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Geographies of Cinema

By
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A thesis submitted in fulfilment of the requirements for the degree of
Master of Fine Arts
Statement

This volume is presented as a record of the work undertaken for the degree of Master of Fine Arts at Sydney College of the Arts, University of Sydney.
“All is Falling”

- Bas Jan Ader
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I wish to offer my sincere thanks to my supervisor David Haines for his unwavering support, inspiration and enthusiasm during my candidature at Sydney College of the Arts.
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Abstract

This research paper explores the notion of Cinema in relation to the concept of outside space as discussed throughout the writings of Gilles Deleuze. Through contemporary thinkers of Deleuzian thought such as David Rodowick and Simon O’Sullivan, I study the capabilities of the camera to produce spaces for new thoughts and ideas to develop. This study of cinema begins with Modern cinematic approaches to the moving image, in particular directors such as Michelangelo Antonioni who enter into a dialogue with the flawed, unidealised reality pervading the Post-war period and the effects of the Industrial Revolution. A discussion of Modern Cinema’s legacy of the time-image and the any-space-whatever seeks to reengage the importance of these concepts in negotiating emerging functions of the moving image.

The four video works I discuss throughout this paper acknowledge the act of filmmaking as a constant questioning of the limits of perception. These works belong to the emergence of a new cinematic language whose parameters and capabilities are endlessly being reinvented through the processes of their very invention.
Introduction

The Topology of *Emergence*

Moments of crisis and *frisson*, as in a *cri de Coeur*, inform us that we've somehow crossed an inner threshold and are changed. Thus moving from one state of being into an unknown other can be frightening. This is not a facile transformation; it obliges us to face our innermost insecurities, and it requires faith, a willingness to leap off the ladder of ordered existence.¹

*Geographies of Cinema* refers to a rethinking of the topology upon which we define the moving image, a structure I liken to the operation of a ‘festival’. The Burning Man Festival in the Nevada Desert is an annual event, grounded upon the fact that no weeklong experience will be the same as the previous years. This festival ultimately locates the creation of new experiences, ideas and connections in the desert, outside a controlled environment, on the periphery of the city. The features of the festival connect with contemporary artistic approaches to the moving image through their shared desire for a ‘style of being’ that embraces chance encounters between subjects, the unknown and the ‘emergence of the new’.² Throughout this paper, I intend to map the emergence of an alternate world made possible by the moving image, through a discussion of performance based video works. Through what I see as an essentially impulsive and unstructured approach to creation of cinema, I move towards the evocation of a future, not-yet world, awaiting discovery in the produced work.

Chapter I explores a contemplative cinema through the film *Man in the Landscape* (2009) that was shot whilst I was on exchange in Canada in 2009, in order to establish a dialogue with Modern cinema’s approach to the real in film as ‘pre-revolutionary’. The close analysis of *Man in the Landscape* looks at the collection of what Andre Bazin terms ‘fact-images’, resulting in a film whose significance is ‘yet to be determined’. In *Cinema 2: The Time-Image*, Gilles Deleuze appropriately discussed such directors involved in this era of

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² David Rodowick, “Introduction: What Does Time Express?” In *AfterImages in Gilles Deleuze’s Film Philosophy*, edited by D.N. Rodowick, University of Minnesota Press, Minneapolis, 2010. Pg. xvii. “…The time-image pursues another logic altogether. Expressed as eternal return, the recurrent possibility in each moment of time for the emergence of the new and unforeseen, the appearance of direct time-images is unpredictable in advance.”
filmmaking as the architects of the ‘time-image’, for their reinvestment of direct time back into Cinema. The time-image, as discussed in this paper, refers to a gap within the film that allows the spectator to contemplate the images on screen without an embedded resolution or answer invested into the film’s structure. In contrast to the device Michael Snow used to create a deeply strange and ambiguous space in *La Region Central* (1971), I establish the method of creating films through the capturing of a space as it is sensed, taking cue, in all its uncertainty, from the environment itself.

My practice is concerned with how these worlds are produced and how to allow an impartial, contemplative reality to fall into the moving image. Chapter II investigates the performative nature of the body that willingly enters into what Gilles Deleuze terms the ‘forces of the outside’.

Travelling into unfamiliar space has consequently become the departure point for a practice that seeks to bring about the possibility of something new emerging through the moving image. In contrast to early documentary films such as Robert Flaherty’s *Nanook of the North* (1922), the video installation *Desert Cinema* (2010) maintains the mysterious environment of the unfamiliar at a level of chaos, depicting images of sensation so as to construct a space out of the gap between seeing and knowing. Through an understanding of Michel de Certeau’s distinction between place and space in *The Practice of Everyday Life*, the body that maps the space in *Desert Cinema*, submits to a system imbedded in the experience of moving through a strange territory. The body engages a filmic territory of ‘pure potentiality’ as discussed in Michael Tawa’s book *Agencies of the Frame* to expand the space of the interval. Through the subjectification of the camera to a space outside knowledge or control, both I as a performer and filmmaker become a site of the ‘fold’, in which the threshold of the outside manifests itself through me.

In Chapter III, I actively address the concept of the limit of interior space through an analysis of the horizon, the line that separates the interior world from a world beyond our comprehension. Here I introduce the video work *Challenger* (2011), the documentation of a performance in which I scream for the duration of a sunset, isolating the site in which the interior abyss and the outside of the cosmos are exposed to thought.

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Throughout this paper I establish my approach to generating the films structure as intrinsic to the experience of an unfamiliar landscape.

The question of landscape concerns the architecture of void, transitory spaces that arise when a body meets the limit of what is understood. Collectively, the films throughout this paper depict my engagement with forces outside my control to witness the impact this has on the nature of the moving image.
Chapter I

Falling

Bazin would be obliged to say that the real exists only as perceived, that situations can be said to exist only when a consciousness is engaged with something other than itself. In this view reality is not a completed sphere the mind encounters, but an “emerging-something” which the mind essentially participates in. Here the notion of ambiguity is more than a result of human limitation... a central attribute of the real. For Marcel Blanchot and Merleau-Ponty, there can be no complete knowledge of a situation, but instead a more and more sensitive response to the mysterious otherness which consciousness engages. Thus ambiguity becomes a value, a measure of the depths of the real.5

Bazin’s determination to consider the actual genesis of a filmed scene in making aesthetic statements about it stems from the impulse which makes him appreciate flowers and home grown tomatoes. And this determination demands that we raise the issue: can the origins or creative processes that bring about the existence of an aesthetic object have aesthetic value in themselves?6

In *Cinema Two: The Time-Image* Gilles Deleuze elaborates on the Modern Cinema’s approach to the picturing of reality, asserting that the time-image expands the space of the ‘interval’ that the movement-image created a bridge for.7 It is in this gap that my work establishes an affinity with Post-war Modernist attitude to the nature of space and its ability to reveal a deeper reality, in particular to that of Italian Neo-Realism. The time-image functions in a space of sensation, between seeing and knowing where we are no longer progressively moving forward, but stammering throughout the space of the

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5 Andrew Dudley, *Film Comment*, Mar/Apr 1973; ProQuest Central, Pg. 64.
6 Andrew Dudley, *Film Comment*, Mar/Apr 1973; ProQuest Central, Pg. 66.
7 Gilles Deleuze, *Cinema 2: The Time-Image*, University of Minnesota Press, Minneapolis, 2007. Pg. 214. Originally published as *Cinema 2, L’image-temps*, Les Editions de Minuit, Paris, 1985. As opposed to the ‘indirect image of time’ in classical cinema, the time-image’s direct image of time “puts thought into contact with the unthought, the unsummonable, the inexplicable, the undecidable, the incommensurable. The outside or obverse of the images has replaced the whole at the same time as the interval or cut has replaced association.”
interval. Gilles Deleuze states in the preface of Cinema Two: The Time-Image, “the post-war period greatly increased the situations in which we no longer know how to react to, in spaces we no longer know how to describe”. The seer of neo-realism inhabits an in-between space, gazing into the voids of the present without any sense of how to move or act. Neo-realist directors did not seek to draw conclusions or to idealise the present, but in contrast pictured the sense of hopelessness felt during the aftermath of World War II.

In 1945, much of Europe lay in ruins. Thirty-five million people were dead, over half of them civilians. Millions of survivors had lost their homes. Factories were obliterated, damaged or obsolete... Europe would have to start again, but according to what principles? Socialists and communists believed that social revolution could start from scratch in this “year zero”.

What pervades the films of Neo-Realism and particularly those that developed out of the Italian Post-war cinema is the deep sense of ambiguity, which Andre Bazin refers to as cinema’s central attribute of the real. The legacy of Neo-Realism, which lasted less than ten years, was that of a new type of realism thought to bear a closer resemblance to life, which emphasised social problems and class antagonism in the wake of World War II. The birth of this new cinematic language placed the real at the level of what was essentially absent from the film, as something to be moved towards which called forth ‘a new people, a new earth’. Filmmakers submitted to the larger project of establishing a cinematic environment that mirrored the social and political situation of the time, picturing the world as pre-revolutionary. Through the device of the camera the world became something progressively being ‘aimed at’ by artists and directors.

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11 Andrew Dudley. Film Comment. Mar/Apr 1973; ProQuest Central, Pg. 64.
Figure 1. Roberto Rossellini, *Germany Year Zero*, 1948. Film Still.
I often encounter the desire to leave, to replace familiar environments with new spaces. Such a departure activates a break not only from the physical environment but also from a process of perceiving the world into a coherent whole.\textsuperscript{14} In the case of cinema, this theory serves a practice dedicated to the evocation of a time to come through the moving image. At the genesis of this inquiry is the film \textit{Man in the Landscape} (2009)[Fig.2], which was shot on a single roll of super 8 film (2min 15sec), at Peggy’s Cove in Nova Scotia about an hour outside the city of Halifax, where I was undertaking a semester at The Nova Scotia College of Art and Design (NSCAD). Not only was this my first time working with the limits of celluloid film but it was also my first time overseas. Creating a portrait style film for an Experimental Documentary Cinema class was an opportunity to question the impact that an unfamiliar space could have on the nature of the moving image.

The camera pans steadily across the surfaces of the house: a window, a door handle, across a row of books, up a staircase, past a ray of light, and then rests on a man’s body gazing out the window. It cuts to the pencil in the man’s hand, to a close-up of his gaze and then to the window he is staring through, where the focus is adjusted to capture the outside space. However, in an abrupt cut at 1min 1sec, the film enters into the natural landscape, from the window to a rocky coastline, just in time to capture a wave as it crashes against the rocks. The film continues, following the same man against the coastline. At one point I mistakenly zoom out rather than into the figure, creating a slippage or glitch that reveals multiple agents at work in the process of the films creation; the landscape, the filmmaker, the apparatus and the subject. I capture fragments of the trip back, the glimpse of a highway, a shot out the car window, and back in the kitchen where the film began, once again disrupting the link that would construct a comprehensible space.

\textsuperscript{14}Henri Bergson. \textit{Matter and Memory}. New York, Cosimo, Inc., 2007. Pg. 133-135. Bergson applies the concept of ‘semi-automatic’ memory to the process of visual recognition. By leaving, I disturb the process of “recognising, sensing and translating” and maintain the space of sensation.
*Man in The Landscape* does not reiterate the space as it is seen but as it is sensed, creating a series of images akin to what Andre Bazin called ‘fact-images’ “fragments of a reality existing prior to meaning”.\textsuperscript{15} I purposefully did not edit the roll of film, instead leaving exactly what had been recorded in tact as a kind of plea towards the authenticity of the situation. The mistakes, like zooming the wrong way would become concepts in themselves, unfolding within the timeframe of the film.

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Figure 2. Julia Rochford, *Man in the Landscape* (2009). Film Stills.
The first half of the film is a series of shots I took in my apartment whilst practicing with the camera, before shooting on location the next day. As a portrait of the converging agents at work during the films production, it contrasts the nature of my gaze and the gaze of the camera in capturing an unfamiliar space and proposes a world where perception is suspended in a state of sensation.\(^{16}\)

Given that I had no previous attachment or memories of the space I was filming, *Man in the Landscape* evoked an anticipatory time.\(^{17}\) This thought invites the concept of a cinema that confronts a possible future through present landscapes, and which maintains the real through exactly what is not said, what does not happen, for the fact that it could. I became focused on performing a practical engagement with different spaces as canvases for ideas not yet thought.

Leaving and turning toward an unknown has remained a key component across my practice, where reality becomes unfamiliar, incomplete and chaotic. Situating the space of production in unfamiliar environments provides the opportunity for the self to undergo a certain trauma that disturbs the ‘sensory-motor’ link, the connection of thought into action utilised in classical cinema.\(^{18}\) The experience of using the super 8-film camera caused me to be extra sensitive to the details of the space around me and to the intricacies of time that configured my environment. Particularly with a film camera and with only one roll of film, I had to be precise with each shot but also hold a sense of faith in the world itself that something would remain in tact in the mediation of this world onto the roll of film. The inquisitive gaze operating the camera infuses the simple

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\(^{16}\) The Standard Encyclopedia of Philosophy, *Charles Sanders Peirce*, [http://plato.stanford.edu/entries/peirce/#seme](http://plato.stanford.edu/entries/peirce/#seme). Accessed on the 4th of May, 2012; also cited in Laura U. Marks, *The Brain is the Screen, Deleuze and the philosophy of cinema: Deleuze, Peirce and the Documentary Image*, Edited by Gregory Flaxman, University of Minnesota Press, Minneapolis, 2000. Pg. 198. In his semiotic theory, Charles Sanders Peirce outlines a trichotomy of signs: Qualisigns (Firstness), Sinsigns (Secondness), and Legisigns (Thirdness), mere qualities, individual events and states, or habits (or laws), respectively”. I consider the film to be acting through sensation and thus the event of Pierce’s ‘firstness’.

\(^{17}\) D.N. Rodowick. *AfterImages of Gilles Deleuze’s Film Philosophy*, University of Minnesota Press, Minneapolis, 2010, Page 109. D.N. Rodowick distinguishes between two types of ethical directions in cinema, specifically the ‘movement-image’ and the ‘time-image’: ‘one is the transformation of the world by humanity, or the Eisensteinian belief that one can construct an image that makes thought happen; the other is Antonin Artaud’s intuition of an interior, deeper world before man…produced through thought’s confrontation with what is unthinkable… A confrontation with time that is not that of being, identity or teleology, but rather of an anticipatory time – of contingency, the purely conditional, the not-determined or not yet’

surroundings with an air of ambiguity. The spectator stammers through the new environment, cutting from one possible subject to the next, disorganising any sense of space through the gaze of the filmmaker. The film moves between inside and outside space and finishes as it started, gazing out the kitchen window, destined to repeat the time of the present in all its uncertainties.

*Man in the Landscape* captures a world ‘to be deciphered’.19 This approach embraces the position that Third Cinema or Francophone film held towards the provocation of a missing people or a not-yet world though means of the moving image.20 My concern is not to look in depth at these important films but to pick up on the fact that cinema continues to be utilised as a device to portray a current perception of reality, the means through which we, as spectators, begin to question our positions within the world. In order to do this, there must be an investigation into the way cinema depicts reality for these are the surfaces upon which truths are reassured to a mass audience.

That the ‘people are missing’ means they require an enabling image that can summon them into existence becoming other.21

Neo-Realism inspired a cinema in which the link between characters and their environment was broken; the neo-realist character no longer had a viable reaction to the world that surrounded them, “He is prey to a vision, pursued by it or pursuing it, rather than engaged in an action”.22 Their legacy was not of a style but of an ethics of cinema. Directors approach the world as a problem to be articulated through the experience of film. Perhaps it is the distance invested into the films of the Modern era that allowed spectators to explore the space of the present, and rather than focusing on the ‘causes’ of

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19 Gilles Deleuze. *Cinema 2: The Time-Image.* University of Minnesota Press, Minneapolis, 2007. Pg. 1. Originally published as *Cinema 2, L’image-temps,* Les Editions de Minuit, Paris, 1985. Deleuze recalls the intent of Neo-Realism to return the real in film to a ‘to be deciphered’ real. This is the kind of space I can hope to accomplish through the abstract collection of sequences arranged in the film without following a pre-conceived order.

20 Ibid. Pg. 3.


social and political change, to feel the ‘effects’ of the changing environment. In Antonioni’s film Red Desert (1964) [Fig. 3] this imbalance between the space and its inhabitant resides in the main protagonist Giuliana (played by Monica Vitti), who is the primary means of translating the distance between what she sees and what she knows, or cannot completely comprehended. The beginning of Red Desert examines Giuliana wandering through an industrial landscape. She moves awkwardly up and down metal staircases, through smoke and machinery, pipes and turbines, mapping the disorientating technological environment of the modern era.

![Film Still](image)

Figure. 3 Michelangelo Antonioni, Red Desert, 1964. Film Still.

In the time-image we are no longer moving directly through the film to a determined end point, but circling the space of the ‘interval’, in-between seeing and acting. Modern cinema aligns itself with the ambiguity of life, not to draw conclusions, but to expose such positions to an audience, to evoke thought and revolutionise the language of cinema and the reality that it depicts. Consequently, action yields to the image that affects and rather than instructing thought, it prolongs it.

The camera in Man in the Landscape enacts a gaze of observation to facilitate an image that is not pre-meditated. The shots themselves are reactions captured on film that somehow

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24 Gilles Deleuze. Cinema 2: The Time-Image. University of Minnesota Press, Minneapolis, 2007. Pg. 214. “The outside or obverse of the images has replaced the whole at the same time as the interval [interstice] or cut has replaced association.”
attempt to create a space as it is sensed. Red Desert for example creates a conflict between Giuliana and her environment and as a result, creates the event of this problematic entanglement.

Michael Snow’s La Region Central (1971)[Fig. 4] expands this complex entanglement further, when he investigates a section of land on a deserted mountaintop in North Quebec using a motion-control camera. Through a telescopic device that Snow designed himself, the film captures a 360-degree view of space. Circling in horizontal and vertical directions against a track speed determined by the artist and set in the camera, Snow transforms the earth’s landscape through cosmic means to create an environment that far surpasses the simplicity of the initial landscape.25 At a length of 180 minutes, the time invested into this space manages to increase the ‘radical openness’ of the text, forcing it to reveal the aleatory forces of expanded time and space.26 Unlike Snow however, who inscribes space in the camera using a device whose parameters are pre-determined, I work through the feeling and sensation of the environment to invite these aleatory forces to enter the frame of the film. Likewise, travel is the means through which I engage the ‘gap’ in comprehension between the world and myself. Furthermore by filming this gap and temporalizing the space, I throw truth into crisis.27 The strange mechanical movements of Snow’s camera and the abrupt, irrational cuts in Man in the Landscape construct an environment as if it is being seen for the first time.


27 Ibid. Pg. 173
Figure 4. Michael Snow, *La Region Centrale*, 1971. Film Still
Moving Into the Outside

Artists should not separate their work; from the life they live… you must sacrifice yourself to the art. It shouldn’t belong to you, you should belong to it.  

Every time I journey to an elsewhere, I have the sense I am undertaking the same journey I have started over and over again. The feeling of moving towards something else has become familiar and yet it has become something I cannot completely situate. When I leave my own familiar environment with the intention of creating a film, I enter into in-between spaces, where the present is shadowed by the anticipation of a future. This terrain opens up once there is intent for change, to enter into an unfamiliar space of ‘pure-potentiality’, the ‘any-space-whatever’. With no precedent for interpretation, that is, no physical memories of the space, I am unable to transform the territory into something completely comprehensible. Michel de Certeau makes the distinction between place and space in *The Practice of Everyday Life*:

The Law of the proper rules in the place: the elements taken into consideration are beside each other, each situated in it’s own proper and distinct location, a location it defines… it implies an indication of stability.

Space occurs as the effect produced by the operations that orient it, situate it, and temporalize it. Space is like the word when it is spoken. It is a practiced place.

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28 Interview with Andrei Tarkovsky and Tonino Guerra, *Voyage in Time* (Film), 1983.
29 Simon O’Sullivan defines Brian Massumi’s seeping edge as the space that exists between “an existing state of affairs and a ‘yet-to-come’…” a virtual world for it is yet to be actualised. Simon O’Sullivan. *Art Encounters: Deleuze and Guattari, Thought Beyond Representation*. Palgrave Macmillan, New York. Pg. 106 See also A. Negri, *Negri on Negri*, Routledge, London, 2004. Pg. 104 *Kairos* is just this: the moment when the arrow of Being is shot, the moment of opening, and the invention of Being on the edge of time. We live at each instant on this margin of Being that is endlessly being constructed.
30 Gilles Deleuze. *Cinema 1: The Movement Image*. Continuum, London, 1983. Pg. 123. Deleuze states that “The any-space-whatever has no co-ordinates, it is a pure-potential, it only shows Powers and Qualities independently of the state of things or milieu which actualize them.”
When moving away from familiar spaces and into the unknown, the traveller slowly detaches himself or herself from a rational conception of the world. In the gap between departure and arrival, the body is faced with a choice: to resist the unknown and react as a force against its inherent qualities, or surrender to the space and fall victim to ambiguity. The difference is that in the establishment of a place, the structure is treated as superior to the subject because it is already made up of fixed geometrical lines that instruct movement; in a space however, movement is not yet determined for it is dependent on the circumstances which activate it, it is a ‘practiced place’.

Robert Flaherty’s *Nanook of the North* (1922) [Fig. 5] was a hugely influential in terms of the direct intellectual capacity of the movie image, the filming of people in relation to their natural background, and the transportation of the outside world into a cognisable place that the observer can inhabit.

![Figure 5. Robert Flaherty, Nanook of the North, 1922. Film Still](image)

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The reality presented in *Nanook of the North* however is one framed by the discourses of exploration and colonialism, which suited the Western ideal of ‘the other’ because it reaffirmed the position of power. The fact that *Nanook of the North* was planned and scripted in advance of the actual moment of capture, meant that Flaherty’s approach was that of a director asserting control and order over the space of the unknown, manufacturing a passage through uncertainty.

In *Desert Cinema* (2010) [Fig. 6] I was focused on creating a film that occurred in-between the space of comprehension, which suspended the place of arrival in favour of the any-space-whatever. I spent three weeks travelling throughout Myanmar to create *Desert Cinema*, where I sought to capture the space surrounding the limit of comprehension, to disaffirm this seeing and knowing role that early documentary cinema followed. Instead I collected hours of footage of encounters with people, meals in cafes and cities as they were moved through. The camera functioned as a device to internalise the space, creating sequences of sensation, recorded as ‘percepts and affects’. 33 As Deleuze states in the Time-Image, it is the body ‘which plunges into or must plunge into, in order to reach the un-thought, that is life’. 34 In Michelangelo Antonioni’s *Red Desert*, the main character, the neurotic Giuliana, is a body that inhabits the interior of a world in transition, where the past and future converge. We come to know this world through the aimless fearful wanderings of Giuliana; as one of Michel de Certeau’s ‘vectors of direction’ she is part of the visual code Antonioni has inserted into the film to reveal the terrifying qualities of the space. 35

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33 Gilles Deleuze and Felix Guattari. “Percept, Affect and Concept” in *The Continental Aesthetics Reader.* Edited by Clive Cazeaux, Routledge, London, 2000. Pg. 463 “The aim of art is to wrest the percept from perceptions of objects and the states of a perceiving subject, to wrest the affect from affections as the transition from one state to another: to extract a bloc of sensations, a pure being of sensations.” See also: Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth,* Columbia University Press, New York, 2008, pg. 77. “Affects are the ways in which the human overcomes itself…the virtual conditions by which man surpasses himself and celebrates this surpassing by making himself a work of art, by his own self-conversion into a being of sensation”.


35 Michel de Certeau. *The Practice of Everyday Life.* Trans. Steven Randall, University of California Press, Berkeley, 1984. Pg. 117. “A space exists when one takes into consideration vectors of direction, velocities, and time variables. Thus space is composed of intersections of mobile elements... It is in a sense acted out by the ensemble of movements deployed within it.”
As spectators we can sense an air of uncertainty through the indirect, inconsequential movements of the camera. Set in a vastly unfamiliar space, the cinematic expression of *Desert Cinema*, as Tarkovsky suggests it should be, is inseparable to the way the individual occupies the space. My trip to Myanmar to create *Desert Cinema* allocated the artist as the initial agent through which a new means of expressing the world would be founded. Andrei Tarkovsky was a man in search of moral truth, a position he invested into his filmic oeuvre. In an interview with Tonino Guerra in the documentary *Voyage in Time* (1983), Tarkovsky suggests that in order to be morally responsible for the reproduction of reality in film, we must acknowledge ourselves as the mediator between the world and its image. He proceeds that we should make films they way we live our lives; to see the film image with the same eyes that we see the world and by doing so, maintain the world at the same level understanding. The footage shot in Myanmar captures the way the body moves through a new space. The sequence of long shots, clumsy hand held surveys of a city as it is moved through; construct a space intrinsically linked to the sensations and reactions of the body.

The surface of the desert, as the space for which this style of cinema is based, is one that is of necessity traversed. The multiplication of modes of travel within the various sequences: the car, motorbike and boat, but also walking, are literal ways of experiencing the space as it is moved through. There is a seven-minute sequence where I just turn the camera on and hang it off my shoulder as my boots crunch across rough terrain. The diegetic sound of the boots mixes with fragments of a background conversation between a few men discussing ways of travelling through Vietnam. Whilst I looked out across the mountains, nearing our destination, the camera continued to focus on the ground that I walked on, recording the incommensurable sounds and images of transience, passageways to something else. *Desert Cinema* was presented as a 3-screen installation, mapping the internalisation of outside space. Filming these spaces as I moved through them, I ended up with nine hours of footage that did not resemble Myanmar in its geographical topography, or a coherent narrative, only multiple unfinished affairs with spaces and people. Together the three projections map out the fragmentary movements of a travelling body through the new territory.
Figure 6. Julia Rochford, *Desert Cinema*, 2010. Stills from Digital Video.
Traveling is a temporary act. It only lasts so long before I must return to a stable and controlled reality. In Myanmar, I had to enter and exit from the same point. Given the destination was also the same as the departure point; I ultimately entered into a territory that I knowingly could not exceed. Each time I journey somewhere new with the intention of creating a film, I generate a partial world, a ‘line of flight’ that shoots off from the original foundation. I create the beginnings of a reality, but one that is terminated prematurely, before it can be properly played out. The belief that Andrei Tarkovsky held for truth in cinema was that it should arise through the spectator, during a confrontation with the film image. Thus spectators viewing this work, enter the territory of the video to actualize this ‘emerging-something’ inherent in the partial world the film presents.

Aftermath (2011) [Fig. 7] is a video portrait of three people who have seemingly been involved in a shared incident, which has left them in a state of disorder or shock. The work started as a series of experimental, unrehearsed video portraits with a small group of non-actors who were asked to express a traumatic event from the past without speaking about it. Edited together, the footage takes on the structure and aesthetic of a film trailer stimulating interest in the audience without disclosing the original events. In Aftermath it appears as if the fragments of the experience reside somewhere inside the body, which the camera seeks to magnify by capturing the subtle actions of each subject. The contrasting gazes, gestures and inconsequential movements ultimately point to a space outside the one they presently inhabit. Throughout the course of the film, the three people cease to be arbitrary participants and become ‘characters’. Together, the initial situations experienced by the individuals fold into an implied but non-existent event of which the characters now are all a part.

37 Dudley Andrew. Film Comment; Mar/Apr 1973; 9, 2; ProQuest Central. Pg. 64.
Bela Balazs states in the essay *The Visible Man* that gestures are the mother tongue of Mankind.\(^3^8\) In the era that this essay was written, silent cinema presented the possibility for artists to express and articulate ideas through a language imbedded in the nature of humanity, ‘older and deeper than the spoken language’.\(^3^9\) The gestures of the body in *Aftermath* express an essentially interior state. The fact that the characters remain silent, results in the aura of an event outside what can be said, but which manifests through the assemblage of gestures that evoke a space beyond the frame of the film. The subject, who constantly draws the gaze of the spectator to a space outside the film, directs the camera. I did not have a pre-conceived idea in relation to the kind of space *Aftermath* would elicit, but instead worked with Tarkovsky’s belief that the ‘temporal rhythm’ captured in the timeframe would provide the means through which thought could occupy a state beyond the moving image.\(^4^0\)

\(^3^8\) Béla Balázs. *Béla Balázs: Early Film Theory: Visible Man and The Spirit of Film*. Berghahn Books, 2010. Pg. 11. Originally published as *Der sichbare Mensch (Visible Man)* in 2011 (orig. 1924) and *Der Geist des Films (the Spirit of Film)* in, 2001 (orig. 1930), both by Suhrkamp Verlag, Frankfurt am Main.

\(^3^9\) Ibid. Pg. 11

\(^4^0\) Maya Turovskaya. *Tarkovsky: Cinema as Poetry*. Faber and Faber, London, 1989. Pg. xxi. Maya Turovskaya reiterates Tarkovsky’s observation that “directors should not force their material into preconceived structure, but must learn to discern the ‘temporal rhythm’ already present and work with rather than against it.”
In 1975 Bas Jan Ader undertook what was estimated to be a 60-day sailing trip across the Atlantic Ocean in a 12½-foot sailboat. Ten months after his departure, his boat was discovered, half-submerged off the coast of Ireland. *In Search of the Miraculous* (1975) [Fig.9] delivers an idea of the outside that is left unresolved, a floating subject to be contemplated.

He wanted to cross the ocean alone, in answer to the journey that had brought him to California in the first place. He had sailed there as a deckhand and wanted to sail back: to arrive and leave by sea - a romantic equation and obvious apotheosis.  

Bas Jan Ader repeatedly thrust himself into the threshold of things, repetitively conjuring the parameters of unmapped territories. In his series of falling works, *Fall I* (1970), *Fall II* (1970) and *Broken Fall (Organic)* (1971) [Fig. 8], the artist intentionally falls from the roof of his house to the ground, from the sidewalk into a canal, and from a tree branch into the river below. It is the space between two points that the artist seeks to pass through, and once he does, the film is complete. The passage in Ader’s final work however is sustained by the loss of the artist’s body, which exposes the idea of the passage as the ultimate attribute of the artwork; this is all we are left with.

Figure 8. Bas Jan Ader, *Broken Fall (Organic)*, 1971 Silver gelatin print 18 x 25 inches.

Figure 9. Bas Jan Ader, *Bulletin 89-Bas Jan Ader In Search of the Miraculous (Songs for the North Atlantic)*, 1975  Broadsheet periodical 11 x 17.
In *Madness and Civilisation*, Michel Foucault describes the solemn expulsion of a priest who had ‘gone mad’ in Nuremberg in 1421. The Church handed the madmen over to the uncertain fate of the sea:

The madman is delivered to the river with its thousand arms, the sea with its thousand roads, to that great uncertainty external to everything. He is a prisoner in the midst of what is the freest, the openest of routes: bound fast at the infinite crossroads. He is the passenger par excellence: that is, the prisoner of the passage.42

Through the example of the Renaissance madman who was sent out to sea, Foucault relays the 15th century custom that drove madmen outside the city limits, where they wandered the countryside or were sent as prisoners to sea. The value of the operation of the *fold* is that it enables the body to express the force of the outside, essentially as an interior state of mind.43 Deleuze states, “thought has no other being than this madman himself”, the madman interiorises or folds the outside inward, becoming a container of the outside.44 In the space of the fold, in terms of the performed work such as Ader’s *Falling* trilogy, or during the making of a film, Tarkovsky advised that artists should find the already existing temporal rhythm in the work, that is, its original connection to the circumstances in which it was produced. Ader’s unfortunate disappearance did not deliver knowledge but cast it out into the ocean. In this sense, the ‘question’ of the passage that Bas Jan Ader sought to answer is returned as another question in the mind of the spectator, redispersing the parameters of the outside; the mobilization of knowledge, the expansiveness of space and the multiplicity of varying possibilities. The work exists ultimately as something altogether intangible, as a thought that persists inside the spectator concerning an unknowable space.

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43 Gilles Deleuze. *Foucault: Foldings, or the Inside of Thought*. University of Minnesota Press, Minneapolis, 1986. Pg. 97. Deleuze states that Foucault was haunted by this theme of the inside as an operation of the outside “as if a ship were a folding of the sea.”

44 Ibid, Pg. 97.
Chapter III

Cinema’s Horizon

The June sun shone golden upon him as he turned gravely bowing to each quarter of the compass. Challenger the super scientist, Challenger the arch-pioneer, Challenger the first man of all men whom Mother Earth had been compelled to recognize…To know once for all what we are, why we are, where we are, is that not in itself the greatest of all human aspirations? 45

In *A Thousand Plateaus* Gilles Deleuze and Felix Guattari relay the story of Professor George Edward Challenger from Sir Arthur Conan Doyle’s fictional series *The Lost World* – *When the Earth Screamed* (1928), a scientist who sought to awaken Mother Nature by drilling right into the earth’s core with his pain machine. 46 As a crowd of male onlookers observe, an “iron dart is shot into the nerve ganglion of old Mother Earth…provoking a hideous sound in which pain, anger, menace, and the outraged majesty of Nature all blended into one hideous shriek… the cry of the injured Earth”. 47 Professor Challenger comes to represent Mankind’s desire to know nature by assuming control over it. He treats the force of nature as something essentially locatable. The scientific mind of Man however is met with its opposite: the primal, animalistic scream of Mother Earth, which results in a situation of sensational chaos, of volcanic eruptions.

Ultimately, the fictional series of the scientific explorations of Professor Challenger expose the desire of Man to supersede Nature and assume a position of control over it. The Pain machine is a phallic representation that suggests Man's reaction to the subject of the unknown. The mysterious, monstrous, and feminine *Mother Nature* reacts, crying out in pain as the spermatic nerve dart penetrates her core.

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The line of the horizon indicates the limit of the interior, within which resides the body. In contrast to Professor Challenger’s direct penetration of the earth, Janine Antoni’s video work *Touch* (2002) [Fig. 10] enters into a delicate dialogue with the outside, indicating women’s differing reaction to the world, to liminal space, which seems to convey more comfort within it. Antoni balances along a tightrope set against the ocean and horizon line in front of her childhood home in the Bahamas. Antoni’s performance, which she describes as aligned with the process of creation, momentarily engages the space of the infinite with each careful step along the tightrope. As the artist appears to touch the horizon line, she invites the illusion of reaching the limit to enter the foreground of the frame:

It is about that moment or that desire to walk on the horizon, which is obviously impossibility and only an illusion that can be accomplished through the video camera. I’m interested in it as a place that doesn’t really exist. That if we were to try to go to that place, the horizon would just recede further.48

![Image](image.jpg)


The traveller moves along a single path, walking across arduous terrain, focusing on the small obstacles that cross their path. Finally, they reach the end of the track and discover a lookout. The lookout offers the seer an expansive perspective of the terrain they have moved through. This viewpoint offers the spectator a picture of where they are, a site that reaffirms their present position but also points to a space beyond, an outside yet to be discovered. This moment has the potential to deliver the ‘disastrous affirmation’ of what cannot be known. In the pure optical situation, the seer is alienated both within herself and from the world, but she sees farther, better and deeper than she can think or react. In this space the traveller is struck by the intolerable thought of what they do not know, and therefore attempts to think what cannot be thought.

We begin at the end. We stand facing the line of the horizon contemplating the existence of what lies beyond. In the desert, the expansive view of the horizon allows the outside to infiltrate the present time and space that the body currently inhabits. This ‘force of the outside’ allows the spectator to feel the presence of the unknown, which I attribute to the idea of the future. Through a reading of Robert Smithson’s essay on Entropy and the New Monuments (1966), Simon O’Sullivan in his essay From Geophilosophy to Geoaesthetics, describes the ‘new monuments’ as a freezing of time; “where past and future are placed in an objective present”. Whilst Smithson contrasts the old monuments, which are made of marble and granite, with the new monuments that are made of artificial materials, I understand that the desert too opens up a space in which we can forget the past, for our attention is turned toward a horizon that allows the presence of ‘something else’ to flood the remote landscape. From this understanding of the topology of the desert, I created Challenger (2011)[Fig. 13], a video work of myself screaming into a desert landscape.

49 Maurice Blanchot. The Writings of Disaster. University of Nebraska Press, Lincoln, 1995. Pg. 5. “The disaster is unknown; it is the unknown name for that in thought itself which dissuades us from thinking of it, leaving us, by its proximity, alone. Alone, and thus exposed to the thought of the disaster which disrupts solitude and overflows every variety of thought, as the intense, silent and disastrous affirmation of the outside.”
51 Gilles Deleuze. Foucault. University of Minnesota Press, Minneapolis, 1986. Pg. 86. Deleuze refers to a territory that belongs specifically to thought, that is not-stratified and instead is constructed through forces: “…Forces necessarily refer to an irreducible outside which no longer even has any form”.
53 Rebecca Solnit. A Field Guide to Getting Lost, Penguin Group, New York, 2005, Pg. 131. In contrast to the solitude felt in the feel between “the distance beyond a door or a wall” Solnit attributes the feeling of solitude in the desert to a silence which evokes the presence of “something else...”
I spent a week travelling throughout Western NSW with a friend in search of a location where all you could see was the uninterrupted space of the desert. I drove from Sydney to Cumnock where we spent 2 nights camping on a friend’s farm. Even there I felt the sense of entering into something that brought me towards the edge of the present. Each step I took in the bush felt like I was becoming more and more vulnerable to the unknown, to the unexpected dangers of the wilderness. We drove northwest the following day, making it to Cobar as the sun began to set. We were on the edge of the desert now and there was the sense that anything external to where we were, was slowly being drowned out by the consistency of the new space. The constant hum of the car on the highway made me feel as if we were in perfect synchronicity with the present time, where we were no longer resisting change but moving willingly with the rhythm of the present. I could travel like this forever, penetrating deeper into the zone of the in-between, “the ceaseless opening of time”.54

Actress Chloe Sevingy, a nameless character in Doug Atkin’s multi-channel video installation, Black Mirror (2011), is another example of the female body operating the in-between, though in this instance it is a wilderness of digital and electronic media. She is the epitome of a modern drifter in the urban landscape, resisting fixity and identity, in a world of placelessness and loss, where the destination that is constantly being moved toward, sits on a horizon that can never be met.55 Black Mirror constructs a hyper-landscape, a multiplicity of zones and realities, which the female body is subject to. In the live installation of Black Mirror, Sevingy is perceived as the nexus of this constantly changing world. It is her reality and experience that we as spectators witness; she controls it, shapes it, is in rhythm with it, speaks it, performs it, but is also in conflict with it. Sevingy is constantly trying to connect by phone or text or e-mail to someone unidentified in the world of Black Mirror, she seemingly belongs to this world that she cannot escape.

Figure 11. Doug Atkin, Chloe Sevingy in *Black Mirror*, 2011. Film Still.

Figure 11.1 Doug Atkin, *Black Mirror*, 2011. Installation view.
We made it to Broken Hill the following day, where a friend suggested I go to the Mundi Mundi planes to perform the scream. It was 25 kilometres outside Broken Hill, and all you could see was empty space, guided by the line of the horizon and the curvature of the earth. We arrived to an audience. Cars were parked haphazardly; some people were getting out preparing cameras, or putting on an extra piece of clothing. They were preparing for the silent departure of the sun. Perhaps naively, I had not anticipated an ‘audience’. I had imagined myself in an isolated spot somewhere in the desert where I would scream and nobody would hear me. Based on the view, I could see why so many people had turned up to this particular spot; there was nothing but the Sun, everything else in the space was powerless, in awe, frozen in the threshold of a beginning and ending. Perhaps this is the attraction of a sunset, it is a repeating event that “restores the possibility of what has been in order to render it possible again”. The sun was not far from the horizon and I calculated I had about 15 minutes before the sun set and I would miss my chance. So with the sun as my timer I constructed the shot; I positioned the camera so as the sun would set in the centre and be a suitable distance from the live spectators. I then entered the frame, occupying the space in-between the sun and the camera.

In confronting the Sun, the body faces the screen that separates the interior from the exterior. There is no reference to a before, no indication in the image as to what is occurring outside the frame. I screamed at the inexhaustible potential of the moment, expressing the unthinkable, perhaps the same question Professor Challenger sought an answer for: “what we are, where we are and why we are”. To watch the sunset in silence allows one to contemplate the passing of time, it is a moment of pause, a caesura in which we stop and submit to something incomprehensible. Challenger pays homage to the limit of the known. The scream essentially reveals a deeply interior state and is the consequence of trying to think the outside. The camera captures the prodigious qualities of the outside through the body as its mediator; the primitive wail of the artist who pursues and provoke it into being, only to fall helplessly back to earth.

Figure 12. Julia Rochford, *Challenger*, 2011. Stills from Digital Video
Initially there were responses to what I was doing that can be heard in the audio of the film, with one man saying “is your friend okay?” When I finally screamed, there were uncomfortable laughs, but after screaming for a few minutes, the reactions stopped. Apart from sound of cars arriving, doors slamming and the odd sound of a camera clicking, there was no other response related to my screaming, just the deafening silence of the desert, which ultimately remained indifferent to my presence. Even those people, who had come to the lookout to watch the quiet departure of the sun, were reduced to silence. I became an element of the fading landscape, something to be observed in addition to the setting of the sun.

The performance of Challenger resulted in a video installation at Peloton Gallery in Chippendale, where the 16 minutes of video footage was projected in the back room of the gallery on a loop. The scream penetrates the screen, escaping the confines of the projected image and resonating throughout the space of the gallery. One could hear the screaming before they knew the context of its occurrence, its presence bled throughout the gallery space. As the sun descends and the shadow of the body against the earth fades, a screen into the outside is revealed. I have pursued this screen throughout my practice; the presence of a threshold that permits the gaze to forget its immediate surroundings and take in the expansive view of an alternate space. The video Challenger does not seek to control or defeat the Sun but to cultivate a space in the threshold of its departure. It was not my intention to alter the nature of the landscape with the scream, but to invest a momentary component within it, that of an active body, infiltrating a space of observation to produce the possibility of a new sensation without that space. The video reveals an event that momentarily restores the new into an everyday banality. It draws focus onto the event of the immediate present, which through the intervention of the unexpected, will cause the spectator to once again ‘believe in this world’, to fill the abyss with the power of the outside.\footnote{Deleuze. \textit{Cinema 2: Time Image.} University of Minnesota Press, Minneapolis, 1989. Pg. 172. “The cinema must film, not the world, but belief in this world, our only link.” See also: D.N. Rodowick, “The World, Time”, \textit{AfterImages in Gilles Deleuze’s Film Philosophy}, University of Minnesota Press, Minneapolis, 2010. Page 110 – 111.}
Belief Beyond the Digital

From the intersection of the analogue and the digital emerges belief. Belief is the effect of the digital mediating the analogue.\textsuperscript{58}

Challenger what shot on what was the last sunset in Broken Hill before I had to go back to Sydney to install the work. It was the circumstances leading up to and during the performance of this work that I felt an intensity equal to what I had experienced when working with 8mm film. The sense of control and responsibility I had felt in directly transmitting the world as I saw it, onto film, I felt again in desperately trying to conjure something from myself that would intervene in the recording of the landscape. I had traveled all this way for this moment, and now in front of an audience I had not anticipated, with the sun quickly setting and feeling the significance and weight of the present moment, I screamed. The desperation to perform in this moment transformed into something that was more than just an artistic plea, but an honest attempt of the body to reveal something new.

Tacita Dean traveled to Madagascar to capture the green ray, a phenomenon that occurs during sunset, before the last ray of light passes under the horizon. What resulted was her film The Green Ray, a work that reveals film can capture what the digital cannot.\textsuperscript{59} Whilst Dean could not be sure she saw the green ray with her own eyes, and the video shot by a couple on the same day was proof that she didn’t; ‘the green ray being too elusive for the pixilation of the digital world’, the 16mm film she used to capture it did indeed prove the phenomenon real.\textsuperscript{60} Throughout this paper, and often when I talk about my own practice, I do refer to ‘film’ or ‘cinema’ to position my work. These terms however are not referring necessarily to the film camera, but to the aesthetic and sensation of images as they are experienced and the method used to produce them.

\textsuperscript{59} Caylin Smith, The Last Ray of the Dying Sun: Tacita Dean’s commitment to analogue media as demonstrated through FLOH and FILM. 22 November 2012. Accessed on the 20th October 2013. Smith is referring to the difference between the film and digital image in relation to the work of Tacita Dean and The Green Ray, of ‘how the images are inherently and visually different even though they depict the same scene’, http://www.necsus-ejms.org/the-last-ray-of-the-dying-sun-tacita-deans-commitment-to-analogue-media-as-demonstrated-through-floh-and-film/#_edn3
Figure. 13. Tacita Dean, *The Green Ray*, 2001, color film, 16MM, silent, 2½ minutes.

Figure. 14. Tacita Dean, *JG*, 2013. Color and black & white 35mm film with optical sound, 26½ minutes.
In comparison to “the relative ease and what Tacita Dean calls ‘the end of risk’ afforded by digital postproduction”, the process Dean uses to make her works serves to restore the spontaneity and invention that distinguished early cinema. Dean is referring to her invention of aperture-gate masking, which involves an analogue, stencil like process that occurs during the filming of a work. By using different shaped masks, she exposes and re-exposes the film to a series of landscapes, “giving each frame the capacity to traverse time and location”. This labor-intensive process happens on location, during the process of production and reverses this post-production manipulation common to the digital medium. Whilst this process was used for the work JG, it is a testament to her practice with the medium and experimentation with the material capabilities of celluloid film. By incorporating on site manipulation of the film image Dean instills a method of intervention into the picturing of a real landscape.

Much like the way Alfred Stiegler defines the analogue clock, in Challenger, what we are seeing is the body as a device that allows for an affective visual comprehension of time, but one that is unsteady. Throughout my practice I have integrated performance as a means of producing an image that like Dean’s cannot be predetermined. By relinquishing control over the camera in Challenger, I sacrificed myself to the image, to become an uncertain material in the making of the work. Had I performed this event without a camera, the mark of the scream would have dissipated, so by recording it, though it will not find resolution, it is maintained as a repeated appeal for a future audience to consider. The weight of the work thus comes into play through the act or gesture that enables a line of connection to a future audience. This process is in line with Brian Massumi’s idea of the addition of the ‘analog’ to the mode of the digital, where the variant of the analogue infers a certain flexible continuity inherent in the digital/analogue image. The analogue could thus be considered that which returns us to a belief in the ‘outside’, the

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62 Ibid  
63 Jake Buckley, Believing in the (Analogico-) Digital. Culture Machine, Volume 12, 2011. Page 1. “The clock is an example of the analogue because it represents a continuum… dividing an hour with its hands, for example, enables visible comprehension of an amount of time remaining and an amount of time past, thus approximating an experience of time’s continuous movement”.  
new and the un-thought and is perhaps in line with quality of risk in a filmic practice that Dean believes is missing in the digital.

The digital document is a device that can predict it’s fate, but it is this prior knowledge that provides the artist with the possibility to place the digital in circumstances beyond what it is able to control. In working with the digital, the chance event afforded by the film camera and present in the works of Tacita Dean is reinvested into the digital image through the performing body. This added material in the work allows for the analogue to enter the image, revealing the translation of the cinematic into new contexts. What persists as a constant variable throughout the performed event and installation of *Challenger* is the affect the sensation of the scream has on the spectators. *Challenger* seeks to engage the audience on a physical level and works through the space to find amplification within spectator. As a projection the effort of the performing body can be sensed by means of the spectator who feels ‘through’ the image, drawing the body into the physical space of the installation. Though the scream is felt without any declaration of what it means, it opens up a space that succeeds the screen, where the significance of this moment can be pursued.
Conclusion

This paper addressed a thinking of ‘Future cinema’, of an outside that is mediated by the artist and brought into the realm of the present through the contemplative sight of the spectator. In my introduction I likened my practice to that of the festival, which creates the circumstances for something unknown to happen in a live space. Travelling is the initial act of engaging an immanent reality, in which I enter into the realm of the unknown, drifting into the any-space-whatever and enacting the gaze of the seer. Neo-realism illustrates that by filming in real spaces with non-actors, the moving image can frame the ambiguities of reality, exposing underlying questions and revealing the potential for the establishment of new truths. Whilst characters such as Red Desert’s Giuliana find themselves trapped in the urban deserts of the Industrial Age, I actively enter into spaces where the visual registers of a familiar city are absent. During these filmic experiments I intend to suspend familiar perceptions, in order to provide an alternate experience of the world, to provide that which cinema provides through the screen, but in the present space of production. Landscape is thus utilised as a surface for new happenings to take place and is the genesis of my research and practice. As opposed to working in a studio, I seek the unpredictability of outside space as a site that embraces the ‘emergence of the new’.

A discussion of the fold encourages a thinking of the performative body as an agent who enters into an already existing flow of movement. Bas Jan Ader’s In Search of the Miraculous does not deliver the material art object, but instead distributes the subject of the ocean. Thus our attention must turn to what the work does, to what it ‘aims’ at. Rather than the filmmaker being the ‘point of origin of movement’ in the production of Desert Cinema, the circumstances of engagement instruct the temporal rhythm inherent in the final film. By mounting the camera on my body and subjecting myself to a particular space, the nature of the film, like the festival, is determinate on the result of an entanglement with the space.

Though *Challenger* is the only video work I have shot so far in the physical space of the desert, I consider my previous works discussed in this paper, *Man in the Landscape, Desert Cinema* and *Aftermath*, to have portrayed what it means for the moving image to take on the topological qualities of an ambiguous space. The works discussed in this paper are not intended as documentations of past events, but are instigators for future thought, mediators between the present and an unknown future.

This research paper has overseen a practice that initially turns the skeleton of cinema ‘inside out’, to expose the structure, the apparatus and the artist to a particular environment. I consider myself to be operating a practice that is initially performance based, which mediates the uncertainties of the present through the moving image only to surpass it through the questioning of what the visual image cannot say. In *Challenger*, as spectators we are not sure what is being screamed about, but nevertheless it is something that can be felt, that resonates inside the spectator as something at first uncomfortable, then painful and ultimately inconceivable. Something happens through the image, which penetrates the frame of the film. This is the power of cinema: its ability to supersede the screen and render the world as something new, a new force, which returns the idea of the present as an eternal event of possibility.
Books


**Journal Articles**


Websites/ Online Journals

Andrew, Dudley, *Film Comment*; Mar/Apr 1973; 9, 2; ProQuest Central. Accessed on the 4th of May, 2012.


