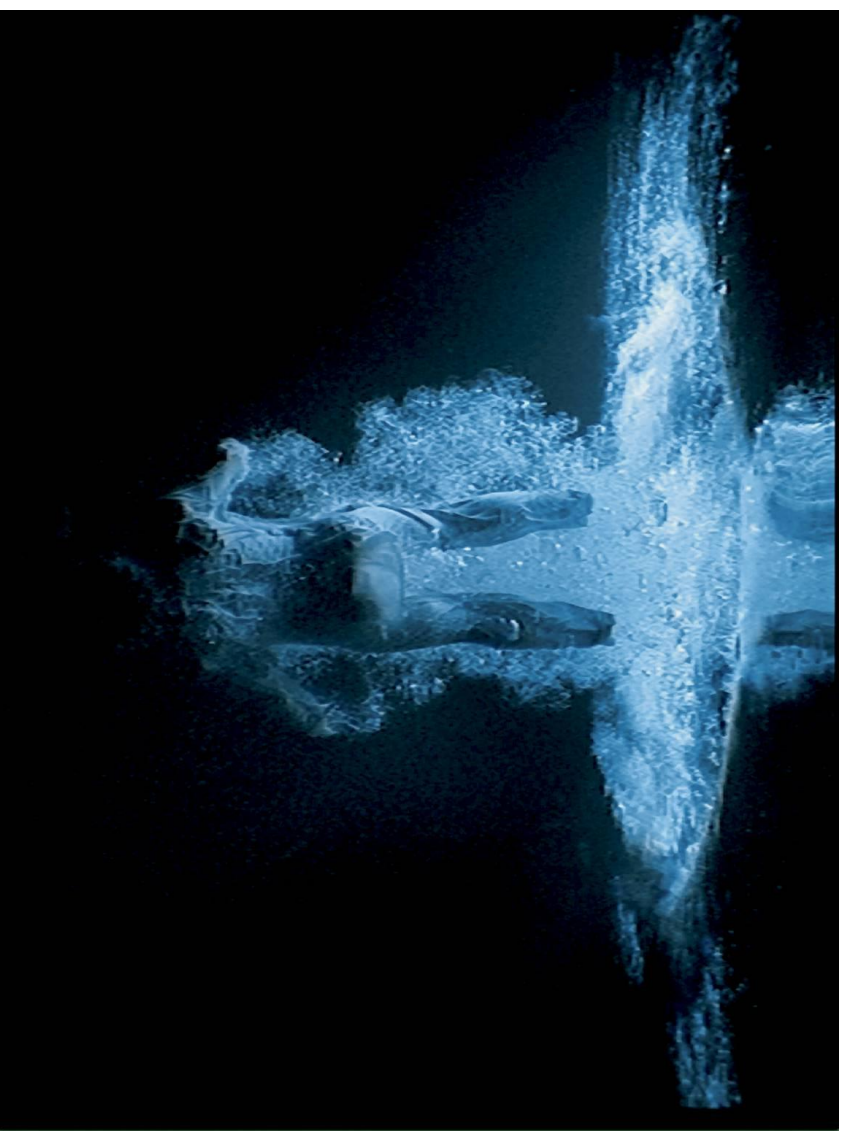
The filmmaker interacts with film projected onto a transparent screen, playing with the illusion of time and space.

the poetics of light and time

Bill Viola

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

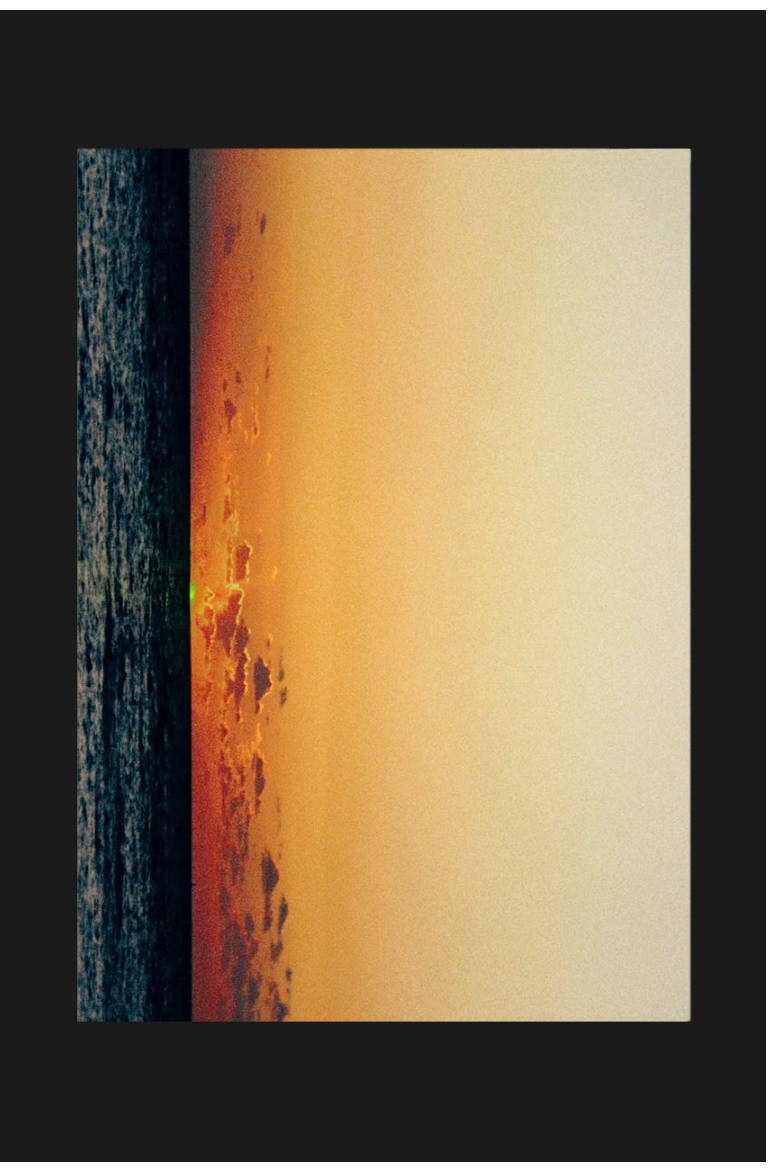
time as the **'essence'** of video art,
which can show **'gradual
permutation in the continuous,
inexorable progression toward or
away from'** an event.



Five Angels for the Millennium | 2001 | Bill Viola

Tacita Dean

This is not a dream of escaping to a real world outside of **the apparatus** but a **recognition** that the closest thing to immediacy is when **mediation itself becomes the object of representation.**



The Green Ray from The Sun Quartet (2001)

John Akomfrah

concepts of the **imprinted image** and of **time** in cinema are particularly significant today for video artists who investigate media as the **material texture of modernity**.



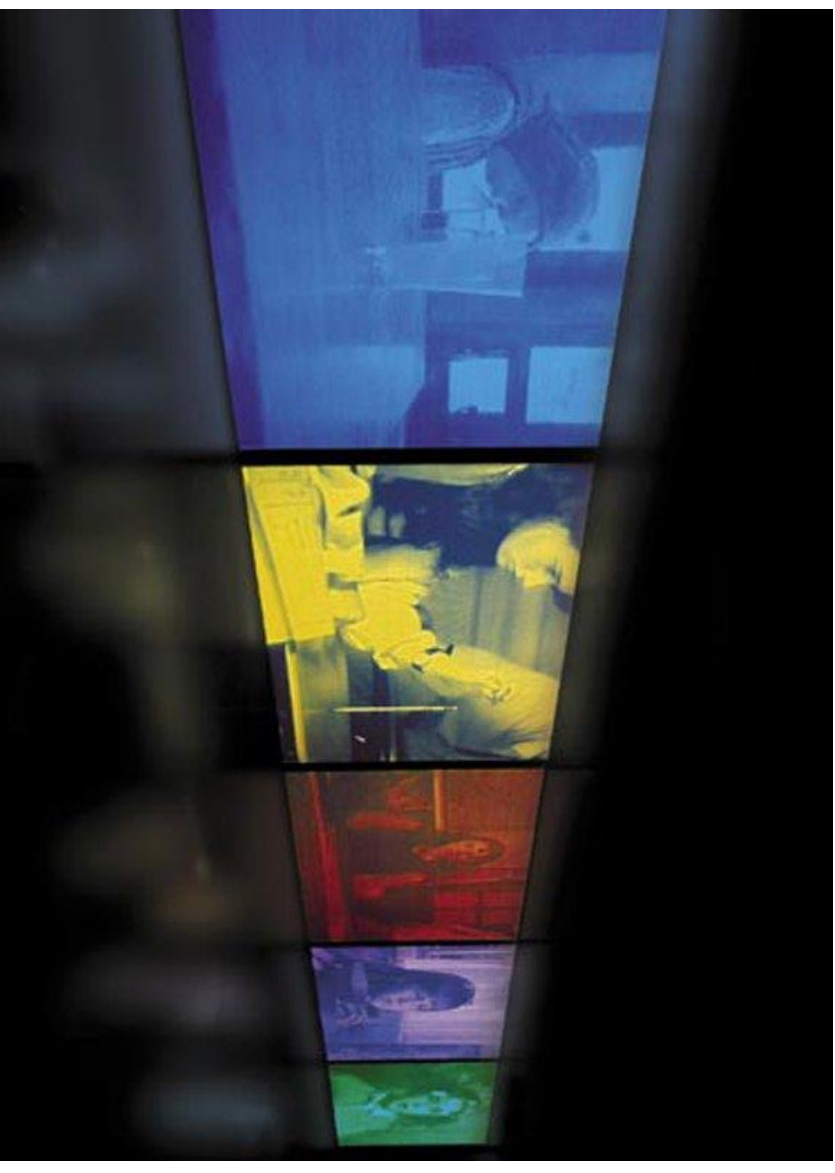
Vertigo Sea | 2015 | John Akomfrah

Susan Hiller

appropriation

of

Tarkovsky's *Stalker* (1979)

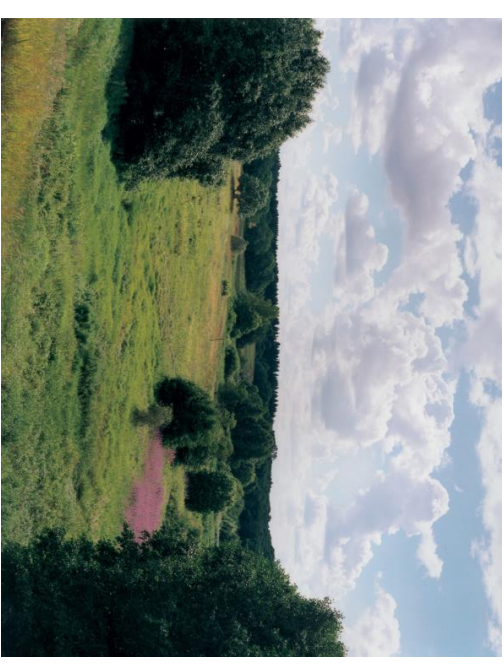
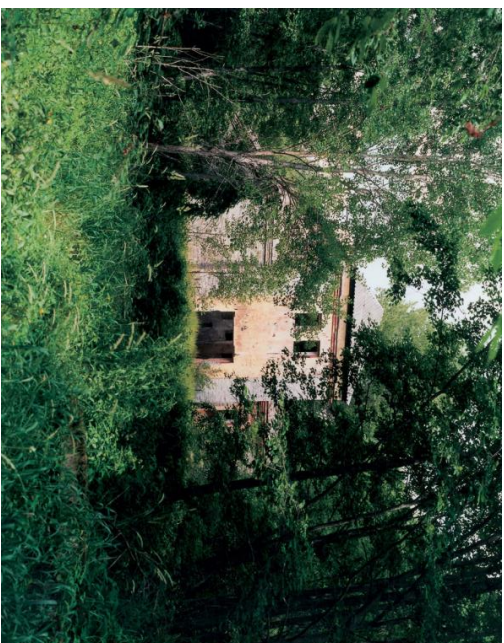


Psi-Girls | 1999 | Susan Hiller

Jeremy Millar

temporal atmosphere
of Tarkovsky's *Stalker* (1979)

anachrony – alternative temporalities



Ajapeegel | 2005 | Jeremy Millar

Douglas Gordon

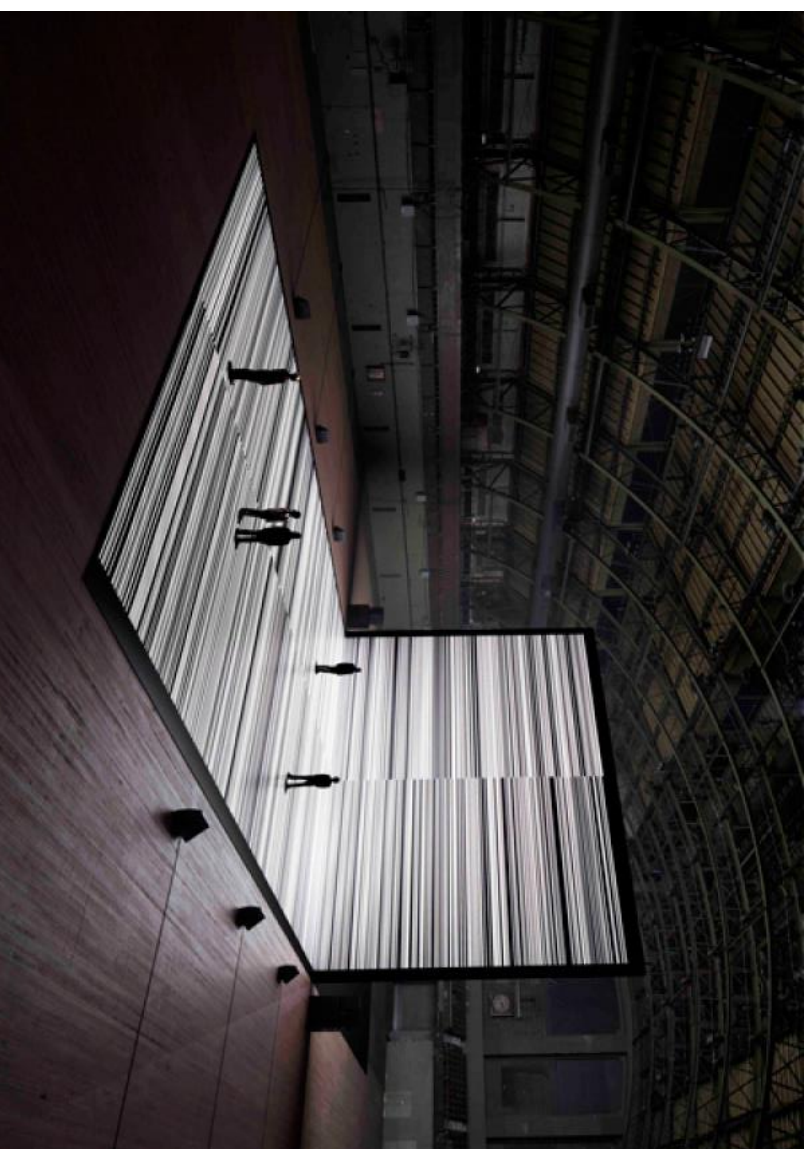
Tarkovsky's metaphysical cinema

The spectator of this projection is no longer a spectator; the location no longer a mere location; the work is not object; rather the world is a manifold of pure visibility.



Plato's Cave | 2006 | Douglas Gordon

digital



The Defense of the Poor Image **Hito Steyerl**

The contemporary hierarchy of images, however, is not only based on sharpness, but also and primarily on resolution.

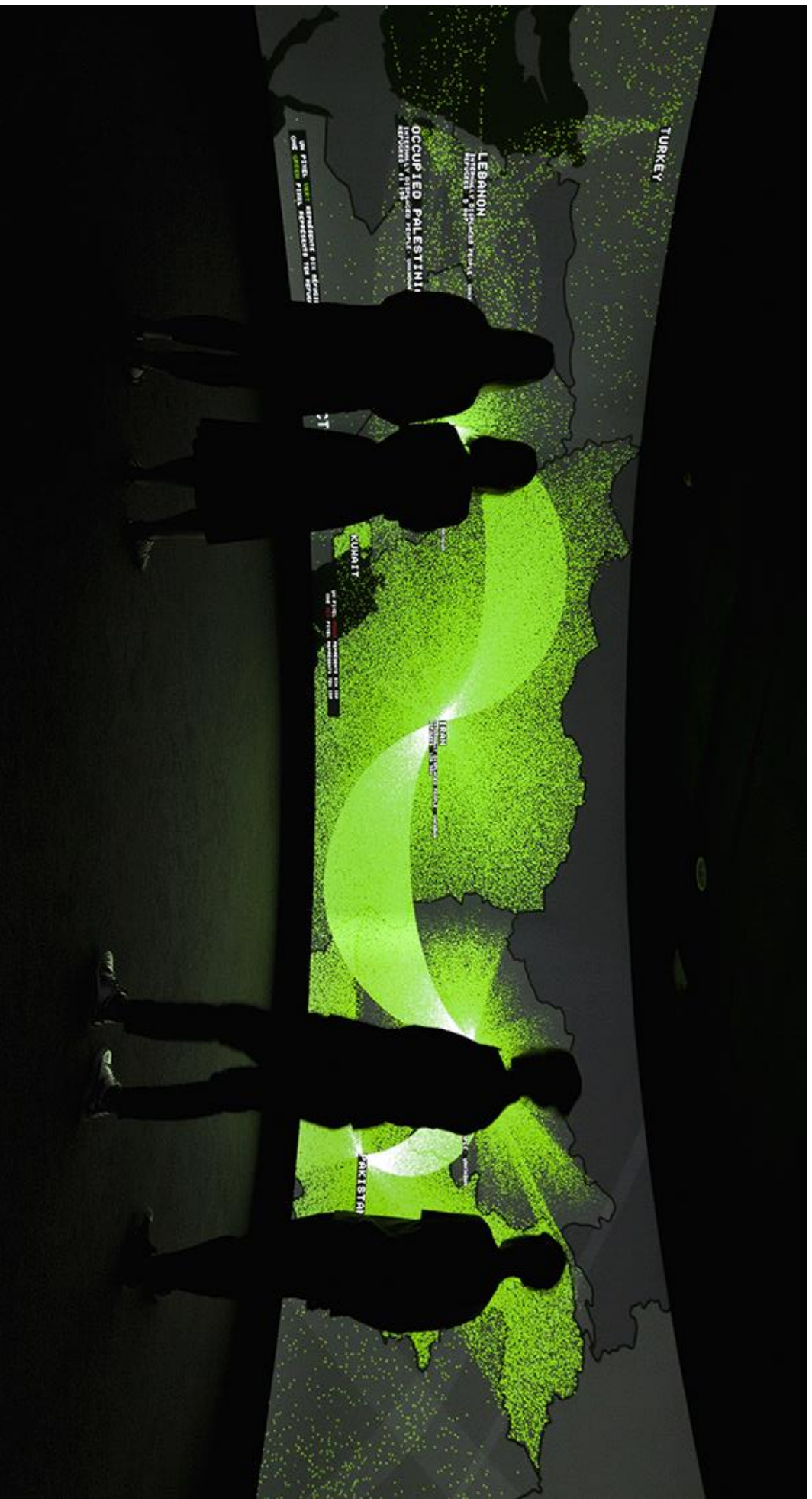
A high-resolution image looks more brilliant and impressive, more mimetic and magic, more scary and seductive than a poor one. It is more rich, so to speak.



Deconstructing Harry (1997) | Woody Allen



Isaac Julien: Ten Thousand Waves



Diller Scofidio + Renfro | EXIT, 2008–15

RYOJI IKEDA

DATA-VERSE TRILOGY

SUPPORTED BY
AUDEMARS PIGUET

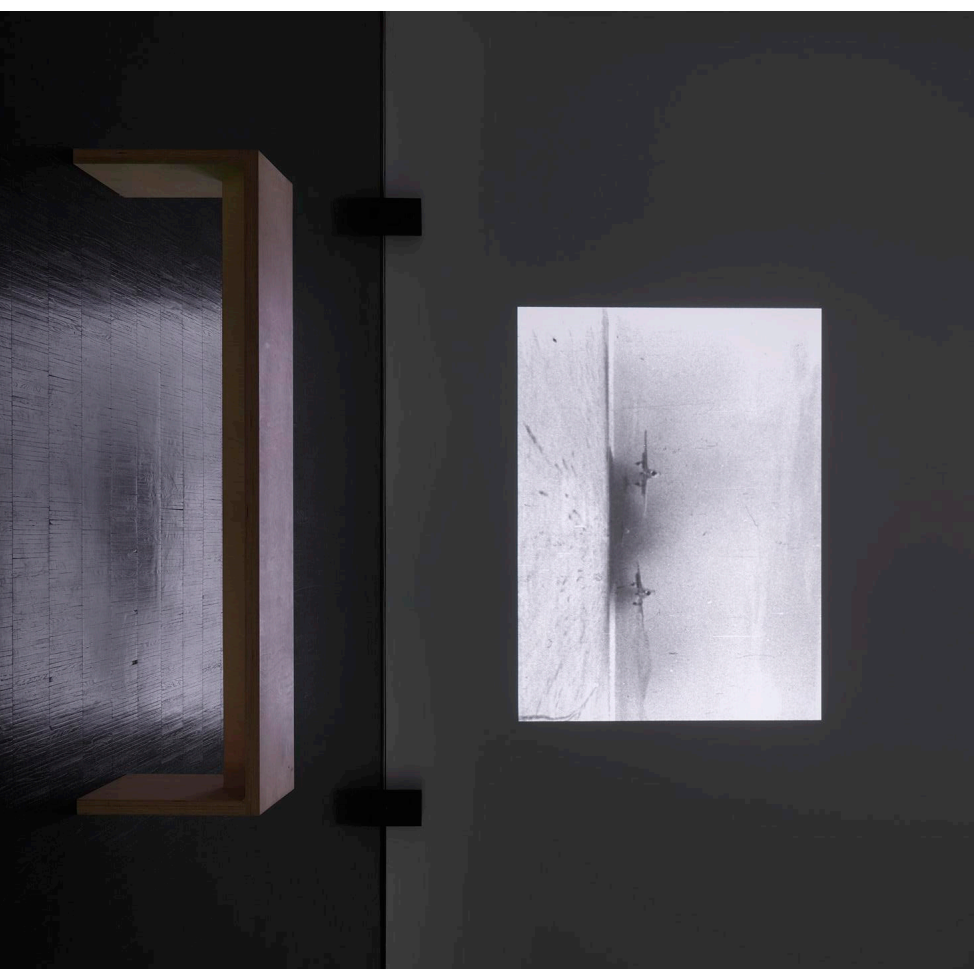


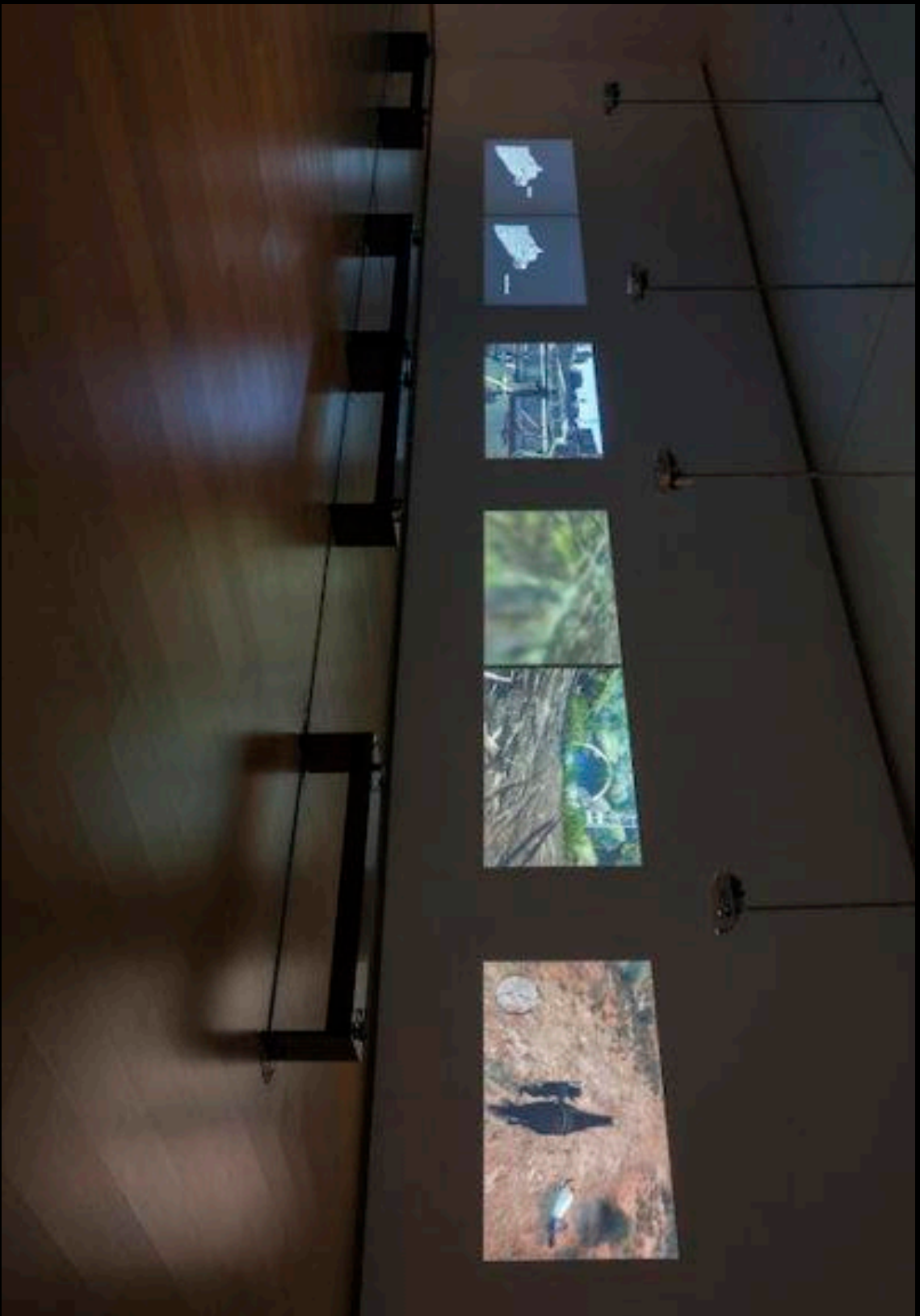
Ryoji Ikeda | dataverse

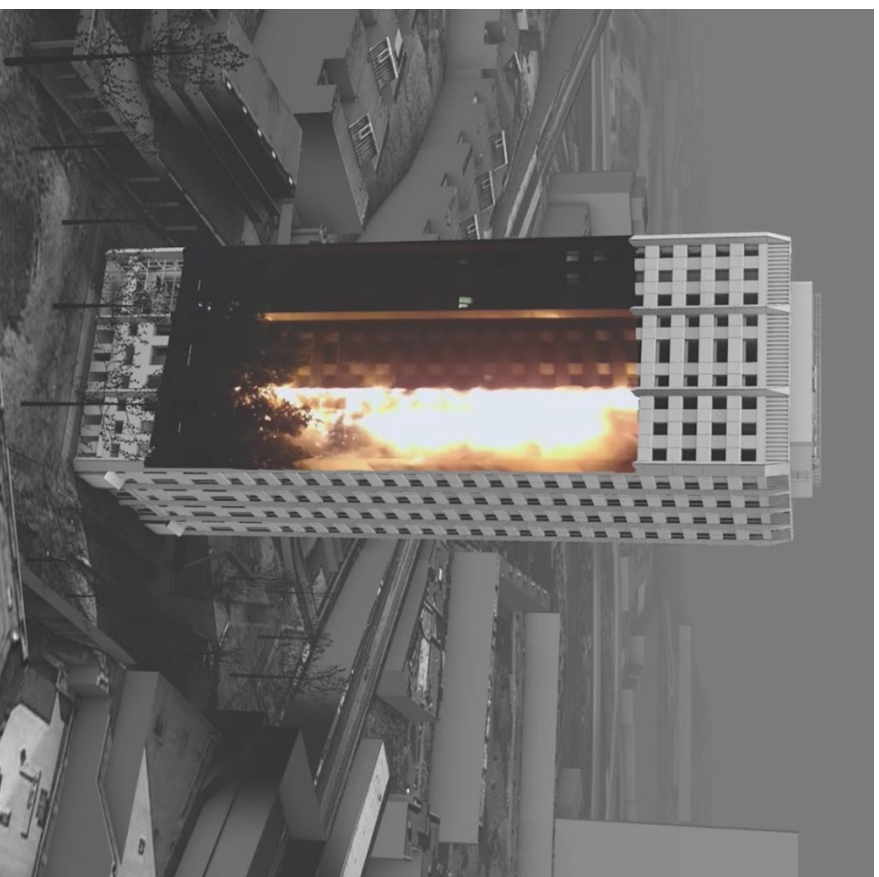
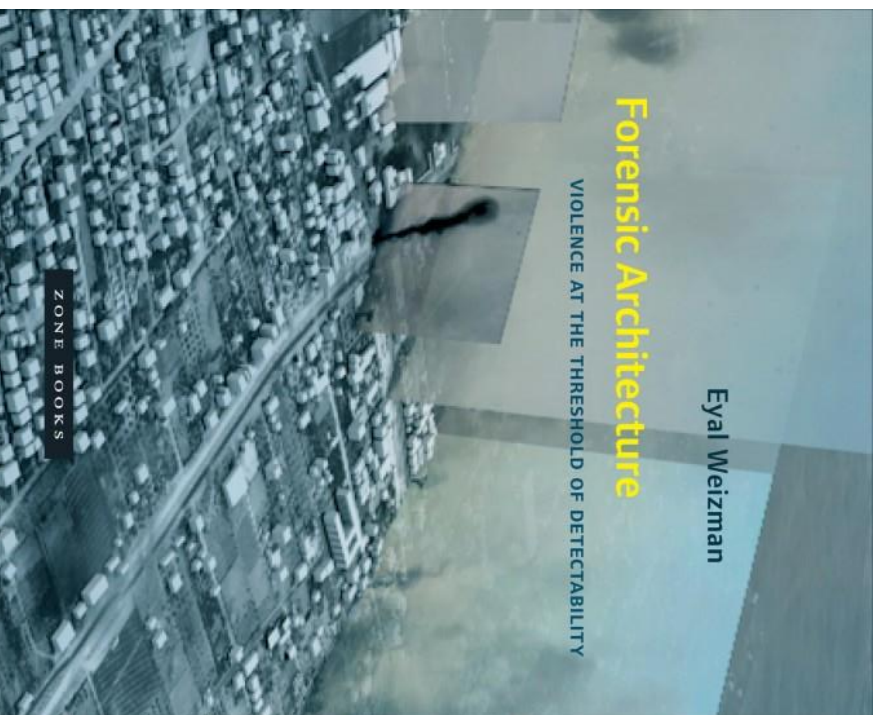
Harun Farocki

the *operative* image

Harun Farocki's concept of 'operative images' – entities that not only represent, but 'do' things in the world, serving as essential means to construct evidence and assemble a forum around it.







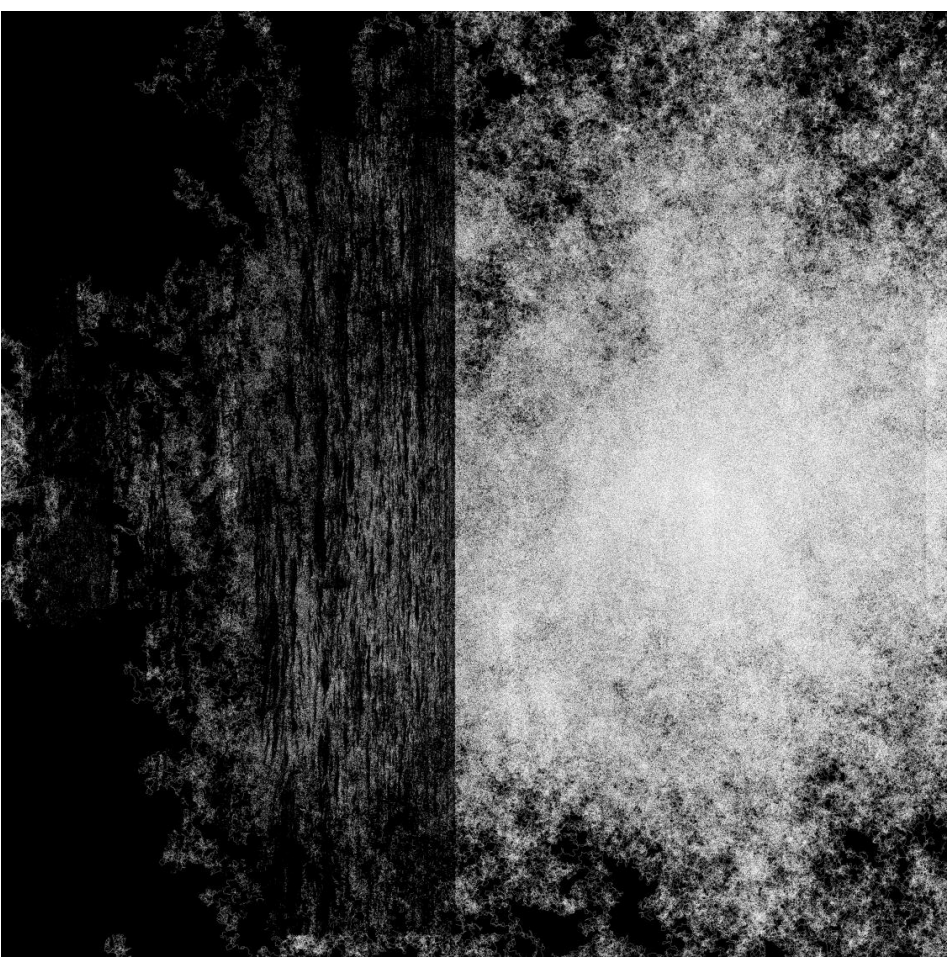
Operative Models | Forensic Architecture | Where Art Meets Activism



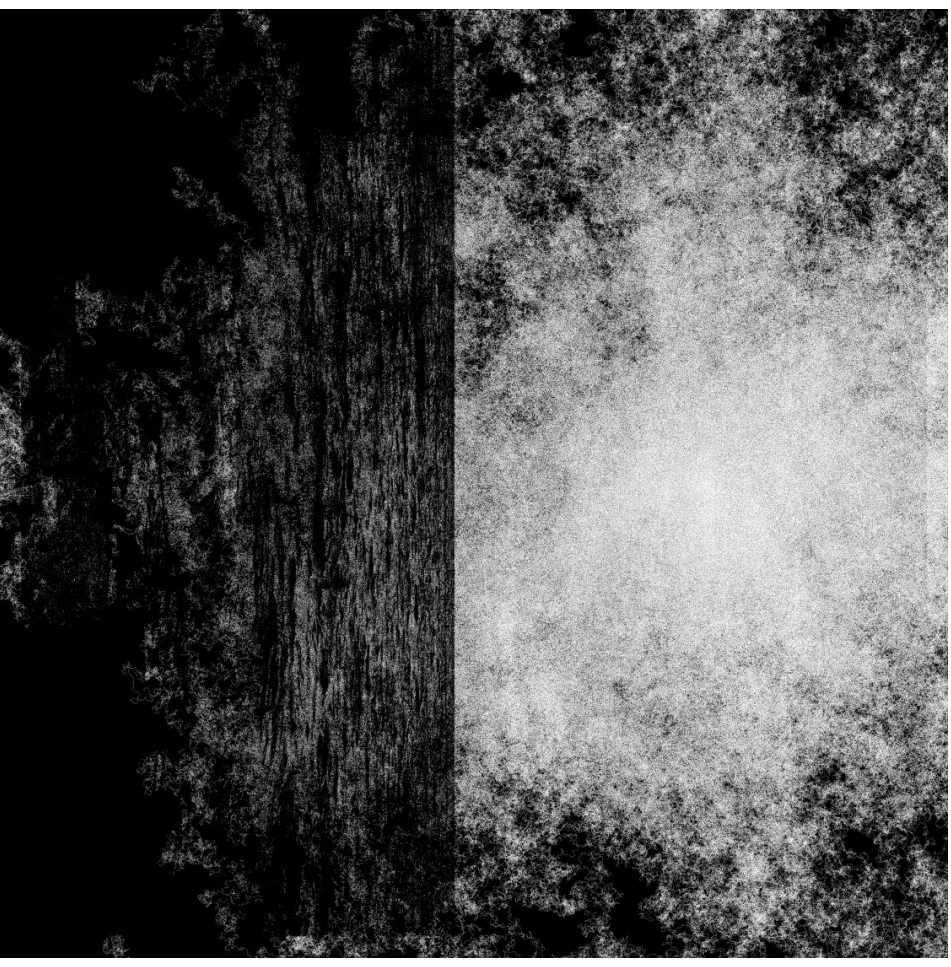
Forensic Architecture

The SOLAS Project

light as data | data as light



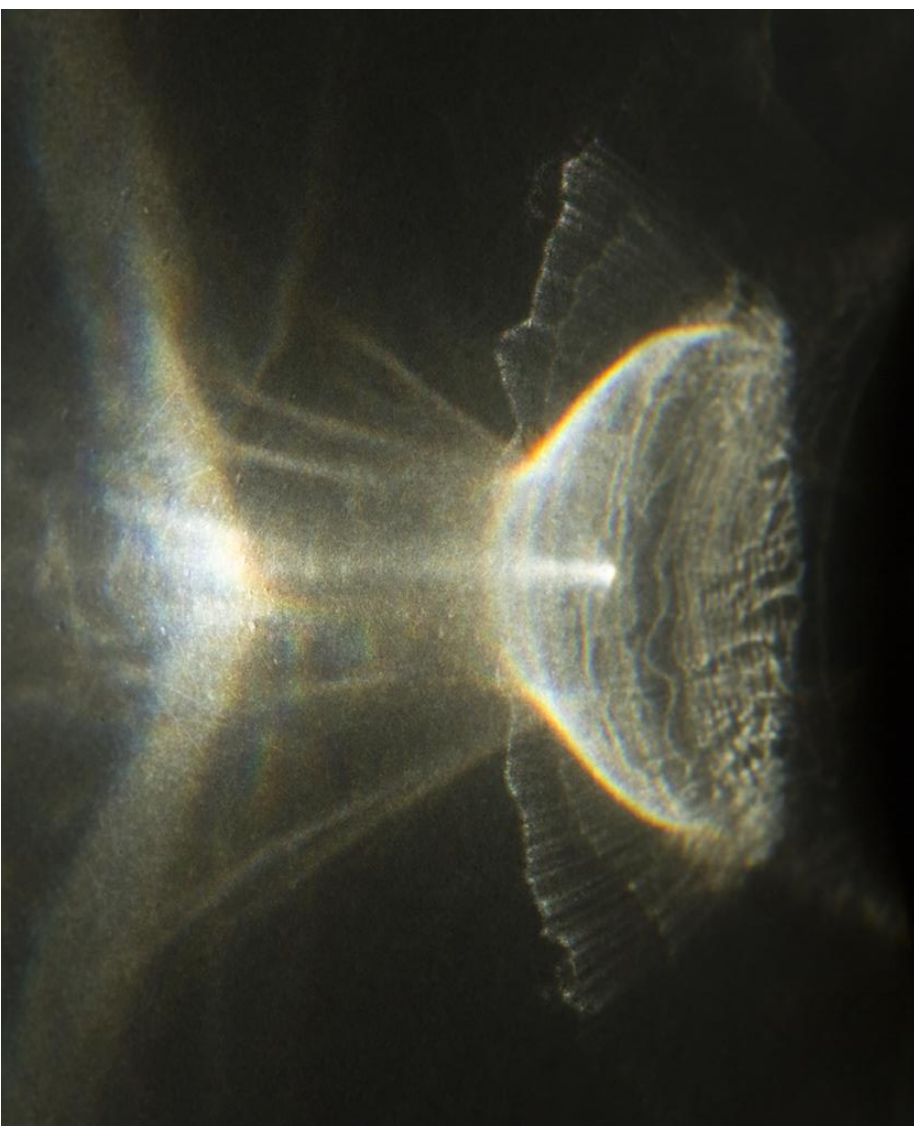
mycelium seas | 2018 | robert lee jones



mycelium seas | 2018 | robert lee jones

The SOLAS Project

light as data | data as light



ephemeroptica | 2018 | robert lee jones

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

theorising the moving image

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

a broad way to organise thinking around the moving image can be organised as follows:

- **Apparatus**
- **Situation**
- **Embodiment**
- **Materialization**
- **Mediation**

towards a *genealogy* of the
moving image

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

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 Mohaemen**
 - 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)

BRIDGIT (2016)

Charlotte Prodger

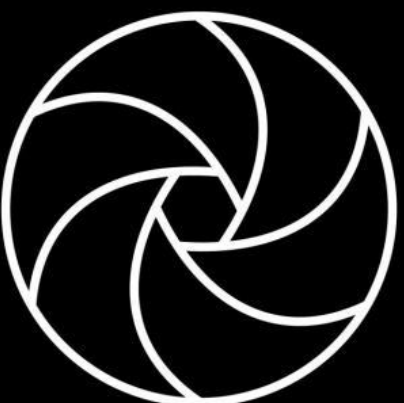
(Turner Prize 2018 Winner)

Narrative fragments sourced from personal emails, anecdotes and found text provide the starting point for much of Charlotte Prodger's work, which encompasses sculpture, moving image, sound and performance.



LUX

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



LUX