Published by

Balsom, Erika.
Exhibiting Cinema in Contemporary Art.
Project MUSE. muse.jhu.edu/book/66389.

For additional information about this book
https://muse.jhu.edu/book/66389
Notes

Introduction – The Othered Cinema


2. Furthermore, as Lynne Kirby notes in her study, *Parallel Tracks: The Railroad and Silent Cinema*, “As a machine of vision and an instrument for conquering space and time, the train is a mechanical double for the cinema and for the transport of the spectator into fiction, fantasy, and dream.” See: Lynne Kirby, *Parallel Tracks: The Railroad and Silent Cinema* (Durham: Duke University Press, 1997), 2. For an account of the perceptual and temporal changes brought about by locomotive travel and its affinities to cinema, see: Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the Late Nineteenth Century* (Berkeley: University of California Press, 1986), 33-44.

3. The railroad companies were the first to institute standardized time in order to facilitate scheduling departures and arrivals, imposing a single time on November 1883. For an overview of the function of standardized and subjective time in the late nineteenth century, see: Stephen Kern, *The Culture of Space and Time: 1880-1918* (Cambridge: Harvard University Press, 1983), 10-35.


8. Jean-Christophe Royoux, “Remaking Cinema,” in *Cinema, Cinema: Contemporary Art and the Cinematic Experience* (Rotterdam: NAi Publishers, 1999), 21; Catherine Fowler, “Room for Experiment: Gallery Films and Vertical Time from Maya Deren to Eija-Liisa Ahtila,” *Screen* 45, no. 4 (2004): 324-343. The term “gallery film” is imprecise given that many such “films” are in fact videos and/or may include substantial installation components.

9. Chrissie Iles, “Issues in the New Cinematic Aesthetic in Video,” in *Saving the Image: Art after Film*, ed. Tanya Leighton and Pavel Büchler (Glasgow and Manchester: Centre for Contemporary Arts and Manchester Metropolitan University, 2003), 140.


11. Jay David Bolter and Richard Grusin, following Marshall McLuhan, use the term “remediation” to refer to the tendency of new media to incorporate characteristics of old media in order to better convey a sense of immediacy through a deployment of the familiar. While Bolter and Grusin assert that remediation is nothing new and may not be seen as a property exclusive to new media, they do emphasize that the contemporary moment raises the question of how old media are integrated into new media in a manner more urgent than ever before, since what may be said to be “new” about new media is bound up precisely with the relation they construct to older media. “Transcoding” is taken from Lev Manovich, who calls it the “most substantial consequence of the computerization of media.” See: David Jay Bolter and Richard Grusin, Remediation: Understanding New Media (Cambridge: MIT Press, 1999), 15; Lev Manovich, The Language of New Media (Cambridge: MIT Press, 2001), 45.

12. In his 2007 book, The Virtual Life of Film, D.N. Rodowick emphasizes that “the difficulty of placing film as an object grounding an area of study does not begin with the digital ‘virtualization’ of the image. Indeed one might say that the entire history of the medium, and of the critical thought that has accompanied it, has returned incessantly to film’s uncertain status.” See: David Rodowick, The Virtual Life of Film (Cambridge: Harvard University Press, 2007), 12.


16. This translation is unfortunate since it risks confusing the notion of the dispositif with that of the appareil, which designates solely technological components. The dispositif encompasses the appareil and much more, as per the definition provided by Foucault.


25. Ibid., 220n22; emphasis in text.

26. Longo, Salle, and Schnabel would all go on to direct mainstream feature films. Longo and Salle would make the one-offs JOHNNY MNEMONIC (1995) and SEARCH AND DESTROY (1995), respectively; meanwhile, Schnabel would forge a successful career in filmmaking, with BASQUIAT (1996), BEFORE NIGHT FALLS (2000), and THE DIVING BELL AND THE BUTTERFLY (LE SCAPHAHNDRE ET LE PAPIILLON, 2006). In an echo of this trio’s move into the director’s chair, some figures who have risen to prominence as makers of the moving image for a gallery context have recently ventured into feature filmmaking: Steve McQueen’s HUNGER (2008) won the Caméra d’or at the Cannes Film Festival and has been followed by SHAME (2011); Sam Taylor-Wood’s NOWHERE BOY (2010) chronicles John Lennon’s childhood; Shirin Neshat’s WOMEN WITHOUT MEN (ZANAN-E BEDUN-E MARDAN, 2009) premiered at the Venice Film Festival in 2009 and won the Silver Lion for best director after the artist had completed two installations, MUNIS (2008) and FEAzeH (2008), also based on Shahrmush Parsipur’s novel; Pipilotti Rist’s PEPPERMINTA (2009), which also premiered at Venice, shares footage with Rist’s 2008 Museum of Modern Art installation, POUR YOUR BODY OUT (7354 CUBIC METERS).


30. Ibid., 20.


33. Exemplary of this tendency is the research project Media Matters, undertaken by the Tate Modern in 2003 in cooperation with the Museum of Modern Art, New York,
the San Francisco Museum of Modern Art, and the New Art Trust. The project is
designed to provide guidelines for the preservation, loaning, and acquisition of
time-based media. See: www.tate.org.uk/about/projects/matters-media-art, accessed
18 July 2012.
37. Though the limited edition is the primary model of distribution in the art world, important alternatives do exist, such as Electronic Arts Intermix in New York and Video Data Bank in Chicago, both of which rent video art much as Canyon Cinema and Film-Makers Cooperative do film prints.
40. On the side of art history, the marginalization of film is bound up in its links to mass
culture and its basis in mechanical reproducibility. In film studies, many fruitful
interactions between experimental film and the gallery in the United States have
been closed off in part due to the hegemony of P. Adams Sitney’s approach in Visionary Film: The American Avant-Garde, 1943-2000, which neglects to take into account filmmaking by artists such as Bruce Nauman, Robert Whitman, or the Fluxus group and instead advocates for a category of “experimental filmmaker” to be recognized separately from that of “visual artist.” Thankfully, recent years have
seen a proliferation of publications and exhibitions dealing with the question of artists’ film in a way that moves distinctly outside the canons of both art history and experimental film to look at the use of film within the gallery beginning in the 1960s and continuing into the present. A notable contribution in this regard is Chrissie Iles’ 2001 Whitney Museum exhibition, Into the Light: The Projected Image in American Art, 1964-1977, which highlighted exchanges between the worlds of experimental cinema and gallery art and demonstrated the ways in which the two interpene-
42. Philip Dodd has suggested that the division between film studies and art history is reinforced not only by disciplinary boundaries, but also by the fact that the discipline of film studies emerged primarily out of language and literature departments, something that might contribute to the emphasis on feature-length
Chapter 1 – Architectures of Exhibition


3. Of his terminological preference for “cinephiliac moment” over “cinephilic moment,” Willemen writes that it “is my preferred description because of its overtones of necrophilia, of relating to something that is dead, past, but alive in memory. So there is a kind of necrophilia involved, and I don’t mean that negatively.” See: Paul Willemen, “Through the Glass Darkly: Cinephilia Reconsidered,” in *Looks and Frictions: Essays in Cultural Studies and Film Theory* (Bloomington: Indiana University Press, 1994), 227.


5. Ibid, 16; translation mine.

6. Thomas Elsaesser has provided an overview of the myriad faces of the director, so striking in its diversity that it is worth quoting at length: “To each his or her own: academics have praised Hitchcock for defending family values but also for sadistically intertwining love, lust and death. He has been compared to Shakespeare and Mozart, and ‘outed’ as an eternal Catholic racked with guilt. Writers have identified a misogynist Hitchcock and a feminist Hitchcock, an Oedipal Hitchcock, a homophobe Hitchcock and a ‘queer’ Hitchcock. There is the cold-war anti-communist Hitchcock of *Topaz* and *Torn Curtain*, and the hot-war anti-fascist not only of *Saboteur*, *Foreign Correspondent* and *Notorious*, but also present in *Shadow of a Doubt*. He has made fun of psychoanalysis in *Rear Window* and *Psycho*, but he is Jacques Lacan’s best interpreter. There is a Gothic-Romantic, a
Victorian, an Edwardian Hitchcock, with his imagination steeped in E.A. Poe and French decadence, and a Modernist Hitchcock, influenced in turn by Weimar Expressionism, French Surrealism and Russian montage constructivism. And of course, there is the postmodern Hitchcock, already deconstructing his own presuppositions in *Vertigo* or *Family Plot*. The ‘British Hitchcock’ has been given new cultural contours and local history roots, to balance the general preference for his American period. And in recent years, we have had Hitchcock the Philosopher: but which philosopher? There is a Schopenhauerian Hitchcock, a Heideggerian Hitchcock and a Derridean Hitchcock, several Deleuzian Hitchcocks, a stab at a Nietzschean Hitchcock (*Rope*, of course) and most recently, a Wittgensteinian Hitchcock. See: Thomas Elsaesser, “Casting Around: Hitchcock’s Absence,” in *Johan Grimonprez: Looking for Alfred*, ed. Steven Bode (Ostfildern and London: Hatje Cantz and Film and Video Umbrella, 2007), 140.

8. Ibid., 146.
16. Bellour, David, and van Assche, 12.
17. The entire list of the films and videos included in the exhibition is available in the catalogue, but a representative sampling includes: *The Crazy Ray* (Paris qui dort, René Clair, 1925); *Dog Star Man* (Stan Brakhage, 1962-1964); *News From Home* (Chantal Akerman, 1977); *Zelig* (Woody Allen, 1983); *CÉZANNE* (Jean-Marie Straub and Danièle Huillet, 1989), *The Thousand Eyes of Doctor Mabuse* (Der Tausend Augen des Doktor Mabuse, Fritz Lang, 1960), as well as videotapes from Vito Acconci, Nam June Paik, and Peter Campus.
18. In her *‘Voyage on the North Sea’: Art in the Age of the Post-Medium Condition*, Rosalind Krauss refers to the “filmic model” as a way to begin conceiving of the self-differing nature of all media. See: Rosalind Krauss, *‘Voyage on the North Sea’: Art in the Age of the Post-Medium Condition* (London: Thames and Hudson, 1999), 46.

20. It is worth noting that there are significant phenomenological and ontological differences between analogue and digital projection. See: John Belton, “Digital Cinema: A False Revolution,” October 100 (Spring 2002): 104.

21. Other key examples of early video projection include the use of monochrome cathode ray tube projectors during the performances of Alex Hay, Robert Rauschenberg, David Tudor, and Robert Whitman at 9 Evenings: Theater and Engineering at the Armory in New York City in 1966 and the Projected Video exhibition at the Whitney Museum of American Art in 1975, curated by John Hanhardt and employing the Advent Telebeam projector.


28. Ibid., 29.

29. Ibid., 29, emphasis in text.


32. Ibid., 70.


44. “Unwinding” is the catalogue’s rather unfortunate translation of the French défilement, which refers to the successive passage of film frames through the projector. “Unwinding” fails to capture the centrality of seriality to this section of the exhibition, which featured works such as Donald Judd’s Stack (1972), selections from On Kawara’s Today series (1966), and Peter Kubelka’s Arnulf Rainer (1960, albeit as mounted on the wall rather than as a projection).


50. Le Mouvement des images ran from 5 April 2006 to 29 January 2007; Godard’s Voyage(s) en utopie ran from 11 May to 14 August.


53. The titles of these rooms were to be: Myth (Allegory), Humanity (The Image), The Camera (Metaphor), The Film(s) (Duty(s)), Alliance (The Unconscious, Totem, Taboo), The Bastards (Parable), The Real (Daydream), Murder (Sesame, Theorem, Montage), and The Tomb (Fable).


58. Sperling and White, 115-155.
59. “L’art n’était pas à l’abri du temps, il était l’abri du temps”; translation mine.
62. To encapsulate the bibliography of challenges to *Screen* theory’s model of spectatorship could be the topic of an entire doctoral dissertation, as the diverse positions range from feminism, cognitivism, phenomenology, postcolonial theory, queer theory, cultural studies, and new historiography. However, for an overview of the impasses of psychoanalytic film theory’s model of spectatorship and some responses to it, see: Linda Williams, introduction to *Viewing Positions: Ways of Seeing Film*, ed. Linda Williams (New Brunswick, NJ: Rutgers University Press, 1997), 1-20.
68. It is worth noting that Jeroen de Rijke and Willem de Rooij tried to combat this problem by assigning scheduled screening times for the viewing of their films, as did Steve McQueen in his 2009 Venice Biennale installation at the British Pavilion, *Giardini* (2009), but such a practice is rare. In the case of de Rijke and de Rooij, these scheduled screening times result in intervals during which no film is projected. The empty white room questions the perpetual availability of images both within the gallery and in culture at large. As Pamela M. Lee has written, “The ‘capacity for a film to be absent,’ as de Rooij has said, is indivisible from our
expectations of the image and from the particular sway cinematic conditions maintain over our everyday habits of perception.” See: Pamela M. Lee, “Jeroen de Rijke/Willem de Rooij: A Portfolio,” Artforum (March 2008): 318.


85. Mayor Bloomberg: “Last year, a record 44 million tourists visited New York City, with nearly 50% of them visiting our cultural offerings, and through the help of exceptional art events such as Sleepwalkers, we expect to surpass that total this year.” Quoted in: “MoMA and Creative Time Present Doug Aitken: Sleepwalkers,” 1.


94. Deleuze, 4.

95. Enthusiasm for projection has always been matched by suspicion. From the earliest magic lantern shows in the seventeenth century, despite projection’s alliance with science of optics, it was equally associated with charlatanism and superstition. The magic lantern was also called the “lantern of fear.” This is to say nothing of Plato’s allegory of the cave, nor its resuscitation in art history by Diderot or Robert Smithson or in film theory by Jean-Louis Baudry.

Chapter 2 – Filmic Ruins


3. Ibid., 89.

4. Ibid.

5. Ibid.

6. In Christian Keathley’s revealingly titled Cinephilia and History: or The Wind in the Trees, the author begins with the following quote from D.W. Griffith: “What’s missing from the movies nowadays is the beauty of the moving wind in the trees.”
In the introduction, he writes that, “This fetishization of marginal, otherwise ordinary details in the motion picture image is as old as the cinema itself,” before proceeding to invoke the legendary fascination early spectators had with the wind in the trees. This apocrypha perhaps finds its source in Georges Sadoul’s *Histoire générale du cinéma*, in a chapter on Lumière titled “La Nature même prise sur le fait, ou les raisons du succès de L’ARROSEUR ARROSÉ”: “In the background, in the garden, the leaves quivered in the sun, a detail that a spectator of today would have to make an effort to distinguish, but that filled the crowds of 1896 with enthusiasm.” Sadoul’s remark that such a detail surely would not be remarked upon today is revealing in the present context, for “today” in Sadoul’s text refers to a historical moment (1946) considerably different from our own, when indeed people are once again remarking on the “wind in the trees” of the film image. See: Christian Keathley, *Cinephilia and History, Or the Wind in the Trees* (Indianapolis: Indiana University Press, 2005), ii and 8; Georges Sadoul, *Histoire générale du cinéma: Tome 1, L’Invention du cinéma, 1832-1897* (Paris: Denoël, 1946), 247; translation mine.

7. Though Kentridge’s practice does include the use of both 16mm and 35mm film, I have excluded it from my consideration here of 16mm gallery practices due to the artist’s heavy reliance on video and, crucially, the choice to transfer the pieces to video for projection within the exhibition space. My choice to focus on artists such as Dean and Buckingham in contrast to Coleman and Kentridge will also become important later in this chapter with regard to Rosalind Krauss’ call to “reinvent the medium,” for these latter two artists are precisely those named in the closing lines of her book, “A Voyage on the North Sea.” See: Rosalind Krauss, “A Voyage on the North Sea”: *Art in the Age of the Post-Medium Condition* (London: Thames and Hudson, 1999), 56.


11. The strategy of aligning analogue film with disappearance has even pervaded mainstream American feature filmmaking, with varying success. David Fincher’s fantasy of reversible time, *The Curious Case of Benjamin Button* (2008), simulates aged film stock to convey a sense of historicity within a film that otherwise presents a *Forrest Gump*-esque cartoonish and digitally enhanced past. Darren Aronofsky’s *The Wrestler* (2008) is markedly more effective as a meditation on the melancholy of time’s passing, using 16mm blown up to 35mm to produce an aesthetic of grainy senescence that matches the film’s portrait of an aging professional wrestler.


15. Lessing emphasizes the physical structure of a medium, putting forth that the proper subject matter for a given medium can be extrapolated from its form. See: Gotthold Ephraim Lessing, *Laocoön: An Essay on the Limits of Painting and Poetry*, trans. Ellen Frothingham (New York: Noonday Press, 1969). According to Greenberg, with modern art, “It quickly emerged that the unique and proper area of competence of each art coincided with all that was unique in the nature of its medium. The task of self-criticism became to eliminate from the specific effects of each art any and every effect that might conceivably be borrowed from or by the medium of any other art. Thus would each art be rendered ‘pure,’ and in its ‘purity’ find the guarantee of its standards of quality as well as of its independence.” See: Clement Greenberg, “Modernist Painting,” in *The Collected Essays and Criticism: Volume Four, Modernism with a Vengeance, 1959-1967*, ed. John O’Brien (Chicago: University of Chicago Press, 1995), 86.

16. While Donald Judd’s “specific objects” might appear to fulfill the modernist enterprise in their reductive forms, they also contradict the injunctions to the discreteness of media, to opticality, and to apprehension in a single instant by temporalizing perception and insisting on the thickness of bodily, phenomenological experience. For a close examination of minimalism as both the apogee and breaking point of modernism, see: Hal Foster, “The Crux of Minimalism,” in *The Return of the Real* (Cambridge: MIT Press, 1996), 35-69; on the overcoming of the traditional boundaries of the medium see: Donald Judd, “Specific Objects,” in *Donald Judd: Complete Writings 1959-1975* (Halifax: The Press of the Nova Scotia College of Art and Design, 181-89); and for the canonical indictment of the temporalization of perception induced by minimalism and its “theatricality,” see: Michael Fried, “Art and Objecthood [1967],” in *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998), 148-172.


18. Ibid., 53. The emphasis on the generative restriction of historically determined conventions forges a link between Krauss’ formulation and Stanley Cavell’s notion of “automatisms” – recently resurrected in film studies by D.N. Rodowick in his discussion of “variable specificity” – which similarly looks to a set of conventions to provide enabling limitations for the creation of new work. Cavell prefers the word automatism to medium, stating that “the use of the word seems to me right for both the broad genres or forms in which an art organizes itself…and those local events or *topoi* around which a genre precipitates itself…[I]n mastering a tradition one masters a range of automatisms upon which the tradition maintains itself, and in deploying them, one’s work is assured of a place in that tradition.” Key to the notion and perhaps central to Cavell’s choice to leave behind the term “medium” is that it extends beyond the physical support of the work. See: Stanley Cavell, *The World Viewed: Reflections on the Ontology of Film* (Cambridge: Harvard University Press, 1971), 104; D.N. Rodowick, *The Virtual Life of Film* (Cambridge: Harvard University Press, 2007), 23.


24. Thanks to Sebastian Campos for this formulation.

25. Krauss has stated, “And if I as a critic have any responsibility now, it is to dissociate myself from this attack on the medium, and to speak for its importance, which is to say for the continuance of modernism. I don’t know if poststructuralism will help me to do this, and thus I don’t know if I can maintain my earlier commitment to this methodological option.” See: Rosalind Krauss, quoted in: Bois, et al., 674. Krauss’ notion that in installation art, “art essentially finds itself complicit with a globalization of the image in the service of capital” disturbingly posits that the work’s ideological position is strictly determined according to its relation to the medium in a manner strikingly reminiscent of Greenberg. The stakes of Krauss’ recent return to the unity and autonomy of the work of art will be explored further as this chapter progresses. See: Krauss, “A Voyage on the North Sea,” 56; emphasis added.


30. Ibid., 287.

31. Wes Anderson’s Hotel Chevalier (2007), for example, is a thirteen-minute film serving as a prologue to his feature The Darjeeling Limited (2007). The short was screened in some theaters before the feature, but many viewers saw it as a free download from the Apple iTunes store, where it was made available one month before the film’s wide (800 screen) release, racking up some 500,000 downloads. See:


35. Bazin, 71.

36. Ibid., 61; emphasis added.


38. Indeed, de Rijke and de Rooij were the only artists to show work on film in 2004’s Time Zones, the Tate Modern’s first major exhibition devoted to the moving image. Other participating artists included Francis Alys, Fikret Atay, Yael Bartana, Yang Fudong, Anri Sala, Bojan Sarcevic, Wolfgang Staehle, and Fiona Tan. The exhibition took place from 6 October 2004-2 January 2005.


47. One representative of this tendency is Stephen Prince, who, in his “True Lies: Perceptual Realism, Digital Images and Film Theory,” argues that realism should be considered a matter of perception rather than reference and explicitly ties the idea of realism as concerned with reference as linked to indexicality, thus partaking of the tendency to conflate the iconic with the indexical. See: Stephen Prince, “True
Lies: Perceptual Realism, Digital Images and Film Theory,” *Film Quarterly* 49, no. 3 (Spring 1996): 27-37.


52. In *Camera Lucida*, Barthes repeatedly returns to the speed of the cinema and the sense that one may never grasp hold of its images. While this partially has to do with the fact that one may hold onto a photograph (something not possible in the cinema), it also is a matter of the frozen temporality of the photograph compared to the impression of life generated by movement in the cinema. He writes, “...in the cinema, no doubt, there is always a photographic referent, but this referent shifts, it does not make a claim in favour of its reality, it does not protest its former existence; it does not cling to me: it is not a spectre. Like the real world, the filmic world is sustained by the presumption that, as Husserl says, ‘the experience will constantly continue to flow by in the same constitutive style’; but the Photograph breaks the ‘constitutive style’ (this is its astonishment); it is without future (this is its pathos, its melancholy); in it, no protensity, whereas the cinema is protensive, hence in no way melancholic (what is it, then? –It is, then, simply ‘normal,’ like life).” See: Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 89-90.


55. Ibid., 176.


59. See: Wasson, 32-67. It should also be emphasized that the availability of reduction prints in 16mm were crucial to the development of film studies as a discipline, as it would have been prohibitively expensive for university departments to rent and project 35mm.

60. Foremost among such exceptions would be de Rijke and de Rooij’s employment of 35mm, as discussed above. Only three of their films have been made in 35mm – Of Three Men (1998), Bantar Gebang (2000), and Untitled (2001) – all of which are
single ten-minute takes. The rest of their moving image work has been completed on 16mm film.


62. Ibid., 510.


65. Doane, The Emergence of Cinematic Time, 181-189. True to this formulation but with a very different agenda and approach, David Bordwell writes that, “Time in the classical film is a vehicle for causality, not a process to be investigated on its own,” and like Doane, designates the device of crosscutting as central to this temporal economy. See: David Bordwell, “Time in the Classical Film,” in David Bordwell, Janet Staiger, and Kristen Thompson, The Classical Hollywood Cinema: Film Style and Mode of Production to 1960 (New York: Columbia University Press, 1985), 47.


67. Ibid., 89.


72. Matthew Buckingham, quoted in: Godfrey, 147.

73. This tense is also called the futur antérieur de rétrospection/de bilan, or the future anterior of retrospection or assessment, since it involves passing judgment on an event in the present with knowledge of future developments. An example of this tense would be “C’était un homme qui n’aura jamais été puni pour ses crimes,” roughly translatable as “This was a man who was never to be punished for his crimes.” The relationship here to that which “will have been” has striking parallels to Barthes’ discussion of photography in Camera Lucida, where he aligns the tense of the photograph with the future anterior. He writes that in the photograph, “I observe with horror an anterior future of which death is the stake. By giving me the absolute past of the pose (aorist), the photograph tells me death in the future.” See: Barthes, Camera Lucida, 96.


76. Adorno’s position is developed throughout his body of work, but finds special emphasis throughout his Aesthetic Theory, trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997).


80. Krauss, “...And Then Turn Away?” 162. Though, it must also be noted that the slide projector did fulfill an important function much closer to gallery than to the “internationalist commercialization of culture” – it was the main method of image dissemination in the art history classroom until the popular availability of data projectors.

81. Ibid., 160-161.

82. In this respect, Krauss’ reading of Coleman is very different than Raymond Bellour’s. While Krauss relates her view of Coleman to that of Bellour, the latter’s concept of entre-images depends on fragmentation, intermediality, and the suspension of heterogeneous elements in a way that deviates significantly from Krauss’ notion of reinventing the medium. The entre-image designates work at the intersection of discrete media, and is, for Bellour, a question of “morality and energy”: intermediality is not just the homogenization of convergence, but also a site of possibility generated by hybridization, confrontation, and metamorphosis (9). Though he does refer to Coleman’s use of the slide projection with voice-over as his “great reinvention,” perhaps implicitly gesturing towards Krauss’ reading of the artist, Bellour insists on the unresolved “love of the heterogeneous” found in Coleman’s work and sees it as dealing with the very impossibility of closure (59 and 62). For Bellour, intermedial art is not inherently problematic and complicit with capital as it is for Krauss. Bellour does not call for a return to modernist autonomy, but rather following Leo Steinberg’s suggestion in “Other Criteria,” a thinking about the medium by breaching its limits, by opening on to an outside. See: Raymond Bellour, L’Entre-images: Photo, Cinéma, Vidéo (Paris: La Différence, 2002); Raymond Bellour, “The Living Dead (Living and Presumed Dead),” trans. George Baker, in James Coleman, ed. George Baker (Cambridge: MIT Press, 2003), 57-72; Leo Steinberg, “Other Criteria,” in Other Criteria: Confrontations with Twentieth Century Art (Chicago: University of Chicago Press, 2007), 55-92.

83. In her article, “Lack of Fit: Tacita Dean, Modernism, and the Sculptural Film,” Tamara Trodd notes that “Several critics have pointed out that this film explores a structure of medium specificity: using the lighthouse as a light-projecting device, its rotation, and the cast shadow and flicker it produces, to re-perform the filmic apparatus.” See: Tamara Trodd, “Lack of Fit: Tacita Dean, Modernism, and the Sculptural Film,” Art History 31, no. 3 (June 2008): 370.


88. Ibid.


93. This is particularly evident in the publication accompanying Dean’s 2011 Turbine Hall commission at Tate Modern, *FILM*. The catalogue assembles contributions from a large number of artists, curators, and scholars concerning the fate of analogue film in a digital age and includes a strip of 35mm film as a bookmark. Also of note is the artist’s heavily publicized campaign to ensure continued laboratory processing for 16mm film and her proposal that film should be protected by UNESCO as world cultural heritage. See: Nicholas Cullinan, ed., *Tacita Dean: FILM* (London: Tate Publishing, 2011); Tacita Dean, “Save Celluloid, For Art’s Sake,” *The Guardian* (22 February 2011); available online: http://www.guardian.co.uk/artanddesign/2011/feb/22/tacita-dean-16mm-film, accessed 18 July 2012; J. Paul Getty Trust press release, “Artist Tacita Dean to Visit Getty to Discuss UNESCO Proposal to Recognize Film as World Cultural Heritage” (24 April 2012); available online: http://news.getty.edu/article_display.cfm?article_id=5676, accessed 18 July 2012.


97. Nabokov writes, “Perhaps if the future existed, concretely and individually, as something that could be discerned by a better brain, the past would not be so seductive: its demands would be balanced by those of the future. Persons might then straddle the middle stretch of the seesaw when considering this or that object.

98. This is a position Trodd repeats word for word at the end of her essay, “Lack of Fit: Tacita Dean, Modernism, and the Sculptural Film.” Trodd’s assertion that Dean’s work cannot be seen as reactivating a “utopian promise dormant in cinema” is weak indeed, suggesting even that this is supported by the fact that Dean’s “si sa failed cinema since it is not made for movie theater exhibition, thereby revealing an incredibly narrow understanding of cinema and what it might mean to excavate an alternative future for it. See: Tamara Trodd, “Film at the End of the Twentieth Century: Obsolescence and the Medium in the Work of Tacita Dean,” *Object* 6 (2003-2004): 60.


100. Trodd, “Film at the End of the Twentieth Century,” 64.


104. Ibid.


107. Ibid., 105.

108. Ibid., 104-105.

109. Ibid., 103. In *Capital*, Marx uses the example of a table to discuss the animistic magic of the commodity: “It not only stands with its feet on the ground, but, in relation to all other commodities, it stands on its head, and evolves out of its wooden brain grotesque ideas, far more wonderful than if it were to begin dancing of its own free will.” See: Karl Marx, *Capital: A Critique of Political Economy, Volume I*, trans. Ben Fowkes (London, Penguin, 1990), 163-164.


111. This is the position of Peter Bürger, who in his *Theory of the Avant-Garde* argues that the avant-garde negates the following determinations essential to autonomous art: the disjunction of art and the praxis of life, individual production, individual reception, and reception as detached from production. The use of film can be seen as an important intervention on the first three of these four postulates. See: Peter Bürger, *Theory of the Avant-Garde*, trans. Michael Shaw (Minneapolis: University of Minnesota Press, 1984), 53.


115. Scott MacDonald, “16mm: Reports of Its Death Are Greatly Exaggerated; In Focus: The Death of 16mm?” Cinema Journal 45, no. 3 (Spring 2006): 128.

116. Hansen writes, “The notion of aura as a premonition of future catastrophe harks back to medical theories since antiquity that use the term to describe symptoms of anxiety and unease preceding and foreboding epileptic or hysterical attacks. For Benjamin, the ominous aspect of aura belongs to the realm of the daemonic, in particular the phenomenon of self-alienating encounters with an older, other self. In a technologically refracted, specifically modern form, this aspect of aura resurfaces in his notion of an optical unconscious, which he unfolds from the passage about the Dauthendey portrait…” See: Miriam Hansen, “Benjamin’s Aura,” Critical Inquiry 34 (Winter 2008): 342.

117. Ibid., 347.

118. Notably, the “atmosphere” discussed here is precisely the aura Hansen seeks to recover throughout her essay. Though Hansen does footnote the “Surrealism” essay as an example of one of the “productive reflections on the reconfiguration of distance and proximity in modernity, specifically as they revolve around new economies of body and image space and the role of film in enabling a collective, playful innervation of technology,” this passage curiously escapes her extensive research on the concept of aura. The original text reads, “Sie bringen die gewaltigen Krafte der ’Stimmung’ zur Explosion, die in diesen Dingen verborgen sind.” Instead of the more scientific Atmosphäre, the use of Stimmung suggests a more figurative usage linked to tone, feeling, or mood – in short, it describes the affective pull of the outmoded object. The emphasis placed on this word through the use of quotation marks signals its importance as a concept that carries beyond this particular context and may be linked to the lesser-known understanding of aura explored by Hansen. See: Hansen, 335; Walter Benjamin, “Surrealism: The Last Snapshot of the European Intelligentsia,” trans. Edmund Jephcott, in Selected Writings, Volume Two, Part One: 1927-1930, ed. Michael W. Jennings, Howard Eiland, and Gary Smith (Cambridge: The Belknap Press of Harvard University Press, 1999), 210; Walter Benjamin, “Der Surrealismus: Die letzte Momentaufnahme der europäischen Intelligenz,” in Angelus Novus: Ausgewählte Schriften 2 (Frankfurt: Suhrkamp, 1966), 205.

119. Metz, 11.

120. Ibid., 15.

Chapter 3 – The Remake: Old Movies, New Narratives


3. Paramount’s lawyers stated that the company has spent $60 million on producing the film and had or would spend $40 million on advertising. See: Paramount Pictures Corporation vs. Chris Moukarbel, “Plaintiff’s Memorandum in Support of its Motion for Temporary Restraining Order and Preliminary Injunction” (15 June 2006): 2.


6. It is perhaps this method of online distribution that resulted in Moukarbel being sued when so many other artists remaking and recycling Hollywood films – many of them discussed in this chapter – have remained protected from litigation even though they profit substantially from the enterprise.

7. This service, available at http://www.whois.domaintools.com/, allows the user to obtain the name and address of any domain name registrant, as well as other significant information such as the number and geographical location of visitors to the site.


10. Ibid., 8.


13. Moukarbel complied with this request, but later produced a response to the lawsuit in the summer 2006 exhibition Datamining, curated by Joe Scanlan at Wallspace in New York City. Moukarbel exhibited a re-cut version of WORLD TRADE CENTER 2006 comprised of outtakes from on set and including no dialogue from the WORLD TRADE CENTER screenplay, as well as the complete text of the destroyed video and facsimiles of the lawsuit.


15. “Derivative” is used here in a non-pejorative manner. The Copyright Act of the United States defines a derivative work as “a work based upon one or more preexisting works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which a work may be recast, transformed, or adapted. A work consisting of editorial revisions, annotations, elaborations, or other modifications which, as a whole, represent an original work of authorship, is a ‘derivative work.’” See: http://www.law.cornell.edu/uscode/text/17/101, accessed 18 July 2012.
18. Lessig, 53.
20. As Michel Serres has shown, “parasite” is a term with a rich polysemy. In a biological sense, the parasite is an organism who takes without giving anything in return, weakening its host but not killing it through the instantiation of a one-way vector of (ab)use. The parasite may also refer to a social parasite, such as a guest at a dinner party. But significantly, the French language offers an important third meaning of the word that is absent in English but extremely apposite to the description of the relationship between Hollywood and these artists’ remakes as “parasitical”: the word *parasite* in French designates static or noise. According to this final meaning, the parasite interrupts a channel of communication, disturbs a message. Through the use of the prefix para-, the parasite also designates that which is beside or next to; this notion of proximity is also important to the closeness of the sometimes ambivalent relation these works set up to their “host” movie compared to the distanced critique of previous generations. See: Michel Serres, *The Parasite*, trans. Lawrence R. Schehr (Minneapolis: University of Minnesota Press, 2007).
22. COLORS belongs to a series of works that remake the products of film history using new media technologies to reflect upon the ways cinema has been subject to the laws of the algorithm and the database. Arcangel used a slit scan technique to sample a horizontal row of colours from a single frame of Dennis Hopper’s COLORS (1998) and extend them vertically to form a video of undulating vertical lines. The source film’s audio plays in real time, but the image track must repeat some thirty-three days in order to display the “entire” film. While the source material is skeletally preserved by maintaining the integrity of the soundtrack, the representational function of the visual field has been eclipsed by a play of colour. Other works of this variety include Jim Campbell’s ILLUMINATED AVERAGE #1 (2001), Vuk Cosic’s ASCII HISTORY OF MOVING IMAGES (1998), Kevin and Jennifer McCoy’s LEARNING FROM LAS VEGAS (2003) and 201: A SPACE ALGORITHM (2001), Jason Salavon’s TOP GROSSING FILMS series (2000-2001), and Wolfgang Staehle’s EMPIRE 24/7 (1999-2004). Sam Taylor-Wood’s STILL LIFE and A LITTLE DEATH belong to a series of works that remake classical paintings as moving image artworks to investigate the temporalities of the painted and moving images as well as to comment on the integration of film and video into the museum. Other works of this tendency include Eve Sussman’s 89 SECONDS AT ALCAZAR (2004), a staging of Velásquez’s LAS MENINAS (1656) in a 360-degree pan, and her feature-length THE RAPE OF THE SABINE WOMEN (2007), which takes up Jacques-Louis David’s 1799 depiction of that theme. Bill Viola’s THE GREETING (1995) and THE QUINTET OF THE
Astonished (2000) draw on the mise-en-scène of renaissance paintings to produce slow-motion investigations of human emotion and expression.


25. Radical Software Group used custom-designed software to eliminate all white characters. A computer isolated each shot of the film and then did “blob detection” – that is, it scanned every shot for a small oval over a small rectangle so as to identify a human figure. Once this “blob” had been isolated, the pixels therein would be scanned for hue, resulting in a decision to keep or exclude the shot. The result is that almost all dialogue and individuated characters are deleted, leaving a teeming mass of African bodies to fight and/or be killed. Black Hawk Down is ostensibly about a Somali conflict, but it becomes clear throughout this re-edit the extent to which this event is used as a mere backdrop for an action movie blow out that will reproduce jingoistic American values of the heroism of overseas intervention.


29. It should be noted that the French scénario is used not only in the sense of an outline or sequence of events designated by the English “scenario,” but also may be translated as “screenplay.”


33. Ibid., 20.

34. There are, of course, important examples that defy such easy categorization and/or engage in hybrid categories. Pierre Huyghe’s The Third Memory (1999), for example, employs recycling, reenactment, and interviewing. These categories are intended as a schematic guide to the variety of practices included in the umbrella heading of the “remake,” but it must be understood that they are by no means mutually exclusive.

35. On this trend in contemporary art, see: Sven Lütticken, ed. Life, Once More: Forms of Reenactment in Contemporary Art (Rotterdam: Witte de With, 2005) and Inke Arns and Gabriele Horn, eds., History Will Repeat Itself: Strategies of Reenactment in Contemporary (Media) Art and Performance (Frankfurt am Main: Revolver, 2007).

36. Brian De Palma, that grand pasticheur, is a recurring interest of Dellsperger’s, making up eleven out of the twenty-four existing installments of the BODY DOUBLE series and lending that series its title. BODY DOUBLE 2 and 3 (both 1995) remake scenes from BODY DOUBLE (1984) including the 360-degree pan around the kiss on the beach, a clear reference to Scottie (James Stewart) and Judy’s (Kim Novak) eerie union in
VERTIGO (1958). BODY DOUBLE 6 and 7 (both 1996) take up SISTERS (1973), a story of pathological doubling, while BODY DOUBLE 15 (2001) remakes BODY DOUBLE 5’s (1996) remake of the pick-up scene at the Metropolitan Museum of Art from DRESSED TO KILL. Though the series does include remakes of other filmmakers, such as David Lynch, Gus Van Sant, and Stanley Kubrick, the overwhelming presence of De Palma is significant as it allows Dellsperger to explore multiplying layers of citation and performance. De Palma’s cinema is a cinema of the copy, integrating numerous references to Hitchcock and others into his decidedly unoriginal filmmaking. True to the preoccupations of Hitchcock, mistaken identity, doppelgängers, and fatal coincidences abound. De Palma repeats texts that already contain within them mirrorings and repetitions, thus rendering Dellsperger’s reenactments of De Palma repetitions of repetitions of repetitions, the origin of which infinitely recedes.


38. Indeed, often filmmakers use amateur footage, educational films, and footage of which they themselves may not know the provenance, such as Peggy Ahwesh’s THE COLOR OF LOVE (1994). This is in all probability due to the material restrictions of working on film rather than video. Found-footage works made on film would need to make use of whatever scraps of stock were available, while video allows for easy, accessible copies of well-known films to be appropriated for recycling. Despite this material limitation, in the 1990s, filmmakers such as Martin Arnold, Peter Tscherkassky, and Matthias Müller all came to prominence with found-footage films of recycled Hollywood movies. While Arnold and Müller would later work in a gallery context, Tscherkassky has stayed within the exhibition situation of the movie theater. For an in-depth discussion of the found-footage genre of experimental filmmaking, see: William C. Wees, *Recycled Images: The Art and Politics of Found Footage Films* (New York: Anthology Film Archives, 1993).

39. Gordon has provided a detailed account of the math involved in determining this length and says of the project, “It’s quite simply a question of time. How can one film, which lasts only two hours, possibly convey the fear, the desperation, the heartache, the real ‘searching and waiting and hoping’ that my father had tried to explain to me when I was younger? How can anyone even try to sum up five miserable years in only 113 minutes? Now, it’s important to say that this is not a criticism directed at John Ford, nor the motives behind making the movie. But, for me, it does open a gap in the way we experience the experience of cinema; and this is the basis of my proposal.” See: Douglas Gordon, “...an apology as a short story/a short story as an apology,” in Douglas Gordon: Kidnapping (Eindhoven: Stedelijk van Abbemuseum, 1998), 138-139.

40. Bulloch describes the process as such: “It is tremendously laborious to make these works. I work directly with one person only [Holger Friese] to make these programmes. For example, there are 48 cubes in Z POINT and in each one of those cubes are three lamps, three channels, and if you think about the duration – it is 8’13” looped, that makes 493” – so for each of those seconds, there are 48 x 3 changes or shifts in value made (144 x 493 = 70 992 different values in this piece). On a human scale, it is hard to imagine so many changes of values simultaneously...”


Ibid., 145-146.

As the editorial notes of issue three of the Internationale Situationniste, entitled “The Meaning of Decay in Art” explain, “For revolutionaries, there can be no turning back. The world of artistic expression, whatever its content, has already lapsed. It repeats itself scandalously in order to keep going as long as the dominant society succeeds in preserving the privation and scarcity that are the anachronistic conditions of its reign.” See: “Editorial Notes: The Meaning of Decay in Art,” trans. John Shepley, in Guy Debord and the Situationist International: Texts and Documents, ed. Tom McDonough (Cambridge: MIT Press, 2004), 90; originally printed in Internationale Situationniste 3 (December 1959): 3-8.

There are occasional uses of 16mm film and video by the earlier generation, but as a rule photography functioned as the medium of choice. Particularly worth mentioning in this context is Jack Goldstein’s Metro-Goldwyn-Mayer (1975), a two-minute 16mm film that loops found footage of the MGM lion logo that appears at the beginning of the studio’s films. In video, Dara Birnbaum’s Technology/Transformation: Wonder Woman (1978-1979) is an important precedent to the work under consideration here.


D.N. Rodowick uses the term “political modernism” to refer to “the expression of a desire to combine semiotic and ideological analysis with the development of an avant-garde aesthetic practice dedicated to the production of radical social effects.” See: D.N. Rodowick, The Crisis of Political Modernism: Criticism and Ideology in Contemporary Film Theory (Berkeley: University of California Press, 1988), 1-2.


It is in relation to this “post VCR art” that Bourriaud cites the very same Serge Daney text used as the epigraph to this chapter. Tellingly, Bourriaud misquotes Daney to write, “...[Post VCR art] explains Serge Daney’s prediction about film: ‘The only thing that will be retained (from art) is what can be remade.’” Bourriaud’s misquotation is slight but significant, especially given that he radically changes the context and meaning of Daney’s statement without making note of it. Daney was writing of the tragedy of how profitable it was for “the entertainment industry to simply remake ‘epic films’ [films de légende] – and only those.” Bourriaud changes this lamentation to an exhilaration concerning the artistic possibilities afforded by home viewing technologies. See: Nicolas Bourriaud, Relational Aesthetics, trans. Simon Pleasance and Fronza Woods (Paris: les presses du réel, 2002), 77; emphasis in text, and Daney, 6; emphasis in text, translation mine.

“Making do” is the accepted translation of the French se débrouiller, which also means “to cope” or “to get along.” A famous example of “making do” is the perruque, or wig. Here, the worker diverts labour time towards his or her own, personal work. De Certeau provides the example of a secretary who might use

50. Ibid., 13. The word “programmer” brings with it a perhaps purposeful ambiguity. Bourriaud’s constant return to digital media tropes makes it possible that he is making reference to a computer programmer. However, the word also invokes resonances of a culture worker, such as a film programmer or even a curator. Given Bourriaud’s status as an international curator whose fame in some ways eclipses that of the artists with whom he works, this second meaning has added interest. Is the intent to suggest that artists are now learning from curators how best to be artists?


53. Bourriaud, *Relational Aesthetics*, 45


57. Tom McDonough, “No Ghost,” *October* 110 (Fall 2004): 118.

58. De Certeau, 33.

59. Ibid., v.

60. Internet utopianism is central to the vocabulary of *Postproduction*, which includes terms such as “download” (93-94) “hacking” (77) and “programming” (14). Bourriaud also makes an analogy between the postproduction artist and the Web surfer, writing that both are “semionauts” that navigate “the links, the likely relations between disparate sites” (18). “[W]e surf on a network of signs,” while the artwork is a “site of navigation” (19).

61. For example, the 1998 Copyright Term Extension Act (also known as the Sonny Bono Act) serves to extend copyright the life of the author plus seventy years or to 120 years after creation or ninety-five years after publication (whichever is earlier) for works of corporate authorship. This represents an extension of twenty years over the Copyright Act of 1976. Aside from extending copyright longer than it has ever been before, this act sets a precedent for indefinite extensions of copyright that goes against the spirit that it would be for “limited times” as set forth in the U.S. Constitution, essentially sounding the death knell of the public domain.


63. It is worth noting, however, that de Certeau’s analysis is descriptive rather than prescriptive; there is no call to abandon the imagination of radical change present in his work, whether implicitly or explicitly.

64. McDonough, “No Ghost,” 121.


68. In his essay, “The Little Shopgirls Go to the Movies,” Kracauer provides an interesting account of the role of the film critic vis-à-vis the mythologies that circulate in popular film, one that many of the artists under discussion in this chapter might well be said to take up: “In order to investigate today’s societies, one must listen to the confessions of the products of its film industries. They are all blabbing a rude secret, without really wanting to. In the endless sequence of films, a limited number of typical themes recur again and again; they reveal how society wants to see itself. The quintessence of these film themes is at the same time the sum of the society’s ideologies, whose spell is broken by the interpretation of the themes.” See: Siegfried Kracauer, “The Little Shopgirls Go to the Movies,” in *The Mass Ornament: Weimar Essays*, trans. and ed. Thomas Y. Levin (Cambridge: Harvard University Press, 1995), 294.


70. Ibid., 13.


74. See: Yann Moulier Boutang, *Le Capitalisme cognitif: la grande transformation* (Paris: Éditions Amsterdam, 2007). Boutang’s terminology, however, risks sounding as if this is purely a matter of intellectual labor, eliding the importance of affect and care to instances of immaterial labor.


77. In the second version of his “Work of Art” essay, Benjamin notes that “what is lost in the withering of semblance and the decay of aura in works of art is matched by a huge gain in the scope for play [Spiel-Raum]. This space for play is widest in film” (127). As Miriam Hansen has argued, the notion of play “provides Benjamin with a term, and concept, that allows him to imagine an alternative mode of aesthetics on a par with modern, collective experience, an aesthetics that could counteract, at the level of sense perception, the political consequences of the failed – that is, capitalist and imperialist, destructive and self-destructive – reception of technology” (6). While this is important to Benjamin’s discussions of children’s toys and gambling, it is most centrally elaborated with reference to the cinema. See: Walter Benjamin, “The Work of Art in the Age of Its Mechanical Reproducibility (Second Version),” trans. Edmund Jephcott and Harry Zohn, in *Walter Benjamin: Selected Writings, Volume 3, 1935-1938*, ed. Howard Eiland and Michael W. Jennings (Cambridge: The Belknap Press of Harvard University Press, 2002), 101-133; Miriam Hansen, “Room-for-Play: Benjamin’s Gamble with Cinema,” *October* 109 (Summer 2004): 3-45.

78. Iles, 73.


81. Bellour, 116; emphasis added.

82. These included in the widescreen process, VistaVision, which Hitchcock employed in *To Catch A Thief* (1955), *Vertigo* and *North by Northwest* (1959), and experimenting with 3-D in *Dial “M” for Murder* (1954).


84. The poster read, “The manager of this theater has been instructed at the risk of his life, not to admit to the theater any persons after the picture starts. Any spurious attempts to enter by side doors, fire escapes or ventilating shafts will be met by force. The entire objective of this extraordinary policy, of course, is to help you enjoy PSYCHO more. – Alfred Hitchcock” For an account of these release practices and their implications, see: Linda Williams, “Discipline and Distraction: PSYCHO, Visual Culture, and Postmodern Cinema,” in “Culture” and the Problem of the Disciplines, ed. John Carlos Rowe (New York: Columbia University Press, 1998), 103-107.


86. Some galleries have held special events during which they stay open for twenty-four hours to show 24 HOUR PSYCHO in its entirety. For example, the Guggenheim
Museum, New York, exhibited the work in its lobby on 6-7 January 2009 as a part of a twenty-four hour marathon of talks and performances concerning the concept of time.


88. Birnbaum, 63.


90. Incidentally, this shot was not included in the theatrical cut of the film but can be seen on the special features documentary The Making of PSYCHO on the PSYCHO: Collector’s Edition DVD released by Universal.


92. Mulvey, 161.

93. Christy Lange notes that though the work was originally produced using this VCR, in recent years, the work has been digitized and its slow motion regulated by a computer. While this is an interesting case of how to preserve and exhibit media artworks amidst technological change, my analysis considers 24 HOUR PSYCHO as an installation using a commercially-available videotape and a VCR since this is how it was originally exhibited. See: Christy Lange, “Douglas Gordon: Ten Years Ago Today,” in theanyspacewhatever, ed. Nancy Spector (New York: Solomon R. Guggenheim Museum, 2008), 70.

94. Taubin, 71-72. More than Tom, Tom, the Piper’s Son, which involves extensive reediting, 24 HOUR PSYCHO does find a precedent in Jacobs’ PERFECT FILM (1985), for which the filmmaker found outtakes from a television studio’s reportage after the Malcolm X assassination, named it PERFECT FILM, and circulated as a film without any alteration. A perhaps more relevant film from the American experimental tradition is Ernie Gehr’s EUREKA (1974), which optically reprints the entirety of an early phantom ride film of a trolley moving down Market Street in San Francisco in slow motion.

95. In his Deleuzian reading of 24 HOUR PSYCHO, Mark Hansen does acknowledge the relationship between 24 HOUR PSYCHO and the temporal changes brought to moving images with the advent of video. Hansen writes, “...[A]gain and again, [Gordon] insists that video time – the time of slow-motion, freeze-framing, and repetition – is the ‘given time’ of his generation” (242). However, Hansen does not discuss home video in particular and demonstrates a carelessness when dealing with the specificity of video. First of all, he describes 24 HOUR PSYCHO as an example of “digital manipulation of found film footage” (242), when in fact Gordon makes use of neither digital manipulation nor found film, but an analogue videotape and VCR as source and method manipulation, respectively. Hansen writes that Gordon “slows down its projection speed to 2 frames a second (instead of 24),” when video possesses a frame rate of thirty frames per second, rather than the twenty-four of film (243). Lastly (and somewhat inexplicably), he asserts that the image of 24 HOUR PSYCHO changes only once every twelve seconds, a statement that is both untrue and in contradiction with his earlier statement (repeated in an image caption) that the projection speed is slowed to two frames per second. See:
As Frederick Wasser has written, “Porno became a major propellant in the development of prerecorded cassettes. The VCR easily captured the preexisting porno audience and added a larger public composed of viewers who would never think of stepping into an adult movie theater. The concurrence of Betamax and the new, more plot-driven erotica led to adult titles become the first big genre for prerecorded cassettes.” See: Frederick Wasser, Veni, Vidi, Video: The Hollywood Empire and the VCR (Austin: University of Texas Press, 2001), 92-93.


Pascal Bonitzer writes that in the deployment of filmic suspense, “This subjective stretching, this viscosity of time, is related to eroticism, and it concerns the eroticized time in the prolonged, necessarily disturbing undecidability of an event. Suspense is the erotic prolongation of the trajectory of a coin thrown up in the air, before it falls on one side (tails: yes) or the other (heads: no).” Pascal Bonitzer, “Hitchcockian Suspense,” trans. Martin Thom, in Everything You’ve Always Wanted To Know About Lacan... But Were Afraid to Ask Hitchcock, ed. Slavoj Žižek (London: Verso, 1992), 28.

Anthony McCall, “Round Table: The Projected Image in Art,” 86.


Mulvey, 102.

Chapter 4 – The Fiction of Truth and the Truth of Fiction


11. Demos names Anri Sala, Matthew Buckingham, Tacita Dean, Pierre Huyghe, Amar Kanwar, Steve McQueen, the Otolith Group, Walid Raad, and Hito Steyerl as important figures related to this tendency. See: T.J. Demos, “Moving Images of Globalization,” *Grey Room* 37 (Fall 2009): 10.

12. Rosenbaum cites diverse works by Lumière, Méliès, the Italian neorealists, the members of the French New Wave, Robert Altman, and Iranian filmmakers of the 1990s as support for this claim. See: Jonathan Rosenbaum, “The Creation of the World: Roberto Rossellini’s *India Matri Bhumi*,” in *Outsider Films On India, 1950-1990*, ed. Shanay Jhaveri (Mumbai: The Shoestring Publisher, 2010), 49.


14. The first generation is comprised of “pioneers” such as Vito Acconci, Nam June Paik, and Woody Vasulka; the second is made up of “painters and sculptors” such as Gary Hill, Tony Oursler, and Bill Viola. See: Dominique Paini, *Le temps exposé: le cinéma de la salle au musée* (Paris: Cahiers du cinéma, 2002), 66-67; translation mine. It should be noted that the recent activities of Gordon and Huyghe have not been limited to the genre of remaking. Gordon’s *ZIDANE: A TWENTY-FIRST CENTURY PORTRAIT* (2006, made in collaboration with Philippe Parreno) and Huyghe’s
Streamside Day Follies (2003) and A Journey That Wasn’t (2006) all fit with Païni’s “fourth generation,” disrupting somewhat the clean divisions he hopes to make. It should also be noted that the notion that these “fourth generation” practices engage in an exploration of temporality is echoed by Daniel Birnbaum’s *Chronology*, a text that takes up concepts drawn from phenomenology and Deleuze’s writings on cinema in order to grapple with the relationship between time and subjectivity found in moving image works by Eija-Liisa Ahtila, Doug Aitken, Dominique Gonzalez-Foerster, and others. See: Daniel Birnbaum, *Chronology* (New York: Lukas and Sternberg, 2005).

15. Ibid., 69.
16. Julien constitutes an interesting case, given that his background was firmly anchored in film production for many years before moving into the gallery. Many filmmakers have produced works for an installation context, but they are sometimes one-offs (Godard) or other times in a derivative relation to work made for theatrical exhibition (Akerman). Julien, by contrast, has fully entered the world of video installation, currently making work in this format much more often than for theatrical distribution.

18. Ibid., 11.
21. Ibid.
22. This “impression of reality,” a major preoccupation of 1970s film theory, is created as much or more by an organization of filmic space and techniques of spectatorial identification than with any link to the profilmic real. This allows a film like Avatar (2009) to produce a profound impression of reality – akin to the willing suspension of disbelief – while asserting a notable distance from the profilmic. For a canonical discussion of some of the questions surrounding this issue, see: Christian Metz, “On the Impression of Reality in the Cinema,” in *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor (Chicago: University of Chicago Press, 1974), 3-15.

23. This eruption of the documentary value of the image might be described as a moment when *presentation* punctures the fabric of *representation*. Jean Renoir’s *Rules of the Game* (La Règle du jeu, 1939) evinces such a moment in the hunting sequence when a rabbit is killed. As Vivian Sobchack has put it, the spectator knows “that the murder of the young aviator André Jurieu is merely represented, whereas the rabbit’s death is not only represented but also presented... [Jurieu’s] death is not merely contained by the codes governing the narrative but is, in fact, constituted and determined by them. The rabbit’s death, however, exceeds the narrative codes that communicate it. It ruptures and interrogates the boundaries (and license) of fictional representation and has a ‘ferocious reality’ that the character’s death does not.” See: Vivian Sobchack, *Carnal Thoughts: Embodiment and Moving Image Culture* (Berkeley: University of California Press, 2004), 246-247.

27. Willemen, 154.
28. Ibid., 155.
33. Ibid., 175.
39. Ibid., 302; emphasis in text.
42. This element is without a doubt at play. In 2003, Pamela Lee wrote that, “For close to ten years now, that ambient phenomenon known as the art world has been hit by what amounts to an identity crisis, more often than not figured under the sign of globalization. Flip through the catalogues and magazines, survey the principal actors and bit players, track the ever-proliferating biennials – from Sao Paulo to Shanghai to Istanbul – and witness the art world’s struggle to rethink its audiences and range of influence, its norms and procedures.” This, of course, is a welcome change from a conception of the art world and of art history as thoroughly Western and located in a handful of American and European cities. However, as Lee suggests, “something of a colonial logic underwrites the expansion of the art world’s traditional borders, as if the art world itself were gleefully following globalization’s imperial mandate.” Art can provide a critical space to reflect upon the processes of globalization, but it also is a realm that can sometimes mirror its
quest for new markets and new subjects, with difference and exoticism as commodities to be brought to market. The current fixation on documentary participates in not just the first of these functions, but both indeed. See: Pamela Lee, “Boundary Issues: The Art World Under the Sign of Globalism,” *Artforum* (November 2003): 164-167.


45. Ibid.


51. In her work on the category of the pretty, Rosalind Galt has shown that the notion that “the visually attractive image can only work against true radicality” is “a mode of thought that is all too common in film theory” and that “in one form or another, runs through the history of writing on film, intertwining an often implicit aesthetic judgment with a usually explicit political critique.” See: Rosalind Galt, “Pretty: Film Theory, Aesthetics, and the History of the Troublesome Image,” *Camera Obscura* 24, no. 2 71 (2009): 1-41.


53. In the credits of *SANS SOLEIL*, Marker acknowledges Danièle Tessier for this footage, but its precise source and location are not specified.

54. Sobchack, 257.


58. Susan Sontag, Regarding the Pain of Others (New York: Picador, 2003), 110.

**Conclusion – “Cinema and...”**

5. Cinema studies is not alone in its identity crisis. In an article on the state of the discipline, Dudley Andrew notes that, “Art history may sense itself in a parallel situation as objets d’art now share attention with innumerable phenomena comprising the strategically undefined zone of visual culture.” See: Dudley Andrew, “The Core and Flow of Film Studies,” *Critical Inquiry* 35 (Summer 2009): 912.