FILM CULTURE

IN TRANSITION

Exhibiting Cinema in Contemporary Art

ERIKA BALSOM

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Introduction – The Othered Cinema

> [T]he need is to propose new answers to the question that is now raised in all institutions dedicated to modern and contemporary art: How is film to be exhibited and how is film to attain the status of an artwork?
> –Bruno Racine, president, Centre Georges Pompidou, 2006[1]

To open, an Overture. In 1986, Stan Douglas produced a 16mm work that recycled some of cinema's earliest images and one of its earliest genres, the phantom ride. Douglas paired recycled footage from two Edison films shot in the Canadian Rockies, Kicking Horse Canyon (1899) and White Pass, British Columbia (1901), with a soundtrack of passages excerpted from Marcel Proust's *In Search of Lost Time*. Overture consists of three image sections, each separated by black leader, and six passages of text. These passages are read by a male voice-over through two repetitions of the image track, resulting in the same image being accompanied by different text in the second iteration of the seven-minute loop. The phantom ride celebrates technologized perception, bringing together two of its most powerful incarnations: the speed of the locomotive and the mechanical eye of cinema. At a time when it was not possible to move the camera, the genre functioned as one way of enabling a mobile gaze. The iconography of the train, meanwhile, is inextricably linked to the birth of cinema through the inaugural rush of the Lumières' L'Arrivée d'un train à la Ciotat (1895).[2]

In Overture, the train winds around the mountains, supplies views of the landscape, and travels through tunnels of darkness, offering the spectator a glimpse of how train travel would appear from the front window of the conductor's car. On the soundtrack, a monologue unfolds that is drawn from those fragile moments between sleeping and waking. Seemingly opposed to the fast-moving views of faraway lands seen on the image track, the voiceover speaks of private, internal experience. And yet, as memories rush in and surround the narrator, he describes the experience in distinctly cinematic terms: "Everything revolved around me through the darkness: things, places, years." He then goes on to discuss the inability to separate one sensation from another with reference to the illusion of movement achieved by the proto-cinematic device of the Bioscope. Overture thus brings together two conceptions of time that are central to late nineteenth-century modernity: the public, standardized time that is closely linked to the development of the railway and the subjective time of in-

voluntary memory as elaborated by Proust.[3] Somewhere between them – between regularity and contingency, public and private – lies the time of cinema.

Stan Douglas, Overture *(1986).*

Overture would not be out of place amongst the many works of the experimental film tradition that have drawn upon the preclassical cinema, such as Ernie Gehr's Eureka (1974), which also uses footage of a phantom ride.[4] However, Overture is not an experimental film, but a film installation. It belongs not to the movie theater, but to the art gallery. It is an early example of the ways in which artists would claim the gallery as a space to investigate film history in the 1990s, mobilizing two strategies that would become central to this undertaking: the remake of an existing film and the investigation of 16mm as a medium aligned with historicity. Overture is, then, something of an overture for the explosion of references to film history and uses of the moving image that would occur in artistic production from around 1990 onwards. From one fin-de-siècle to another, it is a return to the subjective transformations brought about by the invention of cinema at the end of the nineteenth century amidst those initiated by new electronic media at the end of the twentieth. As an indexical trace of pastness, the grainy footage of the Edison films contains within it

the very force of time that Proust's narrator sought to recover, testifying to the way in which the past can be summoned in all its anachronism to challenge the present. As Douglas has remarked, "When they become obsolete, forms of communication become an index of an understanding of the world lost to us."[5] In Overture, the cinema emerges as such an obsolete form of communication, a superannuated technology that might possess a redemptive power. Douglas' use of cinema conceives of it as an old medium, but does so on the horizon of staking out a new moving image practice that might provide a reflection on the encounters between novelty and obsolescence, subjectivity and technology, that mark our moment.

In the decades following Overture, a whole host of artists raised precisely these questions and, in the process, reinvented cinema within the spaces of art. Though little explored within the discipline of film studies, this explosion of the moving image in contemporary art constitutes a primary site at which notions of cinema have been renegotiated and redefined in recent decades. Cinema becomes a preoccupation of contemporary art precisely at a time when it is perceived to be in crisis due to the increasingly consolidated hegemony of new, electronic media – media that would be digitized and networked as the 1990s progressed. Cinema enters the gallery on the tide of a culture converging under the sign of the digital, appearing there as something of an old medium to be commemorated and protected, as exemplified by Overture. However, though the cinema is older than new media, it is also newer than traditional media such as painting or sculpture. It is a technology aligned with mass culture that may be summoned to provide entertainment and accessibility. Enormous cinema-themed exhibitions and projected-image installations of high gloss and bombast underline cinema's novelty in an art institutional context. Rather than standing against the convergence of media by commemorating a senescent cinema, this mobilization of cinema in contemporary art – as a new medium – participates very much in its movements. It compromises what were once relatively rigid borders between the image-regimes of cinema and art and emblematizes the new mutability and transportability of moving images after digitization.

In this book, I will trace out the ways in which this interplay of old and new media has unfolded across the multifaceted explosion of cinema in the gallery since 1990. Moving across theoretical debates, curatorial decisions, and artistic practices, I will bring the tools of film theory to bear on what have traditionally been considered to be art historical objects, both to shed light on a new sector of moving image practice and to conceptualize how this sector relates to both cinema and cinema studies. Following Giuliana Bruno's assertion of the necessity of an interdisciplinary study of film and art,[6] I contend that cinema studies must reckon with the increasing presence of moving images in the gallery, for it represents a crucial site where one glimpses a sustained inquiry into the cultural

meaning and history of the cinema over the past twenty years. In the 1930s, Walter Benjamin articulated the pressing question of how the advent of mechanical reproduction, most forcefully embodied in the cinema, might change our conception of art.[7] Without abandoning this notion – for it is by no means settled – I will invert this query for the twenty-first century to ask: how does the progressive integration of cinema into the gallery and the museum change our conception of it? And how might the presence of moving images in the gallery function as a microcosm in which to examine the transformations cinema is undergoing today in the broader cultural field?

Certainly, uses of film and video have been central components of artistic practice since at least the 1960s or even reaching back to the cinematic experiments of the historical avant-garde. Throughout most of the last century, however, many artists undertook a determined effort to disarticulate any relationship between their employments of the moving image and the mass-cultural institution of cinema. Artists working with film and video tended to refuse illusionism and narrative and instead cultivated alliances with other media, such as sculpture and performance. Gallery-based uses of film virtually disappeared with the popularization of video, while video art developed a history of its own fundamentally apart from interactions with cinema. In something of a paradigm shift, since 1990 there has been a marked emergence of moving image art very much under the sign of cinema. If video art had aligned itself for decades with other media such as sculpture, performance, or even the democratic impulse of television in an effort to distance itself from cinema, since 1990 one witnesses a marked cultivation of cinematic tropes and conventions, such as mise-en-scène, montage, spectacle, narrative, illusionism, and projection. Jean-Christophe Royoux has termed these developments the *cinéma d'exposition* ("cinema of exhibition"), while Catherine Fowler has coined the term "gallery film."[8] Chrissie Iles has referred to this as the "new cinematic aesthetic in video," writing that, "In form and content, video is now mimicking the qualities that had always pertained exclusively to film. The use of the word *video* as a defining term for a particular area of contemporary art no longer appears to be either necessary or relevant."[9] In place of video art, artists' cinema has emerged. Far from reducible to a single postulate, this cinema is multifaceted. It encompasses single-channel works alongside multiscreen projection, film as well as video, looped exhibition and scheduled screening times, an interest in the virtuality of a represented world or in the phenomenology of spectatorship, an espousal or a rejection of narrative, and works made expressly for a gallery context and those made for traditional cinematic exhibition but now transported into the white cube.

Some artists take up the history of cinema as fertile ground for artistic inquiry, while others avoid specific references to film history in favor of an employment

of tropes and strategies drawn from cinema. Filmmakers such as Chantal Akerman, Atom Egoyan, Jean-Luc Godard, Peter Greenaway, Abbas Kiarostami, and Chris Marker have made installation works, while recent editions of the Venice Biennale have been filled with moving images and the 2006 Whitney Biennial was cinematically titled *Day for Night*. The Museum of Modern Art, New York, created a Department of Media and Performance to deal with its growing collection of film and video artworks in 2006, and even *Cahiers du cinéma* produced a special "Cinéma au musée" ("Cinema in the Museum") dossier for issue 611 in April of that year. The products of the movie theater are increasingly shown in gallery settings and group exhibitions thematically curated around the notion of cinema abound. These exhibitions range from using cinema as a rubric to explore art across various media, to exploring the presence of cinema within new moving image practices, to exhibiting works originally made for a movie theater within a gallery, or even concentrating solely on the design of film credits.[10]

This book's titular notion that contemporary art "exhibits" cinema is meant in two senses. The importation of cinema into the space of gallery constitutes a new way of exhibiting or displaying cinema, certainly. But this title also draws on the etymological meaning of the verb "to exhibit" as stemming from the Latin *exhibere*. In its conjunction of *ex-* (out) and *habere* (to hold), *exhibere* invokes the presentation of something for examination. These works "exhibit cinema" in the sense that they hold it out to view or subject it to scrutiny. Uses of cinema in the gallery since 1990 provide a site at which one may discern a sustained reflection on the kind of mutations and migrations the cinema has undergone all across the cultural field during this period; in other words, these exhibitions of cinema *exhibit* cinema and its contemporary changes. As such, this study may be understood not only as an overview of how cinema has entered contemporary art, but also as an intervention into recent film theoretical debates that speculate on the present and future of the institution of cinema. If it is possible to identify a single set of questions that has preoccupied film theory in the past twenty years, it is without a doubt a return to the ontological inquiry, "What is cinema?," now understood as an eminently historical formulation to which numerous answers might obtain. The gallery-based moving image production of the last two decades is a key site at which interrogations into cinematic specificity have taken place that both reflect on the material components of the apparatus and extend beyond them. These works "exhibit" cinema not simply as celluloid, projector, or binary code, but also as a social and historical institution. They offer numerous answers to the question of what cinema might be and, in so doing, may be understood as engaging in film theory through practice.

On a very basic level, the keyword "convergence" designates the operation by which media lose their medium-specific qualities by being remediated or

transcoded to data based in binary code.[11] It must be emphasized, though, that convergence is not merely a matter of material substrate. Rather, as the products of cinema become available on an increasing number of viewing platforms, the heterogeneous representational and spectatorial practices that form a part of the cinematic institution also shift, giving rise to an anxiety concerning its place – in both a literal and a figurative sense – in an increasingly digitized and mobile culture. While anxieties over the increasing obsolescence of celluloid film proliferate, the products of commercial cinemas have attained a greater reach than ever before, with markets expanding worldwide through the Internet and mobile wireless technologies. It would risk historical blindness to speak of a new ontological instability of cinema, for it is clear that the cinema's ontology has always been diverse and variable, developing from a mute technological marvel through the epic spectacles of CinemaScope and the advent of the blockbuster, to the small screens of television broadcasting and VCR platforms.[12] However, it is certain that since the 1990s, widespread digitization has sparked diverse and palpable anxieties concerning the fates of both the material of film and the institution of cinema.

If, for decades, the elements of the cinematic apparatus had been relatively tightly sutured together to form a discernible entity, recent years have seen these elements dispersed across the field of culture, shattering the cinema into a multiplicity of attributes that separate, recombine, mutate, and enter into aggregate formations with other media. "Convergence" is perhaps an ironic title for this movement, which might just as easily be named "divergence" or "dissolution" – for when formerly discrete sectors of culture converge according to a shared technological substrate, the contours of formerly delimited zones dissolve. Elements of the cinematic apparatus break out of the previously fixed network of relations of which they were once a part to now appear far from their usual configuration in new constellations that inhabit a murky interstitial space between cinema and its various others – television, the Internet, video games, mobile phones, and, of course, media art. For Henry Jenkins, convergence has less to do with technological change than it does with this kind of circulation of media content across various platforms, national boundaries, and economies.[13] In other words, convergence is not simply technological, but also representational and industrial/infrastructural. This tripartite definition of convergence has important implications for understanding the mutations of cinema in the gallery from the 1990s onward, as it speaks to the reconfiguration of cinema vis-à-vis other media on levels other than technology alone.

Newton's third law of motion states that for every force there is an equal and opposing force. No exception to this law can be made for the motions of convergence. Its dissolution of the boundaries of individual media has been met by a reassertion of medium specificities produced out of intermedial tension. In the

face of new media, for example, analogue film has reasserted its uniqueness. The contemporary moment is not simply one of convergence, but also one that sees an unleashing of multiple medium specificities that disperse the notion of cinema across varied conceptual and material spaces. Ideas of what the cinema might *be* are now articulated in numerous and incompatible forums, ranging from Hollywood's increasing efforts to combat online bootlegging through campaigns that emphasize the giganticism of the multiplex screen to partnerships with mobile telephone companies (now rebranding themselves as providers of "multimedia devices") to deliver content on tiny, handheld gadgets. When one speaks about the transformations cinema is undergoing in the early years of its second century, it is most often in the context of a digital threat, a becoming-calculable of the film image that makes way for the CGI monsters of summer blockbusters and movies based on video games. Surely, this is one mutation that is occurring. But one might also look to the domain of moving image art to find alternate responses to the proliferation of digital media and the changes wrought to distribution and exhibition structures. Hollywood is not alone in its attempt to redefine the cinema.

Responding to the large number of moving image installations he encountered at the 2001 edition of the Venice Biennale, Raymond Bellour writes that,

> These installations, and the forces that animate them, may seem to be the effect of the so-called "crisis" within cinema and to the difficulties of contemporary art, of which installations are probably the most vivid manifestation. But if it is difficult to assimilate these works to the tradition of the plastic arts, the very framework of which they explode, it is no less difficult to take them as belonging to traditional cinema or as a supplement of cinema; it would rather be better to continue (to the extent that it will be possible) to recapture cinema in the historical and formal singularity of its own device. The strange force of these works is thus to open ever more clearly the indefinable expansion of *an other cinema*, according to which the conditions of an *aesthetics of confusion* are clarified and amplified. It is better to try to describe its nuances than to pretend to be able to escape them.[14]

The following pages will take up the task of describing the nuances of what Bellour terms the "other cinema," but will depart from Bellour's preference that it would be better to "recapture cinema in the historical and formal singularity of its own device" and maintain a rigid division between this cinema and the "other cinema." To do so would be to overlook the many ways in which this "other cinema" recontextualizes the cinema and reflects on it as it has traditionally been conceived. Indeed, some components of the "other cinema," such as Douglas' Overture and the 16mm practices that will be discussed in chapter two, attempt to re-collect cinema in its analogue form – that is, to both remember it and piece it to together again. The "historical and formal singularity of

cinema" is precisely that: historical. It is not something that can be taken for granted as having an existence independent of the many transitions cinema is undergoing. Accordingly, in what follows, I will establish a dialogue between the history, present, and future of cinema as it has traditionally been conceived and the contemporary gallery-based practices Bellour refers to as the "other cinema." I will by no means, however, attempt to collapse these works into an already existing tradition of cinema for, as Adorno notes in his *Aesthetic Theory*, to understand the new only in terms of the old is to engage in a certain form of betrayal: "In the relation of modern artworks to older ones that are similar, it is their differences that should be elicited."[15] I will pay keen attention to these differences, but also point out certain continuities, outright rejecting the term "post-cinema" in favor of interrogating the interactions between old and new incarnations of an ever-changing entity.

In a play on the terminology of Bellour's notion of the other cinema, I prefer to see in these developments an *othered cinema*. Rather than the strict alterity Bellour's term maintains vis-à-vis cinema as traditionally conceived, understanding these gallery-based practices as an othered cinema is to suggest that they represent a site at which the cinema has become other to itself. They differ from it and yet share elements in common as well. The cinematic *dispositif* that had maintained hegemony for so long – what Bellour refers to as "the historical and formal singularity of cinema" – has shattered into its aggregate parts, which are now free to enter into new constellations with elements once foreign to it. By using the term *dispositif*, often translated as "apparatus," my intention is to emphasize the necessity of considering the specificity of cinema as residing not merely in its material substrate.[16] *Dispositif*, as defined by Michel Foucault – rather than by Jean-Louis Baudry, whose use of the term is perhaps more familiar within film studies – refers to a heterogeneous ensemble of material and discursive practices whose configuration is historically specific.[17] Foucault has described the concept as

> a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions – in short, the said as much as the unsaid. Such are the elements of the *dispositif*. The apparatus itself is the system of relations that can be established between these elements.[18]

In the case of cinema, the classical *dispositif* would thus include everything from the celluloid print to the projector, the theater, ticketing policies, audience protocol, distribution practices, advertising methods, and more.

This notion is central to conceiving of the relationship between cinema and the spaces of contemporary art for, in many cases, certain elements of the *dispositif* remain constant with cinema as traditionally conceived, while numerous

others suggest a drastic mutation. This ensemble of parts irreducible to self-identity is precisely what the term the *othered cinema* invokes. It is clear that cinema no longer means just one thing – though, of course, it never did. Rather than buy into the notion that all media will converge into an homogeneous digital field, it is necessary today to interrogate the ways in which the boundaries between media are both articulated and blurred, to see the pair convergence/specificity as existing in a dialectical tension with one another that allows for a new thinking of historicized ontologies rather than a dissolution, or even disappearance, of a given medium. By demonstrating the heterogeneity and variability of contemporary cinematic practices, I will avoid reifying cinema into a set of essential characteristics, thus dismantling predictions of apocalypse (for how can an apocalypse occur when variability and historical change is taken as the standard?) and avoiding mythologization (for the centrality of historicity impedes the freezing of contingency into the eternal nature of myth).

Asserting the variable specificity of cinema necessitates grappling with its changing cultural status, as it both persists and even expands its reach as mass spectacle but simultaneously metamorphoses into an object worthy of the protection of the sanctified spaces of the museum and the gallery. Though this latter operation has been going on for some time now – beginning at least with the Museum of Modern Art's decision to open a film library in 1935, contemporaneous with the formation of film archives worldwide – the contemporary moment is representative of a new phase in the claiming of cultural respectability and artistic value for the cinema. Iris Barry, founder of the MoMA film department, remarked in 1944 that the relationship of the film library to the rest of the museum was "rather remote" and compared it to the "slightly ambiguous position of an adopted child who is never seen in the company of the family."[19] Now, however, to continue the metaphor, film has become the golden child of the museum, showered with attention and praise. One might argue that it is precisely the continued assertions that cinema is now an "old" or "dead" medium that make it fit for entrance into the museum – for, to follow Adorno, "museum and mausoleum are connected by more than phonetic association. Museums are like the family sepulchres of works of art."[20]

The presence of film in the museum and the gallery prompts important questions about the contemporary status of cinema as a cultural institution and a mass medium. For Benjamin, cinema was a primary agent in the liquidation of cult value, that singularity deemed essential to the authentic work of art.[21] Art's basis in ritual gave way to exhibition value, which was characterized by an increased mobility and availability of the work of art by way of its reproduction. It induced a withering of aura. Certain elements of the contemporary integration of cinema into the museum are marked by a reversal of this process. Rarity and

preciousness are cultivated as, in a digital age of individualized image consumption, cult value is retroactively attributed to the senescent cinema. Cinematic ruins and cinematic refuse appear within the museum and gallery as so many relics of another age. This new cultic attachment to the cinema ranges from the employment of 16mm as a medium linked to a spectral historicity, to the selling of limited-edition films and videos as art objects, and the nostalgic veneration of cinema as a lost object now incessantly remade and recycled. These diverse developments are bound together by their shared status as reactions to widespread fears concerning the contemporary status of cinema.[22] This is by no means to partake in the melancholic refrain that proclaims the cinema to be dead, but rather to emphasize that such fears play an integral role in the tendency under discussion here. Over the last two decades, the field of art has become a space in which these anxieties are exhibited and worked through.

To understand the integration of cinema into the museum as simply a matter of obsolescence, however, would be to ignore central aspects of how cinema has been mobilized in contemporary art. The activation of a cinematic cult value, visible in a work such as Overture, is matched by an unparalleled expansion of the value of exhibition within the museum itself. Museums resemble Adorno's mausoleum less and less as they integrate new technologies to provide interactive and visually stimulating experiences. The new availability of high-quality video projection in the late 1980s and early 1990s was a key factor in this transformation, as it exploded the restricted scale of monitor-based presentation and offered gigantic images that could bathe the surrounding architecture in electronic light. Many uses of the moving image in art over the past two decades demonstrate not a resistance to but a marked affinity with more generalized transitions in visual culture brought about by the ascendance of digital media. The rise of multiscreen projected-image installations, for example, may be linked to a change in what Anne Friedberg has called the "vernacular system of visuality" following the past two decades of digitization, wherein a single-point perspective has fractured into multiple windows.[23]

In 1983, Hal Foster described an increasing spectacularization of contemporary art that abided by a Baudrillardian paradox: spectacle pervades artistic practice as an attempt to rescue the fading real, but by the same movement, it exacerbates this loss.[24] A footnote to Foster's article reveals a key alliance between this spectacularization and the cinema:

> The work of [Robert] Longo and others also suggests a new "spectacular" model of the artist...Given the generic or serial form of so much contemporary art and the way it is "subcontracted," produced by specialists (the division of labour has penetrated even this last enclave), this cultural epitome might well be the artist not as producer (as Benjamin hoped) but as director, *Hollywood* director.[25]

Foster's statement is prescient indeed and has turned out to be more literal than he perhaps intended.[26] The artist is now a Hollywood director not simply in the production methods embraced, but also in the big-budget work produced. The division of labor Foster saw as mimicking that of Hollywood has been fully adopted by many contemporary artists working with the moving image. In a sharp departure from the personal authorship proper to the experimental film tradition, artists regularly employ professional editors, production designers, and cinematographers as collaborators. Some, such as Doug Aitken and Sam Taylor-Wood, cast well-known celebrities in their videos and installations. Matthew Barney's three-hour CREMASTER 3 (2002) possesses a list of credits as long as a mainstream feature, including visual effects supervisors, a large crew, and an entire sound team.[27] While this is perhaps an extreme example given the budget and magnitude of that artwork, it is by no means exceptional. Rather than the artisanal mode of production one associates with experimental film, contemporary artists' cinema often involves large budgets and large crews alike. It is this division of labor that makes possible the production of technically complicated and polished artworks by individuals who, in many cases, have received little or no formal training in filmmaking. Such large-scale productions represent a pole of contemporary moving image art that opposes the quiet interrogations of temporality and historicity found in OVERTURE, one that – rather than suggesting any death of cinema – speaks loudly to cinema's status as a new medium within an art context.

In short, the integration of cinema into the spaces of art after 1990 must be seen as abiding by an interplay between old and new media, whereby cinema is both an old medium in which one might encounter the redemptive possibilities of the outmoded *and* a new technology that has wrought dramatic changes to the place of the moving image in art and to the spaces of art more generally. The museum is a respite from the privatization of experience, providing a public space in which to excavate cultural memory, contest a logic of technological progress, and imagine collectivity in an age of individualized consumption. However, it must be remembered that it is also an ideological apparatus facing distinct challenges to attract audiences and compete for consumer dollars at the beginning of the twenty-first century. Large-scale moving images are an integral part of what Rosalind Krauss has termed the "late capitalist museum,"[28] offering the possibility of a fun, special-effects spectacle that still retains an element of highbrow cachet.

"New media" is commonly used as synonymous with digital media, but what is it that makes a medium – or an artwork – new? Adorno notes that the category of the new has been central to art since the rise of high capitalism in the mid-nineteenth century and is inextricably bound up in its commodity character.[29] This spurious novelty is present as the moving image is recruited to pro-

vide awe-inspiring fare that will satisfy museum visitors and, in turn, administrators. However, Adorno also makes clear that the new is equally present in art's ability to dislodge established frameworks of understanding; it is a kind of "blind spot."[30] In this second formulation, the novelty of the new lies in its unfamiliarity and its trespassing of categorical boundaries, something very much at stake in the liminal space between art and cinema many of these practices open. As Jacques Rancière has put it, these gallery-based moving image practices indicate first and foremost "a redistribution in the system of correspondences of the arts."[31] In other words, the novelty of such practices is not simply the affinity with the commodification of aesthetic experience that they sometimes manifest, but rather a throwing into question what had once been a stable and easily definable relationship between art and cinema. Certain familiar attributes of cinema reappear in unfamiliar contexts, allowing for the creation of truly new narratives, temporalities, and images.

This study begins in 1990, though certainly the first stirrings of this tendency may be located earlier, as the opening example of Stan Douglas' Overture suggests. Any periodizing mechanism will necessarily be marked by a degree of arbitrariness, cutting off the flow of non-synchronous developments in order to impose the fiction of a clear historical break. And yet, as Frederic Jameson has put it, "We cannot not periodize."[32] The year 1990 marks the date of a watershed exhibition at the Centre Georges Pompidou entitled *Passages de l'image*, curated by Raymond Bellour, Catherine David, and Christine van Assche. This exhibition, discussed at some length in chapter one, opens a problematic concerning the relation between cinema, the other arts, and the fate of the image after digitization that would become predominant in the years that followed and, indeed, is the very problematic of this book. The location of *Passages* at the beginning of the 1990s initiates a decade that would be marked by an increasing spectacularization of the museum and new initiatives by major institutions to further integrate moving images into their collections and exhibitions.[33] The tremendous institutional endorsement of the moving image at this time is inextricable from the widespread embrace of high-quality video projection that occurs at the turn of the decade. Projection weakened video's link to television – an apparatus that is a piece of domestic furniture as much as an image support – and forged a link with cinema and its giganticism. Bill Horrigan notes that conferences held in 2000 on the history of video art at the Museum of Modern Art, New York, and the Art Institute of Chicago both pointed to 1990 as the end of a "golden age" of video art and the advent of a different, more cinematic paradigm of moving images within the gallery, largely due to this "triumph of projection over monitor-based presentation."[34] It is also at this time that one encounters an increasing number of pronouncements concerning the endangered

state of cinema. Dominique Païni, for example, has written that 1990 signals the date after which "cinema becomes the heritage and cultural inheritance [*patrimoine*] of the century,"[35] taking on a surplus cultural value I will argue is integral to the way in which cinema has been conceptualized within the spaces of art during the past two decades.

The relationship of the othered cinema to that realm traditionally called "avant-garde" or "experimental film" is a vexed one. In his account of artists' cinema and avant-garde cinema as modes of production, Jonathan Walley holds fast to sharp distinctions between the two.[36] Avant-garde cinema is personal and artisanal, while artists' cinema is collaborative. The modes of distribution espoused are different, with the avant-garde preferring a rental-based model to the limited edition that dominates the art world.[37] Walley asserts that experimental filmmakers tend to only produce moving image works, while artists often work in various media beyond film and video, something that largely holds true but which neglects the non-filmic artistic production of many experimental filmmakers, such as Bruce Conner, Morgan Fisher, and Michael Snow. Though Walley's distinctions serve an important heuristic value, they are lacking in historical specificity. He asserts, for example, that experimental filmmakers are devoted to the specificity of film whereas artists are not – a claim that once might have been true but that is unfair in an age when many "experimental filmmakers" increasingly work on video, and certain artists such as those discussed in chapter two are committed to interrogating the specificity of 16mm film. Furthermore, there is considerable evidence to suggest that the institutional boundaries between these two modes of production are in the process of breaking down as increasing numbers of experimental filmmakers move into the structures of distribution and exhibition proper to the gallery.

Take, for example, Matthias Müller. Müller had established an international reputation as an experimental filmmaker, distributing his work in the United States through San Francisco-based Canyon Cinema, before beginning to produce work for a gallery context. In collaboration with Christoph Girardet, Müller was commissioned to produce The Phoenix Tapes (1999), a forty-five-minute work in six chapters made up entirely of clips from some forty films by Alfred Hitchcock for the 1999 exhibition *Notorious: Hitchcock and Contemporary Art* at the Museum of Modern Art, Oxford. Since that time, Müller has continued to exhibit work within a gallery setting, describing the choice in very pragmatic terms:

> The art world's increased interest in the moving picture cannot be seen as merely a liberation from the cinema and its limited receptive conditions. Rather, each situation presents each work with specific challenges... When, through the laws of the art market, a moving picture is transformed into an object – a work of art issued in a limited edition – this transformation can seem an expression of bourgeois possessiveness, as

> Peter Weibel puts it. After twenty years of making "experimental films," though, I know there will never be enough profit to secure my existence. Thus, there is no alternative *but* a gallery, which demands that works be sold as limited editions.[38]

Experimental filmmakers such as Peggy Ahwesh, Martin Arnold, and Jonas Mekas have all produced moving image installations. This incorporation of experimental film into the space of the gallery affects not just contemporary work but the past as well: the historical products of experimental film increasingly appear in art exhibitions, whether monographic (*Kenneth Anger*, P.S.1, New York, 2009) or otherwise (*Le Mouvement des images*, Centre Pompidou, Paris, 2006). These examples are not meant to reduce the very real economic, institutional, and aesthetic distinctions that continue to distinguish experimental film and video from the othered cinema; these are spheres which do continue to remain different, if not entirely distinct, from one another. However, it is to suggest that over the past two decades the dividing line between experimental cinema and artists' cinema has become increasingly blurred, pointing to yet another way in which this period witnesses a profound reconfiguration between the spheres of art and cinema.

The move into the space of the gallery has been similarly pronounced in the domain of experimental documentary. Like Chantal Akerman and Chris Marker, two prominent filmmakers working in the documentary mode who have more recently turned to installation, artists such as Kutluğ Ataman and Amar Kanwar – both of whom will be discussed in chapter four – made nonfiction films for exhibition in the movie theater before moving into a gallery-based multiscreen format. For example, Kanwar's A Season Outside (1998), A Night of Prophecy (2002), and To Remember (2003) constitute a trilogy of single-screen videos about postindependence India, completed before the artist's first foray into multiscreen work with The Lightning Testimonies (2007), an installation of eight projections that deals with violence against women on the subcontinent. The gallery provides an expanded field of formal possibilities for documentary and can also serve as an incubator for practices that might be unviable outside of it in a cultural climate with decreasing financial support for vanguard nonfiction practices. As Maria Lind and Hito Steyerl have written, "Due to the increasing privatization of media and cuts in public funding, experimental documentary production has again been increasingly pushed into the art field. The art field has become a laboratory for the development of new documentary expressions."[39] Leaving behind the notion that documentary film and art are opposed – the former category constituted by a closeness to the world while the latter is constituted by its departures from it – artists are now making use of the formal and financial possibilities of the gallery to pioneer

new nonfiction genres, something that will be explored in this book's final chapter.

The tendency under discussion here speaks to an increasingly blurred line between experimental filmmaking and artists' cinema on the plane of practice, but it also points to a crossdisciplinary space on the plane of critical and scholarly inquiry. The border between film studies and art history persists, as large bodies of moving image practices are neglected by the former due to their apparent status as objects of the latter. Art history has historically minimized the role of the moving image while film studies has manifested a distinct phobia towards films produced by individuals identified as "artists" rather than "filmmakers" (with Andy Warhol constituting a notable exception).[40] Tanya Leighton has speculated that, "To a great extent the problem...has been caused by the formalist, high modernist allegiances of much of the experimental film world," but one must also note that it was the high modernist allegiances of the art world that led to the marginalization of film as an artistic medium in the first place.[41] The reasons behind this divide are complex indeed, but it is certain that practices residing in the interstitial space between the black box and the white cube pose something of a disciplinary conundrum that has too often led to their marginalization in scholarly studies of both art and media. One might argue that such practices remain fully within the domain of art history and are not in fact the concern of film studies; however, this would not only perpetuate a disciplinary divide that has led to incomplete understandings of this field of cultural production, it would also enforce a bias within film studies towards feature-length narrative filmmaking that has too consistently resulted in the marginalization of vital experimental practices.[42] Though Vachel Lindsay's 1915 *The Art of the Moving Picture,* the first book-length study of film published in the United States, saw film as deserving a place amidst the fine arts and as involved in a dialogue with sculpture, painting, and architecture, art and film have too often remained separated in the academy.[43]

Exhibiting Cinema in Contemporary Art will trace the contours of the othered cinema across four chapters, unfolding the interplay of old and new media in the heterogeneous moving image practices that have been deployed in art since 1990.

Chapter one, "Architectures of Exhibition," examines how the tension between new and old media that marks the integration of cinema into the museum is manifest in institutional and curatorial practices. In this chapter, I interrogate the changing characteristics of the museum as it moves away from Adorno's old museum/mausoleum equation and towards a twenty-first century institution that prizes attributes of interactivity and accessibility. Here I also ex-

plore which model of spectatorship might best be able to grapple with the particularities of the moving image installation.

Chapter two is entitled "Filmic Ruins." In this chapter, I examine how artists such as Matthew Buckingham, Tacita Dean, and Jeroen de Rijke/Willem de Rooij use 16mm film as an obsolescent medium linked to a spectral historicity, the pathos of the ruin, and the failed utopias of modernity. As noted above, the use of celluloid within the space of the gallery virtually disappears after the widespread availability of video. When celluloid returns as a prominent feature of gallery-based moving image practice in the 1990s, it is inextricably linked to the rhetoric of a "death of cinema" at the hands of a digital villain and, as such, engages in a rethinking of the medium specificity of film in relation to the calculation of the digital. Here, I question what desires and fears reside in the fascination with celluloid that has emerged concurrently with its increasing obsolescence. I examine how the superannuated apparatus of analogue film projection figures as a site of opposition to high-tech novelty, but also endows the film print with the very aura it was once said to destroy.

In chapter three, I turn to the obsession with remaking the products of film history that marks the artistic production of the 1990s and 2000s. In "The Remake: Old Movies, New Narratives," I discuss the work of artists such as Candice Breitz, Douglas Gordon, and Chris Moukarbel, arguing that they ambivalently engage the pleasures of cinema and its status as a cultural vernacular to reflect upon it as a site of collective memory in an age of atomizing home-viewing technologies. A focus on cinema's status as a public institution becomes paramount. Rather than the refusal of popular cinema that marked film and video art through the 1980s or the relentless negativity of Situationist *détournement*, contemporary practices of remaking ambivalently make use of a nostalgic cinephilia. They call upon cinema as a memory of lost collectivity while retaining an investment in a critique of the culture industries and of cinema as an apparatus of ideological interpellation.

"The Fiction of Truth and the Truth of Fiction" is this book's fourth and final chapter. Here I leave behind the investigations into cinema as an old medium that mark chapters two and three and instead examine how fiction and documentary, modalities previously problematized in artists' employments of the moving image, have become central to artistic production since the widespread embrace of video projection in the early 1990s. In these practices, cinema is not old but rather offers a novelty that is irreducible to that of the commodity form, as new technologies of projection are put in the service of new forms of artistic expression. Radicalizing Jean-Luc Godard's claim that "all great fiction films tend towards documentary, just as all great documentaries tend towards fiction,"[44] the works discussed in this chapter declare the inextricability of these modes by pioneering hybrid formations that interrogate them both. Through a

discussion of works by Eija-Liisa Ahtila, Kutluğ Ataman, Omer Fast, and Amar Kanwar, I demonstrate that artists rehabilitate cinema's status as a technology of the virtual in order to interrogate subjective and historical experience.

In 1965, Jonas Mekas published an article in the *Village Voice* entitled "On New Directions, On Anti-Art, On the Old and the New in Art." In it, Mekas discussed the proliferation of experimental and expanded cinema practices that he saw around him. He wrote, "The medium of cinema is breaking out and taking over and is going blindly and by itself. Where to – nobody knows."[45] While one might adjust Mekas' proclamation to assert that the cinema no longer goes forth by itself, but in aggregate formations with other media, it is a sentiment worth resuscitating today. Gallery-based moving images that both inherit the legacy of those practices Mekas describes and depart from them are engaging in important articulations of the histories and futures of cinema. In the pages that follow, I will provide an account of these practices and some of the questions they raise, all in an effort to emphasize that, rather than being a time to mourn the death of yet another cinema, the contemporary moment is characterized by a renewed vitality and reinvention of the cinema that has opened new paths that will continue to be explored in the years to come.

Chapter 1 – Architectures of Exhibition

Ephémère cinéma, avide d'éternité.
– Dominique Païni[1]

Upon entering *Hitchcock et l'art: coïncidences fatales* (*Hitchcock and Art: Fatal Coincidences*), the museum visitor encountered twenty-one columns, each presenting a spotlighted vitrine containing a single object resting on red satin. The exhibition, held in 2000-2001 and curated by Guy Cogeval and Dominique Païni for the Centre Pompidou, Paris, and the Musée des beaux arts, Montréal, showcased the Unica key from Notorious (1946), the bread knife from Blackmail (1929), the lighter from Strangers on a Train (1951), the yellow handbag from Marnie (1964), and other famous Hitchcockian objects. The objects were, as one critic would have it, "gathered together as if for an occult mass."[2] Bernard Herrmann's scores echoed throughout the room so as to augment the air of eerie ethereality accorded to these now auratic objects, so many relics salvaged from the process of filmmaking. Exalted and fetishized, the props were imported into the museum as cultural artifacts of an age past.

Paul Willemen has noted that there is an element of necrophilia present in cinephilia, relating as it does to a particular detail or moment (or, in this case, an object) from a film that is highly cathected and that lives on after the film's viewing. It is, Willemen notes, "something that is dead, past, but alive in memory."[3] The twenty-one columns of *Hitchcock et l'art* functioned as a spatial staging of this blending of desire and mortification, as the "occult mass" of objects in *Hitchcock et l'art* might just as easily be a funeral mass. The institutional frame of the museum conferred upon these objects the status of senescent artifacts that live on past the films from which they stem. While this cine-necrophilic strategy was represented most forcefully in the room of totem objects, it was operative throughout the exhibition. Cogeval and Païni assembled some three hundred storyboards, props, posters, and production stills, as well as forty clips from Hitchcock's films, all of which entered the museum as magical fragments, endowed with life and importance due to their status as relics of a Hitchcock production.

Hitchcock et l'art: coïncidences fatales, *Musée des beaux-arts de Montréal (16 November 2000-18 March 2001).*

The catalogue of *Hitchcock et l'art: coïncidences fatales* specifies that the exhibition made use of three approaches to put forth its interpretation of the filmmaker. The first was documentary, explored through the display of costumes, props, storyboards, and other paraphernalia relating to the production of Hitchcock's films. The second "invited the visitor of the exhibition to physically relive the internal atmosphere of the films," something accomplished by grouping the material into evocative thematic clusters such as "Desire and the Double," "Women," "Forms, Rhythms," and "Terrors," as well as playing soundtrack music from the films throughout the exhibition and reconstructing sets from Psycho (1960, the shower) and The Birds (1963, the jungle gym).[4] And last of all, the exhibition ventured certain hypotheses concerning influence and aesthetic heritage, forging links between Hitchcock and the Pre-Raphaelites, Weimar Expressionism, Surrealism, and other artistic movements of the nineteenth and twentieth centuries. One found correspondences drawn between a publicity still of Tippi Hedren for The Birds and Magritte's Les eaux profondes (1941), or between Kim Novak in San Francisco Bay in Vertigo (1958) and both Willy Schlobach's La morte (1890) and John Everett Millais' Ophelia (1850-1851).

In the introduction to the exhibition, Païni outlined the curators' goal: "This exhibition is not meant to be a demonstration or a succession of comparative proofs... It is meant to be a *reading*, an *interpretation*..."[5] In short, what was at

stake was less a definitive statement on the director than the self-conscious production of yet another Hitchcock, this one a "Hitchcock of art."[6] For Païni in particular, who organized a similar exhibition about Jean Cocteau (*Jean Cocteau: Sur le fils du siècle,* Centre Pompidou, 2003), *Hitchcock et l'art* is a central node within a larger undertaking that locates a contemporary cinephilia firmly within the museum walls, asserting that space as a site for the monumentalization of film history. At play is a work of valorization that emerges as a present-day parallel to the efforts of the *Cahiers du cinéma* group in the 1950s to take Hitchcock seriously. Now that his status as auteur has been firmly canonized and this method of approaching films has become second nature in both the academy and popular culture, it is onto the work of establishing him as an artist on par with the best-known painters of the century. This emerges as an effort to counter the ways in which digitization has banalized cinema, broken it down into pieces and destroyed the rituals attached to its exhibition. Just as the insistence on authorship at *Cahiers* in the 1950s involved not only individual figures such as Hitchcock and Hawks, but also a larger argument about the cultural status of cinema, so too does *Hitchcock et l'art* make a claim for new conception of the institution through the conduit of Hitchcock.

Describing the hall of objects in the exhibition, Laura Mulvey writes that, "The brilliance of the display was to create the ultimate tribute to, and exposure of, the fetishistic power of the cinema."[7] And yet, with striking emotion for a theorist who once called for a destruction of cinema's visual pleasure, she adds, "[E]ven through tears, it was impossible not to remember that nothing looks better than when made from light and shade."[8] Mulvey's description suggests that she was simultaneously moved and dissatisfied by the exhibition. This set of emotions highlights the ways in which the museum has become a space to memorialize cinema but does so at a certain remove from the films themselves, often parceling them out into fragments or representing them via a series of metonymic substitutes. There are myriad tributes and excerpts, but generally speaking – exceptions will be encountered later in this chapter – the museum space is not the location of start-to-finish screenings and nor is it suited to be, with its visitors strolling through its halls at their own pace. The totems of *Hitchcock et l'art* can never fully stand in for the films from which they stem, but like true fetishes, they compensate for an absence that they in fact reveal through their overperformance of presence.

Hitchcock et l'art is far from the only recent cameo the master of suspense has made within the space of the museum. Whether it is in *Hall of Mirrors: Art and Film Since 1945* (Los Angeles Museum of Contemporary Art, 1996), *Spellbound* (Hayward Gallery, 1996), or *Notorious: Hitchcock and Contemporary Art* (Museum of Modern Art, Oxford, 1999), Hitchcock has become something of an artistic and curatorial obsession.[9] Exhibitions of this variety come to prominence con-

temporaneously with the cinema's 1995 centennial and must be understood as both participating in and responding to a perceived crisis of the cinematic institution at this time. Passing over into the space of the museum, the cinema becomes an old medium fit for commemoration. And yet, as Mulvey's teary dissatisfaction suggests, how laudatory is this commemoration when it takes place through fragmentation and displacement? *Hitchcock et l'art* appears at first to have little in common with an exhibition like *Notorious: Hitchcock and Contemporary Art,* which showcased contemporary artists' engagements with Hitchcock. The former imagines a museum of cinema, while the latter elaborates the cinema of the museum forged by artists such as Douglas Gordon and Stan Douglas. Both, however, share in the transportation of Hitchcock's films into a new institutional space, the art gallery, and both engage in strategies of fetishization and commemoration that take place through a dismantling of the plenitude of the original film.

The fascination with Hitchcock in the art of the last two decades is evidence of the extent to which this period has witnessed museums embrace cinema like never before. Exhibitions taking cinema as their theme have proliferated and works originally made for the movie theater have been exhibited in galleries. A pressing set of questions emerges from such developments: what precisely is at stake in the contemporary integration of cinema into the museum and in claiming the museum as a space in which to interrogate and exhibit film history? If cinema enters the museum as a respite from the banalization and fragmentation it encounters in a digitizing mass culture, what is one to make of the fact that these are precisely the processes it often encounters within the museum as well? How does this integration produce a new conception of cinema? And how do the specific characteristics of the gallery space change cinematic spectatorship and open a space for a new kind of moving image practice? This chapter will take up these questions by examining the institutional and curatorial strategies of exhibiting cinema within the spaces of art from 1990 onwards. It will probe what is at stake in this cinematic migration from movie theater to gallery, unfolding the issues that arise from the placement of the mass cultural medium of the cinema within a space Brian O'Doherty defines as "expensive" and relying on an "eternity of display" that values timelessness.[10]

The movie theater and the museum are historically distinct spaces with distinct determinations. Each possesses an architectural, cultural, and ideological specificity that now confronts and mingles with the other. Today, as Francesco Casetti suggests, the question must be not only the Bazinian "What is cinema?" but also the radically anti-essentialist "*Where* is cinema?"[11] The cinema has migrated to numerous new exhibition situations, changing these sites by its presence and being changed by them in turn. While discussions of the analogue/digital transition are certainly important in this moment of technological

change, it is imperative to also take account of the increasingly numerous locations of cinema alongside the numerical basis of its new images. Even if the answer to the question "Where is cinema?" is a quick "Everywhere!" the inquiry cannot stop there. While one can speak of a generalization of cinema, its dispersal across various platforms, one must take care to interrogate the multiple specificities of this scattered cinema and question the ramifications of each component of it. Tom Gunning has written that there has been an unfortunate tendency to veer away from "any investigation into the diverse nature of media for fear of being accused of promoting an idealist project."[12] The challenge, then, is to account for the aggregate nature of media while resisting the lure of idealism by always maintaining an attention to the historical and material specificities of the formations under discussion. Cinema may be everywhere, but everywhere it does not remain the same.

When the movies leave the movie theater and enter the museum, they take up a paradoxical position: they are at once old, supposedly "rescued" from commercial exploitation by their entry into the gallery, and also new, transforming a space that has until recently shut out both technology and mass culture. Cinema appears as an outmoded image-regime in desperate need of the shelter provided by the gallery walls. And yet, the recent predilection for large-scale projected images is an important component of an increasing spectacularization of the museum space. To what extent can the gallery be said to "save" cinema, when the most frequent method of showing films made for the movie theater within the gallery space is in the form of short excerpts installed before a viewer who strolls past? How can the white cube be a site of sanctuary from the determinations of the market when its supposed exclusion from such a realm is more mythic than actual? Dominique Païni has suggested that ephemeral cinema is eager for the eternity that a residence within the space of museum might provide for it. One witnesses this phenomenon in the proliferation of cinema-themed exhibitions and in the memorialization of film history that has occurred with vigor in the last two decades. But this is only half of the story. Cinema may be eager for eternity, but art is just as eager for the entertainment and mass accessibility cinema can provide. Within the rhetoric of the gallery "saving" cinema from obsolescence lays another set of concerns, concerns that are linked to the status of the institutions of art at the beginning of the twenty-first century as yet another branch of the culture industries. As such, it is necessary to interrogate how the ideology of the timeless white cube persists while also giving way to another conception of the museum as a technologized space of spectacle.

The *Passages* of Cinema

Today, the movies have largely left the movie theater and have scattered all across the cultural field. The prevalence of discussions of digital convergence has led to a marked anxiety over the fate of cinema in such an environment, as well as interrogations into how art might best keep pace with the increasing mediatization of everyday life. This triangulation of art, cinema, and the impact of new media was critically interrogated in the important 1990 exhibition, *Passages de l'image*. Curated by Raymond Bellour, Catherine David, and Christine van Assche for the Centre Georges Pompidou, this exhibition announced a watershed in the display of moving images within the gallery. According to its organizers, the exhibition "respond[ed] to the desire to understand what started happening in and among images when it became clear that we could no longer simply speak of the cinema, photography, and painting, since we had reached a point of no return in a crisis of the image, when the very nature of images was brought into question."[13] The exhibition undertook a rigorous inquiry into the fate of specific image-regimes at a moment marked by technological convergence and a renegotiation of the museum space after modernism. Closely linked to Bellour's theoretical concept of the *entre-image* or "between image," the exhibition interrogated the hybrid and intermedial forms arising from the "crisis of the image" brought about by the increased presence of video and digital images throughout the 1980s.[14] The exhibition brought cinema, photography, video, and digital media into conversation with one another in a manner that mapped out their mutual contamination and their respective specificities.

Passages de l'image demonstrated that, as Bellour has noted elsewhere, the advent of the digital image does not vitiate medium specificity.[15] Rather, it suggests that "all old images should be interpreted anew on the basis of the enigma that these as yet doubtful images present to us."[16] Though the organizers admit that these metamorphoses of the image have been well underway since the advent of photography, they become particularly prevalent following the widespread dissemination of computer technologies. The exhibition presented an overview of how these "passages" between discrete media have been interrogated in cinema throughout the twentieth century and how they have now become *de rigueur* in the work of artists such as Dan Graham, Gary Hill, Thierry Kuntzel, Chris Marker, Michael Snow, Bill Viola, and Jeff Wall. Dan Graham's Cinema (1981) was the earliest artwork included in the exhibition, with the rest produced between 1987 and 1990. Meanwhile, an accompanying film program included a diverse plethora of works stemming back to 1914.[17] The thesis at work was that cinema – as a melting pot of image, sound, and text – has long negotiated the intermedial tensions that now face contemporary art and that

this very same cinema, which once existed at a remove from the traditional mediums of artistic practice, now increasingly finds itself a part of them.

By pairing vanguard contemporary art with a wide-ranging selection of films, the exhibition insisted on its ability to open up a critical space in which to reconsider the images of the past in a new light, maintaining an investment in history while welcoming the moving image into the gallery. It crossed high and low, seeing a popular film such as Who Framed Roger Rabbit? (1988) as having as much to offer to an inquiry into the status of the image as the unshakable austerity of Night and Fog (Nuit et brouillard, 1955). *Passages de l'image* opened a problematic concerning the tension between the discrete medium and the tendency of both digitization and the increasing technologization of art production to lead to a disintegration of a given medium's traditional boundaries. The "seventh art" had, in its youth, been at the vanguard of the assault against the value of uniqueness central to the work of art, but was now joining the ranks it once assailed as its conventional appearance was threatened by new media. In this sense, cinema stands poised between traditional artistic media and the informatic age of convergence with which *Passages de l'image* attempted to grapple. It is this unique position – newer than old media, but older than new media – that makes cinema the central focus of *Passages* and which might begin to account for the appeal it has had in art since 1990. It is a medium that has always espoused an aggregate condition that drew upon other media, high and low, thus providing a model for the new hybrid forms that result from the augmented influences from both mass culture and technology within the realm of fine art practice.[18]

The exhibition also signaled that cinema was a loved entity in danger of disappearance. In his review of the exhibition, Antoine de Baecque concludes by taking note of the manner in which *Passages de l'image* was evidence of a transformation taking place in the conception of cinema: "A mystery constructs itself before our eyes: the *gift of aura*, a way, perhaps, of thinking about the museification of cinema."[19] Though cinema was once the primary agent in the liquidation of aura, for de Baecque, the advent of new technologies and the subsequent integration of film into the space of the museum have now endowed it with the special presence Benjamin once accorded to the unique work of art. In bringing together this becoming-precious of cinema with an acknowledgement of the increasing intermediality brought about by the digitization of images, *Passages de l'image* stands as an early and cogent articulation of the bivalent forces that would govern the relationship between cinema and the gallery in the 1990s and the first decade of the new millennium. It critically interrogates a double movement: on the one hand, cinema's integration into the white cube imparts a value of veneration to an endangered institution, commemorating this entity with a palpable nostalgia that might bestow upon it the "gift of aura"; but on the other

hand, the cinema enters the gallery on the horizon of a centripetal motion of convergence that pulls technology, mass media, and art together and into the great mélange of contemporary visual culture.

Projection and Patrimony

In the years following *Passages de l'image*, the dispersal of cinema interrogated in the exhibition continued unabated. The existence of Bellour's *entre-images* was greatly exacerbated when, in the early 1990s, technological innovations in video projection made the technique increasingly attractive for both artists and institutions. These projections were distinctly intermedial, summoning mural painting and billboard advertising, but invoking the cinema most of all. Though John Belton has called digital projection in mainstream theatrical presentation a "false revolution" because it offers "something that is potentially equivalent to the projection of traditional 35mm film," the widespread adoption of video projection (whether using analogue cathode ray tube projectors or digital liquid crystal diode projectors) in the early 1990s forever changed the possibilities of moving image art.[20] Video, which had long been confined to display on one or more monitors, was now writ large, thus partaking of the immateriality, illusionism, and giganticism of the cinema.

Video projection technology in fact predates video recording technology and had been employed in isolated cases in the 1960s and 1970s, notably by artists such as Peter Campus and Keith Sonnier.[21] This new medium, however, failed to achieve prevalence prior to the early 1990s. This was due in part to its bulkiness, high cost, unreliability, and low image quality, but crucially, was also due to projection's tendency to distance the video from its grounding in television and the work of pioneers, like Wolf Vostell and Nam June Paik, who had engaged with the monitor as a sculptural form. For many early video artists, the close link to broadcast media provided video with one of its *raisons d'être*: to contest the monoculture of television through its own means. Even the title of the first major exhibition of video art in the United States – *TV as a Creative Medium*, held at the Howard Wise Gallery in 1971 – speaks to this palpable desire. By the late 1980s, though, video's attachment to television began to shift. Amidst the increasing popularity of installation art, it began to pull away from the monitor and pursue spatial arrangements with a greater fervor. Particularly evocative of this moment is Gary Hill's Between Cinema and a Hard Place (1991): the artist dismantles the monitor and enlarges the scale of the artwork, while television goes unnamed as a "hard place" and cinema becomes an important reference.

Gary Hill, Between Cinema and a Hard Place *(1991).*

The embrace of video projection is a key factor in the institutional endorsement of the moving image that occurred at this time, a phenomenon exemplified by Documenta 9, in 1992. Curated by Jan Hoet, the exhibition was the biggest, most expensive, and best attended Documenta since 1959. It attracted 609,235 visitors and had a budget of an estimated 19.5 million deutsche marks (about $12.5 million in 1992).[22] The reception of the exhibition was mixed at best: critics called it a "circus," said it was full of "moody hysterics," and proclaimed that "more than three-quarters of the work [was] either so-so or downright awful."[23] Whether the exhibition was good or bad, one thing was certain: installation art – and video installation in particular – played a central role. Bill Viola's The Arc of Ascent, Bruce Nauman's Anthro/Socio (Rinde Spinning), Gary Hill's Tall Ships, and Stan Douglas' Hors Champs (all 1992) were four of the key installations on display. This was not the first time any of these artists had worked with projection: Viola, Hill, and Nauman had used video projection

before, while Douglas had used 16mm. But the critical mass of exhibiting them all together in such a high profile venue signaled a significant shift. One critic remarked that "There was a time when the exploration of new technologies led to all kinds of creations that were more or less disorganized and uncertain; all that is finished today."[24] Barbara London, a video curator at MoMA, wrote in 1995 that Documenta 9 was a turning point that provided evidence of "the maturity [of] video as an art form."[25] Gary Hill had a slightly different take on things: "Last year at Documenta," he said in 1993, "there were a number of media works, and you could hear critics, curators, museum directors, etc. saying something to the effect of 'video has finally come of age.' You just felt like saying, 'no, video has not finally come of age, *you* have finally come of age."[26] And yet, a significant change was occurring: the dominant form of presentation was shifting from the monitor to the projector and, as this happened, institutions took increasing interest.

Bill Viola, The Arc of Ascent *(1992).*

Video's turn toward a mode of presentation historically aligned with cinema occurred precisely as the latter's status as a bad object began to wane. As the 1995 centennial approached and cinema's hegemonic position as cultural dominant was increasingly compromised, a growing chorus of critics, filmmakers, artists, and scholars would sing a requiem for it as loved and lost. It is worth noting that Dominique Païni chooses 1990 as the date that marks the passage of cinema into a new realm, that of patrimony: "Since 1990, after having been the curiosity of the century, the leisure of the century, the art of the century, the culture of the century, cinema becomes the *patrimony* of the century. Each film is now *also* a document, testimony, trace, memory."[27] Païni summarizes the implications of this shift quite simply: "This last mutation is one from industry to art."[28] Mainstream narrative cinema continues to traffic in celebrity and mass culture, but in the meantime, another conception of cinema, one that would be incessantly emphasized by contemporary artists and curators (to say nothing of academic film studies), has arisen. After 1990, the dispersion of cinema throughout culture in general, which Païni sees as taking place from 1968 onwards, dialectically reverses to give way to the rarefaction of cinema that had always existed within it, leading to an interest in its history and its specificity. Spread too thin over the entire cultural field, a more restricted notion of cinema appears. It is a cinema in danger of disappearance, one that spawns rearguard efforts to both remember it and to reassemble it.

Throughout the 1990s, no doubt spurred on the introduction of the DVD in 1995 and the rise of the Internet, this conception of cinema becomes increasingly prevalent. In need of preservation, the sites of this patrimonial cinema become the museum and the cinémathèque more than the commercial movie theater or even the home viewing console. And once inside those walls, Païni writes, "the institution of the museum creates artistic value by imposing *the value of agedness* and *the value of exhibition*".[29] Amidst fears of disappearance, the increased presence of cinema within the gallery can be seen as an attempt to take sanctuary within the privileged and relatively autonomous zone of art. This architectural displacement allows for a kind of retrospective inquiry to emerge, whereby one constantly confronts the question, "What *was* cinema?" Cinema's loss of dominance in some ways becomes its gain: within the sphere of contemporary art, a space is opened for a kind of moving image practice that would reflect on the historical institution of cinema, interrogate its present condition, and possibly open pathways into the future. Disregarding the fact that cinema continues to be many things to many people – box office revenues in the United States exceeded $10 billion in 2009 – this strand of artistic and curatorial practice puts forth the space of the gallery as a tomb that would house and embalm a moribund cinema.[30] This can take place in at least two primary ways: first, the gallery can serve as an exhibition venue for the historical products of the cinema,

as exemplified in this chapter's opening example of the *Hitchcock et l'art* exhibition; and second, it can provide a site for the exhibition of a new cinema that is "purged" or "cleansed" of its associations with the vulgarity of mass culture, a cinema of the museum to be made by artists, one that will be discussed in the that chapters that follow.

While the first is closely aligned with Païni's notion of cinema attaining a patrimonial value, the second is linked to what Raymond Bellour has termed "saving the image."[31] Bellour uses this term to designate an operation that might most productively be thought as an attempt to redeem or rescue the image from the vulgarization and profanation it has undergone in the era of mass media proliferation through gallery-based production that would rehabilitate qualities of contemplation and substance. According to this premise, the gallery might become the site of a new kind of cinematic production that would carry on the cinema's thwarted goals, conserving its mandate if not the specific products of its history. Of course, Bellour's position rests on a very particular understanding of cinema's mandate, one that writes out its relation to mass culture in favor of a purified, quasi-autonomous art form. Bellour describes the notion as "the fiction of a cinema saving itself as much as escaping itself, thanks to the metamorphoses to which it is submitted."[32] Cinema is able to pursue its goals only through a transubstantiation: through a kind of benediction, profane cinema may be made sacred by its entry into the museum and gallery. Bellour implies that the domain of cinema proper is now beyond hope, lost forever to the vapid spectacle of Hollywood's media-industrial complex. In its place, the spaces of art will fulfill the lost vocation of the movie theater.

In a similar vein, Thomas Elsaesser has suggested reversing André Bazin's suggestion that the cinema saved painting by liberating it from its obsession with producing likeness to ask if another art might now be in the process of saving cinema.[33] Discussing Peter Greenaway's installation work, he writes that the artist is "purging cinema, by confronting it both with itself and its 'others,' recalling or insisting on a few conceptual features, in an attempt to rescue it from its self-oblivion by theatrically staging it across painting, sculpture, music, drama, and architecture."[34] By "purging cinema" of its undesirable attributes, no doubt allied to a vulgar commercialism, and marrying it with high-culture others in order to rescue it, Elsaesser's understanding of Greenaway recalls Bellour's notion of "saving the image," as well as his concept of the *entre-image*, which produces a nonessentialist conception of medium specificity through an engagement with hybrid forms.

Bellour and Elsaesser's enthusiasm for the possibilities of a gallery-based cinema is wholly understandable. However, it is necessary to interrogate the ideological determinations of the gallery space if one is to fully conceptualize what is at stake in this notion of "saving" cinema, whether by providing a new site of

exhibition for old movies, or by sponsoring a new kind of moving image practice. According to Bellour and Elsaesser, cinema is granted escape from the ideological determinations of mass culture, but there is no interrogation of those of the realm it is entering. While it is true that its location within the gallery is generative of new possibilities and new opportunities to explore the histories and the futures of cinema, some suspicion must be cast on the magnanimous gesture of "saving" cinema. The risk of such a position is that it fails to take into account the fact that the white cube is far from a neutral container that would protect the cinema out of an unquestioned benevolence. It possesses its own history, its own ideology, and its own contemporary predicament – all of which come to bear on why and how cinema has invaded contemporary art.

Black Box/White Cube

The movie theater is a mass cultural space of boisterous entertainment and clandestine eroticism. The anonymous relationality, the darkness, the giganticism of the screen, the imperceptible rhythms of the flicker emanating from the projector – all these elements serve to buttress the powers of the film itself, consolidating the spectator's attentive fascination and engrossment. The protocols of the gallery space are strikingly different. The light level is higher and the visitor wanders at will, perhaps speaking to a companion. The activity is endowed with a sense of cultural respectability, even erudition, and tends to lack the absorptive capacity of the cinema. The architectural form of the white cube, popularized in the 1920s, is inextricably tied to the ideology of modernism and the desire for an artistic autonomy free of the contaminating tentacles of a mass culture seen as governed primarily by market imperatives. Brian O'Doherty refers to this pristine space as a "survival compound," suggesting the strictly policed borders it enacts between its inside (the autonomous work of art) and what is outside (the world), while Douglas Crimp has written that, "...the modern epistemology of art is a function of art's seclusion in the museum, where art was made to appear autonomous, alienated, something apart, referring only to its own internal history and dynamics."[35] The display of art objects within such a setting endows them with an autonomous presence that seems to emanate from within but is in fact a matter of institutional framing. This erasure of historical contingency in favor of the appearance of essence and eternity has a name: myth. Well-spaced and well-lit in an architecture where "[s]ome of the sanctity of the church, the formality of the courtroom, the mystique of the experimental laboratory joins with chic design to produce a unique chamber of

esthetics," the object found within the art gallery is framed by the space around it in such a manner as to radically change the meanings attached to it.[36]

Accordingly, the exhibition space must not be seen as a mere container, but as a meta-medium to be investigated. It is the means by which art is made visible and knowable to those who consume it. It transmits individual works of art, but also much more: it activates relations between works and endows them with cultural value, it conveys institutional discourses, and it produces a viewing subject. The gallery does not simply serve as a neutral, protective container for the moving image, but produces a new cinematic *dispositif* through its particular discursive and institutional framing and the various practices associated with it. Subject to the ideological determinations of the gallery space, a notion of the history of cinema as possessing a surplus cultural capital comes into visibility. De Baecque calls it "the gift of aura"; Païni names it patrimonial value. When the cinema risks being dissolved into the great data flows of the fiber optic age, it enters the gallery and the museum and takes on a patina of precious rarity.

Despite the prevalence of a commemorative attitude towards cinema, the tremendous institutional endorsement of the moving image that has occurred over the past two decades has not simply been a matter of benevolent concern for an aging medium. Rather, the gallery occupies a paradoxical position: it is the "security compound" that might best "save" cinema by memorializing the products of its history and/or by sponsoring its new, high culture variants. And yet, it is but another site to which the shattered cinema has travelled, participating in the dissolution of its specificity and trafficking in the same kind of profanation that it experiences so often in culture at large. When museums display the historical products of cinema, most of which were produced for exhibition in a movie theater, the very criticisms film purists level against the inferiority of the home-viewing experience often hold true: there is a frequent lack of material specificity, a preponderance of spectatorial inattention, a distortion of image scale, and unfavorable viewing conditions. But unlike the home-viewing industry, which at some level acknowledges its secondary status vis-à-vis theatrical exhibition, the museum has historically been the institutional space where one encounters original artworks in the best conditions possible. When a museum exhibits a digital clip of Psycho, for example, it is betraying its historical mission and asserting new priorities. For an institution apparently entrusted with a mandate to safeguard cinema, more often one encounters a dilution based on principles of excerption, format shifting, and distracted spectatorship that speaks to concerns very other than providing shelter.

In his curatorial statement for the film program of Documenta 12 in 2007, Alexander Horwath wrote that all ninety-six films being exhibited would be shown in the movie theater rather than in the gallery spaces. One might think that such a choice would go without saying, but it is in fact a rather unusual

occurrence in a major international art exhibition. Of the movie theater, Howarth wrote, "This format and space are based on the physical and technical characteristics of the medium. They allow film to be perceived on a specific level of intensity to which it owes its historical success."[37] Horwath's vehement opposition to exhibiting works made for the movie theater within the gallery is a minority position, at least within a contemporary art context. Today, it is an exceedingly common experience to walk into major art institutions and find digital copies of clips and short films playing on loop.

In Kerry Brougher's *Hall of Mirrors: Art and Film Since 1945*, held at the Los Angeles Museum of Contemporary Art in 1996, one encountered over two hundred cinema-themed works on display. These works spanned across media and included films by figures such as Luis Buñuel, Alfred Hitchcock, Peter Kubelka, Fritz Lang, Paul Sharits, and Orson Welles, shown on monitors primarily in the form of short excerpts. In an exhibition that purported to celebrate the role of cinema in postwar art, one might have expected the film image to be treated with a greater degree of respect. Even when film and video is the sole focus of the exhibition and works are shown on loop in their entirety, as was the case in the monographic exhibition *Kenneth Anger* at P.S.1 Contemporary Art Center, New York, in 2009, too often the museum fails to provide a hospitable environment for sustained viewing. In Spring 2010, Béla Tarr's seven-and-a-half hour Sátántangó (1994) was shown at the Galerie Andreas Huber in Vienna. Approving of the choice to exhibit the film in a gallery space, one critic wrote, "...[V]isitors could come and go as they pleased. There were no expectations to stay to the end, and walking out early wasn't the insult it is at the cinema."[38] Such a flippant attitude regarding the exhibition of cinema is by no means atypical of art criticism. At best, such exhibitions expose works to new audiences and to new contexts of understanding. But at worst, they make choices that present the historical products of cinema under unfavorable circumstances, diluting their potency and misunderstanding their objectives. In their rush to adopt new ways to commemorate the cinema as old, museums and galleries have often neglected to consider that their actions may be inflicting more harm than good.

Perhaps the most monumental example of a lack of concern for the integrity of the work is to be found in the installation of Berlin Alexanderplatz (1980) curated by Klaus Biesenbach for Kunst-Werke and P.S.1 in 2007. Here, each episode of Fassbinder's fourteen-part miniseries was installed in its own small room, facing onto a central courtyard familiar from the domestic architecture of Berlin's Mitte neighborhood, where the miniseries takes place. As such, the visitor has a choice of strolling through this *hinterhof* to see all episodes projected at once, or to take a seat in one of the small rooms to watch an episode played on loop. While one admission to the exhibition was valid for as many return trips

as the visitor pleased, the likelihood of viewing the entire 894 minutes of the series is highly unlikely, to say the least, while sound bleeding from other projections made concentrated viewing difficult. Along with these episodes, the installation included an audio recording of Fassbinder speaking about the project, stills, preparatory sketches, and excerpted scenes displayed on video monitors in another room. Despite the reverential tenor of the exhibition, Biesenbach's installation of Berlin Alexanderplatz did more to dilute Fassbinder's masterful epic narrative into a series of images to be consumed in a glance by a strolling gallery-goer than it contributed to a serious understanding of the work. At the risk of oversimplification, one might venture that Berlin Alexanderplatz gains nothing from such an exhibition, while K-W and P.S.1 cash in on the legacy of Fassbinder and his much-acclaimed miniseries. Fidelity to the work takes backseat to considerations of how to make its presentation as eye grabbing as possible. The first step was to eliminate durational commitment; the second was to situate it within a lively mise-en-scène.

Fassbinder: Berlin Alexanderplatz – An Exhibition, *KW Institute for Contemporary Art, Berlin (18 March-13 May 2007).*

The New Blockbusters

The roots of an undertaking like the exhibition of Berlin Alexanderplatz go back to the 1970s and the emergence of what has become known, borrowing from the language of cinema, as the "blockbuster exhibition."[39] The *Treasures of Tutankhamen* exhibition organized by the Metropolitan Museum of Art in 1976 is frequently cited as the beginning of a trend in museum exhibition to favor the guaranteed box office revenues provided by accessible material and a well-stocked gift shop. In 1998's *Beyond the Brillo Box*, Arthur Danto remarked upon the evolution of a new kind of museum that associates the consumption of art with that of food or the purchasing of souvenirs.[40] Already in 1990, Rosalind Krauss predicted that this "late capitalist museum" will begin to have more in common with Disneyland than with its previous incarnation:

> Thus it will be dealing with mass markets, rather than art markets, and with simulacral experience rather than aesthetic immediacy... The industrialized museum has a need for the technologized subject, the subject in search not of affect but intensities, the subject who experiences its fragmentation as euphoria, the subject whose field of experience is no longer history, but space itself...[41]

The breathtaking experience of large-scale video installations such as Matthew Barney's Cremaster Cycle (1994-2002) cannot be far behind. In this new museum, the projected image provides a monumental, relatively cheap way of delivering exhibitions with vast appeal. It can fill the large, cavernous spaces of newly renovated museums and offer audiences an immersive experience.

Confined to a monitor, video could do nothing of the sort. The image on the monitor remains contained and possessable, of a manageable scale that neither overwhelms nor dwarfs. Even when marshalling forms of collective address, the monitor tends to be viewed by a single individual, or a few at best. Its history is one of private image consumption, often in a domestic setting, and it retains something of that context even when exhibited in public. It is of an obstinate materiality, a piece of furniture that remains distinct from the surrounding architecture. By contrast, the projected image is, quite simply, a public image. The word "projection" comes from the Latin *proiectio*, "to throw," evoking the way in which the image thrown away from its source, past the spectator and beyond. The projected image escapes attempts at possession. It operates on a potentially massive scale that has historically been the domain of cinema. The image has the ability to meld seamlessly with the architecture that serves as its support, dissolving interior volumes and opening on to an illusory world. And crucially, it allows the video image to claim space within the gallery itself.

This kind of large-scale public image was particularly appealing to art institutions and major international exhibitions in the 1990s. Half of the 1,240 art museums in the United States were less than twenty-five years old in 1999, with many of them devoted purely to modern and contemporary art.[42] The last quarter of the twentieth century saw the emergence of something of a museum industry, with a huge number of openings and expansions. Through the 1990s and into the 2000s, biennials, triennials, and quadrennials proliferated around the globe. Meanwhile, as Internet connections popped up in every home, visual culture was undergoing a shift the likes of which it had not experienced since the birth of cinema. Spectacular architectural commissions such as Frank Gehry's Bilbao Guggenheim (a part of a veritable franchise) and the American Association of Museums' think tank initiative, the Center for the Future of Museums, both testify in very different ways to the museum's desire to (post)modernize and embrace the dynamism of the digital age. Cinema, once perceived as a disorganizing threat, could now be summoned to maintain relevance and accessibility, as its presence fulfills the new museum's need for entertainment and exhilaration. Video art no longer had to be difficult or, for that matter, confined to a monitor. Instead, it would be cinematic: gigantic and (relatively) entertaining. The history of cinema – that of narrative and experimental film alike – could be ransacked to provide a vast array of cheaply available works that would deliver a maximum visual impact. Thus, the very possibility of cinema's acceptance within this rarefied milieu depends on the very motions of cultural and technological convergence it resists when it purports to save cinema: namely, an increasing infiltration of art by mass culture, technology, and spectacle. An interesting relationship emerges: from the side of cinema, art proffers eternity but most often delivers fragmentation; from the side of art, cinema offers an upbeat contemporaneity that appeals to all.

The mobilization of the history of cinema as an instrument of mass appeal at the expense of the integrity of the individual work is evident in *Le Mouvement des images*, a thematically curated exhibition held in Paris at the Centre Georges Pompidou in the summer of 2006. The exhibition was a creative re-hang of the permanent collections of the Musée nationale d'art moderne. One reviewer called it "an ambitious cast of thousands extravaganza."[43] The exhibition took up cinema as a thematic framework through which to examine twentieth-century art, grouping its inquiry into four sections: unwinding, projection, narrative, and montage.[44] The exhibition design focused on a central corridor of thirteen digital projections of works by Marcel Broodthaers, Joseph Cornell, Marcel Duchamp, Fernand Léger, Bruce Nauman, and others, which confronted the viewer in rapid succession to produce a dazzling and disorienting experience. Philippe-Alain Michaud, the exhibition's curator, justified the potentially distracted viewing the installation might elicit by invoking a resurrection of the

flâneur that he saw as disappearing with "the theatricalization of cinema": "It suffices to pass in front of [these works] for a few moments...What we see in this biased way, in a manner very unconscious and fugitive, is different but not less interesting."[45] Some of these works were indeed videos made to be shown on loop in a gallery setting, but on monitors; many of them were made on celluloid for start-to-finish viewing. No attention was given to the change of format and/or exhibition situation, let alone the fact that the work was installed in a crowded manner in a transitory space.

Le Mouvement des images, *Centre Georges Pompidou, Paris, level 4 (5 April 2006-29 January 2007).*

Bruno Racine, president of the Pompidou from 2002 to 2007, wrote that the exhibition "offers a rereading of both twentieth century art and the art of today from the viewpoint of film; its self-appointed aim is to show how the 'seventh art' now irreversibly conditions our experience of both artworks and images."[46] Rather than conceiving of cinema as a historically specific set of institutions and practices to be investigated, here cinema is a heuristic used to look at a century of art, reduced to several transhistorical principles also found in other media. Alexander Horwath described the catalogue's rhetoric as "send[ing] shivers down [his] spine" and stated that the exhibition is evidence that

> this critical idea of exploding cinema or expanding cinema in the 1960s and 1970s has now turned into another connotation of the word "expansion." Now it's about expanding with cinema. By that, I mean museums and the museum structure using moving imagery as a part of their shopping mall.[47]

No longer does one confront the singular image of the title of *Passages de l'image*, which maintained a concern for the specificity of a particular image regime in tension with the homogenizing thrusts of convergence. Now one confronts the plurality of images in movement. While such thematic curation can sometimes facilitate drawing interesting connections between dissimilar artworks, in *Le Mouvement des images*, the governing principle, patently suggested by the title, is one of nonspecific circulation, in which images travel with an ecstatic mobility that escapes any sense of historical determination.

Michaud has said that, "Today, the cinematic exceeds the *dispositif* of exhibiting images in projection rooms, which is a part of a theatrical heritage: it appears from now on as a manner of conceiving of and exhibiting images."[48] The sense of the "cinematic" – a rather curious adjective-turned-noun – put forth by this exhibition is something of a spectacular catchall, a purely idealist notion freed of historical and material determinations. It is meant to infuse the halls of the Pompidou with the excitement of a shopping arcade – or, in the words of Jean Baudrillard, a supermarket. When the Pompidou was opened in 1982, he named the transformation of public culture he was witnessing the "Beaubourg effect": functioning according to a model of "cultural fission and political deterrence," Baudrillard saw there "a supermarketing of culture which operates at the same level as the supermarketing of merchandise."[49] *Le Mouvement des images* supremely fulfils this function, using cinema as its primary tactic.

To the credit of the Centre Pompidou, *Le Mouvement des images* did not constitute the institution's sole engagement with the moving image in the summer of 2006. Overlapping with a portion of the exhibition was an installation that offered a diametrically opposed way of engaging with cinema in a museum context, Jean-Luc Godard's Voyage(s) en utopie, JLG, 1946-2006: à la recherche d'un théorème perdu (Voyage(s) in Utopia, JLG, 1946-2006: In Search of a Lost Theorem).[50] It is in a very different context that Serge Daney has spoken of "Godardian pedagogy," but perhaps unsurprisingly, Godard has something to teach on this front as well.[51] Though episodes of Godard's monumental Histoire(s) du cinéma (1988-1998) had been installed at Documenta 10 (1997) and he had, with Anne-Marie Miéville, been commissioned by the Museum of Modern Art to produce a documentary about that institution entitled The Old Place (1998), this project marked the first time that the filmmaker produced a work expressly for an installation context. Godard had long interrogated the role of the museum, so it came as little surprise that the exhibition

took up the vicissitudes of cinema's integration into such a space, standing as a foil to the many easy yet problematic transplantations of recent years.

Jean-Luc Godard, Voyage(s) en utopie, *JLG, 1946-2006:* À la recherche d'un théorème perdu *(2006).*

The exhibition stemmed from a project abandoned in February 2006, Collage(s) de France, archéologie du cinéma d'après JLG, which had itself been borne of the Collège de France's rejection of Godard's proposal to teach a seminar there according to the methodology of Histoire(s).[52] A sign greeting the visitor at the entryway to the exhibition made this clear:

> The Centre Pompidou has decided not to realise the exhibition project Collage(s) de France, archéologie du cinéma d'après JLG because of the artistic, technical, and financial difficulties it presented – and to replace it by another programme entitled Voyage(s) en utopie, à la recherche d'un théorème perdu, JLG, 1946-2006.

Rumor had it that Godard took to the sign with a permanent marker the day of the opening to put "technical and financial" *sous rature*. The numerous maquettes encountered alerted the viewer to the original objectives of Godard's

"utopian travels," giving a dollhouse hint of what the nine rooms of his exhibited archaeology of cinema might have looked like.[53]

In place of this aborted exhibition, Godard made three rooms titled "Today," "Yesterday," and "The Day Before Yesterday" into something of a garbage dump of culture. The space looked as if it were still in the process of installation. Unused video monitors lay stacked in a corner, while elsewhere wires hung exposed and a clip of a "No Trespassing" sign from Citizen Kane (1941) impeded the viewer from obtaining a clear view of a video screening behind a metal fence. The rooms were transformed into a sort of necropolis of cinema, with a proliferation of small, LCD screens showing Bresson, Ray, and Rossellini like so many gravestones. Stripped of its monumentality and place in the public sphere, the big screen appeared small scale, in an "exploded apartment" complete with an unmade bed.[54] A small train shuttled between two spaces, making its way through a hole that seemed to have been haphazardly punched through the gallery wall. Was it a return to the playfulness of childhood, to the innocence of lost origins, to the 1895 screening of the Lumières? Did it look back at a mechanical age from the maelstrom of the electronic or reference the deportations and mass death of the last century?

Scale was a governing problem of the entire exhibition, recurring in the miniature maquettes, the tiny LCD screens, and the toy train. As an aberration of normal scale, the miniature is aligned with the interior, the possessable, and with a negation of the flux of time. As Susan Stewart has written, the miniature is "a diminutive, and thereby manipulatable version of experience, a version which is domesticated and protected from contamination."[55] While there is sense that the gigantic never fails to escape one's grasp, thus linking it to the sublimity of expanses only partially apprehendable, the miniature reduces the normal scale of an object to something precious, knowable, and tamed. Throughout the exhibition, the multiple instances of miniaturization signalled the destruction of public culture in the name of private property and acquirable goods. The presence of the tiny screens of private digital image consumption reflected specifically on the current state of the cinema, but also served as a node within a larger set of concerns about the fate of the public sphere.

Perhaps what was most telling in this respect was the room entitled "Today", into which the toy locomotive tellingly did not travel. The only room to contain no films by Godard, it was a space that entertained Ridley Scott's Black Hawk Down (2001) as a metonymic stand-in for the obscenity of Hollywood alongside pornography, simulcast television (ESPN and TF1), and clippings from interior design magazines in a makeshift kitchen. Described by James Quandt as a "domestic hell," it was this space that most fiercely indicted the contemporary intersection of consumerism, the media, and neoliberal privatization.[56] Here, the glittering surface of the commodity emitted a blinding glare that transformed

one's perception of all objects it encountered. This, of course, included the histories of art and cinema, both of which were banished to the anterior rooms of "Yesterday" and "The Day Before Yesterday." For Godard, the collective history that lies buried within them becomes impossible in the war, porn, and merchandise of "Today."

Thus, the entirety of Voyage(s) en utopie was marked by the definitional tragedy of utopia: it can be no place, it is doomed to fail. However, the infamous difficulties involved in mounting the exhibition – including Godard's reported refusal to speak to Païni, the exhibition's commissioner – were not the only locus of failure in Voyage(s) en utopie. Antoine de Baecque made this clear in his review of the exhibition for *Libération*: "Godard's exhibition is a catastrophe, but the artist is proud of it because this undoing [*défaite*] of art was at the very heart of his project."[57] A podium discussion regarding the relationship between cinema and the museum at the Oberhausen Film Festival in 2007 took as its title the question, "Does the Museum Fail?"[58] Here, Godard provided a firm answer: yes, it does, and how. For Voyage(s) was not a failed exhibition, but an exhibition *about* failure – about the failure of Godard's Collage(s) de France concept, but also about the failure of the fine arts to adequately grapple with the cinema and all of its implications, and the failure of both of these entities in contemporary culture. The relationship figured here between cinema, mass culture, and the museum by no means fits with the notion that the gallery might shelter or "save" cinema. Rather, cinema *and* art appear as so much detritus of a fallen regime.

Godard firmly asserts the place of cinema amongst the fine arts – something the filmmaker has been intent on exploring through his entire career, from the presence of Élie Faure in the bathtub of Pierrot le fou (1965) through the tableaux of Passion (1982) and beyond – not by advocating for its integration into the museum, but rather by situating both on the same debased plane. He patently denies the white cube's mythic timelessness, abiding instead by a statement he and Miéville made in The Old Place: "Art is not sheltered from time, it is the place where time resides."[59] This is to refuse the spurious eternity conferred upon art by its institutional frame and instead to see it as constantly in dialogue with the contingencies of culture at large and as a privileged site where the movements of history become visible. It is this understanding of the relationship between art, cinema, the museum, and history that Voyage(s) en utopie took as its central concern.

Unlike *Berlin Alexanderplatz – An Exhibition* and *Le Mouvement des images*, which attempted to commemorate cinema and infuse it with a new life suited to the contemporary media environment, Godard exploited the gallery's very inability to safeguard cinema. All the rhetoric of art's ability to shelter cinema deflates here, as Godard emphasized that the crisis of the black box is equally

the crisis of the white cube – for both institutions are implicated in the predicament of what happens to the public culture of the twentieth century within the digital mobility of the twenty-first. Rejecting the notion of an "expensive" space of precious objects, Godard turned the halls of the Pompidou into a massive rubbish pile, with cinema and painting alike consigned to the heap. This suggests not only a profound cynicism concerning the contemporary status of the museum, but also a very different relationship between art and the moving image, one that proposes that the notion of the gallery as "saving" cinema is just another mystification of the echo chamber of the white cube – an institution that itself is in desperate need of help.

While certainly the spaces of art continue to cultivate the modernist values of autonomy, expense, and preciousness O'Doherty describes in *Inside the White Cube*, over the last two decades, the walls of the museum have been forced to become more permeable to grapple with the accelerated mobility of images and with the changing status of the institution in culture at large. Godard's exhibition is both representative of this trend – that a major museum would invite a filmmaker to produce such an exhibition in the 1980s is virtually unthinkable – and also a response to some of the problems it poses. Godard's transformation of the museum space into a theater of mass spectacle and consumption enacted on a hyperbolic level that institution's contemporary crisis.

The Myth of Activity

Though the autonomy of the white cube may be mythic, myths endure. Throughout the critical literature concerning the subject position created by moving image installations, one frequently finds a comparison between the "passive" spectator of the movie theater and the "active" spectator of the gallery.[60] The assumption here is that the movie theater constitutes a space of ideological regression, whilst the gallery is a clear-sighted realm exempt from such mystification. Cinematic spectatorship functions as a kind of straw man against which the inherent critical value of gallery spectatorship is asserted. The movie theater is a space of disciplinary confinement; the gallery is a space of freedom.

It is true that the film spectator sits immobile in the red velvet seat, whereas the gallery spectator wanders through space. And indeed, the notion that cinematic spectatorship is passive does have a significant place in the history of film theory. In the 1970s, figures such as Christian Metz and Jean-Louis Baudry linked the darkness of the theater, the immobility of the spectator, and the hypertrophy of vision at the expense of decreased motor capacity to a regressive state that enables identificatory processes and sets up a transcendental subjec-

tion position, shot through with idealism.[61] Without discounting the importance of such canonical accounts, it is necessary to acknowledge the great body of work that has taken place since the publication of these seminal texts, as well as the immense changes that have occurred within the institution of cinema.[62] In contemporary discourses concerning the status of the spectator of the moving image installation, the notion that the cinema spectator is passive while the gallery spectator is inherently active rests on a spurious mapping of passive/active binaries onto this architectural difference, as if to conflate physical stasis with regressive mystification and physical ambulation with criticality – a claim that holds true on neither end. The obsessive return to the denigration of the movie theater emerges as a tellingly symptomatic repression. The positing of a strict determinism between the architecture of exhibition and a critical spectator disallows any questioning into the ideological determinations of the gallery space since the gallery is *de jure* a space of demystification.

The oversimplified model of gallery spectatorship mythifies both cinematic spectatorship and the exercise of power into ahistorical constants, ignoring their status as historical contingencies that change over time. As Gilles Deleuze has shown, a system of control based in principles of mobility and circulation has superseded discipline and its reliance on confinement as the contemporary diagram of power.[63] We have moved from a centralized exercise of power to a highly flexible and fragmented form of power linked to data flows and an abolition of interior/exterior distinctions. This diagram of power is marked by a generalized crisis in the enclosures that marked disciplinary power, and the museum is no exception: in recent decades the institution has become increasingly permeable and malleable in an effort to maintain relevance. It has begun to value flexibility and mobility rather than permanence and stasis. In this paradigm, to circulate and participate are by no means activities of resistance, but in fact precisely what is demanded of us in the experience economy.

How, then, might one conceive of the spectator of moving image installations, if not in opposition to the supposed passivity of the movie theater spectator? Giuliana Bruno has likened, rather than contrasted, the cinema and gallery spectators, suggesting that there is a "reversible process" at work between the two since both involve a "haptic path" undertaken by the spectator.[64] Bruno is right to emphasize that there is a mobility, however figurative, associated with the film spectatorship, despite the physical stasis of its spectator. However, collapsing the "haptic path" of the film spectator with the literal perambulation of the gallery-goer fails to diagnose the fact that these modes of spectatorship produce markedly different experiences of spatiality, temporality, and the work of art itself. In *Le temps exposé,* Païni associates the roaming gallery viewer with the Baudelairean *flâneur* due to his or her desultory movement through space, an archetype that Michaud also embraces. In a footnote, Païni defines the verb *flâ-*

ner as: "walking without goal, by chance; using one's time without profit according to Le Littré. Le Robert evokes abandonment to the sensation of the moment,"[65] something that Païni notes is crucial to the experience of contemporary moving image installations.

Kutluğ Ataman, Küba *(2005).*

Certainly, this is the principle at play amidst the forty screens of Kutluğ Ataman's Küba (2005). The installation relies on the mobility of its viewer to weave together a complex fabric out of the many voices of residents of an area of southern Istanbul that serves as a refuge for a diverse group of people united only by their need and/or desire to live outside of state control to the greatest degree possible. Each screen displays an interview with a Küba resident, with a single armchair placed in front of it for the viewer to occupy. As the viewer moves through the space from interview to interview, armchair to armchair, he or she engages in an activity of mapping. This trajectory analogizes the work's desire to chart a geography that the artist has described as less of an actual area and more a "state of mind – rebellious, lawless, cohesive."[66] Individual narratives are pieced together into a variable portrait that maintains a tension be-

tween the component parts that come together in the formation of collectivity. The work allows each spectator to construct his or her own trajectory at his or her own pace. The mobility of the viewer here allows for new temporalities and new forms of narrative that simply would not be possible within the traditional space of cinema.

This mobility, however, should by no means be conceived of as necessarily oppositional or as a mark of the spectator's autonomy from structures of power. Kate Mondloch has rightly emphasized that in many video installations, "the active participation element of these works clearly constitutes a constricted request or demand," something that may be aligned with a noncoercive power mechanism.[67] Contrary to the productive wanderings of the spectator of KÜBA, the movement of the gallery visitor can take him or her from one work to another to another to another in an endless parade of objects to be consumed. Particularly when images confront one another in a crowded array, such as in the central avenue of projections in *Le Mouvement des images*, they lose their status as distinct artworks and instead become ambient décor. The most that one can ask is to be allowed the time and space to engage in a sustained consideration of a work if one wishes, something that is not always possible when both artworks and people compete for space within the museum. The difference from the spectator of the movie theater is, then, far greater than a simple question of mobility versus stasis; in fact, what is at stake is the spectator's relationship to time and attention.[68] As Volker Pantenburg has noted, shifting the focus from mobility to attention allows the latter to come into focus as a key term for thinking through the conjunction of cinema and museum, one that is "positioned at the threshold between two economic fields: the economics of attention and the 'real' economics of money, real estate, and financial resources."[69]

While Bellour agrees that subject position imagined by the moving image installation is very different than that of the classical cinema, he points out that Païni's likening of this viewer to a *flâneur* is a weak comparison since "there would need to be a real crowd for that, and the street is not the Salon." Bellour goes on to acknowledge the difficulty of conceptualizing this gallery-based spectator, stating, "As random and often uncertain as it is, in the situation of a semi-spectacle inferred by the museum, the work fixates that which one could call its visitor – but there is no right word with which to grasp this dissolved, fragmented, shaken, intermittent spectator."[70] Certainly, the spaces of contemporary art are far from the jostling crown of a modernizing metropolis. Nonetheless, Païni's conception of the *flâneur* does hit on an essential aspect of the experience of viewing moving images in a gallery: a likeness to window-shopping. In the work of Baudelaire and Benjamin after him, the *flâneur* is aligned with strolling through the Paris arcades and experiencing the phantasmagoria of the modernizing city in an intoxicated haze. In the spaces of contemporary

art, images are offered up for passing consumption in a manner that mimics strolling through the arcades and gazing at merchandise.

Philippe-Alain Michaud valorized the experience of the *flâneur* in his discussion of the mode of spectatorship elicited by the central avenue of projections in *Le Mouvement des images*, when in fact this distracted viewing at times merely mimics the perceptual regime of mass culture. Like so many of Benjamin's archetypes, *flâneurie* is marked by a profound ambivalence: on the one hand, "The idleness of the *flâneur* is a demonstration against the division of labour," but, as Anne Friedberg has suggested, "The *flâneur* becomes an easy prototype for the consumer."[71] If one is to employ the archetype of the *flâneur* to understand the spectatorship of moving images in the gallery, it is necessary to keep in play the Janus face of the concept. It invokes both associations of spectatorial mobility and of the consumption of goods. This is not lost on Païni, who writes that, "*Flâneurie* arises from this sort of deception in regard to images that simultaneously offer themselves up spectacularly while receding semantically, according to the model of objects of consumption in shop windows that attract aesthetically but economically remain unavailable."[72] Bellour's "intermittent spectator" flickers in and out of attention to these seductive images. At times, this distracted, mobile apprehension of images might allow the viewer to forge interesting connections, but at others it offers an experience of simple accumulation wherein eminently disposable moving images provide a kind of video wallpaper for a stroll through a technological wonderland. While the concept of the *flâneur* has been invoked so frequently and loosely within the discipline of film studies so as to render it little more than a petrified cliché, its affinities with commodification, spectacle, and the inattentive mobile consumption of images render it perhaps more apposite to the mobile spectator of the museum than it ever was to the immobile cinema spectator. But if it is to retain any heuristic value at all, it is imperative to keep in mind the fundamental ambivalence of the figure of the *flâneur* and to resist a simple equation of mobility with either criticality or freedom.

While some important accounts of film spectatorship have been deployed primarily at the level of the apparatus, it has historically been important to also interrogate how the formal construction of a work functions to secure a certain spectatorial position. In accounts that privilege the space of the gallery as necessarily guaranteeing a form of critical spectatorship, this creation of a spectatorial subject position through textual mechanisms is entirely neglected. When one compares the difference in the modes of spectatorship elicited by a classical Hollywood film such as Gilda (1946) and work like Nam Jun Paik's Zen for Film (1962-1964), for example, one is comparing much more than the difference between a seated and a mobile spectator. Accounts of spectator positioning in classical Hollywood cinema, for example, have emphasized how devices such

as the shot/reverse shot or the eyeline match work to foster identification and create a stable and safe position for the spectator to occupy.[73] While such structures occasionally find their way into moving image installations, it is clear that no such coherent formal system exists therein to be theorized after the manner of 1970s film theorists such as Laura Mulvey or Stephen Heath, a fact that surely contributes to Bellour's characterization of this spectator as "dissolved, fragmented, shaken, intermittent."

Nonetheless, one might suggest that instead of the techniques of suture found in classical Hollywood, certain moving image installations favor immersive spectacle, overwhelming the viewer through large-scale projections of a high sensory intensity – an argument that could also be made of the contemporary postclassical blockbuster. Artists such as Matthew Barney, Pipilotti Rist, and Bill Viola make use of extravagant visuals, high production values, and a maximalist aesthetic of visual hypersaturation and bombast that unsettlingly mirrors the spurious production of affect and sensation by the image commodities of advanced capitalism. Rather than luring the viewer into emotional identification and narrative absorption as a Steven Spielberg film might, they engage in the parade of surfaces proper to a perfume advertisement. To conclude, it is necessary to signal the important relationships between such works and a museum structure that is ever searching for exhibitions that will possess a wide appeal.

Media at MoMA

Though the Museum of Modern Art espouses notably conservative curatorial policies with regard to the display of moving images in its permanent collection exhibitions, since its foundation in 2006 under the curatorship of Klaus Biesenbach, the Department of Media and Performance has delivered large-scale spectacular commissions by Doug Aitken (Sleepwalkers, 2007) and Pipilotti Rist (Pour Your Body Out [7352 Cubic Meters], 2008) that meld MTV aesthetics with sensory intensity and broad appeal.[74] Such prominent installations testify to the extent to which the moving image has been recruited as part of the ongoing becoming-entertainment of art that conceives of the museum-going experience as exhilarating, fun, and devoid of antagonism. Hal Foster has noted that the admirable "attempts to open up cultural history through old media" – something that will be explored extensively in the next chapter – have been "overwhelmed by the institutional attention given to 'new media,'" in particular the "technophilic extravaganzas" of recent video installation.[75] Foster is critical of the institutional endorsement of such works for their accessibility, entertainment value, and sensory rush. He decries the false immediacy achieved by

this variety of practice because it "aestheticizes, or 'artifies,' an already familiar experience – the mind-blowing intensities produced by media culture at large"; it engages in a kind of "cultic reenchantment" that mythologizes technology as spiritual experience.[76] Despite their differences, Sleepwalkers and Pour Your Body Out both engage in a kind of euphoria of surfaces that Siegfried Kracauer saw as characterizing the Berlin picture palaces of the 1920s: "[t]hey raise distraction to the level of culture," offering a panacea for lack that is "articulated only in terms of the same surface sphere that imposed the lack in the first place."[77] One of the primary mass cultural – and eminently ideological – functions of cinema here finds itself displaced and rearticulated in the twenty-first century museum with a startling lack of criticality.

Doug Aitken, Sleepwalkers *(2007).*

Sleepwalkers literalizes the conception of viewer of the moving image installation as *flâneur* by placing him or her outside on West 53rd Street in New York City. Aitken, who began his career by directing music videos for the Barenaked Ladies, Fatboy Slim, and others, consolidated his international reputation when he was awarded the International Prize at the 1999 Venice Biennale for his eight-projection installation Electric Earth (1999). When commissioned by the MoMA and Creative Time to undertake a major public art project, Aitken made use of lush cinematography and celebrities (such as Donald Sutherland, Tilda Swinton, and musician Cat Power) to produce a spectacle of overwhelm-

ing proportions. The exhibition employed seven enormous projections on the facades of the MoMA at night from 16 January to 12 February 2007, dissolving the architecture of the museum into a dazzling sea of color to render its spectacularization quite literal.

Tracing the nocturnal journeys of five New Yorkers, the skeletal narrative weaves together their waking life and dream experiences in a somnambulistic haze. Occasionally, the image will dissolve into large pixels or envelop the installation's characters in a spinning luminosity, ending finally by overtaking the representational function of the image with bands of colour that curiously resemble a barcode – the image as merchandise to be scanned. No character ever occupies the same screen as another; rather, their individual trajectories combine and diverge through montage strategies and rhyming activities, such as turning off a light or drinking a beverage. They begin their day as the sun goes down, with each leaving a private space to venture out into the five boroughs on a thirteen-minute journey. After the end of one cycle, all narratives end simultaneously, characters switch screens, and the work begins again in a new combination.

Much has been made of Aitken's interest in fragmented, non-linear narrative: the artist has published a book of interviews entitled *Broken Screen: 26 Conversations with Doug Aitken Expanding the Image, Breaking the Narrative*, in which he discusses his conviction that nonlinearity and fragmentation are "truer to reality," closer to the "hurricane of modern life."[78] Meanwhile, curator Peter Eleey asserts that "the multipart configuration...of Sleepwalkers blows apart the one-point perspective automatically set up by the camera, along with its correlative relationship between vision and power, buttressing its democratic spirit."[79] However, as important recent scholarship has shown, the demolition of centralized power does not necessarily lead to democratization, for power continues to exist after decentralization, just in different configurations.[80] Within the society of control, decentralization is the norm and the imperative is to be mobile, thus tempering any assertion that perambulation through multiscreen environments might constitute a democratic freedom. With regard to the subject position created by such a regime, Deleuze writes, "...the man of control is undulatory, in orbit, in a continuous network."[81] How else to describe Aitken's Sleepwalkers? For Deleuze and for many new media theorists writing in his wake, this is how power now operates, necessitating attempts to exploit the network's weak nodes and agitate from within it. But when it comes to Sleepwalkers, one finds nothing of the sort; instead, the installation brings the viewer a jubilant celebration of the false freedoms of neoliberalism.[82]

Sleepwalkers was the first major commission of the MoMA's Department of Media. The exhibition's press release made clear the extent to which increased accessibility was a major goal: "A project like this creates a very different dia-

logue with the public, who we hope will be inspired to think about art in relation to the city itself, and to the larger urban experience...Sleepwalkers will be easily accessible to a broad and diverse audience of New Yorkers and visitors to the city, who can engage directly with an artwork in a vital and unexpected context."[83] Viewing Sleepwalkers did not require museum admission, but essentially functioned as a video billboard advertisement for the MoMA, perhaps luring people who would not normally visit the museum back with the promise of more seductive images of the Sleepwalkers variety to be found on the inside, accessible for the twenty-dollar admission. With the phantasmagoria of Times Square less than ten blocks away, it is almost as if the MoMA decided to voluntarily participate in the city ordinance governing the zone immediately to its southwest: buildings must display illuminated commercial advertising.[84] Meanwhile, in the same press release, New York City mayor Michael Bloomberg explicitly linked the installation to an expected increase in tourism revenue.[85] With high production values and a large crew, such work lends to the museum space a much-desired injection of hip entertainment, of seductive, glittering image commodities for consumption. The work devastatingly fulfills Guy Debord's definition of spectacle: "capital accumulated to the point where it becomes image."[86]

In 2008, the Department of Media commissioned Pipilotti Rist's Pour Your Body Out (7354 Cubic Meters). When the MoMA reopened in 2004 following a two-and-a-half year, $425-million renovation conducted by architect Yoshio Taniguchi, it was endowed with a capacity that doubled its previous square footage. An integral part of this expansion was the addition of a 110-foot-tall atrium on the second floor, an enormous open space just outside the contemporary galleries that called for nothing but monumentality and grandeur. Rist turned the vast, white emptiness of this atrium into a throbbing sea of color. Pour Your Body Out enveloped the entire space, as the volumetric measurement of its subtitle suggests. Three projections twenty-five feet high and a total of two hundred feet long transformed the room into a womb-like enclosure of deeply saturated fuchsia and cyan. In its center, a large circular sofa in pale blue velvet provided a space for visitors to rest and take in the show. Inside this iris lay a black pupil, thus forming an eye thoroughly corporealized by its placement within the womb of projections.

The sixteen-minute video loop engages cycles of fertility and decay through formal strategies of extreme magnification, colorization, and slow motion. The lava-lamp aesthetics of oozing hues are achieved by digitally enhanced color that endows the images with visual qualities of painting or animation; hardly out of place, for example, is a green strawberry with blue seeds floating in pink water. There are extreme close-ups on female body parts, fields of tulips, and flower petals stuffed up a woman's nose; then earthworms, rotting fruit, bare

feet in close-up walking across dark, moist soil. A woman traipses across a field and bathes in a lake, sometimes exchanging positions with a warthog that follows the same path. The three projections can display three distinct images, sometimes two of them will mirror each other along a corner axis, and other times the three projections merge into one. They flow into one another and across the walls with a fluid continuity. Anders Guggisberg's ambient indie rock soundtrack echoes through the space and bleeds into the surrounding galleries, with the *ritornello* of a hummed melody burrowing into one's brain even after leaving the atrium.

Pipilotti Rist, Pour Your Body Out *(7354 Cubic Meters) (2008).*

There is a trancelike intensity to the installation that aims to achieve a sensory flood of warmth and liquidity. In this sense, Pour Your Body Out strikingly recalls the "cosmic consciousness" of Gene Youngblood's McLuhanite *Expanded Cinema,* published in 1970. As Youngblood would have it, "We are tragically in need of a new vision. We shall be released. We will bring down the wall. We'll be reunited with our reflection."[87] For Youngblood, pioneering moving image environments outside of the movie theater was one way this altered consciousness might take shape. In a similar vein, the wall text outside Pour Your Body Out informed viewers that Rist hoped they would receive "spiritual vitamins" by experiencing the installation. They were told, "Please feel as liberated as possible and move as freely as you can or want to! Watch the videos and listen to

the sound in any position or movement. Practice stretching: pour your body out of your hips or watch through your legs. Rolling around and singing is also allowed!" A sign requesting the removal of shoes added, "Please make new friends at the museum" and on 1 February 2009, the installation was used as the site of a yoga lesson.

Pour Your Body Out clearly points to the contemporary transformations of the museum, as the institution mutates from a graveyard repository of stodgy relics to a pulsing site of visceral intensity competing for tourist dollars. Rist, like Aitken, works on the very architecture of the museum space, dissolving its masses in an immersive experience that tenderly envelops the viewer. Critic Jerry Saltz's enthusiastic review of the installation linked this transformation of the museum to gender. In an article entitled "MoMA's Sex Change," he writes, "The atrium of this bastion of masculinism becomes a womb, and the museum itself a woman. In an abstract way, Rist makes the institution ovulate... This is museum as hallucination, opium den, Lotus Land, cubbyhole, and pleasure dome. Call it Trance Central station."[88] Similarly, the *New York Times* noted that Pour Your Body Out was "arguably the first project to humanize – and feminize – the atrium."[89] These accounts attach a politics of gender to Rist's intervention into the museum space and signal its departure from a conception of contemporary art as inaccessible to or aggressive towards the public and instead align it with a nurturing and caretaking femininity. Femininity is indeed a recurring concern throughout the artist's work, but this so-called feminization of the museum in no way intervenes into the institution's collections or its politics, it in no way confronts the gendering of art and/or the museum, nor does it understand sex and gender as discursive terrains inscribed with power relations.[90]

Instead, this techno-pastoral brings femininity back to a mute nature in a joyous exaltation of technologized perception that avoids any possibility of antagonism. Conflicts between subject, nature, and technology are sublated in a myth of togetherness and mutual enrichment. She is one with the changing of the seasons, the recurring cycles of renewal and rot. If Pour Your Body Out is to be conceived as a feminist intervention at all, it is a feminism already defeated by its disturbing anchorage in an extra-discursive conception of the body that equates woman with nature. As the cushy colors and squishy, magnified breasts come together to coat the white cube in washes of pink, one has to question if Pour Your Body Out is doing anything more than reinforcing the very binaries that have served to largely exclude women artists from institutions such as the MoMA in the first place, while simultaneously neutralizing any ability that space might have to offer an alternative to the image-saturation of mass culture by simply rendering it gigantic and by hyberbolizing it – and delighting in that hyperbole.

Dorothy Spears offers a position on the installation significantly different from that of Saltz:

> The video-and-sound environments of Swiss artist Pipilotti Rist are easy on the eyes and ears – making them an excellent balm for today's world-weary culture travelers. And if the same can be said for the lobby of a W Hotel or a Bliss spa, this is certainly no coincidence... Rist's tantalizing installations speak the universal language of pleasure to an audience weaned on Ambien, electronic billboards and echoing, white-washed spaces.[91]

What Saltz saw as a provocative feminization of the museum is here viewed as a transformation of that space into a mirror of luxury consumer zones of pampering and care – a realm that, one should add, is also closely aligned with a mythologized femininity. Spears sees Pour Your Body Out as the commodity form decked out as a rejuvenation of spiritual wellbeing, a postmodern sublime offering reified images in the guise of "spiritual vitamins" and reproducing the services for sale in the experience economy. The emphasis on femininity in the installation reinforces its status as a caretaking, comforting, and compliant enclosure. It erases a history of what some might find less pleasant feminist interventions in favor of a fuzzy wholeness concocted from blending a romp in the grass with beyond-Technicolor effects. There is no debating the sensory power of Rist's installation; even Spears allows that it "speak[s] the universal language of pleasure." While pleasure is by no means a problem, one must interrogate the bases on which the pleasures of Pour Your Body Out rest: a neutralization of the politics of gender in favor of a timeless, essentialist femininity and a special effects sublime that pacifies and, as Kracauer would have it, compensates for a lack by the very same means the lack was induced.

Sleepwalkers and Pour Your Body Out indicate the extent to which the contemporary integration of cinema into the museum must be seen not only as a matter of protecting or commemorating an endangered institution, but also of mobilizing its accessibility and entertainment values in order to attract audiences. Given such a state of affairs, it is important that one maintains a healthy scepticism about what Pantenburg has called "emancipation theories" of the spectatorial position put forth by new moving image installations.[92] Such theories see components such as a mobile spectator and a multiplicity of viewpoints as inherently democratic, thus failing to recognize the redistribution of power in a contemporary society in which centralized disciplinary power is no longer the dominant diagram. They also overlook the ways in which the moving image has functioned as a central component of an increasing spectacularization of the museum space that brings it into a closer proximity to mass culture than ever before. Curator Roger Buergel has likened the administration of power in the gallery space to a Foucaultian concept of governmentality, wherein

the apparent permissiveness of neoliberalism masks power structures that are now internalized rather than forcibly administered through enclosure and segmentation, as they were within the regime of disciplinary power: "The ethical concept of redefining individual behaviour follows the ethics of neoliberal politics: individual choice, autonomous acting, governance of your own fate, self-initiative and self-determined living. The museum seems to be designed to provide this framework."[93] Buergel emphasizes that though the spectator may be "liberated" from the physical enclosure – such as that experienced in the movie theater – this is not an escape from power.

Coexisting with the ostensible autonomy of the gallery visitor are a whole host of invisible constraints that govern one's conduct and inform one's way of seeing. The freedom of moving through space, participating and interacting with the attractions on display, is precisely the way power functions today; it is far from something to champion unproblematically as guaranteeing a critical perspective. If the movie theater was a site of disciplinary power, holding the spectator immobile, the museum invokes the arts of governmentality and control to manage its crowds. This however, is by no means a totalizing determination. Rather, as Deleuze puts it, "There is no need to fear or hope, but only to look for new weapons."[94] Every exercise of power offers a possibility of resistance; the need today is to abandon the notion of the museum as a space of autonomy and clear-sighted criticality, to confront the ways the institution functions as a technology of power and a part of spectacular culture, and to formulate responses to it.

These actions are already underway. One can, for example, identify moving image work that embraces the antispectacular, cultivating an interest in the obsolete and discarded forms that constitute the dialectical other of capitalism's focus on the incessant production of novelty. Artists such as Matthew Buckingham, Tacita Dean, and Jeroen de Rijke/Willem de Rooij – all of whom will be discussed in the next chapter – fall under such a heading. Though they might seem to be diametrically opposed to spectacular culture, they in fact agitate from within it by mining its detritus. It is also possible to find instances in which artists embrace spectacle so as to turn against it, or at least ambivalently hold it up for view. In this vein, remaking old movies into new narratives in order to question the relationships between subjectivity and spectacular culture will be the focus of chapter three. While it is sure that there can be no outside, the need persists to find weak links in the network, or as Bernadette Corporation puts it in their video Be Corpse (2006), to look for "new energy coming from dead things." This complicates an understanding of the deployment of the spectacular in art from an inherently negative force to a terrain to be negotiated from within. Though strikingly different, both of these tendencies are exemplary of

how cinema's status as an old medium may be used to intervene in the problematic of spectacle and contemporary aesthetics.

But to conclude this examination of the "where" of cinema in contemporary art, it is perhaps most important to emphasize that the dispersion of cinema across the entire cultural field happens in an uneven and disjunctive manner, leading to the coexistence of incompatible postulates and unlikely bedfellows. Convergence is not a totalizing force. Instead, one witnesses an erratic flow that allows for the cinema to appear at once as an old medium in need of safekeeping *and* as a harbinger of mass culture within the museum. In both instances, it becomes clear that any understanding of the status of the image within the museum must be considered in tandem with the status of the image outside the museum. The scalar intensity of the projected image has forever transformed the white cube just as miniature screens proliferate in pockets and purses everywhere. Likewise, the walls of the white cube transform our understanding of the projected image, that entity which has long been a source of simultaneous fascination and superstition.[95] Caught between old and new, senescence and spectacle – and thereby disrupting any understanding of media as a linear chronology of progress – cinema finds its place within contemporary art. Building from this framework, the following chapters will move to the level of individual artworks and aesthetic practices, examining how particular examples function within the institutional determinations outlined here – in some cases corroborating them, in others contesting them fiercely.

Chapter 2 – Filmic Ruins

> So obsolescence is about time in the way film is about time: historical time, allegorical time, analog time. I cannot be seduced by the seamlessness of digital time; like digital silence, it has a deadness.
> – Tacita Dean[1]

In 2001, Tacita Dean traveled to the west coast of Madagascar to film the total eclipse of the sun, a project that would later become the film Diamond Ring (2002). By chance, while she was there, she heard of a phenomenon called the "green ray": often glimpsed at sea, the brief flare of green light that shoots up as the last bit of sun dips below the horizon had long been a symbol of good fortune for sailors. Morombe, Madagascar, was an ideal place to sight the elusive ray, which takes place under conditions of low moisture and clear air. Also by chance, Dean had also learned the evening before that Éric Rohmer had faked the effect in Summer (Le Rayon vert, 1986), his cinematographer having waited some two months in the Canary Islands for every sunset before giving up and going home to the magic of postproduction. This made Dean's determination to capture the ray all the greater. Coincidence to coincidence, chance to chance, The Green Ray (2001) came into being. Dean describes the process of shooting:

> The point about my film of The Green Ray is that it did so nearly elude me, too. As I took vigil, evening after evening, on that Morombe beach looking out across the Mozambique Channel and timing the total disappearance of the sun in a single roll of film, I believed, but was never sure, I saw it.[2]

And indeed, the spectator is never sure, either. The film is not displayed on loop, like many of Dean's other works; instead, the 16mm projector is outfitted with a push button that will begin the film at the viewer's volition. Over the course of two-and-a-half minutes, the spectator sees the golden sun sink below the horizon and waits for the fatal instant. But before one knows it, the sun is gone, the sky is dark, the film has ended. *Did I glimpse the green ray?* Time to push the button again.

The sun and the sea are recurring figures in Dean's films: Banewl (1999), Totality (2000), and Diamond Ring feature solar eclipses; Fernsehturm (2001) and Palast (2004) capture a literal sun setting metaphorically over the monuments of the former German Democratic Republic; Disappearance at

Sea (1996), Disappearance at Sea II (1997), Bubble House (1999), and Teignmouth Electron (2000) are films generated from Dean's exploration of the story of Donald Crowhurst, a British amateur sailor who jumped overboard after abandoning a race around the world in a trimaran, taking his chronometer with him in a gesture that cannot help but be read as carrying symbolic weight. The sun and the sea function here as thematic and imagistic concerns, certainly, but they also suggest a certain relation to time. In The Green Ray, the cyclical recurrence of the sun's diurnal movements is interrupted – perhaps – by a brief flash of contingency. This chance occurrence takes place at the meeting of sun and sea and thus fittingly suggests a temporal relation closer to that of the flux of the ocean than the regularity of the sun. Though it is governed by tidal fluctuations influenced by the moon and the sun, in its filmic representations the ocean is figured as a site of unpredictability and chance, of a disruption of linear time in favor of the contingent or the unknown that can act as an allegory of cinema itself. One might think here of the uncertainty of the closing freeze-frame of François Truffaut's The 400 Blows (Les 400 coups, 1959), of the denial of human finitude achieved by the ocean-as-thinking-substance of Andrei Tarkovsky's Solaris (Solyaris, 1972), or even of the photograph of the ocean that finally brings the inexorable zoom of Michael Snow's Wavelength (1967) to a rest, only to open onto another visual field.

Tacita Dean, The Green Ray *(2001).*

At the meeting of sun and sea, The Green Ray attempts to capture a rare optical phenomenon that might act as an allegory of film, that medium with a privileged access to the archivization of the chance occurrence and the ephemeral. Dean herself makes this link between the material base of The Green Ray and its subject. She was not alone during the filming, but was accompanied by two others who captured the event on video. Instantly replaying the footage, they insisted that their video proved that there had been no green flash and that they had witnessed, in fact, just another Mozambique sunset. Dean writes:

> But when my film fragment was later processed in England, there, unmistakably, defying solid representation on a single frame of celluloid, but existent in the fleeting movement of film frames, was the green ray, having proved itself too elusive for the pixellation of the digital world.[3]

Video versus film, digital versus analogue, regularity versus contingency: The Green Ray mobilizes a larger problematic concerning the contemporary digitization of the moving image and what happens to analogue film in its wake. It returns to questions of medium specificity in the face of convergence. The film demands an investment in the revelatory capacities of celluloid, its powers of transcription, taking as its subject, Dean says, the possibility of "faith and belief in what you see."[4] She continues, "This film is a document; it has become about the very fabric, material, and manufacture of film itself."[5] Whether or not the green ray can be glimpsed in this film comes down to a leap of faith and a belief in the material of film as having a privileged access to the real.

"This film is a document," but a document of what? Perhaps of a fleeting optical phenomenon, but certainly of a particular moment in the history of film and the desires its makers and spectators invest in it. For this "faith and belief in what you see" is, to be sure, a fantasmatic projection: the spectator fastens on to the ability of celluloid to render legible contingency precisely in the wake of the digital's regularity of ones and zeroes. The investment in the revelatory capacities of celluloid and a faith in its indexical guarantee must be read as a symptomatic response to anxieties surrounding often hyperbolic claims of the ungroundedness and inherent manipulability of the digital. By virtue of approaching obsolescence, film's ability to capture ephemeral moments in the process of disappearance has been highlighted as a quality central to its specificity as a medium. Though the digital is also capable of such an operation, what is at stake in the privileging of analogue film's relationship to contingency is an investment in the medium as linked to historicity and spectrality. These chance moments are not made present for the spectator, but persist as remnants of a lost time, much in the same way that the very apparatus of film currently finds itself as a relic of a now collapsed regime of image registration and apprehension.

It is as much of this moment in the history of cinema that The Green Ray stands as document as it is of the sunset on that Madagascar evening. Though discussions of film's medium specificity as linked to the registration of contingency go back as far as the exclamations of early spectators that what fascinated most in Louis Lumière's Feeding the Baby (Repas de bébé, 1895) was less the title action and more the wind in the trees in the background, the frequency with which this ability has been held up in recent theory and practice as central to an ontology of the analogue moving image demands historicization and contextualization if it is to be adequately understood.[6]

The Green Ray is not alone in regard to such concerns. The contemporary insistence on using 16mm film in the gallery in tandem with explorations of the contingent, the ephemeral, or the disappearing, is striking. Roughly concurrent with cinema's 1995 centennial, the use of celluloid returns as a major feature of moving image art for the first time since the advent of video displaced the film installations of the late 1960s and early 1970s. The reentry of 16mm into the gallery in the 1990s brings a host of concerns very different from those at stake in this earlier moment. The 1960s-1970s' baring of the apparatus in conjunction with a phenomenology of spectatorship has shifted to an exploration of history and the obsolescent, marking a profound reconfiguration of the medium's specificity. This can be witnessed not only in Tacita Dean's work, but is also central to artists such as Matthew Buckingham, Jeroen de Rijke/Willem de Rooij, Stan Douglas, Sharon Lockhart, and Ben Rivers. This employment of 16mm may be seen as part of a larger problematic of obsolescence in contemporary art that could include work as diverse as Jane and Louise Wilson's video installations of disused sites of bureaucratic power (Stasi City, 1997), James Coleman's use of the slide projector (Initials, 1993-1994), or William Kentridge's explorations into early cinema through the vehicle of hand-drawn animation (Seven Fragments for Georges Méliès, 2003).[7]

This chapter will build a theoretical framework in which to consider how best to locate such contemporary practices and their insistence on both the institution of cinema and the material of film as superannuated. Hal Foster has remarked, "There are usually two dynamics at these new technological moments. There are artists who want to push the futuristic freedoms of new media and others who want to look at what this apparent leap forward opens up in the past, the obsolete."[8] This chapter will deal with artists who fit into this second category, who, through practice, engage the opportunity Thomas Elsaesser sees the digital as having provided for film theorists, namely its function as "a zero-degree that allows one to reflect upon one's understanding of both film history and cinema theory."[9]

The Green Ray explicitly invokes discourses of medium specificity, but as is demonstrated by the relationship between the film's muteness and the rhetoric

of analogue exceptionality that pervades Dean's writings about it, this configuration of film's medium specificity has as much to do with the discourses surrounding the medium and its historical emplacement as it does with the inherent qualities of its physical support. In The Green Ray, as is the case for practically all of Dean's films, the artist's writings, which she describes as "asides," function an important textual supplements. The film text itself might eschew narrative, but through this supplementary dimension, the films enter into a series of interlocking stories and journeys that run throughout the artist's practice. But one must also consider the ways in which other kinds of discourses constitute a contemporary understanding of the medium specificity of film. In the case of artists' employments of celluloid, for example, the institutional and economic discourses of the gallery and the museum must be taken into account.

In the contemporary gallery, analogue film is figured as an old medium, a remnant of a cinema now in ruins. It has a privileged link to ephemerality and historicity – qualities that have also found a significant place in discussions of medium specificity in recent film theory. To call something an "old medium" is to assert that this medium has a history; that is, it is to assert that the very concept of what might count as a medium is a profoundly historical category. These works assert the historical variability of film's specificity, but go further than this to posit film's specificity as inextricable from its relationship to the past. While the films under consideration here do not make specific reference to the history of cinema, there is a discernible interest in interrogating the relationship of the film to the archivization of the past, and in doing so at a point in its own history at which it might be considered as antiquated. Film processing labs are closing rapidly and the U.S. National Association of Theater Owners estimates that 35mm projection will be out of commercial cinemas by the end of 2013.[10] Such a situation leads to a consideration of film as an old medium, one that occurs not only by virtue of form-content relationships wherein celluloid is used to deal with aged or disappearing subjects, but also by placing film inside the gallery as an object of aesthetic contemplation.[11] By attaching importance to the film print itself as an art object, film leaves the realm of mass cultural circulation to enter a different economy of consumption.

To raise the question of medium specificity is to situate recent 16mm gallery practice squarely amidst two related but separate discourses that take up the notion of a crisis in the idea of the medium: from media studies, convergence, and from art history, Rosalind Krauss' formulation of a "post-medium condition." This chapter will explore the relationship between convergence and specificity as one of dialectical movement, demonstrating how it is precisely in tandem with an anxiety over the limits of a medium that one finds articulations of its specificity. To speak of medium specificity in this context is not to partake in a disciplinary orthodoxy that tries to demarcate a territory of the uncontami-

nated object of "cinema," but rather to open film studies to the changing contours of its object, foregoing a purity of cinema for the possibilities that may be generated out of its continuing metamorphosis. If one takes seriously Hollis Frampton's claim that "...no activity can become an art until its proper epoch has ended and it has dwindled, as an aid of survival, into total obsolescence," there is an intimate connection between the increasing obsolescence of celluloid and its current configuration within the gallery space – one that suggests a productive transformation of the medium much more than its death.[12]

Post-medium Post-mortem

Any contemporary formulation of medium specificity must situate the concept alongside the increasing digitization of culture, a condition that sees the notion of the discrete medium challenged by the centripetal motions of convergence. As noted in the introduction, one meaning of the keyword "convergence" is the ability of new media to translate "old" media from one format to another, to transcode all media to a numerical representation of ones and zeros that make media programmable. Friedrich Kittler states the consequences of this quite succinctly:

> The general digitization of channels and information erases the differences among individual media...Inside the computers themselves everything becomes a number: quantity without image, sound, or voice. And once optical fibre networks turn formerly distinct data flows into series of digitized numbers, any medium can be translated into any other. With numbers, everything goes. Modulation, transformation, synchronization; delay, storage, transposition; scrambling, scanning, mapping – a total media link on a digital base will erase the very concept of medium.[13]

The movement of convergence, however, may not be confined to the level of technology alone. Rather, one must recall Henry Jenkins' conviction that convergence designates a broader cultural shift that involves a larger reconfiguration of media systems on a global level, encompassing the ways in which content now achieves possibilities of circulation heretofore unknown.[14] The new presence of cinema in the gallery cannot be understood outside of this reorganization spanning across all sectors of culture.

If, for media studies, anxieties over the formerly clear boundaries of media take the form of questions of convergence, in art history, the dialogue is framed in a slightly different, but certainly related, manner. In her lecture-turned-book, *"A Voyage on the North Sea": Art in the Age of the Post-Medium Condition,* Rosalind Krauss outlines the state of the medium in contemporary art, tracing the fallout

of the exhausted modernist paradigm of medium specificity. If digital convergence is one reason discussions of medium specificity have receded, another is the term's inevitable invocation of the specters of modernism, formalism, essentialism, and of Clement Greenberg – perhaps the most influential theorist of medium specificity of the twentieth century. Very much in line with the *locus classicus* of medium specificity arguments, Gotthold Ephraim Lessing's 1874 *Laocoön: An Essay on the Limits of Painting and Poetry,* Greenberg argued that with modern art, each medium should engage in a process of distillation and self-criticism, to undergo a radical reduction so as to reach the medium's essential qualities. In short, this trajectory involved the pursuit of excellence through limitation.[15] The notion of more firmly entrenching a medium in its area of competence demonstrates Greenberg's commitment to a centered, autonomous work that would form a monad capable of resisting ever-insidious mass culture. This programmatic prescription of autotelic pruning led to an emptying of the medium of anything extraneous to its essence, a movement that would find its apogee and breaking point in minimalism.[16] By the mid-1960s, modernist unity begins to fracture, leading to a dispersed notion of "art in general" and an increasing interest in inter- and multi-media.

Krauss' elaboration of the "post-medium condition" – a term that, with a revealing parapraxis, might quickly flip to "postmodern condition" – details what happened next. This notion begins as a critique of the essentialist unity of the modernist medium in the name of fragmentation, self-difference, and an undoing of the autonomy of the work of art. Film is central here, since it provides a model of a medium with an aggregate nature, finding its conceptualization in the amalgamation of parts that make up the term "apparatus."[17] By the late 1960s, the essential unity of the modernist medium had become untenable and led instead to a conception of the medium "as differential, self-differing, and thus as a layering of conventions never simply collapsed into the physicality of their support."[18] At first, this was a welcome change. Krauss' seminal 1978 essay, "Sculpture in the Expanded Field," happily problematized the unity of the modernist category of "sculpture," linking art theory to a broader poststructuralist critique of essence and identity in order to break away from a conception of the medium as rigidly and ahistorically defined.[19] Though not named as such, "Sculpture in the Expanded Field" provides an early formulation of what would later become known as the "post-medium condition." But as time went by, what began as a progressive critique of modernist essentialism would become, in Krauss' view, a default position that consolidated the generalization of the aesthetic and permeation of art by kitsch that are the hallmarks of advanced capitalism. If in "Sculpture in the Expanded Field" the breaking apart of unity was accorded an important political and conceptual task, throughout the 1980s and 1990s, the situation would change drastically.

Nearing the end of *"Voyage on the North Sea"* and in the articles on "reinventing the medium" that follow, the changed status of fragmentation in Krauss' thought becomes clear.[20] In "Reinventing the Medium: Introduction to PHOTOGRAPH," a 1999 essay on James Coleman, she writes:

> It is at this historical juncture that the taboo against specificity comes to seem less and less radical and a desire to rethink the idea of the medium as a form of resistance to late capitalism's utter generalization of the aesthetic – so that anything from shopping to watching wars on television takes on an aestheticized glow – seems less and less impossible.[21]

This desire to recuperate the unity of a medium and the possibilities for self-reflexivity therein must be read against the pervasiveness of installation art in the 1980s and 1990s, as well as the increasing spectacularization of contemporary art and the museum space. At stake here is an attempt to revive a critical practice thought to be neutralized by the once-productive contaminations of high and low, inside and outside.

If, in the 1960s, Allan Kaprow could triumphantly proclaim that, "Young artists of today no longer say, 'I am a painter,' or 'a poet' or 'a dancer.' They are simply 'artists.' All of life will be open to them," by the 1990s, this attempt to reinject art into everyday life had shifted to the postmodern complicity of art, capital, and mass culture.[22] The "postmodernism of resistance" has been co-opted by a movement of capital that functions not according to principles of unity and identity, but instead according to fragmentation and difference – those very keywords poststructuralists once championed as providing a philosophical corrective to the centuries-old hegemony of binary, rationalist thought.[23] In 1966, Godard dedicated his MASCULINE FEMININE (MASCULIN FÉMININ: 15 FAITS PRÉCIS) to "the children of Marx and Coca-Cola," but now one might say that today's children are borne of Deleuze and Starbucks – alive amidst paradoxical flows of deterritorialization, personalization, and niche marketing.[24] Krauss' repugnance at such a configuration is palpable, to the point that she has spoken of not being able to maintain her earlier methodological commitment to poststructuralism and has made blanket statements as problematic as calling "the international fashion of installation and intermedia work" a situation in which "art *essentially* finds itself complicit with a globalization of the image in the service of capital."[25] Krauss' response to such a situation is a call to "reinvent" the medium.

How might one situate the relationship between 16mm gallery practice, medium specificity, and obsolescence in relation to the twin debates of convergence and the post-medium condition, both of which speak of specificity's undoing? These conditions have led to the relative denigration of the term "medium specificity," relegating it to nothing more than a specter of modernism

with little relevance for the contemporary moment. Writing on Tacita Dean in an essay whose title misleadingly suggests a particular concern with the medium, Michael Newman proposes that,

> The issue is no longer how to distinguish mediums from each other or different uses of a medium within a given state of technological development (as in the relation between cinema and artists' films in the 1960s), but rather of *whether a medium as such is even possible* in the context of the technological transformation – specifically the digitalisation of media as a whole.[26]

Paul Arthur, speaking as a part of a round table on obsolescence and American avant-garde film, voices a similar position:

> When you have first-generation film purists like Ken Jacobs, Michael Snow, Jonas Mekas, Ernie Gehr, Bruce Baillie, Andrew Noren, Peter Hutton, and Gunvor Nelson all working in video; and you have younger-generation filmmakers like Peggy Ahwesh and Scott Stark who move back and forth between digital and film; and you've got Stan Brakhage willing to commit his precious hand-painted films to VHS for distribution, it seems to me that the notion of medium specificity is somewhat vitiated.[27]

Both of these proclamations miss how the twin phenomena of the post-medium condition and convergence might lead not to the obliteration of specificity but rather back to a rethinking of the concept that would free it of its modernist shackles and render it relevant to the contemporary moment. Today, it is precisely these admixtures of film and video, these dispersals of cinema beyond what is considered to be its "normal" bounds, that necessitate rethinking how medium specificity might operate.

Instead of shoring itself up from contamination in an essential purity, it is now possible to see the medium as delimiting itself precisely in relation to the aggregate mixtures it enters into with other media. This phenomenon is not new: as Tom Gunning describes it, "[C]inema has always (and not only at its origin) taken place within a competitive media environment, in which the survival of the fittest was in contention and the outcome not always clear."[28] But certainly, the contemporary moment brings this "battle of the images," to use Raymond Bellour's term, to a rather exacerbated degree unknown during the decades when the constitutive heterogeneity of the cinematic apparatus was relatively reined in by the hegemony of the cooperating systems of representation and exhibition that find their canonical formulation in Jean-Louis Baudry's "Ideological Effects of the Basic Cinematographic Apparatus."[29] The entrenchment of this situation in 1970, when Baudry published the essay, was so firm as to appear as mythologized nature. As such, the political imperative of the time

was to dismantle such unity, to make evident the work of the apparatus and thereby provoke an Althusserian "knowledge effect."[30]

With the erosion of this hegemony, the situation has changed. Now, in a horizontally integrated industry, one confronts the aggregate character of the cinema everywhere, reaching as far as the marketing of fast-food tie-ins or the downloading of companion short films online.[31] The objective now becomes less a destruction of unity – for fragmentation is presumed to be the point of departure – and more a salvaging of the remnants of an object become precious, recollecting (assembling again and remembering) the cinema through an interrogation of its elements. This is to insist first on the historical variability of film's medium specificity rather than on an enduring essence, and second on the gallery as a space where an interrogation into the cinema's component parts and conventions might occur. If an artist chooses to move back and forth between film and video, this should not be taken as a mark of indifference to the medium, but rather as an effort to engage the medium most suited for the work, thereby necessarily engaging its specific qualities. It is common for artists who use 16mm in the gallery to engage in a certain medium promiscuity: to draw but two examples from artists who will be discussed in this chapter, Tacita Dean works in drawing, photography, books, found objects, sound, film, and video; Matthew Buckingham works in film, video, photography, slide projection, sculpture, installation. Far from vitiating the notion of the medium, such cross-medium practices provide a new way of thinking about medium specificity, one that sees it as in a constant interaction with the flows of convergence.

This dialectic of convergence and specificity calls for, following Bellour, the necessity of "grasping all the arts as part of one single ensemble and analyzing each work in terms of its mix of different art forms, particularly in terms of media, or the artist's choice of confining oneself to one mechanism alone."[32] The contemporary climate of convergence makes possible an understanding of medium specificity that does not rely on the old fiction of the purity of media, but instead begins from the premise of interpenetration and contamination. It begins from the notion that, as André Bazin acknowledged over fifty years ago, film is and always has been an "impure art."[33]

Bellour has written, "The most twentieth-century form of art, [the cinema] is at once more crowded-in now than ever and more alone in its splendour."[34] It is a formulation that points to the tendency to see articulations of medium specificity appear precisely during those moments when limits or boundaries are being compromised and/or drawn. It is an understanding of medium specificity that sees it as produced out of an historical situation of heterogeneity and conflict. Even Bazin, so often mistakenly held up as an example of the presumed essentialism of classical film theory, emphasized that, "...we must say of the cinema that its existence precedes its essence; even in his most adventurous ex-

trapolations, it is this existence from which the critic must take his point of departure."[35] As the cinema's existence changes, so will conceptions of what is specific to it. Once again, it is best to follow Bazin's advice: "So let us stop appealing to precedents from the origin of cinema and *let us take up again the problem as it seems to confront us today.*"[36]

Indexing the Past

Jeroen de Rijke and Willem de Rooij, Untitled *(2001).*

Jeroen de Rijke and Willem de Rooij's Untitled (2001) is a silent 35mm film consisting of a single ten-minute-long take of the Karet Bivak Cemetery in central Jakarta. The static frame captures no more movement than the continual rustling of the trees and a tiny lone figure wandering through the middle ground about halfway through. The stillness of the cemetery is overlooked by the high-rise buildings in the background, evidence of the rapid development affecting the twenty-three million inhabitants of Indonesia's capital city. The unbroken continuity of the long take is riven by a temporal discontinuity within the image, as tradition and modernity meet from background to foreground. Indeed, the cemetery would have been demolished to make way for new construction long ago, but owes its continued existence to housing the grave of Ibu

Fatmawati Sokarno, who was both the wife of Sokarno, the first president of Indonesia, and the mother of Megawati Sukarnoputri, who served as the first female president of the country from 2001-2004. Sokarno lobbied for independence from the Netherlands and presided over the country during the first turbulent years of national sovereignty, with his wife reportedly sewing the first Indonesian flag. As the image of the gravesite of this first first lady, Untitled invokes not only the contemporary geopolitical resonances of globalization but the history of colonialism as well – all within a meditation on finitude. This is a concern the film shares with de Rijke and de Rooij's Bantar Gebang (2000), another single ten-minute take, this time of a slum near a garbage dump on the outskirts of Jakarta.

Untitled recalls the travel genre of early cinema, a form of filmmaking that promised its viewer not simply visual pleasure but also knowledge or possession of the faraway lands depicted onscreen. However, instead of supplying its viewer with any sense of possession or understanding, Untitled withholds information or facts in favor of a brute encounter with time. Recalling the experiments in filmic duration undertaken by Andy Warhol between 1963 and 1965, throughout the ten minutes of Untitled, details proliferate, yielding more and more visual data that never resolve into a stable meaning. Rather than using the extension of time to provide the viewer with an increased understanding of the subject, as Untitled progresses, the possibility of knowledge is increasingly undermined. As curator Jessica Morgan has written, "Knowing that the artists are Dutch, we assume a post-colonial interest on their behalf. The impenetrable flatness of the image, however, suggests that this observational investigation of a former colony remains a halted quest for understanding."[37]

Key here is an investment in the powers of registration possessed by the film image. De Rijke and de Rooij insist on the employment of celluloid, a choice one must take seriously and pursue to its fullest implications.[38] The artists refuse to overwrite the time of the apparatus (the spooling of film through the projector) and the time of reception (the experience of the spectator) with the time of narrative, a strategy that Peter Gidal sees as central to Warhol's Blow Job (1963). For Gidal, narrative – however fragmentary it might be – obliterates time: "the real substance of what's being shown on film is overtaken by what it 'stands for' or 'represents.'"[39] For Gidal, this means that radical filmmaking must trouble film's representational capacity by insisting on the materiality of the image; it should *document nothing*. De Rijke and de Rooij's intervention is to follow Gidal's call to insist on the time of reception while still maintaining an investment in the referentiality of the image, something structural film's investigations into medium specificity occluded in the emphasis on film as material. For Ina Blom, de Rijke and de Rooij's "self-effacing structures serve to deflect attention from the work and onto the context or conditions of viewing itself," putting the

filmmakers very firmly within lineage of structural film.[40] However, as much as de Rijke and de Rooij engage this legacy, they also break apart from it by insisting on the historicity of the film image. Untitled puts forth a notion of cinema as an archive of chance, registering mute contingencies, pointing to a referent that it can never quite summon to presence. One can see this pointing to the profilmic real, but the film's blockage, its "halted quest for understanding," also points to the unrepresentable forces of global capital, extending from colonial domination to today's transnational flows of labor, information, and power. The Real is summoned by the image but cannot be spoken by it.

This notion of the medium as linked to both contingency and historicity invokes the concept of indexicality, a category that has come to achieve crucial importance in recent film-theoretical discussions of the analogue-digital transition. Against the much-feared capacity for manipulation that resides in the binary basis of digital media, the idea of analogue film as an indexical sign invokes a testimonial power and a sense of historicity that are seen to be weakened – if not obliterated entirely – by new media. As Mary Ann Doane has ventured, "One might go so far as to claim that indexicality has become today the primary indicator of cinematic specificity."[41] This is to suggest a very different relationship to the category of medium specificity, which has traditionally been paired with an emphasis on the autonomy of the work of art. Greenberg's suggestion that the medium engage in self-criticism so as to further entrench itself in its area of competence is a turning away from the outside world towards self-referentiality.

By drawing attention to the material attributes of cinema – the surface of the filmstrip, the single-frame articulation, sprocket holes, zoom, pan – 1970s structural film located film's specificity in the materiality of the apparatus turning in on itself, not in its ability to register a trace of pastness. With structural film, medium specificity is grounded in film's ability to become about itself, achieving autonomy from that which would contaminate it. Now, on the contrary, film's medium specificity lies in its ability to point beyond itself, in the assertion of its radical *lack* of autonomy by indexing the past. Recent theory and practice have shifted to see this inscription of time as central to a historicized ontology of the cinema. Just as Tacita Dean asserted that the material of celluloid had a privileged relation to capturing chance occurrence in The Green Ray, Untitled mobilizes a conception of filmic specificity that has to do with a registration of duration that will allow for the materialization of contingency.

Even if photography's truth claims have always been questionable, the contemporary desires invested in the revelatory capacities of celluloid must be taken seriously as symptomatic of the current state of technological change and the anxieties that surround it. Dismissing them as factually erroneous does not reduce their affective resonance, as they participate in a fetishistic regime of

belief rather than knowledge. The concept of disavowal has a long history in film theory, invoked in the 1970s as a way of conceptualizing the spectator's willingness to suspend disbelief and invest in the impression of reality.[42] Now, however, the complex machinations of disavowal structure a quasi-mystical investment in the powers of the analogue image: "I know very well (that photographs have always been doctored and the digital can also tell the truth), but all the same (I am drawn to analogue images, for the force of time present within them, I can't explain it, it just *feels different*)..." A knowledge of how the image is produced forms the ground of a complex structure of disavowal and belief that must be taken seriously and understood historically.

For Doane, indexicality is a profoundly historical category that designates "the promise of the rematerialization of time" – an intense desire provoked in part by the abstraction of the subject's relation to time following the standardizing processes of industrial modernity.[43] If the late nineteenth century witnessed a profound reconfiguration of the subject's relationship to time, the emergence of networked electronic communications in the 1990s and 2000s may be seen as another such shift. Paul Virilio hyperbolically speaks of the "globalization of time, more precisely, the advent of universal, REAL TIME that has recently abolished the primacy of local time," while Geert Lovink quotes Jean Baudrillard as proclaiming that "'Time itself, lived time, no longer has time to take place,'" and continues to explain that, "In this pathology of postmodernity, the Internet is no doubt the epiphany of the real-time power."[44] Electronic media allow for an asymptotic approach to the simultaneous, linking disparate spaces across global networks in the perpetual present of online communication. Data is encoded in a regularized series of ones and zeros very different from the photograph's enigmatic status as a "message without a code."[45] In relation to such present-tense mapping, it is understandable that the cinema's alignment with the archivization of traces of pastness and chance events will be seized upon as central to its specificity, for it offers a temporal regime and a system of signification at once older and different. Though the new media dream of being everywhere at once, all of the time (a desire driving the narrative of contemporary techno-thrillers such as The Bourne Ultimatum [2007]), and might be able to capture amateur footage of an event even before the arrival of news crews, the promise of cinema is a promise of historicity. It is a pact to bear witness to the haunting of the present by the past. As Philip Rosen has written, "The indexical trace is a matter of pastness. This already makes it appear that the image is in some way 'historical.'"[46] As such, discourses that attempt to minimize the analogue-digital difference through a rhetoric of perceptual realism are misguided since they wrongly assume that the most important power of photography is that of spatial semblance.[47]

The question of spectatorial affect is central here. Just as Dean saw The Green Ray as being about faith and belief in what one sees, it must be underlined that though the category of indexicality is used to designate a particular regime of the sign linked to the materiality of celluloid, its mobilization cannot be confined to this material level alone. For, following Bazin and Barthes, the power of the index must be understood as a relation to the spectator bound up in time, desire, and finitude. Heidegger suggested that, "The essence of technology is nothing technological," meaning that technologies cannot be understood in terms of their functionality but must instead be understood in terms of their culturally produced meanings and usages.[48] The same is true of indexicality. The index is a matter of discourse as much as of the mute registration of the real. It is the *pathos* of the index, the affect of the trace that is now summoned by the film image. Cinema's specificity once lay in the illusory presence of the objects onscreen, perhaps most embodied in the apocryphal story of credulous early spectators recoiling at the oncoming train.[49] Now, however, one witnesses a shift – from presence to absence, from life to death. Tombstones populate the visual field of Untitled, but the film's eerie stillness equally lends the work a sense of mortification. The film's taciturnity directs attention back onto the conditions of viewing, inducing a reflection on mortality. Not just the temporality of the image, but the apparatus itself contributes here to the sense of the stubborn resistances of the past, the persistent fascination of the ruin. Becoming quiet, becoming venerated, 35mm film is employed here as a reminder of novelty grown old. It evinces the sadness of acknowledging that all that once was modern will be tempered by time's senescence.

In the 16mm film For Bas Oudt (Voor Bas Oudt, 1996), de Rijke and de Rooij train their camera on the quivering wings of a butterfly in a Dutch zoo for ninety seconds before ending abruptly, dedicating the result to Bas Oudt, their former teacher at the Rijksacademie in Amsterdam. Shot with a boroscope, a lens possessing powers of extreme magnification usually used for scientific purposes, the film captures a fleeting moment that Vanessa Joan Müller has linked to *vanitas*, a genre of Northern European still-life painting with a strong relation to death. Latin for "emptiness" and "vanity," *vanitas* is related to the transitory and the lack of meaning in earthly life. Traditionally, a *vanitas* painting would depict objects such as rotting fruit, drooping flower petals, skulls, or watches – all of which testify to the impermanence of things. Müller writes, "The butterfly is reminiscent of the impossibility of eternity and of eternal entropy. It celebrates the transitory moment and also reflects in this transitoriness the passing time documented by the shortness of the film."[50] Thus, the film both archives the passing moment and insists that it has been lost forever, now available only as a flickering specter. The filmic image takes over from the *vanitas* genre of painting as the *memento mori* of modernity. The thematics of ephemerality and loss

are here mobilized at the level of form and content, making the deceptively modest Voor Bas Oudt into a powerful meditation on both the materiality of film and the passing of time.

In the films of de Rijke and de Rooij, one finds a relation to temporality and to history that stands against a notion of easy image consumption and the delivery of information able to be apprehended in an instant. Any security of interpretation is undone. The butterfly of For Bas Oudt passes by too quickly, while the graveyard image of Untitled lasts and lasts but never yields to the viewer's gaze. De Rijke and De Rooij have described the contemporary situation of image consumption and easily given meanings with vitriol: "Images are being used as garbage. People don't even look at them... It is also our task to protect the images we make from over-exposure, and our public from their self-imposed visual bulimia."[51] While one might question the self-imposition of this bulimia, the point is well taken. Once the province of shock and distraction, once aligned with the speed of the modern city, here cinema is mobilized as a site of aesthetic contemplation. If Barthes saw cinema as rushing by too fast, as lacking the "engorgement" of time one finds in photography, one must see the slowness of a film like Untitled as rendering unto cinema something of the contemplative temporality of stillness Barthes prized so much in photography.[52]

This strategy is compounded by the strict regulations de Rijke and de Rooij impose for the screening of their films. Unlike most moving image artists, the duo insists that their films be exhibited in custom-designed spaces at particular screening times. The projector is enclosed in a soundproof booth and any potential distraction is minimized. Describing these rooms as "minimal sculptures," de Rijke and de Rooij are interested in the vacancy resulting from the span of time between projections, when the room will be white and empty.[53] In a visual culture – both inside the gallery and out – that is predicated on the perpetual availability of images, this withholding is crucial. With screening times posted outside of the room, the viewer is expected to sit, wait for the film to start, and stay until its end. T.J. Clark has put forth that "one kind of corrective to dogma is looking itself, pursued long enough."[54] To propose such a relationship between the duration of perception and a politics of the image is to reconfigure the maligned name of contemplation. If absorption was once a quality of bourgeois aesthetics to be overthrown in the name of distanciation, in the contemporary media environment, its valence has changed. Through his sustained examination of Poussin's Landscape with a Man Killed by a Snake (c.1648, National Gallery, London) and Landscape with a Calm (1650-1651, Getty Museum, Los Angeles) – which, interestingly enough, is also a consideration of the *memento mori* – Clark forges a chronopolitics of image consumption for the digital age, specifically around the refusal of easily apprehended meaning. He writes,

> ...our present means of image-production strike me as...an instrumentation of a certain kind of language use: their notions of image clarity, image flow, image depth, and image density are all determined by the parallel (unimpeded) movement of the logo, the brand name, the product slogan, the compressed pseudo-narrative of the TV commercial, the sound bite, the T-shirt confession, the chat show q. & a. Billboards, web pages, and video games are just projections – perfections, perfected banalizations – of this half-verbal exchange. They are truly (as their intellectual groupies go on claiming) a "discourse" – read a sealed echo-chamber of lies.[55]

If *Screen* theory insisted on viewing cinema as a language, the more recent turn to Peircian semiotics in theories of indexicality shows what might be gained by expanding our apprehension of the cinematic image beyond a linguistic framework: a conception of the image as never exhausted by linguistic meaning and at times resistant to it.

In Untitled, de Rijke and de Rooij combine two temporal strategies: the exploitation of film's indexicality and an insistence on long duration. Using these two elements together, the artists engage in *kenosis* – an emptying of meaning – that questions the violence that underlies the assumption of easy understanding. By positing the possibility of unknowing through an insistence on the mute facticity of the filmic image, de Rijke and de Rooij revive a Warholian interest in obstinate stupidity within an inquiry on the vicissitudes of cross-cultural understanding and global image circulation. In his text on the neutral, Barthes has written, "[A]s we know, Nietzsche linked meaning and power: meaning (fruit of, called by interpretation) always a blow of force. → In radical terms: no solution to arrogance other than the suspension of interpretation, of meaning."[56] De Rijke and de Rooij reject the easy availability of the billboard, the commercial, and the logo in favor of a different relationship to pastness, historicity, speed, and attention. This is, however, a new place for cinema: it is a position suffused with slowness, sadness, and death. It emerges as a contestation of the frenetic montage aesthetics of contemporary mass media, using the controlled environment of the gallery against mainstream commercial filmmaking. But one might also view such usage as a quiet outcry against the politics of image consumption *within* the gallery walls, using film against the flashy overload of installation-entertainment. The artists stake out a small place for a different kind of filmmaking between the spectacular poles of mall multiplex and blockbuster exhibition.

A Little History of 16mm

"Every move a picture, every man his own movie director, every lawn a movie studio, and every home a movie theater."[57] So begins the first mention of 16mm film in the *New York Times*, on 9 January 1923. Kodak introduced the gauge that year in an attempt to bolster amateur filmmaking, expanding markets from commercial exhibition to enthusiasts who would require cameras, film stock, and projectors to support their new hobby. For indeed, as Haidee Wasson remarks, though the name of 16mm may refer to the measurement of the filmstrip, "it was more accurately an expansive network of ideas and practices."[58] The ideas and practices formed around this cheaper, more accessible alternative to the industry standard of 35mm stock have, throughout various points in its history, included not only amateur filmmaking, but also other venues of non-theatrical exhibition, such as classrooms and film societies.[59] But perhaps above all, 16mm has been the favored gauge of experimental cinema. The smaller gauge and ease of operating the camera facilitates the sense of a personal cinema of single authorship, held against the great orchestrations of Hollywood production methods. Moreover, 16mm provided the avant-garde with an economic choice. Though by no means cheap, the format provided a viable choice for filmmakers and exhibitors working under strained financial circumstances while retaining an excellent image quality.

With some exceptional employments of 8mm and 35mm, 16mm has become standard gauge for gallery filmmaking.[60] Though 16mm was not invented until 1923 – well into the industrialization of cinema – its affiliation with an artisanal mode of production makes it a favored material support for a return to the modest origins of the medium. This is exemplified by the 16mm work of Matthew Buckingham, who uses the medium to interrogate microhistories of modernity, including that of the cinema. Beginning with Amos Fortune Road (1996), in which Buckingham moves between the present of a young woman's summer in New Hampshire and the enduring past of slavery, the artist marks out an interest that unifies his broad body of work: he encounters traces left by the past and narrativizes them according to the exigencies of the present. Installations such as Subcutaneous (2001) and Muhheakantuck: Everything Has a Name (2003) use film in conjunction with an interest in the "little history": the narratives that get left out of the official story, the fragmentary slices of the past that persist into the present in the form of heavily cathected traces.

The notion of the "little history" is equally a reference to Walter Benjamin's 1931 text, "Little History of Photography."[61] Here, Benjamin returns to the beginnings of photography, looking at long-exposure portraiture to attempt to understand the fascination of the medium prior to its large-scale industrialization.

He brings together a certain notion of historiography with the proposition of the "optical unconscious," a term used to designate the new realms of visibility opened by the camera. The historiographic impulse of the "Little History" is to return to a moment in the past in an effort to recover the utopian potential that was held therein but dissipated by the passage of time. This unsettles any notion of historical necessity, reintroducing the centrality of contingency and posing the possibility of alternate, unfulfilled futures – but it also imparts a sense of finitude and the horror of time's impassive march. This constellation of hope and death, history and subjectivity – glimpsed everywhere throughout the writer's oeuvre – accounts for the importance of photography.

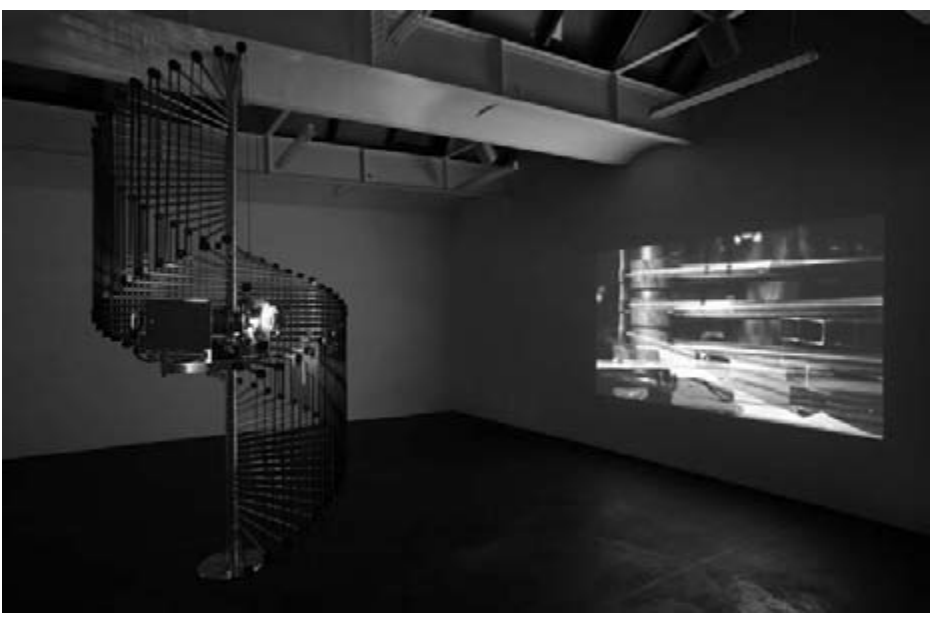
Benjamin posits a homology between what he views as the historiographical imperative and the medium-specific characteristics of photography, with contingency emerging as a category vital to both. The advent of technological media, while compromising tradition and taking part in the dissolution of *Erfahrung*, or long experience, also provided a new opportunity to interrogate the past and negotiate the relationship between subjectivity and modernity. Discussing a photo Karl Dauthendey took of himself and his fiancée, Benjamin remarks that in old photographs,

> the beholder feels an irresistible urge to search such a picture for the tiny spark of contingency, of the Here and Now, with which reality has (so to speak) seared the subject, to find the inconspicuous spot where in the immediacy of that long-forgotten moment the future nests so eloquently that we, looking back, may rediscover it.[62]

This tiny spark of contingency, conceptualized in the preceding section according to the notion of the indexical trace, is here linked to a new way of understanding history. To rediscover in the image the forgotten future so that what is found there might be put in the service of the present: this emerges as a paramount concern in two Buckingham film installations that deal explicitly with narratives of film history and with film as a medium intimately bound to historicity, Situation Leading to a Story (1999) and False Future (2007).

In Situation Leading to a Story, Buckingham returns to the culture of amateur filmmaking initiated by the advent of 16mm. As the viewer enters the gallery, no image is visible – a 16mm projector occupies the room and a male narrator can be heard through speakers. Not the image, but its machinery: in this, the first work for which the artist specified installation instructions, the projector appears as sculptural object before the viewer is introduced to the image. While it is not divested of its utility, still functioning to emit an image, this becoming-sculpture of the projector puts forth the technology as an object of aesthetic contemplation, much like Simon Starling's Wilhelm Noack oHG (2006) and Rodney Graham's Rheinmetall/Victoria 8 (2003). While Starling references the thwarted utopia where modernism and industry might meet through

a Moholy-Nagy-inspired projector, Graham has described his installation as "two obsolete technologies facing off," the projector and the typewriter.[63] In all three works, the projector remains in use but acts as more than just the material support for an artist's film. Framed by the gallery walls, it emerges from its normally hidden position in a soundproof booth to command the viewer's attention as a sculptural form in its own right, distinctly aligned with the outmoded. In Buckingham's installation, one must leave the room and reenter around the corner in order to gain access to the image, suggesting a process of work to find the image, a labor of access.



Simon Starling, Wilhelm Noack oHG *(2006).*

Over jerky, hand-held black-and-white footage of a garden party from decades ago, a voice-over tells a story of finding four rolls of 16mm on the street in Manhattan. Each roll was labeled with a single word: "garden," "Peru," "garage," and "Guadalajara." The image track of Situation Leading to a Story consists of this 16mm footage, reprinted, as Buckingham's voice-over explains, so as to be able to be projected at sound speed without making the motion look jerky. Buckingham's final comment on this printing process, "Later I wondered if I'd slowed it down too much," might merely be indicative of a perfectionist's dissatisfaction, but it also invokes the eerie slowness of found-footage films like Angela Ricci-Lucchi and Yervant Gianikian's From the Pole to the Equator (Dal polo all'equatore, 1987) and Bill Morrison's Decasia (2002), which ex-

ploit optical printing as a way of instilling an increased fascination with the aged celluloid image. But despite this commonality, Situation Leading to a Story must be distinguished from such works, for it not only makes use of found footage, but also directly interrogates the processes of finding and making sense of such images of the past. As Mark Godfrey suggests, "It could be said that Buckingham provides a metacritique of the indulgent use of found imagery in recent art practice in Situation, and by taking found film as a site, relinquishes a formalist investigation for an institutional one."[64] Whereas Decasia presents a kind of fantasia of the archive, with footage drawn from organizations all over the world according to formal interest, it is not just the fetishized material of celluloid that figures in Situation (although this is very much at play). Rather, one witnesses an investigation into the different uses and functions of 16mm film throughout its history and the particular challenges that this body of often orphaned images poses today. The artist plays archivist-detective with this footage: he dates it according to the codes found along the edges of the filmstrip (a practice Kodak instated in 1916), grapples with the onset of vinegar syndrome, and attempts to find its owner based on the name and address on the box that contained the reels.

Matthew Buckingham, Situation Leading to a Story *(2007).*

The particular "situation" of an artist finding discarded film leads to a "story," or to be more precise, to many stories. For throughout the twenty minutes of the film, Buckingham weaves a polyphony of voices and temporalities that criss-cross modalities of discourse from histories of exploitation, to film preservation, the detective story, and the poetic meditation – none of which engage what has emerged as the "official" history of cinema. No studios, no stars, no auteurs. The film labeled "Peru" documents the construction of a tramway in the Andes Mountains. This leads Buckingham to relate the story of how the Cerro de Pasco Copper Corporation (CPC), owned by a group of New York industrialists, polluted and devalued the land in its 1912 consolidation of a monopoly over mining in Peru. In the years that followed, the CPC entered into a series of clashes with revolutionary governments, striking workers, and American anti-trust laws that led to the eventual nationalization of the corporation in 1972, when it was purchased from its American owners at a price overvalued for mines that had nearly been sucked dry. This story stands next to information about the introduction of the 16mm camera, which we learn was first available only as a package including tripod, screen, splicer, and projector, appearing only five years before Ford's Model T car and costing only seventy dollars less. As the voice-over states,

> Despite the relatively high price, there were 500,000 home-movie makers in the United States six years after the camera was introduced. As a guide and inspiration to these new hobbyists Kodak published a book titled *How to Make Good Movies*...The book also advises the reader to "make your movie camera the family historian," and later makes this enigmatic warning to filmmakers: "your movie camera exists to preserve life, not to destroy it."

"To preserve life, not to destroy it." While the second clause of this sentence is rather enigmatic, indeed, film's mandate to preservation emerges as central to Situation Leading to a Story, spanning across public and private domains so as to archive instances of colonial exploitation alongside the leisure time of the bourgeoisie. The preservation of life – rather than the creation of fictional spectacle – is here put forth as the forgotten vocation of film, echoing Jean-Luc Godard's contention in Histoire(s) du cinéma (1988-1998) that the cinema betrayed itself by turning away from its ability to document the world and towards stories of a girl and a gun.

In Situation Leading to a Story, the voice-over posits that this mandate is explicitly in conflict with narrative:

> Narrative is a chain of events in cause and effect relationship occurring in time and space. The plot of a narrative is selected from the events of a story, which, in turn, have been selected from experience, ordering time and erasing contingency. But in home movies a minute is really a minute, there is no condensation or ordering of

> time, no selection of plot from story, just a few hyper-quotidian moments, banal activities performed only because there is a camera there recording them.

Buckingham seconds Doane's assertion that while the early cinema allowed for "the ceaseless production of meaning *out of* contingency," with the development of narrative, cinematic time is "troped," made plastic by the development of editing, and subverted to the needs of the storytelling.[65] Amateur filmmaking provides Buckingham with a place to excavate the persistence of an earlier temporal economy that had not yet abolished the time of the apparatus with that of the diegesis.

Situation Leading to a Story unfolds how this archive of past contingencies enters into relations with the present moment. The voice-over mediates the viewer's experience of these images in the light of the present condition of 16mm film and the historical distance of the moment of recording. There is an interrogation of the impossible desire to recover the moment of inscription, when trace and referent would be united in an experience of presence. This recalls archivist Paolo Cherchi Usai's notion of the "Model Image," a theoretical fiction that posits the image at the moment of creation.[66] Usai's description of the task of film history with regard to this Model Image might very well be that of Situation Leading to a Story:

> The ultimate goal of film history is an account of its own disappearance or its transformation into another entity. In such a case, a narrating presence has the prerogative of resorting to the imagination to describe the phases leading from the hypothetical Model Image to the complete oblivion of what the moving image once represented.[67]

Stumbling on this footage on a street corner, Buckingham must reconstitute its history through narrativization and imagination, so as to telescope "then" and "now" to produce an alternative film history. Buckingham playfully uses the French *maintenant* to describe the fantasy of recovering the moment of inscription, for it links the category of the "now" to the hand of the camera operator. As the voice-over states, *maintenant* is "derived from the Latin *manutenere*, to support or sustain, which in turn comes from *manus*, or hand, and *tenere*, to hold. *Maintenant*: to hold in the hand, hand-held." The hand holding the camera becomes a metonym for the body present before the event. The desire for presence but the simultaneous acknowledgement that its achievement would require reversing the passage of time – an impossibility – is what suffuses the film image with its particular commingling of desire and melancholy. When not transported into the otherworldly fantasies of narrative film, the viewer remains caught between this desire for the rematerialization of the past and his or her firm emplacement in the present, ever fleeing into the future, farther and farther

away from the distant event captured on film. There is no illusion of presence, but merely a lingering trace.

As if to compensate for not being able to recover the moment of registration, Buckingham instead seeks to find the man whose name was written on the box of film. Since he cannot unearth the filming body, the *main/tenant*, the hand that held in the now, perhaps he can at least recover the *main jettant*, the hand that threw the film away, and somehow take account of the time of the film's oblivion. After finally tracking down one Mr. Harrison Dennis through a quest spanning from New York City to Ossining, the narrator calls the man on the telephone only to find that Mr. Dennis doesn't remember throwing away any reels of film. The narrator wishes to describe the films to him, to tell the story of where he found them and how he tracked down their possible owner – in short, to describe the situation that led to this story by communing over the collective memory found in these reels, the stories dormant in the moss of time that has grown over these images. But Mr. Dennis has no interest and is eager to get off of the phone, bringing the detective story of ownership that runs throughout Situation Leading to a Story to a conclusion.

It is, however, a conclusion that lacks fulfillment. Tacita Dean has written that Situation Leading to a Story "is about revelation: revealing the intimacies of the anonymous other."[68] However, one must note that, just as with de Rijke and de Rooij's Untitled, there is an acknowledgment that this revelation both will and will not take place. Yes, film will grant access to the past, reveal the visible, but it will never fully render it present, always imbuing it with a certain spectrality, tempering the pleasure of resurrection with the ache of loss. In this context, another remark of Dean's is perhaps more apposite than the one she addresses specifically to Situation: "Obsolescence has an aura: the aura of redundancy and failure."[69] While the notion of aura will be reprised in the pages that follow, one must see Buckingham's exploration of the history of 16mm as an attempt to engage such failed futures so as to ignite new hope while simultaneously giving rein to the sadness of disappearance. Redundancy and failure are not cast away, but cultivated and mined for their generative potential. In this way, Buckingham recalls Benjamin's ambivalence around the Dauthendey portrait as well as his assertion that the pathos of his *Arcades Project* is that "there are no periods of decline."[70] To reject the notion of decline is to refuse a teleological conception of history as a narrative of progress, to dislodge the sense that the present that exists is the only one that could be, and therefore to reintroduce the centrality of contingency. For, if Guy Debord wrote that, "It is a particular society, not a particular technology that has made cinema what it is. Cinema could have been historical analyses, theories, essays, memories," Buckingham responds that yes – cinema could have been all of these things.[71] But in

the margins, it might have been so all along. And with some effort, perhaps it still might be.

Buckingham has publicly discussed his interest in Benjamin:

> There's a notion that can be found in Walter Benjamin's writing that is central to what I try to work with. Benjamin describes the vanishing point of history as always being the present moment. This formulation of history – thinking about the present moment as the point where history vanishes – is a way of reversing the received notion of history as vanishing somewhere behind us, vanishing into a nonexistent time, a time that no longer exists...We are restaging those events here and now in order to think about what's happening here and now, to think about the present.[72]

Matthew Buckingham, False Future *(1999).*

This impulse is particularly evident in Buckingham's 2007 16mm installation, False Future. Here, the artist explores the story of a man named Louis who invented cinema. But no, not *that* Louis, brother of Auguste, but instead a little-known pioneer named Louis Le Prince who managed a panorama company before trying his hand at the creation of moving images some five years before the Lumières. He produced at least three films, each eight seconds long, before mysteriously disappearing on a train leaving Dijon bound for Paris in 1890. Some suspected Edison. Like the disappearances of Amos Fortune Road and

Situation Leading to a Story, here once again Buckingham insists on the story of a person disappearing *with* a trace. For even if Le Prince was never found, he left behind his films, one of which is remade by Buckingham to form the image-track of False Future. As the subtitled French voice-over relates, out of the 129 frames that originally comprised Le Prince's view of the Leeds Bridge in Leeds, England, only twenty survive – roughly one second of projected film.

Instead of the great showing at the Salon Indien by the Lumières in 1895, here we learn of a false start of cinema, a beginning that wasn't. The title comes from the French verb tense the "*faux futur*," used in historical narration to anticipate the events of the past as if they were yet to occur.[73] This is a false future for it returns the listener to a present of the past to look forward to a future that has in fact already been played out and is hence no longer a true future. Much like the desire in Situation to return to the present of inscription, here too Buckingham investigates the affects of historicity. Buckingham returns to the birth of cinema not as an easy return to origins but as an attempt to show the difficultly of easily determining such origins and to consider the ways in which the history of cinema might have gone differently, to remember something of the great potential the medium held at its beginnings. What would have been? What might have been if the history of cinema had begun differently? Begun earlier?

The voice-over questions,

> If Le Prince had survived, filmmaking might have begun five years before it did. In those five years what moving images might have been made? Which ones would have been preserved? Would we now be able to see motion pictures of the court-martial of Captain Dreyfus, or of the U.S. overthrow of indigenous rule in Hawaii? The Elephant Man's funeral? The massacre of the Lakota at Wounded Knee? Or nine inches of snow falling on the city of New Orleans in February 1895? But perhaps there are other ways to think of what might have been.

False Future is this other way. Buckingham suggests that it is not so much the capturing of landmark historical events that is important, but rather the registration of the banal, the quotidian. After opening the possibility of thinking about the historical function of moving images differently, the voice-over describes in detail the extant fragment of Le Prince's film of the Leeds Bridge. We receive a kind of inventory of occurrences: "These twenty frames show six horse-drawn vehicles travelling in opposite directions. One wagon is loaded with enormous bundles. Others carry passengers. On the far side of the street fifteen people pass each other on the sidewalk. One disappears around a corner. Two men cross the middle of the street diagonally," and so on. One can count and one can list, but this ekphrasis will never exhaust the image, nor will it ever approximate its fascination, for it lacks its power of deathly resurrection. The excessiveness of description here is an inscription of failure. But just like the

failure glimpsed at the end of Situation Leading to a Story, this failure is paradoxically generative: it testifies to the specificity of cinema. It is what cannot be spoken by such description, by the *studium*, that accounts for the desires and anxieties invested in the film image.

False Future is a reopening of possibilities that had been closed down, a reactivation of a mode of filmmaking dependent on the registration of contingency over time. Even the installation specifications of the piece speak to Buckingham's desire to return to this other origin in the hope of setting in motion another future. The film is projected onto a large white sheet, which the voice-over tells us was the memory Le Prince's daughter had of briefly glimpsing his working quarters before being ushered out. The gallery is turned into a space of experimentation and labor from the late nineteenth century, setting up a laboratory of image-making that bypasses the stability of the movie theater, most often thought of as the site of cinema. False Future is a resurrection of hope and possibility at a time of tremendous anxiety over what will happen to the medium in the years to come, releasing a utopian hope for celluloid film as it faces obsolescence.

Ruinophilia

Linking together a discussion of medium specificity with obsolescence and the work of Walter Benjamin inevitably invokes Rosalind Krauss' triangulation of such topoi near the end of *"A Voyage on the North Sea."* As Krauss puts it,

> That the cynical element gains the upper hand over the course of time goes without saying. But Benjamin believes that at the birth of a given social form or technological process the utopian dimension was present and, furthermore, that it is precisely at the moment of obsolescence of that technology that it once more releases this dimension, like the last gleam of a dying star. For obsolescence, the very law of commodity production, both frees the outmoded object from the grip of utility and reveals the hollow promise of that law.[74]

The entirety of Benjamin's *Arcades Project* involves an investigation of the material culture of nineteenth-century Paris, an era vanishing by the time Benjamin began writing. It is through an examination of the detritus of capitalism that Benjamin would probe the debris of history and bring it into contact with the present, where it could attain legibility in the now-time [*Jetztzeit*] of recognizability. In this sense, Benjamin's historiography manifests a great likeness to Baudelaire's description of the ragpicker, cited in the former's essay, "The Paris of the Second Empire in Baudelaire":

> Here we have a man whose job it is to gather the day's refuse in the capital. Everything that the big city has thrown away, everything it has lost, everything it has scorned, everything it has crushed underfoot he catalogues and collects. He collates the annals of intemperance, the capharnaum of waste. He sorts things out and selects judiciously; he collects, like a miser guarding a treasure, refuse which will assume the shape of useful or gratifying objects between the jaw of the goddess of Industry.[75]

But rather than making the found objects useful once again within the context of Industry, the ragpicker-historian embraces obsolescence as the dialectical other of capitalism's imperative to novelty, finding within this other side of the proverbial coin the possibility that new relationships might be illuminated and the profane redeemed.

This understanding of obsolescence is in many ways the primary theoretical grounding of Krauss' call to "re-invent the medium," perhaps the dominant way of considering medium specificity in contemporary art theory. This return to medium specificity emerges against the backdrop of the rise of installation art throughout the 1980s and 1990s, which, as noted above, Krauss sees as a disturbing transformation of the post-medium condition. The critique of the medium moves from an indictment of modernist essentialism to an uncritical indulgence in late capitalist fragmentation. What is most at stake for Krauss in this return to the medium is the generation of recursive structures, wherein certain elements of the work engender rules that will govern the structure of that work. By "recursive," Krauss refers to a circular structure, whereby the work refers back to itself in a reflexive manner, and then makes use of particular conventions and limitations of the medium to generate parameters that will dictate the form of the work.

Following Theodor Adorno much more than his dear friend Benjamin, this notion aims at a reinvention of autonomy as the pathway towards imagining a new and different conception of collectivity.[76] Here, the work is sealed off into a spiral of self-interrogation that shores it up against the onslaught of kitsch – perhaps an outdated term, but one that Krauss takes from Greenberg: "Kitsch is vicarious experience and fake sensations. Kitsch changes according to style but always remains the same. Kitsch is the epitome of all that is spurious in the life of our times."[77] As Krauss explains, "In order to sustain artistic practice, a medium must be a supporting structure, generative of a set of conventions, some of which, in assuming the medium itself as their subject, will be wholly 'specific' to it, thus producing an experience of their own necessity."[78] This experience of necessity will not only provide a standard by which to judge the work's excellence, but will also ensure that it forms a monad capable of resisting contamination. It is acknowledged that this unity can only be partial, or at best provisional, for the medium as it is now conceived refuses the transparent self-

identity once accorded to modernist media. It cannot fully double back in a perfect self-enclosure, for it is made up of aggregate parts and is acknowledged to be self-differing. Nevertheless, it is the task of the artist to produce the greatest possible recursivity, to aim at autonomy even if it cannot fully be achieved.

The notion of reinventing the medium is explicitly linked to technological obsolescence, as it involves staking a claim on disused commodities as ground for producing a renewed autonomy of art precisely through that which once compromised it – as Krauss notes, photography was, after all, the serpent that entered the Eden of artistic autonomy.[79] Now, over and above – or *because* of – a support's anchorage in mass culture and its ties to circulation, the successfully reinvented medium withdraws a particular technology from mass culture and forges for it an aesthetic system, sublating difference and shoring itself off from the world through self-interrogation in order to fulfill what Krauss sees as the desired function – namely, a commitment to an enduring modernism. James Coleman is the exemplary artist here, as he makes use of a slide projector and audio voice-over to produce narratives after the manner of the photo-novel. For Krauss, it is key that both the slide projector and the photo-novel "point directly to an internationalist commercialization of culture in advertising on the one hand and a degraded form of literacy on the other."[80] By forging self-reflexive systems out of such outmoded mass cultural forms, Coleman glimpses the utopian energy that may be released at the moment of technological obsolescence, following Benjamin's claim regarding the redemptive powers of the disused commodity. However, Krauss notes that Coleman's ability to invent a medium also depends on the fact that the use of slides has "*no* aesthetic lineage and...is so singular as a support that to adopt it as a medium is immediately to put a kind of patent on it."[81] Here, one witnesses an *ex nihilo* invention of a medium, as the artist appropriates a mass cultural technology fallen into disuse to generate recursive structures and "patent" the medium outside of any historical understanding of its conventions.[82] This seals it off not only through self-interrogation, but also through a certain ownership, as an invented medium may only be practiced by one.

Here one finds a major difference between artists investigating the specificity of film as an old medium and Krauss' notion of reinvention. Crucially, *film has an aesthetic history*, and a rich and varied one at that. Moreover, the interrogations into medium specificity one finds in gallery film concertedly take up this history. Works like Situation Leading to a Story and False Future interrogate alternative film histories. The Green Ray and Untitled may avoid overt reference to film history, but they do take care to locate themselves within a historical tradition of reflections on the medium and its changing contours over time, whether it be in Dean's interrogation of the analogue-digital transition, or de Rijke and de Rooij's desire to situate their work amidst traditions of dura-

tion-based experimental filmmaking. Recursivity is not what is at stake in this conception of medium specificity, even if the illuminated oblong windows of Dean's Bubble House mimic the film's frame or the lighthouse of her Disappearance at Sea references the mechanism of projection.[83]

Rather, the conception of medium specificity put forth in these works is radically anti-autonomous, interrogating the history of the medium and its historicity, its function as archive and social technology. For Jacques Rancière, essentialist conceptions of medium specificity such as Greenberg's erase the relation between images, the social, and the history of criticism. A medium is thus not a "proper" means or material (i.e., flatness for painting) but instead a space of conversion that articulates relations between visibility and intelligibility, seeing and saying.[84] While Krauss rejects both the unity of the support and its status as the sole determining instance of the medium's essence, she remains prey to Rancière's quite valid criticism. For there is little place for the social and for the history of criticism here; instead, the invention of the medium rests on the production of a formalist unity that presents itself as a novelty without history that is not unlike the commodity form itself – new, desired, and subject to private ownership.

Krauss' call to reinvent the medium follows the Benjaminian type of the collector, he who orchestrates "the liberation of things from the drudgery of being useful."[85] Though aligned with the possibility of redeeming these fallen objects, what must be emphasized is that, like so many of the figures that populate Benjamin's writing, the collector is a character marked by a profound ambivalence. The collector detaches the object from its utility, but in doing so removes it from history. Torn from context, the collected object enters a spatial organization frozen in time. Calling the collection a "paradise of consumption," Susan Stewart describes it as "replac[ing] history with *classification*, with an order beyond temporality."[86] By insisting that the medium is reinvented *ex nihilo* without aesthetic lineage, Krauss puts artists such as Coleman and Kentridge in such a position, seeing them as redeeming superannuated technology through their care, attention, and artistic insight, but disallowing any consideration of the ways in which they engage the respective histories of the various media they invoke. Benjamin describes the "most deeply hidden motive of the person who collects" as "the struggle against dispersion," a notion mirrored in the emphasis Krauss places on the formation of a recuperative unity.[87] From the scattered remnants of the world, the collector forges a coherent system and imposes it onto the heterogeneity of objects so as to forge a new, totalizable system.

In opposition to the collector, Benjamin places the allegorist. While acknowledging that, true to the antinomic patterns of his thought, "more important than all the differences that may exist between them – in every collector hides an allegorist, and in every allegorist a collector," the allegorist is the "polar oppo-

site" of the collector, retaining the historical specificity of the detritus he or she encounters but wrenching it from the continuum so as to make it enter relationships – in the manner of cinematic montage – with other elements.[88] Michael Newman has emphasized the centrality of the figure of the collector to Tacita Dean's work, making use of Benjamin's theory of collecting to do so.[89] While one cannot deny the collector's impulse that underlies works such as Four, Five, Six, and Seven Leaf Clover Collection (1972-present) and Die Regimentstochter (2005), allegory rather than collection emerges as a more apposite figure to describe the majority of the artist's work, for it resists the freezing of historical contingency into the synchronic time of the collector's structure. Rather, allegory allows for an understanding of the passage of objects through time, as well as the historical and affective resonances that this entails.

The ruin is a central trope throughout Dean's work, but figures especially strongly in Bubble House, Fernsehturm, Kodak (2006), Palast, Section Cinéma (2002), and Teignmouth Electron, all of which document physical ruins of varying sorts through the ruined medium of film. Less than the "rescue" of which Newman speaks, something that might be conceptualized as the collector's struggle against the dispersals of time, these films engage the pathos of the ruin and the inevitability of entropic passage into relic, tracing the contours of the dispersal rather than arresting it. The irreversible motion of time cannot be stopped, and Dean does not attempt to do so. Rather, these ruins are examined not in an attempt to halt decay but to interrogate how the disjunctive temporalities that reside therein might produce a different understanding of the present.

The allegorist is the reader of ruins, the excavator of the remnants of the past in the light of the present. Unlike the collector, the allegorist does not attempt to defeat time but instead interrogates nonsynchronous temporalities, confronting head on the admixture of hope and dread that Benjamin read in the Dauthendey portrait. In the *Trauerspiel*, Benjamin writes that "Allegories are, in the realm of thoughts, what ruins are in the realm of things," and it is precisely this relationship – and not solely that of the collector – that must be summoned to deal with the ways in which 16mm gallery practices mobilize notions of history and obsolescence.[90] Here, the history of cinema is not a totalizable system, that great dream of the collector in which every object would have its place and every place would have its object. Rather, the cinema has been scattered, its legibility as a coherent object fractured. It is amidst these ruins that the allegorist wanders, producing provisional readings of what this constellation "cinema" might be, probing to which anxieties it might respond, or which desires it might elicit. This distinction between collection and allegory gets to the heart of how cinema has been reconceptualized in recent gallery-based employments of analogue film. While celluloid certainly functions as a technology of preservation in this

context, it would be naïve to see the fact of filming as having saved these objects from the ruination of time. For cinema itself is, in Dean's conception, a fragile ruin; it is fit to capture such objects for it shares in their stature. There is an acknowledgment that the desire to preserve for posterity is always haunted by a destructiveness that lurks at the heart of the desire to conquer finitude.[91] Cinema can reanimate life, but only as a ghostly apparition shot through with absence. Death cannot be vanquished. Cinema, once "substitut[ing] for our gaze a world that is better in line with our desires" and satiating the spectator with its illusory plenitude, is now truly "death at work," "death twenty-four times a second."[92]

Nowhere does this changed status become so visible as in KODAK, which effectively functions as an elegy for 16mm film, the very material that makes the work possible. Here, Dean turns her camera on the Kodak factory in Chalon-sur-Saône after learning they were to halt production of 16mm and produce only X-ray film. Using both black-and-white and color, Dean explores the luminosity of celluloid through languorous takes. What appears at the beginning of the film as a fully functioning factory has, by the film's end, been emptied of workers, some presumably soon to be without jobs. Industry has gone, but Dean has stayed; with a gesture that might metonymically stand in for her practice as a whole, here one glimpses the artist-as-lingerer amongst wreckage. The last shots of the film show disused celluloid on a dirty floor, the vibrant purples seen earlier in the film now grey and brown, ready to be swept into the garbage. In KODAK – to say nothing of NOIR ET BLANC (2006), a four-and-a-half-minute film shot with the remaining five rolls of Kodak film the artist had acquired before it became unavailable – the history of cinema as art and industry is held up as one of ruination. Yes – cinema can save, it can rescue. But throughout Dean's work, its fragility is underlined.[93] Cinema does not stand outside the system of novelty and obsolescence, transcending the realm of objects with the promise of preservation. Rather, like the Bubble House, abandoned by a French owner convicted of embezzlement before its construction had been completed, the cinema too is exposed to the rigors of time's passing, abandoned by many while its project remains unfinished. The technology of preservation is now in need of preservation itself. In Dean's employment of 16mm, a ruined medium serves as medium for examining ruins rather than constructing a collection safe from the degradation inherent in time.

In films such as KODAK, PALAST, and FERNSEHTURM, the latter two of which focus on the decaying monuments of the former German Democratic Republic, thinking history outside of a narrative of progress is central. In PALAST, Dean languidly documents the Palast der Republik on the bank of the Spree near Museum Island in Berlin, slated for destruction by German parliament in 2003.[94] The building, constructed between 1973 and 1976, was once the seat of the

Volkskammer, the East German parliament, but also housed art galleries. Its architectural style was typical of the DDR, marking a major change from the building that had stood on the site until the Second World War, the Berlin Stadtschloss, a baroque palace that had formerly housed the monarchy. The East German government decided not to rebuild after the war, declaring the Stadtschloss a remnant of Prussian imperialism and thereby making way for the construction of a monument to the socialist future. Throughout the Dean's film, the sun sets on the Palast, its bronze-mirrored windows emitting a golden hue. On the soundtrack, cars and pedestrians pass down the nearby Unter den Linden. The changing states of light emerge as a major concern here – another reason that the artist insists that her films must be seen on film rather than as video transfers – but Dean differentiates her work from the formalism of a filmmaker like Nathaniel Dorsky by insisting on the historical dimension of her project.

Tacita Dean, Palast *(2004).*

The Palast, considered by many to be an eyesore, here attains a fading glory that surpasses both its contamination by asbestos (coincidentally discovered just prior to Germany's 1990 reunification) and the Bundestag's 2007 decision to rebuild a replica of the Stadtschloss on the site, thereby overwriting history with a simulation of it. As Dean puts it, "Berlin needs to keep evidence of that other place, that country, and its corrupt mismanagement of a utopia that has now

been crossed out as a mistake in the reckoning of history."[95] The failure of utopia: a familiar theme from the work of Matthew Buckingham, it reemerges here as an attempt to make sense of Berlin's recent past. This is not a romantic overvaluation of a lost epoch, but a call for the necessity of remembering history's failures as well as its successes, for it is these catastrophes and defeats that, unacknowledged, haunt our present. East Germany is one such failed utopia, but the cinema itself is another. They might be left to oblivion, hit with the passive violence of forgetting, but in Tacita Dean's work, both are excavated with care.

Palast is closely linked to a film from several years earlier, Fernsehturm. This forty-four-minute film shows (once again) the sun setting over a monument to the DDR often said to be a blemish to the cityscape. As the television tower slowly revolves, convivial groups eat dinner and look out at the panoramic view of the city below, with snatches of conversation here and there making their way onto the soundtrack. Constructed between 1965 and 1969 in Alexanderplatz, the center of the former East Berlin, the 365-meter-high tower was a symbol of a socialist vision of a space-age future that has since turned into a tourist attraction and a remnant of a fallen regime. It is a 1960s imagination of the future that was devastatingly never to come true. As Dean writes in a text entitled "Fernsehturm*:* Backwards into the Future," "The revolving sphere in Space still remains our best image of the future, and yet it is firmly locked in the past."[96] The film's strange motion, initially appearing to be a slow pan, in fact results from the revolutions of the tower, inducing a parallax effect. The unusual movement of the film finds a counterpart in its temporal complexity. The 360-degree rotation of the tower and the diurnal cycle suggested by the setting sun bring forth a notion of eternal recurrence, but the film also stages a collision between the city's present, its past, and its unrealized futures that suggests a much more fragmented and irregular temporality than that of the cyclical return. East Germany's nation anthem, *Auferstanden aus Ruinen* – "resurrected from ruins" – proclaimed in its opening lines that the country was "faced towards the future" [*der Zukunft zugewandt*], but the collapse of the dream of this other future has now left in its wake phantoms of past trauma and no way of conceptualizing an alternative to the contemporary status quo. As Nabokov suggests, it is from the inability to know the future that the past emerges as such a source of fascination, for otherwise one would have nowhere left to turn but inwards on the hollow vacancy of the instantaneousness of the present.[97]

Dean describes the tower as a "perfect anachronism," and yet one must caution against assertions such as Tamara Trodd's: "While Dean thus makes films which engage with the work of remembering the past, her work emerges from an engagement not so much with obsolescence *per se* as with the anachronistic *tout court*...Ruined and battered as they are, these objects are not so much obsolescent or simply outdated, as forever moored outside of time."[98] It must be

remembered that anachronism is a concept far from achronism, which would denote a state of timelessness, a place outside of time. Rather, the Oxford English Dictionary defines anachronism as, "An error in computing time, or fixing dates; the erroneous reference of an event, circumstance, or custom to a wrong date," and "Anything done or existing out of date; *hence*, anything which was proper to a former age, but is, or, if it existed, would be, out of harmony with the present."[99] Anachronism describes the coexistence of multiple temporalities that are found within the ruin, while obsolescence highlights the inevitability of entropic dispersion that is the underside of novelty, leading to disappearance. Obsolescence and anachronism are both at play in Palast, Fernsehturm, and across Dean's body of work – but nowhere is there a removal from the vicissitudes of time.

Trodd is intent to argue that the emphasis on failure found in Dean's practice makes her work incompatible with the imagining of utopia, since the only collectivity that can be imagined is either failed, temporally confused, or fictionalized.[100] However, in an age that has lost its ability to imagine alternative futures, opening the possibility of past contingencies still serves to dislodge the necessity of our present. The utopian hopes that Trodd ascribes to an earlier generation of filmmakers (1970s figures such as Michael Snow and Anthony McCall) were themselves unachieved. And moreover, it is in the nature of utopia to always lie elsewhere – perhaps in the past, the future, or even in fiction – for if it were present, it would no longer be utopia. Thus, utopia and failure are by no means opposed concepts as they are deployed in Dean's filmmaking, but must be seen as working together, much as they do in the work of Matthew Buckingham.

In contemporary German culture, the term *Ostalgie* (an English rendering of the term might be Eastalgia) has gained currency to describe a nostalgia for the former East Germany. Epitomized by films such as Goodbye, Lenin! (2001) and Sun Alley (Sonnenallee, 1999), *Ostalgie* offers up the DDR as so many signifiers to consume. In the words of Mattias Frey, the films "fetishize and indulge in blithe pastiche" of that country's material culture.[101] In such films, nostalgia functions much as it has been famously elaborated by Frederic Jameson: as a predominant symptom of the waning of historicity associated with postmodernism.[102] However, if one sees nostalgia not merely as an unproblematic longing for the past satisfied through consumption, but takes up its etymological origin to see it as an affective tissue that also involves pain, it loses something of its reactionary value and comes closer to describing what is at play in Dean's Palast and Fernsehturm. Instead of engaging in the reenactments of *Ostalgie* films, Dean reflects on the DDR through the ruin – that is, through the present.

Though Giuliana Bruno asserts that we live in an age "repelled by ruination," Andreas Huyssen sees an obsession with ruins as becoming pervasive over the last fifteen years, a time that – Huyssen does not make this connection, but it should be noted – witnessed both the flowering of the Internet and wireless technologies in a burst of technological novelty, as well as increasing desperation following the collapse of the USSR that there can be no alternative to global capitalism.[103] As Huyssen writes,

> This contemporary obsession with ruins hides a nostalgia for an earlier age that had not yet lost its power to imagine other futures. At stake is a nostalgia for modernity that dare not speak its name after acknowledging the catastrophes of the twentieth century and the lingering injuries of inner and outer colonization. Yet this nostalgia persists, straining for something lost with the ending of an earlier form of modernity. The cipher for this nostalgia is the ruin.[104]

Though Michael Newman's notion of "rescue" is persuasive in relation to some of Dean's work, Fernsehturm and Palast, in their remembrance of the failed utopia of the DDR, engage in something much closer to Huyssen's "nostalgia for ruins" – and more specifically, in a nostalgia for the ruined dreams of twentieth-century modernity. Like de Rijke and de Rooij's "halted quest for understanding," like Buckingham's inability to access the moments of inscription or abandonment, the fantasy of presence and preservation here withers within the vertigo of time. The aim of these films is not to unproblematically resurrect the socialist dream advanced by these architectural structures, but to emphasize the necessity of conceiving of history as a succession of ruins of failure as much as of monuments to success, to look at the spectral traces of the past. The ruin has the passage of time engraved on its very surface, thus bearing witness to the movements of change and stasis with a fragile persistence that is becoming increasingly rare as digital novelty triumphs.

The "seamlessness" Dean sees as characterizing the digital must be opposed to the heterogeneous temporality of the ruin and the desires it engenders. Svetlana Boym asserts that, "The early twenty-first century exhibits a strange ruinophilia, a fascination with ruins that goes beyond postmodern quotation marks. In our increasingly digital age, ruins appear as an endangered species, as physical embodiments of modern paradoxes reminding us of the blunders of modern technologies and technologies alike..."[105] Boym makes the link explicit whereas Huyssen does not: this contemporary "ruinophilia" is linked to anxieties around digitization and tied inextricably to failures both technological and social. A sort of reaction formation, it is amidst an overproduction of novelty that the superannuated fascinates. In examining the contemporary proliferation of digital devices that function as so many bodily prostheses, one's gaze drifts back to the cinema, which suddenly appears different. Artistic practices such as

de Rijke/de Rooij's, Buckingham's, and Dean's produce a meditation on the medium's specificity precisely at such a juncture, emphasizing its relationship to nonsynchronous temporalities and the ability to produce an affectively charged experience of the past. Very different than conceptions of film's specificity throughout the twentieth century, now cinema lies in ruins and, as such, is invested with the curiosity and care that the ruin elicits. This can be dismissed as nothing but nostalgia, or as the product of a dangerous romanticization, but to do so would be to show disinterest in the attempt to understand precisely why and how the analogue and the obsolete fascinate in the way that they incontrovertibly do. In these practices, the cinema is seen as an apparatus that cannot be absolved of its sins, but that must be dismantled and reassembled, anatomized and examined for its successes and shortcomings – like all the failed utopias of the twentieth century. Transfigured by the light of technological change, it now takes on something it was once said to destroy – aura.

Analogue Aura

Like an angel at apotheosis, the now-seraphic cinema gains an ethereal halo within the gallery. Salvaged from the ruins of twentieth-century mass culture, in which it had figured as an agent of image proliferation and circulation, within the white cube the cinema is aligned with preciousness and rarity. The preceding sections have grappled with the ways in which the recent employment of celluloid within the gallery reconfigures medium specificity in the light of obsolescence to see film as closely linked to disappearance, the historical trace, and the failed utopia from which hope for the future might be gleaned. This becoming-precious of the ruined cinema has taken place on the planes of technology, rhetoric, and artistic practice. However, no inquiry into artists' uses of celluloid would be complete without examining how the institutional and economic determinations of the gallery – foremost among them the prevalence of the limited-edition model of distribution – intervene in the contemporary conceptualization of 16mm film in the gallery. If the cinema is liberated from utility to enter over into the disinterestedness of aesthetic contemplation, it simultaneously enters a new circuit of exchange and commodification: the art market.

In "The Work of Art in the Age of its Technological Reproducibility," Benjamin famously states that, "what withers in the age of the technological reproducibility of the work of art is the latter's aura," and specified film as the primary agent in this liquidation.[106] The decline of aura is described as a "stripping of the veil" from the object that "extracts sameness even from what is unique."[107] Linked to cult value and the artwork's former emplacement in ritual, in the

"Work of Art" essay, the aura is defined in an antithetical relationship to film, which replaces a unique location in space and time, a "unique apparition of distance, however near it may be," with a proliferation of copies that allows the masses to bring things closer by way of their reproduction.[108] Cult value is replaced by exhibition value. When the aura is discussed in relationship to film, it is in the context of the "false aura" of the commodity, epitomized for Benjamin in the close-up of the movie star. What was once the preternatural halo of genuine aura has now been replaced by the "putrid magic of its own commodity character," the very same transcendence of sensuousness that Marx attributed to commodity fetishism.[109]

Nonetheless, even in the final, 1939 version of the "Work of Art" essay, a time by which so much of Benjamin's writing had been infiltrated by a profound pessimism stemming from totalitarianism's sweep across Europe and by which so many of the utopian hopes for film had already been dashed, Benjamin retains an investment in the revolutionary potential of the medium of film. This investment must be understood as twofold: first, film's destruction of aura has a positive valence, for it liquidates the categories of bourgeois aesthetics, a notion encapsulated in Benjamin's discussion of Dada; and second, the shock effects of film might help negotiate the traumatic effects of modernity, since its tactile visuality allows access to another nature than accessible to the naked eye, the "optical unconscious."[110] The task at hand is to evaluate how these two investments in the medium appear today.

To take up the first postulate, at the beginning of the twenty-first century, it must be said that film has not so much aided in the destruction of traditional aesthetic values as it has been recuperated into them, thus neutralizing Benjamin's first hope for the medium. When the historical avant-garde made films such as Entr'acte (1924) and Un Chien andalou (1929), the aim was, among other things, to utilize technological media to critique the increasing autonomy of the work of art. By drawing attention to art's institutional framing, the historical avant-garde thereby aimed to reintegrate art into the praxis of everyday life.[111] In the 1960s, when the Fluxus group included films in their Fluxboxes, once again the goal was to intervene in the ideological status of the work of art by insisting on the multiple as a form of artistic production.

The contemporary situation sees an inversion of Fluxus' use of the film print. For Fluxus, film was a way to bring art to the level of the quotidian and the reproducible, to defeat its autonomy and uniqueness. Now, however, the limited edition is used to elevate the film to the status of an art object, recuperating it into the economy that it once compromised. This becomes possible at this historical juncture in large part due to the increasing obsolescence of the medium. As Whitney Museum curators Chrissie Iles and Henriette Huldisch put it, while the use of the film limited edition is not new, "...it is significant that

many younger artists choose to work in a mode that treats film as object. This trend has everything to do with the ready availability on the consumer market of digital recording and editing devices that assert the medium of film as a precious, non-commercial material."[112]

In a similar vein, differentiating between experimental film and artists' cinema as modes of production, Jonathan Walley writes that, "Simply put, artists' film regards the film print as an art object in a way that avant-garde cinema does not."[113] Sharon Lockhart's Pine Flat (2006) is a 138-minute 16mm film heavily indebted to James Benning (and indeed lists him as a creative consultant on the film). It features portraits of children amongst the landscape of the foothills of the Sierra Nevada Mountains in a succession of twelve static long takes. In its quietude, long duration, attention to the registration of contingent details, and the care taken in examining the fleeting moments of childhood in a small town, Lockhart's film resolutely fits the strain of gallery-based 16mm production that has been examined throughout this chapter. Exhibited both as a looped installation on multiple 16mm projectors and in a traditional theatrical setting, for distribution the work was issued by Lockhart's Los Angeles-based gallery Blum and Poe in a boxed edition of six, comprised of nineteen photographic prints and each of the twelve shots on a different reel of film. The object was priced in the six figures.[114] Issuing editions of this kind either including supplementary materials such as still photographs or offering them for sale separately has become standard practice within the art world.

Scott MacDonald, who reports that an edition of Lockhart's thirty-two-minute film, No (2003), was available from the Barbara Gladstone Gallery in New York for $30,000, is hopeful about the possibility that the popularity of the limited-edition artist's film will lead to an increased interest in collecting 16mm prints of experimental films: "...*No*, and Lockhart's films in general, are often evocative of the films of James Benning, Morgan Fisher, and other filmmakers whom Lockhart herself considers her mentors. It is only a matter of time before the work of these mentors is accorded a similar level of financial respect that Lockhart's films receive."[115] Perhaps; and it would be well deserved, indeed. But MacDonald's reasoning here is faulty, for he proposes that work of aesthetic similarity (here, the relationship between Lockhart and her mentors) should logically command a financial similarity. Rather, what is at stake is not an aesthetic criterion of value, but rather the vast difference in the distribution models espoused by these two sectors of film production. Experimental cinema has historically depended on a licensing model based on depositing prints with a distributor such as Canyon Cinema or Film-maker's Cooperative that then rents the prints according to a per-screening fee. These fees can vary greatly, but often come in at between three to five dollars per minute of projected 16mm film. By contrast, the economy of artists' cinema makes use of a purposeful scarcity, most often

striking an edition of three to five copies of a given work (plus artist's proofs) so as to imbue the physical object of the film print with the pull of rarity. This allows for an entirely different price bracket, leading to Tacita Dean's Michael Hamburger (2007) and Darmstädter Werkblock (2007) to be offered for 80,000 and 60,000 euros, respectively, at the Marian Goodman Gallery, New York, in Spring 2009. Going against the capacity for reproducibility inherent in the medium, the willful restriction of the number of prints available according to the limited-edition model prohibits excessive circulation of these works, artificially rendering back to film a quality of auratic distance. It becomes a privileged experience to be present before a de Rijke and de Rooij film, to share a room with it for a particular duration of time. In this respect, the becoming-auratic of film is of the same variety as the false aura of the movie star – a perfidious halo that smacks of the "putrid magic" of the commodity. One must sound a cautionary note against the manner in which the enforced scarcity of the limited-edition model of distribution contributes to the values of preciousness and antiquation one sees attached to celluloid film within the gallery.

However, it remains to account of what happened to Benjamin's second investment in the medium of film, specified above as linked to the possibilities of the optical unconscious and the creation of alternative temporalities. Though film has been thoroughly recuperated into the ever-redoubtable categories of bourgeois aesthetics, this second wager of film's potential might find itself ratified, rather than compromised, by the contemporary situation of film in the gallery. As Miriam Hansen has noted, understanding aura merely as a category of traditional aesthetics that might be falsely resurrected through technology rests on a reductive reading of Benjamin. Instead, Hansen excavates Benjamin's use of the concept to recover its multivalent meanings, emphasizing that in fact, aura – of a related but different variety – is equally at play in the optical unconscious, particularly in the Dauthendey portrait discussed in the "Little History."[116] This conception of aura is intimately linked to the indexical trace, the disjunctive temporalities that reside therein, and the relationship these qualities set up to the viewing subject – all of which are exploited in the variety of gallery-based 16mm practices discussed here. Hansen explores connections between auratic distance and the sorrow of lost time, seeing the defining elements of the aura as "its sudden and fleeting disruption of linear time, its uncanny linkage of past and future – and the concomitant dislocation of the subject."[117] In short, in this conception the aura is no longer defined in an antithetical relation to technological media, but takes on a much more complex relationship to it. The affective complex that has been discussed throughout this chapter as central to the idea of the medium put forth in contemporary gallery film is here named aura.

Thus, if, through its emphasis on the film print as rare object, gallery-based 16mm practice partakes of the false aura of the commodity, in its meditations of history, time, and desire, it nonetheless partakes of this other aura – an aura that is historically specific and linked to an investigation of nonsynchronous temporalities and the contingent. Retrieved from the teleological narrative of history, the cinema emerges as a superannuated technology, a ruin to be explored so as to perhaps release, as Benjamin saw the Surrealists as having discovered, "the revolutionary energies that appear in the 'outmoded.'" As he wrote, the Surrealists "bring the immense forces of 'atmosphere' concealed in these things to the point of explosion. What form do you suppose a life would take that was determined at a decisive moment precisely by the street song last on everyone's lips?"[118] Such a life would be impoverished, indeed, for it would reside solely within the perpetual novelty that is endemic to the motor of capitalism's market. It would see the past products of this system, no longer tinged with the gleam that coats the ever-same presented as ever-new, fall into total oblivion. Instead, Benjamin advocates for an artistic practice, a life, informed by the complex affects that reside within the discarded objects of mass culture, for it is in them that history resides.

At the beginning of the twenty-first century, one witnesses the dissolution of a certain phase of image production and apprehension that had dominated for a century – the traditional cinematic *dispositif*. While Hollywood's products maintain a worldwide visibility, available in more formats and locations that ever before, in the theories and practices discussed throughout this chapter, one glimpses a palpable act of mourning for a lost image-regime and a lost relationship to time that it made possible. As such, the notions of deathliness found within the concept of indexicality reference not merely a haunting of the Real, but are also symptomatic of the presence of another specter, that of analogue film. The concept of indexicality thus indicates both death *in* the image and a death *of* the image. The prominence the concept has attained in recent film theory is a kind of love at last sight, whereby the desire of the critic to resurrect this lost object parallels the pathos of the index's ability to point to a lost past. In *The Imaginary Signifier: Psychoanalysis and the Cinema*, Christian Metz begins by outlining the changed relation between theorist and film that would be spurred by the use of psychoanalytic semiotics as a critical methodology. Previous criticism, based on notions of aesthetic taste, constituted cinema as a love object and are described as beset by a sort of "siege psychosis": the task was to "to surround and protect [the film], according to the cocoon principle."[119] In such a scenario, cinema and its theoretical discourse remain firmly on the side of the imaginary, caught in the thrall of cinephilia. Metz figures the advent of psychoanalytic semiotics as the intrusion of the symbolic that breaks the mother-child dyad of critic and film, after which the critic should "not have forgotten what the cine-

phile he once used to be was like, in all the details of his affective inflections, in the three dimensions of his living being, and yet to no longer be invaded by him."[120] While certainly, discussions of indexicality have not forgotten the lessons of 1970s film, there is a clear desire to protect the cinema once again, a renewal of this "siege psychosis." This is a kind of cinephilia that is far from that of the Tarantino-esque video store clerk, but rather one that invests in the material of celluloid as evincing a privileged link to time, history, and finitude.

In the films of Matthew Buckingham, Tacita Dean, and Jeroen de Rijke/Willem de Rooij, one finds these same preoccupations at work. The return to medium specificity here must be understood as a reaction formation to the forces of dissolution and fragmentation that pervade today's climate of convergence. Unlike artists such as Matthew Barney or Doug Aitken, who turn towards the language of blockbuster cinema, these artists take up what is at stake in the passage of cinema into the gallery as a marginal form, a cast-off of mass culture, an old medium. The interrogation they stage into the medium-specific qualities of film does not seal off the work into a modernist spiral of recursivity, but rather fastens onto the radical lack of autonomy found in the film image, its inextricable link to a trace of pastness and the haunted quality that results. The dialectical movement visible here is not merely between specificity and convergence, but also between the material limits of the medium and its placement within the institutional and discursive determinations of a larger *dispositif*. For the material base of the image certainly matters to these artists, but not for its own sake; rather, what is interrogated here is the way in which the constraints of materiality interact with the medium's ability to engage with the social and the historical. Central to this tension is the important role fears of obsolescence play in the current conceptualization of the medium of film. For when Tacita Dean obsessively attempts to grab hold of the green ray as it flashes up on the horizon, she is equally attempting to grab hold of film itself, to register its contingencies as it slips away.

Chapter 3 – The Remake: Old Movies, New Narratives

> I suppose that if a work of art is by definition that which conserves, a mythology never ceases, on the contrary, to manage itself and to recycle itself according to the taste of the age and the state of technology... Nothing will be kept of cinema except that which can be remade.
> – Serge Daney[1]

In the spring of 2006, Chris Moukarbel, an MFA student in the Yale University School of Art's sculpture department, was sued by Paramount Pictures. Why? The "nature of the case," according to the affidavit issued to the United States District Court, was as follows:

> This is an action for copyright infringement pursuant to the Copyright Law of the United States, 17 U.S.C. § 101 *et seq*. (the "Copyright Act"). This infringement claim arises from defendant Chris Moukarbel's (the "Defendant") unauthorized creation and distribution of a twelve-minute motion picture which is a virtually identical copy of a substantial portion of the Plaintiff's copyrighted screenplay for its upcoming motion picture World Trade Center.[2]

With a budget of one thousand dollars, a screenplay bought from a bootlegger, and actors from the Yale School of Drama, Moukarbel remade – or rather *pre*-made, as the feature had not yet been released to the public – sections of Oliver Stone's film, World Trade Center (2006), as his MFA thesis project. Stone's $100 million film set out to tell the "true story" of John McLoughlin and Will Jimeno, two of the last survivors to be pulled from underneath the rubble on 11 September 2001.[3] Whereas Stone's version crosscuts between scenes of the men trapped underneath the collapsed Twin Towers and diegetically antecedent footage leading up to the event, Moukarbel stays underneath the debris, stringing together several disparate snippets of Andrea Berloff's cliché-ridden screenplay. Where Stone seeks to inject narrative interest through flashback, Moukarbel questions the very possibility of responsibly producing such a story. Stone's World Trade Center was marketed with the tagline "The World Saw Evil That Day. Two Men Saw Something Else." What is this "something else" that the men-turned-characters of Stone's movie supposedly saw? True to the conventions of the genre, perhaps it was the greatness of the human spirit. Moukar-

bel, by contrast, drains the screenplay of its promises of visibility, knowledge, and redemption. Throughout the video, it is very dark under the collapsed buildings and there is nothing to be seen; there is no exit from the claustrophobic enclosure, just a few lines of dialogue torn from context and unsentimentally delivered to the utter vacuity that Hollywood would bestow upon them. The radical insufficiency of the representation becomes clear and the distance that separates it from the event it purports to depict becomes impossible to ignore.

When the work was shown at the sculpture department's thesis exhibition, Moukarbel installed a single upward-cast blue-tinted spotlight outside the gallery, recalling both a film premiere and the Tribute in Light ceremonies that have been held in lower Manhattan to commemorate the events of 9/11. By condensing the glitz of Hollywood and a monument in remembrance of national trauma in a single gesture, the spotlight speaks directly to what is at stake in the project that Moukarbel named World Trade Center 2006 (2006): it questions the cinema's role as repository of public memory, who has the right to tell a particular story, and why and how they will tell it. Five years after the event (too late) and four months before the Hollywood debut (too early), Moukarbel's (p)remake deftly utilized its purposeful untimeliness to perform the becoming-formulaic of an exceptional event with a difficult relationship to narration.

Chris Moukarbel, World Trade Center 2006 *(2006).*

Hollywood, with its astounding global reach, has emerged as perhaps the primary way the historical narratives of the twentieth century have been delivered to us. Trauma is repackaged as spectacle, given an uplifting human-interest angle, and fed to the public for consumption, eliding the socio-political vicissitudes that reside therein in favor of individual-driven narratives with universal humanist themes. The artist told the *New York Times*, "I'm interested in memor-

ial and the way Hollywood represents public events... Through their access and budget they're able to affect a lot of people's ideas about an event and also affect policy. I was deliberately using their script and preempting their release to make a statement about power."[4] By suing Moukarbel, Paramount compounded what his project had always been about: the lawsuit pushed questions of ownership to center stage, prompting an inquiry into the relationship between narrative as private property and as public memory.

The word trauma comes from the Greek for "wound," an etymology that evokes the manner in which the traumatic event punctures the fabric of signification. It is only through repetition that this asignifying blot can be recuperated into knowledge. The events of 11 September 2001 functioned as a national trauma that served to disrupt established frameworks of understanding, and yet in the months and years that followed, real dialogue in mainstream media outlets was quashed by the Bushism of "Either you're with us or you're with the terrorists." As Judith Butler has written, "The articulation of this hegemony takes place in part through producing a consensus on what certain terms will mean, how they can be used, and what lines of solidarity are implicitly drawn through this use."[5] Stone's World Trade Center was central to the continuing production of this consensus, as it worked to suture over the wound of trauma with a representation that would deny ambiguity and contradiction in an embrace of American unilateralism that told the "true" story of innocent citizens menaced by an unseen and unknowable enemy. Moukarbel's World Trade Center 2006 starts from this problematic to ask: what transformations take place across these proprietary retellings of an instance of national trauma? How does a fleeting event – one that troubles our comprehension and quickly recedes into the past – become digested, monumentalized, and standardized through the production of Hollywood's "official" version of it? And what might result from moving beyond this practice into the domain of unsanctioned remakes that function as hostile takeovers of an industry obsessive about holding tight rein on its intellectual property?

Moukarbel distributed the video for free on his website, which eventually drew enough attention that the project became known to Paramount, resulting in legal action.[6] Interestingly, the lawsuit names Moukarbel's place of residence as Washington, D.C., even though the Whois record for the artist's website included in Paramount's dossier of supporting evidence lists his address as New Haven, Connecticut.[7] By locating the artist in the nation's capital (where he had resided some years prior), the lawsuit mobilizes a rhetoric of the enemy within the heart of America, thus setting up the production of World Trade Center 2006 as an exemplary unpatriotic act. To rephrase one of George W. Bush's favorite sayings, "Either you are with Hollywood or with the terrorists." While this might seem like a stretch, it rhymes with a statement made by the late Jack

Valenti, copyright extremist and long-time president of the Motion Picture Association of America; regarding unauthorized online distribution of Hollywood products, Valenti asserted, "We're fighting our own terrorist war."[8] The lawsuit against Moukarbel also claimed that the "issuance of an injunction would not substantially harm the other party" since he did not seek commercial gain from the enterprise, putting forth a notably circumscribed understanding of "harm" as well as making clear that the lawsuit was not at its core a financial matter.[9]

The lawsuit claimed that, "The preemptive release of the Moukarbel Film on the Internet before Paramount's WTC Film means that unquantifiable but, most likely, large numbers of people will see the Mourkarbel Film first for free and determine, based on this poor-quality copy, that they do not want to pay to see the remainder of the WTC Film."[10] An unnamed Paramount spokeswoman told the *Yale Daily News* that, "He stole our material, and he shot a script that we owned...People were confused, and that's not something we want to happen."[11] Obviously, the rhetoric of "confusion" is laughable, despite the fairly high production quality (given the available resources) of Moukarbel's video. Though a case for fair use clearly presented itself, as Lawrence Lessig has written, "...fair use in America simply means the right to hire a lawyer to defend your right to create. And as lawyers love to forget, our system for defending rights such as fair use is astonishingly bad... It costs too much, it delivers too slowly, and what it delivers often has little connection to the justice underlying the claim. The legal system may be tolerable for the very rich."[12] For a graduate student, the cost of contesting the lawsuit made a claim of fair use unfeasible. The lawsuit was settled out of court on the condition that Moukarbel destroy all existing copies of the work.[13]

Rather than any real fear that an unsuspecting Internet user might be dissuaded from a trip to the multiplex by coming across Moukarbel's MFA thesis project, Paramount's lawsuit speaks to the current climate of copyright paranoia brought about by the fact that, as Moukarbel himself has put it, "We're at a place now where technology allows the democratization of storytelling."[14] Recent developments in hardware, software, and bandwidth have spurred practices of remaking, recycling, and retelling in a way that has disrupted Hollywood's near-sovereign majesty over the right to fictionalize history, to say nothing of its ability to regulate derivative uses of its products.[15] The Internet is awash with amateur "mash-ups" and reenactments, the cultural significance of which has not been lost on contemporary art. While such non-professional online activities have become the object of litigation, Moukarbel's World Trade Center 2006 is something of an exception in the art world, a space in which practices of basing works on preexisting films have proliferated without major interference from those who hold copyright on the source texts in question. Since 1990, there has been an explosion of new narratives created out of old

movies, often with something to say about "the way Hollywood tells it," to borrow from the title of David Bordwell's study of the narrative conventions of dominant cinema.[16]

This chapter will examine exemplary works of this tendency to remake commercial cinema, embracing the notion of the "remake" broadly to designate any artwork produced by reworking elements of an existing film. This might involve recycling existing footage, reenacting a scenario from a film, interviewing an individual whose life has been involved with film production, or producing non-filmic objects by using an existing film as a source. Such practices appear as the progeny of appropriation art born in the Internet age, making use of commercially available software such as Final Cut Pro and manipulable digital video files to take up the products of Hollywood as raw material for an investigation into the ways in which popular media shape subjectivity and experience. Claude Lévi-Strauss defined mythic narrative as an imaginary solution of a real contradiction, ascribing to it a fundamentally synthetic function, while Frederic Jameson has built upon this premise to demonstrate that this synthesis never takes place without a residue that may be read so as to reveal the "political unconscious" that lies latent.[17] The counter-narratives produced by artists remaking old movies often take this residue as a starting point and use it to produce narratives of analysis rather than synthesis. Instead of an imaginary resolution of contradiction, the very terms of conflict that had formerly been sublated now reemerge in tension with one another. In order to evade the traps of a discursive position falsely external to the spectacle it seeks to criticize, these artists bring together spectators through their common recognition of mass cultural icons and stories. This at once forces them to take account of how thoroughly such icons and stories have shaped the ways in which they understand their lives and their history. It also, however, allows for the formation of a community around such collective recognition, repurposing the shared memory towards knowledge-producing ends.

Though the remake as a strategy in art since 1990 emerges as a privileged iteration of a more widespread rejection of the unique and the original at this time, it is in fact as old as cinema itself, with the Lumière brothers often making multiple versions of their short *actualités,* which were then copied by others the world over. It has a long history in Hollywood in particular, from repeated literary adaptations such as Imitation of Life (by John Stahl in 1935 and Douglas Sirk in 1959), to Alfred Hitchcock and Michael Haneke's self-remakes (the former with The Man Who Knew Too Much in 1934 and 1956, the latter with Funny Games in 1997 and 2008) to the contemporary trend of the transnational remake embodied most forcefully in J-Horror crossovers such as Ringu/The Ring (1998/2002) and Ju-on/The Grudge (2002/2004) and seemingly undying action franchises such as Rambo and Terminator. The very action of remaking

is central to the Hollywood system, which ceaselessly produces updates of the same themes and retells the same stories, feeding off of the corpses of national cinemas and cult genres when necessary. As Lessig notes, Hollywood is no bastion of originality, but was built by "fleeing pirates" – people who left New York for California in an effort to get away from the monopoly Edison had secured through his patent holdings.[18] Peter Decherney, meanwhile, has suggested that, "The Hollywood studio system was built on plagiarism just as the early film industry had been built on piracy."[19]

Though the action is the same, the forms of remaking that have emerged in contemporary art often have very little in common with their Hollywood counterparts, working to question mainstream cinema rather than to ensure profit margins. When the tables are turned and Hollywood winds up as the host of the derivative work rather than the parasite that creates one, the character of the remake shifts from a hope for guaranteed revenue to a site of unsanctioned use.[20] Such works serve to call into question Hollywood's univocity, interjecting another perspective into a discourse that presents itself as seamless. Daniel Birnbaum questions, "...[W]hy steal from cinema? Perhaps the answer is that video can pose questions to film that film is incapable of putting to itself."[21] Birnbaum's use of language risks suggesting that the matter is a question of the medium, that video might provide the remove necessary to ask questions that would be impossible to confront through the medium of film. Rather than a case of video versus film, however, what is truly at stake is a relationship between art and cinema: through appropriations of Hollywood films, artists address questions of ideology, subjectivity, history, and collectivity that are at once crucial to contemporary art practice and that reveal something about the past and present of cinema. These works attempt to tell the other side of the story of Hollywood's official discourse: they actualize a possibility that had rested dormant in the host text, sometimes in fierce opposition to it, sometimes in adulation, but most often with a marked ambivalence that embraces certain aspects of the text while challenging others. A remake might investigate the representational codes of an existing work, it might reflect on its relationship to history, it might focus on the labor of spectatorship, it might fetishize a loved film, it might question what new possibilities for freedom and control are made possible by the digitization of cinema, or it might do something else entirely. It is impossible to generalize a single relation between a remake and its host text, but what unites all the remakes that will be discussed in this chapter is that they all *exhibit cinema*: that is, they hold it up for examination and investigate its contemporary state by using its past products as raw material.

This chapter will bracket a consideration of cross-medium remakes that serve to illuminate medium-specific characteristics through hybrid formations of cinema/new media (such as Cory Arcangel's Colors [2006]) and cinema/painting

(such as Sam Taylor-Wood's Still Life [2001] and A Little Death [2002]).[22] Instead, it will examine how strategies of remaking serve to set up a relation to cinema as a social institution that functions as a cultural vernacular and a reservoir of shared experience. Through a discussion of work by Candice Breitz, Douglas Gordon, Chris Moukarbel, and others, it will situate the popularity of the remake as an aesthetic strategy within the histories of art and cinema and provide an account of exactly what kinds of relationships to cinema – and to Hollywood cinema in particular – are imagined by these artists. For Moukabel, the concern is questioning how the cinematic institution digests and monumentalizes historical events. Breitz interrogates the status of fandom in a digital age, while Gordon makes visible the contours of a post-VHS cinephilia. All of these artists, then, turn to Hollywood cinema for different reasons, but all of them find within it an ambivalent site of collectivity and make use of the shared cultural memory of cinema to tackle spectacular culture from within.

Ambivalent Appropriations

While the remake may be used as a strategy of media critique, it must be emphasized that activities of remaking are by no means inherently critical; rather, a diversity of positions vis-à-vis the host text is possible, ranging from outright condemnation to lionizing homage. Chrissie Iles has remarked that "the relationship between art and film is a one-way love affair," but if it is so, it is most undoubtedly a love/hate affair.[23] References to film history proliferate, making it possible to speak of a palpable cinephilia within contemporary art, but simultaneously, a large number of these references hold up dominant cinema as a great exemplar of the machinations of culture industries. One thus confronts a marked ambivalence towards the cinematic institution. On one end of the spectrum, Moukarbel's World Trade Center 2006 manifests nothing but contempt for Stone's original. Similarly, RSG-BLACK-1 (2005), Radical Software Group's algorithmic reediting of Ridley Scott's Black Hawk Down (2001), reverse engineers the racial segregationism of what group member Alex Galloway called a "Jim Crow film" by algorithmically editing out all white characters.[24] This reduces the running time of the film – which is "based on a true story" of the U.S. Army mission to Mogadishu, Somalia, on 3 October 1993 – from 144 minutes to only 22:04.[25] Works such as these engage the legacy of appropriation art as a mode of critique, invoking the Situationist International's technique of *détournement* as an important precedent.

This outright condemnation of the appropriated film is, however, by no means generalizable as a characteristic of contemporary art remakes of old

movies. In some cases, a distinct cinephilia emerges. Take, for example, Kota Ezawa's LYAM 3-D (2008), a three-dimensional animated remake of Alain Resnais' Last Year at Marienbad (L'Année dernière à Marienbad, 1961) or Stan Douglas' Inconsolable Memories (2005), a loose remake of Tomás Gutiérrez Alea's Memories of Underdevelopment (Memorias del subdesarrollo, 1968) transposed to the Mariel boatlift of 1980: here, beloved art cinema classics are appropriated as a way to investigate temporality and historical memory, respectively. There is no move to dismantle the host films, but on the contrary a desire to mobilize the discourses they explore and bring them into confrontation with present concerns. Meanwhile, Christoph Draeger's Schizo (Redux) (2004) stages a cinephilic comparison between Psycho (1960) and Gus Van Sant's 1998 remake of that film by laying one on top of the other in a ghostly doubling that highlights the many differences between Hitchcock's film and its supposed shot-by-shot copy. In Feel Lucky, Punk??! (1997-2000), Draeger moves into the fantasies of cinematic identification by engaging friends to recreate hold up scenes from Magnum Force (1973), Natural Born Killers (1994), Pulp Fiction (1994), Taxi Driver (1976), and Thelma and Louise (1991). In describing the production of the work, Draeger invoked a gathering of friends happy to return to the playacting of childhood and the joy of pretending to be robbers.[26]

Most often, the polarities of love and hate are both present in a decidedly ambivalent relationship to cinema that sees them intermingle within a single work. If, as chapter one demonstrated, the moving image in contemporary art must be seen as a major component of the spectacularization of that domain, practices of remaking deploy the ambivalent pleasures of cinema and its status as a cultural vernacular to problematize spectacular culture from within. Rather than unqualified aggression or unqualified affection, one finds a conflicted relationship to cinema that sees it as occupying a double position: its mass appeal is valorized for its ability to forge an imagined collectivity, but this mass character is simultaneously acknowledged as a site of ideological interpellation and possible exploitation. In terms of the formal operations of remaking, one might say that film history is submitted to a kind of murder by scissors, but this recontextualization can also be a form of homage or tribute.

Douglas Gordon, perhaps the best known of the artists working with found footage, has proclaimed that, "for us" – presumably his generation of artists – the cinema "is already dead."[27] Pierre Bismuth, meanwhile, easily shrugs off any apparent relation to cinephilia: "Anyways, I am not really that interested in the cinema. I used it as a tool for capturing the viewer's attention."[28] In a similar vein, Pierre Huyghe has stated that,

> The label of being nostalgic for cinema has been glued to me in an easy way. As if one was to say of Cézanne that he liked apples or that Picasso liked bulls! I have no fasci-

> nation for the cinema. I'm interested in it because it is the vehicle of our collective unconscious, of our relationship to the scenario.[29] But only as much as the supermodel Kate Moss, an advertisement, or a music video![30]

Statements such as these seem to support Raymond Bellour's assertion that Douglas Gordon is "without nostalgia" and suggest that it might be extended to other artists working with the remake.[31] And yet, the often deadpan work of Bismuth, Gordon, and Huyghe witnesses the continuation of cinema by other means, a cinema that is perhaps uncannily "undead" rather than already buried and gone. The disavowal of cinephilia in these artists' statements does not neutralize the ways in which their work makes use of a love for cinema; it does not do away with the fact that their work manifests cinephilia even if the artists themselves do not profess to be cinephiles. Significantly, Huyghe never does investigate Kate Moss or a music video, but instead returns to the cinema again and again as a repository of material to be replayed and remade.

Gordon may personally lack nostalgia; he may be blissfully unaware of the experimental film traditions his work sometimes engages. He may see the historical products of cinema as nothing but a moribund set of images ripe for recontextualization, but his work nonetheless depends on a cultural climate characterized by a widespread nostalgia for classical cinema. This nostalgia is not that of the postmodern historicism described by Jameson, marked by an eclectic mixing of signifiers at odds with genuine historicism and exemplified by films such as American Graffiti (1973) and Body Heat (1981).[32] Rather, though these works share "'intertextuality' as a deliberate, built-in feature of the aesthetic effect", they in no way function as quotations that seek to displace history with surface effects.[33] On the contrary, many of these works use strategies of remaking precisely to agitate against the ways in which cinema has functioned to spectacularize the past and reduce it to nothing more than a space to be colonized by glossy surface styles. They serve to assert cinema as a site of collectivity and shared cultural memory, very different from the amnesiac pastiche of Jamesonian postmodernism.

To assert that there is a cinephilic tendency in contemporary art is not to suggest that the artists involved profess a personal love for cinema or have any extensive knowledge of film history. Rather, it is to discern, on a cultural plane that extends far beyond the individual subjectivity of a given artist, the emergence of narrative cinema as a highly cathected object within the artistic production of the last two decades. This is, of course, not the case without exception, as World Trade Center 2006 suggests. But the impact of a work such as 24 Hour Psycho (1993) cannot be considered outside of its relation to a public intimately familiar with Hitchcock's films, a public that finds in these films something to trigger a memory that returns with all the bittersweetness of time

lost and regained. Through this employment of the resurrected familiar made strange, these works stage a relation between the private and public dimensions of contemporary cinema. They are made possible by the private cinema of VHS and DVD and yet, through their location within the museum and their resurrection of a past image regime, they offer a possibility of recovering a relation to collectivity crucial to the specificity of theatrical exhibition. The production of art derived from old movies provides a way of taking the private cinephilia of watching films on television and video back into the public sphere and subjecting it to scrutiny.

The Four Operations

Contemporary practices of remaking may be grouped into four primary operations that describe the technique used to repurpose an appropriated film: reenacting, interviewing, recycling, and translating.[34] Before delving into works that represent this tendency, it will be helpful to outline a schematic typology of these operations so as to provide a broad overview of the techniques employed in the practices that have come to prominence since 1990.

Reenactment has become a widespread practice in contemporary art, extending beyond references to film history to also include the reenactment of events both historical (Jeremy Deller's The Battle of Orgreave [2001]) and art historical (Marina Abramovic's Seven Easy Pieces [2005], for which the artist reenacted seven canonical performance art pieces in one week at the Guggenheim Museum in New York).[35] Contrary to these examples, which reenact singular events, the reenactments under discussion in this chapter repeat something that already existed as a repetition, as a representation already mobile within culture. Brice Dellsperger's body double series (1995-ongoing), for example, consists of over twenty reenactments of segments of popular films that serve to investigate the performativity of gender and the problem of authenticity. Often Dellsperger will play all parts within an excerpt, as in body double 1 (1995), which remakes the elevator murder scene from Brian De Palma's Dressed to Kill (1980). A male artist playing both the female victim and the transvestite male murderer remakes a movie that is itself in large part a very loose remake of Hitchcock, thereby throwing into crisis any stable sense of copy and original. Later in the series, Dellsperger explores having multiple non-professionals reenact the same role and exhibits all performances simultaneously as a multiscreen installation; body double 9 (1997) uses nine screens for nine reenactments of the scene from the conclusion of Blow Out (1981), in which Jack (John Travolta) finds Sally (Nancy Allen) dead on the roof during the fireworks.[36]

Brice Dellsperger, BODY DOUBLE 9 *(1997).*

Stan Douglas' SUBJECT TO A FILM: MARNIE (1989) is a six-minute black-and-white 16mm remake of the robbery sequence from MARNIE (1964) that loops back to the beginning when the title character's hands are on the safe. Instead of continuing the narrative to depict the discovery of Marnie's crime, Douglas imprisons her in a nightmarish eternal return of never-ending theft but gives her salvation from another kind of imprisonment: marrying Mark Rutland. Through this tension between the loop (common in gallery exhibition) and the teleology of start-to-finish viewing (proper to the cinema), Douglas highlights the important question of how experiences of narrativity are impacted by cinema's integration into the gallery space. Reenactment emerges as a way of producing difference from repetition, of producing the new from the old at a time when notions of novelty and originality are held under suspicion. Maeve Connolly has suggested that, "The rise of reenactment may also signal a crisis of belief in the future, in line with the economic and social developments of the post-68 era."[37] It introduces a complex and fractured temporality, as it summons an earlier event while remaining distinctly anchored in the present. It acknowledges that the only access to the past is through a representation of it, but

by remaking this representation, it can point to its failures, omissions, and biases.

The *interview* provides artists with a way of engaging with individuals whose lives have become intertwined with the production of feature films in one way or another. The reified images of the culture industry occlude the labor that goes into their production, seemingly materializing out of nowhere as glossy ciphers. Countering this prevailing regime, the action of interviewing individuals involved with the making of feature films reintroduces a social relation into the circulation of images and prompts a consideration of the affective labor that goes into their production. For Blanche Neige Lucie (1997), Pierre Huyghe interviewed Lucie Dolène, the woman who dubbed the voice of Snow White in Snow White and the Seven Dwarves (1937) into French in 1962. In the mid-1990s after receiving no royalties from the film's 1993 VHS release, Dolène successfully sued Disney and regained the legal rights to her voice. When Jane and Louise Wilson were commissioned to make a work in response to the holdings of the Stanley Kubrick Archives, they delivered Unfolding the Aryan Papers (2009). For this work, the artists interviewed Dutch actress Johanna Ter Steege, who was set to play the lead role in the Aryan Papers project, a film about the Holocaust that Kubrick researched for many years but never made. The work functions as a portrait of the actress and of a failed project, but also mobilizes discourses of the Holocaust as an unrepresentable event, as Ter Steege recounts that the film remained unfinished because Kubrick couldn't bear the responsibility; she says, "No one can represent this."

Omer Fast's Spielberg's List (2003) responds to a similar question from another angle. In this double-channel installation, Fast interviews Polish extras who participated in the production of Steven Spielberg's Holocaust blockbuster Schindler's List (1993), a film that received both glowing praise and virulent criticism. Fast makes use of three kinds of footage, each performing its own negotiation between the Hollywoodization of the Shoah and the historical Real: there are talking head interviews with these extras, footage of the replica of the Plaszow camp built as a film set and never fully dismantled, and segments of the "Schindler's List Tour" that caters to the many (mostly American) tourists that have visited Poland since the film's release. Often, a tour operator tells us, these visitors make little distinction between remnants of the Second World War and their film-set replicas. Throughout the interviews, the distinction between personal experience and acted role blurs, as one respondent abruptly shifts from a discussion of her own life in wartime Poland to some fifty years later when she acted in Spielberg's film.

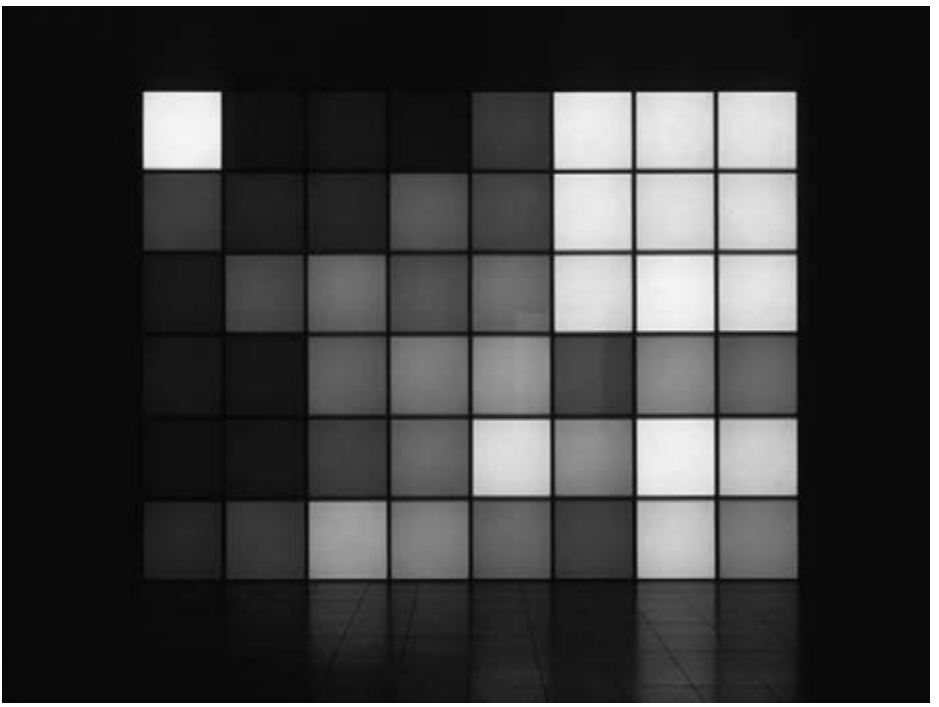
Recycled works make use of footage from existing films, evincing a certain kinship with the subgenre of experimental cinema known as the found-footage film but often rejecting the model of start-to-finish viewing proper to it. The

digitization and networking of cinema that took place in the 1990s allowed what was once a technique requiring access to stock footage and equipment such as an optical printer to become something able to be accomplished with minimal skill, resulting in an explosion of recycled works on the Internet and in galleries. Many of these works make use of kinds of recycling that would have been difficult or impossible before the advent of DVDs, high-bandwidth Internet, and easy-to-use editing software, such as an increased emphasis on remaking popular films. The found-footage genre has a rich history within experimental film, but before the 1990s, such films often made use of repurposed footage with no intent that the spectator would or should identify the original source.[38] In the years since, the recognizability of the source footage has become an integral part of much found-footage practice. The present viewing is always redoubled by a memory of seeing the source film in the past, introducing a different relation to the host footage than the ur-text of the found-footage film, Joseph Cornell's Rose Hobart (1936). It is widely known that the footage of Cornell's homage stems from East of Borneo (1931), in which Hobart starred. And yet, Cornell's reediting of Hobart's appearances in that film by no means necessitates a familiarity with it in order to achieve its full impact.

Quite differently, since 1990, many recycled works depend on their host films' popularity and recognizability across a wide demographic. Christian Marclay's The Clock (2010) is a supercut of twenty-four hours' worth of narrative cinema's engagements with temporality that encourages spectators to remain aware of time while at the movies rather than forgetting it, as is so often the aim. Douglas Gordon is perhaps the best known of artists to engage the operation of recycling, famously subjecting feature films to extreme temporal dilation: 24 Hour Psycho is fairly self-explanatory, while Five Year Drive By (1995) made the running time of The Searchers (1956) coextensive with its diegetic time, resulting in one second of the Ford film lasting 6.46 hours.[39] Gordon has completed numerous multiscreen reedits of films concerning riven identity and the double, including through a looking glass (1999), which excerpts seventy-one seconds of the "You talkin' to me?" sequence from Taxi Driver, and Confessions of a Justified Sinner (1995-1996), which uses Rouben Mamoulian's Dr. Jekyll and Mr. Hyde (1931), looping three sequences of transformation from good to evil in a double projection.

The final operation of remaking involves subjecting a preexisting film to a cross-medium process of *translation*. Here, one might invoke Angela Bulloch's Z Point (2001), which translates the closing sequence of Michelangelo Antonioni's Zabriskie Point (1970) into a bank of forty-eight "pixel boxes," six high and eight wide to mimic the aspect ratio of 35mm film. Each box is a fifty-centimeter glass-fronted square containing within it three fluorescent tubes. Using custom software, Bulloch's pixel boxes can produce up to sixteen million colors, as

many as possible from a computer screen.[40] Z Point samples one frame from each second of the excerpt (since the pixel boxes are limited to one change per second) and translates it into an array of forty-eight large pixels, one for each box. Color and movement are retained while the representational powers of the image are obliterated. The result is a pulsing grid that brings together a sense of bodily rhythm with geometric rigor. Z Point recycles an art cinema classic as new media artifact, bringing into tension the poles of senescence and novelty that mark the integration of cinema into the museum since 1990.



Angela Bulloch, Z Point *(2001).*

The remakes that engage in translation may remediate old media into new media, much as takes place in culture at large, but they may also translate cinema into older media. Examples of such this kind of cross-medium translation are to be found in Fiona Banner's transcriptions of Vietnam War films, such as Apocalypse Now (1997), a hand-scribbled text measuring some seventeen square meters, or her artist's book THE NAM (1997), which compiles typewritten transcriptions of Apocalypse Now (1979), Born on the Fourth of July (1989), The Deer Hunter (1978), Full Metal Jacket (1987), Hamburger Hill (1987), and Platoon (1986) into a single, nearly unreadable text. Pierre Bismuth's Fol-

lowing the Right Hand of... series does exactly what its title suggests: the artist watches a DVD behind a plexiglass sheet and uses a marker to trace a shaky line that follows the female star's right hand throughout the film. This is placed on top of a still of the actress, resulting in a defiled portrait of, for example, Louise Brooks in Prix de beauté (1930, remade by Bismuth as Following the Right Hand of Louise Brooks in Beauty Contest [2008]). The scribbled line indexes Bismuth's viewing of the film, its nervous energy pointing to a thorough redirection of attention away from the narrative progression and towards the movements of an actress' right hand. In the translations produced by both Banner and Bismuth, the labor of spectatorship is made visible in the production of manually produced artifacts that index the time spent as a viewer.

Precursors

Basing an artwork on an existing cultural product is by no means new, nor is making use of the gallery space to comment upon the mass medium of cinema. Strategies of appropriating mass media imagery are very familiar within art historical discourse, whether one speaks of the Situationist International and their strategy of *détournement* or the "Pictures" generation's interest in the politics of the sign. It is imperative, however, to make certain distinctions between these antecedents and the remakes of the 1990s and 2000s.

When Angela Bulloch substitutes the soundtrack of Andrei Tarkovsky's Solaris (Solyaris, 1972) with her own audio to make Solaris (1993) or dubs Jean Rouch's Gare du nord segment of Paris seen by... (Paris vu par..., 1964) into German or English based on interior and exterior shots and adds scenes filmed in Vienna to make From the Eiffel Tower to the Riesenrad (1993), her gestures have a clear precedent: in 1973, René Viénet, member of the Situationist International, took the martial arts film Crush (Tang shou tai quan dao, 1972) and dubbed his own soundtrack to make Can Dialectics Break Bricks? (La Dialectique peut-elle casser des briques?). This is a classic example of Situationist *détournement*, that process by which mass cultural products are "diverted" or "hijacked" towards critical ends, contesting the spectacle from within. And yet, Bulloch's use of this operation possesses none of the potency of the Situationists, none of the desire to appropriate an existing mass cultural text in an indictment of that realm. For the S.I., *détournement* is an operation of radical negation; in a critique of the *Tel Quel* group's literary avant-guardism, Guy Debord states, "Not some 'writing degree zero' – just the opposite. Not the negation of style but the style of negation."[41] This contestation must maintain a critical distance towards its object so as to restore "the ancient

kernel of truth" that might be excavated from amidst the petrified surfaces of spectacle.[42]

Notably, while the formal operations of some of the strategies of remaking that have emerged since 1990 resemble those of Situationist *détournement*, on the whole they by no means maintain its virulence towards the appropriated objects, its critical distance from them, nor its focus on negation as a way of instituting a new totality founded on a recovered truth. The S.I. aimed at nothing less than cultural revolution, seeing the divide between art and life as an integral part of the separations that characterized spectacular culture. In this sense, their militant interventions must be seen as attempting to destroy the category of art as much as violently contesting mass culture, seeking a Hegelian *Aufhebung* that would institute a new totality free of alienation and atomization.[43] Recent artists' remakes of existing films have abandoned the Situationist call for the abolition of art as a distinct category and have ceased to view mass culture as an unqualified villain. Firmly ensconced within the institution of art, they leave behind negation and totality to instead forge an ambivalent and conflicted relationship to the fragmentary network of signs that constitutes popular culture. Today, the act of appropriation in itself guarantees no criticality, but rather functions as a starting point to open other avenues of investigation, some of which may entail a critique of media, others not.

An earlier generation of moving image artists – one that included figures such as Paul Sharits and Michael Snow – interrogated film *as film* as a turn away from the ideological enclosures of "the movies." Now, in addition to the material of film, which has seen a renewed interest under the specter of obsolescence, the institution of *cinema* has emerged as an object of fascination. The multiscreen projection formats this earlier generation pioneered may be employed, but many components of the cinematic institution that had previously been rejected – such as stardom, screenplays, extras, studios, stories, sets, spectators – are now precisely what is investigated. Artists take up the histories, conventions, and social functions of cinema as the mass cultural medium responsible for the production of narratives and experiences shared by a society, something that demonstrates an affinity with the "Pictures" group of American appropriationists. However, instead of following the "Pictures" artists in an examination of the iconography of cinema through the stillness of photography – thereby freezing circuits of desire and identification into the stasis of a single image to be held up for analysis – now artists delve into an engagement with moving images.[44] In combining multiscreen film and video installations with a suspicious embrace of mass cultural codes and the poaching of signs, the contemporary generation synthesizes elements of 1960s expanded cinema with 1970s and 1980s appropriation.

Artists make use of the pleasures of recognizability as central to the affective resonance of their work, playing off of a conception of cinema as a storehouse of communally shared narratives and resurrecting the utopian spark of cinema as an alternative public sphere. But at the same time, it often surfaces that this shared cultural memory is also a site of ideological interpellation to be questioned, as the cinema is seen as a spectacular machine churning out image commodities, regulating cultural norms, and impacting the way we understand history. Stemming from this is an irreducible ambivalence towards the mass cultural texts that are integrated into the production of new works. This ambivalence must never be taken for indifference, but must be seen as describing strong forces that refract, splinter, and enter into tension with one another. The challenge now is to take ambivalence seriously, to see in it an opportunity to render visible the contradictory libidinal investments elicited by the culture industries.

This ambivalence is an important response to the collapse of the complicity/critique divide after postmodernity's colonization of the last zones of resistance, the realm of art foremost among them. In a discussion of the work of Pierre Huyghe, Mark Godfrey writes, "Rarely has an artist associated with a critical position been canny enough to work *with* affection, attraction, and amazement and not just against them."[45] This coexistence of a critical position with "affection, attraction, and amazement" is the affective structure characteristic of the ambivalent engagement with cinema that marks many strategies of remaking since 1990. Leaving behind the anti-pleasure polemics of the 1960s and 1970s, the disavowal of enjoyment has ceased to be a necessary prerequisite for engagement. Through such ambivalence, these artists rewrite the dominant narratives of Hollywood into an array of multi-faceted and contradictory stories that negotiate the borders between truth and fiction, industrial production and personal experience, visibility and invisibility, fantasy and criticality. Rather than intervening solely at the level of representational codes, central to many of these works is an attempt to locate the various vectors that bind subjects to the image repertoire of popular culture and constitute them as viewing publics.

Like the work of the filmic avant-garde that preceded and paralleled it, the artists making film installations in the 1960s and 1970s maintained a belief in an "outside" to ideology. Indeed, the guarantee of a secure, external space from which one might produce a critique of ideology served as one of the cornerstones of filmic theories of "political modernism" of this time.[46] Today, there is a widespread acknowledgement that one cannot mark out an "outside" to ideology, with the result that the contestation of narrative, the assaults on representation and spectacle, and the polemics against cinematic pleasure no longer stand as viable political strategies. Easy divisions of inside and outside are rejected in favor of a shifting topology of forces that takes care not to deny the

involvement of one's own discursive position within the libidinal and economic structures of capital. Enjoyment is not at odds with critical engagement; rather, both coexist. Harnessing the pleasures of Hollywood cinema within practices that acknowledge the legacies of expanded cinema, Situationist *détournement*, and "Pictures" appropriationism, these works try to find a way towards a different politics of the image. It must be remembered that there are different ways of being bedfellows with spectacle. The examples of Doug Aitken's Sleepwalkers (2007) and Pipilotti Rist's Pour Your Body Out (7354 Cubic Meters) (2008) provided one paradigm in chapter one; now, the time has come to examine a series of very different engagements with popular culture, engagements that prove that knowledge can and *must* be produced from within the culture industries. For if it doesn't come from there – a there that is *everywhere* – where will it come from?

The False Promises of the "Utopia of Use"

World Trade Center 2006 and the lawsuit it inspired are significant, for they speak to several of the key issues confronting the remake as a practice in contemporary art. That the art world has been cheerfully exempt from the increasing copyright regulation of recent years has not prevented the most prominent theorization of the remake in contemporary art to see it as a part of a utopian move towards sharing and a testament to the new activity and freedom afforded to the consumer by the advent of digital, networked media. To great popularity and great dispute, Nicolas Bourriaud's *Postproduction: Culture as Screenplay, How Art Reprograms the World* sees its title operation as a "neutral, zero-sum process" wherein "the material [these artists] manipulate is no longer *primary*."[47] Ignoring the history of appropriation art as embroiled in a politics of representation, Bourriaud advances a new paradigm of derivative art-making wherein the work no longer reflects back on its appropriated material in a critical relation, but instead merely reuses it to advance an emancipatory economy of sharing that makes the formerly "passive" consumer into an "active" producer who creates new cultural objects from the availability of the old. We no longer merely consume media, but take part as active participants. This position follows from Bourriaud's 1998 book *Relational Aesthetics* (translated 2002), which links what the author calls "post VCR art" to a "democratization of viewpoints" made possible by technology. It is a statement that very much echoes Moukarbel's concerning the "democratization of storytelling."[48] However, where Moukarbel was intent on using the availability of such technologies in a critique of the representations of dominant cinema (democratization as allowing for new

forms of contestation), in both *Relational Aesthetics* and *Postproduction*, critique is left behind in favor of a harmonious community of sharing and the production of benign social relations. Under such a paradigm, it becomes impossible to take account of, for example, the ways in which remaking has been employed to investigate the narrativization of historical events. Political intervention is jettisoned in favor of a joyous proclamation of neutrality.

Bourriaud draws heavily on the work of Michel de Certeau to champion a "culture of use or a culture of activity" that allows one to "make do" and better inhabit the world.[49] He names the DJ and the programmer as the archetypal figures of the operation, which proceeds with a neutrality that cannot help but be enfolded in an affirmation of neoliberal consensus culture.[50] Bourriaud valorizes participation and activity without interrogating their character or their place in structures of domination. As chapter one suggested, following Deleuze and Foucault, the pervasive form of the administration of power is no longer the injunction to conform and stay in place (though such forms persist as important survivals). Rather, there is a constant incitation to participate and circulate. The inside/outside distinctions of disciplinary power have largely given way to the diagram of the control society, a robust and flexible network that thrives on principles of connectivity and communication. As an economy based in material goods shifts to one founded in services and the creation of experiences, a new "performative imperative" arises: participation and conviviality are far from oppositional but, in fact, a new terrain of possible exploitation and expropriation.[51]

The advent of the Internet has undoubtedly changed the relationship between production and consumption, but differently than the emancipatory thrust of Bourriaud's description would suggest. Rather than erasing the difference between production and consumption, post-Fordist production, as Maurizio Lazzarato has elaborated, is characterized by a shift to immaterial labor whereby the act of consumption becomes an integral part of production. Therefore, participation cannot be seen as inherently oppositional, but is in fact precisely what is required for the generation of value. As Lazzarato writes, "Participative management is a technology of power, a technology for creating and controlling the 'subjective processes'...First and foremost, we have here a discourse that is authoritarian: one *has to* express oneself, one *has to* speak, communicate, cooperate, and so forth."[52] Consumers are called upon to invest immaterial products with value by integrating them into social communication. Here, subjectivity itself is commodified, as tastes, affects, and desires rather than material labor become the locus of value production. The consumption of immaterial commodities is an activity that does not destroy the object but produces its value through integrating it into the fabric of life. As such, the "culture of activity" Bourriaud champions must thus be seen not as inherently oppositional but

rather as native to the relationship between power, labor, and subjectivity that marks the twenty-first century.

It is in this light that one must read the assertion in *Relational Aesthetics* that, "[Modernism] was based on conflict, whereas the imaginary of our day and age is concerned with negotiations, bonds, and co-existences. These days we are no longer trying to advance by means of conflictual clashes..."[53] While it may be true that the old oppositions of modernism no longer hold true – the lines, for example, between work/play, high/low, and complicity/critique have been thoroughly blurred – the false permissiveness of neoliberalism is a fatal problem in Bourriaud's analysis. The kind of coexistence and cooperation he valorizes is, as Michael Hardt and Antonio Negri emphasize, immanent to immaterial labor and, as such, to the contemporary mutations of capital.[54] *Post-production* retains the Situationist term of *détournement* but cleanses it of the negativity on which it was founded without acknowledging the conditions and implications of such a recuperation. Harmony, sharing, and conviviality become keywords in a paradigm that overwrites a politics of the sign with a complacency toward the status quo that mirrors, rather than agitates against, new forms of power.

Conceiving of the reuse of existing products as a "culture of constant activity based on a collective ideal: sharing" not only buys wholeheartedly into the control society's injunction to participate, but also occludes the real existence of proprietary media, the high financial stakes involved, as well as the fact that much of the source material has not been "shared," but rather has been poached against the will of its original producer, as Paramount's lawsuit against Moukarbel makes clear.[55] There is no disputing the fact that the Internet has made media available like never before. However, despite such unprecedented access, as Alex Galloway and Eugene Thacker point out, "...the liberation rhetoric of distributed networks...is a foil for the real workings of power today. The rhetoric of liberation is also a foil for the real nature of threats."[56] Decentralization diffuses power but does not dissipate it; to buy into the technoromantic myth of the unqualified freedoms of online culture is to ignore the ways in which power continues to operate in and through decentralized and distributed networks.

Tom McDonough's consideration of the work of Pierre Huyghe, "No Ghost," criticizes Bourriaud for his transposition of de Certeau's "making do" from everyday life to the gallery. McDonough writes, "Bourriaud adopts this schema wholesale and, somewhat paradoxically if not perversely, returns it to the artistic realm where it originated."[57] It is de Certeau himself who reminds us that the everyday activity can only be understood in relation to the precise circumstances in which it is deployed, that is to say, in relation to its conditions of enunciation.[58] If de Certeau wanted to inject an "art of doing" into everyday

life – the original French title of *The Practice of Everyday Life* is *Arts de faire* – and addressed his book to the "murmuring voice of societies," "a common hero, an ubiquitous [sic] character,"[59] Bourriaud reverses such a motion by returning to the gallery and its relatively high-paid cultural producers. He describes an altogether different context, as if such a transposition would have no effect on the efficacy of the gesture. This changed site of enunciation allows the asymmetry in power between strong and weak insisted upon by de Certeau to fade into obscurity in Bourriaud's analysis; the international art stars he discusses are by no means "weak," but rather are invested with a richness of cultural and financial capital possessed by only a small elite.

Bourriaud portrays a constant and equal availability of texts and outlets of expression, drawing on the rhetorics of democratization and emancipation that still characterize some discourses of online creativity despite their mythic character.[60] The elision of the discursive position of the artists equally allows Bourriaud to ignore how the rigidification of copyright law over the last twenty years might temper his ideal of sharing precisely because major artists are provided a substantial degree of protection via their professional status as "fair users" with gallery-funded legal teams to back up the claim if necessary.[61] When Brian O'Doherty described the white cube as a "survival compound," he meant something very different, but now again the gallery functions as a barrier between these artists and the possible legal proceedings that could threaten them in the "real world."[62]

McDonough understands de Certeau's notion of "making do" as smacking of a post-'68 defeatism that abandons both imagining an alternative to the status quo and visible agitation against it in favor of clandestine and temporary actions that improve one's quality of life under conditions taken to be permanent.[63] According to McDonough, both de Certeau and Bourriaud buy into "a 'utopia of use' that resists the logic of reification only by recourse to a kind of petit-bourgeois fantasy of consumption as a realm of personal autonomy."[64] Though McDonough does not, one might forgive de Certeau for laying out ways in which an individual might make the best of it through microinterventions. However, art is a sphere of relative freedom that does allow for creative imaginations of alternative modes of life as well for as fierce indictments of existing conditions, activities that have constituted an important part of the political function of art throughout the twentieth century. The power relations at stake are different: the factory worker might lose a job that feeds his family if he dissents; an artist might make the cover of *Artforum* or drive up prices. The arguable resignation of "making do" is problematic but understandable within de Certeau's framework; its appropriation by Bourriaud speaks to a much more troubling renunciation of the political, of the desire for real change, and of the

possibility that art might provide a valuable space in which to criticize the mass media.

Remaking Fandom

South African artist Candice Breitz has adapted the found-footage tradition to a gallery context by producing multi-screen installations that investigate the libidinal vectors that bind cinema to its public, as well as how they have been impacted by the recent advent of the fan's ability to manipulate and remix existing films. Breitz's installations ask: what kind of balance exists between control and freedom when a tool of ideological interpellation such as Hollywood cinema becomes available for recycling and remixing in new contexts? And what residues of disciplinary power persist within this institution when it is networked and malleable? Far from being seen as an obsolescent technology or a historical set of great directors, here cinema is used to generate the very image of contemporaneity, producing narratives that are decidedly new; that is, cinema is used to articulate how the shift to a post-Fordist economy spawns new opportunities for control as much as freedom. Breitz complicates Bourriaud's assumption that all participation is inherently positive by instead excavating the ways in which the ideological interpellations of cinema persist in and through fan participation.

In Becoming (2003), Breitz makes use of seven different romantic comedies, pruning them down to a key scene involving their female protagonist and removing the appearance of any other actors.[65] The work consists of fourteen monitors positioned in seven groups of two. On one side of each screen, there is an excerpt from a romantic comedy; on the other, Breitz acts out the star's role in black and white and mouths her lines. Due to the piece's spatial configuration, the spectator has to move around each of the seven pairs of monitors to evaluate the effectiveness of each impersonation. Breitz might be said to engage in the "zero-sum" game of postproduction, reclaiming the pleasures of fan culture and making them visible and valorized within contemporary art; or, one might recognize in the artist's laborious attempt to imitate these actresses a commentary on the violence of attempting to mold oneself in the image of the star. Imitation is a central aspect of stardom, as the star both sets a standard to be followed yet retains an existence as an impossible fantasy projection. Breitz's imitation of these female stars requires diligent and purposeful rehearsal, but also points to the subtle and scarcely noticed imitation that occurs whenever Hollywood influences fashion, cosmetics, language, or even the way we negotiate interpersonal relationships.

Candice Breitz, Becoming Drew *(2003).*

Becoming – which draws its title from the name of an MTV reality series that gives fans makeovers to look like their favorite star and produces a reenactment of one of the star's music videos – explicitly takes up the relationship between a digitized and networked cinema available for recycling and remaking and the false positions of "activity" it may produce. The drained black and white of the reenactment image, Breitz's cropped hair, and her plain white shirt all appear in stark contrast to the lush color of the source films and the costuming of the star. Unlike Cindy Sherman's elaborate self-fashionings, Breitz's reenactments are spartan. In *Postproduction,* the script is a jumping-off point for creative endeavor, but it must also be remembered that a script is something to be followed. Breitz inhabits this contradictory position, showing how fan freedom and fan control are in fact two sides of the same story, just as the images of Becoming are projected onto two sides of the same screen.

What is perhaps most striking about Breitz's appropriation of these romantic comedy screenplays is the absence of the artist's own voice. Becoming makes use of the soundtrack from the source film, with the result that the Hollywood texts seem to speak through Breitz's body, usurping her voice and vernacular in favor of a global narrative of heteronormative romance. The script is no longer the locus of a generative freedom, but of an imperative to stay synchronized with the voices that speak through the dispossessed subject. If according to Bourriaud's paradigm, she is the empowered consumer-turned-producer, following this alternate reading, she has instead become a ventriloquist's dummy. The strength of Becoming is that it allows for both readings at once, holding them in suspension. For even if Breitz's recycling and reenactment of these romantic comedies is one that points to the ideological interpellations of popular

cinema, the mere possibility that such a statement can be made rests on the activity of a fan/artist who chooses to make use of the availability of new technologies to create a work that will serve to interrogate such media representations. In this sense, Breitz's self-placement as the one who imitates the star is crucial, as the artist is present both as dupe and as demystifier.

Candice Breitz, Her *(1978-2008).*

In the works Him (1968-2008) and Her (1978-2008), Breitz creates stuttering kaleidoscopes of Jack Nicholson and Meryl Streep by combining clips from various roles the actors have played throughout their careers. Him makes use of twenty-three Jacks from forty years; Her brings us twenty-eight Meryls from thirty years. By dating the works as beginning when the earliest source film was produced and extending to Breitz's completion of them in 2008, the artist playfully accords a historicity to her found material that a single date would elide. It gives a sense of a devoted fan who has followed the stars through the twists and turns of a career, through good roles and bad, watching films so many times as to become familiar with each line and gesture of the performance. The pieces are displayed in adjacent rooms, each consisting of six screens arranged in a circle on a single wall, a formation that allows for the various characters to call out and respond to one another. Breitz blacks out the

background behind the figures, severing them as much as possible from the mise-en-scène of the source film. By bringing together these disparate performances – all of which belong to their own diegetic universes – according to the rubric of the actor occupying the role, Breitz mobilizes the parallel text that celebrity always constitutes in our viewing of a film. She assembles such a text of celebrity for easy inspection, combining common gestures such as Streep's nail biting from across dozens of films, as well as highlighting certain motifs that recur, such as Nicholson's incessant uncertainty about "who he really is."[66] Like Warhol – the subject of Breitz's unfinished doctoral dissertation at Columbia University – Breitz stages the tension between seriality and uniqueness that characterizes the star, making use of iteration upon iteration in a dizzying mélange of often quickly edited clips that blend together in a single composite portrait.

In addition to their function as star studies, Him and Her take up Hollywood's constitution of gender roles, a preoccupation evident in the impersonal pronouns used in the title of the piece. Throughout the work, Meryl Streep comes to stand in for the idealized-yet-recognizable femininity of Hollywood, defining herself solely, as one clip from Kramer vs. Kramer (1979) says, in her role as daughter, mother, and wife. The topic of marriage is a continual reference, as is self-sacrifice. Meanwhile, Him takes up a very different set of thematic concerns, such as anger, sex, and as just mentioned, an anxiety over identity – all of which speak to a particular constitution of American masculinity. In this interrogation of archetypal norms through exceptional personalities, Him and Her are the development of earlier works entitled Mother and Father (both 2005), which each use six screens placed in a row to form a constellation of mothers and fathers culled from various Hollywood films.[67] This allows for an exploration of gendered parental roles to be explored across a body of films, letting the viewer witness the father's hysterical policing of his daughter's chastity and the mother's teary unhappiness and frigidity. By selecting excerpts from numerous popular films, Breitz highlights the monolithic nature of Hollywood's depiction of parental roles. Though the excerpted characters have various surface level differences, it quickly becomes clear that certain fundamentals about what constitutes motherhood are shared across films as different as the sappy Stepmom (1998) and the grotesque Mommie Dearest (1981). To use Siegfried Kracauer's language, they all have the same secret to confess.[68] As the original narratives of these films fall away, so do their particularities. One is left with attributes and words that might stem from a specific movie, but circulate throughout culture as detached but recognizable signifiers of the essence of motherhood. Out of six seemingly different Hollywood mothers, Breitz produces one Mother; particularity gives way to generality in a metamythology. The individual star performances of Hollywood entertainment lose whatever

specificity they might have had as they are recuperated back into the archetypes of which they have always made use.

Breitz has described her practice using the abject metaphor of excretion:

> We have no choice...but to consume the cultural produce of global capitalism. But consumption must be followed by digestion, and digestion must be followed by excretion. This is a polite way of saying that if we have no choice but to consume what the mass media feeds us, then we must insist on completing the digestive cycle – we must insist on the right to chew up, process and regurgitate mass media forms such that they might service us rather than merely milking us.[69]

The invocation of the abject gets to the confounding of interior and exterior distinctions that takes place in a work such as this, figuring the way in which they are borne of the system of image capital that Breitz describes and yet mark out some difference from it. Breitz uses the availability of commercial DVDs and editing software to divert performances from their original context, a process she calls "involuntary acting," since she "kidnaps" stars and puts them to work within her own densely woven textile.[70] Once again, one sees here how Breitz's practice would lend itself to Bourriaud's discussion in *Postproduction*: the formerly passive consumer is made active through production. According to such a reading, these works would be a part of a fan's remix culture, playfully combining clips into a new form that creates a utopian space for maneuvering within the enclosures of mass media. However, more than simply embracing this supposed freedom, Breitz never loses sight of the force-feeding of mass media texts she describes in the passage cited above.

Consumption and production are linked but separate activities, with numerous relations of varied character that can serve to connect the two. This vector between the consumption of mass media texts and what their spectators do with them is the central point of inquiry across Breitz's practice. Rather than asserting the inherent positivity of participation, she insists on the need to examine the activity itself. Sometimes it can lead to the possibility of turning against dominant ideologies, other times it can confirm and reproduce them, and still more often it can do both at once. There is a striking ambivalence present that allows Breitz to at once embrace the activities of fandom as offering something other than a soporific intoxication with the culture industries, but also to cast a suspicious glance on its hollow promises of emancipation.

Just as the playfulness of Breitz's reenactments of Hollywood actresses in Becoming gives way to a sense of violation and confinement of the voice and body by the norms it would seek to replicate, it is important to note that the overall experience of viewing Him, Her, Mother, and Father is one of dislocation resulting from an incessant stammering and twitching. Jerkiness is cultivated, as Breitz will loop a tiny snippet of dialogue and image over and over so

as to result in a kind of stutter. Something sinister emerges from within these entertaining montages. For the spectator, the fun of enjoying the star's performance – taking pleasure in the clever correspondences Breitz excavates and playing the "name that clip" game – is balanced with the realization that such performances play a key role in the formation of the gender and parental norms that frequently pass unquestioned. The opposition of critical distance versus entertaining engagement is breached. There is no denial of the immense pull of celebrity culture, no assertion by the artist that she is somehow above it or beyond it, and at times even a real sense that the fan's reproduction can bend and twist these texts into something new, different, and oppositional. At the same time, the mimetic function of the star and the ideological interpellations of the cinema are constantly called into question. The ambivalence of this work is not to be mistaken for indifference, but rather is marked by contradiction and the antagonism of irreconcilable and often asymmetrical forces. The ubiquitous availability of the star's image offers itself up for recontextualizations that haggle with the text of celebrity while embracing it, assert the agency of the fan/consumer while dismantling it, and revel in the malleability of poached signs while testifying to the persistence of cinema as an ideological apparatus.

"Room-for-Play"

Breitz makes clear that the activity of the consumer may no longer be held to be an inherently subversive action that would contest the megaphone of the producer. Rather, producers call upon their consumers to be active and to invest their immaterial products with value. As Lazzarato writes,

> The particularity of the commodity produced through immaterial labor (its essential use value being given by its value as informational and cultural content) consists in the fact that it is not destroyed in the act of consumption, but rather it enlarges, transforms, and creates the "ideological" and cultural environment of the consumer. This commodity does not produce the physical capacity of labor power; instead, it transforms the person who uses it. Immaterial labor produces first and foremost a "social relation."[71]

Rather than seeing the activity of the consumer as an inherently oppositional or as a free space of play, this paradigm allows for an understanding of fan/user activity as value producing. Instead of unproblematically championing the activity of today's consumers who download and remix, Lazzarato reminds us that this is in fact indicative of a colonization of that time once thought to be free from capitalist exploitation:

> Play...no longer constitutes an alternative to work as domination. The dialectical opposition between play and work has been transformed into a continuum, of which play and work are only the two extremes. Between the two, it is possible to arrange a thousand different ways the coefficients of work and play, autonomy and subordination, activity and passivity, intellectual and manual labour, which nourish capitalist valorization.[72]

Given that this paradigm achieves its full realization with Web 2.0 technologies of participation and social networking, why look back at the cinema in order to discuss a condition largely associated with digital media?[73] Why is it that the narrativization of this new mutation of capital takes place through the old medium of cinema rather than through engagements with new media technologies?

Of interest here is a peculiar disjunction, an anachronism: cinema – a technology that has historically been aligned with a unidirectional vector of mass consumption and the enclosures of disciplinary power – becomes the primary way that contemporary art speaks about a diagram of power (control) and an organization of labor (immaterial) that are typically aligned with digital technologies. One finds this at play in Breitz's work, as well as in numerous projects by Pierre Huyghe. Why this asynchrony? One might venture that it is because cinema has historically participated in the colonization of leisure time, making it a major site of immaterial labor before it became increasing dominant over manual labor. When immaterial labor produces a "social relation," it is engaged in the production of subjectivity immanent to a process of capitalist valorization. The film industry has always relied on the affective investments of its audiences to give its products value, occupying their free time with activities that would not merely produce value for the studios but also *reproduce* ideology, as Breitz makes clear. The cinema is a technology of reproduction in a double sense: it reproduces images and it reproduces ideology through these images, creating subjects. The cinema epitomizes Lazzarato's description of the immaterial commodity as something that "enlarges, transforms, and creates the 'ideological' and cultural environment of the consumer." Today, as cinema is increasingly digitized and available for fan manipulation, it presents an especially strong site at which to diagnose the dissolution of work and play, autonomy and subordination.

If all of this provides possible reasons that artists might turn to cinema to explore the increased opportunities for control and exploitation that stem from the centrality of immaterial labor in what Yann Moulier Boutang has called "cognitive capitalism," there might be other, very different reasons that cinema – rather than television or digital media – emerges as the privileged way of interrogating this transition.[74] Immaterial labor makes new zones of coloniza-

tion possible, but it also makes new forms of resistance possible. There is always a certain contingency to the consumer's participation in the creation of value, a space that is opened up for diversion and self-determination that one sees distinctly paralleled in theorizations of the collective reception of cinema. Lazzarato again: "What the transformation of the product into a commodity cannot remove, then, is the *character of event*, the open process of creation that is established between immaterial labor and the public and organized by communication."[75] The event is an unforeseeable and singular force that is marked by the opening of potentiality. As such, the ways in which spectators reproduce the immaterial commodities they consume can give way to negotiation from within the colonized space of capital. This is not a "making do" that attempts to get by within unchangeable structures, but a negotiation that takes place immanent to the production of value.

This understanding of film reception as a node of interconnection proposes another, alternate reason why the old cinema might be used to talk about the new diagram of power: there was a time when the collective mode of spectatorship proper to cinema was endowed with a utopian potential. Walter Benjamin wrote: "To put it in a nutshell, film is the prism in which the spaces of the immediate environment – the spaces in which people live, pursue their avocations, and enjoy their leisure – are laid open before their eyes in a comprehensible, meaningful, and passionate way."[76] Though much has changed in the institution of cinema since Benjamin's time of writing, it would be difficult to find another "prism" that might fulfill the same function today. For Benjamin, this refractive "room-for-play" [*Spiel-Raum*] made available by the cinema was one of its most important and progressive attributes.[77] It is a space that is resurrected and redoubled by artists remaking the products of film history, as they optimize the prismatic and transformative ability that already resided in cinema by transforming existing films in turn. If, for Benjamin, the cinema could take what was second nature and deliver it over to a space of eventfulness, unforeseeability, and the generation of new attitudes, the practice of remaking cinema shifts this activity into a second-order system.

When artists call upon the shared narratives of cinema, they find within them a Janus face: they are mechanisms of ideological interpellation but they also open a possibility of shared experience. Collectivity thus emerges as a distinctly double-sided notion, a concept that may function as a site of domination but may also carry within it the utopian spark Benjamin gleaned. This hints at a possible reason that the cinema has had such a forceful appeal for artists in the 1990s and 2000s. Cinema undoubtedly partakes in the Adornian paradigm of mass culture as mass deception, but it also functions as a horizon of collective, public experience.

Chrissie Iles has suggested that, "[A]rtists' use of film in the 1990s, particularly popular Hollywood film, is partly to do with wanting to engage with, and perhaps influence, the connective tissue that film creates, and participate in a common language of communication."[78] The value attached to this "common language of communication" is decidedly ambivalent. As an agent of standardization, the commonality generated by film spectatorship might be thought to be inextricable from its functioning as an ideological apparatus, teaching its spectators to be "good subjects" at the movies by disguising highly cultural and historically specific notions of race, class, gender, decorum, and so on, as natural. And yet, the fervor with which artists have returned to the products of film history as a reservoir of this "connective tissue" suggests a desire to understand cinema as a repository of cultural memory and shared experience despite its ideological workings – or perhaps *because* of them, so that they might be pried open for negotiation. One finds a distinct effort to work through the vicissitudes of the relationship between subjectivity and spectacle. Rather than throwing the cinematic baby out with the ideological bathwater, so to speak, remaking cinema emerges as a way of gleaning a utopian possibility of belonging from within a realm once dismissed as suspect.

Miriam Hansen has drawn upon Benjamin to outline the ways in which cinema functioned as an alternative public sphere during its first decades, a potential that was increasingly quashed by the consolidation of Hollywood hegemony and the increasing disciplining of spectatorship.[79] The mobilization of references to cinema in contemporary art recalls this emphasis on the publicity of the institution, which now takes on a renewed importance given the atomization of spectatorship proper to electronic media. One must historicize both Hansen's intervention and the tendency of artists to espouse a similar view of the cinema. Now that cinema has definitively ceded its cultural dominance, the promises of this modernist utopia may be recalled, and the redemptive possibilities of cinema's status as a shared vernacular resurrected.

A statement from Pierre Huyghe, who has worked extensively with both cinema and questions of immaterial labor, exemplifies this view of the institution: "A film is a public space, a common place. It is not a monument but a space of discussion and action. It's an ecology."[80] The preceding chapter argued that artists such as Matthew Buckingham and Tacita Dean interrogate untaken paths of film history and excavate the ruins of utopias that might have been. Despite the very different concerns of the artists in this chapter, one might venture that these remakes also attempt to resuscitate the failed utopia of cinema in their insistence on the public, intersubjective space opened by the shared nature of cinematic narratives. Both the promises and the failures of film history are invoked in an effort to reimagine collectivity anew without forgetting the ways in which the radical potential of cinema was marshalled into a powerful ideologi-

cal apparatus. From within a space of commonality, these transformative works can open possibilities of reassessment, turning the spectacle in on itself by confronting the gaps and fissures that puncture and rend its attempt at totality.

The insistence on recovering the utopian potential of collective reception that had been dissipated by cinema's role as a disciplinary technology becomes possible under the specter of a perceived crisis of the institution. While the uses of 16mm discussed in the previous chapter respond to the superannuation of celluloid as a material substrate, practices of remaking take up the notion of cinema as a lost object at the institutional level. The many references to classical Hollywood cinema function as a shared cultural memory and as a site of collective experience that is now perceived as lacking. In 2006, Time magazine proclaimed "You" the person of the year in a gesture that explicitly linked the individualist thrust of the 1990s and 2000s to the popularity of YouTube as a new venue of personalized image consumption. While it is beyond the scope of this study to speculate on the new forms of collectivity and publicity that might be made possible by that website and other comparable developments, there is no avoiding the fragmentary and dispersed nature of online media when compared to the mass reception of the classical Hollywood cinema. The return to classical Hollywood in art since 1990 provides a way of excavating an experience of collectivity stemming from a shared reception of media at a time when images are most often consumed individually and directed towards increasingly specific niche markets.

VCR Memories

The many works that Douglas Gordon has made in reference to Alfred Hitchcock take up old Hollywood cinema as a lost image regime, fixating on the director as a kind of hinge between cinema in its classical incarnation and the many transformations to which it has been subjected since its disintegration. As Raymond Bellour has put it, for Gordon, Hitchcock represents "the ironic and fascinated demiurge that engineered with an unequalled consciousness the mediatized art of possessing his public through image and sound, and *did so in a cinema pushed from then on towards television*."[81] This final assertion concerning the relationship between Hitchcock's cinema and television is key. Hitchcock's oeuvre includes multiple, seemingly contradictory responses to the disintegration of classical cinema: he broke down classical norms in his films – notably, Psycho – and produced TV shows, but also participated in technological novelties designed to maintain cinematic hegemony over this competing medium.[82] These responses position Hitchcock definitively on the cusp between one cin-

ema and another, straddling a moment of intense transition – precisely the sort of condition in which cinema found itself again in the mid-1990s as it reached its one-hundredth birthday. For Laura Mulvey, Psycho might be the last film of the classical cinema, "stand[ing] on the edge of the divide" between an old Hollywood and what it has become in the years since the film's release in 1960: "The crisis in the old Hollywood film industry, caught at a crossroads, faced with its own mortality, gave [Hitchcock] the opportunity to write its epitaph, but also to transcend its conventions and create something startling and new."[83] In 24 Hour Psycho, perhaps the best-known remake of the past two decades, Gordon telescopes this past moment of transition with that of the present, confronting the possibilities of a VHS cinephilia while fetishistically overvaluing the director who both emblematized and reflexively interrogated the institution in its classical form.

Douglas Gordon, 24 Hour Psycho *(1993).*

The exhibition specifications Alfred Hitchcock laid out for the theatrical release of Psycho would be virtually impossible to apply to Gordon's remake. Through lobby posters, special trailers, and the cooperation of movie theater owners, Hitchcock instituted a special policy for the film. Perhaps as a publicity stunt or perhaps out of fear the audience would be disappointed if they arrived to find the female star already dead, Hitchcock required spectators to show up on time

or they would be refused admission. In an era of moviegoing when it was common to duck in and out of screenings at will, such a practice was unheard of. As a result, Hitchcock has often been credited – perhaps wrongly – with singlehandedly changing habits of film spectatorship.[84] With 24 Hour Psycho, Gordon changes the protocols of spectatorship once again, altering the way the spectator views this most familiar of films by eliminating its soundtrack, stretching its duration to the titular twenty-four hours, and projecting it on a translucent screen that cuts through the center of the gallery space like a knife. The spectator is free to walk around the image, which also is visible in reverse on the recto of the screen, lending the work a sculptural quality.

Philip Monk has written of the relationship between the temporal distension of 24 Hour Psycho and the film's "symbolic condensation" in the iconic shower scene. For Monk, the slowed version "denies the pleasure of this sight: it takes too long to reach this 'climax.'"[85] Given the unique position Psycho occupies in the disciplining of spectatorship and the requirement to watch a film start-to-finish, in addition to this instance of denial in Gordon's appropriation of Hitchcock, one must add another: no spectator, save for an incredibly patient insomniac lucky enough to be at a gallery staying open all night, will be able to show up "on time" for 24 Hour Psycho, nor see it in its entirety.[86] Viewing the work is a necessarily fragmentary experience; even staying for 109 minutes, the original duration of the film, will result in seeing what used to be about nine minutes of it. This has led some critics to see it as a "celebration of peripatetic mobility" that overcomes the physical paralysis of the cinema.[87] The assignments of mobility and immobility that marked movie theater spectatorship here exchange places, as now, instead of an immobile spectator seated in front of a moving image, one finds a mobile spectator who moves around a relatively immobilized image. According to such a reading, 24 Hour Psycho is a critical intervention that dismantles the visual pleasure of Hollywood and liberates the viewer from the disciplined spectatorship of the movie theater.

It would be easy to understand 24 Hour Psycho in this way, to see the installation as an attempt to demystify the manipulative powers of narrative cinema. However, as elaborated in chapter one, the perambulation of the gallery spectator by no means guarantees a critically "active" viewer. And what of the claim that Gordon's use of slow motion might tear the viewer out of absorption and into a distanced, intellectual engagement with Psycho? Daniel Birnbaum advances this position by comparing Gordon's work to the anti-illusionism of Peter Gidal, writing that, "Here nothing is hidden, and the tools are displayed in such a fashion that nobody can forget that this is all highly artificial stuff, and that there is nothing natural about the ways stories are told on the screen through complex editing technique intent on effacing the marks of the editing slice."[88] There is no dispute that 24 Hour Psycho refuses the pleasures on

which Hitchcock's film rests. But, in a manner that puts it greatly at odds with Gidal's anti-representationalism, the work retains a distinct investment in the pleasures of the image. In Gordon's installation, there is no refusal of iconophilia, but simply a substitution of one kind of pleasure in the image for another. Instead of viewing 24 Hour Psycho as a series of denials, it should be understood as an analysis of the transformations to which cinematic pleasure is subject when classic films are watched on video, an analysis made possible by importing VHS-based cinema into the museum and rendering it gigantic. For instead of holding a fascination with the cinematic image under suspicion, 24 Hour Psycho uses the analytic powers of slow motion to fetishize detail and monumentalize a new form of cinephilic spectatorship, that of the VCR and the remote control.

These domestic media technologies played an important role in the genesis of the installation. Gordon explains how the project came to be:

> In 1992 I had come home to see my family for Christmas and I was looking at a video of the TV transmission of Psycho. And in the part where Norman (Anthony Perkins) lifts up the painting of Suzanna and the Elders and you see the close-up of his eye looking through the peep-hole at Marion (Janet Leigh) undressing, I thought I saw her unhooking her bra. I didn't remember seeing that in the VCR version and thought it was strange, in terms of censorship, that more would be shown on TV than in the video so I looked at that bit with the freeze-frame button, to see if it was really there.[89]

In search of a cinephilic fragment, Gordon used the capabilities of home viewing technologies to slow the film and attempt to find the desired image.[90] With a video dubbed off of a televised broadcast of the film, the artist went in search of a memory, perhaps one of adolescent desire. Gordon has remarked that, "Slow motion is truly the desire to see what is hidden, it's very erotic."[91] Erotic, but also marked by death: here one finds a sadistic impulse of possession that returns the liveliness of cinema to the quietus of the photograph. This is not a temporal protraction that would produce a distanced, critical commentary, but a libidinally charged penetration of the film that recalls the violent effort to tame life evoked in Psycho's taxidermy birds and the embalmed corpse of the mother. Slow motion is here employed in its capacity to make possible a kind of viewing not afforded by a film rushing through the projector with little regard for a spectator who might want to return to a favorite scene or review a line of dialogue. Mulvey has described this form of spectatorship, designating it "possessive": "With electronic or digital viewing, the nature of the cinematic repetition compulsion changes. As the film is delayed and thus fragmented from linear narrative into favorite moments or scenes, the spectator is able to hold on to, to possess, the previously elusive image."[92] In 24 Hour Psycho,

each image is present as a still for about half a second before giving way to the next, allowing for the spectator to grasp filmic instants, but only through their mutilation.

Videotape is not merely the inspiration for 24 Hour Psycho, but is also key to the work's material and aesthetic dimensions. Working in the early 1990s before the rise of DVDs, Gordon produced the piece using a commercially available VHS tape and an industrial Panasonic VCR that plays at a speed of roughly two frames per second.[93] The artist did nothing to alter the tape itself; his intervention took place on the level of technologies of spectatorship. Amy Taubin compares the use of slow motion in 24 Hour Psycho to Ken Jacobs' Tom, Tom, the Piper's Son (1969), but Gordon's work is far removed from this optical reprinting of individual frames for it makes no material alteration to the videotape.[94] Her comparison to Warhol's early films is more accurate (despite the fact that they make no use of found footage), for here sound film was projected at silent speed so as to create slow motion at the moment of exhibition. However, neither one of these comparisons captures the centrality of video to 24 Hour Psycho. The use of the VHS format causes a significant degradation of the image when compared to a 35mm print, made especially evident by the large-scale projection of the image, a scale for which VHS is by no means suited. 24 Hour Psycho is not merely Psycho slowed to an approximate duration of twenty-four hours; it is also an unabashedly *video*-based copy of Psycho slowed to an approximate duration of twenty-four hours. Along with inserting 24 Hour Psycho into an existing history of found footage and slow motion, its relationship to the home video technologies that made it possible must be emphasized.[95]

Though it was certainly possible for non-professionals to make copies of films before the popularization of the VCR, it was difficult and required both expensive equipment and technical knowledge that few amateurs possessed. The mass marketing of home video technologies made the bootlegging of movies a real possibility for the first time, leading to the 1984 Sony versus Universal lawsuit, popularly known as the "Betamax case." Home video marks the first time that movies could be dubbed and manipulated by the average viewer, inducing an anxiety on the part of the studios as to the ability to protect their intellectual property. It is significant that when Gordon returned to his parents' house at Christmastime, it was a copy of Psycho recorded off of television that he chose to review – it was a VHS copy of a televised copy of a 35mm film, already two steps removed from the original format.

The ability to produce private copies and shift formats is central to 24 Hour Psycho. It makes monstrous a VHS copy of Psycho and shifts formats again, this time to a gallery installation. Such activities are inextricably linked to ways in which spectators' relations to cinema changed after the domestic use of videotape. The VHS format, which incidentally owes much of its early success to

the pornography industry, allowed illicit channels of tape circulation to emerge.[96] As Lucas Hilderbrand has suggested, "[B]ootlegging is exemplary of videotape: it foregrounds the technology as a recording format, it exposes the formal degeneration of the signal, it stresses the importance of access, and raises issues of intellectual property rights."[97] Though 24 Hour Psycho does not in fact produce a new copy of Hitchcock's film (it exhibits a commercially available copy under unusual circumstances to change the parameters of aesthetic experience), it monumentalizes bootleg aesthetics to highlight precisely these attributes of videotape. Unlike early artists' uses of the medium, which often foregrounded the technical possibilities of closed-circuit video, feedback, and real-time playback, here video is investigated as a social technology that makes cinema both mutable and available within the home.

24 Hour Psycho is an artifact of a post-VHS cinephilia, exploiting the increased playback control afforded to the viewer by that technology, as well as making visible the ramifications for image quality and copyright that result from its capacity for dubbing. The copy cannot help but throw the original into crisis, and yet it also expands the reach of that object, disseminating it in new contexts. Dominique Païni has called VHS an "antibody" against the dissolution of cinephilia.[98] If this is true, it is an antibody that fights the immune system as much as the virus that affects it. It makes possible obsessive re-viewings of films and a greater access to the products of film history, but does so through a degraded image and CinemaScope frames subject to pan-and-scan. Though thankfully these qualities have been minimized by the advent of DVDs, there is nonetheless a discernible loss (of scale, of attention, of publicity, of historicity) that still accompanies the increased access and control afforded by home viewing technologies. 24 Hour Psycho captures the contradictions of this new cinephilia, and does so by rendering these private rituals of image consumption gigantic, taking them back out into the public sphere for examination thanks to the portability of video. It combines the large-scale projection and collective reception of the cinema with newer, home video practices of copying and altered playback to create a hybrid aggregate that brings into relief the tension between its constituent parts.

While 24 Hour Psycho carries weight as a conceptual gesture, it must be emphasized that the work also possesses an important phenomenological dimension. Gordon has discussed the experience of viewing 24 Hour Psycho as one of a riven temporality: "The viewer is catapulted back into the past by his recollection of the original, and at the same time he is drawn into the future by his expectation of an already familiar narrative...a slowly changing present forces itself in between."[99] The installation draws upon the viewer's memory of the original film for its appeal and its success, calling upon him or her to contextualize and give meaning to the slowed snippet in relation to a larger whole

recalled from past viewings. If 24 Hour Psycho incessantly summons the past, its future can be difficult to access since any sense of anticipation is frustrated by viscous slowness. Even the future Gordon describes in the above quotation remains a matter of pastness: it is generated out of the viewer's previously established familiarity with the film. Any true sense of futurity, of time moving forward in a meaningful way, is palpably lacking. Temporal progression splinters into a succession of disjoined instants that are exhausting to assemble into a continuous trajectory. While viewing the work, it can be difficult to anticipate what will happen next, even for a viewer intimately familiar with Psycho. The grueling pace of the film and the absence of the soundtrack disrupt the patterns of editing and the narrative cues that would normally serve to structure spectatorial expectation. Anticipation brings frustration more than anything else, leaving the viewer stalled in the "slowly changing present," weighed down by memories of the past.

As a result, 24 Hour Psycho possesses none of the suspense that marks the original. While this appears to pit the dilation of time against the functioning of suspense, temporal protraction is in fact central to the building of such tension, particularly in Hitchcock's cinema.[100] 24 Hour Psycho does away with suspense by hyperbolizing the very same temporal techniques on which it depends, making Gordon's alteration of the film an exaggerated allegory of its own temporality. Without suspense to infuse time with desire, 24 Hour Psycho might be thought to possess no affective resonance for its spectator in its current form, just nostalgia for the film it remakes. This however, is far from the case. While the installation lacks suspense, it does maintain a relationship to the eroticization of time. However, instead of the erotic delay of suspense, this temporal eroticism is linked to a freezing of the film into a slowed, fetishistic crawl as described above with reference to Mulvey's notion of the "possessive spectator" – with the important difference, of course, that the viewer of 24 Hour Psycho has none of the control Mulvey ascribes to such a spectator.

Out of the degeneration of narrativity and suspense, these other possessive pleasures are cultivated. With each frame lasting approximately half a second, the enduring present of 24 Hour Psycho is a present of scrutiny, one in which each frame of the film offers itself to the viewer for a moment before passing on. This present is not the present of the unfolding of the film's diegesis; attempting to follow a developing narrative would quickly exasperate the viewer. Rather, it is the present of the spectator's perceptual encounter with the cinema itself, redoubled by the past memory of seeing Psycho. Because the spectator is severed from absorption in the diegesis and the soundtrack has been eliminated, a hyperawareness of detail and minute changes sets in. As the extreme slowness works to defamiliarize these recognizable images, sometimes a perfectly normal continuity cut can become unexpectedly surprising, introducing the eventful-

ness of *kairos* into the dull crawl of *chronos*. It is as if the work were obeying what Pascal Bonitzer has designated to be a law of Hitchcockian narrative: "the more a situation is somewhat a priori, familiar or conventional, the most liable it is to become disturbing or uncanny, once one of its constituent elements begins to 'turn against the wind.'"[101] The Foreign Correspondent (1940) reference is apposite here, as the uncanniness of 24 Hour Psycho is, like the windmills turning against the wind, a matter of aberrant movement. The intensity of the slow motion strips the film of the terror it once induced but introduces a new feeling, the eerie return of the familiar made strange. These moments appear suddenly and without warning, possessing nothing of the gradually augmenting intensity one associates with Hitchcockian suspense. These jarring instants constitute a kind of cinephilic detail that protrudes from the text as a point of interest for the attentive spectator. They serve to puncture the empty time of 24 Hour Psycho with bursts of revelation that telescope past and present viewings, bringing together the movie theater, the VCR, and the gallery (and wherever else the viewer might have previously watched Psycho) into a single, temporally disjointed experience of cinema.

In a seemingly simple gesture, 24 Hour Psycho effects a complex triangulation of issues of technology, temporality, and spectatorship. The represented time of Psycho – the time of the narrative – is overtaken by the time of the apparatus and the time of reception. These temporalities come into tension with one another, as the regimented slow motion evinces a patient regularity that contrasts with the contingent meandering of the viewer around the room. As the viewer wanders around the sluggish movements of the work, she will cross over to the other side of the screen and see a mirror reflection of Hitchcock's iconic images, creating an even stronger sense of defamiliarization and disorientation than had already been induced by the stagnation of the image, as they nearly match a memory of an earlier viewing but not quite. But of course, in memory things are never exactly as they really were. Anthony McCall has noted that, "With Douglas Gordon's work, there is a strong element of nostalgia for a particular period of Hollywood, a classical period that never actually existed in fact."[102] It may not have existed then, but it certainly exists now. This idea of classical cinema, and indeed, of a golden age of cinema in general, is retroactively produced in the present amidst fears of the institution's future.

24 Hour Psycho is an encounter with extreme slowness in a culture of increasing speed and also an encounter with cinema in an era when, as A.O. Scott has pithily remarked, in Hollywood, "Auteur is French for unemployed."[103] 24 Hour Psycho replaces the animation of cinema with the mortification of the still and does so through a regime of viewing largely thought to be responsible for the death of that cinema, the VCR. And yet, it by no means asserts such developments as lamentable. Rather, it proposes that such a mode of spectator-

ship can cull new pleasures from an old cinema. It enacts the very kinds of transformations to which cinema is now subject, but does so with a reflexivity that allows for an assessment of what is at stake in the contemporary cinematic migration. The individual spectator is engaged in a comparison between the "then" of Psycho and the "now" of its gallery-based remake that is equally a comparison between the "then" and the "now" of moving image culture. 24 Hour Psycho is a swollen emblem of commemoration, offering a public performance of grief that would be taken up by numerous artists throughout the 1990s. Even Gordon himself would resuscitate the work with 2008's 24 hour psycho back and forth and to and fro, a double-screen projection that plays the slowed-down film forward on one screen and backward on the other.

In the art of the 1990s and 2000s, the obsession with remaking cinema may be understood as indicative of an anxiety over the proliferation of digital media and the attendant effects it would have on the cinema and a simultaneous embrace of the new possibilities offered by these technological developments. But as this chapter has suggested, this obsession with remaking cinema has a symptomatic meaning that goes beyond a concern for the medium in and of itself. In its general usage, a medium is defined as "an agency or means of doing something," "an intervening substance through which impressions are conveyed." In their repurposing of Hollywood movies, these artists mobilize cinema as a medium in this sense of the word: they use it to grasp at something else, as a way of relating to history and of recovering an imagined collectivity felt to be lacking. Recycling and citation are aesthetic strategies most often associated with postmodernism and its accompanying atrophy of history and swell of amnesia. In the practices discussed throughout this chapter, however, these techniques are put to work within a framework that insists that media images, after they have aged, might in fact work with rather than against attempts to recover a memory of collective experience and a relationship to the past.

The remake of contemporary art emerges as the inverted twin of the Hollywood remake; that is, rather than remaking the ever-same with a false promise of novelty, since the 1990s, artists have been remaking old Hollywood films so as to explode what resides latent within them and put them in service of the present. Daney worried that only the mythologies of cinema would be kept and remade, perpetuating the ever-same in the guise of the ever-new. These artists, by contrast, remake the mythologies of cinema to sometimes indicate what the repetitions of Hollywood might elide, to other times serve as an act of mourning, and still others, to do both at once. Whether this is accomplished by sharply diverging from the host text, such as Becoming, or by repeating it almost exactly, such as World Trade Center 2006, such works attempt to work within the interstices of dominant cinema rather than refusing it outright. The remake,

which is itself a process of translation, is used to interrogate the processes that translate experiences and events into images, questioning the assumptions, omissions, and affects that reside therein.

With ambivalence as their primary affective mode, such practices parasitically make use of the pleasures of dominant cinema while contesting their very foundation. The function of cinema as a site of affective labor and ideological reproduction remains central, and yet a certain "room for play" is opened that makes use of cinema as a common cultural vernacular and a site at which mass media representations become integrated into subjective experience in a way that might disrupt the dominant order. This ambivalent structure of feeling provides a way of acknowledging that there is no outside from which one might critique the representations of the mass media; rather, these representations are understood to make up the fabric of our everyday lives. Though these artists take up Hollywood cinema as an industry that concocts fantasy simulations for the masses, they locate other possibilities for the moving image alongside and within its function as image commodity. These artists embrace cinema due to its status as a vast cultural commons, a lowest common denominator that comprises a shared vernacular that connects subjects to representations and to each other. They engage in acts of filmophagy, cannibalizing Hollywood – sometimes violently, sometimes playfully – in order to reflect on the mediation of experience, something that engages both power and pleasure. Recognizing the extent to which Hollywood functions as dream factory, as myth factory, as history factory, many of the artists producing derivative works turn to cinema as a site that crystallizes the pleasures and horrors of capitalist societies of control, finding in it a synecdoche for a spectacle that is inescapable.

Mulvey writes: "Just as Psycho, in 1960, marked a final staging post in the history of the studio system as a basis for the Hollywood film industry, 24 Hour Psycho, like an elegy, marks a point of no return for the cinema itself."[104] It is true, there is no going back. In very different ways, the works discussed in this chapter all serve to memorialize a particular age of cinema as over and gone, and yet summon it as a "connective tissue" that might have something to offer in the present. The much-vaunted "death of cinema" never really means the death of cinema full stop, but the death of a certain idea of cinema. When Douglas Gordon proclaims that the cinema is dead, he does so very much in the same way as another figure who has consistently promulgated the idea, Jean-Luc Godard: he declares cinema dead while at the same time continuing to make cinema. Drawing on a nostalgia that calls upon the products of film history as a reservoir of collective memory, these artists come to terms with the passing of one cinema while laying the ground for the birth of another. Next to the continuation of blockbuster spectacle in the multiplexes, this "othered cinema" is emerging, often marked by an interest in what the cinema once was, but also

actively contributing to what it will become. For within all of the reflections on the senescence of cinema, there is also a trajectory that moves forward to clear a space for a new cinema of the gallery, a cinema of artists who will continue to push the boundaries of what is possible with the moving image as cinema moves into its second century.

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

Every film is a fiction film.
– Christian Metz[1]

Every film is a documentary.
– Bill Nichols[2]

Upon entering Omer Fast's The Casting (2007), two screens hang from the ceiling and confront the viewer with *tableaux vivants* of a casting session. It is the beginning of the work's fourteen-minute loop, and the action is taking place on a soundstage. A man with chin-length hair and wearing a plaid shirt is in the middle of an audition, responding to questions asked by another man seated behind a video camera. The images appear to be still photographs, so this dialogue is delivered in voice-over, invoking the formal system of Chris Marker's La Jetée (1962). But looking closely, one notices that this is not a montage of stills, but rather a series of shots in which the actors attempt to hold frozen poses. Eyes blink and hands quiver. Like La Jetée, however, the organization of these tableaux follows a logic similar to that of continuity editing: when a character speaks via voice-over, the image track cuts in for a medium close-up, and shot/reverse-shot structures are used to depict conversational exchange. One finds a contamination of media here, an exemplary instance of what Raymond Bellour has termed the *entre-image* or "between-image"; between media, between stillness and movement, The Casting stakes out a strange formal system founded in principles of contamination and a lack of unity.[3]

The interviewer asks the man if he likes improvising and suggests that they give it a try. The man agrees, and a story begins. Or rather, two stories unfold, woven together through the shifting reference point of the pronoun and through narrative linkages. The man intertwines a story of his experiences as a U.S. Army soldier stationed in Iraq with that of a disastrous first date with a self-mutilating girl at Christmastime. He says, "I had met a German girl, a beautiful redheaded German girl and I didn't know that she was completely and absolutely insane." As he speaks, the images on the screens visualize his narrative in the same almost-frozen tableaux. On the left, there is a small house in Germany; on the right, a beautiful redhead smokes a cigarette, her face bathed

in pink light. He continues, "She would stand on the side of the road as we'd drive past." The "she" here at first seems to refer back to the German redhead, but the images that accompany the sentence tell a different story. One screen shows a Humvee parked in the desert, the other a Muslim woman wearing a *khimār* with a Humvee approaching in the distance. This transition introduces a second story, in which the man recounts his experiences as a soldier in the Iraq War. It focuses on what he calls "probably one of [his] worst days," when he shot at a windshield to scare the driver into stopping, not realizing the car was full. The act resulted in the death of a young man in the backseat. This narrative is braided together with that of the redhead and her mental instability. She asks him to hurt her, professes her love for him though they have just met, and undresses to reveal numerous self-inflicted scars covering her body – an unveiling that functions almost as a displaced visualization of the way in which psychic scars of the shooting continue to plague the soldier. At times, the casting director interrupts with a question, such as "Are you afraid?" or "How did you know you weren't dreaming?"

Omer Fast, The Casting *(2007).*

At the end of the story, we learn that our narrator has been unsuccessful in his audition. The casting director tells him that his story was too long, that he isn't looking for a political angle. Curiously, he goes on to say, "I'm interested basically in the way that experience is turned into memory and the ways that memories become stories, the ways that memories become mediated, they become recorded and broadcasted and things like this" – a question that, as World Trade Center 2006 (2006) suggested, is intensely political indeed. A discernible element of contradiction has entered the voice-over, suggesting that perhaps something is awry. The remark reads like an artist's statement by Fast, someone who, as noted in chapter three, interviewed Schindler's List (1993) extras to

make Spielberg's List (2003). This is fitting, indeed, since the voice of the casting director/interviewer belongs to none other than Fast himself.

When the viewer walks around to the reverse side of the screens, another perspective on the soundtrack is revealed, quite different than that available when one first enters the black box. The Casting is a two-screen installation, but a quadruple projection. On the other side of the screens, rather than the elaborate mise-en-scène of the projections visible when one first enters the room, each projection shows a talking head, one of a young sergeant in the U.S. Army and the other of the artist. The two come together to form the shot/reverse shot of an interview. The dialogue that had been in a relation of voice-over with the two frontal projections here is synchronized. The audition is recontextualized as an interview, fiction meets documentary, and the same words are given a radically different meaning due to their accompaniment by different images. The high-gloss, professional actors, and vibrant color of the front projections give way to a relatively muted video aesthetic showing two regular people discussing difficult memories. What had appeared as fictional improvisation now appears as the painful recollection of lived trauma.

To make The Casting, Fast interviewed numerous soldiers returning from the Iraq War, but chose to work with the stories of one man in particular. And yet, these stories are not faithfully relayed. Rather, as Fast put it, "I used the interview almost as a pool of words from which to edit new sentences and new thoughts that were not said in any interview."[4] Fast espouses a conception of the interview that foregoes any link to objective truth in favor of approaching it as malleable discourse that may be recombined at will, insisting on the ability of montage to endow an inherently variable utterance with meaning. The prominence of the jump cut in the interview projections foregrounds the constructedness of each sentence. What is initially apprehended as a continuous voice-over is revealed to be a Frankensteinian assemblage of conversational snippets. Dialogue that had been heard as seamless speech is now invaded by strange tics and intonations that are only noticeable when accompanied by the visual discontinuity of the jump cuts. In particular, the interviewer's rejection of the story near the end of the loop ("I think it's too long, people's attention span is not that long") is revealed to be fully fabricated out of a quick succession of edits that are almost audibly – but far from visually – seamless. As the viewer moves around the work, he or she is able to blend together the documentary interviews with their spectacular dramatization, mixing these two modes of representation in a purposeful contamination of the complex affects induced by testimony on the one hand and fiction on the other.

This hybrid mixture of documentary and fiction parallels the hybrid visual form of the almost-frozen tableaux, thereby redoubling The Casting's status as a "between-image." The use of near-still tableaux within moving images alle-

gorizes memory's fragile nature, refusing the determinative stasis of photography in favor of an unsettling formal strategy that evokes an eerie pastness while remaining fluid, open to contingency, and marked by the present tense of unfurling movement. Though the figures stay frozen, clothing billows in the wind on the desert road and the flicker of a television is reflected on the faces of the family in the German home at Christmastime. The work thrives on this intermedial tension, using it as an anti-realist device to temper the potential impression of reality that might otherwise arise from the spectacle of the frontal projections. Spectacular representation has been described as a kind of freezing that halts narrative, something that here, as in the cinema of Rainer Werner Fassbinder, is literalized, exaggerated, and used against itself.[5] But in addition to serving this critical function, the tension between stillness and movement in The Casting's tableaux projections points to the desire to situate the installation in an in-between space characterized by a contamination of boundaries and a lack of fit in established paradigms.

This contamination takes place not just between media and between regimes of representation but also between the institutions of cinema and art: even though it leaves behind the references to film history found in Spielberg's List, cinema remains a central component and concern of The Casting. Instead of engaging in an importation of celluloid (as in the work discussed in chapter two) or existing cinematic texts (as in the work discussed in chapter three), The Casting engages in an importation of cinematic techniques and forms. It makes use of an element of the production of a film, the casting session, as a fictional conceit that will provide a way in to examining the relationship between memory, narration, and spectacle – a triangulation in which the cinema has historically participated in a powerful manner. Though the *dispositif* of The Casting – with its quadruple projection, mobile viewer, and art institutional context – differs greatly from that of classical cinema, one can say that it nonetheless makes use of cinematographic vocabularies and techniques such as projection, the shot/reverse shot, and mise-en-scène. The scale of its projected images aligns it with the giganticism and forgetting of material support that are central attributes of the cinematic apparatus, while the frontal projections espouse a high-gloss aesthetic evocative of commercial cinema. In addition to these formal characteristics, The Casting foregrounds and interrogates two of cinema's key abilities: fictional storytelling and documentary testimony. Both of these abilities rest on a conception of cinema as a technology of the virtual, something that has historically been problematized in artists' employments of the moving image but that has been key to the history of cinema. The Casting is one of a whole host of moving image works produced since 1990 that interrogate a tension central to the cinema: the tension between referentiality and representation, between a fidelity to the world and a fictionalization of it.

But what exactly is the status of documentary in The Casting? Through extensive editing, the soldier's words are emptied of any attestation to the real. Fast asserts the all-pervasiveness of fabulation, suggesting that so-called non-fiction imagery is functionally equivalent to fiction due to the ways in which it is processed through highly conventional structures of representation. Though the frontal projections seem to be generated by these words – they seem to be a kind of parasitical discourse that feeds off of the documentary testimony, visualizing the images it evokes – the editing of the interview suggests that in fact the opposite is true: the shaping of the soldier's discourse is determined by the exigencies of spectacular representation. Whatever the soldier actually said has been thoroughly transformed by its submission to codified representational practices. In this respect, The Casting mimics the modes of representation that govern mainstream news media and "based on a true story" war movies, as reports from Iraq are redacted and repackaged to be maximally mediagenic. The installation unveils the workings of these prevalent practices and subjects them to a critical gaze, but does nothing to contest them or offer alternatives.

In her article "Omer Fast: When Images Lie... About the Fictionality of Documents," Maria Muhle writes that, "Fast undermines the relationship between the fictional and the factual, and reveals the equally artificial nature of both."[6] Of course, the factual image is as constructed as the fictional image, but is it "equally artificial"? There is a real danger in negating the referential power of the documentary image and placing it on the same plane as fiction. Their relationship to actuality is simply not the same. What responsibility to his interview subject does Fast abandon when he carves up the man's words for art world consumption? In Spielberg's List, the artist used an existing film as a launching pad for an exploration of the fictionalization of reality and presented the confusion of history and the historical film as unsettling and dangerous. In The Casting, however, this indiscernibility of fiction and reality is staged by the work itself. While the objective may be to draw attention to the ways in which this equivalence works in television and cinema, The Casting reproduces it in the process. One might say that The Casting makes use of documentary images in order to assert a lack of belief in the possibility of documentary. It is based on a non-fiction interview, but sets to work on doubly fictionalizing it through extensive editing (on the rear projections) and cinematic visualizations (on the front projections). Far from asserting the ability to testify to an event that telescopes personal and historical experience, it suggests that in fact all such narratives are processed through highly conventionalized representational structures that distort and transform them. Reality has receded behind media images, as fiction and fact occupy the same plane of representation.

This position finds a theoretical buttress in Jean Baudrillard's account of the rise of the age of simulation, in which a hyperreality of simulacra governs visual

culture. The simulacrum is a copy without origin, without anchorage in reality. Images refer not to the real, but to each other, linking together along a differential chain of signs. The fading of the real is a process intimately linked to technology and in particular to technologies of image reproduction such as the cinema, which offer powerful reality effects in the absence of reality itself: "[T]he age of simulation thus begins with a liquidation of all referentials – worse: by their artificial resurrection in systems of signs..."[7] A lived relation to reality is replaced by the hyperreality of media images. The real disappears not out of rarity, but out of surfeit: as it is produced and overproduced by the media, every real event is preceded by its fictional precursor. Reality becomes a mere byproduct of representational codes. In a chapter called "The Murder of the Real," Baudrillard states his point in a characteristically totalizing and declarative manner: "In our virtual world, the question of the Real, of the referent, of the subject and its object, can no longer even be posed."[8]

Since the early 1980s, Baudrillard's work has been especially embraced by artists and curators, perhaps more so than that of many other French poststructuralist theorists whose writings also entered art critical discourse at this time.[9] As The Casting demonstrates, this interest continues even as forms of artistic practice have changed. In a manner consonant with Johan Grimonprez's Double Take (2009), another documentary-fiction hybrid, The Casting questions the referential claims of the documentary image, melding it with fiction to suggest that our contemporary moment is marked by a recession of the real beneath a veil of fiction. While The Casting serves to direct attention to the ways in which such events are spectacularized for media consumption and to undercut any unqualified claims of documentary truth, its wholehearted participation in a rhetoric that claims the image has been stripped of its relation to the real is worth questioning.

Other artists, meanwhile, have explored the interaction of reality and fiction in a less cynical manner that retains an investment in the referential status of the image. They turn to hybrid formations of documentary and fiction not to assert their interchangeability, but in order to explore the multiplicity of relations that mediate between the real and the image. They reject documentary transparency, but so too do they contest the logic of simulation by insisting on the moving image as manifesting a trace of the real precisely at a time when the referential power of images finds itself in question. The proliferation of digital media has resulted in a much greater ability to produce and disseminate non-fiction images, but in the process it has provoked a crisis in the faith spectators invest in these images as "authentic." Rather than see this condition as doing away with any possibility of documentary practice, artists such as Kutluğ Ataman, Eija-Liisa Ahtila, and Amar Kanwar have underlined the coexistence of referentiality and representation in order to both problematize documentary's truth

claims and underline the truth that can be produced through fiction. Where Baudrillard engages in a postmodern revival of Platonism that sees the image as a mere semblance, these artists assert that, more than just functioning as a vessel of empty spectacle supplying spurious reality-effects, the moving image, with its anchorage in actuality, can be used to inform, to move, and to imagine change. It can provide a way to encounter alterity, to rethink received narratives, and to see the world anew.

This desire to interrogate the relationship between reality and fiction is palpable in moving image art since 1990. The double turn to documentary and fiction at this time marks an embrace of the moving image as a technology of the virtual, a quality of film and video that had been extensively problematized in earlier artists' employments of the moving image and film theoretical writing contemporaneous with them. Responding to Anthony McCall in a roundtable on the projected image in contemporary art, Hal Foster remarked that, in the contemporary moment, "There's a rampant pictorialism, which is also a rampant virtualism, that the sculptural and spatial interests of your generation, Anthony, wanted to challenge, or at least to probe."[10] Pictorialism, virtualism, and, one must add, narrative were perceived as the means by which cinema achieved spectatorial absorption – and were thus aligned with illusion and mystification. The shift from material actuality to virtuality that Foster points out is an important factor in conceptualizing how artists' uses of the moving image since 1990 demonstrate an increased affinity with cinema when compared to their precursors, individuals who often aligned their uses of film and video with media such as sculpture and/or performance and against the mass cultural institution of cinema. It is easy to see how uses of 16mm or the remaking of the products of film history invoke the realm of cinema. Less obvious but no less important to the increased presence of cinema in the art of the past two decades is the manner in which artists have embraced the possibilities of virtuality and narrativity that exist within the moving image.

The preceding two chapters of this book have examined strains of artistic practice that locate cinematic specificity both within and beyond the material basis of the apparatus. Chapter two asserted that analogue film is linked to the spectral reanimation of contingent traces of pastness, while chapter three emphasized the public dimension of the institution and its status as a repository of shared cultural memory. In both cases, one finds propositions as to what cinema might be that investigate how the apparatus functions historically and socially. Following this objective to locate cinematic specificity as encompassing and also exceeding its supporting technology, this chapter will offer one final proposition concerning how cinema is "exhibited" or held up for examination in contemporary art: it will investigate the ways in which artists have latched on to cinema's ability to both fictionalize and document the world – in short, to offer spectators

a revelatory, virtual encounter with another place and time. The transformative mechanisms that intervene between the real and its representation may come under attack, as they do in The Casting, or, as the following pages will demonstrate, they may be mined for their potential to generate an ethical encounter with the documentary archive, as they are in Amar Kanwar's The Torn First Pages (2004-2008). Whatever the stance taken, the works under examination in this chapter investigate the modes of fiction and documentary as always already coexisting in the moving image and as constituting a vast measure of its power.

Rather than see fiction and non-fiction as opposed or separate, these works redouble the "aesthetics of confusion" that Bellour has deemed central to the othered cinema with the additional confusion of the division between fabulation and reference. They assert a space of overlap that maintains that, just as "every film is a fiction film," so too is "every film a documentary." As T.J. Demos has written, there has been a "significant convergence in the art of the moving image over the last decade, one that is remarkable for advancing political investment by means of subtle aesthetic construction, doing so by joining documentary and fictional modes into [an] uncertain relationship."[11] These works demonstrate that the museum and gallery now serve as sites at which to think beyond simulation and reimagine the tension and overlap between fiction and documentary – a tension to which, as Jonathan Rosenbaum has noted, "[f]rom the beginning, film has owed an important part of its fascination."[12]

While they may not evince the material relationship to cinema found in the celluloid works of Tacita Dean or Jeroen de Rijke/Willem de Rooij, nor the citational relationship to cinema found in the practices of Candice Breitz or Douglas Gordon, the works explored in this chapter are nonetheless evidence of the ways in which moving image art since 1990 has both interrogated and participated in the institution of cinema as it enters its second century. Unlike the practices discussed in the last two chapters, which focused on cinema as a superannuated medium to be commemorated and/or interrogated within the space of the gallery, these diverse practices constitute a site at which cinema is embraced at least in part for its novelty. They leave behind cinephilia and nostalgia to instead see cinema as offering new artistic possibilities and new opportunities to engage the social and political. As such, they constitute a site of novelty that is irreducible to a technophilic spectacularization of contemporary art, a novelty that is not the ever-same in the guise of the ever-new that is the hallmark of the commodity form. Rather, they invoke the novelty of the blind spot, as they renegotiate formerly distinct categories and muddle boundaries.

Anti-anti-illusionism

The interest in documentary and fiction in moving image art since 1990 indicates a waning of the phobic relationship to cinematic illusionism that had marked many earlier artists' uses of film and video. Fictional practices have emerged that explore the new possibilities for storytelling afforded by the multiple projection environments of the gallery space, while a whole host of critical and curatorial projects have explored what has been called the "documentary turn" of contemporary art.[13] In short, one confronts a diverse embrace of the technical and aesthetic possibilities of cinema while leaving behind specific reference to film history. For Dominique Païni, such practices displace the emphasis on remaking to constitute the next stage in a generational progression of moving image art – even though one must assert that both tendencies appear contemporaneously in the early 1990s and that such talk of "generations" frequently overlooks asynchronous developments in favor of a tidier narrative of quasi-Oedipal struggle. Païni sees "recyclers" like Pierre Huyghe and Douglas Gordon as comprising a third generation of video artists that is superseded by a fourth generation interested in exploring the spatialization of narrative and that "makes use of the moving image to exhibit a new material: time."[14] In this account, what is at stake in the work of such artists "is less an iconographic borrowing from the cinema than the structural importation of cinema into the space of the museum," allowing cinematic temporality and storytelling to be explored outside of the restrictions imposed by the movie theater.[15] Païni exhibits a discernible preference for the artists of this fourth generation, looking to them to provide the title of his book, *Le temps exposé* (*Time Exhibited*), and content that they cease what he perceives to be desublimating assaults against classical cinema perpetrated by artists such as Gordon.

Though Païni names Doug Aitken, Pipilotti Rist, and Sam Taylor-Wood as the key representatives of the tendency he describes, one might also add to the list figures such as Eija-Liisa Ahtila, Kutluğ Ataman, Matthew Barney, Stan Douglas (also something of a "recycler"), Omer Fast, Dominique Gonzalez-Foerster, Amar Kanwar, Isaac Julien,[16] Steve McQueen, Fiona Tan, and countless others. It perhaps goes without saying that this (far from exhaustive) inventory brings together a great diversity of practices by no means reducible to a single set of concerns. However, what all these artists share is a use of projection in tandem with a valorization of the moving image as a technology of the virtual over its sculptural or material attributes. The primary emphasis is on a represented scene or event rather than on the apparatus itself, whether this scene consists of a fictional scenario or a documentary portrait. Narrative, however fragmentary or nonlinear, becomes important. This is not to suggest that the

actuality of the apparatus ceases to be a concern for these artists; indeed, they are sharply attuned to the material specificities of the media in which they work. They do not, however, turn inwards to construct a recursive spiral of reflexivity but rather use the moving image to turn outwards and open artistic production to an encounter with subjective and/or historical experience. In The Casting, for example, the sculptural configuration of the quadruple projection is key to the work, but it is key as a *means* rather than an end in itself. The reflexivity exhibited here has less to do with the material attributes of the apparatus and altogether more to do with a desire to probe cinema's double relationship to representation and referentiality – two qualities that come together in its conception as a technology of the virtual.

Though the notion of virtuality is often invoked in reference to new media (as in "virtual reality"), Anne Friedberg has noted that it is necessary to challenge such restrictive accounts. Rather, as Friedberg suggests, "The virtual is a substitute – 'acting without agency or matter' – an immaterial proxy for the material."[17] Together, fiction and documentary designate two ways in which cinema is a technology of the virtual; that is, they are terms that describe the relationship between "material" reality and its "immaterial proxy," the image. Despite their ontological differences, they both make visible another space and time before the spectator. To assert that cinema is a technology of the virtual is not to suggest a transparency between the image and the material reality it represents; as Friedberg writes, it is not a matter of original and copy "because the virtuality of the image does not imply direct mimesis, but a transfer – more like metaphor – from one plane of meaning and appearance to another."[18] Rather, the invocation of the category in relation to contemporary artists' employments of the moving image is a way of marking out a difference in the conceptualization of the apparatus relative to that of the 1960s and 1970s, a time when many artists and filmmakers refused a notion of the moving image as immaterial proxy and instead insisted on it as a material surface.

Hybrid Forms

The modes of documentary and fiction might seem antithetical to one another. One suggests a fidelity to the real, while the other signals a departure from it into the realm of fabulation. As Bill Nichols has put it, in fiction film, it is "a likeness rather than a replica to which we attend," whereas with documentary "we are offered access to *the* world" rather than "*a* world."[19] Both, however, are always integral to the moving image, whether one is speaking of a feature-length narrative or a documentary short relatively devoid of cause-and-effect

logic. The authors of *Aesthetics of Film* write that every film – even the documentary – is a fiction film because of "the law requiring that every film, by its materials of expression (moving images and sounds), 'unrealizes' what it represents, transforming it into a spectacle."[20] In other words, what the spectator sees is not the thing in itself but its virtual double. The real event is fictionalized as it is channeled through structures of representation. All films are fictional in this sense, while the fiction film is doubly so: "it is unreal because it represents the fiction and because of the way in which it represents the fiction (using images of objects and of actors)."[21]

At the same time, though, every film is a documentary film. Even if it "'unrealizes' what it represents," it is nonetheless first and foremost a photographic record of its referent, a revelatory trace of a particular space and time. It may not transparently reflect this reality, subjecting it to various kinds of transformations through the work of representation, but it nonetheless does maintain a relation to it. Excluding the cases of animation and computer-generated imagery (about which more later), the cinematic image is a document of a profilmic event. Very different than the "impression of reality" created by the classical Hollywood cinema or the specious dramatizations of so-called reality television, this understanding of the relationship between the filmic image and the real asserts, in short, that due to the recording function of cinema, the referent adheres.[22]

The tension between documentary and fiction is thus in play in almost all encounters with the moving image and is intimately bound up in the pleasures it provides and the knowledge it promises. Most often, this interplay is minimized as a given work will firmly inhabit one camp and disavow its relation to the other. In other words, a fiction film will attempt to minimize the force of the profilmic so as to strengthen the impression of reality of its diegetic world, while a documentary film will bracket the necessary unrealization of the filmic image and the factors that intervene between the real and its representation in order to better communicate a sense of immediacy and veracity. In certain instances, however, the coexistence of documentary and fiction is taken up as a specific point of interrogation and the tension between them is cultivated rather than subdued. In foregrounding a combination of the two within the textual fabric of a single work, it becomes possible to destabilize an easy opposition between truth and falsity and, in its place, to introduce a complex interaction between them that is shifting and uncertain. Given the dangers of falling back into an unreconstructed belief in documentary or of resuscitating the still-powerful ideological function of fiction, this is a particularly attractive option for contemporary artists who seek to interrogate these modes without inheriting the problems that they have historically posed. Moreover, it provides a way of reflecting on the cinema itself, caught between traditions of recording traces of

the physical world and creating grand spectacle. The hybridization of fiction and documentary dramatizes this essential friction and, in so doing, provides these artists with a way of interrogating the status of the image.

Documentary is always already present beneath the fiction, lending it a relation to the archivization of the past not present in theater or literature; at times, the testimonial value of this documentary witnessing can erupt, exceed the fabulation that seeks to contain it, and fracture the veneer of fiction so as to render problematic its ontological status.[23] Meanwhile, one can highlight the manner in which documentary is always subject to layers of mediation that work to unrealize the profilmic event and channel it through the codes of cinematic representation – something very much at play in The Casting. There can be no access to the real in itself; to cite Jacques Rancière, "The real must be fictionalized in order to be thought."[24] By blending documentary and fiction, these ever-present issues can be explicitly foregrounded and interrogated. Many films throughout the history of cinema have done precisely this through varied strategies: Jean Rouch's Les Maîtres fous (1955), Abbas Kiarostami's Close-Up (Nema-ye Nazdik, 1990), Chris Marker's Sans soleil (1983), Gillo Pontecorvo's Battle of Algiers (La Battaglia di Algeri, 1966), and Orson Welles' F for Fake (1973) are only a few of the most prominent examples. These diverse films strike at the very heart of cinematic fascination in their interrogations into spectatorial belief and the referential and epistemological status of the image. In their exploration of such hybrid documentary/fiction formations, the artists discussed throughout this chapter continue this investigation while displacing its sphere of inquiry from the movie theater to the art gallery.

Rehabilitating Narrative

Much of Kutluğ Ataman's work relies on the interview – an intersubjective, narrative situation – as a basic unit of composition. For Women Who Wear Wigs (1999), the artist interviewed four Turkish women who all wear wigs for different reasons: an activist gone underground, a cancer survivor, a Muslim university student not allowed to wear a veil to school, and a transsexual prostitute and activist whose head was shaved by the police. The four interviews are exhibited as four projections placed side by side to form a polyphonic panorama. The installation asserts that the wig is not simply a surface level adornment that covers over the women's essential selves, but rather an important element in their conception of self and their relation to others. Though this foregrounding of the multivalent meanings of appearance, disguise, and performance, as well as the potential for producing truth that resides therein, Women Who Wear

Wigs troubles any notion of objectivity or transparency that the interview mode it espouses might invoke. This is no simple politics of the signified that would use the medium of video as a mere container for content. Rather, instead of unmediated testimony, one becomes aware of how fabulation and mythology are always already present in the recounting of personal experience; Women Who Wear Wigs actively interrogates the signifying mechanisms that work to constitute identity. Here, as in many other works by Ataman – such as The 4 Seasons of Veronica Read (2002), Twelve (2003), and Küba (2005) – there is an insistence on the moving image as a document of lived experience paired with a keen attention to how formal mechanisms serve to shape the viewer's experience of such content. Ataman, who began as a filmmaker, works out of a documentary tradition that has roots in the history of cinema rather than the history of art. Through the exploration of multichannel installations and experiments with the temporality of reception that would be impossible in a standard theatrical exhibition, he recontextualizes that tradition in a dynamic way that introduces new aesthetic and epistemological possibilities.

Kutluğ Ataman, Women Who Wear Wigs *(1999).*

Paul Willemen has pinpointed history and "the social anchorage of meaning production" as two blind spots of vanguard media practices in the 1960s and 1970s.[25] Questions of materiality, process, and subject formation tended to supersede an interest in historical specificity or experience, something absolutely evident if one examines the early years of video art as well. As Okwui Enwezor – a figure who, as artistic director of Documenta 11 (2002), was a major proponent of the "documentary turn" of contemporary art – has noted, Greenbergian modernism "purges the external world from the space of art, wishing for it a state of purity, a state which rejects not only illusionism, but also asserts that the full meaning of any art is to be found in its specific medium."[26] Though film and video mounted significant challenges to modernism as conceptualized by Greenberg, many artists' uses of these media in the 1960s and 1970s continued this purgation and remained introverted. As the modernist paradigm waned and questions of history and the social did enter back into video production, it was often at the expense of necessary interrogation into signifying practices. Questions of form were left behind, implicitly suggesting that truth was simply out there, waiting to be captured by a camera. Willemen finds a third way in British avant-garde film production in the 1990s, in which

> narrative becomes an issue again, rather than simply a bad object to be disarticulated or eliminated. Narrative, as the process through which the articulation of subject and history is elaborated in the text as well as in relation to the text, is thus unavoidable if one point of the discourse is precisely to trace the existence of the political within particular histories.[27]

Moving beyond the Adornian position that advanced art in a capitalist society must be governed by a relentless negativity, this return to narrative means a reengagement with the specificity of subjective and historical experience, whether through fiction or documentary. It does not, however, advocate abandoning of a politics of signification altogether, but rather aims at integrating an interest in the processes of making meaning with a concern for history and social existence.

Such a rehabilitation of narrative – be it fictional, documentary, or a hybrid combination of the two – occurs with force in the artistic production of the 1990s and is exemplified by Women Who Wear Wigs. This rehabilitation of narrative is not a simple embrace of fictions that would induce spectatorial pacification nor a return to a prelapsarian belief in the truth of the documentary image. Rather, Willemen paraphrases Walter Benjamin on historiography to write that, "It is no longer the narrative that tells 'the sequence of events like the beads of a rosary,' nor the deconstruction of such a procedure, but a narrative that 'brushes history against the grain.'"[28] It acknowledges that cinema must be understood historically and also that history must be understood cinematically. In Women

Who Wear Wigs, Ataman examines a complex and located nexus of gender, subjective experience, collectivity, and politics. The linearity of a narrative that would join events together in a tight causal chain "like the beads of a rosary" is refused, as the viewer must instead work to forge connections across the four projections of the work. Each reception of this narrative will be different depending on when in the loop the viewer enters the room, what decisions he or she makes while there, and when he or she decides to leave. No single voice is privileged, but instead the four work in tandem so that, in the words of Emre Baykal, "the work completes itself into a full and wider picture: a fifth frame that amplifies a polyphonic sound of a wider reality, which is related to the identity problem of the country, rather than to the problems associated with certain identity politics."[29] The flexible deployment of interlocking narratives is a central element of this undertaking, as they telescope personal experience and public history in variable ways depending on the spectator's trajectory through the space.

In 1970, Gene Youngblood's *Expanded Cinema* advocated for pioneering new moving image environments beyond the movie theater, but specified storytelling as a specific point of derision:

> Plot, story, and what commonly is known as "drama" are the devices that enable the commercial entertainer to manipulate his audience. The very act of this manipulation, gratifying conditioned needs, is what the films actually are about... The viewer of commercial entertainment cinema does not want to work; he wants to be an object, to be acted upon, to be manipulated. The true subject of commercial entertainment is this little game it plays with its audience.[30]

According to such logic, narrative, in large part due to the structures of identification on which it relies, elicits passive audiences content in their pacification. Rather than advocating for experimentation with and/or a subversion of narrative, Youngblood rejects it entirely – and his position is far from exceptional. Despite the dismantling and reconstruction of narrative forms that mark the cinemas of the 1960s and 1970s across the globe, uses of the moving image in art – even those by no means aligned with *Expanded Cinema* – largely stayed away from narrative, seeing it as an agent of mystification, ideological naturalization, and of the sublation of contradiction.[31]

At the risk of overgeneralization, one might venture that a curious reversal has taken place: in the 1960s and 1970s, narrative was to be rejected in favor of an anti-illusionist experience of space and medium, but since the 1990s, narrative has been explored as a fragmentary and open terrain of socio-political inquiry, while certain non-narrative explorations of spectacular intensity in the vein of Youngblood's book, such as Pipilotti Rist's Pour Your Body Out (7354 Cubic Meters) (2008), have engaged in a replication of the forms of subjectiva-

tion and image circulation that are endemic to advanced capitalism. This reversal is a result of certain impasses reached in earlier forms of politically invested media production and of the emergence in the intervening years of postmodernism as a cultural logic marked by a spatial diagram and the disintegration of the syntagmatic chain. Narrative shifts from being seen as complicit with ideological hegemony (as it was in the 1960s) to something that in fact has the possibility of departing from the dominant cultural logic of disconnected signifiers. There are, of course, instances in which narrative and spectacle jostle fiercely with each other: the work of Matthew Barney and Doug Aitken, for example, makes use of a narrative as something of a skeleton to cloak in spectacular robes, much as would a post-classical Hollywood blockbuster such as James Cameron's AVATAR (2009). However, narrative may also be marshaled as a way of intervening in economies of signification and reimagining the relationships between subjectivity, memory, and history. Through its organization of time and event, it can counter the prevailing logic of fragmentation and piece back together syntagmatic units in new ways. Like cinema itself, it has ceased to be a bad object in artists' employments of the moving image, emerging as one strategy used to stage important investigations into historical change and subjective experience.

This rehabilitation of narrative is also present in Laura Mulvey's "Changes: Thoughts on Myth, Narrative, and Historical Experience," a 1986 essay in which the author returns to the problematic of cinematic representations of sexual difference she outlined in 1975's "Visual Pleasure and Narrative Cinema." In "Changes," Mulvey suggests narrative as a possible way out of the ahistorical structural oppositions (such as woman : man :: spectacle : narrative) that had governed much of feminist theory in the 1970s, be it film-related or otherwise. Mulvey admits in "Changes" that the conceptual framework she employed in "Visual Pleasure and Narrative Cinema" – the frozen time of structuralist synchronic analysis – might have in fact enacted a blockage that would prohibit a consideration of her ideas in relation to temporal change, in relation to history.[32] Instead, she turns to narrative as a locus of transformation that may leave resolution and closure in suspension, never fully dissipating the possibilities it opens.

If narrative resolution often works recuperatively, absorbing back into normality the disruptive element that initiated the story, Mulvey's interest is in mobilizing narratives that resist such recuperation and instead investing in the liminality of the middle of the story, that interstitial stage in which real change occurs. As with Willemen, this involves a departure from a form of narrative that would relate "the sequence of events like the beads of a rosary." She encourages the reader to remember that structures of sexual differentiation and identity formation such as the Oedipus complex function as "temporal forms,

narrative forms," and asserts, "If narrative, with the help of avant-garde principles, can be conceived around ending that is not closure, and the state of liminality as politically significant, it can question the symbolic and allow myth and symbols to be constantly revalued."[33] The gallery space, with its rejection of start-to-finish viewing and possibility for multiscreen environments, seems especially poised to pioneer the creation of these new narrative forms that might integrate experimental strategies and problematize closure.

Eija-Liisa Ahtila, If 6 Was 9 *(1995).*

The notion of a state of liminality as politically significant is central to Eija-Liisa Ahtila's If 6 Was 9 (1995). If 6 Was 9 is a triple-projection installation that engages a topic dear to the history of video art: subject formation. However, its predecessors lie less in that tradition than in the fragmentary and multifaceted narratives of 1960s European art cinema, owing much to its loosening of the causal chain and indiscernibility of past, present, reality, and fantasy. The ten-minute loop reimagines gendered subject formation outside of a psychoanalytic paradigm of lack, instead insisting on the productivity of becoming. Though the work is based in documentary interviews, Ahtila uses fictional strategies to create a quasi-utopian space of possibility in which gender relations and attitudes towards sexuality find radically altered expression, something that suggested in the topsy-turviness invoked by the installation's title, drawn from a Jimi Hendrix lyric: "Got my own world to live through/And I ain't gonna copy you/If six turned out to be nine/Oh I don't mind." A group of teenage girls candidly discuss their views on gender, sexuality, and sexual experience, crisscrossing the public and private realms to engage the world of MTV and magazines alongside intimate recollections shared between friends. The girls move between three modes of discourse – memories, fantasies, and perceptions – that are at times indiscernible from one another. An alternating use of voice-over and synchronized sound troubles any easy knowledge as to whether the speaker is addressing someone else within the diegesis or presenting a monologue accessible only to the spectator.

As noted above, If 6 Was 9 is a work of fiction, but was informed by interviews with young girls Ahtila conducted in Helsinki. The influence of documentary in the work is felt in its formal vocabulary, which makes frequent use of direct address and the device of the interview. The installation sets up a series of contaminations of normally upheld boundaries – self/other, fiction/non-fiction, public/private – that carry over into what is perhaps the central conceit of the work: its temporal regime. A girl of approximately fifteen delivers an anecdote in the past tense about her sexual activity in high school and how the other girls treated her because of it. She says, "Flat-breasted bookworms wondered if I had too big a mouth and fake eyelashes. Tough girls called me a whore and sapling feminists thought I was just stupid." This summons a schism within the audio-visual representation, as it occupies two temporal locations at once. A teenage girl speaks the words of a woman much older; perhaps they belong to another and perhaps they belong to her future self, but in either case they are reflecting back from a time to come on the present tense of the image, young adulthood. In the following scene, Ahtila moves towards a more blatant proclamation of such anachronism: a young girl sits on the railing outside her school and proclaims, "Here I sit with my legs apart like a little girl who hasn't learned anything about sex, who has no idea that a woman must hide her private parts and lust. In fact, I'm thirty-eight years old."

The anachronism of If 6 Was 9 effects a dislocation, as the girls sometimes speak what the viewer presumes to be their "own" words – intensely personal words, at that – and other times parrot the words of women who are their senior. In either case, these words are not their own, but those of documentary subjects interviewed by Ahtila. This ventriloquism allows for a loosening of the connection between the speaker and what is spoken to allow for fantasy and memory to circulate through the work in a depersonalized and temporally fluid manner. Ahtila has said, "Instead of just getting characters to talk about feminist issues, I wanted to incorporate feminism deeper into the structure of the work."[34] If 6 Was 9 both recalls and points to the limitations of the feminist consciousness-raising documentary by introducing a series of refractions that makes evident the impossibility of a stable subject who would utter "I" or who would communicate authentic experience. The work remains grounded in a discussion of the experiences of women and girls, but these stories are mediated through fictional conceits that allow them to reflexively confront the conditions of their enunciation and the non-transparency of both language and the filmic image.

In her analysis of the installation, Alison Butler has suggested that

> The installation's form, through its spatial and temporal articulation, embodies a micropolitics of becoming, even as its content – its insistent concern with women's experience – defines this field of micropolitics in terms of molar identity. From a femin-

ist perspective, If 6 was 9 is especially interesting because it explores a feminist politics of temporality.[35]

One thus finds an alliance between a feminist politics grounded in the specificity of women's experience and a "micropolitics" that refuses such identitarian logic. It is by maintaining these two approaches in play at once that Ahtila overcomes a problem that has plagued feminism: how to rally around the signifier "women" while also engaging in a critique of the logic of identity that has subtended the regime of phallogocentrism. The looped format and the refusal of a developmental logic move away from any possibility of narrative closure, something that film history has shown rarely ends well for women. Instead, If 6 Was 9 remains open, inhabiting a space of liminality.

In its looped, multiscreen format and accompanying temporal dislocations, the work insists on the powers of fragmentation, recombination, and becoming. The figures of If 6 Was 9 are not girls and not women, as they are placed in an interstitial position that allows them to shift age brackets, knowledges, and discursive registers. Girlhood ceaselessly oscillates between being championed as a site of potentiality and freedom and being retrospectively viewed from the future of womanhood as a painful training ground for what will follow. One voice asserts, "One thing is certain for us all, the players in this game: we have a future," only to have another respond, "But I've been there already: educate yourself." There is an interplay here between determination and room to maneuver, inevitability and unforeseeability, that refuses to allow the possibilities of girlhood to be entirely recuperated into a traditional developmental narrative. Ahtila has remarked, "The idea of linearity bothers me, as does the notion of causality that accompanies it and the assumption that a story should become understandable only through that formula."[36] Linearity and causality are refused in If 6 Was 9 both in its account of gender formation and in its narrative and formal structure. In this way, Ahtila rehabilitates fictional narrative as a possibility for political engagement and draws out the new possibilities for cinematic storytelling that are made possible by multiscreen projection.

A Return of the Real

The revival of fictional narrative may thus be seen as both a response to the omissions and impasses of an earlier generation fixed on anti-illusionism and self-reflexivity and as a by-product of a change in the dominant cultural logic that enacts a shift in the available possibilities for opposition. The recent embrace of documentary also draws on such developments. It may be seen as a

desire to reinject questions of history and the social into aesthetic production as well as a reaction to often hyperbolic proclamations of the fading of the real and a concomitant proliferation of simulacra. As noted with regard to The Casting, certain artists continue to affirm the rule of simulation even as they expose it to critique. But others – and here one might invoke Ataman's commitment to the interview and contrast it to the way Fast uses the interview in The Casting – reassert the referentiality of the moving image precisely as an intervention into a visual culture that all too often treats documents like entertainment.

In *The Return of the Real*, Hal Foster diagnoses the fascination with trauma and abjection in the art of the 1990s as in part symptomatic of "a dissatisfaction with the textualist model of culture as well as the conventionalist view of reality – as if the real, repressed in poststructuralist postmodernism, had returned as traumatic."[37] Just as poststructuralism's emphasis on signification as a process grounded in a differential system of signs rather than any referent in the external world led artists to return to the fleshy obstinacy of the body, so too one might suggest that the surge in documentary practices is another such "return of the real" after its long-time bracketing. The return to the real of documentary comes at a time when technological advances in image production have displaced the acheiropoietic images of film and video with images in which the human hand (via computer) once again intervenes. Commercial cinema increasingly relies on compositing and computer-generated imagery in a manner that substantially alters its ontology and weakens its link to the real. Lev Manovich has suggested that this precipitates a condition in which "cinema can no longer be clearly distinguished from animation."[38] Though animation has long been considered to be one particular case of cinema, Manovich asserts that the proliferation of digital imagery in contemporary cinema reverses this notion to make cinema "*one particular case of animation.*"[39]

In such a climate, declarations such as "the Gulf War did not take place" have dialectically reversed into a renewed interest in referentiality.[40] Baudrillard predicted this reaction already in 1983's *Simulations*: "When the real is no longer what it used to be...[t]here is an escalation of the true, of the lived experience, a resurrection of the figurative where object and substance have disappeared. And there is a panic-stricken production of the real and the referential..."[41] Of course, a cynical view of this interest in the referential would see it simply as a nostalgic pastiche of history and a false production of the real that remains fully within the realm of the simulacrum, perhaps of the American Graffiti (1973) variety or even that of the nightly news. Or to follow a diverging but equally cynical path, the so-called documentary turn, with its ability to render the distant proximate and offer the urgent charge of actuality, might be simply understood as fully complicit in the art world's opportunistic forays into the exoticism of otherness, providing a thoroughly demarcated and reified zone of "realness"

for ready consumption.[42] However, the recent turn to documentary in contemporary art practice also attests to the possibility of refusing the logic of the simulacrum and reveals the extent to which proclaiming the recession of the real serves to perpetuate the very forgetting of history it seeks to describe. The political imperative was once to dismantle the simulation machine and refuse the illusionism of cinema, but now it is to embrace that very same machine's powers of registration as they are increasingly displaced by manufactured images that have little to no anchorage in physical reality.

Amar Kanwar, The Torn First Pages *(2004-2008).*

Amar Kanwar's The Torn First Pages both insists on the testimonial value of the image while also engaging in strategies that "unrealize" the image and assert a distance from the referent. Under the military junta in Burma, the State Peace and Development Council requires that all publications include state objectives and slogans on their first page. In December 1994, Ko Thon Htay, a bookseller, was arrested for removing these first pages in the printed matter he sold. The Torn First Pages draws its title from this act of protest. The installation consists of nineteen video projections on paper, so many torn first pages now rid of government slogans and given over to serving as a material support for a heterogeneous array of images that respond and testify to the struggle for democracy. The projections, arranged in three structures, mobilize the traditions

of found footage, reportage, ethnography, and activists' video in mobile constellations of meaning that never resolve in a finite manner. The viewer is free to move around these projections at will, here encountering a found-footage work by Kanwar that makes jarring interventions into the audio-visual archive, there coming across interviews with the Burmese diaspora in India, Norway, and the United States, and still over there pausing to watch video footage smuggled out of the country. Michael Renov has enumerated four modalities of documentary poetics: preservation, persuasion, analysis, and expressivity.[43] Through its nineteen projections, The Torn First Pages engages all four of these discursive functions: it asserts the image as a trace of the historical real, it argues for the cause of democracy in Burma, it produces knowledge of this struggle by interrogating a selection of images stemming from it, and it does so with a formal and aesthetic acuity that heightens the work's affective resonance.

In order to reimagine the developmental narratives of gender, If 6 Was 9 fictionalized a series of documentary findings. By contrast, Amar Kanwar's The Torn First Pages stays firmly grounded in the documentary mode. Throughout, one finds a strong commitment to the testimonial powers of the image. Where, then, lies its alliance with fiction? Rather than in the staging of scenarios or in any recourse to a likeness of *a* world rather than a replica of *the* world, The Torn First Pages evinces a relationship to fiction in its wholehearted embrace of the manner in which the projected image is always fictional insofar as it "unrealizes" the referent, even when it makes documentary claims. Recall the axiom cited above: every film is a fiction film since "every film, by its materials of expression (moving images and sounds), 'unrealizes' what it represents, transforming it into a spectacle." Certain strands of documentary filmmaking – notably direct cinema and *cinéma verité* – have attempted to combat this necessary unrealization by cultivating formal techniques that would aim to collapse image and referent in the production of objective truth. This denial of mediation is, however, eminently ideological, as it aims to dissimulate the processes of unrealization that are always at work. Rather than work to deny such processes, Kanwar acknowledges them, pries them open, and mines them for their potential for intervention. He pulls the referential image farther away from the real in order to return to the world a greater truth than would inhere in the image alone.

The notion that there is a need to depart from the reproduction of physical reality in order to produce knowledge of this reality has a long history in debates around the relationship between aesthetics and politics. In a reaction to the aesthetic writings of Georg Lukács entitled "Reconciliation Under Duress," Adorno writes,

> The truth of the matter is that except where art goes against its own essence and simply duplicates existence, its task vis-à-vis that which merely exists, is to be its

> essence and image. This alone constitutes the aesthetic; art does not become knowledge with reference to mere immediate reality, i.e. by doing justice to a reality which veils its own essence and suppresses truth in favour of a merely classificatory order. Art and reality can only converge if art crystallizes out its own formal laws, not by passively accepting objects as they come.[44]

Where Lukács had advocated for realism, Adorno asserts a divergence from the world as necessary to avoid simply replicating the petrified surfaces of capitalism. Unlike evidence, which is constituted as a category through its proximity and fidelity to the world, art, for Adorno, essentially diverges from it. Art would be "go[ing] against its own essence" if it were to simply duplicate the physical world. If art were to replicate empirical appearances, it would merely reproduce the reified surfaces that exist there, obfuscating any true knowledge of the economic and social realities of the capitalist system that underlie its superficial functioning. By producing a "negative knowledge of the actual world," art is able to remain committed only insofar as it diverges from empirical reality.[45] And yet, despite its clear political commitment, Adorno's position risks turning a blind eye to the particularities of social and historical existence.

How might one synthesize an engagement with reality and an acknowledgement that merely reproducing images of the world is insufficient? In The Torn First Pages, one witnesses a careful negotiation of departing from and returning to existence. Rather than simply reproducing existing images of the Burmese struggle for democracy, Kanwar subjects them to dissection and cross-analysis and situates them in relation to larger constellations of meaning. He sees them as documents *and* as images that possess their own formal and material specificity. Rather than assuming that the image might self-evidently hold forth, Kanwar follows Georges Didi-Huberman's proposition: "Images become precious to historical *knowledge* the moment they are put into perspective, in *montages* of intelligibility."[46] Seeing may be believing, but it is not knowing. In order for the production of knowledge to occur, it is necessary to create constellations of meaning.

The Torn First Pages incorporates small, quasi-autonomous works that embrace formal strategies that question the premises of visibility and the truth of media images. One such video is The Face (2005), shot on 25 and 26 October 2004 when the then-commander of the military junta, Senior General Than Shwe, visited Mahatma Gandhi's memorial site in New Delhi.[47] The Face begins with a shaky, handheld shot of Than Shwe being greeted with a garland of flowers in a crowded room. After roughly twenty-three seconds, a hand covers the lens and a small title appears at the bottom of the screen: "no cameras allowed." Once again, the obstacles to visibility are underlined. After several seconds of blackness, one grainy image dissolves into another, a barely visible

close-up of Than Shwe. The work's title and date of filming appear onscreen. Grainy slow motion footage of a wreath of flowers gives way to an intertitle: "The next morning/ Senior General Than Shwe/ Supreme Head of the Burmese Military Dictatorship/visited/ the cremation memorial site of Mahatma Ghandi in New Delhi to pay his respects." The remainder of The Face is given over to Kanwar's manipulations of footage of this visit. In the absence of being able to film the day before ("no cameras allowed"), the artist intervenes into the sanctioned imagery in order to speak to the absurdity of the event: the leader of a country that violently represses non-violent opposition is paying tribute to Ghandi, the man who said, "I object to violence because when it appears to do good, the good is only temporary; the evil it does is permanent."[48]

Amar Kanwar, The Face *(2005), from* The Torn First Pages *(2004-2008).*

Two men carry the floral wreath in front of Than Shwe, who lays it on the memorial site and poses for the cameras, the shutters of which are heard clicking on the soundtrack along with Gandhi's favorite hymn, "Vaishnava Janato." Than Shwe walks around the memorial as a voice from off-screen shouts, "Excuse me, sir! Wait, wait, sir!" As the camera pans to follow Than Shwe, it reveals a white barrier behind which the press stand. As cameras click, Than Shwe begins to throw pink flower petals on the memorial, surrounded by functionaries. The voice from off-screen coaxes, "One more, sir, one more!" As if following the injunction of this onlooker, Kanwar isolates this throw and repeats it over and

over again faster and faster, causing the music on the soundtrack to turn into an increasingly high-pitched, frenzied chirping. He zooms in on the basket of flower petals and isolates the faces of a number of onlookers, ending on Than Shwe. With the grating audio still on the soundtrack, Kanwar moves to an image of the face of a young man on a poster, the kind carried by activists to recall individuals who have been killed or imprisoned by the regime. Frames are blended together so as to create a tension between stillness and movement. The soundtrack goes silent and the face stays onscreen. The video ends with a dissolve to black.

The Face foregrounds questions of media representation and suggests how false a documentary image can be. Than Shwe presents a benign visage to the world in a ceremony staged for news media, a complete fiction when considered in relation to his government's policies. The opening of the video, with its abrupt disturbance of the image of Than Shwe receiving the flower garland, explicitly stages the problem of the absence of images due to the rigid censorship of the press in Burma since the 1962 military coup. By the end of the video, the official face of the military junta has been replaced by languid close-ups of a Burmese citizen: from the face of power to the face of the oppressed. Kanwar's manipulations of the footage reveal the monstrosity and absurdity of the event, reframing this document of a state visit as a document of falsity. The onlookers at the ceremony turn into so many willing accomplices to this pretender, called out in a series of close-ups that isolate their facial expressions during the flower throwing. In their passive acceptance of this feint, they come to stand in for an international community that has largely turned a blind eye to the human rights abuses under the military junta.

The Face is one of six projections in part one of The Torn First Pages. It occupies the upper left corner of the apparatus, positioned immediately above two mirrored projections of Thet Win Aung (2005). This short video concentrates on the face of its titular individual, a thirty-four-year-old man who died in Mandalay Prison while serving a fifty-nine-year sentence for organizing student protests. His photo is affixed to a placard in a solemn gesture of remembrance. The Face is next to Ma Win Maw Oo (2005), an anatomization of a photograph of the titular individual, a high school student shot and killed in the 1988 student protests. The video is comprised of a series of pulsating, blurry close-ups of details of a photograph of her body being carried away by two medical students. The entire image becomes visible just briefly at the end of the video. The soundtrack of The Face jostles for attention with the sounds of a brass band playing jazz on the projection on the extreme right, which documents the experiences of Burmese exiles in Norway involved with the Democratic Voice of Burma, a radio station that broadcasts via shortwave into the country. The connections that arise between The Face and these surrounding

projections are of central importance. While one might well view The Face as an independent work, it achieves its full resonance within the larger constellation of the other projections. The face of the military dictatorship stands above and next to the faces of individuals whose lives were lost in connection with their political activism; the spurious ceremony of official government functions on the left side of the apparatus finds an inverted double in the oppositional media activities of the Democratic Voice of Burma on the right.

Throughout its tremendous and unruly archive, The Torn First Pages remains partial in a double sense: it is both fragmentary and subjective rather than totalizing and objective. This partiality troubles any pretense to fully delivering over the non-violent struggle for democracy in Burma to comprehension or visibility. Instead, the gaps between all the fragile paper projections and the frequent strategy of blacking out certain projections to draw attention to others summons an image of Burmese history as rent with lacunae and marked by opacity. It is here that one might locate Kanwar's engagement with a fifth discursive function of the documentary, one that Renov adds to his list in a later article: the ethical. Renov has described the ethical function of documentary as "its attentiveness to the mutuality and commensurability of self and other, despite differences of power, status and access to means of representation, a 'you' and 'I' placed in a delicate balance" and invokes Emmanuel Levinas as an important thinker of this kind of relation to alterity.[49] In The Torn First Pages, Kanwar takes care to negotiate a commitment to making visible multiple facets of recent Burmese history while circumventing the possible violence that resides in the ethnographic gaze. He instead incessantly circles back to the limits of representation, to the points at which the Burmese experience becomes opaque.

Following Levinas, Édouard Glissant has argued that the right to opacity is a prerequisite to an ethical relation to alterity. Though Glissant does not specifically invoke the visual, considering his insistence on opacity in relation to documentary production – a filmic mode with a mandate to make the world visible – yields insight into the formal strategies of The Torn First Pages. Glissant suggests that barbarism does not lie in the admission that one does not understand, but rather in imposing one's own frameworks of understanding and desire for transparency on the other in a violent assertion of comprehension that would reduce the other to the same.[50] To insist on opacity is to trouble the epistemological drive of the gaze and to register what cannot be seen as much as what can. It is to point to the necessary insufficiency of representation and to undo the arrogant posture that the documentarian might present a complete picture of the event. One is incessantly caught between the obligation to not turn away from the other's pain and the equally pressing obligation to not objectify the other. In order to circumvent this dilemma, Kanwar intervenes into the audiovisual archive and insists on producing a set of multiple perspectives

and meanings. He marshals opacity and partiality in order to negotiate an ethical relation to the display of images of struggle and violence. He insists on the way the moving image unrealizes or fictionalizes the referent, while still asserting that the referent adheres.

In Ma Win Maw Oo, for example, a horrific photograph is refilmed detail by detail, with blurriness and pulsation obscuring the representational function of the image. When it does appear, and Ma Win Maw Oo's corpse and the men who carry it attain legibility, it is briefly and at a smaller scale, centered in the frame and surrounded by blackness. Kanwar is interested in interrogating the status of these images as material artifacts as much as he is mining them for their testimonial force. One might accuse Kanwar of a dangerous aestheticization of images of atrocity, of making horror beautiful and consumable. But to do so would be to neglect to consider these manipulations of the image as strategies that mediate the potentially violent and exploitative nature of the documentary gaze while refusing to deny the evidentiary force of the image. There has been a longstanding opposition, however false it might be, between evidence and art, beauty and reality. Kanwar willfully trespasses these oppositions by recruiting aesthetic strategies that will temper the possibility of seeing the image not as an image but as an unmediated truth. There is a violence to invisibility, to leaving these abuses unpublicized, but so too is there a violence to visibility, to subjecting them to a visual economy eager for sensationalized images of trauma. The fragmentariness of The Torn First Pages serves to mitigate any pretense to totality or objectivity and acknowledges that the historical real will invariably exceed its representation. It insists on affective resonance as much as it does information or argumentation, thereby constructing an alternative economy of signification that undoes longstanding assumptions that visually seductive images and incisive commentary are antithetical to one another.[51]

Two Images of Death

Thus far, this chapter has outlined how artists who explore the modes of documentary and fiction have rehabilitated cinema's status as a technology of the virtual through the creation of multiprojection installations. They do so not out of a simple fascination with illusionism, but to articulate complex aesthetic and political commitments and to open artists' cinema to encounters with subjective and historical experience. In the process, they offer a reflection on the extent to which the specificity of cinema rests on the tension it stages between referentiality and representation. Omer Fast's The Casting invokes the testimonial powers of the moving image only to demonstrate how they have been compro-

mised by fiction. As a reaction to this widespread condition, Kutluğ Ataman's Women Who Wear Wigs and Amar Kanwar's The Torn First Pages insist on the continued importance of the documentary image, but do so while deploying strategies that mediate any claims to objective truth. In both cases, the artists acknowledge the old Roman law, *testis unus, testis nullus* – "one witness is no witness" – and instead produce polyphonic and collective testimonies that telescope the singular and the plural, the individual and the collective. In Eija-Liisa Ahtila's If 6 Was 9, fiction and documentary join into productive contaminations that allow for the imagination of temporalities and narratives that would be impossible in either modality alone.

Omer Fast, Nostalgia *(2009).*

To conclude this examination of how documentary and fiction have been mobilized in recent artists' employments of the moving image, it is worth returning to this chapter's beginning, to the work of Omer Fast. A single image from Fast's three-part video installation Nostalgia (2009) encapsulates the work's proposition concerning the relationship between reality and its representation. In a science fiction film, a woman lies on the ground in an underground tunnel, dead or dying. She has been brutally assaulted by police and their dogs. A close-up on her face pans across to reveal a spatter of vomit that issued from her mouth. The camera follows along the stream in all of its glistening abjection.

Small, whole blueberries start to appear within it, then strawberries, then flower petals. As the pan continues, the vomit turns into a vibrant array of cherries, grapes, roses, figs, pomegranates, daffodils, and other flowers arranged just so. It is the sole shot throughout the three parts of the installation that breaks from verisimilitude and yet it might be the shot that most truthfully encapsulates Nostalgia's central thesis: from the visceral real of violence, bodily matter, and death, the camera will find composed beauty. Or, in other words, representation will betray the real.

Omer Fast, Nostalgia *(2009).*

Nostalgia carries on the project of The Casting, though with a more intricate formal structure and with an increasingly nuanced position taken with regard to its central issues. The work begins with a 4:35-minute looped video on a flat screen television. On the soundtrack, the voice of a Nigerian refugee seeking asylum in London tells of his upbringing, his experiences in England, and discusses in some detail how one might go about building a trap for a partridge. On the image track, a white man in a forest builds a similar trap out of sticks. When the trap goes off, there is a cut away from the forest to the interview that has occupied the soundtrack. A black man, framed only from the neck down, is demonstrating how to build the trap in front of a green screen. Fast's voice is heard for the first time: "Let's go back in time. Tell me about where you're from." This prompts the loop to begin again with the man responding, "I'm from the Niger Delta. I've been here for over ten years." This interview and its story of building a trap will serve as a generative mechanism for the installation's following two components.

The second component of the installation consists of a two-channel video lasting 9:49 minutes, exhibited in a black box on two flat screen monitors. Here, actors playing Fast and the asylum seeker restage a fictionalized version of the interview from part one. Adopting the same double screen expansion of the shot/reverse-shot structure used in The Casting, the Nigerian occupies the screen on the left and Fast the right. Once again, the Nigerian stands in front of a green screen, used in industrial filmmaking to impose the desired background

behind the filmed subject, as if to point to the mutability of context. Though it deals with many of the same subjects, the tone of this interview is very different than that of part one. The actor playing Fast (hereafter referred to as "Fast") intervenes much more often and displays a visible suspicion toward his interview subject. Fast's sole interjection in part one, "Let's go back in time," turns into "I want to go back in time," as the interviewer asserts control, presses his subject for details, and becomes irritated when they are not supplied. He is anxious to hear about the man's experiences as a child soldier – a potentially lurid and sensational narrative – but instead is told in detail how to build a trap for partridges. The story quickly turns from catching a partridge to catching monkeys to eat or sell to tourists. Instances of disbelief and misunderstanding proliferate. "Fast" looks bewildered as he asks, "You really eat monkeys?" The jovial interview subject momentarily turns angry and forces "Fast" to admit that he has never been to Africa.

This second part of the installation highlights the variable power dynamics that underwrite the interview situation, as "Fast" paradoxically asserts a certain authority over his subject and yet requires this subject in order to discover the narratives he seeks. "Fast" says he is planning to make two movies, one that will be composed of interviews with asylum seekers and another that will use a detail from one of these interviews to construct an old science fiction film – projects that correspond for the first and third parts of Nostalgia. "Fast" is using the man's lived experience as material for an art project for which he will claim sole authorship. Given that Omer Fast does precisely this in both The Casting and Nostalgia, it is striking that the character of "Fast" is represented as at best insensitive and at worst exploitative. In this middle section of Nostalgia, the ethical concerns of the interview form become visible. This is a sharp departure from The Casting, which confronts neither the issue of authorship nor the possible injustice of using the soldier's words as mere fodder for recontextualization. Might Nostalgia II be a form of autocritique, a self-indictment for absolute devaluation of documentary that took place in the earlier installation?

The viewer leaves this black box and walks down a dim corridor to reach the third part of Nostalgia. Unlike the first two sections, which were shot on high-definition video and displayed on flat screen televisions, Nostalgia III is a large-scale projection that was shot on Super 16mm and transferred to video so as to achieve an appropriately cinematic look. The 32:48-minute narrative concerns a post-apocalyptic future in which an unnamed African country, wealthy and safe, has its fortified borders overrun by Britons fleeing a devastated England. An underground passage provides a way of circumventing the policed border. The viewer is introduced to a world in which only aid workers and hippies visit England to help the country build irrigation systems and in which schoolchildren give presentations to the class on how things like milk and bread

were once made. It is an imagination of a dystopian future, but one that might have stemmed from the mind of the 1970s: old surveillance monitors, clothing fashion, and rotary telephones bespeak a very different vision of the future than would be found today. Summoning both the future and the past, its peculiar temporality is augmented by a non-chronological arrangement of sequences that are loosely linked together but leave many questions unanswered. A British man that happens to make it through the tunnel – after selling his bike and a kidney to traffickers to take him across the "lake" of the Mediterranean – is interviewed by an African immigration official who offers him citizenship if he tells her where the underground tunnel is located. She asks him about his life in England and inquires as to where he found his food. The man describes hunting and tells her how he made a trap for partridges out of sticks. As the woman asks, "What kind of sticks?" a new scene begins of the man running through the underground tunnel with his friends. Police and their dogs pursue the immigrants, leading to the death of the woman whose vomit metamorphoses into flowers.

Nostalgia begins with the testimony of a Nigerian refugee and uses it to generate a series of fictions. The story of the partridge trap reappears across all three components of the work, linking them together through a detail that might be thought to function as a metaphor for the process of storytelling itself: a structure built out of unwieldy bits and pieces that attain a tremendous force when assembled together in the proper manner, a force that can function as a trap. Despite the potential criticism of The Casting's interview techniques found in part two of the installation, like The Casting, the testimonial value accorded to interview upon which Nostalgia is based is nil. It functions almost as a red herring, promptly obliterated by the layers of fabulation that accumulate on top of it. In these two installations, Fast might be accused of a rather opportunistic use of the Iraq War and the civil strife in Nigeria, respectively. They function as germs that flower into fictions, but ultimately the installations have little to do with them.

Fast himself has equated the tasks of fiction and documentary: "After all, both 'fiction films' and 'documentaries' present stories that ask for their viewers' beliefs, and both activate and suspend their viewers' judgment with regard to what they represent."[52] This may be the case, but there is a profound ontological difference between documentary and fiction. Fast's insistence on subsuming the documentary image by fictionalization suggests that Nostalgia, like The Casting, foregrounds the notion that contemporary visual culture is marked by a crisis of referentiality in which simulation has truly overtaken reality. However, rather than counteracting this condition, Fast compounds it. In order for documentary images to function as documents, they require spectators who will invest in them as such and makers who will treat them sensitively and con-

textualize them responsibly. Nostalgia refuses to take the document seriously and thus further exacerbates the crisis of visual evidence that it seeks to diagnose.

There is, however, a second image of death in Nostalgia that suggests that this may not be the case. In the science fiction narrative, the three Britons running through the tunnel come across an eerie figure. A shirtless man with a shaved head sits on a chair, facing the wall. His posture is slumped and, given the circumstances, there is a fair possibility he might be dead. The trio casts a strange glance at the man as they walk by and continue onwards, hoping to find asylum. But after they pass, the man looks up, turns back around in his chair and – despite the fact that he is sitting in an abandoned subway tunnel where border patrol police search out refugees – begins to watch a film. It is projected against the wall he originally faced and then comes to occupy the entire screen. The film is none other than one of the most striking images of Chris Marker's Sans soleil: the archival footage of the death of a giraffe.[53] In Sans soleil, the giraffe sequence follows a scene at a Japanese zoo where families pay tribute to the animals that died throughout the year, but as it appears onscreen the voice-over commentary that runs throughout almost the entirety of the film stops. As the giraffe is shot, bright red blood spurts out of its neck and it flails around before lying down on the ground to die.

The image of death is something of a limit case that tests the image's powers of documentary and the spectator's relation to them. As Vivian Sobchack has written, "The conjunction of death, representation, and documentary film foreground what is true of all vision as it engages a world and others;" that is, it generates an "ethically charged" situation in which both filmmaker and spectator are held accountable for their gazes.[54] As the single found-footage shot in Nostalgia, an installation that jettisons an interest in referentiality in favor of a treatment of the documentary image as fiction, what purpose does this "return of the real" serve? This image may be seen as the antithesis of the image of death described above, in which a representation of death is used to critically comment on the way in which scenes of violence and atrocity are processed by cinema and television into highly conventionalized forms that aestheticize their horror. Unlike the representation of the woman's death, the death of the giraffe protrudes with the presentational force of the real. It testifies to its persistence amidst simulation, even though it is an image already familiar from another film. Images may relate to other images, but they can still relate back to the real. The death of the giraffe punctures the representational fabric of Nostalgia and reasserts the manner in which the documentary image can asymptotically approach the real. It invokes Sans soleil, a docu-fiction hybrid with a marked investment in the referential image and that interrogates its fate in an age of electronic media while never relinquishing a commitment to it. The image of

the giraffe recasts the entire enterprise of Nostalgia as haunted by an outside, as troubled by the referential value of the image it has worked hard to exclude from its representational system.

At the end of the world, when the great veneer of simulation has been torn away and these precarious immigrants truly inhabit the "desert of the real," a man still turns his gaze to cinema. As a way of remembering another time, perhaps, one before whatever unnamed events precipitated the global reorganization that differentiates this world from our own, or perhaps as an effort to gain understanding of death when it is close at hand. This would seem to speak to a faith in the image in spite of the ways in which it has been marshaled by media spectacle. But the man manifests a glimmer of insanity and the dramatization of analogue film projection underground while surveillance monitors reign above suggests an alliance of this apparatus with the outmoded. Perhaps the image of the giraffe is simply a remnant of another time, an emblem of a relation to the world through technology that is no longer possible in the futuristic society depicted. Perhaps it is an instance of nostalgia that lends the installation its title. This spectator of documentary images might be longing for a lost relation to the real and pursuing its recovery through cinema, that technology that paradoxically unrealizes and re-realizes the physical world, creating a lack and compensating for it by the very same means.

But all of this speculation about the mental and affective state of this character relates to the world of the fiction, to the diegesis of the third part of Nostalgia. The image of the giraffe, meanwhile, has exceeded this future anterior science fiction plot and has recast its images as mere simulacra. The "impression of reality" carefully manufactured by the installation's third part is destabilized by the return of the real that occurs through the excerpt from Sans soleil. The entire storytelling venture of Nostalgia is thrown into crisis as the image of the giraffe obliquely points back to all that has been excluded from the story of the Nigerian refugee as it has been channeled into fictional codes of representation. The presentation of the animal's death stands in for the bracketed real that begins to encroach on Fast's elaborate fabulation, suggesting its injustice. It signals that referentiality does indeed persist as long as there are spectators to attend to it. In the words of Serge Daney, "There has to be some risk and some virtue, that is, some value, in the act of showing something to someone who is capable of seeing it. Learning how to 'read' the visual and 'decode' messages would be useless if there wasn't still the minimal, but deep-seated, conviction that *seeing* is superior to not seeing..."[55]

Despite its commonalities with The Casting, Nostalgia introduces a measure of suspicion towards its own strategies that had been absent in the earlier installation. It moves from simply dismantling the conventions of realism in film and television to instead question how the notion that all documentary

images have now become inextricable from fiction might contain some spurious assumptions of its own. The image of the woman whose vomit turns to flowers may indict the way violence is processed in fictional cinema, but the prominence of the giraffe's death suggests an uneasiness with the outright discrediting of referentiality that appears in both The Casting and Nostalgia. As Hito Steyerl has noted, documentary testimony can be unreliable, can lie, and will not necessarily transmit events in any transparent manner, and yet it "can express the unimaginable, that which has been silenced, the unknown, the saving, and even what is monstrous – and thus create the possibility of change."[56] To give up on this possibility of change by depriving documentary images of their relation to the real is tantamount to a resignation that there is no alternative to the representational systems that govern today's mass media. One must attend to the documentary image with the attention that it demands, seeing in it neither the truth of the event nor a simulacrum, but a material image to be confronted, questioned, and considered.

Anne Wagner has suggested that what is missing in Bill Viola's work is "any built-in mistrust of his medium... Instead his work insists – sometimes to the point of coercion and against the grain of his predecessors' sheer reluctance and scepticism – that we believe in the magnitude and meaningfulness of what camera and artist give us to see."[57] Certainly, Viola's work suffers from a technospiritualism that attempts to spuriously reconstruct subjective wholeness and auratic experience; Wagner's critique of the artist undoubtedly holds weight. However, the opposition that she sets up between a mistrust of the medium and a belief in the meaningfulness of the referential image must be put into question. In the work of the artists discussed in this chapter, there is a demonstrable interest in combining these two qualities. Embracing the power of cinema as a technology of the virtual does not necessarily mean ceasing to interrogate the way a medium intervenes between physical reality and its representation. At times, there *is* a magnitude and meaningfulness of what the moving image can present to view and one has an ethical obligation not to look away but to look sensitively.

As Susan Sontag has written, "To speak of reality becoming a spectacle is a breathtaking provincialism. It universalizes the viewing habits of a small, educated population living in the rich part of the world, where news has been converted into entertainment... It suggests, perversely, unseriously, that there is no real suffering in the world."[58] Precisely because our news media have been converted into entertainment and precisely because our artistic media increasingly resemble entertainment, it is necessary to reassert the spaces of the gallery and museum as institutional and discursive sites that can contest the derealization of spectacle. By reimagining the relationship between documentary and fiction – by recognizing their imbrication rather than asserting their ontological equiva-

lence or refusing them entirely – contemporary artists repurpose an apparatus that has so often been put in the service of forgetting the world in order to return to it, while producing a sustained reflection on the status of the moving image in the process. They locate one of the many specificities of cinema as residing in its capacity to produce images caught between referentiality and representation. In this way, though they may leave behind the concentration on the materiality of the apparatus that had been deemed a progressive attribute of earlier moving image art in favor of the formerly anathematic qualities of virtuality and pictorialism, they by no means renounce reflexivity, nor do they lapse into idealism and mystification. Rather, they constitute a site at which cinema is embraced and interrogated not as an old medium but as a new way of bringing art into conversation with existence.

Conclusion – "*Cinema and*..."

> And, finally, Z is for Zero – Zero for Conduct, zero visibility, and Godard's slogan, "Back to Zero." As we enter the age of new media, the cinema is reinventing itself. We need to see that reinvention in radical as well as mainstream terms, to try and reimagine the cinema as it might have been and as, potentially, it still could be – an experimental art, constantly renewing itself, as a counter-cinema, as "cinema haunted by writing." Back to zero. Begin again. A is for Avant-Garde.
> –Peter Wollen[1]

> Without a doubt, one must see here neither the completion of cinema nor its death, but simply the development of this singular situation: next to cinema, which continues its existence as a celibate art, an exploded and metaphorized cinema is unfolding, muddling the borders of the art that is now becoming art.
> –Jacques Rancière[2]

In his "Alphabet of Cinema," Peter Wollen implies that the age of new media constitutes something of an end for cinema, but also an opportunity to begin again. This chance at recommencement is borne precisely of the ways in which digitization has prompted a simultaneous compromise and reassertion of the boundaries of cinema. "Z is for zero": a point that marks both a complete exhaustion and a reservoir of possibility from which the new might spring; "Z" arrives at the end of the alphabetic sequence but as the "Z" of zero, it is also a beginning. In the preceding pages, I have attempted to provide an overview of one site where such a new beginning is occurring: contemporary art. This book has traced the emergence of what I have called, in a slight adjustment of Raymond Bellour's term, the "othered cinema" – that is, a cinema that has become other to itself by entering into aggregate formations with elements and institutions that have historically not been a part of it. This emergence takes place, as Jacques Rancière suggests, alongside what has traditionally been considered to be cinema, both paralleling it and commenting on it. It must be noted, however, that the continued existence of this traditional cinema may not be as "celibate" as Rancière takes it to be; rather, Rancière provides a better description of the contemporary situation when he speaks of a muddling of borders.

Throughout the preceding chapters, I have argued that the increased integration of cinema into the spaces of art after 1990 enables a rethinking of the histories of cinema and provides a microcosm in which to take account of its con-

temporary mutations and its possible futures. This integration abides by a tension between old and new media: older than new media and newer than old media, cinema enters the gallery under the specter of mass cultural obsolescence but also infuses that space with spectacular novelty. Over the past two decades, curators, artists, and critics have conceived of cinema as an old medium linked to cult value, historicity, and patrimonial inheritance. Notions of ruination and refuse come to figure the way elements of this now old apparatus persist and reappear in new configurations. This becoming-old of cinema in an age of new media is important, for it not only traces a historical trajectory that sees cinema change from a technological novelty at the end of nineteenth century to an old medium at the beginning of the twenty-first, but also opens the possibility of extrapolating from this to think about how today's new media will one day become old as well.

Alongside this senescent cinema, the spectacular novelty of cinema continues to exert a prominence and a deep-seated fascination within the gallery and without. Just as the multiplexes have recently turned (once again) to the technological marvel of 3-D to ensure box office revenues, so have museums exploited the sensory possibilities of large-scale projected images in their efforts to maintain relevance and appeal to broad demographics. The new technology of video projection and its mobilization as a part of a broader transformation of the museum space have constituted one major site of cinema's novelty within an art context, but it is matched by another: the ability of these moving image practices to forge the novelty of the blind spot, the newness that disturbs established frameworks of understanding. I have unfolded this tension between old and new across four primary sites of inquiry: the way cinema transforms the space of the museum and is transformed by it, uses of celluloid that align the material of film with a spectral historicity, practices of remaking that ambivalently call upon cinema as a lost site of collectivity, and multiprojection installations that hybridize the modes of fiction and documentary in order to investigate subjective and historical experience.

With these propositions established, it is now time to return to the primary question I posed in the introduction, namely: how does the progressive integration of film into the gallery and the museum, as it mutates and fractures, change our conception of cinema? The characterization of cinema as older than new media but newer than old media is one principal answer to this question. But what other answers might obtain? To rephrase the question: if the tendency under discussion here "exhibits cinema" in the sense of holding it out for examination, what qualities or attributes – other than an interplay between novelty and obsolescence – are repeatedly exhibited or "held out"?

Whereas the investigations into cinematic specificity undertaken by artists in the 1960s and 1970s tended to focus on the materiality of the apparatus, contem-

porary artists interested in exhibiting cinema partake of a different kind of reflexivity, fastening on to the cinema's historical and social dimensions and foregoing materiality as their primary focus. They allow one to see anew what the cinema has been all along, though not always recognized as such: an institution at once public and historical that extends far beyond the hegemony of the fiction feature and that is in conversation with competing media forms. It may sound obvious and uncontroversial to characterize cinema in this manner, but it is in fact quite different from conceiving of the cinema as a primarily narrative form made for the purposes of entertainment, as have many popular cinemas, or from seeing it as a pure entity used for formal experiments of light and sound, as the avant-garde so often has. These four attributes emerge as particularly salient features of the institution as anatomized in contemporary art. It is worth examining each one briefly.

• PUBLICITY: Though the cinema has always been a public institution, canonical accounts of filmic spectatorship advanced in the 1970s focused on the two-term relation of the spectator to the screen. Instead, echoing Walter Benjamin's notion of cinema as allowing "room for play" and more recent accounts of cinema as an alternative public sphere, the othered cinema evinces a distinct emphasis on cinema as a public institution throughout its many facets. The museum and gallery emerge as public sites of spectatorship in an era marked by individual, domestic viewing, while many artists take up questions of collectivity, sociality, and publicity in their work.

• HISTORY: Cinema has come a long way as a historical institution since the era in which film prints were burned as soon as they were no longer commercially exploitable. Throughout the twentieth century, one may glimpse moments at which the cinema manifested an interest in its own history – be it in the found-footage genre of the avant-garde or in Hollywood's homages to the silent era such as SUNSET BOULEVARD (1950) and THE NIGHT OF THE HUNTER (1955) – and others at which it served as a way of investigating historical experience. In contemporary artists' uses of the moving image, such concerns become primary. A desire to grapple with the history of cinema through cinema is paramount. Celluloid's link to a spectral historicity is underlined repeatedly. Artists question the way Hollywood has informed our understanding of historical events and engage the moving image as a way of grappling with historical experience. Owing to the digitization of media (which both recasts analogue specificity and allows for the easy recycling of footage), tied to fears of the institution's future, and in reaction to a postmodern waning of historicity, the othered cinema is a key site at which the relationship between cinema and history has been investigated. This relationship has three primary facets: the history of cinema, the historicity of analogue film, and the notion of the moving image as producing a historical archive through the recording of actuality.

• BEYOND THE FICTION FEATURE: The hegemony of the fiction feature film has held strong since the consolidation of the form in the late 1910s, but alternatives to it have always existed. It is precisely such alternatives that achieve a new regularity and visibility in the othered cinema. Documentary and non-narrative forms are common, as are extremely short works and works too long to be apprehended in a single museum visit. In a single piece, the viewer might encounter one projection or a dozen and these projections might be frontal, immersive, or even cast onto objects. The projector might be hidden or exposed as sculptural element of the installation. Quite simply, a principle of variability obtains, taking the cinema back to the multiple exhibition situations and nonstandardized formal structures that marked both its preinstitutional years and the extrainstitutional experiments of the avant-garde. From the permutational narratives of Stan Douglas to the movie theater protocols of Jeroen de Rijke and Willem de Rooij, from the multiprojection documentary of Amar Kanwar to the extreme slowness of Douglas Gordon, this unleashing of cinematic heterogeneity and multiplicity emerges as one of the most striking attributes of the othered cinema, mirroring the new malleability and transportability of cinema witnessed across the cultural field in the wake of digitization.

• COMPETITION OF MEDIA FORMS: As noted in chapter two, though it is all too often forgotten, cinema has always existed within a competitive media environment. This has never been truer than today, when a multimediascape of miniature devices, gigantic video billboards, and everything in between has definitively dislodged the traditional viewing situation of cinema as the primary site for the consumption of moving images. Cinema is both in competition and in aggregate formations not only with television, its long-time opponent, but also with video games, amusement park rides, mobile phones, and the Internet. The othered cinema is constitutive of an arena in which this contemporary "battle of the images," to use Bellour's term, is not only witnessed, but also critically interrogated. The relationships between convergence/specificity and hybridity/purity are relentlessly negotiated, whether it is in the return to 16mm as an outmoded device, in cross-medium remakes, or in the creation of new intermedial configurations that bring elements of cinema into confrontation with those of other media. The idea of cinema that one finds exhibited in contemporary art today is one of contaminated media forms that may no longer be considered outside of their encounters with one another. Infrastructures, personnel, modes of production, aesthetics, and technologies are shared between cinema, art, and a broader visual culture.

Given the scale and significance of this development, if art history is to keep pace with the developments of contemporary art, it must expand into the vocabularies and methodologies of film studies. And if film studies is to keep pace with the changing shape of its object, it must take seriously cinema beyond

what has traditionally been considered to be cinema. Together, both of these disciplines must confront the implications of digitization, not merely at the level of materiality but also as it affects the time and space of aesthetic experience, the relation between image and commodity, the parameters and mandates of cultural institutions, and the understanding of history. In this regard, these disciplines might learn much from the artistic practices confronted throughout this study, for these are precisely the issues they address. At stake here is the need to maintain an attention to specificity of the aggregate formations that arise while at the same time making interdisciplinary connections in order to best grapple with interstitial objects of study.

In a tribute to Christian Metz, Raymond Bellour attempts to describe the contribution Metz made to the study of film, using Foucault's concept of the *fondateur de discursivité,* or "founder of discursivity," to do so.[3] He writes,

> Which would, then, be discursivity established by Metz, the equivalent of his "Marxism," his "psychoanalysis," his "archaeology," and mainly of what is implied by the rather diabolical force of the singular effect Foucault tries to recover? In my opinion, neither the semiology of the cinema, nor the relation postulated between psychoanalysis and the cinema, nor the sum of both, nor the one modified and enriched by the other. Put in a simpler and more secretive way, a movement which, closer and beyond the relation it established, appears to consist in the establishing of the relation in itself, the *and*. It is the force, at once simple and unexpected, which consists in saying *cinema and...*: and thus accepting all the consequences.[4]

Bellour locates, then, at the very foundation of what is now considered to be orthodox film studies, a transgressive "and...." This small conjunction functions to describe the ways in which, from its beginnings in the academy, film studies has always opened onto an outside and has made use of this outside while retaining an attention to the aesthetic, historical, and material specificities of cinema. Though the contemporary moment is one in which the discipline feels in crisis in large part due to the uncertain status of its object, it by no means is time to invoke the call to order and imperative to obey inherent in the term "discipline" in an attempt to shore up the boundaries of what properly does or does not belong to it.[5] Rather, this state of affairs means that it is more than ever the time to reinvigorate the study of cinema by returning to Metz's wager of "cinema and..." Saying "cinema and..." is very different than asserting an undifferentiated plane of converged media forms. It is, rather, to understand the self-difference of cinema as always engaged in a process of becoming-other while still maintaining an investment in the rich traditions of both film history and film theory.

In this study, I have drawn upon many insights that stem from the film theoretical tradition embodied by Metz's dare of the "and," modestly attempting to

propose another conjunction – cinema *and* contemporary art – and to accept all the consequences. I have brought the history of film theory in conversation with developments in contemporary art to argue that these contributions to art history are also contributions to film history. These are artworks that move beyond the movie theater – and the television, the laptop, the tablet computer, the smartphone, the airplane seat, and even the minivan screen – to find new ways of exhibiting cinema.

Notes

Introduction – The Othered Cinema

1. Bruno Racine, "Avant-propos," in *Le Mouvement des images* (Paris: Centre Georges Pompidou, 2006), 9.
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 18 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.
4. On the relationship between early cinema and the avant-garde, see: Bart Testa, *Back and Forth: Early Cinema and the Avant-Garde* (Toronto: Art Gallery of Ontario, 1992).
5. Stan Douglas, quoted in: "Diana Thater in Conversation with Stan Douglas," in *Stan Douglas* (London: Phaidon, 1998), 9.
6. Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (London: Verso, 2002), 60.
7. Walter Benjamin, "The Work of Art in the Age of its Technological Reproducibility (Second Version)," trans. Edmund Jephcott and Harry Zohn, in *Selected Writings, Volume 3: 1935-1938*, ed. Howard Eiland and Michael W. Jennings (Cambridge: The Belknap Press of Harvard University Press, 2002), 101-133.
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.
10. A substantial but not exhaustive chronological list of such exhibitions includes *Passages de l'image* (Centre Georges Pompidou, 1990), *Illusion – Emotion – Realität, 100 Jahre Kino: Die 7. Kunst auf der Suche nach den 6 Andern* (Kunsthaus Zürich, Zurich, 1995), *Hall of Mirrors: Art and Film Since 1945* (Museum of Contemporary Art, Los Angeles, 1996), *Scream and Scream Again* (Museum of Modern Art, Oxford, 1996), *Spellbound* (Hayward Gallery, London, 1996), *Notorious: Hitchcock and Contemporary Art* (Museum of Modern Art, Oxford, 1999), *Cinéma Cinéma: Art and*

the Cinematic Experience (Van Abbemuseum, Rotterdam, 1999), *Between Cinema and a Hard Place* (Tate Modern, London, 2000), *Hitchcock et l'art: coïncidences fatales* (Centre Georges Pompidou, Paris, 2001), *Image Stream* (Wexner Center for the Arts, Columbus, Ohio, 2001), *Into the Light: The Projected Image in American Art, 1964-1977* (Whitney Museum of American Art, New York, 2001), *Future Cinema: The Cinematic Imaginary after Film* (ZKM, Karlsruhe, 2002), *Cut: Film as Found Object in Contemporary Video* (Milwaukee Art Museum, Milwaukee, 2004), *Beyond Cinema: The Art of Projection* (Hamburger Bahnhof, Berlin, 2006), *Kino wie noch nie* (Generali Foundation, Vienna, 2006), *Le Mouvement des images* (Centre Georges Pompidou, Paris, 2006), *Collateral: When Art Looks at Cinema* (Hangar Bicocca, Milan, 2007), *The Cinema Effect: Illusion, Reality, and the Moving Image* (Hirshhorn Museum, Washington D.C., 2008), *Vorspannkino* (Kunst-Werke, Berlin, 2009), and *Moving Pictures: Art and Cinema from 1950 to the Present Day* (Ostwall Museum, Dortmund, 2010).

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.
13. See: Henry Jenkins, *Convergence Culture* (New York: New York University Press, 2006), 3.
14. Raymond Bellour, "Of An Other Cinema," in *Black Box Illuminated*, ed. Sara Arrhenius, Magdalena Malm, and Cristina Ricupero (Stockholm: Propexus, 2003), 41; emphasis in text.
15. Theodor Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997), 19.
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.
17. See: Jean-Louis Baudry, "The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema," trans. Jean Andrews and Bertrand Augst in

Narrative, Apparatus, Ideology: A Film Theory Reader, ed. Philip Rosen (New York: Columbia University Press, 1986), 299-318.

18. Michel Foucault, "The Confession of the Flesh," in *Power/Knowledge: Selected Interviews and Other Writings, 1971-1977*, ed. Colin Gordon (New York: Pantheon, 1980), 194; translation modified.
19. Iris Barry, quoted in: Haidee Wasson, *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema* (Berkeley: University of California Press, 2005), 121.
20. Theodor Adorno, "Valéry Proust Museum," in *Prisms*, trans. Samuel and Shierry Weber (Cambridge: MIT Press, 1997), 175.
21. Benjamin, 105.
22. For a general account of these fears, see: Wheeler Winston Dixon, "Twenty-five Reasons Why It's All Over," in *The End of Cinema As We Know It: American Film in the Nineties*, ed. Jon Lewis (New York: New York University Press, 2001), 356-366.
23. Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge: MIT Press, 2006), 3.
24. Hal Foster, "Contemporary Art and Spectacle," in *Recodings: Art, Spectacle, Cultural Politics* (Seattle: Bay Press, 1985), 79-96.
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 Scaphandre et le papillion, 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 Shahrnush 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).
27. The entire credit listing for each episode of The Cremaster Cycle is found in *Matthew Barney:* The Cremaster Cycle, ed. Nancy Spector (New York: Guggenheim Museum Publications, 2002), 504-509.
28. See: Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October* 54 (Fall 1990): 3-17.
29. Adorno, *Aesthetic Theory*, 19 and 21.
30. Ibid., 20.
31. Jacques Rancière, "Le cinéma dans le 'fin' de l'art," *Cahiers du cinéma* 552 (December 2000): 51; translation mine.
32. Frederic Jameson, *A Singular Modernity: Essay on the Ontology of the Present* (London: Verso, 2002), 29.
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.

34. Bill Horrigan, "Five Years Later," in *Art and the Moving Image: A Critical Reader,* ed. Tanya Leighton (London: Tate Publishing and Afterall Books, 2008), 293-295.
35. Dominique Païni, *Le Temps exposé: Le cinéma de la salle au museé* (Paris: Cahiers du cinéma, 2002), 26; translation mine.
36. Jonathan Walley, "Modes of Film Practice in the Avant-Garde," in *Art and the Moving Image: A Critical Reader,* ed. Tanya Leighton (London: Tate Publishing and Afterall Books, 2008), 182-199.
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.
38. Matthias Müller, quoted in: Scott MacDonald and Matthias Müller, "A Conversation," in *The Memo Book: The Films and Videos of Matthias Müller,* ed. Stefanie Schulte Strathaus (Berlin: Verlag Vorwerk 8, 2005), 255.
39. Maria Lind and Hito Steyerl, "Introduction: Reconsidering the Documentary and Contemporary Art," in *The Greenroom: Reconsidering the Documentary and Contemporary Art #1* (Berlin and Annandale-on-Hudson: Sternberg Press and Center for Curatorial Studies, Bard College, 2008), 14.
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 interpenetrated greatly. See: Chrissie Iles, ed., *Into the Light: The Projected Image in American Art, 1964-1977* (New York: Whitney Museum of American Art Books, 2002); P. Adams Sitney, *Visionary Film: The American Avant-Garde, 1943-2000, Third Edition* (Oxford and New York: Oxford University Press, 2002).
41. Tanya Leighton, introduction to *Art and the Moving Image: A Critical Reader,* ed. Tanya Leighton (London: Tate Publishing and Afterall Books, 2008), 9.
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

narrative. See: Philip Dodd, "Modern Stories," in *Spellbound: Art and Film*, ed. Ian Christie and Philip Dodd (London: Hayward Gallery and British Film Institute, 1996), 34.

43. Lindsay places his book in the context of the art institute and the museum, stating an interest in developing non-commercial film practices and believing that "motion picture art is a great high art, not a process of commercial manufacture" (17). He makes comparisons to other plastic arts and to music: the "action film" is sculpture-in-motion, the "intimate film" is painting-in-motion, and "splendour films" are architecture-in-motion. He looks back at various works of art in museums and sees them both as prefiguring element of cinema and as providing a place where filmmakers could go to learn. See: Vachel Lindsay, *The Art of the Moving Picture* (New York: The Modern Library, 2000).
44. Jean-Luc Godard, "Africa Speaks of the End and the Means," in *Godard on Godard*, ed. and trans. Tom Milne (New York: The Viking Press, 1972), 132.
45. Jonas Mekas, "On New Directions, On Anti-Art, On the Old and the New in Art," *The Village Voice* (11 November 1965), reprinted in Jonas Mekas, *Movie Journal: The Rise of a New American Cinema, 1959-1971* (New York: Macmillan, 1972), 208.

Chapter 1 – Architectures of Exhibition

1. "Ephemeral cinema, eager for eternity." Dominique Païni, *Le Temps exposé: Le cinéma de la salle au musée* (Paris: Cahiers du cinéma, 2002), 78; translation mine.
2. David M. Lubin, "*Hitchcock et l'art: coïncidences fatales*," *Artforum* (November 2001): 140.
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.
4. Dominique Païni, "Rapprochements, constellations, resemblances, construction," in *Hitchcock et l'art: coïncidences fatales*, ed. Dominique Païni and Guy Cogeval (Milan: Edizioni Gabriele Mazzotta, 2000), 18; translation mine, emphasis in text.
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.

7. Laura Mulvey, *Death 24 Times a Second: Stillness and the Moving Image* (London: Reaktion, 2006), 146.
8. Ibid., 146.
9. For more on this topic, see: Erika Balsom, "Dial 'M' for Museum: The Hitchcock of Contemporary Art," *Hitchcock Annual* 17 (2011): 129-167.
10. Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1999), 76 and 15.
11. Francesco Casetti, "The Filmic Experience: An Introduction," (March 2007), 14; available online: http://francescocasetti.files.wordpress.com/2011/03/filmicexperience1.pdf, accessed 18 July 2012.
12. Tom Gunning, "Moving Away from the Index: Cinema and the Impression of Reality," *differences: a journal of feminist and cultural studies* 18, no. 1 (2007): 34-35.
13. Raymond Bellour, Catherine David, and Christine van Assche, introduction to *Passages de l'image*, trans. James Eddy (Barcelona: Centre Cultural de la Fundacio Caixa de Pensions, 1990), 12.
14. Bellour's concept of the *entre-image* designates intermedial practices situated at the intersection of discrete media. See: Raymond Bellour, *L'Entre-images: Photo, Cinéma, Vidéo* (Paris: La Différence, 2002).
15. See: Raymond Bellour, "Battle of the Images," in *Future Cinema: The Cinematic Imaginary after Film*, ed. Jeffery Shaw and Peter Weibel (Cambridge: MIT Press, 2003), 56-59.
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.

19. Antoine de Baecque, "*Passages de l'image*: Iconoclastes, iconolâtres," *Cahiers du cinéma* 435 (September 1990): 59; translation mine, emphasis in text.
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.
22. David Galloway, "Documenta 9: The Bottom Line," *Art in America* 81, no. 9 (September 1993): 55.
23. Eduard Beauchamp, quoted in: Galloway, 57; Giancarlo Politi, "A Documenta to Reflect On," *Flash Art International* 25, no. 116 (October 1992): 86; Dan Cameron, "The Hassle in Kassel," *Artforum* (September 1992): 86.
24. Philippe Piguet, "Documenta IX: état des lieux," *L'Oeil* 444 (September 1992): 92; translation mine.
25. Barbara London, "Video Spaces: Eight Installations," in *Video Spaces: Eight Installations*, ed. Barbara London (New York: Museum of Modern Art and Harry N. Abrams, Inc., 1995), 18.
26. Gary Hill, quoted in: Regina Cornwell, "Gary Hill: Interview," *Art Monthly* 170 (October 1993): 11; emphasis in text.
27. Païni, *Le temps exposé*, 26.
28. Ibid., 29.
29. Ibid., 29, emphasis in text.
30. Brooks Barnes, "Audiences Laughed to Forget Troubles," *New York Times* (29 December 2009); available online: http://www.nytimes.com/2009/12/30/movies/30yearend.html, accessed 18 July 2012.
31. Raymond Bellour, "Saving the Image," in *Saving the Image: Art after Film*, ed. Tanya Leighton and Pavel Büchler (Glasgow: Centre for Contemporary Arts, 2003), 52-77.
32. Ibid., 70.
33. In "The Ontology of the Photographic Image," Bazin writes that painting was "redeemed from sin by Niépce and Lumière," this "sin" being an obsession with likeness. See: André Bazin, "The Ontology of the Photographic Image," in *What is Cinema? Volume One*, trans. and ed. Hugh Grey (Berkeley: University of California Press, 1967), 12.
34. Thomas Elsaesser, "Peter Greenaway," in *Spellbound: Art and Film*, ed. Ian Christie and Philip Dodd (London: Hayward Gallery, 1996), 77-78.
35. O'Doherty, 80; Douglas Crimp, *On the Museum's Ruins* (Cambridge: MIT Press, 1993), 13.
36. O'Doherty, 14.
37. Alexander Horwath, "Second Lives – The Documenta 12 Film Programme"; available online: www.documenta12.de/787.html?&L=1, accessed 5 May 2010.
38. Helen Chang, "*Sátántangó*," *Frieze* 133 (September 2010): 141.
39. On this phenomenon, see: Tom Csaszar, "The Spectacular, Record-Breaking, Sold-Out, Smash-Hit Blockbuster Supershow!: A Phenomenon of Museum Culture,"

New Art Examiner 24 (December-January 1996-1997): 22-27; "Special Section: Museum Blockbuster," *Art in America* 74 (June 1986): 19-23; "Art History and the 'Blockbuster' Exhibition," *Art Bulletin* 68 (September 1986): 358-359.

40. Arthur Danto, *Beyond the Brillo Box: The Visual Arts in Post-Historical Perspective* (Berkeley: University of California Press, 1998), 4.
41. Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October* 54 (Autumn 1990): 17.
42. James Putnam, *Art and Artifact: The Museum as Medium* (New York: Thames and Hudson, 2001), 28.
43. Shelley Rice, "Three Shows on Time and Movement," *Aperture* 186 (Spring 2007): 10.
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).
45. Philippe-Alain Michaud, quoted in: Emmanuelle Lequeux, "La Vie rêvée des images," *Beaux Arts Magazine* 263 (May 2006): 111; translation mine.
46. Bruno Racine, "Avant-propos," *Le Mouvement des images* (Paris: Éditions du Centre Pompidou, 2006), 9
47. Alexander Horwath, "Does the Museum Fail? Podium Discussion at the 53rd International Short Film Festival Oberhausen," in *Kinomuseum*: *Towards an Artists' Cinema*, ed. Mike Sperlinger and Ian White (Köln: Verlag der Büchhandlung Walther König, 2008), 145 and 153.
48. Philippe-Alain Michaud, quoted in: Morel Guillaume, "L'actualité vue par Philippe-Alain Michaud, conservateur au Musée nationale d'art moderne," *Le Journal des Arts* 235 (14 April 2006); available online: http://www.artclair.com/jda/archives/e-docs/00/00/58/0E/document_entretien.php, accessed 18 July 2012; translation mine.
49. Jean Baudrillard, "The Beaubourg-Effect: Implosion and Deterrence," trans. Rosalind Krauss and Annette Michelson, *October* 20 (Spring 1982): 3 and 9.
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.
51. See: Serge Daney, "Le thérrorisé (*Pédagogie godardienne*)," in *La Rampe: Cahier critique, 1970-1982* (Paris: Cahiers du cinéma, 1996), 85-94.
52. For a description of the original Collage(s) de France project, see: Dominique Païni, "According to JLG..." trans. Michael Witt, *Rouge* 9 (2006), available online: , www.rouge.com.au/9/according_jlg.html accessed 18 July 2012.
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).
54. Bamchade Pourvali, "Voyage(s) en utopie, Jean-Luc Godard, 1946-2006: à la recherche d'un théorème perdu" exhibition pamphlet (Paris: Centre Georges Pompidou, 2006): np.
55. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), 69.

56. James Quandt, "Double Exposure," *Artforum* (September 2006): 78.
57. Antoine de Baecque, "L''expo Godard', compromissions impossibles," *Libération* (12 July 2006); available online: http://www.liberation.fr/cahier-special/010154845-l-expo-godard-compromissions-impossibles, accessed 18 July 2012; translation mine.
58. Sperlinger and White, 115-155.
59. "L'art n'était pas à l'abri du temps, il était l'abri du temps"; translation mine.
60. See, for example, Catherine Fowler, "Room for Experiment: Gallery Films and Vertical Time from Maya Deren to Eija-Liisa Ahtila," *Screen* 45, no. 4 (Winter 2004): 343; Chrissie Iles, "Between Still and Moving Image," in *Into the Light: The Projected Image in American Art, 1964-1977,* (New York: Whitney Museum of American Art, 2001), 34-35; Tanya Leighton, introduction to *Art and the Moving Image: A Critical Reader*, ed. Tanya Leighton (London: Tate Publishing and Afterall Books, 2008), 29.
61. See: Jean-Louis Baudry, "Ideological Effects of the Basic Cinematographic Apparatus," trans. Alan Williams, in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. Philip Rosen (New York: Columbia University Press, 1986), 286-298; Jean-Louis Baudry, "The Apparatus: Metapsychological Approaches to the Impression of Reality in the Cinema," trans. Jean Andrews and Bertrand Augst, in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. Philip Rosen (New York: Columbia University Press, 1986), 299-318; and Christian Metz, "Identification, Mirror," in *The Imaginary Signifier: Psychoanalysis and the Cinema*, trans. Celia Britton, Annwyl Williams, Ben Brewster, and Alfred Guzzetti (Bloomington and Indianapolis: Indiana University Press, 1982), 42-57.
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.
63. Gilles Deleuze, "Postscript on the Societies of Control," *October* 59 (Winter 1992): 3-7.
64. Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge: MIT Press, 2007), 3.
65. Païni, *Le temps exposé,* 139.
66. Adrian Searle, "Talking Heads: Küba by Kutlug Ataman, Sorting Office, New Oxford Street, London," *The Guardian* (29 March 2005); available online: http://www.guardian.co.uk/culture/2005/mar/29/1, accessed 18 July 2012.
67. Kate Mondloch, *Screens: Viewing Media Installation Art* (Minneapolis: University of Minnesota Press, 2010), 35.
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.

69. Volker Pantenburg, "1970 and Beyond: Experimental Cinema and Installation Art," in *Screen Dynamics: Mapping the Borders of Cinema*, ed. Gertrud Koch, Volker Pantenburg, and Simon Rothöhler (Vienna: Synema/Filmmuseum Wien, 2012), 85.
70. Raymond Bellour, "Of An Other Cinema," in *Black Box Illuminated*, ed. Sara Arrhenius, Magdelena Malm, and Cristina Ricupero (Stockholm: Propexus, 2003), 42.
71. Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge: The Belknap Press of Harvard University Press, 1999), 427; Anne Friedberg, *Window Shopping: Cinema and the Postmodern* (Berkeley: University of California Press, 1993), 34.
72. Païni, *Le temps exposé*, 71.
73. See, for example: Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. Philip Rosen (New York: Columbia University Press, 1986), 198-209; Stephen Heath, "Narrative Space" and "On Suture" in *Questions of Cinema* (Bloomington: Indiana University Press, 1981), 19-112.
74. Biesenbach resigned as head of the department in fall 2009 to become head curator at MoMA's contemporary art projects space, P.S.1. He retains the title of "chief curator at large" at the Modern.
75. Hal Foster, quoted in: Yve-Alain Bois, et al., *Art Since 1900: Modernism Antimodernism Postmodernism, Volume 2: 1945 to the Present* (New York: Thames and Hudson, 2004), 676.
76. Ibid.
77. Siegfried Kracauer, "Cult of Distraction: On Berlin's Picture Palaces," in *The Mass Ornament: Weimar Writings*, trans. Thomas Y. Levin (Princeton: Princeton University Press, 1995), 324-325.
78. Doug Aitken, *Broken Screen: 26 Conversations with Doug Aitken Expanding the Image, Breaking the Narrative*, ed. Noel Daniel (New York: Distributed Art Publishers, Inc., 2006), 8-9.
79. Peter Eleey, "The Exploded Drive-in," in *Doug Aitken: Sleepwalkers*, ed. Emily Hall (New York: Museum of Modern Art and Creative Time, 2007), 115.
80. See, for example, Alexander Galloway, *Protocol: How Control Exists after Decentralization* (Cambridge: MIT Press, 2004) and Wendy Hui Kyong Chun, *Control and Freedom: Power and Paranoia in the Age of Fiber Optics* (Cambridge: MIT Press, 2006).
81. Deleuze, 6.
82. This is not, however, to suggest that the use of strategies of fragmentation and non-linearity are inherently aligned with an affirmative stance towards late capitalism.
83. MoMA director Glenn Lowry, quoted in: Museum of Modern Art and Creative Time press release, "MoMA and Creative Time Present *Doug Aitken:* Sleepwalkers. Large-Scale Cinematic Installation to Be Projected onto the Facades of The Museum of Modern Art, Rhythms and Energies of New York and Its Inhabitants Inspire Major Public Artwork" (16 January 2007), 2; available online: http://press.moma.org/wp-content/press-archives/PRESS_RELEASE_ARCHIVE/Aitkenpressrelease.pdf, accessed 18 July 2012.

84. See: Alan S. Oser, "Perspectives: Great White Way; Planning for a Brighter Times Square," *New York Times* (14 December 1986); available online: http://www.nytimes.com/1986/12/14/realestate/perspectives-great-white-way-planning-for-a-brighter-times-sq.html, accessed 18 July 2012.
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.
86. Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1994), 24.
87. Gene Youngblood, *Expanded Cinema* (New York: E.P. Dutton and Company, Inc., 1970), 49.
88. Jerry Saltz, "MoMA's Sex Change," *New York Magazine* (28 December 2008); available online: http://nymag.com/arts/art/reviews/53144/, accessed 18 July 2012.
89. Karen Rosenberg, "Tiptoe by the Tulips (or Stretch by the Apples)," *New York Times* (20 November 2008); available online: http://www.nytimes.com/2008/11/21/arts/design/21rist.html, accessed 18 July 2012.
90. For a reading of Rist's earlier work as feminist, see: Elizabeth Mangini, "Pipilotti's Pickle: Making Meaning from the Feminine Position," *PAJ: A Journal of Performance Art* 23, no. 2 (May 2001): 1-9.
91. Dorothy Spears, "Pipilotti Rist: MOMA," *Art in America* 97, no. 1 (January 2009): 105.
92. Volker Pantenburg, "'Post-Cinema?' Movies, Museums, Mutations," *SITE Magazine* 24 (2008): 5.
93. Roger M. Buergel, "Arbeiten an den Grenzen des Realen," *Texte zur Kunst* 11, no. 43 (September 2001): 68; quoted and translated in: Pantenburg, "Post-Cinema?" 5.
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

1. Tacita Dean, "Artist Questionnaire: 21 Responses," *October* 100 (Spring 2002): 26.
2. Tacita Dean, "The Green Ray," in *Tacita Dean: Film Works*, ed. Rina Caravajal (Milan: Edizioni Charta, 2007), 88.
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.
8. Hal Foster, "Round Table: The Projected Image in Contemporary Art," *October* 104 (Spring 2006): 73.
9. Thomas Elsaesser, "Early Film History and Multi-Media: An Archaeology of Possible Futures?" in *Old Media, New Media: A History and Theory Reader*, ed. Wendy Chun and Thomas Keenan (London: Routledge, 2006), 16.
10. Emily Eakin, "Celluloid Hero," *The New Yorker* (31 October 2011); available online: http://www.newyorker.com/reporting/2011/10/31/111031fa_fact_eakin?currentPage=all, accessed 18 July 2012.
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.
12. Hollis Frampton, "For a Metahistory of Film: Commonplace Notes and Hypotheses," *Circles of Confusion: Film, Photography, and Video Texts, 1968-1980* (Rochester, NY: Visual Studies Workshop Press, 1983), 112.
13. Friedrich Kittler, *Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz (Palo Alto: Stanford University Press, 1999), 1-2.

14. Henry Jenkins, *Convergence Culture* (New York: New York University Press, 2006), 3.
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'Brian (Chicago: University of Chicago Press, 1995), 86.
16. While Donald Judd's "specific objects" might appear to fulfil 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.
17. Krauss, *"A Voyage on the North Sea,"* 24-25.
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.
19. Rosalind Krauss, "Sculpture in the Expanded Field," in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge: MIT Press, 1985), 276-290.

20. See: Rosalind Krauss, "...And Then Turn Away? An Essay on James Coleman," in *James Coleman*, ed. George Baker (Cambridge: MIT Press, 2003), 157-183; Rosalind Krauss, "Reinventing the Medium," *Critical Inquiry* 25, no. 2 (Winter 1999): 289-305; Rosalind Krauss, "'The Rock': William Kentridge's Drawings for Projection," *October* 92 (Spring 2002): 3-35; and Rosalind Krauss, "Two Moments from the Post-Medium Condition," *October* 116 (Spring 2006): 55-62. A slightly different version of the second essay listed here is available as "Reinventing the Medium: Introduction to Photograph," in *James Coleman*, ed. George Baker (Cambridge: MIT Press, 2003), 185-210.
21. Krauss, "Reinventing the Medium," 199.
22. Alan Kaprow, quoted in: Yve-Alain Bois, et al., *Art Since 1900: Modernism, Antimodernism, Postmodernism, Volume 2: 1945 to the Present* (London: Thames and Hudson, 2004), 450.
23. The term "postmodernism of resistance" comes from Hal Foster, "(Post)Modern Polemics," in *Recodings: Art, Spectacle, Culture Politics* (Seattle: Bay Press, 1985), 121-136. See also: Hal Foster, introduction to *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (New York: The New Press, 1998), xii-xiii.
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.
26. Michael Newman, "Medium and Event in the Work of Tacita Dean," in *Tacita Dean: Recent Films and Other Works* (London: Tate, 2001), 24; emphasis added.
27. Paul Arthur, "Round Table: Obsolescence and American Avant-Garde Film," *October* 100 (Spring 2002): 123.
28. Tom Gunning, "Moving Away from the Index: Cinema and the Impression of Reality," *differences: a journal of feminist and cultural studies* 18, no. 1 (2007): 35.
29. Raymond Bellour, "Battle of the Images," in *Future Cinema: The Cinematic Imaginary after Film*, ed. Jeffrey Shaw and Peter Weibel (Cambridge: MIT Press, 2003), 56-59; Jean-Louis Baudry, "Ideological Effects of the Basic Cinematographic Apparatus," in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. Philip Rosen (New York: Columbia University Press, 1986), 286-298.
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:

Lia Miller, "'Darjeeling' to be Paired With a Short," *New York Times* (22 October 2007); available online: http://www.nytimes.com/2007/10/22/business/media/22darjeeling.html, accessed 18 July 2012.

32. Bellour, "Battle of the Images," 58.
33. See André Bazin, "Pour un cinéma impur," somewhat unfortunately translated as "In Defence of Mixed Cinema," in *What Is Cinema? Volume One*, trans. and ed. Hugh Grey (Berkeley: University of California Press, 1967), 53-75.
34. Bellour, "Battle of the Images," 59.
35. Bazin, 71.
36. Ibid., 61; emphasis added.
37. Jessica Morgan, "Time after Time," in *Time Zones: Recent Film and Video* (Tate: London, 2004), 25
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.
39. Peter Gidal, *Blow Job* (London: Afterall Books, 2008), 10.
40. Ina Blom, "Director's Cut (Beauty Operations)," in *De Rijke/De Rooij: Director's Cut*, ed. Ina Blom (Oslo: The National Museum of Contemporary Art/Museet for Samtidskunst, 2001), 8.
41. Mary Ann Doane, "The Indexical and the Concept of Medium Specificity," *differences: a journal of feminist and cultural studies* 18, no. 1 (2007): 129.
42. For the canonical formulation of this operation, see: Christian Metz, "Disavowal, Fetishism," in *The Imaginary Signifier: Psychoanalysis and the Cinema*, trans. Celia Britton, Annwyl Williams, Ben Brewster, and Alfred Guzzetti (Bloomington and Indianapolis: Indiana University Press, 1977), 69-78.
43. Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, The Archive* (Cambridge: Harvard University Press, 2002), 10.
44. Lovink does, however, temper such rhetoric by emphasizing that one must not forget the "notworking" of networking and replace the lived experience of digital media with "disgust for the perfect simulacrum." See: Jean Baudrillard, *The Intelligence of Evil or the Lucidity Pact*, trans. Chris Turner (New York: Berg, 2005), 30; Geert Lovink, *Zero Comments: Blogging and Critical Internet Culture* (London: Routledge, 2007), 127-128; Paul Virilio, "The Visual Crash," trans. Bernard G. Prusak, in *CTRL [space]: Rhetorics of Surveillance from Bentham to Big Brother*, ed. Thomas Y. Levin, Ursula Frohne, and Peter Wiebel (Cambridge: MIT Press, 2002), 108.
45. Roland Barthes, "The Photographic Message," in *Image Music Text*, trans. Stephen Heath (New York: Hill and Wang, 1977), 19.
46. Philip Rosen, *Change Mummified: Cinema, Historicity, Theory* (Minneapolis: University of Minnesota Press, 2001), 20.
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.

48. Martin Heidegger, "The Question Concerning Technology," in *The Question Concerning Technology and Other Essays*, trans. William Lovitt (New York: Harper Torchbooks, 1977), 4.
49. For an investigation into the mythology of this founding moment, see: Tom Gunning, "An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator," in *Film Theory and Criticism: Introductory Readings, Fifth Edition,* ed. Leo Braudy and Marshall Cohen (Oxford: Oxford University Press, 1999), 818-832.
50. Vanessa Joan Müller, "Forever and a Day," in *Jeroen de Rijke/Willem de Rooij: After the Hunt*, ed. Veit Loers, Nicolaus Schafhausen, and Caroline Schneider (New York: Lukas and Sternberg, 2000), 50.
51. Jeroen de Rijke and Willem de Rooij, quoted in: Nicolaus Schafhausen, "Interview with de Rijke/de Rooij: If Only All Rooms Would So Clearly Fulfill Their Purpose," in *Jeroen de Rijke/Willem de Rooij: After the Hunt*, ed. Veit Loers, Nicolaus Schafhausen, and Caroline Schneider (New York: Lukas and Sternberg, 2000), 18.
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.
53. Schafhausen, 20.
54. T.J. Clark, *The Sight of Death: An Experiment in Art Writing* (New Haven: Yale University Press, 2006), 12.
55. Ibid., 176.
56. Roland Barthes, *The Neutral*, trans. Rosalind Krauss and Denis Hollier (New York: Columbia University Press, 2005), 155.
57. "Movie Kodak Made for Individual Users," *New York Times*, January 9 (1923): 10.
58. Haidee Wasson, *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema* (Berkeley: University of California Press, 2005), 46.
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.

61. Walter Benjamin, "Little History of Photography," trans. Edmund Jephcott and Kingsley Shorter, in *Selected Writings, Volume Two, Part Two: 1931-1934*, ed. Michael W. Jennings, Howard Eiland, and Gary Smith (Cambridge: The Belknap Press of Harvard University Press, 1999), 507-530.
62. Ibid., 510.
63. Rodney Graham, quoted in: gallery label text, *Multiplex: Directions in Art, 1970 to Now* (21 November 2007-28 July 2008), Museum of Modern Art, New York; available online: http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A25983&page_number=2&template_id=1&sort_order=1, accessed 18 July 2012.
64. Mark Godfrey, "The Artist as Historian," *October* 120 (Spring 2007): 161.
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.
66. Paolo Cherchi Usai, *The Death of Cinema: History, Cultural Memory, and the Digital Dark Age* (London: British Film Institute, 2001), 67.
67. Ibid., 89.
68. Tacita Dean, "Historical Fiction," *Artforum* (March 2004): 150.
69. Dean, "Artist Questionnaire," 26.
70. Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge: The Belknap Press of Harvard University Press, 1999), 458.
71. Guy Debord, "In girum imus nocte et consumimur igni (1978)," in *Guy Debord, Complete Cinematic Works: Scripts, Stills, Documents*, trans. and ed. Ken Knabb (Oakland: AK Press, 2003), 145-146; translation modified.
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 of the past 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.
74. Krauss, *"A Voyage on the North Sea,"* 41.
75. Charles Baudelaire, quoted in: Walter Benjamin, "The Paris of the Second Empire in Baudelaire," trans. Harry Zohn, in *Selected Writings, Volume Four: 1938-1940*, ed. Howard Eiland and Michael W. Jennings (Cambridge: The Belknap Press of Harvard University Press, 2003), 48.

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).
77. Responding to Krauss' use of the term, Yve-Alain Bois has stated, "As a concept kitsch seems very dated – it has been replaced by spectacle." See: Yve-Alain Bois, quoted in: Bois, et al., 674. Clement Greenberg, "Avant-Garde and Kitsch," in *Art and Culture: Critical Essays* (Boston: Beacon Press, 1965), 10; quoted in: Rosalind Krauss, "Two Moments," 58.
78. Krauss, *"A Voyage on the North Sea,"* 26.
79. Krauss, "Reinventing the Medium," 186.
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.
84. Jacques Rancière, *The Future of the Image*, trans. Gregory Elliott (London: Verso, 2007), 75.
85. Benjamin, *The Arcades Project*, 209.

86. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), 151; emphasis in text.
87. Benjamin, *The Arcades Project*, 211.
88. Ibid.
89. Michael Newman, "Sauvetage," in *Tacita Dean: Seven Books – Essays* (Paris: Éditions des Musées de la Ville de Paris and Steidl Publishers, 2003), np.
90. Walter Benjamin, *The Origin of German Tragic Drama*, trans. John Osborne (London: Verso, 1985), 178.
91. See: Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago: University of Chicago Press, 1996).
92. "Le cinéma substitue à notre regard un monde qui s'accorde à nos désirs" is spoken by Godard in the opening credits to Contempt (Le Mépris, 1963) and falsely attributed to Bazin. In fact, this misquotation is drawn from Michel Mourlet's "Sur un art ignoré," in which he writes, "Le cinéma est un regard qui se substitue au nôtre pour nous donner un monde accordé à nos désirs." *Death 24 Times a Second: Stillness and the Moving Image* is the title of Laura Mulvey's 2006 book, while the notion that cinema is "death at work" has been attributed to Jean Cocteau by Godard, among others. See: Michel Mourlet, "Sur un art ignoré," *Cahiers du cinéma* 98 (August 1959) 23-37; Jean Cocteau, quoted in: Jean-Luc Godard, "From Critic to Filmmaker: Godard in Interview (extracts)," trans. Tom Milne, in *Cahiers du cinéma, The 1960s: New Wave, New Cinema, Reevaluating Hollywood*, ed. Jim Hillier (Cambridge: Harvard University Press, 1986), 62.
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.
94. Demolition began on 6 February 2006.
95. Tacita Dean, "Palast," in *Film Works*, ed. Rina Caravajal (Milan: Edizioni Charta, 2007), 94.
96. Tacita Dean, "Fernsehturm: Backwards into the Future," in *Tacita Dean: Seven Books – Selected Writings* (Paris: Éditions des Musées de la Ville de Paris and Steidl Publishers, 2003), np.
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.

It might be fun." Vladimir Nabokov, *Transparent Things* (New York: McGraw-Hill International, Inc, 1972), 1.

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 is a 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.
99. *The Oxford English Dictionary Online*, 2nd ed., s.v. "anachronism."
100. Trodd, "Film at the End of the Twentieth Century," 64.
101. Mattias Frey, "No(ir) Place to Go: Spatial Anxiety and Sartorial Intertextuality in *Die Unberührbare*," *Cinema Journal* 45, no. 4 (Summer 2006): 76.
102. See: Frederic Jameson, "Postmodernism and Consumer Society," in *The Anti-Aesthetic: Essays in Postmodern Culture*, ed. Hal Foster (New York: The New Press, 1998), 133-135.
103. Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge: MIT Press, 2007), 82; Andreas Huyssen, "Nostalgia for Ruins," *Grey Room* 23 (Spring 2006): 7.
104. Ibid.
105. Svetlana Boym, "Tatlin, or, Ruinophilia," *Cabinet* 28 (Winter 2007-2008): 44.
106. Walter Benjamin, "The Work of Art in the Age of its Technological Reproducibility (Second Version)," trans. Edmund Jephcott and Harry Zohn, in *Selected Writings, Volume Three: 1935-1938*, ed. Howard Eiland and Michael W. Jennings (Cambridge: The Belknap Press of Harvard University Press, 2002), 104.
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.
110. Benjamin, "The Work of Art," 117-118.
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.
112. Chrissie Iles and Henriette Huldisch, "Keeping Time: On Collecting Film and Video Art in the Museum," in *Collecting the New: Museums and Contemporary Art*, ed. Bruce Altshuler (Princeton: Princeton University Press, 2005), 81.

113. Jonathan Walley, "Modes of Film Practice in the Avant-Garde," in *Art and the Moving Image: A Critical Reader*, ed. Tanya Leighton (London: Tate Publishing and Afterall Books, 2008), 187.
114. Paul Young, "Black Box White Cube," *Art and Auction* (February 2008); available online: http://www.artinfo.com/news/story/26655/black-box-white-cube//, accessed 18 July 2012.
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 europaeischen 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

1. Serge Daney, "Journal de l'an passé," *Trafic* 1 (Winter 1991): 6; translation mine.
2. Paramount Pictures Corporation vs. Chris Moukarbel, "Complaint for Copyright Infringement" (14 June 2006), 1. All legal documents related to the Paramount Pictures Corporation vs. Chris Moukarbel lawsuit appear courtesy of the artist.

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.
4. Chris Moukarbel, quoted in: Felicia R. Lee, "An Artist Releases a New Film After Paramount Blocks His First," *New York Times* (8 July 2006); available online: http://www.nytimes.com/2006/07/08/movies/08film.html, accessed 18 July 2012.
5. Judith Butler, *Precarious Life: The Powers of Mourning and Violence* (London: Verso, 2004), 4.
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.
8. Jack Valenti, quoted in: Amy Harmon, "Black Hawk Download: Moving Beyond Music, Pirates Use New Tools to Turn the Net into an Illicit Video Club," *New York Times* (17 January 2002); available online: http://www.nytimes.com/2002/01/17/technology/black-hawk-download-moving-beyond-music-pirates-use-new-tools-turn-net-into.html, accessed 18 July 2012.
9. Paramount vs. Moukarbel, "Plaintiff's memorandum," 4.
10. Ibid., 8.
11. Unnamed Paramount spokeswoman, quoted in: Sarah Mishkin, "Alumnus denies allegations of copyright infringement," *Yale Daily News* (28 June 2006); available online: http://www.yaledailynews.com/news/2006/jun/28/alumnus-denies-allegations-of-copyright//, accessed 18 July 2012.
12. Lawrence Lessig, *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity* (New York: The Penguin Press, 2004), 187.
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.
14. Chris Moukarbel, quoted in: Lee, *op. cit.*
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.

16. David Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies* (Berkeley: University of California Press, 2006).
17. Claude Lévi-Strauss, "The Structural Study of Myth," in *Structural Anthropology,* trans. Claire Jacobson and Brooke Schoepf (New York: Basic Books, 1963), 206-231; Frederic Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca: Cornell University Press, 1982).
18. Lessig, 53.
19. Peter Decherney, *Hollywood's Copyright Wars: From Edison to the Internet* (New York: Columbia University Press, 2012), 61.
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).
21. Daniel Birnbaum, *Chronology* (New York: Lukas and Sternberg, 2005), 75.
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.

23. Chrissie Iles, "Round Table: The Projected Image in Contemporary Art," *October* 104 (Spring, 2003): 74.
24. Telephone conversation with the author, 9 April 2009.
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.
26. Conversation with the author, 25 March 2009.
27. Douglas Gordon, quoted in: Emmanuel Hermange "'Pour nous, le cinéma est mort': Notes sur quelques stratégies cinéphiles de l'art," *Parachute* 103 (July-September 2001): 14; translation mine.
28. Pierre Bismuth, quoted in: Thierry Davila, "Inventing Consciousness," trans. C. Penwarden, *Art Press* 326 (September 2006): 47.
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."
30. Pierre Huyghe, quoted in: Emmanuelle Lequeux, "La Vie rêvée des images," *Beaux Arts Magazine* 263 (May 2006): 108; translation mine.
31. Raymond Bellour, "Le Corps de la fiction," *Trafic* 30 (Summer 1999): 116, translation mine.
32. See: Frederic Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 18-20.
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.

37. Maeve Connolly, *The Place of Artists' Cinema: Space, Site, and Screen* (London: Intellect, 2009), 130.
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..."

Angela Bulloch, quoted in: Maria Walsh, "The Light Fantastic: Angela Bulloch Interviewed by Maria Walsh," *Art Monthly* 292 (December-January 2005-2006): 4.

41. Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1995), 144.
42. Ibid., 145-146.
43. 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.
44. 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.
45. Mark Godfrey, "Pierre Huyghe's Double Spectacle," *Grey Room* 32 (Summer 2008): 58.
46. 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.
47. Nicolas Bourriaud, *Postproduction: Culture as Screenplay, How Art Reprograms the World*, trans. Jeanine Herman (New York: Lukas and Sternberg, 2002), 37 and 13; emphasis in text.
48. 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.
49. "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

company time to write a love letter. See: Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1984), 26; Bourriaud, *Postproduction*, 19.

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?
51. See: Sven Lütticken, "Progressive Striptease: Performance Ideology Past and Present," in *Secret Publicity: Essays on Contemporary Art* (Rotterdam: NAi Publishers, 2005), 174.
52. Maurizio Lazzarato, "Immaterial Labor," trans. Paul Colilli and Ed Emery, in *Radical Thought in Italy*: *A Potential Politics*, ed. Michael Hardt and Paolo Virno (Minneapolis: University of Minnesota Press, 1996), 135 and 145.
53. Bourriaud, *Relational Aesthetics*, 45
54. Michael Hardt and Antonio Negri, *Empire* (Cambridge: Harvard University Press, 2001), 294.
55. Bourriaud, *Postproduction*, 9.
56. Alexander R. Galloway and Eugene Thacker, *The Exploit: A Theory of Networks* (Minneapolis: University of Minnesota Press, 2007), 16.
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.
62. Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1999), 80.
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.

65. The stars and films used are: Julia Roberts in Pretty Woman (1990), Cameron Diaz in The Sweetest Thing (2002), Neve Campbell in Three to Tango (1999), Reese Witherspoon in Legally Blonde (2001), Jennifer Lopez in Angel Eyes (2001), Drew Barrymore in Wishful Thinking (1997), and Meg Ryan in You've Got Mail (1999).
66. The following conversation between Jacks is representative: "Is this you?/I don't know what to say/Are all of these you?/Who are you running away from?/Somebody who might recognize me.../Oh yeah? Who?/I recognize ya!/I know everything about ya!/That's not what I asked ya.../I don't know what to say/Are all of these you?/Well, I don't know exactly, uh.../I really don't know, Doc." This transcription is taken from the artist's script for the piece, which humorously lists the cast as: "Starring: Jack Nicholson, Jack Nicholson and Jack Nicholson." Script courtesy of Yvon Lambert Gallery, New York.
67. In Mother, one finds Shirley MacLaine's alcoholic mom in Postcards from the Edge (1990), Julia Roberts and Susan Sarandon from Stepmom (1998), Faye Dunaway as Joan Crawford in Mommie Dearest (1981), Meryl Streep from Kramer vs. Kramer (1979), and Diane Keaton in The Good Mother (1988). In Father, one finds Steve Martin in Father of the Bride (1991), Tony Danza in She's Out of Control (1989), Harvey Keitel in Imaginary Crimes (1994), Donald Sutherland in Ordinary People (1980), Dustin Hoffman in Kramer vs. Kramer, and Jon Voight in The Champ (1979).
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.
69. Candice Breitz, quoted in: Nicholas Chambers, "Candice Breitz: Mother + Father – Interview with Nicholas Chambers," *Artlines* 2 (2005): 12-13.
70. Ibid., 13.
71. Lazzarato, "Immaterial Labour," 138.
72. Maurizio Lazzarato, "Art, work, and politics in disciplinary societies and societies of security," *Radical Philosophy: A Journal of Socialist and Feminist Philosophy* 149 (May-June 2008): 27.
73. On the relation between networked digital media and immaterial labour, see: Tiziana Terranova, "Free Labor: Producing Culture for the Digital Economy," *electronic book review* (20 June 2003); available online: http://electronicbookreview.com/thread/technocapitalism/voluntary, accessed 18 July 2012.

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.
75. Lazzarato, "Immaterial Labour," 145.
76. Walter Benjamin, "Reply to Oscar A.H. Schmitz," trans. Rodney Livingstone, 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), 17.
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.
79. See: Miriam Hansen, *Babel and Babylon: Spectatorship in American Silent Film* (Cambridge: Harvard University Press, 1996), especially 90-125.
80. Pierre Huyghe, quoted in: George Baker, "Interview with Pierre Huyghe," *October* 110 (Fall 2004): 96.
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).
83. Laura Mulvey, *Death 24 Times a Second: Stillness and the Moving Image* (London: Reaktion Books, 2006), 85.
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.
85. Philip Monk, *Double Cross: The Hollywood Films of Douglas Gordon* (Toronto: The Power Plant and the Art Gallery of York University, 2003), 59.
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.

87. Maria Walsh, "Cinema in the Gallery: Discontinuity and Potential Space in Salla Tykkä's Trilogy," *Senses of Cinema* 28 (September-October 2003); available online: http://sensesofcinema.com/2003/28/salla_tykka_trilogy, accessed 18 July 2012.
88. Birnbaum, 63.
89. Douglas Gordon, quoted in: Amy Taubin, "24 Hour Psycho," in *Spellbound: Art and Film*, ed. Ian Christie and Philip Dodd (London: BFI Publishing, 2006), 70.
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.
91. Douglas Gordon, quoted in: Hermange, 19.
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:

Mark B.N. Hansen, *New Philosophy for New Media* (Cambridge: MIT Press, 2004), 242-249.

96. 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.
97. Lucas Hilderbrand, *Inherent Vice: Bootleg Histories of Videotape and Copyright* (Durham: Duke University Press, 2009), 61.
98. Dominique Païni, *Le temps exposé: Le cinéma de la salle au musée* (Paris: Cahiers du cinéma, 2002), 34.
99. Douglas Gordon, quoted in: Russell Ferguson, "Trust Me," in *Douglas Gordon*, ed. Russell Ferguson (Cambridge: MIT Press, 2001), 16.
100. 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.
101. Ibid., 23.
102. Anthony McCall, "Round Table: The Projected Image in Art," 86.
103. A.O. Scott, "Open Wide: Spoon-Fed Cinema," *New York Times* (7 August 2009); available online: http://www.nytimes.com/2009/08/09/movies/09scot.html, accessed 18 July 2012.
104. Mulvey, 102.

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

1. Christian Metz, *The Imaginary Signifier: Psychoanalysis and Cinema*, trans. Celia Britton, Annwyl Williams, Ben Brewster, and Alfred Guzzetti (Bloomington: Indiana University Press, 1982), 44.
2. Bill Nichols, *Introduction to Documentary* (Bloomington: Indiana University Press, 2001), 1.
3. Raymond Bellour, "L'Entre-images," in *L'Entre-images: Photo. Cinéma. Video* (Paris: Éditions de la Différence, 2002), 11-17.
4. Omer Fast, quoted in "Whitney Focus" (16 May 2008); available online: http://www.youtube.com/watch?v=TYfIxEfywKM, accessed 18 July 2012.
5. See: Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. Philip Rosen (New York: Columbia University Press, 1986), 198-209.
6. Maria Muhle, "Omer Fast: When Images Lie... About the Fictionality of Documents," *Afterall* 20 (Spring 2009): 37.

7. Jean Baudrillard, *Simulations*, trans. Philip Beitchman, Paul Foss, and Paul Patton (New York: Semiotext[e], 1983), 4.
8. Jean Baudrillard, *The Vital Illusion*, ed. Julia Witwer (New York: Columbia University Press, 2000), 62.
9. In his introduction to *Forget Foucault*, Sylvère Lotringer notes the extent to which, "*Simulations* became a best-seller of sorts, especially in the art world." See: Sylvère Lotringer, "Exterminating Angel: Introduction to *Forget Foucault*," in Jean Baudrillard, *Forget Foucault*, trans. Philip Beitchman, Lee Hildreth, and Mark Polizzatti (Los Angeles: Semiotext[e], 2007), 7. For an account of the art world's embrace of Baudrillard that argues it rests on a misreading of the author's work, see: François Cusset, *French Theory: How Foucault, Derrida, Deleuze, and Co. Transformed the Intellectual Life of the United States*, trans. Jeff Fort (Minneapolis: University of Minnesota Press, 2008), 235-421.
10. Hal Foster, "Round Table: The Projected Image in Contemporary Art," *October* 104 (Spring 2003): 75.
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.
13. A partial list of such exhibitions and publications includes: *Archive Fever: Uses of the Document in Contemporary Art*, ed. Okwui Enwezor (Göttigen; Steidl, 2008); *Being Singular Plural: Moving Images from India* (2010), curated by Sandhini Poddar at the Deutsche Guggenheim, Berlin; *Documenta 11* (2002), curated by Okwui Enwezor, Kassel; *Documentary Now: Contemporary Strategies in Photography, Film, and the Visual Arts,* ed. Frits Gierstberg (Amsterdam: NAi Publishers, 2006); *Experiments with Truth* (2006) curated by Mark Nash at the Fabric Workshop and Museum, Philadelphia; *Ghosting: The Role of the Archive in Contemporary Artists' Film and Video,* ed. Jane Connarty and Josephine Lanyon (London: Picture This, 2006); *The Greenroom: Reconsidering the Document and Contemporary Art #1*, ed. Maria Lind and Hito Steyerl (Berlin and Annandale-on-Hudson, NY: Sternberg Press and Center for Curatorial Studies, Bard College, 2008); and *Time Zones: Recent Film and Video* (2004), curated by Jessica Morgan and Gregor Muir at Tate Modern, London. While this "documentary turn" extends beyond uses of the moving image to include still photography and other media, the vast majority of the work that belongs to this tendency employs film and video.
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 Païni, *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.
17. Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge: MIT Press, 2006), 7-8.
18. Ibid., 11.
19. Bill Nichols, *Representing Reality: Issues and Concepts in Documentary* (Bloomington: Indiana University Press, 1991), 109.
20. Jacques Aumont, et al., *Aesthetics of Film,* trans. Richard Neupert (Austin: University of Texas Press, 1992*),* 77.
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.
24. Jacques Rancière, *The Politics of Aesthetics*, trans. Gabriel Rockhill (London: Continuum, 2004), 38.

25. Paul Willemen, "An Avant-Garde for the '90s," in *Looks and Frictions: Essays in Cultural Studies and Film Theory* (London: British Film Institute, 1994), 141.
26. Okwui Enwezor, "Documentary/Verité: Bio-Politics, Human Rights, and the Figure of 'Truth' in Contemporary Art," in *The Greenroom: Reconsidering the Documentary and Contemporary Art #1*, ed. Maria Lind and Hito Steyerl (Berlin and Annandale-on-Hudson: Sternberg Press and Center for Curatorial Studies, Bard College, 2008), 64.
27. Willemen, 154.
28. Ibid., 155.
29. Emre Baykal, *Kutlug Ataman: You Tell Me About Yourself Anyway!*, trans. Nazim Dikbas (Istanbul and Cologne: Yapi Kredi Publications and Buchhandlung Walther König, 2008), 49.
30. Gene Youngblood, *Expanded Cinema* (New York: E.P. Dutton and Co., Inc., 1970), 60.
31. Also in 1970, Roland Barthes wrote, "The *contemporary* problem is not to destroy narrative but to subvert it; today's task is to dissociate subversion from destruction." See: Roland Barthes, "The Third Meaning," in *Image Music Text*, trans. Stephen Heath (New York: Hill and Wang, 1977), 64.
32. Laura Mulvey, "Changes: Thoughts on Myth, Narrative, and Historical Experience," in *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1989), 163.
33. Ibid., 175.
34. Eija-Liisa Ahtila, quoted in: Samantha Ellis, "Eija-Liisa Ahtila," *Make* 92 (2002): 48.
35. Alison Butler, "Feminist Film in the Gallery: If 6 Was 9," *Camera Obscura* 20, no. 1 58 (2005): 25.
36. Eija-Liisa Ahtila, quoted in: Magdalena Malm, "The Idea of Linearity Bothers Me, An Interview with Eija-Liisa Ahtila, 30 October 2001," in *Black Box Illuminated*, ed. Sara Arrhenius, Magdalena Malm, and Cristina Ricupero (Stockholm: Propexus, 2003), 69.
37. Hal Foster, *The Return of the Real* (Cambridge: MIT Press, 1996), 166.
38. Lev Manovich, *The Language of New Media* (Cambridge: MIT Press, 2001), 295.
39. Ibid., 302; emphasis in text.
40. See: Jean Baudrillard, *The Gulf War Did Not Take Place*, trans. Paul Patton (Bloomington: Indiana University Press, 1995).
41. Baudrillard, *Simulations*, 12-13.
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.

43. Michael Renov, "Toward a Poetics of Documentary" in *Theorizing Documentary,* ed. Michael Renov (New York: Routledge, 1993), 21.
44. Theodor Adorno, "Reconciliation Under Duress," trans. Rodney Livingstone, in *Aesthetics and Politics*, ed. Ernst Bloch (London: Verso, 1980), 159-160.
45. Ibid.
46. Georges Didi-Huberman, *Images in Spite of All: Four Photographs from Auschwitz*, trans. Shane B. Lillis (Chicago: University of Chicago Press, 2008), 159; emphasis in text.
47. Kanwar published a short article about this visit, entitled "Gandhi and the General." In this article, Kanwar also discusses the histories informing two other segments of The Torn First Pages, Ma Win Maw Oo (2005) and Thet Win Aung (2005). See: Amar Kanwar, "Gandhi and the General," *Himal Southasian* (February 2007); available online: http://himalmag.com/component/content/article/1160-gandhi-and-the-general.html, accessed 18 July 2012.
48. Mahatma Gandhi, "On the Verge of It," in *Mahatma Gandhi: Selected Political Writings*, ed. Dennis Dalton (Indianapolis: Hackett Publishing Company, Inc., 1996), 43.
49. Michael Renov, "Away from Copying: The Art of Documentary Practice," in *Truth or Dare: Art and Documentary,* ed. Gail Pearce and Cahal McLaughlin (Bristol: Intellect Books, 2007), 23.
50. See: Édouard Glissant, "Transparency and Opacity," in *Poetics of Relation*, trans. Betsy Wing (Ann Arbor: University of Michigan Press, 1997), 111-120.
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.
52. Omer Fast, quoted in: Henriette Huldisch, "Three Sides to Every Story: The Art of Omer Fast," *Omer Fast:* Nostalgia exhibition flyer (New York: Whitney Museum of American Art, 2009): np.
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.
55. Serge Daney, "The Tracking Shot in Kapo," in *Postcards from the Cinema*, trans. Paul Douglas Grant (New York: Berg, 2007), 31; emphasis in text.
56. Hito Steyerl, "Can Witnesses Speak? On the Philosophy of the Interview," in *Afirmar la Realidad?/To Affirm Reality? Simposio Injerto,* ed. Eduardo Thomas (Mexico City: Ambulante Film Festival, 2009), 85.
57. Anne Wagner, "Performance, Video, and the Rhetoric of Presence," *October* 91 (Winter 2000): 80.

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

Conclusion – "*Cinema and...*"

1. Peter Wollen, *Paris Hollywood: Writings on Film* (London: Verso, 2002), 21.
2. Jacques Rancière, "Le cinéma dans la 'fin' de l'art," *Cahiers du cinéma* 552 (December 2000): 51; translation mine.
3. For an explanation of this concept, see: Michel Foucault, "What Is an Author?" trans. Josué V. Harari, in *The Foucault Reader*, ed. Paul Rabinow (New York: Pantheon Books, 1984), 101-120, especially 113-117.
4. Raymond Bellour, "Cinema and..." *Semiotica* 112-1/2 (1996): 209.
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.

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