University of Alberta

The Time of Cinema
A Case Study of Temporality in Contemporary Art

by

Frances Cullen

A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Arts
in
History of Art, Design and Visual Culture

Department of Art and Design

©Frances Cullen
Fall 2012
Edmonton, Alberta

Permission is hereby granted to the University of Alberta Libraries to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only. Where the thesis is converted to, or otherwise made available in digital form, the University of Alberta will advise potential users of the thesis of these terms.

The author reserves all other publication and other rights in association with the copyright in the thesis and, except as herein before provided, neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatsoever without the author's prior written permission.

Abstract

Recent decades have seen a pervasive 'cinematization' of the art gallery whose most acute symptom is a near-ubiquity of time-based media. This thesis is concerned with a body of recent media artwork that makes its relationship with cinematic forms and traditions explicit. Specifically, it explores the way that these works re-assess notions of cinematic time via three primary case studies (of Christine Davis' *Did I Love a Dream?*, 2009; Jim Campbell's *Hitchcock's Psycho*, 2000; and Alex Prager's *Despair*, 2010) and by referencing a diverse body of film theory from apparatus theory to Deleuzian philosophy. What are the implications of these investigations for an art practice invested in temporal aesthetics? To answer this question, these chapters address respectively three distinct but related 'times of cinema': that experienced as a condition of viewing, that produced by its image, and that of its acquired historicity in the face of cultural and technological obsolescence.

Acknowledgments

To my supervisor Lianne McTavish I extend my deepest gratitude. You have been an intellectual and professional inspiration to me, and you pushed me to write this thesis with a confidence and clarity that I could not have achieved on my own. Thank you also to the other members of my committee, Betsy Boone and Elena del Rio, for your invaluable guidance inside and beyond the classroom. Elena's insights on Deleuze have been extremely important to the final version of this thesis. I must acknowledge with gratitude the lasting impact that Amanda Boetzkes, as an instructor and an early advisor, has had on my work; and the encouragement and support that I have received from the entire Department of Art and Design throughout my tenure in the program. And finally, thank you to Noelle Belanger, Nika Blasser, Karl Davis, Maya Modzynski, Bingqing Wei, and especially Andrew Henderson for your feedback, your emotional support, interesting conversations, and most importantly all of the fun times.

An early version of "Chapter 1: Gallery Cinema Between Times" was presented at the CUNY Graduate Center's Interdisciplinary Graduate Student Conference "Desire: from Eros to Eroticism" under the title "Conspicuous Longing: Desiring in Christine Davis' *Did I Love a Dream?*" on November 11, 2011. This was funded by a Mary Louise Imrie Graduate Student Award via the Faculty of Graduate Studies and Research. An early version of "Chapter 2: Stillness in Motion" was given at the University of British Columbia's Annual Art History Graduate Symposium "The Unseen" on March 30, 2012, with the subtitle "Alex Prager's *Despair* and the Re-assessment of Cinematic Time." I am grateful for the feedback that I received at this event, especially from the keynote speaker Dr. Darby English. The Museum of Modern Art was pleasantly forthcoming when I requested research materials regarding *New Photography 2010*. I wish finally to acknowledge my appreciation for the additional financial support of the Department of Art and Design and the Graduate Student Association.

Contents

Introduction: The Time(s) of Cinema …………………………………….............1

Chapter 1: Gallery Cinema Between Times………………………………………7

Chapter 2: Stillness in Motion…………………………………………………...34

Chapter 3: A Then and Now of Cinematic Time………………………………...69

Conclusion: These Modern Times……………………………………………….90

Bibliography……………………………………………………………………..94

Appendix I: Figures………...…………………………………………………..101

List of Figures

1. Christine Davis, *Did I Love a Dream?*, 1:12 35mm colour film loop, copper cloth, installed at *Musée d'Art Contemporain de Montréal* in 2009. Reproduced from artist's website, http://www.christinedavis.ca/works.

2. Anthony McCall, "Line Describing a Cone" (1973), 16mm film, installed at the Whitney Museum as part of the exhibition "Into the Light" in 2001-2002. Photo credit Henry Graber, reproduced from artist's website, http://www.anthonymccall.com/.

3. Hervé Coqueret, *Le Cercle* (2011), installed at the *Palais de Tokyo* in Paris. Photo credit Fabrice Gousset, reproduced from gallery website, http://archives.palaistokyo.com.

4. Douglas Gordon, *24 Hour Psycho* (1993), installed at the Hayward Gallery. Reproduced from Philip Dodd and Ian Christie, *Spellbound: Art and Film*, London: Hayward Gallery and British Film institute, 1996. Published on occasion of the exhibition.

5. Sir Francis Galton, "Composite Portrait of a Criminal Type" (1897), from the University of California, San Diego. Reproduced from www.artstor.com.

6. Cindy Sherman, "Untitled Film Still #6" (1977), collection of the Museum of Modern Art, New York. Reproduced from the museum's website, http://www.moma.org/interactives/exhibitions.

7. Jim Campbell, *Hitchcock's Psycho* (2000), duratrans, light box, 30x18 inches, from the series *Illuminated Averages*. Reproduced from the artist's website, http://www.jimcampbell.tv.

8. Jim Campbell, *Illuminated Averages* (2000-2001), duratrans and lightboxes, installation shot. Reproduced from Steve Deitz, ed., *Jim Campbell: Material Light*. See bibliography.

9. Alex Prager, *Despair Film Stills #1-5* (2010), chromogenic prints, 16x20 inches. Reproduced from gallery website, http://www.mbart.com.

10. Alex Prager, *Despair* (2010): installation shots from *New Photography 2010* at the Museum of Modern Art, New York, images provided by the museum; and a screen shot from the gallery website of the artist, http://www.mbart.com/artists/_Alex%20Prager/_5407/. Screen shot taken by Frances Cullen.

Introduction: The Time(s) of Cinema

One might say that this project began with my discovery of Canadian artist Christine Davis' media installation *Did I Love a Dream?* in the spring of 2009. Briefly put, the artwork had presented to me something like a ghost of cinema past: explicitly evoking an early film history in its installed moving image; employing, in forms however transformed and transposed, the materials and the standard conditions of cinematic display. Though my research and thinking on the topic would not begin in earnest for almost two more years, the questions that this installation inspired in me then would subsequently ruminate in the back of my mind, ultimately impelling the investigations documented herein. Why the cinematic here, I wondered, in the space of the gallery? Why so deliberately as a spectre of its former self? And how best to comprehend the shape and the purpose of its altered forms – from the perspective of art scholarship, or of film? A more thorough description and discussion of this artwork will be delivered in the pages below, where its figure bookends – and materializes intermittently throughout – the chapters that those pages populate. For now my point is simply that *Did I Love a Dream?* is not anomalous in its production of an image that is cinematic in form but that also makes a historical cinema its visual object. Rather, in doing so it emblematizes an entire strain of recent contemporary art practice. Against those who would dismiss work in this vein as merely nostalgic, it is the foremost task of this thesis to give that larger body of artwork its due consideration. The chapters below address recent artworks that invoke the legacy of a historical cinema not to recapitulate but to re-assess, to re-vision, even to re-configure it as a mode of

temporal representation. They ask: What forms might these experiments assume? Within what traditions and contexts are they conducted? And to what ends?

In the broadest sense, the concept of temporality has recently proven a topical one in a full range of discourses, academic and otherwise. This is no less true in art scholarship and practice; in fact, it is perhaps in the art gallery that the urgency of this issue finds its most acute visibility as material, motif, and analytic framework. Though (with some exceptions) media technologies were first adopted in artistic practice in the 1960s, it has been widely remarked that the past quarter century has seen the use of time-based media in contemporary art museums and galleries reach a level of ubiquity to the degree of constituting a sort of material standard. In many cases this observation is delivered with what seems to be an air of disdain, as if the development indicates a rampant artistic corruption or creative stagnation, but in other instances the tone is decidedly more optimistic. There is indeed a danger in new media installations that rely uncritically on spectacle and thus serve to reinforce predominant temporal modes; but as art historian Christine Ross and critic Daniel Birnbaum, for example, have argued, this practice has the capacity to work against such conventions of temporal representation. Its contribution is in essence the interrogation of temporal aesthetics *per se*.[1] What's more, art's large-scale commitment to exploring time's representability is not the exclusive domain of post-1990 video art, but finds precedent and continued attention in various medial practices. That said, the fact that art has recently undergone a 'temporal turn' seems inextricably

---

[1] See Christine Ross, "The Temporality of Video: Extendedness Revisited," *Art Journal* 65, issue 3 (Fall 2006): 82-99; and Daniel Birnbaum, *Chronology* (New York: Lukas and Sternberg, 2005).

linked to a parallel development outside the realm of art production: the apparently rapid and prolific transformation of the ways that visual (and other) information is captured and transmitted, the emergence of new media formats. This circumstance in itself has motivated new reflections on the nature of time and renewed anxiety about the way that our temporal environment has been impacted. At its best, then, contemporary media art can – and does, as in the case of many works discussed in this thesis – challenge the material limitations of temporal expression, of articulating an image through time, while offering alternate possibilities for temporal experience.

The formal strategy in question here is one that participates in art's pervasive and opportune exploration of temporal aesthetics specifically by addressing the theme of cinematic time. Such works accord with that artistic agenda in the first place by simple virtue of the fact that, whether given in analogue format or in electronic, they present images in time and of time. As I will demonstrate, each of the featured case studies engages moreover in the kind of formal experimentation that is itself native to this larger artistic project, employing time-based media in a manner aimed at adjusting, if not overturning, the accepted norms of temporal representation. But crucially, the works at hand all contribute to that artistic project precisely by simultaneously calling on the image of a historical cinema and, by extension, on the legacy of a medium itself definitively temporal. That is, to speak of 'the time of cinema' here does not only imply a looking backward into the past of cinema, a depicting of its most apt historical moment, though that is part of it. To invoke the phrase is also to

acknowledge the necessary linkages between a recent artistic production whose concerted engagements are temporal both thematically and formally; and an entire tradition of temporal representation that has preceded those experiments, a history of temporal expression whose substantial cultural and aesthetic weight could not but inform these newer developments. The following thesis elaborates and accounts for art's re-assessing cinematic time in three chapters, each devoted to a particular 'time of cinema': that experienced in the space of viewing; that represented on screen; and, finally, that of a historical cinema. The first two of these chapters focus on investigating with specificity the revised configurations of cinematic time that such artworks have given, conducting close readings of particular works by way of illustration. The last draws these earlier explications together, making a case for the utility of a strategy that executes these various temporal experimentations while in contemplation of cinema's past forms.

Since there has been some debate as to whether film installation, or gallery cinema, belongs more rightly to the field of cinema or of art, "Chapter 1: Gallery Cinema Between Times" begins by surveying in brief a body of literature defining cinema and, in tandem, the artistic and avant-garde practices that have interrogated and informed those conceptions described. Much of the chapter is devoted to exploring the complex historical and theoretical interactions between cinema and art that have preceded these more recent developments, which are richly informative for an understanding of recent gallery film but have been largely ignored. At its core, however, is a detailed analysis of *Did I Love a Dream?* and the assertion that in transplanting cinema's temporal image into the

space/time of the gallery, this film installation effectively divides its visitor between the two, facilitating a spectatorship of temporal precarity.

In what is perhaps one of the most unique contributions of this thesis, the subsequent chapter traces art's reassessment of cinematic time beyond the exclusive domain of film installation, linking those practices to a parallel project of contemporary fine art photography. Namely, rather than discussing techniques commonly employed by gallery cinema such as the installation of multiple screens and the construction of non-linear narratives, "Chapter 2: Stillness and Motion" addresses works that re-articulate the relationship of film to photography, that probe cinema's temporality not only in motion but in stillness as well. Cinema has traditionally been figured as a medium that animates the photographic stillness to which it is opposed. As this view would hold, film reproduces and recreates movement in time, carrying its spectator along in a way that defies intervention, producing a present tense that simultaneously effaces the time of viewing as well as that of origin. Photography, meanwhile, displays a more overtly demanding problematic of tense, wherein its viewer is consciously aware of the image's complex crystallization of present and past, presence and absence, the preserved and the lost. Taking Douglas Gordon's iconic 1993 installation *24 Hour Psycho* as a point of departure, this chapter demonstrates that contemporary art has posed and forged for cinematic time a more nuanced relationship between stillness and motion. Jim Campbell's still light box installation *Hitchcock's Psycho* (2000) along with the short digital film and series of stills constituting Alex Prager's project *Despair* (2010) serve as the primary

case studies in an investigation of works that, by recalling in stillness the image of a historical cinema, expose but also reconfigure the complex relationship between photography and film.

Throughout, this thesis examines its objects through the lens of a diverse range of film theories. It alternates, generally speaking, between understandings of cinema based in film's material specificity; and one advanced especially by the French philosopher Gilles Deleuze, for whom cinema's production of movement, its giving an image to time, fundamentally transcends those material limitations. This has been done in response to the demands of the artworks themselves, whose project is precisely that of producing their own image of cinema, of offering constructions of cinematic time that diverge from traditional notions thereof. In "Chapter 3: A Then and Now of Cinematic Time," I account for their success in that regard by employing the Deleuzian notion of cinema's crystal-image of time, which allows me to demonstrate that these images probe – but on their own terms – the alternate temporalities of a cinema that has been, of a historical cinema. Though the practice might then be deemed 'merely nostalgic', this nostalgia has its own value – namely, in relation to the final and most fundamental questions of the thesis. What are the implications of this looking backward for the continued study of film? And, more importantly, what role does this strategy play in contemporary art's continued investment in the aesthetics of time, in its raising the question of time's continued representability?

Chapter 1: Gallery Cinema Between Times

A visitor to the *Musée d'Art Contemporain de Montréal* in the summer of 2009 would have found there, in her ambulatory passage through the labyrinthine exhibition space, the dimly-lit room that housed Davis' film installation *Did I Love a Dream?* (Figure 1).[1] Having thus submitted herself to that darkened space she would immediately have felt compelled toward, even enchanted by, the sculptural object that confronted her there: a 35mm film projector that had been hybridized with a nineteenth-century sewing machine. The commanding presence of this novel-yet-familiar mechanism – reinforced by a black border that isolated it in space, amplified by the unmitigated and unmistakable sound of its operation – demanded from its audience a sort of deferent or reverent scrutiny. But even as the projector drew its visitor further into the room, it redirected her gaze toward the spectacle illuminating the now-unobstructed corner at which it pointed. There, on a screen comprised of four unwinding bolts of translucent mesh fabric, a dancer moved and glowed ethereally. The image projected was that of a Loïe Fuller-imitator performing her famed Serpentine Dance, but in a manner fractured and reversed. The footage had been manipulated to project backward and on a loop, and it was intermittently spliced with frames of solid red: Morse Code for

---

[1] *Did I Love a Dream?*, which had been developed during the inaugural artist's residency of York University's Future Cinema Lab, was one of three inter-related works included in an exhibit named for the artist. *Christine Davis* was open May 22-September 7, 2009. As of May 22, 2012, video documentation of *Did I Love a Dream?* was available for viewing at http://christinedavis.squarespace.com/videodocumentation/. The other two works included *Satellite Ballet (for Loïe Fuller)*, in which 14 itouch screens displayed a short film of flickering stills cued to play in something like a round; and a series of collages called *Knowledge of Life* (2009-2011).

“Did I Love a Dream?”, a line from Stephane Mallarmé’s symbolist poem *Afternoon of a Faun*.

What this film installation excavates and puts on display is the time of cinema, a multiplicity of cinematic times. It does so in the first place by incorporating into its framework the material substance of its apparatus, thereby evoking a larger discourse of cinematic obsolescence, giving new visibility to the past forms of a medium ostensibly at its end. Given the allegedly eulogistic function of this strategy, the nostalgia that it betrays for an earlier cinematic moment, when *Did I Love a Dream?* objectifies and aestheticizes its projector it effectively puts its spectator directly into contact with a cinematic history. [2] But the more conspicuous representation of time is the moving image that has so compelled its viewer’s attention: this is a time-based image, an image articulated in and though time. There are ample and firm grounds, in that regard, on which to make a claim for cinema’s inherent temporality. We might think, for example, of Roland Barthes’ profoundly influential meditation on photography, *Camera Lucida*, which defined cinema in opposition to photographic stillness, as an image ephemeral, always passing, possessive of duration; or else of Gilles Deleuze, a French intellectual whose philosophy of cinema will be important for the second and third chapters of this thesis, and his celebrating the medium’s capacity to give

[2] An entire body of literature has addressed the technological obsolescence that is a common theme/strategy in contemporary art practice. Some of this research speaks directly to cinematic obsolescence, framing post-1990 gallery cinema in precisely these terms. For examples of scholarship taking this specific view, please see Erika Balsom, “A Cinema in the Gallery, A Cinema in Ruins,” *Screen* 50:4 (Winter 2009): 411-427; and Matilde Nardelli, “Moving Pictures: Cinema and Its Obsolescence in Contemporary Art,” *Journal of Visual Culture* 8, issue 3: 243-264. Their accounts are also addressed and troubled in Chapter 3, especially on pages 72-73.

a pure image of time.[3] Just so in *Did I Love a Dream?*: the ethereal dancer animating its far wall does not deflect her subject's attention back into the space of the gallery, at least not absolutely, but instead – when not halted by jarring flashes of red – carries her beholder along as she flows toward every time simultaneously, forward, backward, and around, seemingly without end.

Yet *Did I Love a Dream*? – which stands in here for a genre of contemporary art that is concerned broadly with an aesthetic of time and specifically with cinema's definitive to represent time – has of course, like its counterparts, staged these investigations within the confines of the gallery. This frames its address of the cinematic within a host of traditions native to the domain of art. How, then, are we even to speak of a cinema in the gallery – by the language of film scholarship or by that of a history and theory of art? Can we properly speak of such works as an iteration of the cinematic, or do they merely address their object from the outside? And more to the point: How might cinema's articulation through the space of the gallery, its deliberate installation there as a sculptural, spatialized form, serve a contemporary practice ultimately invested in probing the representability of time? This chapter will address each of these questions in order finally to demonstrate that *Did I Love a Dream?*'s hovering at the intersection of film and art, theatre and gallery, effects time's formal splitting between that of viewing and that witnessed, that represented, on the surface of its screen.

---

[3] Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1981); and Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989).

Gallery cinema, which rose to ubiquity early in the 1990s, has sustained a commitment within the realm of art production to exploring the aesthetic and narrative capacities of the cinematic image; and it has inspired in its wake an attendant body of literature that variously considers both the practice itself and those filmic and artistic practices which, preceding it, allegedly form with it some kind of continuity. The earliest and most oft-cited examples of this scholarship initiated an implicit debate regarding these works' appropriate epistemological assignment by framing them with a marked disciplinary specificity. For example, when the film theorist Raymond Bellour wrote in 2000 about the innovation of a cinema installed in the gallery he spoke precisely "of an other cinema," of "the explosion and dispersal by which that which one thought to be or have been cinema… now finds itself redistributed, transformed, mimicked and reinstalled."[4] True, for Bellour this other cinema is something materially distinct from the medium in its traditional sense, but he nevertheless defines it in cinematic terms, as a cinema relocated and transfigured. Meanwhile, in the catalog essay for her 2001 exhibition *Into the Light: The Projected Image in American Art 1964-1977*, Whitney Museum of American Art curator Chrissie Iles made a case for understanding structural filmmaking – a genre attached largely, but not strictly, to the American avant-garde of the 1960s – in relationship with a species of art production from roughly the same period that is sometimes called "expanded cinema."[5] She then placed both practices within the context of more sweeping

---

[4] Raymond Bellour, "Of an Other Cinema," in *Art and the Moving Image*, ed. Tanya Leighton (Millbank: Tate, 2008): 407.

[5] Chrissie Iles, "Between the Still and Moving Image," in *Into the Light: The Projected Image in American Art 1964-1977*, (New York: Whitney Museum, 2001).

concerns that she attributes broadly to twentieth-century art. Iles' figuration of these modes of cultural production as having materialized collectively within the domain of a single, coherent twentieth-century aesthetic tradition stands in direct opposition, then, to Bellour's implication that a cinema in the gallery rather represents a usurpation of art's territory on the part of the cinematic.

Predictably, of the relevant scholarship from the decade or so that has passed since the first publication of these essays, much has rehearsed and developed their positions. It would seem that many critics and academics have a perceived stake in claiming artists' cinema on behalf of their own native field. Film scholars like Erika Balsom have urged their colleagues to acknowledge and address these works as a crucial correlate to their discipline, even, as Catherine Fowler has done, to elaborate an aesthetic history that places gallery cinema in direct lineage with an early counter-cinema as practiced, for example, by the likes of Maya Deren.[6] In this view, media installation poses as the very legacy of twentieth-century cinema. For their part, many art historians have asserted that the role of projected and moving images in contemporary art would be best received within the context of what has been termed art's so-called "post-medial condition," thereby situating them within a late twentieth-century tradition that

---

Published on the occasion of the exhibition "Into the Light" at the Whitney Museum of American Art, New York, October 18, 2001-January 6, 2002.

[6] Balsom has written that "[Gallery cinema] represents an important contemporary articulation of the medium specificity of film. The fact that this inquiry stems from a domain that is architecturally and discursively removed from what has traditionally been known as cinema contributes to, rather than diminishes, the need for film studies to grapple with it, " Balsom, 413; Catherine Fowler, "Room for Experiment: Gallery Films and Vertical Time from Maya Deren to Eija Liisa Ahtila," *Screen* 45:4 (Winter 2004): 324-343; Maya Deren was associated with the Surrealists and is remembered for the avant-gard films that she created in the 1940s.

originated with minimalist sculpture. For example, in his recent book *The Art-Architecture Complex* art historian Hal Foster advanced an understanding of Anthony McCall's structural films as an instance of self-reflexive inter-mediality: "The effect [of these works]," he argues, "is not to deliver film into a stable state of autonomous purity but to place it in correspondence with various arts – cinema first…, then sculpture…, but other mediums and disciplines too."[7] In other words, they represent a harnessing of film into dialogue with numerous other creative and *artistic* media. Curator Daniel Birnbaum's position is even more extremely aligned with a definitely art-historical perspective: he has decried film installation that explicitly invokes and employs cinematic conventions, whether material or aesthetic, as formally limited and creatively stunted. Birnbaum prefers an alternate mode of moving-image art production, one "[trying] to envision entirely new forms of life emerging through interaction with technology" and thus producing for its spectator an entirely novel – and generative – experience of time.[8] Which is to say, issues of temporality for now put aside, that for Birnbaum gallery cinema need not, indeed should not, be about *cinema* in any sense at all. On the contrary, gallery film amounts by his logic to a cinema utterly subverted to the higher aims of art.

Yet scholarship from the intervening decade has not exclusively developed along these polar avenues, and in fact the most provocative approaches to the subject rather recognize and own the practice's definitive epistemological ambiguity. As Andrew V. Uroskie has noted, the confusion regarding disciplinary

---

[7] Hal Foster, "Film Stripped Bare," chap. 9 in *The Art-Architecture Complex* (London and New York: Verso, 2011): 170.

[8] Daniel Birnbaum, *Chronology* (New York: Lukas and Sternberg, 2005): 107.

assignment threatens to present scholarly endeavors with a dire limitation; it is the source of a "critical blindness" that has until recently plagued the existent writings on gallery cinema. "The difficulty of locating artist film-making in the aesthetic discourse of the 1960s and in the later discourses of art and film criticism is inextricably bound up with the difficulty of locating these practices within the physical, institutional or discursive space of either the art gallery or the cinematic theatre," Uroskie has written. "This interstitial location has frustrated attempts to understand artist film-making since the 1960s."[9] His words may seem damning, but they are not fatalistic: insisting that a full and nuanced understanding of the work of artists' cinema is not achievable by claiming such practices for a particular field of inquiry, nor by asserting disciplinary boundaries, Uroskie in effect advocates precisely for a scholastic program that will embrace the fundamental instability of gallery cinema's position, its spatial and discursive determination as an in-between. This revelation resonates with the opening chapter of Maeve Connolly's book *The Place of Artists' Cinema: Space, Site and Screen*, whose survey of the extant literature reinforces the claim that gallery cinema's fundamental between-ness is functionally insurmountable. In fact, Connolly's literature review illustrates that the practice has been widely and increasingly conceived as one at the juncture of film and art, of theatre and gallery, but also at a diversity of other related intersections: between the reproducible and the precious, the remote and the present, the ephemeral and the

---

[9] Andrew V. Uroskie, "Siting Cinema," in *Art and the Moving Image*, ed. Tanya Leighton (Millbank: Tate, 2008): 397-398.

permanent, the real and the virtual.[10] Gallery cinema necessarily, by its very nature, contrives these encounters, rendering them formally and in space. Any discursive struggle waged on its behalf functions only to undermine the capacity for subversion and disruption that attends such an inherently precarious position, this space of definitive between-ness.

That contemporary art's moving image is characterized by an essential interstitiality, a determinate and determining wavering in-between, is echoed accordingly by the language used to describe it. As numerous recent commentators have likewise observed, these artworks have acquired over time and across disciplines a full range of designations, the individual implications of which vary. The titles 'film/video installation', 'projected-image art', and 'gallery/artists' cinema' have all been applied separately to the same or similar categories of contemporary creative production. Moreover, in "*D'un Autre Cinéma*" Raymond Bellour repeatedly named the practice "another cinema," (or, before translation, *un autre cinéma*), while in his catalog essay for the 1999 exhibition *Cinéma Cinéma* Jean-Christophe Royoux dubbed it the "cinema of exhibition" (*cinéma d'exposition*).[11] The circumstance of this nominal multiplicity in itself along with its repeated citing on the part of critics and scholars, and the

[10] Maeve Connolly, "Between Space, Site and Screen," chap. 1 in *The Place of Artists' Cinema: Space, Site and Screen* (Bristol and Chicago: Intellect, 2009), 18-35.

[11] Similar observations have been made, for example, in each of Balsom, 411; Kate Mondloch, "Viewing Time," *Scan* 7, no. 1 (April 2010): accessed November 1, 2011, http://scan.net.au/scan/journal/print.php?journal_id=146&j_id:19; and Jonathan Walley, "Modes of Film Practice in the Avant-Garde," in *Art and the Moving Image*, ed. Tanya Leighton (Millbank: Tate, 2008), 182. Both Balsom and Mondloch cite Jean-Cristophe Royoux, "Remaking Cinema," in *Cinéma Cinéma: Contemporary Art and the Cinematic Experience* (Rotterdam: NAi, 1999), 21, an influential text that has unfortunately been unavailable to me in my own research.

disparate emphases particular to each of these lingual configurations, together evidence the struggle and reflect the difficulty of pinning gallery cinema to any specific discursive or spatial field. To speak of 'another cinema' quite pointedly implies a cinematic invasion and defeat of the art gallery, while something like 'projected-image art' seems more to suggest cinema's deliberate installation there at the behest of art's practitioners and curators. By and large, though, the terms selected ('gallery cinema,' 'film installation,' etc.) gesture simultaneously and deliberately toward both; and regardless, the appellations are universally instilled with a sense of epistemological deviance, if not hybridity. This is a practice at the edge, within the interval, between art and film; both traditions have something to gain in meeting with the other. But neither the significance nor the systemic configuration of this interstitial condition will be understood with any precision until a specific definition of cinema (or 'the cinematic'), especially in the way that it has been engaged spatially in the gallery, has been clearly delineated. In other words, what is cinematic about cinema in the gallery, and how does it formalize and effect a meeting between these two spaces? Indeed, the answer to this question may well illuminate many of the discrepancies in the critical positions enumerated above.

As my own brief literature review attests, though there is some dispute as to the actual terms of the lineage (some insist on continuing to consider the following two traditions in isolation, as belonging specifically to the histories of film and art respectively, while others advocate for their theoretical re-formulation as practices parallel and in dialogue), structural film and expanded

cinema are perhaps the most frequently asserted direct predecessors of contemporary gallery cinema. These practices are marked by a tendency toward aesthetic formalism, particularly in the case of exemplary works like Anthony McCall's structural film *Line Describing a Cone* (1973, see Figure 2) and VALIE EXPORT's installation *Ping Pong* (1968), both of which effectively reduced cinema to the skeleton of its most basic components. Whether through interventions conducted in the gallery or in a movie theater, each of these works rendered a cinema bereft of its image; or at least, they employed its image only insofar as it redirected back into the space of viewing, toward the real material presence of cinema's mechanical apparatus and the space through which its operations are articulated. Take, in the first place, *Line Describing a Cone*: the film made its projector conspicuous by placing it within the darkened space of the movie theatre, from which position it traced a circle onto the projection surface with a thin beam of light such that, at the end of half an hour, a completed cone stretched through the room.[12] Accounts of the film in presentation universally describe an audience compelled to respond physically, by moving around the cone, touching it, passing through it. In this way the work did, as Hal Foster (among others) has observed, produce an embodied spectator attentive to the sculptural quality of the apparatus – but crucially, the sculptural, spatialized object of this attention is not so much the cinema's mechanical devices as the light that links those devices.[13] In this way, and regardless of its other

[12] That is, *Line Describing a Cone* was originally conceived for and indeed presented within a movie theater, though in its recent incarnations it has often been installed in art galleries with the addition of a fog machine.

[13] Foster, "Film Stripped Bare," see especially 170.

achievements, the film served to disclose the spectatorial experience as something that occurs in and through space. A similar revelation is to be found in *Ping Pong*, which Kate Mondloch has numbered amongst the first examples of film installation to investigate and expose the spatial condition of film spectatorship. Per her description, the installation featured a bisected ping pong table positioned adjacent to a wall animated by the projected footage, approximately three minutes in duration, of large black dots in slow and rhythmic traversal. Each spectator was invited to "play" with the image by using the paddle and ball that had been provided, but in this "play" the spectator could only be frustrated by a lack of reciprocation. As Mondloch has explained, this frustration disrupted the process that sutures the spectator into the image, thus once again bringing into relief the space before the screen where the ricochet of the ball manifested materially the interplay of spectator and machine.[14] Like *Line Describing a Cone*, then, *Ping Pong*'s objectification of the cinematic apparatus concretizes by extension the spatial dynamics of cinematic viewing.

In defining the cinematic essentially as a mechanism occurring in space and indexed by the instruments through which it functions, these two projects resonate with a theory of cinema borne roughly at the time of their production and developing subsequent to (perhaps under the influence of) their respective formal innovations: namely, the theory of cinema as apparatus. Informed by ideas about apparatus as a tool of social power formulated by such philosophers as Louis Althusser and Michel Foucault, and variously employing methodologies adopted

---

[14] Kate Mondloch, "Be Here (and There) Now: The Spatial Dynamics of Spectatorship," chap. 4 in *Screens: Viewing Media Installation Art (*Minneapolis: University of Minnesota Press, 2010): 64-69.

from the fields of semiotics and psychoanalysis, this theory was elaborated in the 1970s and 1980s by the likes of Jean-Louis Baudry and Christian Metz.[15] Though now outdated, at least in its inaugural form, the theory is notable as a crucial first acknowledgment of the very mechanical and material platforms supporting cinematic presentation. As Baudry observed in his seminal "Ideological Effects of the Basic Cinematic Apparatus," first published in English in 1974, "It is strange (but is it so strange?) that emphasis has been placed almost exclusively on [films'] influence, on the effects that they have as finished products, their content, the field of the signified if you like; the technical bases on which these effects depend and the specific characteristics of these bases have, however, been ignored."[16] Baudry of course proceeds from this diagnosis with his own investigation of the cinematic apparatus, though one narrowly defined to presume a single-channel narrative film projected within a darkened room from behind mono-directional chairs arranged in rows. Nevertheless, his demonstration that cinema's ideological effect is encoded directly into the physical conditions of its presentation, that the apparatus works by producing a materially-mutated and illusory reality according to which the subject constitutes himself in the image of an ideal, is significant for my purposes because in the process it begins to allow for an understanding of cinematic spatiality. That is, while the ideological apparatus is in a sense condensed within a subject actively producing upon himself an ideological effect, the operation takes place on the basis of material provided within a designed

---

[15] Jean-Louis Baudry, "Ideological Effects of the Cinematic Apparatus," in *Narrative, Apparatus, Ideology: a Film Theory Reader*, ed. Philip Rosen (New York: Columbia University Press, 1986): 286-298; Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema,* (Bloomington: Indiana University Press, 1982).

[16] Baudry, 287.

environment. This model is thus dependant on an awareness of the spatial condition within which the process occurs: the subject is produced only in relationship with the camera, which means also with the editing table, the projector, and the film strip that passes through both to reach the screen. It is this spatial dynamic that artworks like *Line Describing a Cone* and *Ping Pong*, in attending to the mechanics of cinematic projection and subjectification, both evidenced and interrupted.

As my opening analysis of *Did I Love a Dream?* indicates, when projector, celluloid, screen, etc. resurface in the art gallery post-1990 they are laden with the additional signifactory weight of an alleged cinematic obsolescence.[17] No less in its newer guise than before, the strategy speaks to a discourse of medial self-reflexivity predicated on a conflation of the cinema and its equipment as a condition of viewing; the difference here is rather one of tense, as in, these works evoke the cinematic as it *has been* rather than as it inherently *is*. Given that artists' cinema is commonly classified by the degree to which it engages a material or historical essence of cinema – in Foster's apt phrasing, contemporary time-based artwork is characterized by a divide between "artists who want to push the futuristic freedoms of new media" and those who "want to look at what this apparent leap forward opens up in the past" – installations that like *Did I Love a Dream?* put cinema's mechanical and material equipment on

[17] See note 2. As I will discuss in more detail later in the thesis, consensus holds that this development is attributable to the status of filmic technologies faced with the emergence of electronic and digital media.

display correspond decidedly with the latter category.[18] These are exactly the kinds of works that Birnbaum dismissed when he wrote that art's "deployment of obsolescent technologies" is "too markedly nostalgic an approach – artistically attractive, even seductive, but ultimately incapable of anything but the reproduction of habitual forms of subjectivation, and, hence, fruitless."[19] But not only, as I will argue in Chapter 3, is such a disparagement of cinematic obsolescence, which is also a complete disavowal of such 'cinematic' artworks as critically stagnant, frankly injudicious; it also falsely assumes a radical dichotomy between media installation that is cinematic and that which is not. That premise is contested firstly by a body of theory that sees cinema as spatially-articulated even lacking its mechanical accoutrements; and secondly by the contemporary art gallery that it has effectively colonized.

The term "expanded cinema" that has been applied to media installation artworks from the 1960s and 1970s was adopted from a seminal 1970 publication by the same name. In that book, Gene Youngblood invokes that artistic practice as one engaged in important and instructive experimentation with an emerging media terrain.[20] Youngblood does not define the cinematic by its material origin; rather, he appropriates the term to signify an expanded image culture that is unified across media platforms. The coherence of this image culture resides, then, in a particular mode of consciousness, a *cinematic* mode of consciousness. As Janine Marchessault and Susan Lord explain in their introduction to the edited

---

[18] Foster, "Round Table: The Projected Image in Contemporary Art," with Malcolm Turvey, Chrissie Iles, George Baker, Matthew Buckingham, and Anthony McCall, *October* 104 (Spring 2003).

[19] Birnbaum,109.

[20] Gene Youngblood, *Expanded Cinema,* (New York: Dutton, 1970).

collection *Fluid Screens, Expanded Cinema*, Youngblood's was a utopian vision where emerging media forge a space of global collectivity;[21] but Anne Friedberg's linking of cinematic spectatorship and capitalism more than twenty years later is decidedly less optimistic. In *Window Shopping: Cinema and the Postmodern*, Friedberg argues that cinematic spectatorship coalesced from the simultaneous development in the nineteenth century of the mobilized gaze of shopping and tourism and the virtual gaze of photography. Having grounded cinematic spectatorship in this coincidence of a mobilized and virtual gaze, Friedberg traces its infiltration beyond the auspice of the movie theatre into the image environment of our post-capitalist society, the "society of the spectacle," "where all social relations are mediated through images, and where shop windows, billboards, and video screens surround us with their heteroglossic surfaces," such that "a spatially and temporally fluid visuality has come to be the dominant mode."[22] Despite the difference of tone, both Youngblood and Friedberg – and avowedly many others – theorize a cinematic field expanded beyond the physical limits of the theatre. Thus understood, cinema is more a way of seeing the world, a mode of consciousness through which subjects interact with a lived environment and that has, in turn, shaped the very structure of that environment.

Calling implicitly on this notion of a spatialized cinema as the particularly modern condition of viewing, Giuliana Bruno argues in "Collection and

[21] Janine Marchessault and Susan Lord, introduction to *Fluid Screens, Expanded Cinema* (Toronto: University of Toronto Press, 2007): 6-9.

[22] Anne Friedberg, *Window Shopping: Cinema and the Postmodern* (Berkeley: University of California Press, 1993): 182.

Recollection" that cinema's role in the gallery is not limited to that of an object presented for study within a standard museological language of display. She demonstrates, rather, that the cinematic has been increasingly abstracted and transposed upon the architecture of the museum itself.[23] Specifically, in the same way that the mobilized cinematic image elaborates space by the piecing together of disparate fragments, producing its topography as a psychic space for the mental traversal of its subject, the contemporary gallery conducts its spectator through a literal passage. This physical movement is likewise accompanied by a mental process of internalization such that, *en route*, the spectator gleans image fragments from the intensely visual space and actively engages in her own mental process of imaginative spatial assemblage. That, in short, is why the art gallery can be cinematic even when a work is not explicitly so; even, actually, without the installation of a moving image. Witness Hervé Coqueret's *Le Cercle*, installed at Paris' *Palais de Tokyo* in the summer of 2011: the small exhibition featured three discrete but interrelated works presented inside a dimly-lit room (see Figure 3). On one wall, so many sheets of paper had been hand-sewn together to form the image of a dilapidated house. Adjacent, the image of a seascape and a setting sun was presented across 390 sheets of photographic paper that had been mounted to a wall lined with aluminum. And to the side, illuminated by light spilling in from the entrance, shelves filled with DVD cases from the artist's personal collection ascended in a spiral toward the ceiling. The work was suggestive of the cinematic in its reference to home-movie-watching, yes; in the setting sun as generic

[23] Giuliana Bruno, "Collection and Recollection," in *Public Intimacy: Architecture and the Visual Arts* (Cambridge: MIT Press, 2007): 3-41; see especially 25-30.

narrative device; even in the rhetoric of obsolescence evinced by the imaged monument of domestic ruin. But its evocation of the cinematic was most acute in its reference to montage, in its splicing together of image fragments while also presenting them as isolated pieces for the reception of a mobile viewer, in the glint of light refracted from between pages on the aluminum sheet in the darkened room, and in its architectural spiraling upward through space. Coqueret's installation literalized Bruno's view of the museum's cinematization by fusing the visual matter of cinema onto the very surfaces of the gallery, where it waited to be accumulated and mobilized by the subjective actions of the museum visitor.

Since the gallery provides a venue for the spacialization of cinema but is also a place already in itself susceptible to cinematization, since it is a space, in other words, for cinema and also of cinema, it matters not whether gallery film makes a show of its own obsolescence by installing the material components of its apparatus. This chapter has established at this point that whether one chooses to employ the terms 'another cinema,' projection art, or artists' cinema, or else as I have done to use the lot interchangeably, in a sense all such works are to be understood as much in cinematic terms as through the discourses of art. Hovering between cinema and art, then, between theatre and gallery, film installation always opens into an examination of the concerns of both, into cinematic self-reflexivity but also into broader critical possibilities. Nevertheless, the notions of cinema that I have thus far enumerated fail sufficiently to account for a practice whose engagement with a spatialized cinema is attended by an investment in the time-based image, the image in motion, a cinematic aesthetic. For, by staging this

meeting between the space of cinematic viewing and the space that, as Bruno describes, is elaborated architectonically by the cinematic image, media installation effects not only a fusion of art and film but also a concurrence of, for example, the real and the virtual, the immediate and the distant, the tangible and the ephemeral. The final task of this chapter is to demonstrate through a reading of *Did I Love a Dream?* that these formal splittings-between-two, numerous and indissolubly linked as they are, induce a spectatorship positioned precariously between spaces but also, and more to the point, between the cinematic temporalities toward which those spaces open.

To speak of *Did I Love a Dream?* specifically as a conjoining of cinematic times is to invoke, on the one hand, the filmic obsolescence indexed by its projector; and on the other the ephemerality, the endless (but interrupted) flow, of an image Bruno would call architectonic but which plays in time. Yet *Did I Love a Dream?* also induces the realization that the space of cinematic spectatorship is temporal in its own right – in the sense, that is, of a lived time, a real time of viewing. Because, crucially, *Did I Love a Dream*'s visitor experiences her own time independently of that reproduced on the screen as she enters and leaves the gallery at will, engaging as long as she wishes with an image whose passing and recycling has preceded and will continue on without her.[24] In this sense the work harkens to a larger development of post-war art practice – including minimalist sculpture, earthworks, installation art, and art produced in a participatory or interactive mode – that has committed to enhancing and exploiting the embodied experience of its spectator. Critics and scholars have largely illuminated that

[24] As noted by Mondloch in "Viewing Time."

development with a widespread turn to phenomenology, but to resolve the encounter between lived body and moving image specifically we might better be served by turning to the phenomenology that has been adopted in film theory. In fact it was with the aim of complicating that relationship between viewer and image, and especially of asserting the agency of a viewer involved in such an exchange, that Vivian Sobchack, for one, inaugurated a phenomenological film theory twenty years ago (with *The Address of the Eye*, 1992).[25] This line of inquiry investigates the experience of a spectator who is not subsumed by the moving image but is nevertheless intimately tied to it. The spectator reacts to the image as if touched by it – not only intellectually but also on other levels, sensually, emotionally. She remains aware of the distance that separates the image and herself, and also of the stimulations generated from within the space that she occupies – the sound of whispers, the feel of her seat, the taste of candy. She is profoundly affected by the image before her, is sensually linked to it, and yet she experiences the film in her own space and time. It is the temporal quality of this affective and independently-experienced film spectatorship – pitted, as it is, against an image playing in time – that *Did I Love a Dream?*'s excavation of cinematic time exploits.

A consistent showcasing of aesthetic, narrative, and thematic content distinguishes post-1990 film installation against the formalist tendency of its earlier iterations. These newer works are interested specifically in exercising the medium's innate propensity for representing a mobilized image through time. In

[25] Vivian Sobchak, *The Address of the Eye: A Phenomenology of Film Experience.* (Princeton University Press, 1992).

Foster's rather pessimistic view, this aesthetic inclination is problematic for its treatment of the viewer, discouraging as it does a spectatorial investment either in space or in the image. He explained his assessment of this phenomenon during a roundtable discussion that was published in 2003: "The pictorialism of projected images today often doesn't seem to care much about the actual space. Sometimes it doesn't matter when you walk in, or even if you do. It's as if the work doesn't care if you are there or not. This is beyond disembodiment: it's habituating us to a kind of position of post-subjectivity."[26] McCall, who was present when Foster described this disinterested mobile spectatorship, opposed that model with his own account of a spectatorship characterized not by excessive mobility but by a conditioning into stillness: "However placed within a space, when you watch and listen to video or film, you enter the elsewhere of the moving image, and you leave your physical body behind, which remains rooted to the spot."[27] The problem thus posed is one of extremes – the museum visitor is either disengaged or hyper-absorbed, is either utterly outside of the work or fully lost to its image. But the seedbed of a resolution has been laid in a scholarship addressing artworks that deploy those 'pictorial' characteristics of the cinematic image deliberately for the purpose of inducing an embodied spectatorship.[28] Catherine Fowler, for example, sees potential for experimentation with on- and off-screen space, as when the image depicted incorporates or implies the space of viewership, to activate the space of the gallery; while Mondloch cites the creative use of

[26] Foster, "The Projected Image."
[27] McCall, "The Projected Image."
[28] As observed by Mondloch in "Viewing Time," where she proceeds to cite both Fowler and Walsh (see following two notes).

narrative duration to secure the commitment of a viewer through a mode that she calls "distracted immersion."[29] For her part, Maria Walsh submits the narrative and stylistic experiments conducted by Finnish artist Salla Tykkä as an instance where the practice's aesthetic tendencies have been applied to engage the emotions of its spectators, extending the critical possibility of narrative experimentation into the actualized, feeling space of the body.[30] This posits a linking of image and body, of screen and theatre, akin to the phenomenological film theory described above.

Did I Love a Dream? similarly uses the power of affection to attract and secure its spectator, to draw her into the ephemeral passing and hypnotic repetition of the image even while diverting her back into the present space and time of the exhibition, though for its part by a combination of aesthetic and formal strategies. Namely, the effect of this installation on its viewer is that of enticement – she necessarily finds herself absorbed by the uniform sound of the projector and the hypnotic unceasing flow of the dancer's skirts. Press releases, reviews, and catalogue essays alike have described it accordingly, as "mesmerizing," for example, its imagery as "seductive," as a "machine that produces desire and is desire [sic]."[31] It is the intensity of this affection, this desiring, on the part of the

---

[29] Fowler, "Into the Light: Re-considering Off-frame and Off-screen Space in Gallery Films," *New Review of Film and Television Studies* 6, no. 3 (December 2008); Mondloch, "Viewing Time".

[30] Maria Walsh, "Cinema in the Gallery – Discontinuity and Potential Space in Salla Tykkä's Trilogoy," *Senses of Cinema* 28 (September-October 2003), accessed November 1, 2011, http://www.sensesofcinema.com/2003/28/salla_tykka_trilogy.

[31] "Christine Davis," exhibition review from *e-flux* (2009), accessed March 3, 2012, http://www.e-flux.com/announcements/christine-davis/; Lesley Johnstone, "Christine Davis: Not a Woman Dancing," from the exhibition catalogue *Christine Davis* (Montreal: *Musée d'Art Contemporain de Montréal*, 2009): 5-6.

spectator that provides the basis for the particular character of her relationships with the conspicuously-displayed apparatus, the moving image, and the space of embodied viewership, respectively. To be precise, the installation appeals to its spectator's capacity to desire, evokes this intensified and tangible longing, firstly via the ostensible feminization of its cinematic apparatus which, by extension, instills within it an implicit eroticism. This it achieves in a double gesture, both merging its projector with an antique sewing machine, a machine that is typically (though perhaps superficially) associated with the realm of the feminine, and intervening in the image of the female dancer's performance in a style perhaps fetishistic: reversing it, interrupting its flow, applying it to a projection surface that rendered enticing and otherworldly the quality of its light, in sum exaggerating the purity of its spectacular form. Mark Hansen's analysis of Douglas Gordon's 1993 film installation *24 Hour Psycho* offers an avenue for further understanding the way that those temporal manipulations mobilize their beholder's embodied desire: he explains that the dilated interval, the expanded gap between filmic frames, generates within the felt space of the viewer a sense of anticipation for the image to come.[32] *Did I Love a Dream?*, too, halted its image to delay viewing pleasure, thus harnessing its visitor's expectations as a desire for the displayed body and the mobilized image. Incidentally, Hansen goes so far as to liken this emotive infiltration of the real body in space to a revision and translation of Deleuze's "time-image," the pure image of time, but to a time

[32] Mark Hansen, "The Time of Affect, or Bearing Witness to Life," *Critical Inquiry* 30 (Spring 2004): 591-594; see also Chapter 2, where I address Hansen's argument more specifically in my discussions of Douglas Gordon's film installation *24 Hour Psycho* in dialogue with Jim Campbell's *Hitchcock's Psycho*.

directly, subjectively felt.[33] That said, insofar as desire is a sensation presuming the existence of something distant that is nevertheless intensely physically felt (and therefore crystallizes the tension between alienation and absorption that Foster and McCall invoked), this desire is finally mirrored and enhanced through the installation's physical structure. The projector's visual and material demarcation in space render it visible and distant, a curious but alienating structure, while the bolts of fabric unfurling across the floor and toward the viewer gestured toward a spatial unity. This visual language calls the spectator into the represented time of the image/object even as it repels her back into the real time of the gallery.

As for the object desired, this too has to do with time, and it finds its locus in the figure of the ethereal dancer – whose symbolic weight, it happens, might have eluded a spectator keenly aware of her embodied affection but left to wonder for which dream she was meant to long. Does she crave the eroticized femininity so universally perpetuated by cinema's ideological, mechanical, and formal body? the cinematic body itself? or else, perhaps, the historical modernity that cinema in so many ways embodies? In its generalized and pervasive allusions to the feminine this work encourages us to land on the first of these possibilities, but that is a red herring. Those evocations and objectifications were embedded within the installation's complex associative system – hybridized with a machine, disrupted by jarring flashes of red – rather than put on display as an end in themselves. And where the feminine has been theorized as a modality of otherness, of abjection, or

[33] Hansen, 589-594. I will discuss the time-image in more detail in Chapter 3 of this thesis.

else as an emblem of domesticity in particular relation to the domus of the body, its evocation here may imply more an alterity or even an inside, an occupation, of time. In either case, those suggestions of femininity loop back into the installation as the cipher to an alternative temporality – a temporality epitomized by the moving image into which this spectator has been partially absorbed. To be more precise, in the canonical "Visual Pleasure and Narrative Cinema," Laura Mulvey had initiated a line of inquiry that recognized narrative cinema's figuration of femininity is as pure spectacle. "The presence of woman is an indispensable element of spectacle in normal narrative film," she wrote, "yet her visual presence tends to work against the development of a story-line, to freeze the flow of action in moments of erotic contemplation."[34] In other words, the feminine registers specifically here as a sort of temporal contingency pleasurably experienced outside the standardized temporal regime of narrative. Tom Gunning recognized this tendency of classical cinema to employ the feminine in this way, as one part of a "dialectic between spectacle and narrative," reminiscent of the characteristic mode of early cinematic production that he called the "cinema of attractions."[35] His model allows for an understanding of early cinema not as primitive, but as counter-distinctive to narrative filmmaking. Operating most pervasively in that brief moment before narrative filmmaking was broadly normalized in and by commercial filmmaking, the "cinema of attractions" was designed to provoke the spectator, to shock and astonish, to appeal to the pure pleasure of viewing. If – as

---

[34] Laura Mulvey, "Visual Pleasure and Narrative Cinema," chap. 3 in *Visual and Other Pleasures* (New York: Palgrave McMillan, 2009): 19-20.

[35] Tom Gunning, "The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde," in *The Cinema of Attractions Reloaded*, edited by Wanda Strauven (Amsterdam: Amsterdam University Press, 2006): 386.

I contend, given the lack of narrative content, the de-familiarizing effect of its temporal manipulations, and its formalized eliciting of desire – *Did I Love a Dream?* likewise affected its spectator by rendering its image in a purity of spectacle, then the desire thus provoked links the subject both to an alternative temporality, a temporality of contingency; and also to the historical moment that is its implicit referent.[36]

This chapter has traced the fundamental and universal interstitiality of post-1990 gallery cinema, positioned as it is at the juncture of art and film, from one of discursive between-ness to one also poised between spaces –gallery and theatre, installation and screen. As Mondloch's account of *Ping Pong* will further substantiate, that between-ness extends moreover into the mode of subjectivity that film installation produces, into the conditions of the spectatorial experience. Namely, beyond the revelation that *Ping Pong* simultaneously increased the viewer's awareness of the exhibition space and spotlighted his position in relationship with the image, Mondloch argues that such a configuration institutes a polarized subjectivity, a doubled awareness, such that the subject is positioned both here and there, fully engaged both in the body and on the screen.[37] This is not merely a placing of the spectator in-between spaces - it involves an actual splitting of the subject, a fracturing that amounts to the instillation of between-ness. But where Mondloch has posited a splitting purely between places that maintain a synched temporality – "here and there *now*", in both places at the same

[36] For an account of cinematic time as relates to the notion of contingency, see Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (Cambridge: Harvard University Press, 2002).

[37] Mondloch, "Be Here (and There) Now," 73-74.

time – the division felt by *Did I Love a Dream?*'s viewer was a temporal one, was felt as a fissuring of time. In her heightened corporeal and thus spatial awareness, and due also to the intensely-felt longing that imbricated her into the body of the installation, the museum visitor who encountered *Did I Love a Dream?* would have felt the discordance between the various temporalities represented. In other words, gallery cinema has not only facilitated and formalized a meeting between art and film, cinema and gallery. By virtue of its spatialization, in the case at least of *Did I Love a Dream?*, it has enabled the embodied assimilation of concurrent cinematic times, a spectatorial splitting between subjective time and of the time of spectacle; between real time and time flowing simultaneously forward, backward and around; between time present and time passed.

But this is only the beginning of an analysis. I have yet here to make sense of *Did I Love a Dream?*'s formalized and embodied temporal precarity, its putting into contact of present and past, the tangible and the ephemeral, in light of its particular engagement with a history of cinema. What, for example, of the encounter it contrives with Loïe Fuller: an iconic figure, a pioneer in the history of modern dance, whose Serpentine Dance has been advanced as emblematic of the birth of cinema in itself? Beneath the hefty folds of her skirt, swirling in reverse, she conceals a complex mechanical prosthesis that she had devised to manipulate the movement of her garment. Fuller had been known to project colored lights and shapes onto that flowing surface, such that we might envision them as the screen, her prosthesis as the mechanism, of the cinematic apparatus. In the performance of the Serpentine Dance, then, we find the presentation of pure

movement and pure spectacle, of cinematic surface. This element feeds back again into the work's dense web of referents: a projector and a sewing machine, Morse Code projected onto the surface of an electronic conductor, Mallarmé's dream and its relationship with Surrealism, an image subjected reversal, repetition, and interruption by flashes of red. As I will discuss in Chapter 3, these questions are key to understanding how *Did I Love a Dream?*'s destabilizing the felt time of its spectator ultimately supports a reassessment and a reformulation of cinema's historical time.

Chapter 2: Stillness in Motion

Among the gallery films that have, as the preceding chapter attests, proliferated in contemporary art practice for at least two decades now, Douglas Gordon's 1993 media installation *24 Hour Psycho* provides a seminal early example (see Figure 4).[1] Adhering to its title's promise, the installation projects Alfred Hitchcock's eponymous 1960 masterpiece in video format at approximately two frames per second rather than the standard 24, such that the film's typical 109 minutes is stretched to the length of 24 hours. Gordon displays this footage on a suspended screen, one conspicuous at three by four meters and transparent so that the image is visible on both sides, encouraging circumambulation. The argument advanced in Chapter 1 – namely, that gallery cinema forges and occupies a place fundamentally between art and film, that its spectator is likewise split between a concurrent awareness of time felt in the exhibition space and that represented on the screen – resonates here as well: the spectator has been invited to engage in the image from either side of the screen, to determine the length and timing of her own visit, her viewing time necessarily distinguished from that of the image by the sheer excess of the film's duration. *24 Hour Psycho* is thus a monument to contemporary art's engagement with cinematic time as one conducted at the nexus of film and art, of theater and gallery, of screen and installation. But since, as one might expect, its decelerated image is subjected to a persistent halting at the expensive of narrative and

[1] *24 Hour Psycho* was installed first in the artist's native Scotland, at the contemporary art venue Tramway in Glasgow. It was shown shortly thereafter at the Kunst-Werke in Berlin, Germany and has since been featured at numerous other prestigious international galleries, including Toronto's The Power Plant (2000), London's Hayward Gallery (2002), and New York's Museum of Modern Art (2006).

motional continuity, it stands also for an artistic project that has reassessed cinematic time by operating likewise at another critical juncture: that between photography and film, stillness and motion. Because when Gordon slowed the image to produce *24 Hour Psycho*, he had made visible the still photographs that in sequence comprise the filmstrip, the stasis whose presence film formally subverts but which is the genetic elements of its movement.

Admittedly, *24 Hour Psycho*'s revelation of the stillness within cinematic motion is hardly in itself a novel one. Cinema's scholars, critics, spectators, and of course practitioners have long and often spoken of cinema's movement as an illusion effected by the successive projection of still frames, or photograms. This is a view based in a notion of film's material, mechanical reality and linked to the apparatus theory briefly discussed in Chapter 1. But before the introduction of electronic and digital media revolutionized the conditions of cinematic viewing, this acknowledgement of stillness played the rather paradoxical role of reinforcing its subversion to cinematic movement. Raymond Bellour, for example, famously argued in 1984 that even when film presents its spectator with a static image, it counter-intuitively inspires an awareness of cinematic movement's constant and undelimitable passing in time.[2] What *24 Hour Psycho* rather signals, then, is a change in the relationship between viewer and image: with the innovation of newer media formats, a different kind of spectatorial awareness has developed,

---

[2] Raymond Bellour, "The Pensive Spectator," *The Cinematic*, ed. David Campany (London and Cambridge: Whitechapel and MIT Press, 2007): 119-123. Originally published as "*Le Spectateur pensif*." *Photogénies* 5 (1984).

one that Laura Mulvey has described as "possessive."[3] This possessive spectator can now pause, slow, accelerate, reverse, repeat, and even reorganize the image before him at will. In the process, his interventions have made available to him, as a knowledge and a source of agency, that latent dimentiality of the image. It is no coincidence that, by Gordon's own account, *24 Hour Psycho* is the result of just such an interaction:

> In 1992 I had gone home to see my family for Christmas and I was looking at a video of the TV transmission of *Psycho*. And in the part where Norman (Anthony Perkins) lifts up the painting of Suzanna and the Elders and you see the close-up of his eye looking through the peep-hole at Marion (Janet Leigh) undressing, I thought I saw her unhooking her bra. I didn't remember seeing that in the VCR version and thought it was strange, in terms of censorship, that more would be shown on TV than in the video, so I looked at that bit with the freeze-frame button, to see if it was really there.[4]

Through a doubled remediation (television, VCR) and an act of temporal intervention (that of pausing), Gordon had unearthed and harnessed a dormant aspect of the filmic image, a hitherto unseen layer of visual information resident on its photogrammatic base. His response was to re-engage the new media format for a public excavation of the filmic image sustained throughout *Psycho*'s duration. As Susanne Gaensheimer has observed, his formal experiment does not so much encourage a heightened awareness of the single frame as it renders apparent the intrinsically jarred movement that is produced by projecting photograms in rapid succession: "Although the intervals between the individual images are not so extended that they [the images] can be perceived autonomously

---

[3] Laura Mulvey, "The Possessive Spectator," chap. 9 in *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion, 2006): 161-180.

[4] Douglas Gordon quoted in Mark Hansen, "The Time of Affect, or Bearing Witness to Life," *Critical Inquiry* 30 (Spring 2004): 591; quoted originally in Amy Taubin, "Douglas Gordon," in *Spellbound: Art and Film*, ed. Philip Dodd (London, 1996): 70.

[…],” she says, “they are nevertheless long enough to abolish the continuity of the action. In *24 Hour Psycho* it is not the single image that becomes independent, but elements of the overall action—such as gestures or parts of movements – into which the image condenses.”[5] Mark Hansen has argued persuasively, meanwhile, that what this decelerated film in essence reveals is precisely the interval, or the gap, between each frame, the spaces between those fragments of movement.[6] Regardless, the sense that the installation evokes of cinematic movement as jerking, fractured, even in and of itself incomplete depends on, is attended by, and induces a changed relationship with the medium’s inherent stillness.

The following chapter is concerned with artwork that has, in the years following Gordon’s landmark installation, continued in this vein to complicate presiding understandings of the cinematic image in this vein. On the basis that stillness and motion are the very conditions of temporal representation – or rather, that stillness and motion are in themselves conditioned by time, that it precedes them, that they belong to it – I will address in particular two works that have interrogated the nature of cinematic time by so rearticulating the aesthetic and material relationships of film to photography.[7] The first of these, Jim Campbell’s 2000 light box installation *Hitchcock’s Psycho*, bears a date seven years past that of Gordon’s *24 Hour Psycho* and is in some ways strikingly reminiscent of it. The similarities are such that one might immediately judge the latter a deliberate

---

[5] Susanne Gaensheimer, “Moments in Time,” in *The Cinematic*, ed. David Campany (London and Campbridge: Whitechapel and MIT Press, 2007): 69-70.

[6] Hansen, 592.

[7] In a discussion guided by Gilles Deleuze’s second volume on cinema, *Cinema 2: The Time-Image* (trans. Hugh Tomlinson and Robert Galeta, Minneapolis: University of Minnesota Press, 1989), Chapter 3 of this thesis will elaborate this relationship between stillness/motion and time in more detail.

response to the former, *Hitchcock's Psycho* a replication, a reconsideration, or a continuation of *24 Hour Psycho*'s project: both works take *Psycho* as their material and their object, subjecting their "found footage" to a manipulation executed by remediation through new technologies; and both of these physical interventions are conducted at the level of the photogram, have effectively reduced the image to its most basic components and then re-constellated them. With the more recent short digital film titled *Despair* (2010) and the analogue "film stills" that accompany it – my second case study – the emerging photographer Alex Prager neither makes explicit reference to *Psycho* nor manipulates any given film footage, but she does produce in the work an amalgamation of aesthetic and diegetic allusions to films by Hitchcock and many others. This project may not impress quite so forcefully, then, as a direct response to *24 Hour Psycho*, but it resonates in relationship with that work because in its own way it likewise makes an object of a historical cinema, a cinema roughly contemporaneous with that of *Psycho*; and because it too does so by intervening with the support of new media technologies on the level of the photogrammatic, of the still image as an element of cinematic movement, even if not in quite the same way. Yet in spite of these basic affinities the temporal structures produced by each of these rearrangements are quite divergent, *Hitchcock's Psycho* and *Despair* each aspiring toward limits in some sense opposite that established by *24 Hour Psycho*. For instance, where *24 Hour Psycho* expands, *Hitchock's Psycho* contracts. Where the first exaggerates the film's duration, bringing into relief via delay the photogram as a fragment of movement, as an isolated moment, within

an image that nevertheless evolves over time; *Hitchcock's Psycho* rather compresses that duration into simultaneity on the support of a single, unchanging frame. And, perhaps most provocatively: where the first dissects its image to facilitate closer inspection, the second obscures with an over-abundance of layered visual information. For her part, Prager answers Gordon's act of pausing with her own gesture of activation. That is, while *24 Hour Psycho* halts the image to expose a movement jarred by persistent stillness; *Despair* takes the photogram as a point of origin, mobilizing a series of still images, animating them into motion. Because, as I will explain below, it also addresses in the process a completely different kind of cinematic stillness, *Despair* proposes a cinematic time whose configuration of stillness and motion is far more dynamic and complex. The following chapter will demonstrate, then, that with *Hitchcock's Psycho* Campbell deepens Gordon's initial revelation to suggest that a more nuanced relationship between stillness and motion is inherent to cinematic time, while Prager's *Despair* engenders not only a revelation but a reformulation, a revision, a reconstitution of that relationship. Ultimately, the value of these formal experiments lies in their discovering new possibilities for the cinematic image, both as it is to be understood historically and in the changed terms of its present condition.

Jim Campbell is a contemporary American artist whose career to date spans more than a quarter of a century. At the Massachusetts Institute of Technology in the 1970s he earned degrees in mathematics and electrical engineering, and his subsequent *oeuvre* of multi-media installations makes

frequent use of custom electronics along with ethereal lighting effects. Very generally speaking, his practice has engaged a sustained investigation of memory, time and being. *Hitchcock's Psycho* is the first in a series of "still image works" called *Illuminated Averages* (2000-2001) for each of which the artist averaged together every frame from a given segment of moving image footage (see Figure 7).[8] The process involved digitizing the length of selected footage – ranging from the entirety of *Psycho* to a particular sequence from Orson Welles' *Citizen Kane* to a 3 minute performance of Bach's *Suite for Cello #2* (all in 2000) – to generate a "computationally averaged" still image.[9] These images were then printed as transparencies on a relatively large scale (*Hitchcock's Psycho* is 30 by 18 inches; the rest are 24 by 18) and displayed in open-backed light boxes. The related *Dynamism* series (2000-2002) includes similarly-produced and -presented still images with titles like *Dynamism of a Cyclist* (2000) and *Dynamism of a Cow* (2001), thereby drawing an explicit and precise analogy between this practice and that of the Italian Futurists who, in the inter-war years of the early twentieth century, strove to depict the fullness of movement within an arrested image. But there is another relationship to be delineated here, one not to the history of art but to the history of visual representation more broadly speaking (and of photography specifically). Its invocation will elucidate the way that the *Illuminated Averages* work to abstract and universalize a sense of the objects that they depict, thus

[8] These are the words that Campbell uses to describe this branch of his practice on his personal website, http://www.jimcampbell.tv/.

[9] As described by Richard Gurskin in his short essay for Campbell's *catalogue raisonée*, "Jim Campbell and the Illuminated Average of Mediation," in *Jim Campbell: Material Light*, ed. Steve Dietz, (Ostfildern, Germany: Hatje Cantz and Bryce Wolkowitz Gallery, 2010), 132.

justifying by extension the conception of these images as a compression of time and movement that the *Dynamisms* have suggested.

Namely, as the series title *Dynamisms* overtly designates for itself a programmatic affinity with the Futurists, that of *Illuminated Averages* similarly – though less plainly – invites comparison with the nineteenth-century composite portraits attributed to Sir Francis Galton (1822-1911). Galton was a British intellectual whose fields of specialization were many and diverse but include psychology, statistics, and eugenics, the last of which he is credited with founding. In the 1870s Galton developed and introduced a technique for producing composite photographs by repeatedly exposing different negatives onto the same plate. His interest was in combining portraits of individuals organized by "type" because he was convinced that to do so would produce a statistical average of the physical characteristics exhibited by those types, that the resultant portrait would provide a generalized picture of, say, the murderer, the Jew, or even the syphilitic (see Figure 5). In his essay on "Visual Technologies as Cognitive Prostheses," media theorist Lev Manovich submits Galton's technique as an illustration of the distinctly modern impression that new image technologies extend, that they visually and materially translate, human cognitive processes, or thoughts. Manovich quotes Galton himself when he writes that "Galton not only claimed that 'the ideal faces obtained by the method of composite portraiture appear to have a great deal in common with… so-called abstract ideas' but in fact he proposed to rename abstract ideas 'cumulative ideas'"[10]; which is to say that

[10] Quoted in Lev Manovich, "Visual Technologies as Cognitive Prostheses: A Short History of the Externalization of the Mind," in *The Prosthetic Impulse: From a*

not only did Galton conceive of his photographs as the concrete representation of such abstract ideas (as in, the idea of the murderer, Jew or syphilitic), but his practice of producing composite portraits constitutes an effort to quantify, objectify and universalize those ideas. The technique thus emblematizes a mechanism prevalent in modernity that Manovich attributes to a common drive to "externalize the mind." Later in the essay, Manovich explains that the likening of images and thoughts has also resulted the reverse: an attendant historical tendency to account for thought processes in terms of the most current visual technologies, to imagine brain function as analogous with, for example, that of filmic montage or computation.[11] All of this is to suggest that, as composite photographs themselves, the *Illuminated Averages* are meant to convey the objective and measurable essence, the externalized abstract idea, a sort of standard for collective memory, of the cultural objects that they picture (the *idea* of *Psycho* or of *Citizen Kane*) – a filmic memory mediated, perhaps even conditioned into us, through digital visual technology.

Gilles Deleuze opens the first of his two volumes on cinema, *Cinema 1: The Movement Image*, with one of four chapters devoted to commentary on the turn-of-the-century French philosopher Henri Bergson.[12] Specifically Deleuze offers here his account of Bergson's three theses of movement, concerning especially the particularities of its representation, or "reconstitution," with the

---

Posthuman Present to a Biocultural Future, ed. Marquard Smith and Joanne Morra (Cambridge: MIT Press, 2006), 205, originally quoted in Allan Sekula, "The Body and the Archive," *October* 39 (1987): 47.

[11] Manovich, see especially 209-214.

[12] Gilles Deleuze, "Theses on Movement: First Commentary on Bergson," chap. 1 in *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press): 1-12.

purpose of premising Deleuze's own theory of cinema wherein 'the movement-image' amounts to an indirect representation of time. For my interests, the chapter provides an avenue for linking models of constituted movement to the notion of the abstract idea as introduced above; and does so in a way that points implicitly toward Deleuze's understanding of cinema as a correlate of thought, even, as Manovich would have it, as a cognitive prosthesis.[13] Deleuze explains that in his 1907 book *Creative Evolution* Bergson describes two modes of reconstituting movement, both epistemologically defined.[14] The first of these corresponds with antiquity and involves the representation of movement by an order of poses, or privileged instants. As such, it extends from ancient philosophy's fixation with the eternal or the transcendent, with the perennial Platonic Ideal – the pose or privileged instant gives material form to an abstract and incomprehensible idea that has preceded and prefigured it, carries the symbolic weight of a movement that exceeds it. But with the emergence of modernity came a shift from the privileged instant to the any-instant-whatever. The any-instant-whatever is arbitrarily selected but from evenly distributed instants based in material reality,

---

[13] Deleuze will not elaborate this aspect of his theory (cinema as a correlate of thought) at length until well into his second volume on the topic, *Cinema 2: The Time-Image*. However, here in his introductory chapter Deleuze does allude to the fact that this is partially the basis of his interest in Bergson: "Can we deny that the arts must also go through this conversion (that is, the conversion of philosophy from thinking the eternal to thinking the novel, the production of the new) or that the cinema is an essential factor in this, and that it has a role to play in the birth and formation of this new thought, this new way of thinking?...Bergson's second thesis (of the any-instant-whatever, see above) – although it stops half way – makes possible another way of looking at the cinema…[as] the organ for perfecting the new reality." *The Movement-Image*, 7-8

[14] And to be clear, neither Deleuze nor Bergson consider either of these modes adequate for the purpose because movement cannot possibly be faithfully reconstituted in stillness. Deleuze, *The Movement-Image*, 3-4.

the accumulation of which comprises the modern constitution of movement.[15] One might think of the roughly contemporaneous motion studies conducted by Eadweard Muybridge and Étienne-Jules Marey, both of which measured motion by a series of equidistant points; but also of Galton's composite portraits discussed above, of their ostensibly constituting an externalized abstract idea from the amalgamation of discrete components. Cinema nevertheless presents as the apparatus *par excellence* for such a modern rendering, whereby movement realized visually is seen not as derivative from a pre-extant essence, an ideal form, but as synonymous with its generation. By this logic, when *Hitchcock's Psycho* superimposes together each of the film's frames, or any-instants-whatever, it in theory specifically objectifies and universalizes a particular trajectory of movement that is begotten from the compilation of those photographic fragments.[16]

The question, then, is whether such theoretical claims for this work bear out in practice. On casual observation of *Hitchcock's Psycho*'s black-and-white image one might discern a lamp, a telephone, a pitcher, arranged along the frame's edge, perhaps the pattern of heavy drapery beyond, elsewhere only static, white noise, shadows; a more committed inspection might unearth the hinted forms of additional furniture, the contours of architectural spaces, and, peering especially from the image's center, the ghostly apparitions of faces and figures. The spectator that so engages the image is inevitably compelled to reconcile this

[15] Bergson's account of cinematic movement thus recalls the view of apparatus theorists that Deleuze would oppose, since he maintained cinema's ability to transcend that stillness. This is an important point on which they differ.

[16] To be clear, I am not claiming that *Hitchcock's Psycho* is *per se* a movement-image, but I am establishing a foundation on which to dialogue with his ideas.

visual information with the sense of the film that she harbors in her own memory, to account for the results before her in terms of her own knowledge of the film's narrative and *mise-en-scène*. She wonders from which scenes these isolated fragments emerge, and whether they have materialized because their intrinsic importance to the narrative has occasioned their extended visual recurrence or simply as a consequence of the mechanism that has transposed them, which is to say, because they surface near the end of the film. The composite image thus highlights possible discrepancies between subjective experience and a measured average; but it also, by so forcing reconciliation, guides the viewer's traversal through her personal memories of the film, maybe even in the process reforms them in its own image. Moreover, it allegorizes a modern conception of perception and thought as an accumulation of fragments, as a pile of images, wherein the most recently perceived is sometimes the most readily grasped. Perhaps, then, as is indicated by the manner in which *Hitchcock's Psycho* and its counterparts are presented (all feature a substantial print size and roughly accurate aspect ratio simulate a film screen; and all are displayed in open-backed light-boxes, against dark walls, and within a dimmed room to replicate the glow of a projected image inside of a movie theatre, see Figure 8), this work aims more precisely to interrogate the structures of cinematic movement, of cinematic time; and does so by essentializing the *way* that *Psycho* moves rather than the particular content of that trajectory.

Again, the process that has generated this image – that of "averaging" film frames, of superimposing photograms to produce a composite photograph – is one

of objectification and quantification; its application to *Psycho* is meant to demystify the whole of that film's movement by transforming its collected fragments into an amalgamation of statistically-measurable, graph-able, and thus readily decipherable visual data.[17] *Hitchcock's Psycho* brings into relief the patterns of composition and of motion resident already on the filmstrip: the furniture and architectural details clustered in corners and along borders are legible because their image will have persisted unmoving across a number of successive photograms; and these forms surround a center occupied either by vague shadows of faces or by figures that, in movement, have disintegrated into a ghostly fog that clouds the majority of the frame. Because the image translates cinematic montage into collage, evoking a trajectory of narrative action by picturing isolated image fragments in simultaneity, one might conclude that despite the divergent nature of their respective strategies *Hitchcock's Psycho* in fact matches the achievement of *24 Hour Psycho* – insofar, that is, as both employ new visual technologies to expose the piecemeal image on which cinema's alleged illusion of movement is based. Yet *24 Hour Psycho*'s dissection of the image had rendered conspicuous both the absolute stillness of each frame and the

[17] In this respect, Campbell's experiment with composite photography resonates with what I observe to be a growing interest in reducing artwork to its most basic elements and then subjecting that data to empirical analysis. Notably, in April 2012 the Mellon Foundation awarded a $477,000 grant to the Software Studies Initiative, led by Lev Manovich at the California Institute for Telecommunications and Information Technology and the University of California, San Diego, for a three year project to integrate tools that they have developed for the "analysis and visualization of large image and video collections for the humanities." (Lev Manovich, "Software Studies Initiative awarded $477,000 grant from Mellon Foundation," blog post on personal website, April 20, 2012, http://manovich.net/.) Thus far the initiative has generated visualizations of image pools from Impressionist art through Google logos. (http://lab.softwarestudies.com/)

empty gaps that separate those frames, exaggerating the jerking, lurching quality of cinematic movement at the absolute expense of motional continuity; while *Hitchcock's Psycho*, conversely, undermines the autonomy of those individual images by merging them such that, in the process, the interval between them is implied without direct depiction. This is effected through the intelligibility produced by its absence but also, as described above, by a composition consisting of stilled forms in tension with movement that has been obscured and converted, basically, into light. I therefore propose that *Hitchcock's Psycho* rather takes an active position that not only excavates but inhabits the space between images, thereby allowing, encouraging, engendering, even embodying a concurrence of stasis and of motion, of clarity and turbidity, of the fragment and the whole.

That proposition is further substantiated by closer inspection of the artwork's material and object: *Psycho*, the film itself. To begin with, *Psycho* is a project that was borne at a critical juncture in the history of American filmmaking, at a time of drastic change for standards both of production and of form. In consequence, though adhering to the strictures imposed by the Hollywood Studio System, the precarious status of that system, the imminence of its demise, allowed Hitchcock the freedom to distort those structures to his own ends. *Psycho* thus emblematizes a particular moment in the history of American cinema, a time of transition; it is crucially poised at the brink between old and new. When Mulvey discusses *Psycho* in her book *Death 24x a Second*, her point is that a cinema with an uncertain future is inspired into a eulogistic self-

reflexivity that takes the form also of a transfiguration.[18] Apt as that may be in light of my own aims, for the moment her argument is most valuable for its implicit demonstration that the interstitial condition of *Psycho*'s production is replicated across its body, that the film is pervaded by a fissuring variously of structure, theme, and form. The film's narrative structure, for example, is quite literally split into two distinct sections, organized as it is around the dividing event of Marion's murder, which interrupts and utterly redefines the terms of its development. Meanwhile, thematically and aesthetically, *Psycho* navigates a murky space between the foreign and the known as it undertakes to investigate the Freudian uncanny, which finds an icon in the figure of the home, the site of the domesticity, that harbors an untold horror. And insofar as the uncanny extends also to mean the uncomfortable meeting of death and life, it materializes in *Psycho* as a fusion of mother and son especially in the film's penultimate image, where Norman's lifeful face, animated by a grimace, is superimposed by the mummified skull of his mother. At the height of her analysis, Mulvey links these diegetic instances of the uncanny to the base that supports them, writing that the "…disturbing conflation between Norman and Mother… blurs the boundary, not only between mother and son, but between the animate and the inanimate, the living and the dead. And this, after all, is the boundary that the cinema itself blurs…" What she means here is that *Psycho* ultimately blurs – and brings to the fore – the very boundary between stillness and motion, photography and cinema,

[18] Mulvey, "Alfred Hitchcock's *Psycho* (1960)", chap. 5 in *Death 24x a Second*, 85-103.

that the filmic image by its nature conceals.[19] Witness Mulvey's insightful account of the famous murder scene, where, precisely at that instant of a profound narrative rupture, stillness and motion are put into tension on the very surface of the image – a tension made palpable by the detail of her description:

> Hitchcock extended the transition from life to death into the surrounding mise en scène. For a moment, the stillness of the recently animate body is juxtaposed with the stream of water still pouring from the shower, inanimate material in unrelenting movement. First, in close-up, the water runs down the drain, creating a circular axis that the camera echoes just before this image dissolves. The circular movement prefigures the next close-up on Marion's eye. As the involuntary flickering of the eye is usually a guarantee of life itself, its fixed, inanimate stare becomes uncanny. Just when the image's stillness seems necessarily to derive from a photograph, a single drop of water falls in front of the camera. Its effect is to reanimate the image, to create another contrast with the inanimate corpse. The paradox of the cinema's uncertain boundary between stillness and movement also finds a fleeting visibility. The stillness of the 'corpse' is a reminder that the cinema's living and moving bodies are simply animated stills and the homology between stillness and death returns to haunt the moving image.[20]

With the aid of Mulvey's analysis, then, we can trace a persistent splitting, a pervasive interstitiality, from the circumstance of *Psycho*'s production straight through to the basic quality of its image, which gestures simultaneously toward life and death, movement and stasis.

It happens that Deleuze's understanding of Hitchcock is not inconsistent with Mulvey's view (and in fact, Mulvey cites Deleuze's writing on the director early in her chapter, indicating that perhaps his thinking on the subject was influential for her own). After having spent the length of *Cinema 1* elaborating his vision of the movement image, Deleuze advances Hitchcock's work (though, strangely, without explicit mention of *Psycho*) as the instance of its

[19] Mulvey, *Death 24x a Second*, 100.
[20] Mulvey, *Death 24x a Second*, 87-88.

consummation.[21] That is, where 'the movement-image' designates for Deleuze a broad categorization of the cinema that corresponds roughly with classicism and is defined by its 'indirect representation of time,' or by its manner of presenting time only as a support for movement that is put directly into the service of narrative advancement and closure; the Hitchcockian's contribution is in realizing the absolute of this mode of image-making, the height of its achievement. Since the movement image will be succeeded for Deleuze by what he calls 'the time-image', this puts Hitchcock at a precipice, at a caesura between types of image; that is, in Deleuze's own words, "…one might say that Hitchcock accomplishes and brings to completion the whole of the cinema by pushing the movement-image to its limit…", but one might additionally recognize that "what Hitchcock had wanted to avoid, a crisis of the traditional image of the cinema, would nevertheless happen in his wake, and in part as a result of his innovations."[22] Following Mulvey, one might therefore reiterate that *Psycho*'s achievement is the creation of "something startling and new" at the edge of an existing paradigm by re-arranging its various discrete components.[23] By Deleuze's account this result is specifically attained by the director's reframing the movement image through the introduction of the 'mental-image,' of thought as an object of the image: Hitchcock has instilled his films, embedded their narratives and *mises-en-scène* alike, with figures of interpretation and of reason – they effectively picture the very spectatorial process of making sense of the various elements that, in relationship, comprise the image. The corollary of this is that *Psycho* – in the first

[21] Deleuze, *Cinema 1: The Movement-Image*, 200-205.
[22] Deleuze, *Cinema 1*, 204, 205.
[23] Mulvey, *Death 24x a Second*, see especially 85.

place assuming for itself an awareness of the way that it constructs its own image, gives the *idea of movement*; being in the second an image of movement produced and characterized by a multiplied splitting – is an object of remarkable propriety for the task of the *Illuminated Averages*. Plainly put, in accumulating and averaging the film's immobile fragments the artwork has discovered, captured and distilled an impression of cinematically-constituted movement already hovering in between-ness – gesturing, at its heart, to a between-ness of stasis and motion, of the instant and duration, of photography and film.

When Hansen writes of *24 Hour Psycho* as an act of laying bare the gap between photograms, his interest is in the interval as a site of discordance not primarily between isolated images, but between time as it is rendered by film and time as it is felt in the body. He argues that Gordon's gesture of slowing opens space for a spectatorship of heightened affectivity as, in delaying the image, it intensifies the viewer's anticipation of impending change; and that this embodied response implicates the role that is played by human physiology in the animation of a filmic image. But though he would view this effect as to some degree an achievement, Hansen's investment in the superior capacity of digital media to produce such an effect leads him to denigrate *24 Hour Psycho* along with other works of its kind for taking as given and perpetuating cinematic models of time.[24]

---

[24] Actually, Hansen frames this portion of his argument as a response to Deleuze's *Cinema* books, particularly *Cinema 2: The Time-Image*. The time-image is defined as a direct representation of time, and Hansen criticizes Deleuze for "culminating a logic of disembodiment by positing an isomorphism of cinema and thought that is an externalized experience of time." *24 Hour Psycho*, he says, displaces the time-image from the realm of representation into the space of the body. Though his application of Deleuze here is apt, his criticism is undue and betrays a misunderstanding of Deleuze's thinking. Deleuze would not advocate for an image of pure time divorced from the body. For more about

In consequence, though he has properly designated the interstice the space from which cinema induces a 'thickness of time,' Hansen neglects to account for the way that it does so by mediating not between singular images, nor merely between image and body (though, as per his own demonstration, it does this too; see Chapters 1 and 3 of this thesis), but also between disparate formal temporalities. I speak, of course, of the interval as a site between stillness and motion, as the site that actually negotiates a compossibility of photographic arrest and cinematic duration.[25] *24 Hour Psycho*'s act of deceleration delays the image and dilates the interstice such that, despite Hansen's assertion that it successfully finds room within its filmic material for an affective spectatorship, the gesture practically prohibits motional continuity. By contrast, with *Hitchcock's Psycho* Campbell has brought its film's inherent and pervasive interstitiality to its fore, not by literalizing or exaggerating it but by likewise enabling a coincidence of fragment and whole, of discretion and simultaneity. Recall my descriptions of the process that has produced it; of the stilled images, the fragments of photograms, that have collected as a collage around the edges of its frame; and of the motion

---

the time-image, please see Chapter 3 of this thesis. Hansen, "The Time of Affect," 589-594.

[25] For examples of other work that takes such a view of the interval in cinematic time, see Timothy Corrigan, "The Forgotten Image Between Two Shots": Photos, Photograms, and the Essayistic," and Jean Ma, "Photography's Absent Times," both in *Still Moving: Art and Cinema in the Age of Photography*," ed. Karen Beckman and Jean Ma (Durham and London: Duke University Press, 2008): 41-61 and 98-118 respectively; and David Green, "Marking Time: Photography, Film and the Temporalities of the Image," in *Stillness and Time: Photography and the Moving Image*, ed. David Green and Joanna Lowry (Brighton: Photoforum and Photoworks, 2006): 9-21.

blurring and fading into an indiscernibility that clouds the image with the suggestion of mobility.[26]

Yet the technique of temporal contraction modeled by the composite photograph is not the only means by which cinematic motion might be implied in stasis; on the contrary, that capacity has been attributed also to a different kind of stilled image, one whose temporal structure is configured quite differently and for which the film still serves as archetype. To be clear, the *photogram* and the *film still* are categorically not the same thing. I have already established that, where the cinematic is concerned, to speak of a photogram is to indicate the individual frame that is animated by its projection in sequence with other photograms. It may therefore seem elementary at this point when I restate that the photogram is in large part materially defined: a filmstrip is comprised of a series of still images, and these still images are called photograms. The term 'film still', by contrast, bespeaks not the photogram in extraction as one might expect but a production or publicity photograph that typically, and especially within the studio system of classical Hollywood film production, was deliberately posed by a hired photographer and then recorded with a still camera, separately from the shooting of film footage. So defined by their divergent conditions of production, the photogram and the film still are characterized likewise by disparate temporal

[26] If space permitted and reason required, it would be possible to conduct similar analyses of the other *Illuminated Averages*. For example, Campbell has produced an average of *The Wizard of Oz* (Victor Fleming 1939), which is often credited as the first feature length Hollywood film to be shot in color (thus marking a moment of cultural and technological transition) and whose narrative is framed by sequences in black and white (thus positioning the bulk of the film in a place of between-ness, as a site of rupture).

configurations and thus serve as opposed models of cinematic stillness.[27] For its part, the photogram corresponds with what Deleuze channeling Bergson had called the 'any-instant-whatever'; it represents an arbitrarily-selected fragment of movement, a slice of time, an incidental part of the whole. It is devoid of meaning on its own terms but reconstitutes movement in combination with other photograms. As for the other, David Campany, who has written widely and comprehensively about the various interrelations of photography and film, explains that due to the particular industrial conditions compelling its production the film still is obliged to evoke a sense of an entire scene, even of an entire movie, within a single still image.[28] Under the expectation that it will imply the trajectory of a larger narrative, that it will suggest a wholeness of movement, the film still emerges as a model of cinematic stillness that is distinguished by temporal expansion, by its duration, by its dilation. In his book *Photography and Cinema* Campany illustrates this point by considering the well-known and oft-cited work of art photographer Cindy Sherman, whose *Untitled Film Stills* (1977-1980, see Figure 6) take on the appearance of their eponymous genre outside the context of any particular film production. The images achieve this effect – that is, what might be called a cinematic aesthetic – by making vague but evocative references to a range of cinematic genres and conventions (of style, character, set, narrative situation, etc.), but also by giving the distinct impression that they have been meticulously arranged, that they have been *posed*. "Does Sherman pose or

[27] Of course, this distinction is semantic and not always so very straight-forward – the term 'film still', for example, is sometimes used to indicate what I have defined here as the photogram – but for my purpose the differentiation is a useful one.

[28] Campany has expressed this idea in writing several times. See especially *Photography and Cinema* (London: Reaktion Books, 2008): 136.

act, or act as if posing, or pose as if acting? Does she pose *for* the camera or is she posed *by* it?," Campany asks.[29] In the aspect, then, that they have been intentionally composed to give the sense of a fullness of movement that both precedes and exceeds them, these images call to mind that mode of representing movement that Bergson via Deleuze associated with pre-modernity. But, as Campany observes, Sherman's posed stills also retain something of the captured moment in their carefully cultivated frames, and thereby more rightly oscillate between the two modes of cinematic stillness.

The emerging photographer (and now filmmaker) Alex Prager is based in Los Angeles, and the ethos of that place is infused across an *oeuvre* consisting largely of photographic tableaux. These still images are palpably cinematic: they reference a wealth of genres, narrative situations, and visual tropes common especially to Hollywood cinema but also to other styles and industrial contexts of filmmaking; and they have been produced within the 'directorial mode' that is the basis on which works like those by Jeff Wall, for example, have been considered cinematic. Indeed as a whole the body of work is strikingly reminiscent of Sherman's film stills, not only because both resound with a sense of a cinema that has transcended textual specificity and conditioned a broader cultural *milieu*, nor because they share a thematic interest in, for example, representations of women in mass culture, but because both, in mimicking the aesthetic of a film still, embody the mode of cinematic stillness for which that genre stands. Like Sherman's film stills, Prager's images have been carefully cultivated, staged and *posed* to achieve this effect. Even the artist's intense and dramatic use of color

[29] Campany, *Photography and Cinema*, 36.

betrays a sensibility of intentionality. As such, these images are saturated with the idea of narrative completeness and of temporal duration from which they are derived, so that through stillness they simultaneously imply a before and after of movement, a past, passing and future time. But what interests me more about Prager's work is the point at which she began to probe this temporal model more deeply, to reform it, in a practice ultimately proposing a cinematic temporality whose configuration of stasis and motion is far more unstable and dynamic. I am speaking, namely, of Prager's first experiment with a mobile image, the short film that she titled *Despair*.

Despair (2010) made its United States premiere at the 2010 iteration of the Museum of Modern Art (MoMA)'s annual *New Photography* exhibition, where it was displayed alongside works by Prager and three other photographers.[30] The project comprises in the first place a series of five vividly-colored still photographs designated by number (*Despair Film Still #1*, *Despair Film Still #2*, etc., see Figure 9). These are aesthetically and thematically consistent with Prager's previous work – they largely feature the intensely emotive face of a single female character made-up to evoke a generic red-headed movie-star from an imprecise previous era. The stills are accompanied by a corresponding short digital film (about 4:20 minutes) that animates them into entire cinematic sequences, though interestingly not in accordance with the chronology indicated by their numbered titles. The narrative, such as it is, proceeds like this: following a brief credit sequence, the film's heroine (Bryce Dallas Howard) is depicted in

[30] *New Photography 2010* was on display at the Museum of Modern Art in New York City from September 29, 2010-January 10, 2011. It also featured works by Roe Ethridge, Elad Lassry and Amanda Ross-Ho.

the midst of an obviously distressing phone booth conversation. Clearly anguished by the passing shadow of an airplane, she presses anonymously through a crowded street until she encounters a red door. Here the camera's gaze rotates rapidly between figure and portal as if in a state of heightening agitation before drawing closer to the face of the despondent protagonist. When she has passed through it, the camera pans upward along the exterior of the many-storied building to which that door had marked the entrance; she, too, presumably ascends. Finally we watch as the heroine propels herself out of a window and, somehow, floats ethereally toward the earth. For its conclusion the film pictures her shoes spotlighted in place of her body, overwritten by the words 'the end' in script. There is no further context for this narrative fragment, no dialogue, but the soundtrack is syncopated and includes an original score by Ali Helnwien.[31] Though Prager speaks of *Despair* as her first film typically without mentioning the accompanying photographs, though the photographs have been labeled "film stills," and though only one of the them, the first, was featured at MoMA, it would seem from the way that they are presented both online and in exhibition that the stills are intended not simply to illustrate, document, or promote the film but to serve as an important component of the work in and of themselves. Materially, visually, commercially, the objects are absolutely articulated within the rhetoric of fine art photography practice: they are high quality analogue prints that have been signed, dated, and editioned; and, as illustrated by an installation shot from MoMA, at 16 by 20 inches their scale does not match that of Prager's

[31] The film may be viewed on the website of Prager's Los Angeles gallery, M+B, http://www.mbart.com/artists/_Alex Prager/_5407/_5168,5/.

other prints but is nevertheless too large to register as mere illustration. More significantly, when on display at MoMA *Despair Film Still #1* mirrored its neighbor, a screen playing *Despair* the film, in both size and proportion (see Figure 10). Collectively these circumstances impel the conclusion that photographs and film have been granted comparable symbolic weight here, at least in an institutional context.

And in fact, the notion that *Despair* should be understood with equal attention to each of its components is only strengthened by consideration of Prager's commentary on the project, which generally does not address the stills but frequently makes reference to the still*ness* of her previous works: she has stated variously that she conceived of *Despair* as a "full-sensory version" of her photographs, as a "still image that moved a little bit," and even that she does not see *Despair* "as a short film in the normal sense" but is more concerned with "show[ing her] audience what happened just before or just after one of [her] photos."[32] Regarding the exact nature of the relationship between stillness and motion thus instituted, her words infer two possibilities. In the first case, film and photographs have been put forward together as parallel articulations of the same movement, as two formats for communicating the same idea, as different versions of the same thing. Yet there is also a sense in which the one follows the other, in

---

[32] Quotes gleaned from the following interviews respectively: "Alex Prager," (cites an interview with the artist), *New Photography 2010*, Museum of Modern Art, accessed May 5, 2012, http://www.moma.org/interactives/exhibitions/2010/newphotography/alex-prager/; "Alex Prager with Jeff Vespa," produced by Vespa Pictures, video posted on YouTube by the Prager on March 28, 2012, http://www.youtube.com/watch?v=aaAL2PjEx1c&feature=related; and "Behind the Scenes: New Photography 2010: Alex Prager," by Roxana Marcoci, Curator of Photography at the Museum of Modern Art, YouTube video uploaded by MoMAvideos, November 6, 2010, http://www.youtube.com/watch?v=pIASkq7T0H8.

which the film more fully develops the project of the photographs while also containing the photographs. After all, each of the film stills appears within *Despair* as a component of the image in precisely the way that a photogram would. Where the photogram and the film still have been posited as the two models of cinematic stillness, *Despair*'s stills (like Sherman's) somehow embody the qualities of both.

In *Cinema 1*, Deleuze writes about a species of the movement-image characterized by what he calls a 'gaseous perception." By his account, this kind of filmmaking – for which he offers the output of Soviet Montage and the structuralist tendency of the American avant-garde as illustration – is interested in establishing a purely and absolutely cinematic way of seeing to which both time and natural vision will be subverted.[33] To that end, he credits the Russian filmmaker Dziga Vertov, and especially his 1929 film *Man With a Movie Camera*, with the discovery that the photogram is at the base of this particularly cinematic way of perceiving movement. Deleuze writes:

> For, in Vertov's view, the frame is not simply a return to the photo: if it belongs to the cinema, this is because it is the genetic element of the image, or the differential element of the movement. It does not 'terminate' the movement without also being the principle of its acceleration, its deceleration and its variation. It is the vibration, the elementary solicitation of which movement is made up at each instant… Thus the photogramme is inseparable from the series which makes it vibrate in relation to the movement which derives from it.[34]

This puts the photographs as photograms at the beginning of *Despair*'s movement, as the very point of its origin, as its 'genetic element', even while, given alongside it. At the same time, as film stills, they model something of its

[33] Deleuze, *Cinema 1: The Movement-Image*, 80-86.
[34] Deleuze, *Cinema 1: The Movement-Image*, 83.

culmination. But Deleuze's passage further explains that the site of a film's generation is also the site of its change, that the quality of the photogram 'vibrates' in movement across the image that animates it, which by extension means that the quality of its movement is infused with that of its stillness. Given this dynamic, what impact has the merging of photogram and film still, of movement fragmented and time dilated, on *Despair*'s constitution of movement in mobility? Where the pose stands in for the any-instant-whatever, how are we to figure the quality of movement that *Despair*, the film, activates?

Attending more closely, by way of an answer, to the content of the image itself, *Despair* is altogether rife with visual, aesthetic, and narrative references to the histories and aesthetic traditions of both film and photography. This is reflected by a popular commentary that variously offers any number of comparisons determined mainly by the writer's own field of references. Prager herself often cites photographer William Eggleston as an important inspiration for her work in general, and his influence is evident in the way that the intense visual pleasure generated by her indulgent use of saturated color belies an undercurrent of ambivalence, a vague discomfort with the artificial and the borderline garish. From the history of cinema, observers frequently – and, for my purposes, conveniently – note that *Despair* integrates allusions to the *oeuvre* of Alfred Hitchcock, not explicitly to *Psycho* but certainly to *The Birds* (1963, the phone booth scene), *North by Northwest* (1959, the passing airplane), and *Rear Window* (1954, the view into an apartment through a column of windows). Other cinematic referents are said to include the 1950s melodramas of director Douglas Sirk,

which first found favor with auteur theorists some forty years ago; and, given especially the stark lighting effect and vague crime drama aesthetic captured by *Film Still #5*, film noir more generally. Common to these cinematic quotations is a dramatic and stylized mode of presenting visual and narrative information that betrays a sort of latent anxiety. Each possesses a degree, as in Eggleston's photographs, of persistent malaise tempered by visual appeal – an aesthetic system that is accordingly infused across the narrative and optical space of *Despair*, such that only in the expanded moment of her fall can its heroine find reprieve from her aestheticized and objectified suffering. In this sense *Despair* suggests yet another cinematic allusion: the 1948 film *The Red Shoes* (Michael Powell and Emeric Pressburger), which apparently in part inspired this short.[35] In *The Red Shoes*, a red-headed and red-shoed ballerina engages crowd after crowd with the artistry of her dancing, but she ultimately jumps to her death in a state of, yes, despair.

In addition to its abundant visual and narrative referents, *Despair*'s aesthetic is characterized by a super-saturation of color. Moreover, Prager has described how her artworks are universally designed to give visual form to an abstract emotion: "I had one particular emotion in mind," she has said, "and that's why the film is named *Despair*. It's just a very basic emotion that everyone can relate to. And that's how I start any photograph, with more of an emotion than a story or a concept. And then from there colors and shapes kind of make out or

[35] "Alex Prager," *New Photography 2010*, Museum of Modern Art, accessed May 5, 2012, http://www.moma.org/interactives/exhibitions/2010/newphotography/alex-prager/.

mold this emotion."[36] This general intensive burdening of the image – color, textual referents, and emotion in concert – effectively aggregates on the surfaces and contours of the heroine's ubiquitous face, which is marked, one might say, by the parallel but stunted intensity of the emotion that she is meant to carry. To develop this point I call one final time on Deleuze and in particular on the role that he ascribes to affection, to emotionality, in his classification of the movement image.

In the first place, Deleuze has declared the affection image a variety of the movement-image in itself. He says,

> The affect is the entity, that is Power or Quality. It is something expressed: the affect does not exist independently of something which expresses it, although it is completely distinct from it. What expresses it is a face, or a facial equivalent (a faceified object)… The affection-image is a power or quality considered for themselves, as expressed. It is clear that powers and qualities can also exist in a completely different way: as actualized, embodied in states of things. A state of things includes a determinate space-time, spatio-temporal co-ordinates, objects and people, real connections between all these givens… But now we are no longer in the domain of the affection-image, we have entered the domain of the action-image. The affection-image, for its part, is abstracted from the spatio-temporal co-ordinates which would relate it to a state of things, and abstracts the face from the person to which it belongs in the state of things.[37]

Despair the image is the expression of despair the expressed and therefore performs its own affection, is an affection-image. This is unmistakably applicable to the stills given Deleuze's assertion (again per Bergson) that affection is defined as 'a motor tendency on a sensitive nerve' and the human face – an immobile surface nevertheless vulnerable to distortion by a play of emotive intensities –

[36] "Behind the Scenes: New Photography 2010: Alex Prager," by Roxana Marcoci, Curator of Photography at the Museum of Modern Art, YouTube video uploaded by MoMAvideos, November 6, 2010, http://www.youtube.com/watch?v=pIASkq7T0H8.

[37] Deleuze, *Cinema 1: The Movement-Image*, 97.

therefore the ideal medium for its substantiation.[38] The photographs frame in sequence a female face re-shaped – and paralyzed – by wonder and anguish, in isolation from any articulation of space or narrative. They thereby depict an expressed emotion in and of itself. But the 'face', as the site where affection is expressed, might be abstracted so that it applies to any medium meeting equivalent criteria (lacking mobile reach, but enlivened by emotive expression); the film is therefore an affection-image even where its intensity is not expressed via the image of a face. An abundance of affection is gathered also, for example, around the locus of its vibrantly red shoes and door, still without elaborating diegetic specificities. The project's entire visual landscape is thus invested with a saturated intensity revealing itself in concentrations of light, of color (especially red), and most profoundly of emotion.

This is significant in the second place because of the way that movement, as Deleuze explains it, is conceived in modernity and accordingly rendered by cinema's movement-image. Namely, and in correspondence with its reconstitution as a series of points, movement is understood precisely in terms of those points and the linkages between them, between action and reaction, where perception is the point of its origin and action its realization. From point to point, from perception to action, from action to reactions: such is the movement of bodies, both organic and inorganic, but also by extension of images – of the filmic image. As for affection, that is the energy, the entity, that passes in abstraction between the two limits represented by perception and action:

[38] Deleuze, *Cinema 1: The Movement-Image*, 87.

> But the interval is not merely defined by the specialization of the two limit-facets, perceptive and active. There is an in-between. Affection is what occupies the interval, what occupies it without filling it in or filling it up… There is inevitably a part of external movements that we 'absorb,' that we refract and which does not transform itself into either objects of perception or acts of the subject; rather they mark the coincidence of the subject and the object in a pure quality.[39]

Despair, as I have demonstrated, is an affection image and so figures as an expression hovering in the interval between movement motivated, or suggested, and movement realized; which is to say, in a sense, between stillness and motion. It is neither, and it is both. The stills together, devoid of spatial and narrative context, loaded with the weight of excessive textual referents and undirected emotions, capture and condense in stasis a movement that precedes and surpasses them; but remain nevertheless only incidental fragments of the articulated movement by which they will subsequently be animated. The film, in turn, vibrates that cinematic stillness into motion yet, in doing so, retains for itself an aspect of immobility in the form of a dilated temporality. Note the film's final shot, the red shoes bearing the insignia of a conclusion but fraught with the weight of a movement never completed, the fall that never comes to pass; and consider also the event of that fall, that moment suspended throughout an entire arc of the sun. In short the work as a whole configures a dynamic interplay of immobility and mobility that is built into the fabric of both photographs and moving image, that vacillates between the two. What is more, the manner in which *Despair* was installed at MoMA served to reinforce this state of interstitiality by instituting its own breach: *Despair* and *Despair Film Still #1*

---

[39] Deleuze, *Cinema 1*, 65.

were presented in parallel, as mirrored representations, but at a spatial distance that gave material, legible form to the interval.

Two-thousand-five saw the publication of George Baker's landmark essay "Photography's Expanded Field," in which he issues a call to re-draw the boundaries of a photographic specificity in much the same way, he says, that Rosalind Krauss had done for another medium in her 1979 essay, "Sculpture in the Expanded Field."[40] Baker gives his account of an art practice from the past twenty-five years that has witnessed a broad displacement of the photographic – a medium increasingly in crisis, thanks to the ubiquity of emergent media – in favor of a turn to the cinematic. Instead of dismissing the medium as redundant, however, Baker solicits an utter recasting of the terms by which photography is understood, or rather, the discarding of such a framework altogether. He has in mind the broad embrace of new formal and cultural possibilities for the medium brought about by its reframing as something more of spectrum. To this end, Baker sees stasis only as the opposite limit of another photographic characteristic, which he calls narrativity (though he adds that photography's field might be expanded in a diversity of other directions, as well). Accordingly, the past decade or so has produced a growing body of literature that aims to apprehend the conditions attendant to such an indefinite relationship essentially between photography and cinema, whether by continuing to figure stasis and motion in opposition or by re-theorizing the two together. For example, scholars of a certain school, such as Garrett Stewart and Karen Beckman, have discovered an inherent stillness that

[40] George Baker, "Photography's Expanded Field," *October* 114 (Fall 2005): 120-140.

stands against the continuity of a fluid cinematic movement, while Mary Ann Doane and Damian Sutton have traced the ways that the media might engage in cognate constitutions of time.[41] So by what logic is photography entitled the privileged position of ownership in the field whose re-mapping Baker has endeavored to initiate? Is this not, in truth, cinema's expanded field as well?

The artworks that I have addressed in this chapter put just such a program into practice, (or rather, they are in themselves the genre of contemporary practice for which this scholarship attempts to account), challenging prevailing understandings of the cinematic image by re-assessing and redefining its relationship with photographic stillness. In 1993, under the impact of changing conditions of film spectatorship thanks to the emerging media platforms by which the image would increasingly be received, Douglas Gordon's *24 Hour Psycho* had enacted a slowing of the filmic image to evidence a stasis inherent within, a jerking and starting movement comprised entirely of arrested moments and temporal gaps and in consequence utterly devoid of motional fluidity. But Gordon's unveiling of cinematic stillness came at the expense of cinematic mobility – his revelation was realized as a shattering of the image, as its deconstruction, ultimately as a disclosure that its movement is illusory. By

---

[41] Garrett Stewart (*Between Film and Screen: Modernism's Photo Synthesis*, Chicago: University of Chicago Press, 2000) and Karen Beckman (*Crash: Cinema and the Politics of Speed and Stasis*, Durham and London: Duke University Press, 2010) have both identified a tendency in narrative cinema throughout its history toward disclosing materially and contemplating diegetically its photogrammatic base; Mary Ann Doane (*The Emergence of Cinematic Time: Modernity, Contingency, the Archive*, Cambridge, Massachusetts and London: Harvard University Press, 2002) implicates both media as critical actors in the turn-of-the-century struggle between time as conquered and time as contingent; and Damian Sutton (*Photography, Cinema, Memory: The Crystal Image of Time*, Minneapolis: University of Minnesota Press, 2009) argues in an explicitly, though paradoxically, Deleuzian vein that the still image too can be figured into a time-image.

contrast, I have focused here on two more recent artworks whose respective experiments, both essentially a reversal of the strategy rehearsed by *24 Hour Psycho*, unearth not only a stillness within cinematic motion but also motion in stillness, a sort of cinematic stillness: where Gordon attenuates the film footage that was his given, Campbell contracts it; where Gordon halts, Prager animates. Each, in doing so, poses a model of cinematic time marked by a concurrence of the two poles. *Hitchcock's Psycho* (along with the rest of the *Illuminated Averages*), in condensing the entire length of a film strip into the picture of a single frame, succeeds at suggesting the concurrence of a movement in fragments and a movement that transcends without quite realizing either; it brings to the fore the interstitiality with which the cinema had already been inscribed. With *Despair*, Prager moves beyond the acts of revealing and of reconsidering to initiate rather a reformulation – having discovered the dynamic temporality of a still image poised in between, she proceeded to vibrate that interstitiality across a moving image, to animate it, to mobilize it. She has innovated a moving image marked by yet another kind of cinematic stillness. Crucially, both of these projects, by articulating cinematic time in a between-ness of motion and stillness, hinge on the notion of the interval as the very locus of their compossibility. And this, of course, recalls Christine Davis' *Did I Love a Dream?*, the film installation discussed at length in the first chapter of this thesis: you will remember that amongst the temporal manipulations to which its footage has been subjected is the induction of a fissure, a splitting of the image by its interruption with an expanded interval. In the next and final chapter I will address the utility, even the necessity,

of such a strategy in a larger project to re-articulate the terms by which we conceive of cinematic time – time in the sense not only that it is experienced in the space of the theatre or gallery, nor only in the sense of its formal constitution, but cinematic time in its historical aspect. For whether intervening in the cinematic as given or reproducing it as a palimpsest of allusions to classical narrative cinema, what is really at stake here is a recovery and revision of the cinema achieved by reaching figuratively into the past and finding there a site of latent possibility, a continuity with the image as it survives, perhaps under duress, today.

Chapter 3: A Then and Now of Cinematic Time

Generalizations about the abundant post-1990 media installation have identified within it two polar tendencies. The first of these is a futuristic, even celebratory commitment to exploring the representative possibilities of newer media formats; the second, a lingering in contemplation of traditional twentieth-century modes and forms.[1] On closer evaluation the absolutism of this distinction will hardly hold, but it is evident that the case studies at hand (and the body of work that they serve to represent) belong, at least tentatively, to the latter of these categories. I am speaking of the three artworks that have featured most prominently in this thesis, which are united by their shared strategy for broaching the theme of cinematic time. Namely, Chapter 1 saw Christine Davis' 2009 installation *Did I Love a Dream?* model a gallery cinema that interrogates the spatio-temporal configuration of cinematic spectatorship, exposing its composition as a convergence of time passing on the screen with that imminent in the space of viewing. In Chapter 2, meanwhile, *Hitchcock's Psycho* (Jim Campbell, 2000) and *Despair* (Alex Prager, 2010) stood for a practice re-articulating the relationship of film to photography, rediscovering and sometimes reintroducing the stillness within the mobilized cinematic image. It has been both implicit and explicit throughout these demonstrations that while probing variously the times of cinematic viewing and of cinematic representation, these works collectively evoke yet a third cinematic temporality: that of a historical cinema, of

[1] Hal Foster aptly words this distinction in "Round Table: The Projected Image in Contemporary Art," with Malcolm Turvey, Chrissie Iles, George Baker, Matthew Buckingham, and Anthony McCall, *October* 104 (Spring 2003). He is quoted directly on page ? of this thesis.

cinema's past, of cinema as it had been. Here, I will demonstrate that it is precisely by way of that looking backward that these artworks are able to so disrupt the conventions of temporal representation, that this strategy even, paradoxically, facilitates their posing alternate possibilities for time's expression in new media formats.

In instances where cinema's material and aesthetic legacy is invoked in a tangible, physical sense (as opposed to aesthetic), these works call on contemporary art's more broadly-thematized discourse with technological obsolescence. Such is the case for *Did I Love a Dream?*'s installed projector, Campbell's mimicking the aspect ratio of a mid-century movie theatre in *Hitchcock's Psycho*, and the presentation of altered filmic material, of remediated celluloid, seen in both. The attendance to *cinematic* obsolescence in particular, however, notably coincides with that medium's moment of perceived crisis. Provoked by the proliferation of digital media and impacted by a generalized *fin de siècle* mentality, proclamations issued persistently for fifteen or so years now have repeatedly diagnosed cinema's pending demise (though avowedly with depleting credibility over time). Whether in mournful contemplation of the object thus lost, then, or alternatively as a method to account for its continuation in present forms, many of film's critics and scholars have responded to this predicament by generating a literature that reconsiders the terms by which cinema has been and could be defined. It would be remiss not to acknowledge that art's engagement with cinema's past, with its material and cultural obsolescence, likewise answers to these anxieties. Indeed, these works conduct a parallel

reconsideration of the medium outside of its standard discursive and institutional spaces. Yet this reconsideration of the historical cinema has significance that extends beyond the legacy of a cinematic tradition. In the art gallery, it amounts to an engagement with the very history of temporal representation, of time's visual expression.

Granted, a number of art scholars have decried art's directed investment in cinematic obsolescence as a practice tired and unproductive, one merely symptomatic of an indulgent and paralyzing nostalgia for the medium at its end.[2] But that is because a brashly uncritical view of new media's place inside – and out of – the gallery will necessarily fail to recognize the value of a nostalgia that, in resistance to the sterile and false promises attendant to newness and novelty, extracts from cinema's filmic past instances of latent potentiality. Nostalgia is a condition that is simply defined: it is the longing for a home, the ache for an origin made distant by time. Svetlana Boym has astutely observed, however, that this sickness inspires at least two different modes of response. One of these copes troublingly with that irrecoverable distance by inventing an origin, advancing it as truth, and striving to restore it; but the other – which she calls "reflective" – rather embraces time's passing as the condition for critical contemplation.[3] The reflective nostalgic understands that history is not a coherent narrative of progress but a ruin whose fragments can be traversed in the present through memory and

[2] For example, Mark Hansen, "The Time of Affect, or Bearing Witness to Life," *Critical Inquiry* 30 (Spring 2004): 594; Daniel Birnbaum, *Chronology* (New York: Lukas and Sternberg, 2005): 107. Even Hal Foster's tone in "Round Table" might imply something of a disapproval. The views of these scholars have been mentioned repeatedly throughout this thesis; see especially pages 11-12.

[3] Svetlana Boym, "Restorative Nostalgia" and "Reflective Nostalgia," chapters 4 and 5 in *The Future of Nostalgia* (New York: Basic Books, 2001), Kindle edition.

imagination. She values these remains because they can be excavated in recovery of history's lost possibilities, bringing into visibility the liminal, the peripheral, and the out-of-field. "The past," Boym writes, "opens up a multitude of potentialities, nonteleological possibilities of historical development."[4] In this respect, her account of reflective nostalgia recalls Walter Benjamin's historical materialist, who opposes the socio-political hegemony of the master-narrative with an alternate, non-totalized version of history, seizing fragments from a repressed past and activating them in the present.[5]

Informed by this line of thought, and in defiance of the dismissive attitude by which cinematic obsolescence has been denigrated, Erika Balsom for one has argued that against the immateriality and – more importantly – the a-historicity threatened by digitization, art reframes and sanctifies the filmic apparatus as the index and remnant of a fading cinematic history. Matilde Nardelli posits, alternately, that by redefining cinema as fundamentally ephemeral, immaterial, and expressive of movement, this practice rather aims to account for a cinematic continuity that is divorced from material specificity.[6] Further to their claims, I affirm here that works like *Did I Love a Dream?*, *Hitchcock's Psycho*, and *Despair* do each probe the ruptures and continuities between old and new cinematic media. In fact, the following discussion coheres with both of their positions, illustrating that the works in question paradoxically pose a linkage

---

[4] Boym, "Reflective Nostalgia," *The Future of Nostalgia*.

[5] Walter Benjamin, "Theses on the Philosophy of History," in *Illuminations*, ed. Hannah Ardendt, trans. Harry Zorn, (London: Pimlico, 1999): 253-64..

[6] Erika Balsom, "A Cinema in the Gallery, A Cinema in Ruins," *Screen* 50:4 (Winter 2009): 411-427; Matilde Nardelli, "Moving Pictures: Cinema and Its Obsolescence in Contemporary Art," *Journal of Visual Culture* 8, issue 3: 243-264.

between the filmic and the digital by exploiting, performing, and undermining that perceived historical and medial difference. But Balsom and Nardelli are both dedicated film scholars, and they have explored the implications of this practice for cinema studies without considering its contributions in a broader field. So I will also revise and extend their assertions, demonstrating below that this practice takes cinema's threatened demise – or transformation, or continuity, as the case may be – as an opportunity to test the limits of temporal representation, to find new possibilities thereof for both generations of media.

To develop and defend this argument, I will employ Gilles Deleuze's concept of the time-image, cinema's direct image of time, specifically of the variety that he calls crystalline. Given that I have devoted a chapter of this thesis to a discussion of artworks reconsidering the relationship of film to photography, that I will even continue to consider those same works in the chapter that ensues, this choice may strike as a strange one to readers acquainted with his writings on cinema. That is because for Deleuze, as in the Bergsonian philosophy on which his taxonomy of cinema is in large part premised, photography utterly lacks the ability accurately to replicate movement and certainly to give a pure image of time. Photography is by nature *im*mobile, expresses nothing (these two thinkers would hold) of change or duration. Deleuze diverges from Bergson not in his assessment of cinematic stillness, but in his crediting cinema with the capacity to transcend that stillness – despite its being materially based (at least in part) on sequenced photographs. By his logic, the cinematic image figures change absolutely, evolves in time, is not reducible to temporal fragments. So, to argue

that the experiments of Campbell and Prager pose a cinematic time characterized by a concurrence of stillness and motion, I paired Deleuze's view of movement – and of the photogrammatic, the series of 'any-instant-whatevers' – with a more nuanced understanding of photography's temporal configuration that corresponds (per David Campany) with the film still.[7] But it is because these works find not only a stillness in motion but also a motion in stillness, because they image cinematic time as a dynamic simultaneity of the two, that they extend in a different way toward the time-image. For crucially, Deleuze's 'crystal-image', once again relying on but advancing beyond the philosophical framework provided by Bergson, makes time visible as something definitively split, eternally dividing, as the co-existence of two temporal tracks.

A cinema relocated and transfigured in the space of the art gallery, a contemporary art setting its experimental and critical eye on the cinematic by adopting its materials, aesthetics, and forms, already assumes a position of between-ness that induces a kind of splitting and, by extension, perpetuates a simultaneity. Such practices forge and occupy a breach in institutional, discursive, and physical fields, oscillate between them, confuse and challenge the distinctions that delineate them. When installed in the gallery in the manner of an art object put on display, moving images and their various apparatuses draw as much from traditions of contemporary art practice tending toward the 'post-medial' as from the filmic avant-garde that has sustained an investigation of, among other things, its own mediality. For example, when it conspicuously presents its projector

[7] See Chapter 2, page 55; David Campany, *Photography and Cinema* (London: Reaktion Books, 2008): 136.

opposite the dancing figure that it projects, *Did I Love a Dream?* replicates the conditions of cinematic viewing, mobile image included; but it also encourages a spectatorial awareness of pastness and of spatio-temporal specificity that aligns it with contemporary gallery installation practices. Through material appropriation and visual/narrative allusion respectively, *Hitchcock's Psycho* and *Despair* likewise introduce a cinema transformed into the institutional and discursive spaces of art, manipulated in adherence with conventions of contemporary media art and fine art photography display such as light-box installation and large-scale printing. Moreover, both reference the historical specter of Hitchcock, but each does so in dialogue with monumental works from the recent history of art already addressing an aspect of the cinematic – namely, Douglas Gordon's *24 Hour Psycho* (1993) and Cindy Sherman's *Untitled Film Stills* (1977-1980). In sum, these works together represent a mode of cultural production that speaks – and belongs – equally to art and to cinema. The point here is that their inherently interstitial position has implications beyond the defiance of absolute or definite discursive categorization. Crucially, that precarity is the support on which these works induce a range of further splittings, of additional simultaneities and compossibilities – as, for instance, of the fissured spectatorship effected by *Did I Love a Dream?*'s pairing the discordant strategies of absorption and alienation; or else of the stasis and motion that Campbell and Prager posit for the cinematic image in dynamic and resilient concurrence. And altogether, this recalls Deleuze's description of the crystalline, whose structuration is ultimately the foundation for the purest representation of time.

When Deleuze describes the crystal-image in *Cinema 2*, he begins by explaining that it is by definition a doubled image, that it possesses irrefutably, as its own internal limit, precisely two distinct but indiscernible facets. "The crystal-image, or crystalline description," he writes early in the book's fourth chapter, at the beginning of his committed engagement with the concept, "has two definite sides which are not to be confused."[8] At the outset he differentiates between those facets by labeling the one 'actual' and the other 'virtual', where the first is an image perceived and the latter its reflection, the first tangibly present and the last no less real for being absent or suppressed. He subsequently supplements that initial distinction with the introduction of two additional terminological pairings: the lucid and the opaque; and the seed and its environment. Collectively these metaphors are intended to elucidate the particularities of the crystal's architecture, to model the interplay between its two parts as being always generative, never quite settled or constant. It is important that Deleuze describes the two sides as 'distinct but indiscernible': the crystal image cannot be reduced into singularity or homogeny – its two sides must remain discrete, or it is no longer crystalline – and yet their configuration is far from static, existing rather as a circuit of constant, unpredictable, imperceptible exchange, each part wavering between possible forms, the one giving rise to the other but also responding to it. Un-concretized in illustration, such an account of the crystal-image might seem nebulous and immaterial, a pure philosophical construction, but it fruitfully finds substance and form in the examples already at hand. These works are divided, belonging equally

[8] Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta, (Minneapolis: University of Minnesota Press, 1989), 69.

to the discursive fields of art and cinema; they are double-faceted, giving the same image simultaneously in stillness and in motion, or else in the imminent space of viewing alongside that remotely viewed; and they also conform to Deleuze's vision of crystalline indiscernibility. Each is marked by a slippage, that is, such that one cannot grasp the first aspect without the latter fading to mere suggestion, and one cannot then realize the last without the first passing to imagination or memory. Think of *Did I Love a Dream*?: it would seem self-evident, given its configuration, that the gallery space is its actual image while the mobile image animating its screen takes on the role of virtuality. Yet for the spectator invested or absorbed, that dancing figure, that reproduced and cultivated space and time, acquires an intensity of presence against which the spatio-temporal co-ordinates of the gallery become blurry and dream-like, only then to re-actualize when the spectator disengages. Think too, for instance, of *Despair*, where stillness and motion shift back and forth ceaselessly between realization and suggestion, discrete but inscrutable. It is in this wavering of the doubled image that we find the crystalline.

And in the crystalline, time finds visibility: in the condensation of its basic workings, pictured as the smallest component of an encompassing structure, the image always by necessity interior to a greater time. Deleuze explains this function of the crystal-image:

> What constitutes the crystal-image is the most fundamental operation of time: since the past is constituted not after the present that it was but at the same time, time has to split itself in two at each moment as present and past, which differ from each other in nature, or, what amounts to the same thing, it has to split the present in two heterogeneous directions, one of which is launched towards the future while the other falls into the past. Time has to split at the

> same time as it sets itself out or unrolls itself: it splits in two dissymmetrical jets, one of which makes all the presents pass on, which the other preserves all the past. Time consists of this split, and it is this, it is time, that we *see in the crystal*. The crystal-image was not time, but we see time in the crystal.[9]

As Deleuze has stated here, it is not that the crystal-image is time in itself, nor even conversely that time is *per se* crystalline; it is, rather, that the crystal-image represents time's innermost limit and serves therefore as the condition of its truest expression, of its visual manifestation. Through the induction of the breach, the gap, the interstice, through the splintering of the image, time's subversion to movement is reversed. It is no longer, as it was in the movement-image, merely the support for cinematic representation, mobilized in service of narration; but instead surfaces to reside in the fabric and outer contours of the cinematic image, becomes its very object. This by virtue of time's essential nature, its "fundamental operations": in every moment (as Deleuze has also described above), even as it achieves a height of presence, time is already falling away. It is endlessly dividing, propelled simultaneously forward in a series of presents and backward in an accumulation of pasts, both aspects at the same time. Deleuze goes on to add,

> …this splitting never goes to the end. In fact the crystal constantly exchanges the two distinct images which constitute it, the actual image of the present which passes and the virtual image of the past which is preserved: distinct and yet indistinguishable, and all the more indiscernible because distinct, because we do not know which is one and which is the other. This is unequal exchange, or the point of indiscernibility, the mutual image. The crystal always lives at the limit… What we see in the crystal is therefore a dividing in two that the crystal itself causes to turn on itself, that it prevents from reaching completion, because it is a perpetual *self-distinguishing*, a distinction in the process of being produced. [10]

---

[9] Deleuze, 81, emphasis original.
[10] Deleuze, 81-82, emphasis original.

Again, in the crystal-image – the time-image, the most direct image of time – what we see is this smallest unit from which time flows in its double stream, toward endless 'peaks of present', toward ceaseless 'sheets of past.'[11] And since time is not static, neither is the configuration of its two sides, which reorganize with every passing moment. That point of splitting is the site of 'indiscernibility', where the distinction between present and past, actual and virtual, can be understood but not quite perceived, never quite grasped in their incessant circuit of exchange, of wavering and flickering simultaneously between two.

It has of course been the primary task of this thesis, in examining the fractured and doubled images of its case studies, to demonstrate that what these works realize by such a configuration is specifically a reassessment of cinematic time. These are not merely crystals, but pure images of time, time-images. I have already repeated the argument of the first chapter, namely that Davis' *Did I Love a Dream?* makes palpable a sense of cinematic time as a simultaneity of the time of viewing and time represented, time mechanically (or otherwise) constructed, on its screen. These two aspects coalesce here, as I have asserted, to form a precarious spectatorship, a spectatorial splitting, by virtue of the installation's inciting its viewers' desires. In the second chapter I considered more closely the way that artists like Campbell and Prager dissect the temporality of cinematic representation implicitly via cinema's constitution of movement, reassessing and reformulating it as a convergence of photography and film, stasis and motion. In positing a stillness in motion together with a motion in stillness, their formal

---

[11] These are the terminologies that Deleuze uses repeatedly, having borrowed them from Bergson, to express time's doubled aspect.

experiments complicate the temporal configuration on which filmic expressions of movement are definitively (in the movement-image, according to Deleuze) based, reversing the order by which time is subverted to movement. But there is a way in which each of these works' evocation of cinematic time invites even more conspicuously (if, at first, superficially) a reading as crystal-image, since Deleuze has figured this explicitly as a perpetual stream of presents launching concurrently in the opposite direction of accumulating pasts. I mean that these works are married by their pitting together, so to speak, of present and past, now and then – insofar, that is, as each materially and aesthetically invokes a history of cinema but in reference, on the one hand, to the forms and traditions of more recent cultural production (including by way of newer media formats); and within the spaces (museum, gallery, artist's website, etc.) of contemporary art consumption on the other. Hence the final and culminating claim of chapter and thesis alike: that it is by virtue of their operating as crystal-images, especially their imaging cinema's now and then together as distinct but indiscernible, that the artworks are able to access alternate potentialities for temporal expression that transcend material and historical specificity.

Consider first the case of *Did I Love a Dream?*. Footage of the Serpentine Dance, performed either by its innovator Loïe Fuller or by one of her many imitators, was amongst the most commonly displayed at the beginning of the silent era and serves as an icon of the period today. Its image exemplifies film's early tendency toward pure spectacularity, which Tom Gunning famously

identified and dubbed the 'cinema of attractions.'[12] More recently, Mary Ann Doane has incisively described the way that this originary practice celebrated cinema's ability to capture and preserve temporal contingency in tension with its subsequent temporal disciplining into an economy of narration.[13] By incorporating the image of Fuller's imitator into the fabric of *Did I Love a Dream?*, then, Davis calls into play a specific historical moment, one that crucially opens the historical possibility of an unhindered mode of cinematic representation. And this is only the outermost of the many deftly-integrated symbolic layers by which *Did I Love a Dream?*, more than simply drawing out a provocative history of cinema, performs a dismantling – or at least a reconsideration – of its cinematic object, thereby undertaking a project along the lines of what Thomas Elsaesser has called a 'media archaeology.'[14] For it happens that the relationship elaborated here between Loïe Fuller and the cinema is not limited to the simple historical fact of her Serpentine Dance having so often been filmed and so frequently viewed, nor quite to the analogy offered in Chapter 1 whereby her flowing skirts are the screen and the structure beneath them the mechanism of the filmic apparatus.[15] Rather, though the Serpentine Dance functions here as cinema's metaphor, it also extends and confuses the terms by which cinema is understood. Fuller is the central figure in a constellation of

---

[12] Tom Gunning, "The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde," in *The Cinema of Attractions Reloaded*, edited by Wanda Strauven (Amsterdam: Amsterdam University Press, 2006): 381-388.

[13] Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (Cambridge: Harvard University Press, 2002).

[14] Thomas Elseasser, "Early Film History and Multi-Media: An Archaeology of Possible Futures?" in *New Media, Old Media: a History and Theory Reader*, edited by Wendy Hui, Kyong Chun and Thomas Keenan (New York: Routledge, 2006): 13-25.

[15] See the conclusory paragraph of Chapter 1, page 32-33.

referents linking early film history to a range of variously perplexing movements and innovations.

Since Fuller seems to have been praised as much as for her inventive lighting design as for her choreography and performance – accounts of her appearances describe a fully-conceived spectacle, her dancing figure emerging dramatically from darkness, light filtered through a range of colors and shapes playing across the flowing fabric of her skirts – her invocation here points firstly toward certain developments in the harnessing and application of electricity. Hence the copper mesh screen, that conductor of electricity, which lends this image a sense of exaggerated luminosity and immateriality; and thus also Davis' election to issue a verbal message in Morse Code, a system that American painter Samuel Morse had conceived in 1832 for the electronic transmission and recording of information. The artificial generation of light is of course crucial for the projection and animation of a cinematic image, but the use of Morse Code fortuitously recalls also a deeper connection that Elsaesser articulated as a matter of course in his brief essay on media archaeology: "…apart from being a mechanized magic lantern," he writes, "[the film projector] still shows quite clearly that what allowed this magic lantern to be mechanized were the treadle sewing machine, the perforated Morse telegraph tape, and the Gatling machine gun."[16] With a single sentence Elsaesser has advanced both Morse Code and the sewing machine not vaguely as cinema's compatriots in a larger epistemological *milieu* (of industrialism, of a drive to record), but as mechanical precedents essential for the invention of its projector. Moreover, the scope of the

[16] Elseasser, 22.

relationships that *Did I Love a Dream?* puts forward are not purely technological but hold perhaps even more affective impact where implicating the artistic avant-garde. I am speaking of the Symbolist response to Fuller's Parisian performances, specifically at the *Folies-Bergère* during its 1892-93 season, which was one of entrancement. As Gunning explains in his essay on Fuller, for the poet Stéphane Mallarmé especially she epitomized the Symbolist vision of (what else?) the symbol, the abstract ideal, in its perfected state of constant flux.[17] By extension this association with the Symbolists would bring Fuller and her 'cinematic' performance into contact, at least conceptually, with a larger Parisian cultural environment. Given their association with the Symbolists, of particular import to that end were the Surrealists, a group for whom the figure of the dream was likewise held in high regard. The point is that *Did I Love a Dream?* gives no definite image of early cinema, but rather presents it as a web of suggestive entanglements. So when the anonymous and disembodied narrator of its title beseeches in Morse Code to know, quoting Mallarmé's *L'Après-midi d'un Faune*, whether it had 'loved a dream,' we might conclude that he mourns the loss of a cinema that is no longer, or that never was, what we had thought it to be; yet we might also interpret his words as a recognition of the fact that the cinema once *was* a dream, but in the sense that it bore the ephemeral promise of imaginative possibilities.

[17] Gunning, "Loïe Fuller and the Art of Motion: Body, Light, Electricity, and the Origins of Cinema," in *Camera Obscura, Camera Lucida: Essays in Honor of Annette Michelson*, edited by Richard Allen and Malcolm Turvey (Amsterdam: Amsterdam University Press, 2003): 75-89.

That said, *Did I Love a Dream?*'s image of a fragmented and historicized cinema is set against – and entwined with – allusions to the forms and structures of digital media. For instance, the woven metal mesh serving as its screen and, again, the Morse Code transmitting its message in a binary system of dots and dashes each call to mind the impressive revisionist historiography whereby Geoffrey Batchen has placed both machine-produced lace and telegraphy already at the intersection of photography and computation in the nineteenth century, decades even before cinema's invention.[18] There is also the fact of the installation's physical and conceptual proximity to an adjacent installation that was part of the same exhibition: in a neighboring room, *Satellite Ballet (for Loïe Fuller)* (Davis, 2009) presents a rapidly-cut sequence of images, the Serpentine included, on 14 itouch screens. Because it allows for these kinds of relationships *Did I Love a Dream?* resonates with Nardelli's assertion that such works' "…insistence on obsolescence, their dissection of cinema's historical status, has the effect of rubbing some of the 'newness' off the new, charting cinema's persistence by highlighting the continuities bridging the gap between old and new, celluloid and digital."[19] Though there is value in the suggestion here that the 'insistence of obsolescence' enables a resistance to novelty, infuses the new with a sense of history, it also smacks uncomfortably of a historical smoothing over. But rather than fixing its version of early cinema within the narrative co-ordinates of a history that, unsettled by new developments, has been revised into soothing

---

[18] Geoffrey Batchen, "Electricity Made Visible," in *New Media, Old Media: A History and Theory Reader*, edited by Wendy Hui Kyong Chun and Thomas Keenen (New York: Routledge, 2006): 27-44.

[19] Nardelli, 261.

coherence, *Did I Love a Dream?* avoids landing on any historical narrative in particular, evades the notion of a linear mono-history altogether. This is where a reading of the work informed by Deleuze's notion of the crystal-image finds utility, because its direct image of time, unrestricted by the confines of movement, narration, or chronology, actual and virtual vibrating together in a circuit of indiscernibility, is its own productive force. Deleuze calls this the 'powers of the false,' and its power is that of generation, of becoming, of creation. "Crystalline description," Deleuze writes, "was already reaching the indiscernibility of the real and the imaginary, but the falsifying narration which corresponds to it goes a step further and poses inexplicable differences to the present and alternatives which are undecidable between true and false to the past."[20] *Did I Love a Dream?* folds past and present together into a single but fractured image that dodges both historical *and* ontological absolutes – not only in its constellation of referents, but as a function of the nostalgic desire whereby its visitor feels time as an amalgamation of that imminent in the gallery and that passing or past remotely in the image. By refracting cinema's now and then against each other in a single image, Davis' installation effects the virtualization of both, gives us cinema and its temporal configuration not as it definitively was but in the ways that it might have been and still could be.

This dynamic is at work in *Hitchcock's Psycho* too, where the picture of a historicized cinema – iconized by *Psycho* (1960) and so more recent than that invoked by *Did I Love a Dream?* – is mirrored on the surface of more current media and gallery forms. Specifically, by subjecting *Psycho* to a laborious

---

[20] Deleuze, 131.

remediation process determining the final digital form of its celluloid object, by bestowing to it via light and form the impression of an original viewing context but utterly transformed and transposed, Campbell stages a crystalization of cinema then and now wherein the two aspects are distinct but utterly inseparable. As I explained in my analysis of the work in Chapter 2, *Psycho* (1960), which may well be the most notorious and the most quintessential of Hitchcock's Hollywood films, is particularly notable for its historical position at the brink between industrial regimes.[21] That is, the film was avowedly produced within the classical system, but an undeniable sense of that system's imminent dissolution allowed it a heightened degree of formal awareness. As Deleuze has framed it, *Psycho* thus represents the movement-image stretched to its limit. *Hitchcock's Psycho* condenses that film in what is intended as a gesture of essentialization, as if its averaged frames could give now some universally true impression of it. It is as if *Psycho*, like *Did I Love a Dream?* as a figure of the anxiety and promise that is attendant to moments of drastic change, has been conjured as recollection-image, as memory, with the height of actualized presence. But in so refracting this historical image, *Hitchcock's Psycho* also initiates its falsification – because in practice, its effect is to contradict the weight given to certain scenes in cultural memory. Those who take the time to inspect the image more closely will be obliged to adjust the contours of their individual memory around the obscured movement and fragmented forms that *Hitchcock's Psycho* presents, to generate new memories in its image. This process involves mentally probing the layers comprising the image, activating at will the fragments of stilled presence that

[21] See Chapter 2, pages 47-49.

have already fallen backward into a pile of accumulated pasts. The spectator, in consequence, sees differently film's formal articulation of movement and time, sees cinema as a simultaneity of temporal fragments and real duration. In liberating *Psycho* from its material, historical, and even narrative moorings, then, in manipulating the image into its concurrent suggestion of stillness and motion, of fragment and whole, Campbell would seem to have discovered and activated the time-image latent within this movement-image. Or, in what might be the more accurate claim, by reflecting cinema's past in the present he has posed the historical *possibility* of the time-image, its *com*possibility.

What we recognize more acutely in *Despair*, though, is the inevitable inverse of this operation. By picturing cinema's then and now as a crystal-image, the artwork again makes possible an envisioning and re-visioning of cinema's potential for temporal representation. However, here that falsification is directed more toward cinema's future (or present) than its past. Some theorists have expressed concern about the capacity of digital media to represent time, at least in a productive and critical way. Their reservations are based in the notion that the electronic image is by its essential nature self-differential, that it crucially generates motion not by animating a succession of fragments that precede it but by a kind of internal morphing. The self-determined image that they describe is thus a closed system that threatens a pathological looking-inward, a self-limitation.[22] In *Despair* Prager imbues her digital moving image with pastness as

---

[22] Garrett Stewart describes cinema in this way in the introduction to *Framed Time: Toward a Postfilmic Cinema* (Chicago and London: University of Chicago Press, 2007): 2; and Gregory Flaxman has expressed reservations about digital time that seem to be

an amalgamation of cinematic references, drawing especially from the genre of movement-image that Deleuze has named the affection-image and which is itself at the edge of that regime, on the brink of time-image. But she also infuses its movement with the suggestion of stasis and sets alongside it a series of film stills that, as my earlier analysis demonstrates, are not unlike photograms.[23] This strategy frames analogue stillness, or filmic representation, as originary of but also sustained in *Despair*'s electronic movement. Its effect is to induce within the moving image a sort of cleaving, to open it to interstices that allow an outside of thinking and feeling. Where the anxieties about digital time concern its insularity, *Despair*'s oscillating between stillness and motion, its forging, occupying, and perpetuating a gap between the two, imparts its digital image not only with a concurrence of presence and pastness, of fragment and duration; but ultimately with an image of pure time not subverted to motion, not concluded in action, but extending provocatively beyond the limits of the image.

By crystallizing a then and now of cinematic time, and especially by pairing its address of cinematic obsolescence with the kind of formal experimentation acknowledged here and elaborated in Chapters 1 and 2, the practice discussed herein aspires to something quite more than a committed meditation on and sanctification of the object lost. Nor is its project precisely that, not *only* that, of reconsidering the way that cinema has been understood in order to account for its present endurance in altered forms. The works that I have

---

founded on the same notion in "Off-Screen and Outside: Gilles Deleuze and the Future of Film" (paper given at University of Alberta, January 25, 2012).

[23] For a clarification of these terms, see the extended analysis of this work in Chapter 2, page ?.

presented here rather take the various facts of historical juncture, of medial difference, even of discursive ambiguity as the occasion and the condition for an address of cinematic time by which it is re-assessed, re-imagined, and finally re-formulated. In this respect they speak to art's larger interest in examining the aesthetics of time – an interest that cannot but call on the specter of the cinema, of its traditions, its forms, its historical trajectory and cultural weight, even when only implicitly. That a practice exists to grapple with the cinema as an aspect of the lineage informing these experiments, to mine from it the missed opportunities and faded dreams of temporal representation, to warn against the enticing promise of un-criticized novelty, is thus a matter of conscience – because these investigations are never divorced from the present, but have valid and important implications for art's continued commitment to exploring the expression of time in itself. This is the critical function of the works examined here, and it finds vivid illustration in the image of *Did I Love a Dream?*'s film projector-cum-sewing machine, of its weaving, stitching, *splicing* together an image of cinema's past that flows forward, backward, and around all at once, opening its crystal-image at intervals into the viewing time of the gallery.

Conclusion: These Modern Times

When I presented a partial early version of Chapter 2 at the University of British Columbia's Art History Graduate Symposium in March of 2012, I received a response that was both typical and typically frustrating.[1] During the question and answer period following the conclusion of my paper, one attendee raised her hand and, when called upon, suggested that Alex Prager's *Despair* might be 'only another instance' of filmmaking's migration into the art gallery. Her insistence on labels, on differentiating between the practice of making cinema and that of making art, seemed to underlie a dismissive attitude much like those that this thesis has been designed to challenge. Whether we call the practice by one name or the other, its project is finally the same. In fact, it is because they acknowledge and exploit their belonging to a cinematic tradition, it is by embracing that inherent interstitiality, that the artworks discussed here answer an imperative that is profoundly current though neither novel nor new. Namely, as the body of this thesis attests, contemporary art's re-assessment of cinematic time is a strategy for resisting and reverting time's subversion to space, for making visible both temporal complexity and the medial supports by which it is expressed.

Much has been made of the way that modernization spatialized time, evacuating from lived experience any real sense of duration, precluding the possibility of change, difference, and contingency. In a view generally relating the

[1] To be more specific, my paper "Stillness in Motion: Alex Prager's *Despair* and the Re-assessment of Cinematic Time" was delivered on March 30, 2012, at "The Unseen: 35th Annual UBC Art History Graduate Symposium."

effect to drastic and rapid changes in industry, communication, transportation, and scientific discovery during the nineteenth century, modern time became a commodity, quantifiable and measurable, something to be harnessed and controlled. This understanding is opposed to the notion of a time that is felt as a subjective quality. Meanwhile, there is a sense also that modern history passes with increasing speed, that its linear narrative of progress is propelled constantly forward in an accelerating negation of the past.[2] Divergent conceptions of modern temporality aside, cinema has commonly been advanced as its emblem and its measure, as its symptom and to some degree its precipitator. The claim is perhaps a simple one, but is not without merit. And it is because of this alignment of medium and temporal experience that art's recent reflection on and re-conception of cinematic time holds such critical weight. Because the dramatically increasing and apparently unprecedented ubiquity of image screens at the turn of this century has inspired anew the cultural anxieties about immateriality and a-historicity that modern temporality had long threatened, would seem to have brought these same apprehensions to a crescendo. As I have argued here, to reconsider the legacy of cinematic representation, to redefine it, is thus to pose the larger possibility of alternate temporal experiences for the past but also for the present, as a condition of representation but also as a quality of life.

For several decades at the end of the twentieth century, cinema's various histories, forms, and stylistic conventions were a frequent object of art's criticism

[2] For an apt and concise discussion of these temporal conventions and of the role that contemporary video art plays in their disruption, please see Christine Ross, "The Temporality of Video: Extendedness Revisited," *Art Journal* 65, issue 3 (Fall 2006): 82-99.

and fascination. A range of practices from that period had already begun to question the boundaries between film, photography, and contemporary art. But as that century drew to a close, time-based imagery was adopted in art practice as a standard mode of presentation, so that some have spoken – at times with concern, even disdain – of a 'cinematization' of the gallery. Surely it is no coincidence that this occurred roughly in tandem with parallel developments in the daily lived environment, with the emergence and proliferation of electronic media. In this study I have focused primarily on works responding to this circumstance by exposing and interrogating the material terms of their own temporal configurations. What's more, I have featured twenty-first century works that, appearing during a period where such media seem not so much emerging as thoroughly established, conduct not only a reassessment of cinematic time but endeavor also its revision, its re-formulation. They rewrite cinematic time in its condition of spectatorship, in its dynamic of stillness and motion, but might also do so in a number of other ways. The fact that Christian Marclay's *The Clock* (2010) won a Golden Lion at the 2011 Venice Biennale – and that it has subsequently achieved such popular success – indicates that their shared project yet sustains its resonance, that its critical force has not been exhausted. The 24-hour film installation, which splices together archival footage of clocks to measure in real-time the duration of an entire day, implicates the imbrication of screen time and lived time in spectatorship but also as a pervasive condition of the twentieth century. Nor, of course, is this invocation of cinematic history the only viable artistic strategy for testing time's representability in the twenty-first

century gallery context. What new images of time, then, what new possibilities for subjective experience, might these experiments still forge – with the cinema, and for it, and also beyond it?

Bibliography

Alberro, Alexander. “The Gap Between Film and Installation Art.” In Leighton, *Art and the Moving Image*, 423-429.

Andrew, Dudley, ed. *The Image in Dispute: Art and Cinema in the Age of Photography*. Austin: University of Texas Press, 1997.

Asselin, Olivier, Johanne Lamoureux and Christine Ross, eds. *Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture*. Montreal and Kingston: McGill-Queen’s University Press, 2008.

Baker, George. “Photography’s Expanded Field.” *October* 114 (Fall 2005): 120-140.

Balsom, Erika. “A Cinema in the Gallery, A Cinema in Ruins.” *Screen* 50:4 (Winter 2009): 411-427.

Barker, Jennifer. *The Tactile Eye*. University of California Press, 2009.

Barthes, Roland. “The Third Meaning.” In *Image Music Text*, essays selected and translated by Stephen Heath, 52-68. New York: The Noonday Press, 1977.

Barthes, Roland. *Camera Lucida: Reflections on Photography*. New York: Hill and Wang, 1981. First American Edition.

Batchen, Geoffrey. “Electricity Made Visible.” In *New Media, Old Media: A History and Theory Reader*, edited by Wendy Hui Kyong Chun and Thomas Keenen, 27-44. New York: Routledge, 2006.

Baudry, Jean-Louis. “Ideological Effects of the Basic Cinematographic Apparatus.” Translated by Alan Williams. In *Narrative, Apparatus, Ideology: A Film Theory Reader*, edited by Philip Rosen, 286-298. New York: Columbia University Press, 1986. Originally published in *Film Quarterly* 28, no. 2 (winter 1974-1975): 39-47.

Beckman, Karen. *Crash: Cinema and the Politics of Speed and Stasis*. Durham and London: Duke University Press, 2010.

Beckman, Karen and Jean Ma, eds. *Still Moving: Cinema and Photography.* Durham and London: Duke University Press, 2008.

Bellour, Raymond. “The Pensive Spectator.” In Campany, *The Cinematic*, 119-123. Originally published as “*Le Spectateur pensif*.” *Photogénies* 5 (1984). First published in English in *Wide Angle* 9, no. 1 (1987): 6-10.

Bellour, Raymond. "Of an Other Cinema." In Leighton, *Art and the Moving Image*, 406-422. This version originally published in Sara Arrhenius, Magdalena Malm and Cristina Ricupero, eds, *Black Box Illuminated*, NIFCA, IAPSIS, and Propexus, 2003. Originally published in French as "*D'un Autre Cinéma*." Trafic 34 (2000): 5-21.

Benjamin, Walter. "A Short History of Photography." *Screen* 13, no. 1 (Spring 1972): 5-26.

Benjamin, Walter. "Theses on the Philosophy of History." In *Illuminations*, edited by Hannah Ardendt, translated by Harry Zorn, 253-64. London: Pimlico, 1999.

Birnbaum, Daniel. *Chronology*. New York: Lukas and Sternberg, 2005.

Boym, Svetlana. *The Future of Nostalgia*. New York: Basic Books, 2001.

Boym, Svetlana. *Architecture of the Off-Modern.* Princeton Architectural Press, 2008.

Brannigan, Erin. "'La Loïe' as Pre-Cinematic Performance – Descriptive Continuity of Movement." *Senses of Cinema* 28 (September-October 2003): 1-17. Accessed November 23, 2011. http://www.sensesofcinema.com/2003/feature-articles/la_loie/

Bruno, Giuliana. *Public Intimacy: Architecture and the Visual Arts.* Cambridge: MIT Press, 2007.

Buchanan, Ian and Patricia MacCormack. *Deleuze and the Schizoanalysis of Cinema.* London and New York: Continuum, 2008.

Cadava, Eduardo. *Words of Light: Theses on the Photography of History*. Princeton, New Jersey: Princeton University Press, 1997.

Campany, David, ed. *The Cinematic*. Documents of Contemporary Art, edited by Iwona Blazwick. London and Cambridge: Whitechapel and MIT Press, 2007.

Campany, David. "Photography and Cinematic Surface." *Aperture* 188 (Fall 2007).

Campany, David. *Photography and Cinema*. Exposures, edited by Mark Haworth-Booth and Peter Hamilton. London: Reaktion, 2008.

Christine Davis. Montreal: *Museé d'Art Contemporain*, 2009. Exhibition catalogue with essays by Olivier Asselin and Lesley Johnstone. Accessed March 2, 2011. http://www.christinedavis.ca/catalogues/

Connolly, Maeve. *The Place of Artists' Cinema: Space, Site and Screen.* Bristol and Chicago: Intellect, 2009.

Corrigan, Timothy. "The Forgotten Image Between Two Shots: Photos, Photograms, and the Essayistic." In Beckman and Ma, *Still Moving*, 41-61.

Danino, Nina and Michael Mazière, eds. *The Undercut Reader: Critical Writings on Artists' Film and Video*. London and New York: Wallflower, 2003.

Del Rio, Elena. "Powers of the False." Chap. 5 in *Deleuze and the Cinemas of Performance: Powers of Affection*, 178-207. Edinburgh University Press, 2008.

Deleuze, Gilles. *Cinema 2: The Time-Image*. Translated by Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1989. First published in French by *Les Editions de Minuit*, 1985.

Deleuze, Gilles. *Cinema 1: The Movement-Image.* Translated by Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press, 1986. First published in French by *Les Editions de Minuit*, 1983.

Doane, Mary Ann. *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. Cambridge: Harvard University Press, 2002.

Elsaesser, Thomas. "Early Film History and Multi-Media: An Archaeology of Possible Futures?" In *New Media, Old Media: a History and Theory Reader*. Edited by Wendy Hui, Kyong Chun and Thomas Keenan, 13-25. New York: Routledge, 2006.

Flaxman, Gregory. "Coda: Sci-Phi." In *Gilles Deleuze and the Fabulation of Philosophy.* The Powers of the False, Volume 1, 292-324. London and Minneapolis: University of Minnesota Press, 2011.

Foster, Hal. "Film Stripped Bare." Chap. 9 in *The Art-Architecture Complex.* London and New York: Verso, 2011.

Fowler, Catherine. "Room for Experiment: Gallery Films and Vertical Time from Maya Deren to Eija Liisa Ahtila." *Screen* 45:4 (Winter 2004): 324-343.

Fowler, Catherine. "Into the Light: Re-considering Off-frame and Off-screen Space in Gallery Films." *New Review of Film and Television Studies* 6, no. 3 (December 2008): 253-267.

Friedberg, Anne. *Window Shopping: Cinema and the Postmodern.* Berkeley: University of California Press, 1993.

Gaensheimer, Susanne. "Moments in Time: On Narration and Slowness in the Works of James Coleman, Tacita Dean, Stan Douglas, Douglas Gordon, Steve

McQueen, Bruce Nauman, Rosemarie Trockel and Bill Viola." Translated by Pauline Cumbers. In Campany, *The Cinematic*, 68-79. Originally published in *Moments in Time: On Narration and Slowness*, edited by Helmut Friedel, 40-51. Munich: Städtische Galerie im Lenbachhaus, Kunstbau München, and Ostfildern-Ruit: Hatje Cantz Verlag, 1999.

Gere, Charlie. *Art, Time and Technology.* Culture Machine Series, edited by Gary Hall. Oxford and New York: Berg, 2006.

Girgus, Sam B. *Levinas and the Cinema of Redemption: Time, Ethics, and the Feminine.* Film and Culture, edited by John Belton. New York: Columbia University Press, 2010.

Green David. "Marking Time: Photography, Film and the Temporalities of the Image." In Green and Lowry, *Stillness and Time*, 9-21.

Green, David and Joanna Lowry, eds. *Stillness and Time: Photography and the Moving Image*. Brighton: Photoforum and Photoworks, Brighton, 2006.

Green, David and Joanna Lowry. "Photography, Cinema and Medium as Social Practice." *Visual Studies* 24, no. 2 (September 2009): 132-142.

Grosz, Elizabeth. *The Nick of Time: Politics, Evolution, and the Untimely.* Durham and London: Duke University Press, 2004.

Gunning, Tom. "'Now You See It, Now You Don't': The Temporality of the Cinema of Attractions." Chapter 4 in *The Silent Cinema Reader*, edited by Lee Grieveson and Peter Krämer, 41-50. London: Routledge, 2004. Originally published in *The Velvet Light Trap* 32 (1993): 3-12.

Gunning, Tom. "Loïe Fuller and the Art of Motion: Body, Light, Electricity, and the Origins of Cinema." In *Camera Obscura, Camera Lucida: Essays in Honor of Annette Michelson*, edited by Richard Allen and Malcolm Turvey, 75-89. Amsterdam: Amsterdam University Press, 2003.

Gunning, Tom. "The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde." In *The Cinema of Attractions Reloaded*, edited by Wanda Strauven, 381-388. Amsterdam: Amsterdam University Press, 2006.

Gunning, Tom. "What's the Point of an Index? Or, Faking Photographs." In Beckman and Ma, *Still Moving*, 23-40.

Hansen, Mark. "The Time of Affect, or Bearing Witness to Life." *Critical Inquiry* 30 (Spring 2004): 584-626.

Iles, Chrissie. "Between the Still and Moving Image." In *Into the Light: The Projected Image in American Art 1964-1977*. New York: Whitney Museum,

2001. Published on the occasion of the exhibition "Into the Light" at the Whitney Museum of American Art, New York, October 18, 2001-January 6, 2002.

Jim Campbell: Material Light. Edited by Steve Dietz. With essays by Richard Grusin, John G. Hanhardt, Robert R. Riley, and Richard Shiff. Ostfildern, Germany: Hatje Cantz and Bryce Wolkowitz Gallery, 2010.

Lee, Christina, ed. *Violating Time: History, Memory, and Nostalgia in Cinema.* New York and London: Continuum, 2008.

Leighton, Tanya, ed. *Art and the Moving Image: A Critical Reader*. Millbank: Tate, 2008.

Ma, Jean. "Photography's Absent Times." In Beckman and Ma, *Still Moving*, 98-118.

Manovich, Lev. "Visual Technologies as Cognitive Prostheses: A Short History of the Externalization of the Mind." In *The Prosthetic Impulse: From a Posthuman Present to a Biocultural Future*, edited by Marquard Smith and Joanne Morra, 203-216. Cambridge: MIT Press, 2006.

Marchessault, Janine and Susan Lord. *Fluid Screens, Expanded Cinema*. Toronto: University of Toronto Press, 2007.

McGowan, Todd. *Out of Time: Desire in Atemporal Cinema*. Minneapolis and London: University of Minnesota Press, 2011.

Metz, Christian. *The Imaginary Signifier: Psychoanalysis and the Cinema.* Bloomington: Indiana University Press, 1982.

Mondloch, Kate. "Be Here (and There) Now: The Spatial Dynamics of Spectatorship." Chap. 4 in *Screens: Viewing Media Installation Art.* Minneapolis: University of Minnesota Press, 2010.

Mondloch, Kate. "Viewing Time." *Scan* 7, no. 1 (April 2010). Accessed November 1, 2011. http://scan.net.au/scan/journal/print.php?journal_id=146&j_id:19.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." Chapter 3 in *Visual and Other Pleasures*, 14-27. 2nd ed. New York: Palgrave McMillan, 2009. Originally published in *Screen* (1975).

Mulvey, Laura. *Death 24x a Second: Stillness and the Moving Image*. London: Reaktion, 2006.

Murray, Timothy. *Digital Baroque: New Media Art and Cinematic Folds.* Electronic Mediations 26. Minneapolis and London: University of Minnesota Press, 2008.

Nardelli, Matilde. "Moving Pictures: Cinema and Its Obsolescence in Contemporary Art." *Journal of Visual Culture* 8, issue 3: 243-264.

Owens, Craig. "The Allegorical Impulse: Towards a Theory of Postmodernism I" *October* 12 Spring 1980): 59-80.

Restivo, Angelo. "Into the Breach: Between *The Movement-Image* and *The Time-Image*." In *The Brain is the Screen: Deleuze and the Philosophy of Cinema*, edited by Gregory Flaxman, 171-192. Minneapolis and London: University of Minnesota Press, 2000.

Rosen, Philip. *Change Mummified: Cinema, History, Theory*. Minneapolis and London: University of Minnesota Press, 2001.

Ross, Christine. "The Temporality of Video: Extendedness Revisited." *Art Journal* 65, issue 3 (Fall 2006): 82-99.

Ross, Christine. "Introduction: The Precarious Visualities of Contemporary Art and Visual Culture." In Asselin, Lamoureux and Ross, *Precarious Visualities*, 3-19.

Ross, Christine. "Real Time, Lived Time: AR Art, Perception, and the Possibility of the Event." In Asselin, Lamoureux and Ross, *Precarious Visualities*, 328-351.

Skoller, Jeffrey. *Shadows, Specters, Shards: Making History in Avant-Garde Film*. Minneapolis: University of Minnesota Press, 2005.

Sobchak, Vivian. *The Address of the Eye: A Phenomenology of Film Experience.* Princeton University Press, 1992.

Sobchack, Vivian. "What My Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh." In *Carnal Thoughts: Embodiment and Moving Image Culture*, 53-84. Berkeley: University of California Press, 2004.

Stemmrich, Gregor. "White Cube, Black Box and Grey Areas: Venues and Values." In Leighton, *Art and the Moving Image*, 430-443.

Stewart, Garrett. *Between Film and Screen: Modernism's Photo Synthesis*. Chicago: University of Chicago Press, 2000.

Stewart, Garrett. *Framed Time: Toward a Postfilmic Cinema*. Chicago and London: University of Chicago Press, 2007.

Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection.* Baltimore and London: The Johns Hopkins University Press, 1984.

Sutton, Damian. *Photography, Cinema, Memory: The Crystal Image of Time*. Minneapolis: University of Minnesota Press, 2009.

Turvey, Malcolm, Hal Foster, Chrissie Iles, George Baker, Matthew Buckingham, and Anthony McCall. "Round Table: The Projected Image in Contemporary Art." *October* 104 (Spring 2003): 71-96.

Uroskie, Andrew V. "Siting Cinema." In Leighton, *Art and the Moving Image*, 386-400.

Uroskie, Andrew V. "Beyond the Black Box: The Lettrist Cinema of Disjunction." *October* 135 (Winter 2011): 21-48.

Walley, Jonathan. "Modes of Film Practice in the Avant-Garde." In Leighton, *Art and the Moving Image*, 182-199.

Walsh, Maria. "Cinema in the Gallery – Discontinuity and Potential Space in Salla Tykkä's Trilogy." *Senses of Cinema* 28 (September-October 2003): 1-9. Accessed November 1, 2011. http://www.sensesofcinema.com/2003/28/salla_tykka_trilogy.

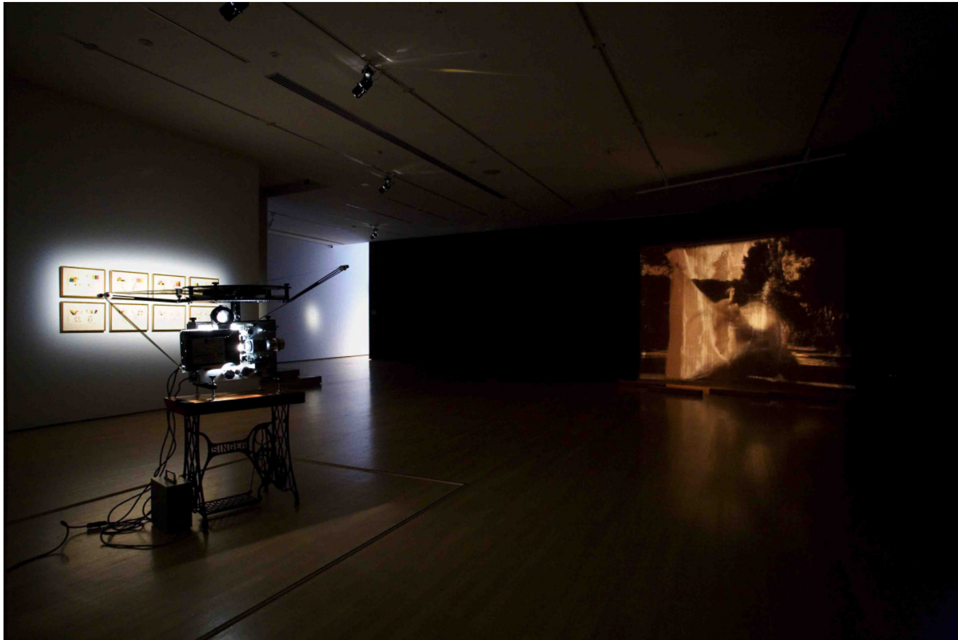
Wasson, Haidee. "The Networked Screen: Moving Image, Materiality and the Aesthetics of Size." In Marchassault and Lord, *Fluid Screens, Expanded Cinema*, 74-95.

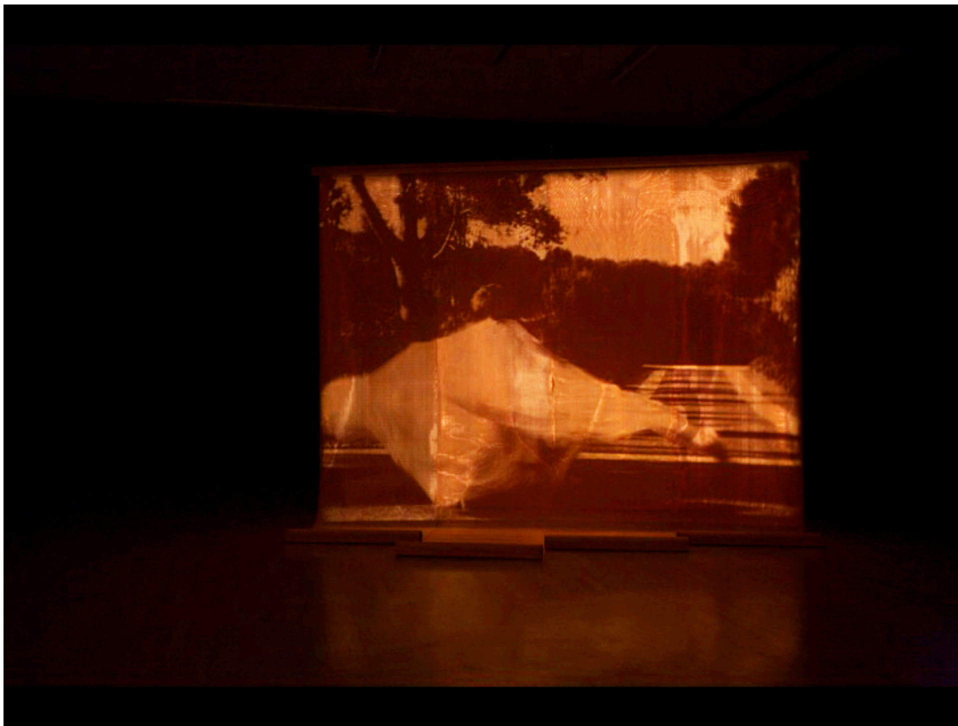
White, Ian. "Kinomuseum." In *Kinomuseum: Towards an Artists' Cinema*, edited by Mike Sperlinger and Ian White, 13-26. Cologne: *Verlag der Buchlandung Walther König*, 2008.

Windhausen, Federico. "Paul Sharits and the Active Spectator." In Leighton, *Art and the Moving Image*, 122-139.

Youngblood, Gene. *Expanded Cinema.* With an introduction by Buckminster Fuller. New York: Dutton, 1970.

Appendix I: Figures

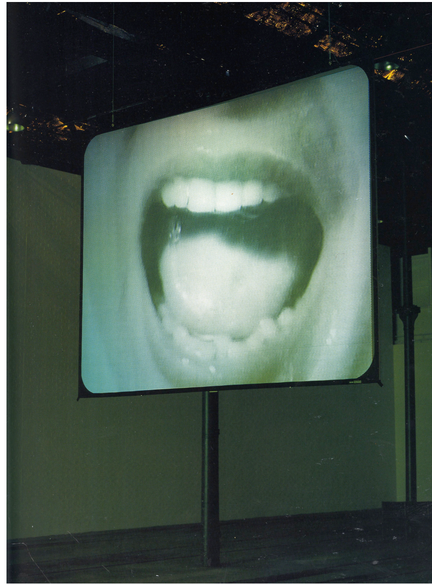




1. Christine Davis, *Did I Love a Dream?*, 1:12 35mm colour film loop, copper cloth, installed at *Musée d'Art Contemporain de Montréal* in 2009. Reproduced from artist's website, http://www.christinedavis.ca/works.

2. Anthony McCall, “Line Describing a Cone” (1973), 16mm film, installed at the Whitney Museum as part of the exhibition “Into the Light” in 2001-2002. Photo credit Henry Graber, reproduced from artist’s website, http://www.anthonymccall.com/.

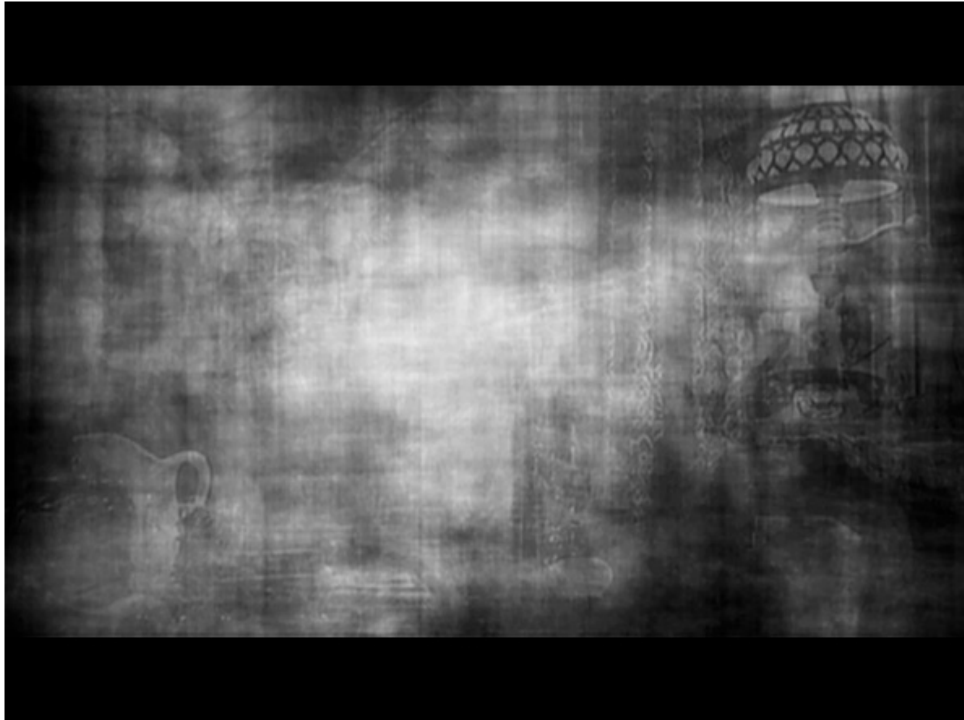
3. Hervé Coqueret, *Le Cercle*, installed at the Palais de Tokyo in Paris in summer 2011. Photo credit Fabrice Gousset, reproduced from gallery website, http://archives.palaistokyo.com.



4. Douglas Gordon, *24 Hour Psycho* (1993), installed at the Hayward Gallery. Reproduced from Philip Dodd and Ian Christie, *Spellbound: Art and Film*, London: Hayward Gallery and British Film institute, 1996. Published on occasion of the exhibition.

5. Left: Sir Francis Galton, "Composite Portrait of a Criminal Type" (1897), from the University of California, San Diego. Reproduced from www.artstor.com.

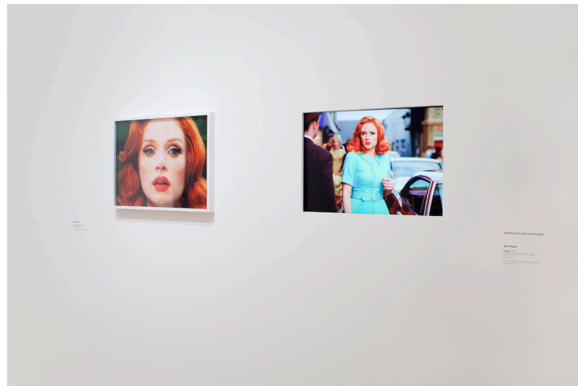
6. Right: Cindy Sherman, "Untitled Film Still #6" (1977), Collection of the Museum of Modern Art, New York. Reproduced from the museum's website, http://www.moma.org/interactives/exhibitions.

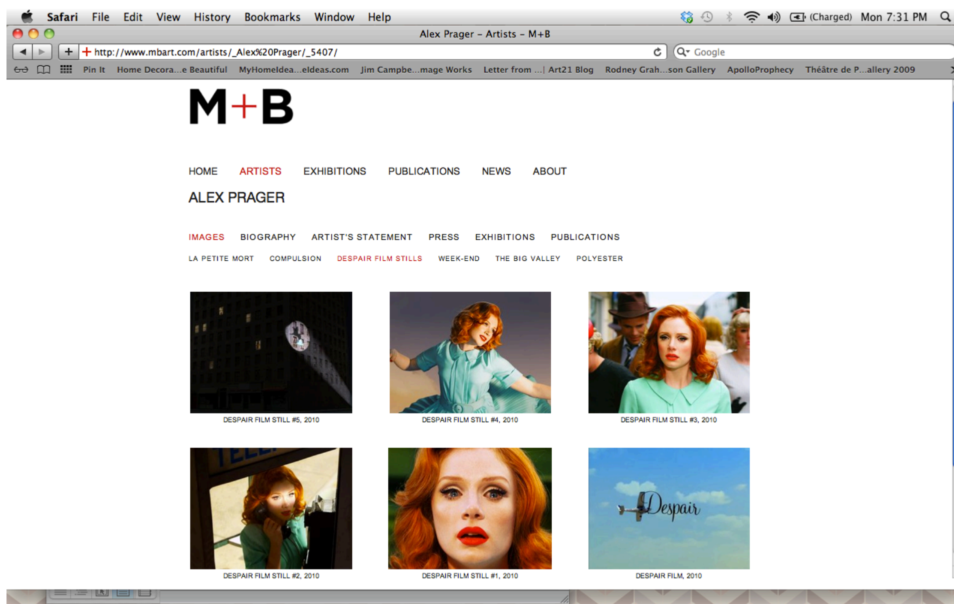


7. Jim Campbell, *Hitchcock's Psycho* (2000), duratrans, light box, 30x18 inches, from the series *Illuminated Averages*. Reproduced from the artist's website, http://www.jimcampbell.tv.

8. Jim Campbell, *Illuminated Averages* (2000-2001), duratrans and lightboxes, installation shot. Reproduced from Steve Deitz, ed., *Jim Campbell: Material Light*. See bibliography.

9. Alex Prager, *Despair Film Stills* (2010), chromogenic prints, 16x20 inches. Clockwise from top left, these are numbered 1, 2, 5, 4, 3. Reproduced from gallery website, http://www.mbart.com.





10. Alex Prager, *Despair* (2010). Top two: installed as part of *New Photography 2010* at the Museum of Modern Art, New York. Images provided by the museum. Bottom: this screen shot of her gallery's website shows a link to *Despair* the film at the bottom right of the grid, http://www.mbart.com/artists/_Alex%20Prager/_5407/. Screen shot taken by Frances Cullen.