

Repeat Frame: How to Do Things with Film

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Repeat Frame: How to Do Things with Film

Abstract

Repeat Frame: How to Do Things with Film (2012-14) examines the medium of analogue film and its apparatus: the camera and the projector. The artworks in *How to Do Things with Film* are an interrogation of analogue film and its performativity. Existing as a part of experimental filmmaking of the twentieth century, they reevaluate the core components of this practice. The methods in which the film apparatus are used in the production and exhibition of the films create an ongoing looped performance of action, which has no beginning, middle or end. The methods I apply that define the operation of the apparatus, impact on how each film behaves when installed in space and so the artworks have various stages of affect in the event of their performance as film installations.

My research resulted in four interrelated films presented as an exhibition, foregrounding how the apparatus of analogue film and their respective limitations are integral in the process of production and presentation. The films essentially activate space by performing, which is explored on several different levels through material and mechanical considerations. The performativity of the medium, invoked in these works draws on experimental filmmaking practices including Hollis Frampton's analogy of the film-strip as performed by the projector. Using experimental film techniques such as repetition, looping and specific use of the camera frame, the medium of film is emphasised. The use of repetition as witnessed in the four films draws attention to the projection frame through the action performed within it, which in turn highlights the out-of-frame. The use of repetition as a generative tool leaves a residual image and memory image in the already known and in the expectation of what is yet to come, therefore contributing to the illusion of a continuum of in-frame and out-of-frame action. The suggested continuum of action creates a tension around the film image, in shifting the experience of duration as a pattern or patterns witnessed in-frame and experienced out-of-frame as a between frames. It is in this space of the between-frames, that I consider as the site of affect in the films, coming about through what I term the *performative apparatus*.

This written analysis, in addition to and accompanying the artwork, emphasizes the technological devices as central to the creation of film. The machinery of film is also central to the writing as I describe the methodological role of each apparatus and how together I consider their functioning as a whole as the performative apparatus. The title of this thesis alludes to the notion of the performativity of film, through referring to J.L Austin's lecture series *How to Do Things with Words*, addressing how language performs through what it does. Here the visual language of film material is examined through what it does by performing. The practical processes used in researching *Repeat Frame: How to Do Things with Film*, determine not only



how these works were made, but also how they are installed and subsequently how they generate affect to demonstrate and open up the experience of duration as a series of shifting patterns of ‘how longs’ which are in flux.

Introduction and overview of research

Repeat Frame: How to Do Things with Film is a practice-led research examination of the processes applied to analogue film in which the apparatus of film is considered a performer and that through its performance it creates an understanding of what the potential of film is. More specifically, the project sets out to examine how I use film and its apparatus as integral to the process of making and presenting new artworks and what affect these processes engender in the space of reception; put simply I examine *how to do things with film*. Through the artworks, I interrogate what happens when particular experimental film processes such as the use of repetition are applied and how these methods combined with the apparatus function as central to the work and contribute to the generation of affect in each film's performance. The new artworks, by drawing attention to the methods used, point out that only through the apparatus performing and becoming what I term the ‘performative apparatus’, is knowledge gained.

My submission is comprised of two components; that of an exhibition of the artworks and this written analysis, which interrogates how each film demonstrates what the performance of the apparatus does to film, to reflect its own condition and to open up affect. The written analysis accompanies the artworks formed through the research process and within it I do not explicitly explain what each of the artworks is, as they do that for themselves. Instead I examine what each artwork does and I attempt to demonstrate through the artwork and through the performance of the apparatus of film, that film can generate affect in opening up the experience of duration in its own reception.

The whole body of this work asks the research questions:

What does an in-frame out-of-frame continuum do to the experience of duration in film?

Or in other words: *What is the affect of a performative apparatus?*

Which comes about from asking: *What does a performative apparatus do to the event of film?*

These questions are tackled through applying specific methods evident in the films, particularly the use of repetition as generative and allowing the contingency of the apparatus function to play a role in the outcome of each work.

I recommend at this point that the reader refer to Appendix I and Chapter 3, to view documentation of each film installation and to view links to some of the work. As stated above, this analysis serves to demonstrate what the potential of film is through its performativity and how it can generate affect, not to specifically describe what each work is. So it makes sense to

view and cross-reference to the artwork now and also throughout reading this text in order to know what it (each film) is to begin to ascertain my examination of what it can do.

The suggestion of performativity of film is alluded to in the subtitle of this written analysis of my practical research. *How to Do Things with Film*, draws directly on the J.L Austin's *How to Do Things with Words* (1955) which I use to describe performativity creating an understanding through demonstration; which is essentially what I aim to express through my films. I use Austin's philosophy to explore the understanding of language coming about through its performance as an analogy for understanding film through the performance of the apparatus. I examine Austin's philosophy in detail at the opening of Chapter 1, as it seems more appropriate there to feed directly into my examination of relevant performative film practices.

My adaptation of Austin's title can be broken down very simply as such:

How to – suggesting various applications are involved through a formulaic process, which here is a practical methodology of reflexive filmmaking.

do – suggesting an active not passive performance that has happened or has the potential of happening.

things – suggestive that there is more than one potential outcome which is not necessarily defined, fixed or predetermined, but that something might happen or come about if the 'how to' is followed.

with film – my medium of choice; Austin had his words with which to demonstrate, I use the stuff and mechanisms of analogue film. My adaptation of Austin's title is a playful one that is intended to reflect the nature of the artworks formed in my research process.


The processes used in researching *Repeat Frame: How to Do Things with Film*, determine not only how these works were made, but also how they are installed as it is here that the affect of what the films do is witnessed and experienced as lived duration/s. Through my use film performing to create a performative apparatus I examine:

- how repetition and duration is highlighted through the performance of the apparatus
- how the use of repetition as a generative process in applying specific structural/reflexive filmmaking methods creates an in-frame/out-of-frame continuum
- how repetition highlights duration as patterns or rhythms within the films
- and finally what the affect of a performative apparatus does to the experience of duration within the installation of each work

Chapter 1 sets out the context of performativity in more detail and links Austin's philosophy of language as performative to various experimental filmmaking methodologies to demonstrate how a notion of performativity can be applied to film. Austin's *How to Do Things with Words* proposes that language performs what it is through what it does and I propose in this chapter that film does the same; it demonstrates performativity through its doing. Furthermore, I use Austin's understanding of language coming about through its performance as an analogy for understanding film through the performance of the apparatus. The next part of the chapter sets out to contextualise methods inherent in experimental filmmaking practices such as the use of repetition and manipulating duration through particular uses of film apparatus, which make the processes apparent in the viewing of the work. Hollis Frampton's philosophy of film and his filmmaking practice greatly informed my research and I refer to his work throughout this text, but introduce some of his key ideologies here. I refer to some examples of experimental practices to propose their demonstration of Austin's performativity as enabling an understanding of doing things with film to open up the potential of the medium.

I use Chapter 2, entitled *The Performative Apparatus*, to outline my methodological approach to filmmaking, which encompasses Structural/Reflexive methods as initially described in Chapter 1. At the opening of Chapter 2, sits my text *Conditions applied (on and by the mechanism) when making film*, which serves as a personal process based manifesto describing my use of analogue film. It is written in an instructive style, which sets out to clearly highlight my key considerations when making film. I go on to outline my use of each film apparatus as 'parts' of the film machine; a term used by Hollis Frampton to describe the constituent apparatus and material of film as 'parts' of a whole, forming the overall filmic experience. Each 'part' or apparatus is described individually, illustrating methods applied and explaining my use of the respective parameters and limitations that contribute to the outcome of my films. I also detail how I employ contingency of the apparatus function to manipulate the outcome of the work. My description of my use of the camera apparatus introduces my term 'contemporary actuality' which I define as applying early filmmaking methods to my own application and methodology. I apply this term to highlight the importance of framing in understanding what the potential of the film frame offers, what it can do and what it can open up in the performance of film (following Frampton). Furthermore I describe framing in combination with repetition as a generative process to create meaning within and beyond the film frame in order to aid understanding of what the films created are doing through how they have come about.

Chapter 3, *Analogue*, is a description of each of the artworks created within this research process and I describe them in the mode that is most appropriate to put across the way in which each work behaves on its performance. They are not exact descriptions of what the work is, as that can be seen in the documentation here and also in Appendix I, but instead I set out to



demonstrate to some degree what the work constitutes and how it behaves, as that is important when I analyse it in Chapter 4 to determine what it actually does. Various writing styles are employed throughout this chapter, determined by what suits the specific work of which I am writing and which aims to reflect the methods and approaches within each work and the processes that led to them coming about. A problem here is that in order to truly understand the films created for this research they need to be witnessed live as performing entities, as it is in the performance of each film that one can witness the creation of an in-frame, out-of-frame continuum and an understanding of what this does to the experience of duration. As a practitioner it is very difficult to describe as text what the work is, hence my attempt to instead and more appropriately I believe, demonstrate what the work does.

In Chapter 4, I analyse each work described in Chapter 3 to aim to demonstrate the potential of each film through its apparatus performing it. Initially I describe what I consider to be the film event and how affect is generated. The key terms I apply as inherent in my filmmaking process; repetition, duration and the frame are examined through describing each film where appropriate to determine and demonstrate how they are all interlinked and that through the performative apparatus the experience of an in-frame out-of-frame continuum comes about in the space of reception. I consider the out-of-frame as the space of affect, where duration exists in the films as an experience in a malleable state of flux in the performance of the apparatus. On witnessing the films the viewer is located in some instances in the site of affect in the event of the work. Each film is used to propose that they enact Austin's philosophy of performativity to do things with film and engender a new experience of durations as and in the site of affect.

Chapter 1: Background and context - relevant practices, approaches and methods

Introduction: Understanding something through its doing

The outset of this chapter explores the concept of what something can do through its performance as opposed to what something is through its definition. I describe in more detail the performativity of film using J.L. Austin's *How to Do Things with Words* to link from understanding words to understanding film through its doing. As I state in my introduction, I use Austin's philosophy to explore the understanding of language coming about through its performance as an analogy for understanding film through the performance of the apparatus. Furthermore, I discuss that in order to grasp the potential of what the thing performed can go on *to do*; words in Austin's case and film in mine, that one needs to be aware of what the performing of it constitutes.

I consider the rest of the chapter to sit in two parts, not literally, but conceptually; where firstly I outline the performativity of the apparatus before going on to consider the apparatus in other ways as object or as anthropomorphic, both of which are also relevant to the way I consider the apparatus and my use of them. Where the performativity of the apparatus is initially outlined, I describe various art practices that I regard as demonstrating Austin's concept of performativity, before considering specific experimental film practices that contextualize conceptual and practical developments that draw attention to the apparatus, the capabilities of film and how it performs in space that are relevant to my own approach. The film practices, described as and fitting the terms of *structural* or *reflexive* filmmaking are of particular relevance and I describe the definitions of each. I have not set out to attempt to create an exhaustive account of terminology used to describe filmmaking practices, but instead to reference processes relevant to *my use* of analogue film. I see my description of other interpretations of the apparatus, particularly its anthropomorphic nature, as directly interlinked to my methodology in Chapter 2: where I describe the camera as a protagonist and Chapter 3, where I describe the apparatus of my film installation *Attempt to bounce a ball from one projection into another* as actors (performers) on a stage (the gallery). So here, this chapter aims to set the context; or the 'stage' seems an appropriate term when regarding performativity of the medium, for how the work produced for this research sits alongside and develops processes engaging with the material and its apparatus in wider experimental filmmaking practice. The examples of films that I regard as performative demonstrate concepts that I consider in my own practice, which I go on to examine in Chapters 2, 3 and 4.

On performativity

My research subtitle; *How to Do Things with Film* is a direct reference and play on JL Austin's *How to Do Things with Words* (1955), in which he presented his concept of the performativity of language.¹ The *performative utterance*, as Austin coined, is the notion of what sentences do in how they actively describe that which has or which is, about to be performed. Austin defines his term (as of course a derivative of the verb *perform*, often linked with the noun *action*) to indicate that the issuing of such an utterance is the performing of an action and that the utterance in this sense is not a thought and not just saying something, but is instead a saying of something one is about to execute as action (1962). Austin argues that 'the uttering of the words is usually leading into the performance of them.....I do....I bet...., the performance of which is also the object of the utterance.' (1962 : 6 - 7) I consider this concept important when applied to my films as the performance of them alludes to not what they are but what they do through their performance.

Austin distinguished his performative utterances to be either illocutionary (what was/is meant) or perlocutionary (what will happen as a result), which is taken up by Judith Butler in *Excitable Speech; A Politics of the Performative* (1997). Butler focuses on this distinction and leans towards questioning what happens if one considers the performative rather than in the perlocutionary (where words are instrumental to, but are not themselves the actions) but instead purely in the illocutionary, where 'the name performs itself' (1997 : 44). Butler questions what would happen if we read Austin's title in the perlocutionary form of speech, to ask what would it mean for a thing to be 'done in' or 'done by' a word.

'If a word in this sense might be said to "do" a thing, then it appears that the word not only signifies a thing, but that this signification will also be an enactment of the thing. It seems here that the meaning of a performative act is to be found in this apparent coincidence of signifying and enacting.' (1997 : 44)

What happens if Butler's assumption is applied rather than to Austin's 'do' of words, but to the 'do' in my title and thus applied to film? I regard her point interesting when considered as such, so that on taking her statement above, film might then be said to do a thing and be an enactment of the thing; the film signifies what it does through what it is, or indeed what it is through what it does. Another very interesting and relevant point Butler makes is where she uses Derrida (after Austin), to point to the success of a performative act as being tied to its rules or coding which involve actions that echo prior actions and gain authority through repetition. (1997 : 51) Repetition is encoded into my methods, described in detail in Chapter 2 and is central to the reading of all of my films through what they do to engender affect through the performative apparatus, as analyzed in Chapter 4.

¹ Austin's *How to Do Things with Words* was presented at the William James lecture series at Harvard University in 1955; his notes were subsequently later published as a collection of texts in 1962.

Dorothea von Hantelmann's book *How to Do Things with Art* (2013), takes up Austin's definition of the performative or reality-producing capability of language and combines it with Judith Butler's philosophy of a performative act deriving from conventions of repetition (following Derrida), to form a methodological approach for an in-depth study into four artists' works: Daniel Buren, James Coleman, Tino Seghal & Jeff Koons. Von Hantelmann explores how such art is concerned with what it is doing or enacting rather than its product, with the premise of her book being the relevance of art through societal impact. Von Hantelmann makes a point of stating that she is taking *performative* in its original derivative from Austin's philosophy (and as later defined by Derrida), as she considers the term has more recently been regarded as 'performance like', which is problematic in altering its precise original meaning from something that is reality producing to something that implies a kind of staging of something. She uses these philosophies to consider how there is no performative artwork as there is basically no non-performative artwork and furthermore, she takes the true reading of performative through Austin and Butler as a reality producing capability which again she implies, can be applied to any artwork. I concur with this concept; that any artwork can be said to perform, as each engenders affect in various ways depending upon the situation in which it is encountered.

'What the notion of the performative brings into perspective is the contingent and difficult to grasp realm of impact and effects [] Art's performative dimension signifies art's possibilities and limits in generating and changing reality.' (2010 : 18)

For von Hantelmann, the performative then is entrenched in the fact that it does something or leads to something, changing realities or perceptions of such. She takes Butler; for whom it is through convention, repetition and difference that the performative becomes an action directed towards change, to consider how various artworks within her definition of the performative can bring about a change in reality.

Performative demonstrations

Following von Hantelmann's *How to Do Things with Art* I shall briefly point to a couple of artworks, which demonstrate Austin's original version of the performative very succinctly. Bas Jan Ader, created the majority of his works in a very short space of time before he disappeared at sea in the second part of *In Search of the Miraculous*. Ader's works all contain some kind of performative element, serving as direct actions in and reflections on the real world, however small or absurd. One of his works that demonstrates most succinctly the performative of Austin's philosophy is *Please Don't Leave Me* (1969). This particular artwork is the text (of the title) painted on a wall, lit by a single spotlight; a call out or appeal in the dark for one to do just what he asks. Jan Verwoert in his extended essay *Bas Jan Ader: In Search of the Miraculous*, describes *Please Don't Leave me* as a classic example of Austin's performative utterance in that through the artist doing things with words a reaction is provoked in the real

world (2006 : 23). The action asked by the text may not (and is very unlikely to) ever be enacted, but the suggestion of the implied or desirable response is enough.

Shigeru Matsui's *[Action] Pure Poems*, are an ongoing series of texts in progress, which too serve as an example of Austin's *performative utterances*; but rather than implying an action through the text which may not necessarily be acted upon, they are the opposite as the text is understood only through its performance. Matsui uses a simple binary code or sequence of numbers to write his *Pure Poems*, the repetitive structure of which constructs a considered pattern, appearing more like a drawing than a text on the page. In its printed form, it is difficult to imagine how the symbols are translated into spoken language in their performance.




Fig 1: Matsui performing
Pure Poem Walking (March 29th 2003)

Pure Poem Walking (March 29,
2003)

22112213312233323111
11331132231122212333
33223321123311131222
22213212213311331312
11132131132233223231
33321323321122112123
32211313233212122113
21133232122131311332
13322121311323233221
33212231311213232112
22131123233132121331
11323312122321313223
12312312312312312132
31231231231231231321
23123123123123123213
23232112113312223113
12121331332231112332
31313223221123331221
31313212212133222113
23232131131322111332

The decoding of Matsui's poems takes place in their performance, when they are read aloud. Each symbol represents a particular sound that has its own duration, which on translation from the text creates a repetitive rhythm in the space of reception. Matsui's poems then, are performative utterances in a sense, in that they demonstrate what they are through their doing. Here I'll also draw an analogy to the decoding of Matsui's *Pure Poems* as score translated into its performed rhythmic sound through their vocalisation, with that of the decoding of a film-strip by its apparatus; the projector. The film-strip as material is a series of singular units (frames) which are *read* metaphorically speaking and performed by the projector, at which point film is understood as moving image with specific duration/s. The material base may be different – Austin's words, Shiguri's symbols as sound and my film, but all use it with which to express a change that comes about in the durational experience of it.




The four films created in this research process demonstrate through their performance, the impact of contingency, the use of repetition and the affect of the performative. The definition of performativity as presented by Austin and as interpreted by Butler and by Von Hantelmann is that in which something demonstrates itself through its doing and leading to something else happening. My take up of Austin's title as the subtitle to this written analysis of my practice, is to point to the performativity of film through what it and its apparatus do to engender a change on its viewing, which I consider as the affect of a performative apparatus later in Chapter 4. *How to Do Things with Film*, emphasizes 'doing' and so implying that the films actually do something beyond unfolding before us. The methods applied to the apparatus create repetition, thus suggesting an in-frame, out-of-frame continuum, which shifts the experience of duration in the films. Witnessing the performance thus opens up the beyond the frame of the projected image as creating an active space for contemplation and so the apparatus enables the performance of the film-strip to create its own reality in the space of its reception. The film comes to be understood or questioned through its performance - its 'doing' - and the potential of what this performance is capable of changing is at the core of this written analysis.

Performativity of the apparatus in artist filmmaking practice

The performativity of the apparatus and not just the performer or performed action within the film image, is drawn from a variety of approaches to filmmaking; the most influential of which in conceptualization of my practical research has been the methods and philosophical approach to filmmaking of Hollis Frampton. In *For A Metahistory of Film: Commonplace Notes and Hypotheses* (1971), Frampton explicitly described the capabilities of film and his text serves as a clear outline of what he considered film is and what it can be. The important factor in this particular text for my own examination of film and how it behaves, is that it explores the potential of the medium as something that is not fixed, despite having specific conventions and parameters within which to work. Frampton went further in his performance *A Lecture* (1968) to not only outline, but to clearly *demonstrate* the capabilities of film and its apparatus.² *A Lecture* is performed from a simple script that Frampton wrote to demonstrate the potential of what a film can be through the performance of its apparatus. Frampton's script opens by addressing the audience directly as a collective, drawing them together and pointing their attention to what the apparatus is about to do.

'As long as we are going to talk about films, we might as well do it in the dark. We have come to do what we enjoy. We have come to watch *this*.' (1968:130)

² First performed at Hunter College New York, October 30th 1968. The script to the performance was later published in *Avant-Garde Film: A Reader of Theory and Criticism* (1978), in *Circles of Confusion* (1983) and *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton* (2009)



Rather than read from the script himself live, Frampton prerecorded his friend and fellow filmmaker Michael Snow narrating the text, which contains specific instructions on how one should interact with the projector. The performance involved Frampton playing the audio-tape and following the instructions to turn the projector on and demonstrate the potential of the projected frame, what it can contain and how it can be broken through the insertion of objects into it or by altering its light beam with coloured gels. *A Lecture* shows the audience the potential of what film can be which is possible only through the performance of its apparatus and also demonstrates that a film may be defined as whatever will pass through a projector, the least thing of which is nothing.

On reading Frampton's text (having not witnessed the performance) alongside *A Metahistory of Film*, the rich descriptive language he uses conjures up clear images and imaginings of the potential of the projector apparatus as performer in many guises; one of which I find the most powerful is the description of the film-strip as a score that comes to life when performed by the projector which he analogizes in *A Metahistory of Film* as a 'mechanical virtuoso performer' (1971:138). Going back to my research subtitle, *How to Do Things with Film* and my outline of the performative, it is clear to that Frampton was demonstrating in *A Lecture* and in much of his writing the importance of what film is through what it does and the potential that the doing opens up.

Frampton's writing has been incredibly important in the development of my research, as for a very long time a performative approach has been an integral consideration within my creative process, as has that of the apparatus as a form of protagonist which I detail later in this Chapter in *Anthropomorphic Forms*. Reading *A Lecture* allowed the jigsaw pieces of a long thought process to come together, to formulate the examination of the performative apparatus and to question how it creates a site for affect in the film installation through the clear demonstration of film doing something. Frampton's writing is important not only to how I've gone about my practical research, but also particularly in writing this text in it encompassing a kind of slippage of forms of representation. For instance *A Lecture* as a performance demonstrates what a film can be through the doing of something with the apparatus as a performer, yet the script as a text that can be read to stand alone, still represents how to do things with film, but through words. I've wrangled with how to use language to describe the performative in my films and it is through Frampton that I found a way in.³

³ Chapter 2 serves as my methodology and draws directly on Frampton's writing, particularly in the style in which I write as I explain in the introduction.

Defining terms of Experimental film exploring performativity


Frampton was not alone in experimentation with the potential of analogue film and its apparatus to explore what film could do and how it could be represented. He was one of many artists whose practical experimentation into the material and mechanisms of analogue film, whose working processes became collectively known and historicised as Structural (Sitney, 1974), or Structural/materialist film (as redefined by Gidal, 1976). These artists were interested in the use of specific methods to draw attention to the components of film its apparatus and material through its performance by revealing the illusion of cinematic conventions. Other terms were coined to further define experimental film practice that exposed the workings of film at the time of its projection as live performance and highlighting the spectator experience as central to the work, such as Expanded Cinema and Reflexive filmmaking, the latter of which is important to my own methods as I describe later.

It is important to contextualise these filmmaking practices within this written analysis, as they inform my approach and practical methods, so my focus is on examples that demonstrate methodologies that set out to reveal the apparatus, making it central to the experience, understanding and potential of what film can do. My own artwork is a continuation and variation of structural methodologies and has been described as part of the ‘new analogue wave’ in artist filmmaking practice in the UK.⁴ My own processes are outlined in *Conditions applied (on and by the apparatus)* in Chapter 2, which serves as my defining terms adopting many of the conventions of film fitting the groupings I describe below. I also briefly outline the problems of defining such practices so succinctly and the limitations this can inflict.

Contextualising performativity in experimental filmmaking practices

It is important here to define certain terms applied to experimental film practices that my own methods sit within and derive from. I also describe important works that demonstrate the performativity of the mechanism through using particular filmmaking methodologies, which I propose show that they are actively demonstrating themselves, fitting within Austin’s notion of performativity. Much as I use Austin’s defining terms of performativity; when describing specific artworks to contextualise and demonstrate concepts of performativity in film in the next sections of this chapter, I refer back to the original defining terms applied to experimental film practices, so the majority of the examples of work I cite are from the same period that the terms of it come about to foreground the processes inherent in my own work.


⁴ Greg Pope, Film Doubled Forever Changes, April 2015 <http://gregpope.org/tdtks-april-2015/>
<http://expcinema.org/site/en/events/dream-kicks-film-doubled-forever-changes>



In the 1960s and 1970s in North America and the UK, there were parallel developments in artist experimental filmmaking practice exploring the potential of the medium through making its processes apparent, by artists such as Michael Snow, Hollis Frampton, Paul Sharits, Ken Jacobs, Ernie Gehr and Peter Gidal, William Raban, Malcolm Le Grice and Gill Eatherley among many others. The film theorist P. Adams Sitney, coined the term 'Structural film' to collectively describe artists exploration with film processes, in a text first published in the journal *Film Culture* in 1969. He expanded on his term in a later text; *Visionary Film* (1974) to define the characteristics of this form of filmmaking through the use of the following creative processes: a fixed camera position (fixed from the viewers perspective), the flicker effect, loop printing and re-photography off the screen (1974: 408). Peter Gidal, the British filmmaker, writer and theorist, redefined Sitney's term to incorporate and highlight the importance of the material of film and its perception by the viewer by coining such methods of working 'Structural/materialist' film. Gidal's *Structural Film Anthology* (1976), a compilation of previously published texts on film by artists and theorists opens with his *Theory and Definition of Structural/materialist Film*, which became the dominant text on experimental film during this period and to some degree still stands as the definitive view of this form of experimental filmmaking practice. In this text the artist reveals that the key concern in his redefinition of this form of film practice is that they create non-illusionistic works attempting to demystify the filmmaking process to the audience. (1976 : 1)

Gidal's terms set out that Structural/materialist film be non-narrative, anti-illusory and revealed the apparatus through methods of repetition and looping. One such method of demystification and revealing the workings of the apparatus used by Gidal, was in making the camera and its function evident to the audience through the use of specific formulaic movements that force one to acknowledge the apparatus as a tool enabling the view and whereby the technical events of the filmmaking process become the film experience. William Raban too reveals the camera apparatus in using a preset choreographed pattern of movements for it to follow, most notably in *Angles of Incidence* (1973) and more recently in *About Now MMX* (2010). Making the technical processes evident, as with Gidal and Raban's use of the camera, demonstrate the use of the apparatus and open up an understanding of it and its potential in the viewing of the work as in using techniques that highlight the apparatus, one has to acknowledge its purpose.

An effective demonstration of the mechanism highlighting its own workings is apparent in John Hilliard's *Camera Recording its Own Condition (7 Apertures, 10 Speeds, 2 Mirrors)* (1971). Formed of a series of seventy still photos, each image represents a different aperture or speed setting of the camera, methodically worked through with each photo taken and so the composition of the images ranges from the very first being bleached, through various grades to




the last being black. Though this work is constituted from a series of still (not moving) camera images, it is relevant to consider as an example of a material and mechanical process-based artwork constituted of the apparatus demonstrating its own limitations and capabilities. I use the previous examples of specific artworks as demonstrations of the camera being made evident in the experience of viewing through the specific processes adopted in the creation of the work. My own use of the camera is made evident through tight framing and static positioning which I describe in detail in Chapter 2.

A Structural approach, in a loose sense of the term, represents film that demonstrates and reveals itself in its viewing, as the spectator is made aware of the construct of each of its respective parts performing; that of the camera, the projector and the film material.⁵ How then, considering my research subtitle, does a Structural approach ‘do things’ with film? The methods applied in Structural and Structural/material filmmaking don’t just reveal the apparatus, but are also set up to reveal the very construct of film, that of light and time, and so in witnessing film made using such methods, the experience of duration becomes complicated. Malcolm Le Grice, a contemporary of Gidal and a filmmaker who has written extensively on experimental film; most notably his book *Abstract Film and Beyond* (1977), describes Structural film as a process using mathematical systems and forms of repetition, often making direct reference to the apparatus, but as he cites in his essay *Time and the Spectator in the Experience of Expanded Cinema* (2011) that in doing so, complex relationships between perception and temporal conception are created. (2011 : 166) This shift from drawing attention to sequential construction to spectator perception led to a more definitive definition of such work as Expanded Cinema. Furthermore, Le Grice (2011:163) states that Structural, Materialist and Expanded Cinema serve as forms of non-narrative film, that aim to make spectator-time primary in employing strategies to highlight the projection as a temporal encounter, as the duration of the work.

Experimental film works emphasising the live experience of the projector, film material and artist to demonstrate the capabilities of film as a live event in the space of reception are generally considered as Expanded Cinema, a term first used in the 60’s by Stan Vanderbeek and Carollee Schneemann as a means of contextualizing their multimedia performances. (AL Rees 2011 : 12) I regard Expanded Cinema as an attempt to define experimentation with the medium of film breaking the confines of the screen, though as Rees describes further in his text *Expanded Cinema and Narrative: A troubled History*, it is a notoriously difficult term to pin down, as he points out it is ‘an elastic name for many sorts of film and projection event.’ (2011 : 12)

⁵ I use a loose sense of the term here, as I shall briefly later outline further definitions applied to film practice, which complicate the categorization of such works.




In Chapter 4 I describe what I consider the event of film, which with regards to my own work is not a one off performance, but an ongoing performance by the apparatus. There are some key concepts worth demonstrating here through citing and describing a few artworks fitting this genre, which like Frampton's *A Lecture*, succinctly demonstrate 'doing things with film' to open up the experience of it, which fit within my research analysis.

Experimental practices as adopted by *Filmaktion*⁶ for instance, in their improvisational performances involving multiple screens, demonstrated the capabilities of the projector and film material through creating a heightened perception of film. Like Frampton demonstrating the potential of what a film could be in *A Lecture*, William Raban's *Diagonal* (1973), was devised to highlight the projector gate as the subject of the film and the projected frame as a division of space, thus drawing the viewers attention to the blackness of beyond the frame, through the performance of the projector apparatus. Paul Sharits' 'flicker films' too, created through the manipulation of the projector, the use of film loops and experimental soundtracks also highlight the construct of film. The effect generated by Sharits' adaptation of the projector apparatus in creating his flicker films, pushed the capability and limitations of not only the projector mechanism, but also the perceptual system of the viewer and the capacity to take the images in at such an intense rate. Sharits' films serve as a perceptual overload as it is impossible to process the images at the speed in which they are revealed, yet in their construct they illicit a more engaged response from the audience and force an engagement with the material construct of the medium.

Federico Windhausen's essay *Paul Sharits and the Active Spectator* (2008) centres on the perceptual experience of the work and that in order to understand it one is demanded to consider the relationship between screen, image, projector and film-strip, considering all of the components constructing the viewing experience in them generating their own reality. (2008 : 129) Rosalind Krauss too suggested what I would regard a dual experience of film; that of acknowledging the film material and mechanisms, but also of what its performance opens up. Considering *Soundstrip/Filmstrip* in the catalogue to Sharits' exhibition *Dream Displacement and other projects* (1976), Krauss describes that the presence of the projectors state more than a projected reality, but also establish the work's involvement with its own material basis. (1976)

I use these examples above, of techniques in specific experimental films to demonstrate that the viewing experience is opened up through the performance of the apparatus and the material. The confines of specific parameters defined as structural, structural/material film or expanded cinema allow a different experience of film which comes about in its performance,

⁶ The core members of which were Gill Eatherley, Annabel Nicholson, William Raban and Malcolm Le Grice, all active members of London Filmmakers Cooperative and influential in the development of experimental filmmaking practice in the UK.



which is understood not only in terms of a projected frame but also in terms of light and duration being the basic construct of film. I propose these constructs too are demonstrated in *A Lecture* through the timing of the performance and the very premise that it shows that the projector light is essential in allowing whatever fills the frame to be experienced for the duration of which the mechanism is performing. The central point of my research is that in creating a performative apparatus or in film performing itself, that it does something in shifting the reality of durational experience. Changing perception of or highlighting duration was central to experimental film practices through the use of specific techniques utilized in experimental film.

Manipulating the experience of film; techniques towards creating an enduring image⁷


The use of methods such as repetition and looping in experimental film practice as fitting structural film definition, not only forces the viewer to become active in engaging with the apparatus of film but also requires to some degree an investment of time in the image and film experience. An endured or invested time by the viewer is highlighted by Malcolm Le Grice (1977) in his description of Warhol's early films as almost a one-to-one equivalence between the length of the filming and the screening. For instance in Warhol's *Empire* (1964); an epic 8 hour long static observation of the Empire State building, duration as a 'slice of time'⁸ is not manipulated, but appears as it was at the time of the film shoot; an extended experience of unbroken durational equivalence. Le Grice describes how viewing such a work draws attention 'out of the film to awareness of its physical context and the current time and space of its presentation' through a functional boredom with what is unfolding in-frame. (1977 : 94)

Through the experience of a film as endured, as an extended experience of time, attention is drawn to the spatial and durational conditions inherent in its reception. Sitney held Warhol up as a major precursor of structural film as his insistence of each film being screened at 16fps, despite being shot at 24fps to slow duration in the image that pushed the viewers ability to endure it. (1974 : 412) Furthermore, he proposed that the great challenge of structural film became the orchestration of duration that permitted a wandering attention in the viewer to trigger ontological awareness.⁹

⁷ See also *Duration and Repetition* in Chapter 4.

⁸ Bruce Nauman uses this term in describing the duration of the loop of his multiple-screen film *Mapping the Studio I (Fat Chance John Cage)* 2001. The film serves as a real-time document of his studio at night, edited from various shoots over a period of months. He describes the looped film as being: '....like a long slice of time, just time in the studio...' (Mondloch, 2012 : 46-7)

⁹ Manipulation of film material by repeating frames is another technique to create an enduring image, a method I don't employ myself, but is worth considering as another means to highlight the experience of duration through the performance of the apparatus. Ken Jacobs for instance 'stretches' the duration of a length of film by meticulously repeating and copying individual frames on an optical printer to create a new negative. *Two Wrenching Departures* (2006) for example, is a 90 minute film he created from a much shorter filmed performance, originally shot decades earlier on 16mm film. Douglas Gordon too adopted a similar conceptual approach in creating *24 Hour Psycho* (1993), stretching the duration of the original Hitchcock film to the extent that it almost appears as a still image when viewed, though this work



Manipulation of the film apparatus and material to heighten an awareness of time as duration in the film experience, Levi (2012) posits is most notable in Paul Sharits work. Sharits' adaptation of the projector apparatus produced a flicker effect as a means to create film as a durational phenomena or as 'empty duration'. (2012 : 118) Viewing becomes an endured duration formed of repeated rhythms as pattern in the flow of film in which one is not only made aware of the apparatus of the film machine, but also the experience that constitutes it, that of its time. Levi also outlines early exploration of the potential of film to demonstrate duration as performative experience in Francis Picabia's *Cine-Sketch* (1924), conceived as a form of performed cinema. Though a live theatre experience, Picabia sought to appropriate and re-materialise within theatre a number of filmic techniques and devices such as a slow-motion and flicker effect. (2012 : 41-2) In enduring an image of extended time, then the spectator is forced to become actively involved in its durational representation and aware of more than the apparatus that make up the film machine, but also the phenomena that it performs, of opening up the experience of duration.

The demonstration of duration through using specific 'structural' techniques that of looping and repetition are methods I take up in my examination of film creating patterns and rhythmic sets of durations. Whilst describing the context of early experimental filmmaking practice, it is important to point to a couple of works, which I feel encompass the performativity of film as demonstrating or highlighting duration to the audience; which is only understood through the experience of the performance of them, as with my own works created as this research. Le Grice's *Horror Film 1* (1971) and William Raban's *Take Measure* (1973) are important in regards to the fact that the space in which they are performed determines the duration of the work, whilst at the same time the apparatus is considered very much as a performer. These are important works with regards to my own research as I consider the space between or beyond the frame of the projected image as being one of action, where affect can take place. The architectural space is considered in my own practice not to determine the duration of the work, but to contain the duration of the work, which I propose in detail in Chapter 4 when describing the out-of-frame as the site of affect.

Performativity of film demonstrating duration

Light, duration and the boundary of the film frame; or the potential of what it can contain, to link to Frampton's demonstration of his projector in *A Lecture*, is also demonstrated succinctly in Malcolm le Grice's *Horror Film I* (1971), but Le Grice outlines and draws attention to the frame by 'holding' it with his own body. The performative work is simply constructed by the overlapping projection of three film strips; red, green and white (clear) film, which creates a depth and layering within the projected screen as they overlap and fluctuate, one colour seemingly appearing dominant over the others at alternating points. The artist stands, close to the screen with his back to the audience, arms outstretched to physically fill the central projected frame. Slowly walking backwards through the audience, he moves with and within the frame edge, emphasising its boundaries through 'holding' and defining them with his shadow. The artist's shadow on-screen becomes larger the closer in proximity of his body to the projectors and so the space in which *Horror Film I* is performed by Le Grice; to some degree determines the duration of the performance as the distance the artist moves from screen to projector is relative to the dimensions of the space. So the performance of the film, its apparatus and its artist are interconnected to the very space in which it is experienced.



Fig 2: *Horror Film I* (1971), Malcolm Le Grice

In William Raban's *Take Measure* (1973), the construct of film (light, duration, material) and its apparatus are too intrinsically linked to the architectural space of its performance to demonstrate duration as the premise of film. Through the performing of the apparatus duration can be appreciated as determined not only by the medium but very much its space of reception.



*Take Measure*¹⁰

A projector is placed on one side of the viewing space, behind the audience; who sit or stand facing the direction in which the film will be projected, waiting in anticipation for the illuminated frame to appear on the wall.

The film is preloaded into the projector mechanism.

The artist takes the film from the feed reel (the reel on the front arm of the projector from which the film feeds into the mechanism) and walks from the projector, pulling the material through the audience, across the space to the other side of the room.

The film is used as a device to measure the distance from projector to screen at which point it is cut.

The film material thus functions as a physical measurement of the projection space and as representative of the distance the light beam travels from projector to screen.

The artist drops the cut end of the film on the floor, walks back to the other side of the room to turn the projector on.

The film is pulled across the floor and through the audience sat around it.

Now the physical space that determined the length of the film material determines the duration of the film as it is fed through the apparatus by the projector motor.

The projected image contains a film footage counter, showing the measurement of the throw from screen to projector in feet, whilst the material itself as a physical measure is also experienced as duration of the piece in the sense of how long it takes to pass through the projector mechanism.

Duration, as Raban demonstrates in this particular work, is represented by the material measurement of space in which it is performed. The mechanism is made central not only in the performance of the film, or in the image presented, but also in the emphasis of the throw of the projection before it is even visible, in the measurement from lens to screen with the film material. I regard this work important for my practice not only in the demonstration of duration as performed by the apparatus but in particular how material and mechanical parameters can determine the duration of the work and the means in which this shifts the perception of the performing apparatus.

¹⁰ This rather concise, clipped description is based on my experience of viewing this work as a live performance in the *Filmaktion* programme in the Tate Tanks, Tate Modern, 21st October 2012.

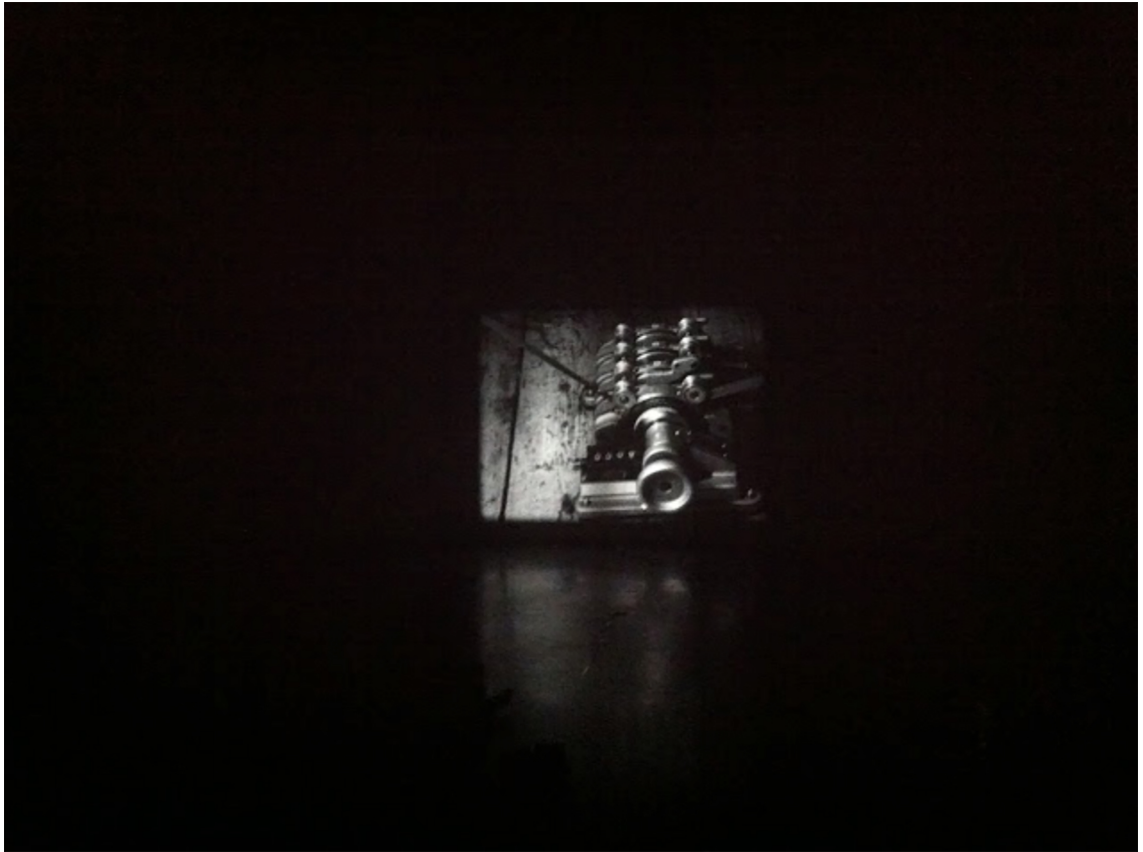



Fig 3: *Take Measure* (1973), William Raban.

View of the footage counter on screen as the projector performs the length of film, as performed at *Filmaktion*, Tate Tanks.

Pavle Levi (2012) uses *Take Measure* to question, what is achieved when the filmmaker decides to draw directly on the physicality of the film apparatus and further, whether the physical and material support of film generates productive confrontations with cinema's projected-imaginary signifier. Levi considers the importance of the image/material relationship in this particular work in demonstrating the possibility of the imaginary-projection complex. By the 'imaginary' Levi means what we commonly refer to as a cinematic experience; that of the logic of the image and its grounding through projection in creating an illusion. In a traditional cinematic experience the projection apparatus is not evident; the viewer can engage completely with the image and witness its materiality, thus it can be appreciated as an illusion. Levi though clearly ascertains that *Take Measure* in drawing attention to the illusory in the image at the same time as the materiality of the cinematic apparatus that it doesn't result in a foreclosure of the imaginary-projection complex, but instead through the projection itself the staging and tension between physical and imaginary takes place. (2012 : 111)

So Levi is making clear that the projections performance; the doing of film, in combination with the illusory quality of the image, together work to create a tension within the space of viewing. The combination of both of these aspects of film as imaginary-projection



complex posited by Levi, describe a reflexive filmmaking practice demonstrated by Raban as one which can combine the illusory with the material/mechanical qualities of film simultaneously, so both adhering to and working against the strict defining terms of structural film as making the material and mechanisms apparent, yet being anti-illusory. Raban's reflexive methodology is one I use in my own practice, as the image and what it suggests through the performance of the apparatus in the space of its reception is as important as making the apparatus apparent as performer.

Reflexivity and relation to my own methods

Raban describes a kind of filmmaking practice that encompasses both an interrogation of and a drawing attention to the apparatus combined with an interest in the image and the idea of film as a space of illusion, which does not fit Gidal's strict terminology of a Structural practice as anti-illusory to show all of the aspects of cinema and filmmaking apparatus. Raban terms this approach as *reflexive* (2011:100-101) and describes it as such;

In film, a 'special effect' that draws attention to itself is traditionally regarded as breaking the 'suspension of disbelief'. I am interested in a 'reflexive cinema' in which the screen as a window onto a world has been replaced by a semi-silvered mirror. This creates a kind of double effect in which the audience is engaged in the film experience whilst at the same time being able to critically reflect upon the cinematic construction.

Raban argues that within reflexive filmmaking there are two main factors at play; firstly, is the self-referential aspect of revealing the process involved in production so there are evident traces of the artists intervention with the material and secondly, is that the audience is engaged as active participants in the production of meaning, as with *Take Measure*, where the event of the film happens in the space of the audience.


A reflexive filmmaking practice as defined by Raban, is appropriate to apply to the way in which I use the mechanism to demonstrate the processes undertaken, but in combination with using the image what its performance suggests as illusory. The works I have created for this research consider an active spectator, who engages with the image as illusion, whilst simultaneously witnessing the revelation of the apparatus and process also through its performance. The reflexive processes used in the creation of the works, demonstrate this 'semi-silvered mirror' as put by Raban; both in the illusory quality of the image suggesting an out-of-frame, whilst also making evident the camera and projector processes in the making and presentation of the film/s. By using a reflexive approach it is possible to 'do' more with film in it opening up new or alternative potential interpretations through its performance.

The problem with definitions and terms as divisive and the dominance of the male voice
historically in structural film

It is clear that Raban's term *reflexive* to apply to his own practice as a combination of methods shows the problem of defining experimental film within such restrictive definitions as Gidal's *structural* rules. Attempts to categorize experimental filmmaking practices are not always useful as the specific terms used to define methods within a structural practice can be rather limiting, especially where the filmmaking process spans a variety of ways of working that seemingly clash. Much has been written on the problems of framing works within specific boundaries; Jonathan Walley outlines how he regards the terms applied to experimental film as problematic in forcing a categorization of practice in his essay *Modes of Film Practice in the Avant-Garde* (2008:182); Michael Maziere (2003) states that in arguing for an anti-narrative position of filmmaking, the debate becomes tied up in dominant film theory such as that of Gidal and Jackie Hatfield in *Expanded Cinema and Narrative: Some Reasons for a Review of the Avant-Garde Debates around Narrativity* (2003) points out that through strict categorization there is a risk of overlooking practices that do not fit. Hatfield elaborates that what is important in experimental filmmaking practice is to draw not only from an anti-narrative structural definition, but also from a concern with mechanistic interventions in primitive film and that narrative can be combined into performative cinematic experimentation.

My own work created within this research demonstrates the problems of definitive terms as it is obvious that it does not and cannot fit within one, just as the examples of other artworks I have cited can fit across particular terms. The combination of approaches, the encompassing of performativity and drawing on other considerations such as Austin's philosophy in considering how to do things with film within a loose 'structural' and reflexive methodological approach is at the heart of this research and as a whole demonstrate a more holistic view to examining what film can do through its performance than would be possible should I adhere to specific categorization of methods.

It is worth noting here, that a problem with structural film and writing on it is that its 'voice' or authority historically has predominantly been male. Gidal's refusal to show images of women in his work and then later of people in general, demonstrates an unmoving position that Michael O'Pray points out in his text *Undercut and Theory* (Danino, N. & Maziere, M, 2003:15) that contributed to the specific terminology of Structural film excluding many artists from fitting its specific criteria. In 1979 Lis Rhodes, Annabel Nicholson, Felicity Sparrow and other women artists signed a collective statement pulling out of the Hayward Gallery exhibition *Film is Film* to emphasise underrepresentation of women filmmakers in the exhibition. Lis Rhodes essay *Whose History?* (1979), was subsequently published in the catalogue to the exhibition, within which she highlighted the omission of women filmmakers practice from



much of film history. The founding of Circles, a film distribution organisation supporting the work of women filmmakers came about from discussions between Rhodes, Nicholson, Sparrow and other artists in London Filmmakers Co-operative for the need to address the absence of women from film histories and as Rhodes proposed; for them to write their own.¹¹ Although they contributed hugely to marking the importance of work by female filmmakers, there is still generally an underrepresentation in galleries and screenings.

My films are not conceptually dealing with gender performativity and so the gender of the performer, myself, is somewhat irrelevant in interpretation of the work. Considering the use of the body (my own), I'm often asked whether it matters that I perform for the camera and am therefore present in the film image? My own physical endurance as performer is importantly tied into the timings of the wind-up mechanism of the camera and so the somewhat genderless actions performed allow the body to become a part of the film machine. The body in the works created in this research serves as a part of the film machine working intrinsically with the apparatus of film and the camera at the time of filming. I write about the camera further in Chapter 2 where I analyse the performative apparatus and what I regard as each of its constituent parts. It is important to consider in this chapter though, as I'm contextualizing various approaches, to briefly describe the anthropomorphic nature of the performing apparatus, as this feeds into the reading of the application of the specific practices I have described above.

The apparatus of film as performer, object, and anthropomorphic

Through applying methods of Structural or Reflexive approaches the performing of the apparatus leads to readings of it as not only as a performer demonstrating its potential (as with Frampton), but also illusion (Raban), object (Frampton) and anthropomorphic (de Duve). These readings are all important in my approach to what film can do and so it is important to address in this chapter contextualising various strategies for making film do something.

Rosa Barba for instance, works particularly with the sculptural properties of the projector and the capabilities of the mechanism. In *Space, Length, Thought* (2012) she combines the projector with a typewriter creating a hybrid apparatus that performs the film live by 'typing' a text/score as it is being projected. This text, projected letter by letter, is an observation of the exhibition of which it is part; thus the mechanism acts not only as a performer of the film but also an observer and commentator of its own placement within the wider context of the space of reception.¹²

¹¹ Lis Rhodes in conversation with Anna Gritz at the ICA 17th Feb 2012. Coinciding with the exhibition *Lis Rhodes: Dissonance and Disturbance* at the ICA, 25th Jan – 25th March 2012.

¹² See *Anthropomorphic forms*.


In her artist text written for *Film* (Cullinan, 2011: 51), Barba refers to film as a ‘performer’.¹³ She elaborates to explain how the camera apparatus opens up a space of potential in the performance as somehow the mechanical presence relaxes her protagonists to perform freely. Presenting films more often than not on a projector with manipulated functions, Barba describes this process as introducing the relationship of the projected image with the mechanics of projection. Her manipulated projectors as in *Space, Length, Thought*, take on a particular role in their performance as a kind of protagonist enacting the film. The projector truly becomes a performer in a strange anthropomorphised form.



Fig 4: *Space, Length, Thought* (2012), Rosa Barba

The methods I employ as outlined in Chapter 2, propose that the camera is a form of protagonist in my creative process and the projector serves as performer in the display of the work. The way in which I utilise the parameters of each apparatus partly determines the outcome of each film, thus the apparatus has a role to play and serves as more than a pure mechanical function. Not only an object, a tool and a protagonist, but the performance of the projector mechanism as experience of the material and what it contains on its surface projected in the frame.

¹³ The publication *Film* acts as a homage to the material of film coinciding with Tacita Dean's Unilever Series commission for the Turbine Hall, Tate Modern October 2011 – March 2012. See *The film machine as paradox*, in Chapter 2.



Frampton considered film as object; a material to be regarded sculpturally, which on its completion as a film projection the object vanishes. Levi (2012) outlines how Paul Sharits also explored the duality of film; as object and experience in his stating the possibility of looking at the same filmstrip as object before or after projection, yet during projection the film is experienced as a temporal process. Sharits posited that to witness film as object and illusion simultaneously, one needed to witness the passing of the material through the projector at the time of projection. The performance of film live, as in many Structural and Expanded Cinema works, did just this in allowing the audience to witness material/object and experience/illusion at once; as does installing the film apparatus in a gallery whereby the viewer can observe its function and move around the apparatus and through its projection.

The role of the projector apparatus in my work as described in Chapter 3 and analysed in Chapter 4 is that of both performer and object. The projectors are not hidden in a separate room, but form part of the film experience within the spectator space and open up through their performance the suggestion of an in-frame/out-of-frame action in their ongoing performance. The film demonstrates its own condition of the experience of duration, through the performance of its apparatus, yet the apparatus is more than a physical mechanism; it is a concept, a method, an object, a tool, a part, an anthropomorphic other to its operator. Each role it plays is as important as the other in the consideration of how the apparatus determines what film does, how it behaves, is received and of its potential to demonstrate how to do things with film.

Philippe Dubois in his text *Photography Mise-en-Film: Autobiographical (Hi)stories and Psychic Apparatuses* proposes that:

“The apparatus itself is as significant as the photographs it conveys and is thus in a way always theoretical – a concept as much as a form, a machination as much as a machine.” (1995 : 154)

To Dubois, the apparatus is more important than just a mechanism to create an image and is capable of demonstrating a potential as so much more. Christian Metz in *The Imaginary Signifier* (1975) also outlines how the apparatus surpasses its pure function as machine as he regards the projector serving as a metaphor and double for the body of the spectator observing the screen. Metz describes the retina of the observer as a second screen onto which the image is projected, the image coming about in the cone of light from projector to screen and back to the spectator’s eye, the process of which he regards as a mirror-effect of receiving film. I am not proposing to apply a psychoanalytical reading on interpreting or experiencing my films, but I mention *The Imaginary Signifier* here, as I find a basic reading of the text analogizes the apparatus with body. And it is this anthropomorphic reading that I consider useful with regards to my own use of the apparatus. Metz’s description compares the machine function to the function of the spectator’s body and considers the way in which information is received by the body from the machine. I regard the apparatus as playing an important role as a protagonist that

affects outcomes in the creative process and the way in which considering it as anthropomorphic can contribute to the understanding of the apparatus as performer and what it is potential of doing with film as a performative apparatus.

Metz is associated with apparatus theory dominant in theory of cinema in the 70's to mid 80's which as Marie-Luise Angerer points out in *Desire After Affect* (2015), set out to ask why films are able to exert powerful attraction. She goes on to point out that cognitive theory has displaced apparatus theory, which shifts the discussion toward emotion and affect in cinema. (2015 : 5) Also importantly she addresses that affect was not a theme in structural film theory and methodologies as the focus was more, she believes, on unconscious identification with the subject. (2015 : 6) This opposition jars with my approach, as my films not only encompass some structural methodologies (though they lean more to Raban's reflexive concepts as I describe earlier in this chapter), but also ask or demonstrate the affect that such methods generate in doing things with film. My approach informed more by Raban's reflexive methodologies, encompasses both the structural unfolding of film through making its apparatus apparent but combined with an examination of performativity of the medium that leads to an examination of and demonstration of affect. In Chapter 4 I examine affect in detail, but here it is relevant to use Angerer to define how my practice encompasses various methods and strategies.

Anthropomorphic forms demonstrating performativity¹⁴

My consideration of the apparatus as anthropomorphic has come about mostly through the methods by which I use it, as a protagonist and as a performer. But it is also informed by Frampton's description of the projector, once again in *A Lecture* and the way in which he describes it conjures up a picture of it being an independent, functioning 'creature': 'The performer is a precision machine. It sits behind us, out of sight usually. Its range of action may be limited, but within that range it is, like an animal, infallible'. (1968 [2009] : 125)

Bettina Buck's approach to working with the potential of sculptural material is not unlike my approach to examining the potential of film. I use some of her work as an example here to demonstrate performativity through the generation of anthropomorphic sculptural forms. My work asks how to do things with film, whereas Buck is very much informed by how to do things with stuff (material) and she too plays with what the potential of a material can be, much how I feel I examine the potential of film. To point to what anthropomorphism can do, I turn to Susan Best's reading of Thierry De Duve, where she outlines his belief that anthropomorphism

¹⁴ In his text *Technology and Ideology in/through/and Avant-Garde Film: An Instance* (1980), Gidal also outlines that he does not regard the apparatus as anthropomorphic. His systematic and strict approach to making film I believe, would not allow such a consideration to be placed onto a mechanical device as it suggests the possibility of an emotional projection, which would in no way fit his *Theory and Definition of Structural/Materialist Film*.

is not about the projection of human qualities on to inanimate objects, but instead is linked to the function of art, to provide models for the contemporary subject. (2011 : 25)

Buck is fascinated in what materials do and what they can become, creating artworks using assemblage, collage and placement of materials with completely different properties. The various 'parts' making up the whole, don't comfortably sit together and so create a tension within the work itself. Buck often uses complete opposites in composition, density and historic 'weight' as legitimate serious art-making materials, for instance the use of granite with foam latex. She plays with the historical lineage of material, specifically when working with bronze in casting objects that would not otherwise be given such significance, as with her series of bronzes created by casting the result of filling voids with a whole can of expanded foam, such as the interiors of polystyrene packaging.

What I find particularly interesting in the work is the performative and durational qualities inherent within it. Buck describes some of her individual sculptures as characters; *Wolf Column* (2009) for instance, is a strange prop-like creature that leans rather tragically against a wall for support, precarious on its round-bottomed base. Buck describes this work, like a number of her others, as leading a precarious existence:

It is susceptible to influence from other objects, things, space and matter.
It is physically dependent on the space it occupies, unable to remain 'upright' without support
It performs differently depending on placement in a space and proximity to other works
Through the corruption of its design logic it has a past
It belongs somewhere else or has come from somewhere else
It is already recontextualised.¹⁵

Buck describes her role in the placement of her artworks as that of a director and the individual sculptures as protagonists or actors, the tension between them forming a kind of conversation in space.¹⁶ Each sculpture is anthropomorphised, becoming a character within the stage of the gallery, which is emphasised further by each (character) sitting uncomfortably in its own form, constructed from an odd mix of materials in strange configurations, combined with a disruption of the expected experience of viewing through installation in an unfamiliar manner, for instance at the 'wrong' height, leaning, hanging or 'floating'.

¹⁵ Statement sent directly from Buck considering an ongoing conversation we have regarding the performance of objects.


¹⁶ Bettina Buck in conversation with Vincent Honoré, Rokeby exhibition guide to *Bettina Buck: Flexing Brown*, 27.06 – 31.07.2008



Fig 5: *Wolf Column*, (2009) (front view), Bettina Buck



Fig 6: *Wolf Column*, 2009 (back view), Bettina Buck



Buck's work functions as an enquiry into what materials do and how in turn, this determines their reception within the space. Many of her works also have durational qualities as their very substance changes over time depending upon the material and its conditions of use within the piece. *Pressed Foam* (2012); a large granite slab placed on sheets of latex foam for instance, will naturally change over time, due not only to the pressure the granite exerts on the foam on which it rests, but also due to the fact that the foam will become discoloured where it is exposed to light, so on each install there may be an obvious difference in the properties within the material that makes up part of the whole sculpture.

The apparatus constituting the film machine are too anthropomorphised in the very language that is used to describe them, as in fact are most 'machines'. The camera has a body, teeth; like the projector, which also has arms. Pavle Levi takes the analogy of the humanized machine further by describing the cinematic apparatus function/s as akin to those of the body, all be it a mechanical one...


The cinematographic apparatus is, not unlike the human body, a host to a network of energetic/libidinal currents. (2012:118)

I see the camera, my camera as having a specific character. I know its idiosyncrasies. We have an understanding and I know what I can ask of it. The analogy of the character and the material of film are important with regards to how I use and view the apparatus. The projector too has a presence in the presentation of the film as the performer. It is not hidden in its own projection room, nor housed in a box, but stands in the space, marking the time of its performance, with its mechanism. The film apparatus are protagonists in the creation of the work for this research and in my practice in general. Much as Buck allows the material to influence the outcome of her final composition, I allow the mechanism to influence the outcome of the films. I know how these *characters*; the camera and the projector behave, including that of the material itself.

Conclusion:

The examples of films as performative that I refer to in this chapter are from the period of which the terms describing them came about, mostly the 60's and 70's, to demonstrate the performativity of film through the use of such techniques. This chapter then serves as a contextualization of practices and approaches that inform my own and that contribute to how the apparatus behaves in performing each work I created in this research process.

The films I have created for the purposes of this research ask for recognition of the apparatus as performer drawing on the concepts and writings predominantly of Hollis Frampton and interlinked to Austin's philosophy of performativity as a demonstration of what something



is through what it does. What film does or how it behaves in space, is determined or predetermined by the performance of the apparatus that constitute film as material and method. The processes I have developed in my practice, forming this research are aligned to Raban's *reflexive* filmmaking techniques. The methods utilise and continue a Structural/material approach in emphasising the mechanism, material and architectural space of reception through techniques such as the use of a static camera and repetition. But, as Raban describes, with reflexive film, the image and its illusory qualities are just as important, as it is through the image witnessed that a suggested illusion of opening up the space of reception comes about.

A reflexive approach as a generative process serves to create a tension within my own films, with that of the projected frame and duration, in the space of reception. Conception of construction of duration and the projected frame comes about through the structural approaches of repetition and looping rupturing the expected progression within film. The imaginary-projection complex as Levi (2012) terms it, produces a tension in a film through its image and its methods of creation and it is in this tension that I see the potential of the medium in demonstrated and creating new experiences of itself. In the following Chapter I take the methods I have described from relevant filmmaking practices here and demonstrate how my own approach continues in the tradition of such modes of working with analogue film and its apparatus. In Chapter 4 I analyse what these methods applied do to film, and how it contributes to an understanding of what film is through its doing; as a demonstration of itself and its conditions through its performance, utilizing Austin's concept of performativity.

Chapter 2: The Performative Apparatus

Introduction


In this chapter I describe my methodological approach to filmmaking, particularly drawing on the writing and work of Hollis Frampton to inform my own. I demonstrate how the parameters of each film apparatus are part of a generative process in the creation of work and the ways in which the apparatus perform the film by doing something in the space of its reception. The notion of the performative apparatus is that which demonstrates its own function as a part of the film coming into being. The section entitled *The Film Machine*, functions within this written analysis of my research as my methodology and draws on my text *Conditions applied (on and by the mechanism) when making film*, which serves as a process-based manifesto to which I adhere. This short text defines various parameters and technical aspects of the mechanism and material and is detailed more in *The Film Machine* where I consider the limitations and capabilities of each of the components of film; the camera, the filmstrip and the projector. The writing style I have used for this particular section draws on the writing style of Frampton's *A Lecture* and so rather informally directly addresses the reader as the audience to describe ways of imagining each of the components of film (the camera, the film-strip, the projector) and the potential of each.

The film machine, as defined by Frampton in *For a Metahistory of film: Commonplace notes and hypotheses*, regards each of the apparatus as 'parts' of a whole, which collectively form the filmic experience.

"I have called film the Last Machine.

We are used to thinking of camera and projector as machines, but they are not. They are "parts." The flexible filmstrip is as much a "part" of the film machine as the projectile is part of a firearm." (1971:137)

Once again, Frampton's writing analogizes film in order to aid understanding of what it is and how it behaves when considering my own methodological approach. He saw the mechanisms of film as more than their individual parts, which is important later in this chapter in my description of methods I apply in using each mechanism and the relationship one has to another. The term *film machine*, creates an easy to use collective description for the whole apparatus of film to which I apply my methods collectively. Each 'part' has a specific role, which when functioning collectively allows the film to perform itself. Pavle Levi (2012) too uses the term *film machine* when regarding a whole artwork again made up of constituent 'parts'. He doesn't outline if he draws this term from Frampton, though it seems rather coincidental that he uses it in a similar way to describe his concepts. His use of the term interestingly though, describes artworks that are not film, but which represent and reflect a condition of cinematography in the way in which the various elements coming together to form the work is comparative to a functioning apparatus. One such example he describes in detail is



Man Ray's *Admiration for the Orchestrelle of the Cinematograph* (1929). He points out an important correlation with the thinking *of* or *about* the apparatus, or the constituent parts of a work, in relation to the presentation and doing of such works as art, which is interesting as a comparative to the analogy of film and the constituent parts that make it up.

Like Hollis Frampton I consider each of the 'parts' the various apparatus and material of the film machine as important as the other. Each apparatus plays a role in the formation and understanding of the works produced for this research, so are examined through their specific parameters or limitations. These parameters are used as generative methods, which contribute to the film machine experienced as a whole in the viewing of the work and the possibilities of film. As a means of examining the methods used in my own filmmaking process, I consider each 'part' of the film machine in turn, describing its use, functions and limitations relevant to this research and my practice. Later in this written analysis, in the text entitled *Further consideration of the film machine* I consider the element of chance and contingency involved in the creative process whereby the material/mechanism or exterior conditions may alter the outcome whilst the section I have called *Paradox of the medium* addresses the process of film as a self-destructive mechanism as posited by Cherchai Usai.

Conditions applied (on and by the apparatus) when making film

1. A standard length of film is used (as a material measurement of time).
Conversion into measured time is determined by the mechanism.
The material length and mechanism settings determine the overall duration of one film loop.
 $100' = 2:47$ minutes (16mm film at 24 fps)
2. The camera remains in a static position throughout filming.
3. A movement is determined (beforehand) and the action is performed.
The action can start before entering and continue after exiting the camera frame.
4. The focus of the film is the action.
The action determines a relationship with the frame depending upon what it is that is being performed. (see 10)
5. The camera wind-up mechanism is used as a timer for the duration of each take, thereby determining the length of each performance.
The mechanism determines duration (mechanical time).
The performer within the frame endures the duration (as a physical time).
6. The camera is rewound; the action is re-performed, until the full reel of film is shot.
The mechanism determines repetition.
7. The action normally shot at 32fps; will appear on viewing, in slight slowed-motion.
The duration of the action is seemingly stretched.
The mechanism lengthens the duration.
8. The film is silent – the projector provides the tempo, marking time for the image.
The action and its repetition is the focus, not an accompanying soundtrack.
9. The film is looped. $100' = \infty$
10. The frame of the projection is an active border, which the action in the film can appear to cross.
The projected frame is not a container of the action in the image, as the performance within the frame can exist beyond it.
The mechanism (projector) is a performer.



The Film Machine

Let's start at the beginning as if making a film...the first part of the process being when the material is loaded into the camera, so it's logical to consider the roll of film material first.¹⁷

It is logical to also return to the material later when describing the camera and the projector, as without the filmstrip in the case of the camera specifically, the mechanism is redundant.

The filmstrip (as material/object and illusion)

Analogue film is stocked in various standard lengths. I use 100' as standard, partly out of necessity as it is the capacity with which my camera can be loaded without the addition of an external film magazine, and partly as 100' is enough footage for me to do with as I wish. I predominantly use black and white negative stock; colour would add a layer of information that is not necessary.

Film stock is loaded emulsion side in, on a daylight spool; a black metal reel with a lip designed to partially block light from exposing the film whilst it is loaded and removed from the camera. As the light-sensitive material runs through the camera mechanism it is exposed to light via the lens, whilst the shutter function opening/closing forms a succession of still images (frames) on its surface, revealed through photochemical processes and later reanimated, performed, by the film projector.

Lets look at a piece of film I have exposed using the camera.....

The contact print to the left can be scrutinized to examine the individual film frames.


As a whole it also serves as a measurement of this text.

Here the film, or its representation as a print on the page, is material as image.

As one can see, sprocket holes run down one side, the purpose of which enables it to be fed through the camera apparatus, and as a print through the projector. The size of each frame is determined by the camera's film gate. It is a window of a set size; another standard measurement determined by the apparatus. A 16mm film gate will create frames measuring 10.26 by 7.49mm, an aspect ratio of 1:37, whilst a super 16mm gate creates frames at 12.52 by 7.41mm, with a wider aspect ratio of 1:67. A Super 16mm frame thus is a wide-screen image on projection, the area on the film material that accommodates the width of the image is where an optical soundtrack would be printed should the film have sound.

100' of film is equivalent to 2 minutes 47 seconds if shot at the rate of 24 frames per second (fps), real-time. So one can consider film as a material duration. The translation of the


¹⁷ Camera-less film techniques obviously miss this apparatus from the creative process altogether. Camera-less film processes are not relevant to this research, as the camera function in generating repetition of images is of great importance to create the illusion of the action in frame continuing beyond it.



material from one form of measurement (feet) to another (seconds) occurs through the use of the mechanical apparatus. Either through that of the camera to create frames, each individually measured as intervals of time; or through the use of the projector, at which point the film material length determines the duration of the projected frame in its passing through the apparatus. Each frame represents a unit of time determined by the speed the camera is set at on shooting. For instance, if a film is shot at 24fps then 24 frames, are representative of 1 second. At this rate there will be 40 frames per foot. This particular film to the left was shot at 32fps; the film-strip, thus ran faster in speed through the camera body on shooting in order to capture more information as image representative of time. One could count the physical units as a material measure of time, which when projected reverts to measurement in seconds.

The film to the left is 100' in length. So it has a material and durational measurement. When I project films I generally loop them, which with regards to the material it is literally creating a physical loop in joining one end to the other, so there becomes no beginning, middle or end, and with regards to the duration of the material on projection it is now 'stretched'. The film could potentially run until the material degrades, as I detail later in *The film machine as paradox*. The image is very important with regards to this research. For it is the framed image, (materially on film and thus spatially in the projected frame) and the action within it, that I use to ultimately draw attention to the projection frame edge and beyond in the space of installation. So what is captured on the film material is very carefully considered and comes about through specific uses of the camera.

The frame lines clearly visible on the filmstrip are not visible when it is projected unless intentionally made so to reveal the indexicality of the medium. On the static film as object, and to the left, as image, these lines are markers or guides. A clear division between one image and the next to form the units with which it is possible to measure time through physically counting the frames. The revelation of the index as the individual frames and constituent parts of film that create the moving image, is one method that draws attention back to the apparatus and material and is evident as a method in anti-illusionist Structural filmmaking practices. These frame lines are also 'gaps' in the material where no information has been captured. They are an interstice as actual spaces between frames, and they are liminal space as a gap between material units of time on their projection. These spaces, are measureable here as material of parts of the image/s. If the frame line is witnessed on projection, as in the split screen film presented in *Analogue*, then they are un-measurable gaps in the image/s. They appear as a black section in the projection frame, where nothing is seen. The unseen space of the between-frames as a gap and potential site of action is developed when I describe the split screen film in Chapter 3 and specifically where I highlight the importance of this unseen between frames as a site of affect in Chapter 4.



The camera

My Bolex camera on which I shot the films made within this research, is a model built in the late 1950's, leather and chrome coated.¹⁸ It is heavy considering its size. The absence of any automatic functions require careful considerations to be made prior to shooting, each part of the mechanism contributing to and controlling what is shot and how it is shot. It forces one to consider the process of making, in a methodical manner, particularly as film stock is expensive.

The camera has an automatic loading mechanism whereby the film is fed into the apparatus and held emulsion side out towards the shutter. The loop-formers are part of this function and are a simple invention added to both the camera and projector to aid threading the material in order to stop the film from snapping. The Latham loop as it is termed, serves as a protective device for the material against its own apparatus, which I detail more later when I describe the paradoxical nature of the film apparatus and material.

The camera apparatus determining speed: setting frames per second (fps)


This simple control governs the rate at which the film runs through the camera and is exposed. It can be varied between speeds even when the motor is running. My Bolex shoots at 12, 16, 18, 24, 32 and 64 fps. 18fps is generally the speed at which early silent films were shot; when projected, the action within a film shot at this setting appears slightly sped-up, lending itself to the genre of slapstick. 24fps is the speed at which sound, if added to the optical strip, will be heard as natural, whilst anything shot above 24fps results in the action in the projected image appearing slowed. As I described previously, I tend to shoot on a faster setting, thus resulting in a slightly slower action in my films. This mechanism setting thereby determines how much information is captured on the film material, shifting the outcome of how the film performs in its projection in creating an emphasised unnatural duration of events as ever so slightly slowed.

The camera apparatus controlling the in-frame

The camera captures individual frames on the film material acting as a framing device.

One refers to setting up the shot through the camera viewfinder as framing. The camera film gate then is a mask between the in-frame and the out-of frame.

¹⁸ These cameras are incredibly sturdy. Not long after buying my first Bolex, I was due to undertake a residency in Finland for two months, the first month of which was in mid-winter. Having never shot film in sub-zero temperatures I asked the advice of Len Thornton (an advocate for supporting artists filmmaking practice), as I was unsure of what the conditions would do to the film material or the camera apparatus. Len's only advice was "Don't take your gloves off", which I automatically did when checking a setting on the camera apparatus, resulting in my fingers freezing to it. Later, on my return and when watching the processed film, I realised how robust the apparatus and the material really are, as a roll of film I shot during this period froze inside the camera yet still captured a clear image. On viewing it is possible to witness the slippage in the film frame at the point at which the camera mechanism begins to defrosts the film material, contingency playing a role in the creation of the image, which couldn't be recreated identically should I try.



I very carefully frame any action performed for the camera in order to draw attention to its boundary and to suggest that there is a potential for it to continue beyond this mask.

The camera apparatus and static framing: the contemporary actuality

Shooting with the camera in a fixed static position, I consider the action in the film as a form of contemporary actuality, though unlike the use of primitive film actualities as a mode of observation of the everyday, my use of the camera is to observe within a tightly controlled frame.¹⁹ The perspective or viewpoint is usually filmed from that of the audience; that is, the camera films from the point at which the audience will later view the film. The action in-frame, is most often performed directly in front of the camera or enters the frame from behind the apparatus, as in my double screen film *Attempt to bounce a ball from one projection into another* (2013), in which case the audience observes from the point at which the action originates. The performed action witnessed in-frame, creates a tension with the frame boundary in crossing or emphasising it. The decision from where the action originates and how it works therefore not only in, but out-of-frame, is a conscious decision in the filmmaking process. Occasionally the decision is one of necessity if I am to be both the performer, which is always the case and the camera operator, so behind and in front of the lens simultaneously.


The performance for the camera: location specificity

The performance for the camera is pre-planned, though may be adapted during the shoot to achieve the optimum results in the methods used. The action performed determines the location of the shoot and to some degree the location defines or refines the action performed within it. The locations I shoot at are selected to suit the purpose of the performance and so somehow enhance it, thus the location does not function purely as a backdrop to the action. It is very important that the location is not recognisable, as this would distract from the action performed, adding a layer of information that is not necessary in triggering specific points of reference, memory or emotion in the viewer. The films are very minimal for a reason; that of focusing attention on the movement within the frame that opens up the illusion suggested beyond and the potential for becoming aware of what film does through the performance of its mechanisms.

The camera apparatus determining duration and repetition: the wind-up mechanism

The wind-up mechanism of the camera is that of a simple spring and arm, much like that of a wind-up watch. The more the apparatus is wound, the longer it will run, the more film is exposed and therefore the longer the duration of the shot. The apparatus to some degree controls the duration of the performance within its frame. But, as my films involve my performing the action for the camera, the duration of each shot is also partly determined by my

¹⁹ Artists and filmmakers have long used the static frame to focus attention, particularly Bruce Nauman, Andy Warhol, John Baldessari, Bas Jan Ader, De Rijke & De Rooje.



endurance. I can push the limitations of the camera as much as my own physical endurance dictates, depending on the action that is being performed, though the camera never tires. I see this process of shooting as a symbiotic relationship with the apparatus.

Each time the wind-up mechanism runs down, it is rewound and the action re-performed, the same yet always different. I shoot the whole roll of film in this manner. The method of using the camera in this way serves that the apparatus function invites repetition. The repeated action is coded into the filmstrip by the camera. Look again the printed filmstrip to the left and one can see the repetition of the performed action within the material, evident over many frames and coded into and across the pages of this text.

Watching the projected film created with these methods, one witnesses a double kind of looping going on; that of the performance repeated over and over captured on the film material; whilst the whole length of the film itself is looped thus forming a material loop with the film. Thus, there are two kinds of duration working simultaneously, the duration of the performances determined by the apparatus mechanism and the duration of the material length, which I consider as an affect of the performative apparatus in Chapter 4.

Further thoughts on the role of the camera apparatus

The camera is not only a tool for enabling the concept but as a kind of protagonist it also functions as a 'conceptual persona'; defined by Deleuze and Guattari as that which carries out the movements describing the author's plane of immanence and which 'play a part in the very creation of the author's concepts'. (1994:63) My camera is a tool by which to create and demonstrate concepts in a visual form. My using the apparatus as a conceptual persona in collusion with the various parameters it sets, allows it to play a part in the creation and evolution of concepts both before and during the filmmaking process.

Frampton (1968) stated that his camera functioned as a third eye and an extension of his vision, as well as being a machine for making footage. In this sense then the camera is an extension of his body and a mechanism with a specific purpose in its own right. I view the camera as an accomplice, a protagonist, a machine for focusing attention on something very specific in the frame and working as much more than just an observational tool. The camera is an active participant in the production and process of the understanding of what happens in the performance of film, through the use of its functions that emphasise elements as duration and repetition in the reception of the resulting film. Thus in the premise of my research, the camera is an active participant in the performance and in controlling what and how the audience consider the performativity of the apparatus to generate. The camera therefore is not just a

passive spectator but also an active protagonist, as I considered in describing the apparatus as somewhat anthropomorphic in Chapter 1.

The projector

16mm projectors are a simple motor powered apparatus of wheels, belts and cogs designed to pull the film material past a bulb illuminating each frame individually. The shutter mechanism movement results in hiding the frame transition from the viewer, thus creating the illusion of one frame replacing the other as a smooth moving image.²⁰ Many projectors have a self-loading operation and as with the camera, the projector has inbuilt loop formers, designed to protect the material passing through it from becoming degraded by the very apparatus that brings it into being. I describe the paradoxical nature of films destruction by its own apparatus later in this chapter.

The lens enlarges the frames that pass behind it, whilst the light beam that travels through it 'throws' the projection onto a surface/screen for viewing. The projector function is a reel-to-reel action, whereby the reel of film loaded on the front arm is fed through the mechanism and onto the take-up reel on the back arm. Should the film be looped, either on a looper attached to the top of the projector apparatus or physically in the space of projection then this function is redundant. The projector apparatus performs film by enabling the viewer to experience the material as movement of time in space. The visual code of the still image on the film material is decoded in the animation of the individual stills by the projector apparatus. It is not an intelligent machine, so this deciphering is nothing more than a mechanical illusion, allowing a re-performance of the already performed in viewing the specific past of the time of shooting, in the present at the time of viewing.

The projector apparatus determining speed

Projectors can generally run at two speeds: 18 fps (silent film speed which appears sped-up) or 24 fps (real-time). So it is possible to manipulate the experience of viewed time with this apparatus. I have previously used this method to manipulate the image, but have not done so for the works created for this research. The films shot at 32fps appear slowed when shown at the projector speed of 24fps, so there is no need to manipulate the speed of action any further. Each projector mechanism runs at a different speed. No two projectors will run in complete synchronicity unless conjoined to one motor.²¹

²⁰ The manipulation or removal of the shutter mechanism to disrupt or alter image perception, particularly developed as a method by Paul Sharits is detailed in Chapter 1.

²¹ This complicates the double-screen films in the introduction of contingency with regard to synchronicity of the two apparatus suggesting an in-frame, out-of-frame, in-frame continuum. See *The Frame* in Chapter 4.

The projector apparatus controlling the in-frame

Like the camera film-gate determining the frame; the projector film-gate is a standard rectangular measurement, which masks the part of the film material outside of the image frame, where the sprockets and optical sound strip are located on either side. The projected image with a standard lens is four units wide by three units high. The projected image demonstrates the frame determined by the camera apparatus during shooting. The projected frame can be disrupted physically, by placing anything in the projector light beam at any point between the lens and the screen.²² The consideration of the frame in this research comes about from the frame boundaries as they are on projection. Any in-frame action and its passing out-of-frame is determined at the time of filming by the camera apparatus.

The projector apparatus demonstrating duration and repetition


The projector demonstrates the duration of its performance, not only through the projection of the image, but in the sound of its working parts marking time in space. The mechanical apparatus makes a repeated ticking sound as its respective parts move the material through its body. Typically, the duration of projection is determined by the length of material passing through the apparatus; though in the case of the works created within this research process each is looped and so the duration is stretched, potentially infinitely.

The apparatus, agency and contingency

As described in the use of the camera, agency is involved in my carefully setting the apparatus functions. Despite this, there is always an element of chance involved in using film; in that through the various mechanical and photochemical steps involved in the creative process, something may happen to the material, something may go wrong. Occasionally this can be interesting, more often than not, frustrating, if this means a disruption to the image intended. If chance means any kind of degradation of the image, then the work cannot function.

Gidal's text *Technology and Ideology in/through/and Avant-Garde Film: An Instance* (1980), considers role of contingency also in the editing process where the Steenbeck is a part of the mechanism of film. Gidal describes how random events may introduce transformative elements at any point of the filmmaking process, including editing but which will inevitably have effects on the resulting work. (1980 : 152) This unknown notion of transformation coming about through the apparatus performing is central to the way in which my works are interpreted in Chapter 4. Contingency though by the performance of the apparatus in the presentation of my work creates the potential of or suggestion of synchronicity in the action in, out and between frames, which I regard as the affect of the performative apparatus. The action performed for and recorded by the camera apparatus also to some degree dictates the chance timing of any

²² Such methods, used particularly by Frampton and Le Grice are described in detail in *Film and its apparatus: drawing attention to the film machine in artist filmmaking practice* in Chapter 1.



synchronicity that may occur between projected frames, in the presentation of the work. This is particularly the case in *Untitled (Insertional)* (2014), in which one witnesses the performer leap from one frame into another. My physical performance, the speed of the two cameras, the point at which they both wind down and the projector speed all play parts in how and when synchronicity and a breaking of one frame into the other occurs. Here I am truly part of the film machine in which each apparatus plays its role, as I describe in detail in Chapter 4.

The film machine as paradox; the self –destructive nature of the medium in its performance

In order to come about in the first place, film undergoes many transformations, by the apparatus and the intervention of the artist, which are completely interrelated. Paolo Cherchai Usai in *The Death of Cinema* (2001) points to the stresses through which the film material goes to serve its purpose as ‘image-carrier’ in which chance can play a negative role in the creative process.

In addition to the factors which can prevent its coming into being (malfunction of the apparatus, inadequate processing of the negative or its accidental exposure to light, human interference of various kinds) there is the host of physical and chemical agents affecting the image carrier: scratches or tears on the print caused by the projecting machine or it’s operator (2001 : 12)


In considering these factors it is amazing that the material as image-carrier, comes into existence. Cherchai Usai argues that film is a self-destructive medium. In *The Death of Cinema* he addresses the degradation of the image through its own mechanism of display; in that through its projection the image is slowly destroyed by the projector apparatus, so as such, film is a doomed medium that destroys itself in its own becoming. (2001:33)

Whilst Levi takes a less fatalistic consideration towards the apparatus when describing the Latham loop device on the projector mechanism as the ‘friendly *ghost in the machine*’, which essentially allows the mechanism to function whilst lessening the damage inflicted on the material passing through it. (2012, ppxi-xii)

The language used to describe film almost reflects the violence of the apparatus; the projection is ‘thrown’ onto the screen, film is ‘fed’ into the projector or camera apparatus and Raban has described the film material in *Take Measure* as being ‘consumed’ by the projector (Lux). Cherchai Usai devised a formula, which presents that the greater of times a film is shown, the more likely it is to be damaged by its apparatus, thereby pointing out that eventually the image will be degraded.

Let t be the running time of a moving image after a number n (wherein $n > 1$) of screenings through an apparatus that inflicts damage on the image.....(2001:49).

The fact that the projected image of film can be degraded is taken up as a creative process by some artists and filmmakers, whereby a revelation of the materiality is key to the concept and understanding of the work. Greg Pope’s performances for instance, are determined




by the duration of which the film material withstands the stresses he puts it under; scratching its surface with a Dremmel drill among other tools, to create optical sound configurations in multiple projections; film material in Pope's performances really does serve as a score fitting of Frampton's analogy and the destruction of the material is central to the concept of each performance.

The image is of particular importance in my films forming this research, as it is through the projected image that attention is drawn to the frame and beyond, so the degradation of the image is a concern. The work produced for the research project, needs to be shown on a 16mm projector and not as a digital transfer as the apparatus role in performing and activating the film in the space in which it is installed, is central to the understanding of the action within the image. So, to deal with the eventual interference or interruption of the image through its surface being scratched, it is simply a case of loading a new film print into the projector apparatus. I am not interested in the pure materiality of film-without-film or film-without-image, but the capability of the material as a carrier of images. It is the image that conveys the performance captured by the camera and it is through this image coming about in the frame by the projectors performance, that attention is drawn back to the apparatus and the capabilities of what film can do.

It is interesting, if slightly tangential, to consider Cherchai Usai's point of the breakdown of the analogue image by its own machinery in contrast to the already broken down digital image. The analogue image exists as a physical print on the image-carrier; the film-strip; whereas the digital image is never physical, existing as already broken down into a signal which is then reconfigured as image through its decoding. The digital image will never degrade as there is nothing to degrade in the first place. Margaret Iverson (2012 : 812) outlines Tacita Dean's declaration of analogue as a continuous signal, a continuum, compared to digital constituting what is broken up into millions of numbers to illustrate Dean's outspoken pro-analogue stance as a creative process within which she sees more potential than digital, in the materiality and role of contingency in processes applied to the medium.

This continuous signal of the physical makes film as material more tangible to work with as it is something malleable which can be affected by direct action of the artist (myself) and the tools with which to work on it (the camera and projector). The continuous signal with regards to the material is worth considering too as a film loop. The loop and Cherchai Usai's self-destructing nature of the medium make the projector with a looped film running through it something akin to Ouroboros, the film-machine devouring itself, like the serpent that eats its own tail. A paradox to Cherchai Usai's consideration of film as destroying itself is the fact that analogue 'material' actually has more longevity than that of digital, hence the storage of



documents of significant importance on microfiche to ‘back-up’ digital data which can be corrupted. The filmmaker Ben Rivers jokes that analogue is the future, as some day the material of film will be rediscovered when humans no longer know what the boxes that contain corrupted digital data are so when they come across films they will hold them up to the light and understand what a film strip does. (Cullinan, 2011:114) Film in this instance I propose, would perform itself in creating this understanding, what film is essentially demonstrates what it does or what it can do.

The film industry as a consumer of film as material, historically allowed artists to easily access and experiment with film stock as it was in great supply. Since the demise of film production powerhouses use of film material, the demand has diminished, though this trend is recently and promisingly reversing somewhat. Whilst it is more expensive to work with this medium than in past years, it is far from dead, despite Tacita Dean’s works *Kodak* (2006) and *Film* (2011) suggesting so.²³ The prolific range of artists working contemporarily with the medium posits otherwise.²⁴

²³ *Kodak* (2006) serves as a swansong to the production of film material at the Kodak factory in Chalon-sur-Saône, France, and *Film* (2011), Dean’s Unilever commission for the turbine Hall at Tate modern served as a monument to the medium.

²⁴ Demonstrated through screenings/performance events such as Analogue Recurring, Contact, Images Festival, Mono No Aware, and Unconscious Archives among many others as well as gallery based film works.

Conclusion; thoughts on the potential of the performative apparatus

The application of the *Conditions applied (on and by the apparatus) when making film*, allow for a demonstration of the performative apparatus.

The performative apparatus comes about through the various 'parts' of the film machine drawing attention to themselves in the following ways:

- the camera inviting repetition/re-performance through the use of the wind-up mechanism and as a framing device
- the filmstrip as image carrier onto which the repeated performance to camera, is embedded in the photochemical process
- the projector and camera apparatus enabling the role of synchronicity in and between the projection frames

The image embedded onto the film-strip through the photochemical process and in turn its potential illusory spatial and durational revelations *through* the projector apparatus, begin to constitute an understanding of the work through its performance and in the way in which it can open up the experience of duration inherent within the medium. The repeated action on screen draws attention to the frame of the projected image and the subsequent relationship of any in-frame out of frame action as a site of affect.

Within the context of this research (and my wider practice) the image is of the utmost importance. I am not interested in the pure materiality of film-without-film or film-without-image, but the capability of the material as a carrier of images. It is the image that conveys the performance captured by the camera and it is through this image coming about in the projected frame through the performance of its apparatus, that attention is drawn back to the mechanism and the capabilities of what film can do. Through the performative apparatus, attention is drawn to certain elements of the film experience.

Here in this chapter I have demonstrated that:

- Repetition that comes about through a specific use of the camera and projector apparatus allows a contemplation of the image in knowing what is yet to come by creating repetition.
- The frame is emphasised through the performance of the repeated action/s suggesting the frame boundary as both container and fluid thus demonstrating a relationship with a seen and unseen action as potential in-frame/out-of-frame continuity.
- The suggestion of a continued action in-frame and out-of frame opens up the potential of between-frames as a liminal space in which to experience duration in flux or that is not fixed, and the role the performative apparatus plays in this experience.

The affect of what the performative apparatus does to the interpretation of the works created for *Repeat Frame*, is examined in Chapter 4.

Chapter 3: Analogue

Introduction to the artworks²⁵

This chapter introduces the four films presented as exhibition and the outcome of my practice-led research. The works described in this written analysis constitute only a small proportion of my series of investigations into what film does. The four films I describe here are the four that ‘got through’ as they were far more successful in demonstrating a potential for film to do something - to perform – to affect. In my research process I undertook many practical experiments with how to do things with film. One of the works I rejected as unsuccessful is a single screen film created on an optical printer by repeatedly copying individual frames to generate repetition and make a new film. The formulaic approach fits within my methodology, but a very important missing component in programming an optical printer, is that there is no element for contingency in the performance of the apparatus as the machine just follows the set programmed pattern. My means of using the camera when filming allows the mechanism function to be apparent whilst also potentially contributing a chance element that will be perceptible in the outcome of the film through the performance and idiosyncrasies of its apparatus, but in using an optical printer to create repetition there is no contingent element. I also undertook practical experimentation with layering triple screen coloured projections, but ultimately I didn’t feel they were doing enough or were active enough when viewed in contributing to generate affect. These rejected works or experiments demonstrated a method, a particular use of repetition, rather than demonstrating a method that had the potential of opening up the viewing experience in actually doing something with film through its performance.

My aim in this chapter then is to describe each work that I regard as successful in demonstrating how to do things with film. I describe each of the four films individually and in such a way to express to the reader how each might be as experienced on viewing, or how particular elements of the film came about, so that is possible to comprehend the installation and screening of them. Therefore, I use a particular tone or voice in writing about each work determined by which I feel is the most appropriate or fitting to put across how the apparatus performs and what it does, serving to highlight how the work is as installed. The films created in my research process are to be viewed as 16mm projections or installations as the projector mechanism plays a crucial role in the experience of each work. In this written analysis I include documentation from each work, in the most appropriate form in which to demonstrate it. In Chapter 4: *The Affect of a Performative Apparatus*, I go on to describe each work as an analysis not of what the films are, but of what the films do in their performance.

²⁵ Each of these films has been exhibited and screened previously. An exhibition of these four works is part of my submission for PhD, which this written analysis accompanies. Appendix I contains documentation of the exhibition at Manchester School of Art, May 2015.

Attempt to bounce a ball from one projection into another, 2013, B/W double screen 16mm film installation, looped.

The text on this double-screen film installation is written as the premise to a play in which the gallery is regarded as the stage in which the projectors are the performers of the film. So, the text here lays out what is to be expected in the viewing space, what the performance consists of and a slight suggestion into the performers limitations. The writing draws directly on Hollis Frampton's *A Lecture* to inform style and content and is purposefully clipped and mechanistic as it imagines the two projectors constituting the work as having a conversation within the space of their performance. I include photographic documentation from a previous install to accompany the text.

Aligning, 2012, B/W single screen 16mm film, looped or 2:19 mins

I briefly describe *Aligning* here, as the simple premise for the film; pre-shoot and the shoot. I describe it in such a way as to highlight how important the selection of a location is to my filmmaking process. The action performed in this film is simple and is contained within the frame as a single-screen work. A link for viewing a digital transfer of the film can be found at the back of this written analysis in Appendix I.

Attempt to throw a paper plane from one film frame into another, 2013, B/W standard 8mm film printed on B/W 16m print stock, split-screen, looped

My written account on this particular film, serves as an explanation of the process of shooting. In order to capture the action supposedly crossing film frames, I had to use a very formulaic approach to set this up. Thus this account describes processes used and explains how the four frames come about within the projected image. This particular work is only shown installed as a short film loop, so I include images from a previous install and close-ups of the projected frames to accompany the text.

Untitled (Insertional), 2014, double screen 16mm film, looped or 2:45mins²⁶

My text on this double-screen film is written as a personal account of my experience of its first screening at *Analogue Recurring: Double Vision*, Friday 18th July 2014. I include documentation of the film as presented at this screening as a link in Appendix I. As the work was documented from behind the audience at the *Double Vision* screening, it is possible to imagine how the work behaves when witnessed on two 16mm projectors performing in public.

²⁶ *Untitled (Insertional)* has and can be shown in a screening as well as installed in a gallery setting. The description and documentation of this work included here are from the first time it was viewed, which happened to be at a screening.

Attempt to bounce a ball from one projection into another, 2013

A conversation between two projectors

An ongoing, one act play

We see two projectors stood on opposite sides of the stage. Off centered. They are both Elf RT1 projectors, which is unimportant, other than that they appear identical, but are not. Let's call them E1 and E2, they are our performers.

Each projector has a looper attached; a simple rotating plate and holding device for film, directly screwed to the top of the machine. In this instance 100' of film is loaded in each, yet as it is looped through the joining of the end of the print to the beginning, this measurement is of no odds, the films simply project continuously. No beginning, no middle, no end. Our performers do not tire.

E1 and E2 are both switched on.

P1 and P2 are the respective projections from the apparatus opposite.

The illuminated frames are the only light on stage.

The image and action in each projection frame is identical, in that the film that E2 performs is a duplicate of E1. P1 depicts an action of a ball entering the frame, bouncing off a blank white background, before becoming larger as it appears to move towards us. The ball disappears, out of view, beyond the frame, off-stage.

Meanwhile a ball enters the screen of P2 opposite. It also bounces into and out of the projection frame. The screen is blank for a while, a white void as illuminated rectangle. The action repeats, the same action, from the same camera angle, yet different as it is a repeated performance of the first action not the exact same. The ball seemingly disappears from one projection frame and reappears in the other, duplicating the movement; its trajectory out of one frame to the other is unseen, but imagined. From P1 and into P2 and vice-versa; in an illusory repeated, continuous movement, that is partially witnessed.

The projectors are magicians, masters of illusion. They conduct the score from which they read.

The projectors converse.

Each dependent on the other. For this stage to contain their actions they must both perform.

Viewers enter stage left/stage right.

Exit at will.

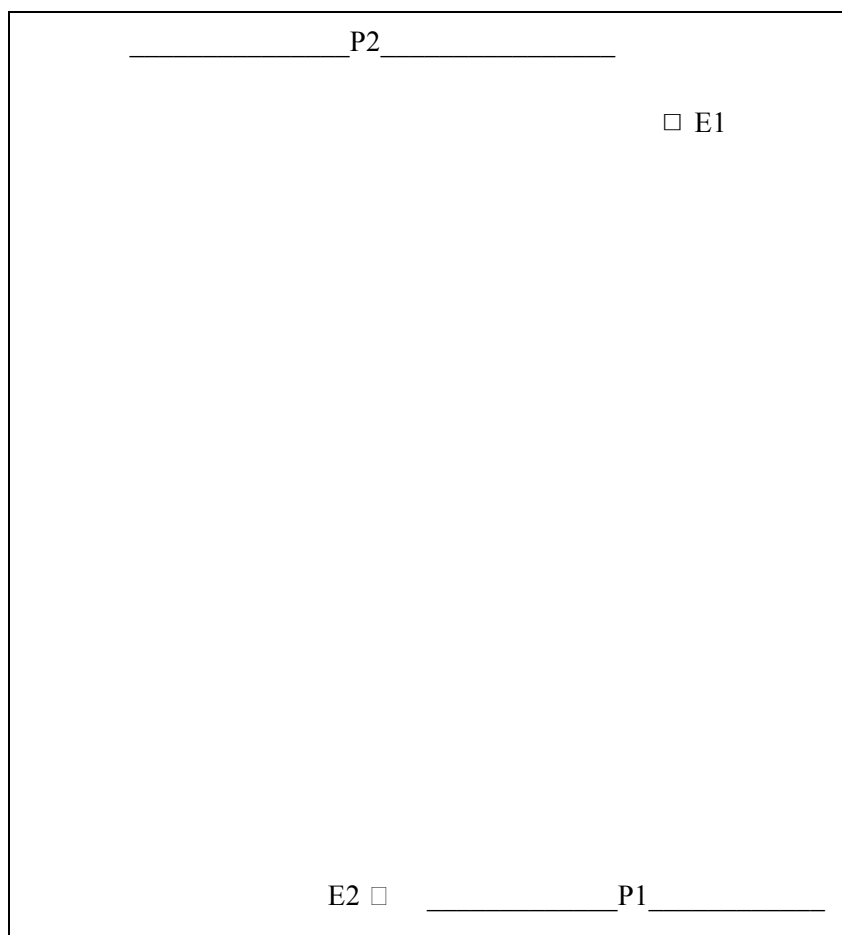


Fig 7: Representation of the gallery as stage and the placement of the projector as performers

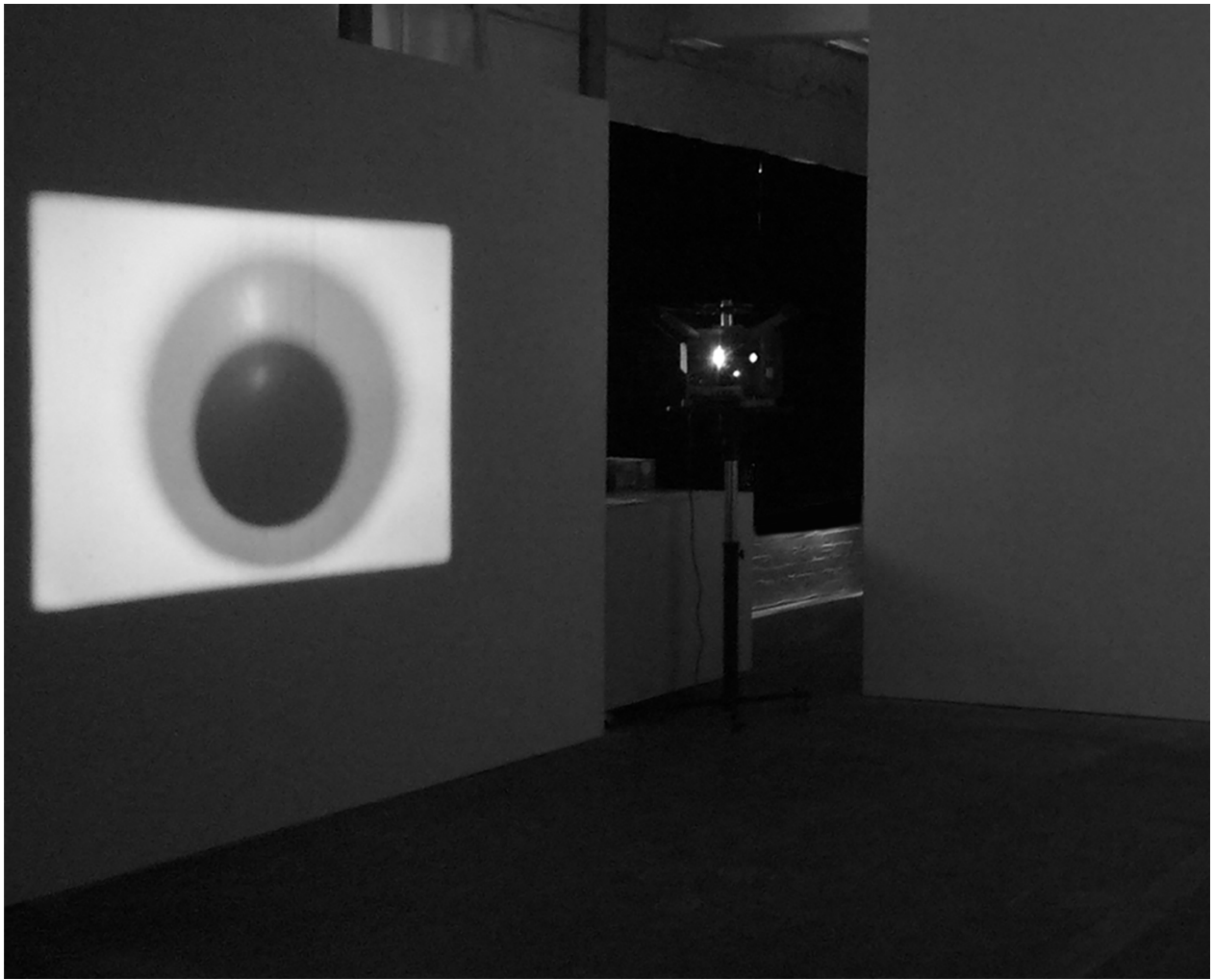
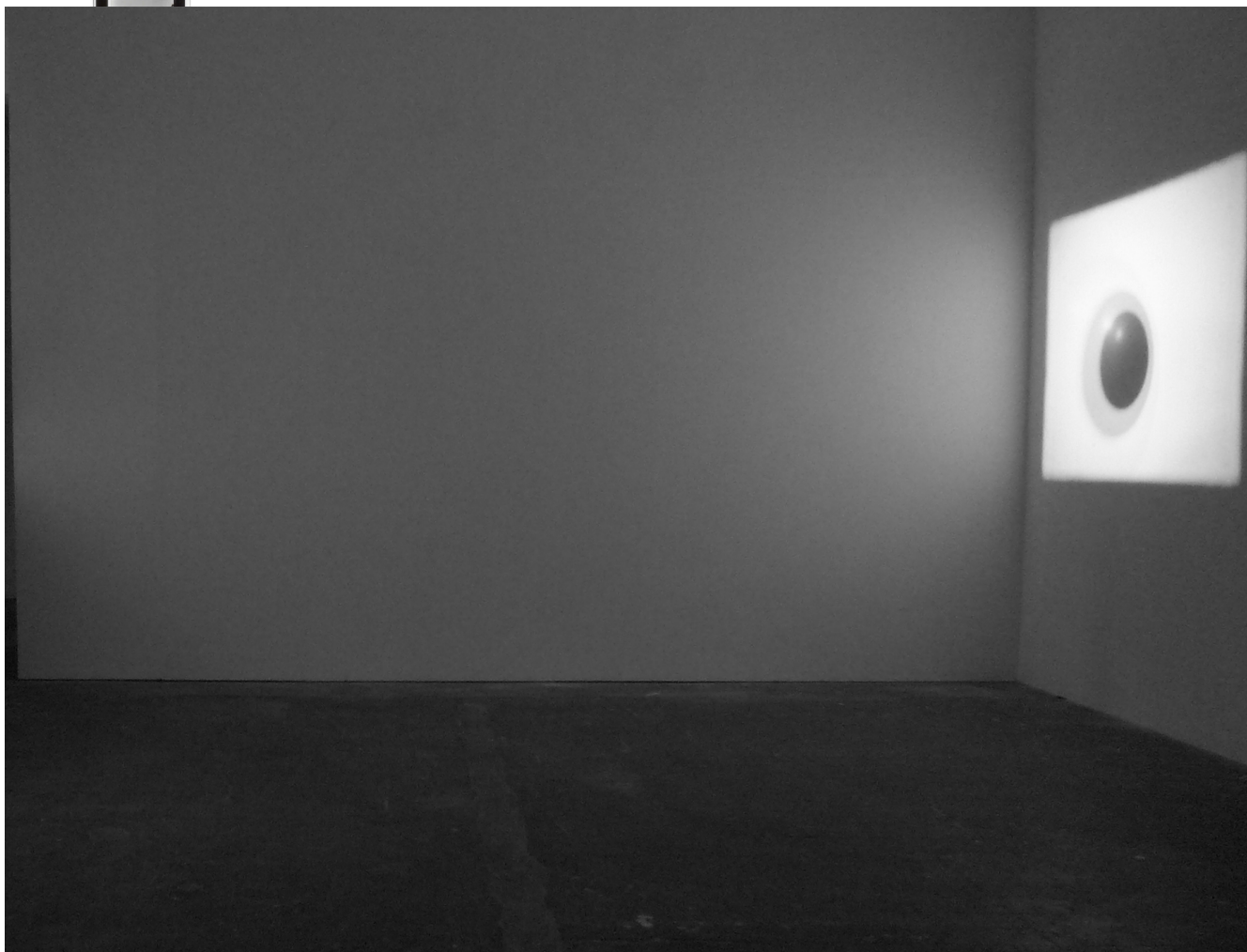


Fig 8: *Attempt to bounce a ball from one projection into another*, 2013, as installed at *Motion in Form*, 2013.



Premise of the film:

Action: the performer attempts to align a ping-pong ball with the horizon using only their breath to do so.

Framing: the performer's body bisects the frame. Tight cropping to focus on the action performed.

Pre-shoot:

A search was underway for some time to find the right location at which to shoot.

Despite knowing the action I wanted in frame and that the frame was to be tight, the location of the shoot needed to be a) unrecognisable and b) completely clear of any obstruction on the horizon line. The location needed to consist of a slope, the angle of which had to be shallow enough for on which the performer (myself) could lie, whilst steep enough to allow the camera placement to bring the horizon and the body into correlation in the shot in order for the concept of the action performed to be clear.

Greenwich Park.

A slightly steeper hill than anticipated, but it served the purpose.

The shoot:

It is not often that I ask someone to film for me, but on this occasion as the performance being undertaken in-frame was to be so closely cropped and due to the nature of the action performed, it would be impossible for me to be both behind and in front of the camera apparatus, so to speak, at the same time. Even a slight shift in my position in-frame would appear in the film as a huge shift, resulting in a jump of the positioning of the action inside the image when projected.

The framing of the shot was set up. Positioning myself on the slope was a feat in itself. What is not evident in-frame on viewing the film, is the fact that I was contorted off frame in order to hold myself in the position required to perform whilst not rolling down the hill.

And so it began. Dogs and their owners watched; it was a sunny Saturday.

The duration of the shoot seemed endless. I was hit in the face by the falling ball repeatedly.

I became so out of breath I saw stars.

²⁷ The title refers to John Baldessari's *Aligning Balls* (1972), and the action performed in *Throwing Three Balls in the Air to get a Straight Line (Best of thirty six attempts)* (1973). In the latter, the artist performs an action for the camera and contingency plays a part as to whether he can achieve the absurd task the title tells us he is attempting. There is a chance that one ball is thrown higher than the other, at a different speed, the camera may capture the moment just after or just before the optimum point. The camera mechanism acts as witness, capturing a particular moment, a still snapshot of each attempt.



Fig 9: *Aligning*, 2012, still from digital transfer of 16mm film ²⁸


²⁸ See Appendix I for link to digitally transferred film.



Fig 10: Installation view at *Motion in Form*, 2013²⁹

Attempt to throw a paper plane from one film frame into another, unlike the other three of my films described here, was shot on a Standard 8mm camera. My ST8 camera functions in the same way as my 16mm Bolex and so I apply exactly the same methods described in Chapter 2. My standard 8mm camera has a wind-up mechanism that serves as a timer for each performance and thus invites repetition in the same manner as my 16mm camera. I use the same precision on framing, though with this particular camera that can be slightly problematic as the viewfinder is tiny in comparison to the Bolex.

²⁹ *Motion in Form* was a series of solo exhibitions by artists working with analogue film investigating the performative and sculptural qualities of the medium.



Standard 8mm comes as a roll of film that is 16mm wide. Standard 8mm cameras, unlike Super 8, shoot one half of the film material at a time, as the camera aperture is half the width of the film stock. Therefore, when the film has run through the camera, one needs to open it up and flip the film reel over, reload and the apparatus is then ready for shooting the other side of the film material.³⁰ Normally when one shoots on St8, the exposed film is split down the middle after processing, spliced end to end, so one has a 50' print of 8mm film ready for projection. I hand-processed this particular film, keeping it un-split and using the negative to print onto 16mm film stock. Thus four frames as four images are visible within the frame of the projection. The film as material and as duration is therefore half of what it would normally be. So it is only 25' long, equivalent to approximately 45 seconds of film.

The simple concept for the work was to perform an action for the camera and to attempt for this action to continue from the frames visible on the left of the projection into those on the right determined purely by contingent elements of both the performance of the camera and my performance for it, but also many others that could affect what is captured in frame (for instance the wind, other people etc. as this film was shot outdoors). The process involved for shooting had to be formulaic as when the film is removed and flipped over to run through the camera apparatus for the second time, the frames are exposed the other way up to those exposed first.

Here, with the film remaining un-split, the frames on the right in the projected frame are the opposite way up to those on the left; so one set of frames is upside down in relation to the other. This fact dictated the action performed for camera as it needed to be very simple, particularly as the concept for the film was to attempt to capture a movement across the sets of frames, from one side of the projected image to the other. Therefore I added another step to my process in determining which side of the frame the action should enter the shot from, which then had to correspond with how the film is flipped before reloading and reshooting the other side the material.³¹

³⁰ The process of opening a camera in the middle of shooting seems absurd considering the film stock is light sensitive. Some purists would argue this needs to be carried out in a darkroom, but this is rather impractical in that I tend to shoot outdoors. Like 16mm film, the stock is loaded onto a daylight spool, which has a lip to block light entering the film roll. Therefore it is only the frames on the outside of the reel that are exposed to excess light. This tends not to completely bleach the image, but it may result in it appearing overexposed for a few successive frames.

³¹ In Chapter 4, I describe how contingency in camera plays a huge roll in any action continuing across frames and further describe the in-between of the frames as a space of affect.

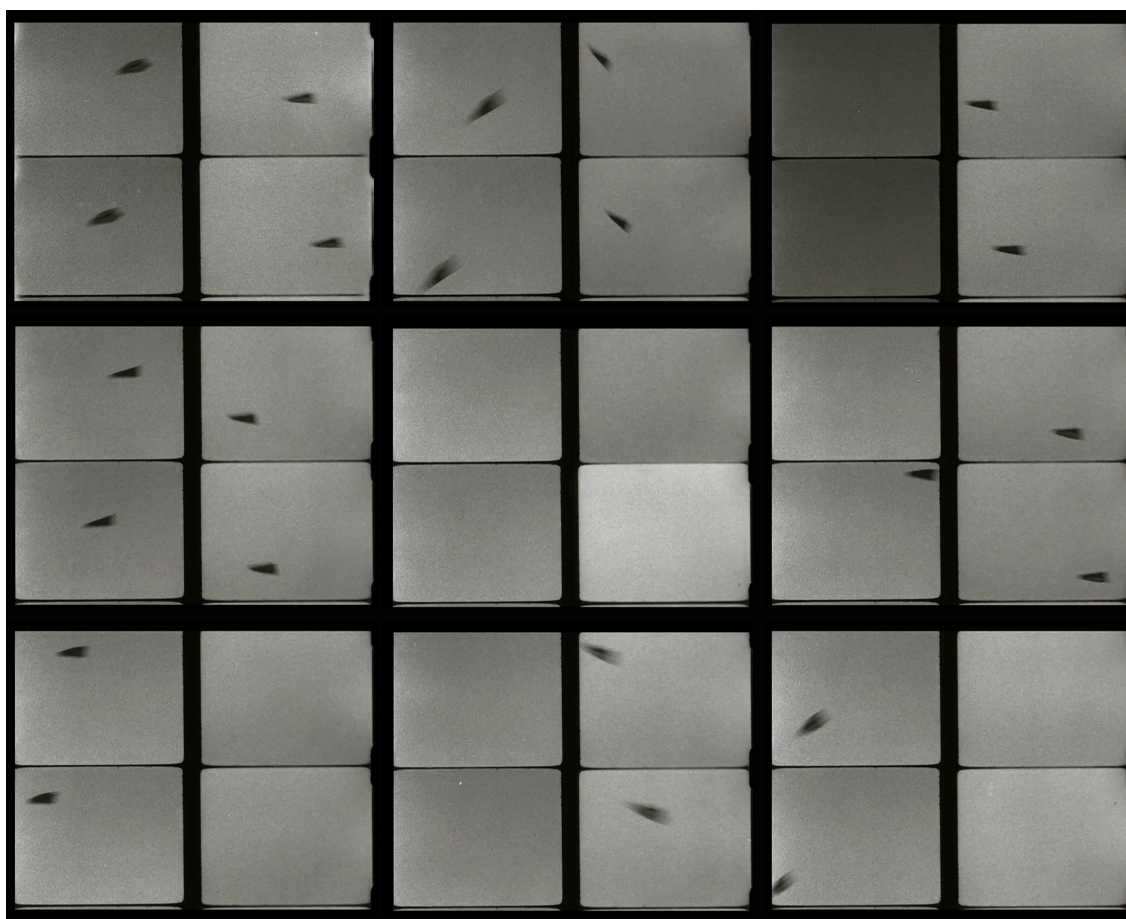


Fig 11: Selected frames from digital transfer of 16mm film *Attempt to throw a paper plane from one film frame into another*, 2013



Fig 12: *Attempt to throw a paper plane from one frame into another*, 2013 as installed at *Motion in Form*, Electro Studios, 2013

Untitled (Insertional), 2014

The film *Untitled (Insertional)*, was premiered at *Analogue Recurring: Double Vision*, London on Friday 18th July 2014 and the text below is a brief account of the event.

The work consists of two 100' films as a double screen film; each of which documents of the same action, but in two halves, thus viewing as a double-screen allows for the completion of the performance happening between them.

Prior to the screening, I had only seen the individual prints on the Steenbeck in my studio, thus as single screens; consecutively but not simultaneously and so it wasn't until the event of the screening that I witnessed this work as a double-screen, as the whole work. I was a spectator, as the rest of the audience, to my own film, though with a prior knowledge of the intended action.

A bank of projectors sits at the back of the room, facing an extra wide screen to accommodate a double projection.

Two of these apparatus are in synch. They are conjoined by an arm, which ensures the motor of each apparatus will run at exactly the same speed and therefore the films projected by each will be at the exact same frame rate. Some of the works in the screening programme are designed to be shown on this Siamese apparatus, as there needs to be a perfect synchronicity between very specific frames; where as others are to be shown on projectors with very similar running speeds.

Mine, among other films, is not shot or cut to force perfect synchronicity, frame by frame.³²

I had no synch marks on the two 16mm prints. I don't edit my films; the closest to editing that occurs is in camera, with my use of the wind-up mechanism of the apparatus. So to attempt to make the action in both prints appear in synchronicity throughout by meticulously cutting and splicing, would go against the integrity of the processes I use.

I was to witness if a synchronicity of the action performed for the apparatus was to occur live as performed by the projector, with the rest of the audience.

³² Synchronicity occurs through various levels of contingency in this work. The suggested synchronicity is what I was aiming for rather than a perfect synchronicity as there are too many levels of contingency at play for that to come about; the performance for camera, as both cameras would have to run at the exact same speed on shooting and my performance for the camera's would have to be perfectly timed and finally, both projector apparatus should run at the same speed as the final performers themselves.

The two screens flicker. A pair of legs from the knees down appears in the screen on the left, before leaping out of it to the right, eventually appearing in the other screen; its opposite, a kind of mirror, but the other half of the picture. The action is slightly out of synch, so two pairs of legs are visible; one in each screen. Simultaneous with this movement, a rope swings from one screen to the other; it is this obstacle that the legs are leaping to avoid.

The legs, it would seem, are ‘chasing’ one another, from one screen to the other. But it is the same figure attempting to leap across frames. As of yet the two films don’t quite match up or come into synch and on this first viewing I’m unaware if they will. There is a sense of anticipation. The timing of leap and land appears to be falling into time.

A shadow is seen on each screen, stretching from and beyond the legs, mimicking their movement.

The shadow also seems to be chasing itself.

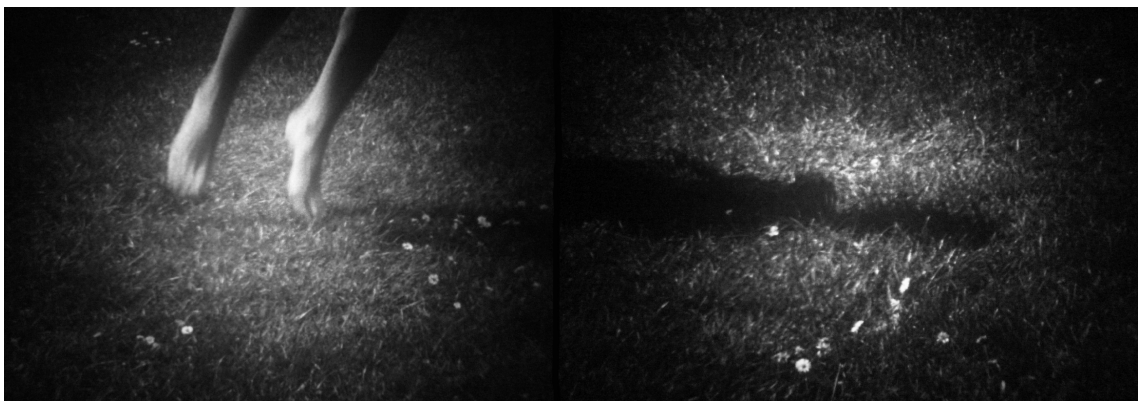


Fig 13: *Untitled (Insertional)*, 2014, digital still of 16mm double-screen film

In the left hand screen the shadow allows one to see more than just that of the feet, but of the bottom half of the body of the figure performing this action; thus revealing what is out-of-frame and what we would otherwise not see. The right hand screen shows us the shadow of the top half of the figure’s body, which is out-of-frame in both screens, never actually physically present or visible in either.

The shadow cast by the rope follows the actual object out of one screen and into the other.

At approx. 2:20 the leap from one frame into the other comes into synch. The action performed appearing as a whole fluid movement across the frames.

The previously disjointed shadow of the body also becomes whole. The shadow of the bottom half of the figure in the centre of the left hand screen, matching the shadow of the top half of the figure in the centre of the right hand screen. It is the only point throughout the film that the viewer witnesses the whole body of the out-of-frame performer of the action, rather than as disjointed parts, be they shadows or limbs visible in-frame.

This synchronicity lasts for approximately 15 seconds as the figure leaps from screen to screen, whilst the rope swings from one to the other, alternating with the body, one exiting whilst the other enters. The point at which the body and the rope cross, as in the moment where the leap and the object coincide, is not revealed. This moment sits in the out-of-frame between the two projected frames. It is not necessary to witness the crossing of movements, as the unseen is understood all the same.

Gradually the action within the screens slips out of synch once more. The chance meeting of movement completed which seems all the more important because it was not forced.

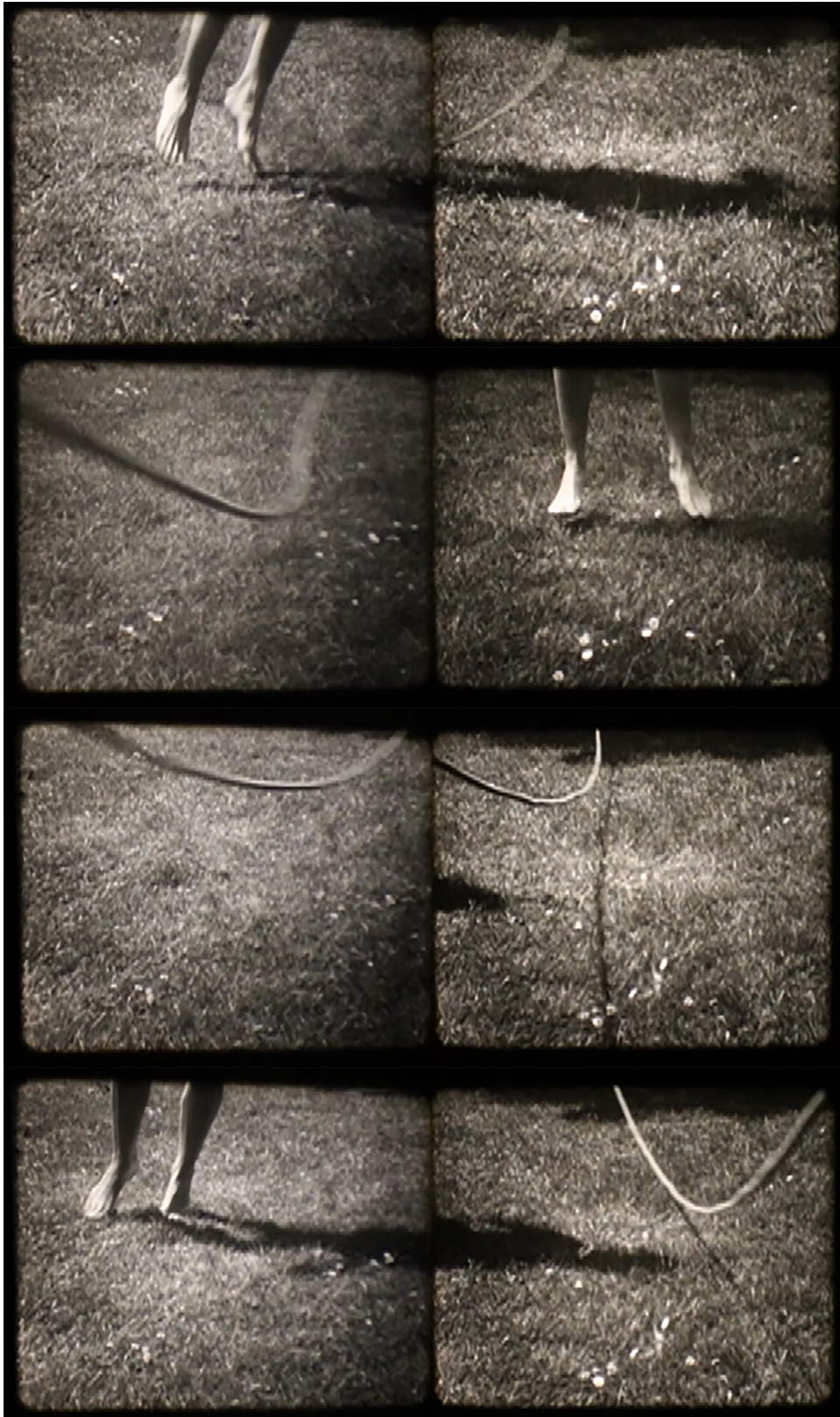


Fig 14: Sequence of stills from digital documentation of *Untitled (Insertional)* (2014) ³³

³³ See Appendix I for a link to documentation of the film screened live at Analogue Recurring: Double Vision, London, July 18th 2014.

Brief Summary

I use these four films in the following Chapter 4, *The Affect of a Performative Apparatus*, to interrogate what the application of methods and the construct of each performance does to the experience of each film and the shifting durations within, through generating a space of affect. The films are described here to demonstrate what they are and the next chapter sets up to interrogate what they do in analysing how the performative apparatus generates affect and put simply, how things with film are done to create a shift in perception and an understanding of what it is through its own performance.

I propose how the films demonstrate the following on their presentation:

- repetition as highlighting and contributing to an in-frame out-of-frame continuum creating a tension with the border of the projected frame
- repetition creating patterns of duration/s which are not fixed, but exist in flux in the performance and experience of the films

Chapter 4: The Affect of a Performative Apparatus: Repetition, Duration and The Frame

Introduction

What does a performative apparatus do to the event of film?

What is the affect of the performative apparatus?

In this Chapter I take these questions as the prisms through which to examine the ways in which the films forming this research behave as the performative apparatus, in the event of their installation and subsequently what affect their behavior generates. The examination is a direct correlation to my title *How to Do Things with Film*, proposing that what is important with regards to this research is what the films do or suggest and not necessarily what they are or constitute.³⁴ The performative apparatus as I describe it in Chapter 2, constitutes the machinery of film in combination with my body as performer for camera; the mechanical and biological working in tandem as part of the same machine.


The apparatus of film are performing entities in the realm of installation event and in their particular modes of performance they engender changes within the film content.

I examine this performative behavior that constitutes the event of the artwork, through the three key concepts that express this affective change: Repetition, Duration and The Frame. The chapter presents analysis of my four films, in their performance of these concepts.

To address each concept, I describe how they work in my films, considering the processes I use and which highlight these as the methodological conditions inherent in each. Although the frame, repetition and duration are described individually for ease of definition, they are all interlinked and intertwined as each affects the other in the experience of viewing the work.

I start with demonstrating repetition in my films. Repetition as process in the films of *Repeat Frame* has a specific affect upon the projected film frame by forming a pattern and structure. Repetition as structure in these works demonstrates an in-frame/out-of-frame continuum, with the witnessed action crossing into and out of the projected image. The production of such a continuum through repetition affects the experience of duration when experiencing the work. I describe how I regard duration in the films, from my perspective and my approach as an artist using a Reflexive methodology. As described in Chapter 1, using a reflexive method makes the apparatus and process apparent whilst simultaneously allowing an embodiment of the qualities of filmic illusion. The films resulting from this method have a duality of being both illusionistic and structural. The repetition witnessed in my films creates a series of patterns of actions. These patterns are determined by the apparatus at the time of the film shoot and at the time of its' screening and each exist for different and varying sets of

³⁴ This is very different to examining them purely as artworks with an exhibition history and what their material construct is.



durations. The frame is considered in the four works through examining how the illusion of an in-frame/out-of-frame action can affect what the films do.


Throughout this chapter I refer to my films; the double-screen installation *Attempt to bounce a ball from one projection into another* (2013), the single-screen *Aligning* (2012), the split-screen *Attempt to throw a paper plane from one film frame into another* (2013) and the double-screen work *Untitled (Insertional)* (2014). It may be useful for the reader who is not familiar with these works to refer to Appendix I whilst reading this chapter to see images of the installed films and links to view them collectively and as singular works. It is important to have watched the films to understand how they function and perform, as I don't describe that in detail here, instead I assume that they have already been viewed. In Chapter 3 set out to demonstrate each of these films, whereas here I examine what they do. I consider the context of the physical installation of the film works and its contribution in demonstrating repetition highlighting the frame, and in turn how this affects duration as a series of lived experiences. Examining the films through the three concepts engenders a series of questions: How does the film's performance regulate the speed and duration of the frame to set a framework for how the film can be experienced?

How does the performance of the films of *Repeat Frame* generate affect?

The whole body of this work asks the research question: *What does an in-frame out-of-frame continuum do to the experience of various durations in film, if duration is both a repeated pattern, yet in flux?* Or in other words – *what is the affect of a performative apparatus and how does the event of the film machine performing generate affect?*

Event and Affect

Event, as I use it here takes the artworks forming the backbone of this research as the construct; so event is what comes about in the installation of film and is not a theatrical cinematic event or one off performance. I do not regard it as event in terms of what is happening *in* the film image per se, but *of* the film itself in its performance and the affect it subsequently generates. Saying that, I will take a brief side-step here to point to Mary Anne Doane's description of the paradoxical nature of the term event (in film), through the use of the actuality. As I refer to my own films as contemporary actualities due to the nature and structure in which they are created in using a static camera being the same, this seems important. Doane posits that actualities serve both as highly structured documents of real-life events, yet due to purely pointing a static camera at a scene, they also opened up possibilities of contingency in that anyone could walk in front of or anything could happen in front of the camera. The paradox of event in Doane's analogy is that it sits between states of being highly structured whilst open to contingency. The event to which I refer is not that which is filmed, but that which the film creates as it unfolds, which is felt, thought and suggested, which cannot be contained as an actual thing or singular




placement in time, as with the event occurring *in* an actuality film image. The contingent moment/s in the film installations within this research come about in the performance of the apparatus and the mode in which it creates shifting patterns of duration and repetitions, which I describe later. So within the highly structured process of creating my contemporary actualities, there still lays a contingent element of chance introduced by the methods in which I use the film mechanisms.

Felicity Colman describes event epistemology paradigms as being concerned with the metaphysical; engaging with concepts and thoughts of space and time, which ‘have no material body but are nonetheless the stuff of existence.’ (2009 : 10) The film machine has its constituent material bodies (projector, camera, myself), yet when these apparatus perform, the stuff of existence becomes what the films do and how they create affect in engaging concepts of time and space. The event of the film becomes the site of affect on its performance.

In his text *Once More with Feeling: Affect, Art and Performance* (2011), Derek Attridge describes the artwork not as an object, but an event that comes into being over again, experienced differently each time. He reiterates that this is not a new concept (building on Badiou) and that the event (of the artwork) occurs in a specific medium or mediums. Attridge’s medium is that of writing and his expertise in the field of literature and the affect of language is relevant to turn to briefly, particularly as my title draws on Austin and his philosophy of language’s performativity. *Once More with Feeling*, particularly focuses on the power of language to cause affect and a genuine bodily reaction such as pain. What I find interesting about the text in consideration to my films using what I term the performative apparatus, is Attridge’s detailing of language being the event that performs to cause affect. Whereas my medium is that of film performed by its apparatus as an event opening up a reaction, so resulting in the same; affect. Attridge uses Cormac McCarthy as an example of the power of language to cause responses of revulsion, anger, pain etc. but without actually doing any of these things ‘As literature it performs hurting...’ (2011 : 333) Turning to other forms of art such as painting, sculpture, film and music, Attridge describes the manipulation of the medium as causing affective response as ‘a performed emotion.’ (2011 : 339) Furthermore, he describes this emotional response, not to the object of art (whether that be the reading of literature or the viewing of a film) but that the response is the event. (2011 : 340)

Badiou similarly doesn’t consider the artwork as the event, but as event causing, allowing for the introduction of aesthetic transformation. The artwork opens up the potential of something to come about, the moment of change or the unknown moment becoming the event. This concept correlates to the works forming *Repeat Frame* in the coming about of something in the experience of the films. For instance, the transformations occurring in *Attempt to bounce*



a ball from one frame into another through the contingent element of the two projectors falling in and out of time, causes shifting patterns of the images being in time in one projected image in relation to the other through states of fluctuating synchronicity; the event becomes the experience of this shifting occurrence through the film and its apparatus performing (as the performative apparatus). I will return to describe this particular film in detail later in this chapter where I talk about the out-of-frame as the site of event and affect.

The contingent elements of the films forming this research as opening up and creating event can be read in correlation with Badiou, whose concepts Simon O’Sullivan considers in his paper *Aesthetics of Affect*. Rather than taking the position of deconstruction and the already constituted event (Derrida, de Man), O’Sullivan leans toward event as something unexpected (in a combination of Badiou, Deleuze, Guattari). O’Sullivan posits that an artwork can be considered as not only object, but also as a space or zone where it is possible that something might happen (Deleuze, Guattari) and in what Badiou would call an “event site”. O’Sullivan’s position is summed up very succinctly as such:

‘At any rate, art is a place where one might encounter affect. (2001: 127)


I propose that this is exactly what is happening in my films. The event as something unexpected coming about through the contingency of the performative apparatus and within the unfolding of the films, creates a site for affect to be experienced. I’ll describe this more below by outlining how I consider affect and later when I describe how contingency within the artworks opens up a site of affect. In the boundary of this research the affect of the film/artwork is not what it is, but what it can do as experience. This follows from Spinoza’s theory of affect, which emphasises bodily experience in relation to the world and others and through this interaction a change comes about. There is a bodily response to the stimulus of change; the body is affected through sensations (joy/sadness as elaborated on by Deleuze) or in direct bodily responses (changes in heartbeat/sweating as described by Massumi). Massumi’s concept of affect is intensity read as an emotional state; intensity of the image, its duration and a non-linear process that instigates a disruption: as described by Janet Harbord in *The Evolution of Film; Rethinking film studies*, as a trace of an impingement created by an encounter felt as experience. The intensity of this encounter becomes the site of emergence. (2007 : 121)

Simon O’Sullivan takes Deleuze and Guattari’s development of Spinoza’s concept of affect, to describe the artwork as a series of affects. Placing the artwork at the centre of his paper *The Aesthetics of Affect*, O’Sullivan proposes that the affect/s of art is in its event – in the experience of it and not in the definition of it. The centrality of the artwork in describing potentiality of affect, makes this particular text stand out to me in my own wrangling and attempts to (not) describe in a prescriptive or fixed way affect within the artworks forming this

research. O'Sullivan positions affect as not so much bound with knowledge or definition, but with experience (of the artwork) and he regards the very definition of affect as problematic (following Massumi) in that definition would open up deconstruction. So, he suggests that the best solution is to move beyond this predicament, which is the premise of his paper.

Furthermore, O'Sullivan describes the central role of art as 'a bundle of affects', elaborating that 'this is what art is...or as Deleuze and Guatarri would say, a bloc of sensations, waiting to be reactivated by a spectator or participant.' (2001 : 126) The experience of encountering an artwork is an event in that the body is stimulated by it and vice versa (depending on what the art object is). O'Sullivan describes art as event and as a place where one might encounter affect, detailed in his using Julia Kristeva's description of art installations at the Venice Biennale to point out how she describes the function rather than the representation of the work and as such 'what becomes important is what a particular art object can do' (2001 : 130) The importance of *what an object can do* or here rather *what a film can do* forms the basis of this research and once more reiterates the title of this research project. The 'How to Do Things with Film' offering the notion of many outcomes in that through *doing* something occurs.

On considering the works making up this research and in writing on them throughout this analysis, this notion of 'event' I always consider as 'performance'. The projectors perform, I (the artist) performs, the camera performs, thus the whole film machine performs within boundaries and modes of contingency; the culmination of this performance forms the event and locates itself or is constituted as a site of affect; the location at which something occurs in the artwork 'doing'. The knowledge of the work comes about through the experience of it and in becoming part of the performative apparatus, each element being interlinked. Patricia MacCormack considers what she terms the *event of apprehension* in her text on Julia Kristeva, included as a chapter in *Film, Theory and Philosophy* (2009), edited by Felicity Colman. What she means by the term is how she regards that the spectator asks not "What does this image mean?" but "What can this image do?" (2009 : 280) as they already have a knowledge of what the image means. What an image means through memory of perceiving similar images is incredibly important in my works as by using repetition of the same action as a generative method and suggesting a knowledge of what is yet to come, allows the spectator to then ask 'what can this (projected) image do?' Harking back to my research title, *How to Do Things with Film* I propose that the generation of memory in the film event through the use of particular methods I describe in Chapters 1 and 2, create an opening up of the event where affect can be experienced.




The artworks; *Untitled (Insertional)* (2014), *Attempt to bounce a ball from one projection into another* (2013), *Attempt to throw a paper plane from one film frame into another* (2013) and *Aligning* (2012); as described in the previous chapter are viewed as film installations. There are various levels of affect within the installation of the films if one regards the projectors as body, as well as the spectator and the maker as a part of the film-machine. On entering the space, the spectator cannot but become part of it, they affect the film in a variety of ways...some of which are obvious as physical changes in their shadow potentially disrupting the projection or on a minute level as dust falling on the film strip after being moved around/through the space by the viewers entry/exit. The viewer is affected in the experience of encountering the film and witnessing the oscillations, tempo and rhythm of repetitions unfolding on, in and beyond the projection plane. Various levels of duration open up contemplation on past, present and what is yet to come within and beyond the image. The projectors as mechanical bodies fall into and out of synchronicity, playing out their own performance of affect on one another in the event of their bringing about the film, so the performance of the film machine creates shifting patterns of affect. In 'doing' something, each film is creating a series of affects within, upon and beyond the actual structure of the work into being the event of the work generating affect.

The affect of the artworks is through picking up on the rhythms existing within them. One is made aware of the oscillating performances, durations and physical nature of the performances in the image and of the physical projector bodies in space. By being in the event of the artwork one is opened up and in the space of affect, highlighted by specific elements of the films behavior of repetition, duration and framing. I examine each of these components of my films now, before considering how they contribute to generate affect.

Repetition

Repetition as a method applied in experimental filmmaking practice, emphasises the apparatus and processes used by the camera in the production of the film and in the projector's performative role in literally repeating the film loop. This performance creates an ongoing projected image, rather than a definitive image (one that comes to an end), which is continuously performed by the projector apparatus. In the case of the double screen films I shot, the two projectors running at slightly different speeds, each mark their own time, the difference between them becoming apparent in the shifting synchronicity of the repeated film images.

I described in Chapter 1 the structural techniques of the frame as a singular unit looping and repeating. In this Chapter, I turn my analysis to the repetition specifically in the frame of the projected image, the 'fourfold cut in space' as eloquently described by Frampton in his text



Some Propositions of Photography (1965) as republished in *On the Camera Arts and Consecutive Matters.: The Writings of Hollis Frampton* (2009 : 8) I examine the relationship of this repeated image (or images) to the darkened space, animated by the projector and how they contribute to generate affect. For instance, in *Aligning*, repetition is evident in the projected frame as a re-performance of action. The body witnessed in the foreground of the frame, repeatedly and forcefully exhales in the absurd attempt to line a ball up with the horizon line in the background. The repetition witnessed stays within the confines of the projected image and any emotional response as affect is directed to the image or in relation to the contained frame. Whereas, with the three other works exhibited as evidence of this research process, repetition becomes evident in the out-of-frame in the suggestion that the action continues beyond the projection, highlighting the space beyond it and constituting it as a site of affect, where an emotional response can be projected. *Attempt to bounce a ball from one projection into another*, as a double-screen installation of repeated action, clearly demonstrates this notion and is examined further where I describe the out-of-frame as a site of affect.


How does repetition generate affect?

What repetition in the image demonstrates is the affect of repetitive processes. Repetition makes one acknowledge the presence of the apparatus, but furthermore creates a different identification with what appears in and around the projected image. In *Repetition Time: Notes Around Structural/materialist Film*, Stephen Heath describes how repetition in a structural/materialist film practice engages identification by the viewer in a particular way as rather than identifying with subject/character, in non-linear structural film when an image is repeated there is identification with objects or what is shown in the projection frame.

Heath argues that as the viewer becomes an active agent in the understanding of processes evident in structural film methods, as repetition is performed as an intensified experience in the spectator's viewing time. The repetition as identification and intensification as described by Heath, can be regarded as one of the affects that such films create. There is a difference to be distinguished in the kinds of "subjects" that Heath's theory describes.

The act of repetition and re-performance in my single-screen film, *Aligning* (2012), creates a reflection on the process and concept of repeated action. In *Aligning*, or in *Kiss* (Warhol 1963), for example, the use of the human body as a repeated and repeating active object signals it not just as "an object" but also acting as a subject, which in turn affects the relational circuit of action on screen, as it is registered by the viewer which can be read through Massumi's suspension of action-relation circuits. (1995)

I use the intensification of action in the projected frame to highlight duration as an action created concept, by creating an awareness of the repeated performance of the in-frame




action through the creating a rhythmic dualism within the minimal scene in *Aligning*. Movement within the projected frame is minimal, thus attention is focused on that of the ball rising and falling and its position in relation to the static horizon line. In this instance, attention is on the action of the object, away from the performer. But paradoxically, as the action of the object (the ball) comes about from the physical effort of forced exhalation by the performer, attention is simultaneously drawn back to the body as the repeated performed action is seen to have physical affect. As a part of the film machine, the artist's body is affected by the performance through which the viewer can potentially consider affect in empathetic emotion.

Judith Wilkinson (2007 : 78-9) suggests that repetition of the fall as witnessed in Bas Jan Ader's films³⁵ serves as an 'obsessive restaging' which acts to draw the viewers attention away from the persona of the falling artist and towards the concept of falling itself, which she considers the only insight into, is in the observation of the occurrence itself. Wilkinson regards that Ader's body is erased from the performance by the process of continual repetition. While in my film *Aligning*, the movement of the body is continuous, in Ader's films, an anticipation in waiting for the act of the fall to come about creates a tension of the about-to-be performed within the projected frame. As a series, Ader's fall films form a repetition of the action in various situations and therefore can be examined as a repeated process in the generation of a body of work.

Repetition in the projected image thus has a double effect in opening up responses that are important in the function of my own films. The first is that of the memory and knowledge of the witnessed action as repetition, which is integral to the knowledge of suggested action in the out-of-frame. Repetition in this first sense creates a tension with the projected frame in the development of an in-frame-out-of-frame continuous action. I detail this later in *How the frame is affected by repetition*. Secondly, is that repetition produces a pattern and rhythm in the films, creating a specific attention to duration.

In utilizing repetition as a generative method, the outcome is not one of a linear or narrative film and thus it is experienced as a series of re-performed actions or movements as a series of patterns or rhythms in the projected frame. I could use any of my films to demonstrate this point; *Aligning*, for example, demonstrates repetition as a series of re-performances, each of which lasts for a certain but not standard amount of time, thus each non-measured repeat has a specific duration witnessed within the singular projection frame. Whereas when it comes to my double and split-screen film installations, particularly in *Attempt to bounce a ball from one projection into another*, repetition is demonstrated as a series of rhythms that play off one

³⁵ Bas Jan Ader's series of fall films were shot between 1970-1971. Amongst them *Fall I* and *Fall II*, both 1970 and *Broken Fall (Organic)*, *Broken Fall (Geometric)* and *Nightfall*, all 1971.




another in each projected frame in relationship to the other or others. The placement of each projector and so where the projected frames exist in space in relation to one another is a key factor in determining how repetition emerges as a pattern between and connecting the projected screens. I decide at an early stage in the creative process the configuration of the screens, contingent upon the installation site as it completely shifts potential patterns and synchronicity in the work and provokes relationships between projected frames for the viewer. Thus, in installation, a series of simultaneous and aleatory patterns occur.

The pattern coming about through repetition, shifting the experience of viewing and thus forcing an active or distracted engagement with the image (Osborne: 2004; Cherchai Usai: 2001), but either way a shift in perception has come about through repetition pointing to the experience of duration in film. The knowledge of what is yet to come, for instance in *Untitled (Insertional)*, is that the attempt to leap from one film image to another will be repeated, allows reflection. The viewer is “taught” what is about to happen, and so can, over the duration of the film, observe in a different way and consider what the action is, its duration and the physical nature of it, where it stops and starts before repeating again.

The nature of engagement with the image is the premise of Bellour’s text *The Pensive Spectator* (2007), in which he proposes that spectatorial awareness is enabled when a moment of stillness within the moving image allows a reflection on film and on its construct. The stilled image allows one to add time to it and consider the parts or the index of film in the very fact that it is no longer moving and time is no longer passing in the image. Bellour considers that when movement is returned, the spectator continues to contemplate both the stilled and the moving image and so two kinds of time blend together of movement and flow, with that of a now and with that of the past. Laura Mulvey (2006 : 181) uses Bellour to highlight that the pensive spectator is made more aware of time in film though the delaying of a temporal sequence by methods of repetition and return.

I consider repetition and my use of it, serves to create a heightened awareness of a series or sets of duration within the films. Repetition and re-performance create awareness of a kind of time stilled, where there can be no conclusion of the performed action witnessed. In each film I shoot, the performance for camera has its own duration and each repeated performance is different. Each scene is unique, as it is not a copied frame through printing. In addition, the film material itself has a specific duration in the loop. With Bellour, I also argue that a pensive spectator can come about through the experience of repetition as pattern/s of duration in the image, beyond its frame and in that of the performance of the projector apparatus. One of the affects of the performative apparatus is that repetition is made more evident to allow contemplation of what it contributes and opens up in the film experience. Below I describe how I regard duration before examining before examining the frame and the




way in which repetition creates a tension with its boundary and the subsequent shifts of duration as experience that come about from an in-frame, out-of-frame awareness.

Duration

With a structural/reflexive filmmaking process, duration can be something measured, as spatial and as experiential. Duration as quantifiable and measured, material and mechanical can be regarded as the broken down frame unit/s and measured as length of film in feet which is translated to measured clock time on projection in turn manipulated through setting frames per second on the camera apparatus during filming. Duration as measured is a tool in the production and manipulation of how film will be experienced on its projection.

Hollis Frampton in interview with Peter Gidal in 1972 and as printed in *Structural Film Anthology* (1976 : 71), described duration within his films as serving as a measure from point *a* to point *b*, which can be concretely measured by counting the number of frames on the film-strip, but also this *distance* lets call it; from *a* to *b*, is experienced on projection as ‘how long something lasts’. This ‘how long’ as Frampton poses, is of particular importance, regarding how duration exists and shifts in my films. Duration in my films created within the research is also twofold; as a quantifiable ‘how long’, which can be measured materially and manipulated mechanically by the apparatus. But more importantly as an experiential ‘how long’ which exists in the viewing of the work. This duration cannot be measured and shifts slightly in the performance of the projector/s (particularly where the work consists of more than one projected image). The resulting duration of the out-of-frame or the how long the action exists between the projected images, exists in flux. Le Grice describes how the use of minimal action in Warhol’s early films, draws attention to their ‘interior duration’ (1977: 94) in that there is nearly an exact equivalence with screening time and interior time in the projected frame. The duration of action within the film frame at the point of the shooting is not always equivalent to the viewing time. To view the film is to experience a similar, yet different duration, as a ‘how long something lasts’ (Frampton, 1972; Heath, 1981:66), as the artist did on creating it, yet this duration is always in flux, contingent upon viewing conditions. Duration within film is complicated in a different way in experimental film, as there are no cuts, jumps or montage as in a narrative film structure to provide a more stable framework for the viewer.

Using methods such as repetition and looping in my film installations serves to highlight the experience of duration in film by breaking the linear and instead, as previously described, highlight it as the experience of a series of patterns of repetition of differences within the film projection. Experiential duration cannot be concretely measured and translated to minutes and seconds, as the experience of ‘how long something lasts’ can seem one length to one viewer and potentially an eternity to another. By applying methods as outlined in *Conditions applied (on and by the apparatus)*, it is possible to manipulate duration within my



filmmaking by disrupting, repeating and looping the ‘how long something lasts’ the result of which create patterns of varying durations, thus the experience of this ‘length’ of duration is malleable. Frampton likens the substance of film to that of time in regarding both as malleable through the methods in which film can be manipulated to create a different understanding of duration, as also applied within my own practice. For Frampton, duration as the experience of a ‘how long’, is as malleable as the film material itself. The notion of a plastic duration, allows one to consider the apparatus as a tool to mold to some degree the material of time, which in this case is film.

Sets of durational experience


Where duration as flux can be observed is particular in my double-screen films, *Attempt to bounce a ball from one projection into another* (2013) and *Untitled (Insertional)* (2014), which demonstrate through the shifting synchronicity of the projectors, that duration experienced in the film installation is not fixed. Duration is experienced in the works described in *Analogue* in a variety of ways, which are completely inter-related as they are experienced simultaneously within each work. The use of repetition as a generative method contributes the foregrounding of duration as something experienced at the time of viewing the work. The recall of past events whilst observing the present is stressed by the repeated performance of action in the projected frame, and by the projectors ongoing performance in each of my films.

By investing time in the film experience or enduring the repeated action performed, the spectator can experience duration as a shifting series of patterns. The repeated action performed in the projection frame creates the connections taking place with the out-of-frame. In regarding the patterns and durational rhythms of the action in-frame, one can experience the link to the unseen patterns and rhythms suggested out-of-frame that in turn connect back into the image presented.

The forms of duration as various ‘how longs’ are demonstrated as:

- each performed action witnessed in-frame
- a full durational loop of the film material through the projector mechanism
- repetition of the action performed in-frame creating a pattern or rhythm suggesting an in-frame, out-of-frame continuum as an extended duration
- ‘how-long’ suggested action in the out-of-frame is experienced within the space of projection as a ‘time-between’ the action being in-frame and reappearing in-frame. It is not actually witnessed as a visual duration as it takes place off-screen, but comes about through repetition creating a pattern and thus knowledge of what is yet to come.

There is a potential for the manipulation of duration through various uses of the apparatus. In *How my use of the frame affects duration*, I describe where in each of my films this



manipulation occurs. I also describe the projector apparatus as contingent in shifting duration of the between-frames in both my double-screen films, *Attempt to bounce a ball from one projection into another*, 2013 and *Untitled (Insertional)*, 2014.

The Frame

Each of my films generated in this research develop a consciousness or awareness of the off-frame as a space of action in the use of the repeated performance for camera and the inevitable return to the in-frame. I utilize repetition to generate the suggestion of an in-frame-out-of-frame continuum, producing off-frame as a space of action and therefore site of affect.

The frame, as I describe in *The Film Machine* in Chapter 2, can refer to the individual unit or image on the film-strip, the mechanical frame of the camera apparatus as a device to control what appears in the image and the film-gate of the projector creating the edge of the witnessed visual projected frame. When describing the frame here, I am specifically referring to it in its capacity as projected image and as the experience of it in the artwork. The audience to *A Lecture* (Frampton, 1968) is told that the actual projection has as much to tell, as anything that may be found inside it. With Frampton, I argue that the existence of the frame is as important in the function it serves as illusion or in delineating space, as the image that it may or may not contain. In this research and my wider practice, the central concern is the projected frame as image and the potential of it as a spatial/temporal experience through what it can suggest and what it does. The projected frame has boundaries separating the image from its space of reception. It is through the action in the image, repetition and camera framing; that I examine and point to the projected boundary and the suggestion that what is witnessed within it, can suggest an out-of-frame and further, suggest what the out-of-frame can be. Thus the projected frame serves as twofold, as delimitation with boundaries in the space of reception as a container for the image, but also as a suggested fluid border that can be broken. The action repeated within this projected frame in space, is where the implied move to an out-of-frame and a continuum between in-frame, out-of-frame is suggested and it is in the out-of-frame that I propose there is a potential shifting experience of duration/s.

Felicity Colman's (2011: 65-78) analysis of Deleuze's perception-image, outlines how film dramatizes perception in its demonstration and performance of things. The camera (in Deleuze's Bergsonian view) creates a cinematic consciousness by its perception of the object as framed, or not framed. Describing Deleuze's position on cinematic affect, Colman notes how this framing of perception directs the action to an affective 'place' where change occurs in structure and duration, relational to the screen activity. (2001:44-59) The notion of 'place' of encounter of duration is of particular importance in my double-screen and split screen films, as I

regard this notion of 'place' as something between-frames (as projected image), a durational place is experienced as something that can shift and change.

I describe this in detail in *How my use of the frame affects duration*.

It is logical then to examine the frame in its capacity as projection in the following ways:

- in-frame and the creation an out-of-frame awareness
- how the frame is affected by repetition; creating the suggestion of an in-frame-out-of-frame continuum.
- the out-of-frame as a between-frames; how my use of the frame affects duration
- the out-of-frame as a site of affect

In-frame and creating an out-of-frame awareness

As I previously describe, the association with the action of the object witnessed in the projected image is key to interpreting the out-of-frame action. I used my film *Aligning* in that instance to describe the repeated act as creating a pattern or rhythm of durations, whereas here I further describe it to propose that association with the repeated action/object also draws attention to the frame.

Aligning (2012) is the only film produced in this research in which the action in the image does not pass out-of-frame as an out-of-shot or off-camera; so seems contained within as a repeated re-performance. The action in the projected image in this work, I consider to highlight the frame edge as container in two instances. First in the movement of the performer's torso (my own) in the exaggerated inhalation/exhalation needed to elevate the ball. This action can be compared to the static horizon and the static edge of the bottom of the projected frame highlighting the stillness of this boundary. And secondly, the movement of the ball on elevation in some repetitions, appears about to break beyond the confines of the top edge of the projection frame and so drawing attention to it as a kind of container for the action, but also one which can be crossed, but where we will no longer witness the object. This work does not demonstrate an out-of-frame contingent with that of the action within, but highlights the action of the in-frame and of the duration of each repetition and the patterns of repetition in the looped film as a whole, continuous action. *Aligning* demonstrates a foregrounding of the frame as a form of *centripetal* image that contains the action, but simultaneously draws attention to its boundary, so at the same time serves as *centrifugal*, positing a beyond-frame. (Connolly, 2009: 24; Fowler, 2004)

One cannot consider the in-frame without considering that of an out-of frame. Performing the audio instruction in *A Lecture*, Frampton inserts various items into the projector light beam to disrupt the projected frame, which demonstrate to the audience not only what the


image can contain, but also the observation that by breaking the boundary of the contained frame, an out-of-frame is created, and thus able to be affectively perceivable.

In *Cinema 1: The Movement Image*, Deleuze (1983:17-18) outlines that all framing determines an out-of-field. Any framing device and not just that of a projected image or film apparatus, can show as much. In his definition of movement-image, Deleuze describes five characteristics of framing as a closed system, of which one is the out-of-field. He regards the out-of-field as twofold; that of designating what exists elsewhere; to one side or around, whilst the other is that which is an elsewhere outside homogenous space and time (1983:18).

I am not proposing that Deleuze's definitions of movement-image apply directly to any of my research outcomes; the artworks described in Chapter 3, it would not be helpful to do so as primarily, they do not follow a linear narrative structure. But, what I find interesting with his conception of the out-of-field in these two instances as described, is that of the frame serving as the designation of what exists elsewhere, to one side or around as a spatial, physical, architectural out-of-frame and that which demonstrates the out-of-frame as an out-of-time with the in-frame, thus proposing different experiences of duration/s.

I describe how an out-of-frame as out-of-time is demonstrated in my films below where I consider how my use of the frame affects duration; but here I firstly consider the out-of-frame as the space beside or around the projected image as an architectural out-of-frame experienced spatially. Stephen Heath (1981:11) adapts Bazin's example of the off-stage as a means to understand the off-screen, to instead consider the camera frame in describing the out-of or off-frame. Bazin (2005 [1967]: 105) originally described the out-of-frame as an off-stage by using the example of stage actor's movement into the wings as an analogy; so in comparing this movement to action in film (in which he considered the cinema not film received as art), whereby when the actor moves off-screen in the cinema one understands that they still exist. They are off-frame, but not off-film and continue to exist identically, but somewhere hidden from the viewer and so in this analogy Bazin states 'the screen has no wings'. Bazin's off-screen describes the architectural mask of the stage wings, as blocking the spectators view to the behind-the-scenes. The way in which I install my films renders no space to hide the off-screen as it exists as the space of reception.

The consideration of the architectural edge of the stage as off-frame when thought of alongside Maeve Connolly's (2009: 24) analysis of Catherine Fowler's description of gallery films where the off-frame is regarded as contained in the space of the gallery rather than everything that is not in-frame in the extended outside, renders the unseen off-screen as architectural. In this sense though it is experienced very differently as a construct of or in space in which the viewer stands, rather than a device in space. This is a slight aside, but I consider a



rather apt comparative in Rainer's approach to dance, in methods such as avoiding the viewer's gaze and the performers remaining 'on-stage' when not performing; which as Catherine Wood describes in the exhibition guide to Rainer's retrospective exhibition *Dance Works* at Raven Row, London in July/August 2014, disrupts the on-stage/off-stage and audience/performer state. The performer in their state of out-of-frame (off-stage) remains in-frame (on-stage and witnessed by the audience) and so Rainer's performances draw attention towards the mechanics and conventions of the dance's display. Rainer's dancers are part of the mechanism of physical language, which through its performance make up the whole of the experienced work. Which serves as a rather nice analogy or comparison to the film machine, as that of the performing apparatus and projection as the whole of the experienced work.

Connolly (2009: 23-24) states that the value of Fowlers analysis of the spill-over from the projected frame and into the space of reception (drawing on Bazin's centripetal/in-frame, centrifugal/out-of-frame), rests in the way that Fowler does not align the description of it to purely a cinematic or gallery experience, so that potential meanings can instead arise from both as interchangeable. When considering my single-screen work *Aligning* (2012), and *Untitled (Insertional)* (2014), this non-alignment to one form of reception or another is useful as these films can be viewed either as part of an installation or in a more constructed screening set-up. An interesting reversal of the of the spill-over is the demonstration of the spill-into frame to understand the off-frame, which can be witnessed clearly in my double screen film *Attempt to bounce a ball from one frame into another*, with the constant return to frame of the action. It is also demonstrated in John Smith's *The Girl Chewing Gum* (1976) 16mm, 12 mins, B/W, sound, a 12minute take of the goings-on in a busy street. Smith's voice-over seems to act as that of director, telling who and what, when to appear in-frame and what action they will perform, before they appear in frame, one such instruction is:

OK, now I want the old man with white hair and glasses to cross the road.....come on, quickly!...Look this way....now walk off to the left....OK, fine.³⁶

The more absurd the instructions become, the more one realises Smith is in fact not directing, but that the voiceover was created post-shoot after he carefully observed mundane actions in the frame. As a viewer one understands the presence of the out-of-frame as one is told what or who is about to enter the frame before it happens. We are told what to imagine before we see it, where often one sees the in-frame first and so understands its existence in the out-of-frame (though sound is often used to insinuate an off-frame action). Through Smith's description of the action yet to come, the viewer is made aware of the off-frame as a space of action directly affecting the in-frame.


³⁶ Descriptive, directing comment as heard in Smith's *The Girl Chewing Gum* in the first minute of the film.



Fig 15: *The Girl Chewing Gum*, 1976, John Smith, 16mm film, 11mins.

How the frame is affected by repetition demonstrates an in-frame, out-of-frame continuity. It is understood that an out-of-frame does not determine the end of the action or the existence of the cause of action, as witnessed in-frame. Christian Metz (Heath, 1985:129) describes how what we know to be off-frame in cinema, be that a person or an object, may reappear in-frame at any given moment, then disappear again and so on. The out-of-frame, then, is a space of action, as demonstrated in Smith's *The Girl Chewing Gum*, where there is a potential of an entry to in-frame. And particularly in my double-screen and split-screen films, where repetition causes the illusion of action seemingly to re-enter the frame from the other, by continuing in the between-frame and so the out-of frame really is one of action.

Fowler (2004) describes repetition and recollection as the same movement, except in opposite directions; repetition forwards, recollection backwards. She proposes that in a repetition forward, it is possible to notice similarities and differences in the actual image with that of the recollected, resulting in a renewed attention to the first-time or previous image/s. Furthermore, she elaborates that this comparative experience removes the horizontal as a movement forwards or backwards, but allows a freeing to think around and vertically. In creating knowledge (and memory) of the action in an image as witnessed through repetition, an imagined action of the out-of-frame generates an attention to the surrounds. The notion of repetition forwards and recollection backwards also seems to allude to linear time. In Fowler




proposing repetition and recollection as the same movement, it suggests another way in which time is experienced in various states.

In my use of repetition as a generative process, the action witnessed in-frame returns as it is coded onto the film material as a repeated performance for camera. Through witnessing the in-frame repetition, one recognizes that the action in-frame, points to what the potential action of the out-of-frame is. The repetition is not a copy of the same action, but a repeat of the same performance. As I outline in *Conditions (applied on and by the apparatus)* and *The film machine*, both in Chapter 2, each film constitutes a repeated performance for the camera apparatus until the whole film roll is shot. Thus the action witnessed in frame is a repeated action and not a direct repetition, so slight differences are witnessed. The exact repetition occurs when the film loop repeats.

My double-screen looped film *Attempt to throw a ball from one projection into another* (2013) shows the trajectory of a ball, moving from behind the camera away from the viewer and into the depth of field of the projected image, before bouncing off the white surface as background, and back towards the viewer and eventually out of shot. The action in this one projection is doubled in the one opposite, thus alluding to a suggested continued action from one projected frame to the other. The action performed for camera particularly in this double-screen installation, starts before entering the camera frame. The originating point of the movement is behind the camera from the perspective of the viewer and on exiting the frame the action returns to the same point of perspective as out of-frame. The repetition demonstrates the fluid boundary to each projected image in it continuously being crossed. The representation of the object in-frame and the reappearance of it in-frame in the opposite projected image, suggests that it continues to exist as an unseen action in the space of the out-of-frame. The action of the object (the ball) is suggested to exist in a state of on ongoing movement as an extended continuous action of exiting and reentering the frames, which does not end in the out-of-frame, thus the out-of-frame is in a state of action. The way in which this double screen film is installed this particular film installation, the out-of-frame is actually an experienced 'space' between projection screens.

My most recent film included within this research, *Untitled (Insertional)* (2014), shows a tightly framed performance of a leap over a rope from one projected frame and into the other, from left to right and back again. The suggestion of a continued in-frame out-of-frame action again is in the unseen out-of-frame, a space of action as the point at which the figure and the rope cross, before returning to the in-frame. The movement from in-frame to out-of-frame and back is a continuous one. The out-of-frame here is a different experience here as it is two-dimensional, the images are projected next to each other not opposite and thus the space between them is flat rather than spatial.



The performance of the two projectors in both of these double screen installations, directly affect the continuum of an in-frame out-of-frame action. As I have described with regards to the projector apparatus in the film machine, no two apparatus run at the same speed. So with these films the synchronicity of the images and the out-of-frame action between them can shift slightly as the projectors fall into and out of time with one another. I examine how this affects the experience of duration in the films below.

The action witnessed in my split-screen film *Attempt to throw a paper plane from one film frame into another* (2013) functions differently. The four frames visible within the one projected frame serve as two projections. In Chapter 3 where I describe this work as *The split-screen*, the four frames are a result of shooting on an 8mm camera and printing on 16mm film. The top and bottom frames on the left hand side were shot at the same time, one 8mm frame following the other. Due to printing on 16mm film and projecting on a 16mm projector with a wider film gate, two consecutive frames are visible. The frames on the right, function in exactly the same way. Thus what is witnessed in the whole projected frame here, as a whole in which the four smaller frames are visible, is two sides of one action. Due to the function of the 8mm camera apparatus, the frames on the left were shot before the frames on the right. Thus any implication of a continued action between them, comes about by chance on filming, that the frames would line up in-camera and the action would appear coded onto the film material as continuous from one side into the other.

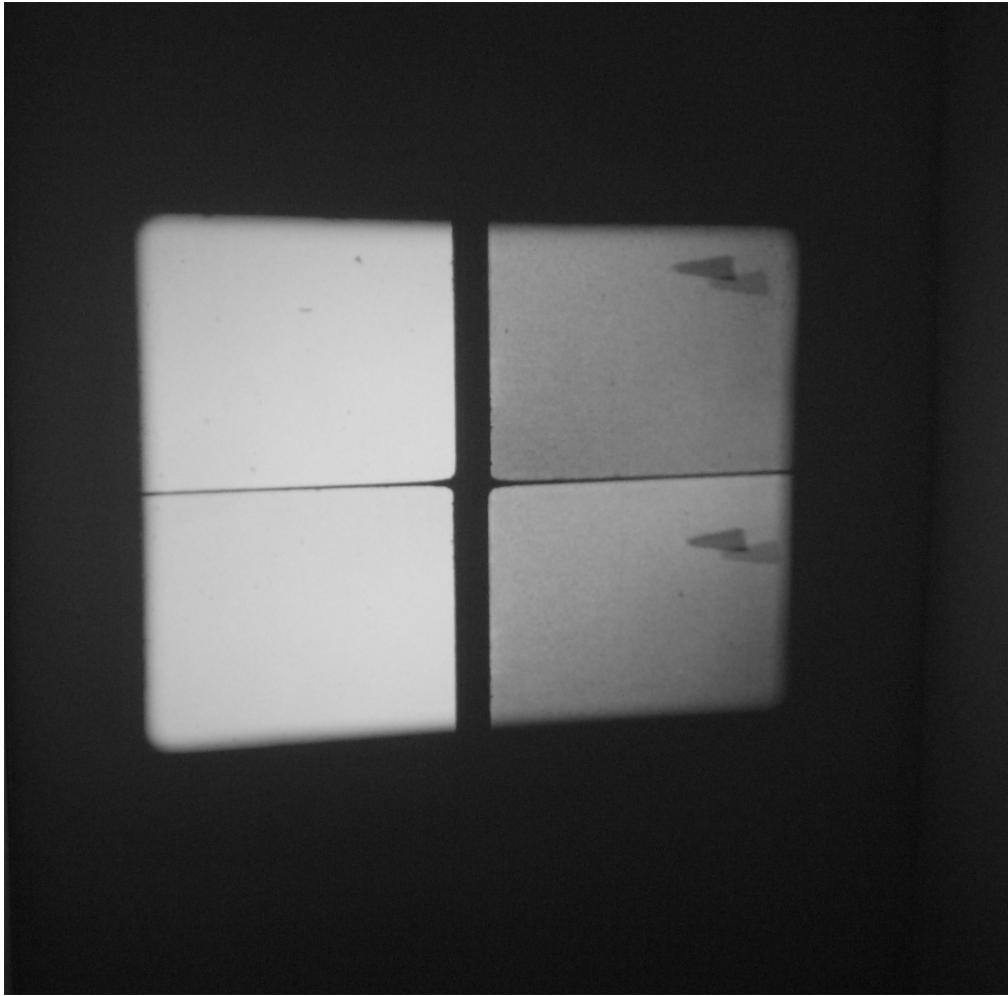



Fig 16: *Attempt to throw a paper plane from one film frame into another* (2013), still from install at Motion in Form, 2013.

The mode in which this film was shot results in a repeated action from one set of frames to the other and not back again as with my two double-screen films described above. What one witnesses instead is the action of the plane moving into frame on the right hand side of the projected image, through the right hand set of frames and disappearing into the gap between the frames. The action in the frames on the left hand side of the whole projected frame is enacted in the same way. Thus when synchronicity occurs, coming about in camera, the action of the object seems to be continuous from one side of the projected frame into the other, from right to left, before exiting the projected frame on the left hand side. The action is not a continuum as a movement back and forth, witnessed in the double screen works, but a shorter potential continuous action that is then repeated. The action here was generated from the outside of the frame in the process of shooting, to continue across the camera frame and to exit on the other side, thus creating this form of movement. The location of the continued performance in the between frames here then, does not exist really as a locative site, but as a time-based one. The affect of the performative apparatus and the event of action was locked onto the film material at the time of shooting and now exists as contingents that are set.



My own films demonstrate various ways in which a continuum of action comes about through using repetition as a generative process, but that the in-frame, out-of-frame can behave either as an ongoing continuous smooth action as witnessed in the double-screen films or as a repeat of in-frame to out-of-frame as with the looped split-screen film. The continuum of an in-frame out-of-frame, suggests a between-frame as part of the experience. Thus duration can be experienced as an ongoing ‘how long’ of the continuous action as a whole and as a series of patterns in considering an individual action as in that of the paper plane exiting one frame in the split-screen film *Attempt to throw a paper plane from one film frame into another* (2013).


Through the emphasis of the frame and a repetition of the performed action, there exists a shift in the experience of duration in the films through the suggestion of continuity between in-frame and out-of-frame action. I regard this tension as the film and the projector activating the space by performing it; by making it more apparent as part of the artwork. The unseen forms a perceptual and affective glitch with the seen and creates an active liminal space – a space between the seen and the seen – the in-frame and in-frame in the out-of-frame/between-frames. The action is formed by these dynamic movements and there is no need to witness them in order to understand them, I regard this shifting space as one of the sites of affect in the film installation, is where duration is in flux.

How my use of the frame affects duration; the out-of-frame as between-frames

In the creation of an in-frame, out-of-frame continuum in my use of repetition as evidenced above the between-frames as a location of the action the out-of-frame is foregrounded. I demonstrate below, through using my films that the ‘between’ is the site of a duration in flux. I describe here what affect my use of the frame has in my films individually, as the between-frames behaves differently in each, and so too does the experience of duration within it, as a ‘how long’, that is mutable. I examine each work individually to demonstrate how exactly through the performance of the film this shifting space and duration in flux comes about.

The double-screen film installation *Attempt to throw a ball from one frame into another*, creates a between-frames as an activated physical space in which the viewer stands. One projected frame opposite the other, slightly offset. The continuum between the projected images comes about from the way in which the projectors are placed in relation to one another and therefore the relationship between images and the action formed between them.

Fowler (2012) describes techniques such as the use of more than one screen and the physical arrangement of them as creating an embodied experience of the out-of-frame. The viewer experiences the out-of-frame as the space in which the film exists. In *Attempt to bounce a ball from one projection into another* the viewer actually stands in the out-of-frame as a




between projected frames. As the projected frames are opposite one another, the between-frames serve as a physical gap, a spatial between as site of action. The two projectors performing the double-screen film add various elements of contingency to the continuum between the projected frames. The apparatus do not function at the exact same frame rate and various shifts in tension of the films within the looping devices on the top of each projector can create slight synchronicity shifts over time. The action in-frame is repeated frequently enough that the two projected images will come into and out of synchronicity with one another at various intervals. The placement of the screens, results in the viewer not necessarily being able to simultaneously witness both images.

The shifting synchronicity of the action as a continuum creates a between-frames that is also shifting. The duration of this between-frames as out-of-frame therefore seems to shift with the synchronicity of the projected images. The between-frames in this particular double-screen film, is best understood in the sense of a kind of gap between one projection frame and the other. This gap is not a fixed spatial consideration, as in the distance from one projected image to the other, but is an experienced gap, as delay in the action between the seen in-frame of one projection and the seen in-frame of the other. The shifting synchronicity of the projectors performance that brings about a continuum of in-frame-out-of-frame action, results in this delay in the out-of-frame as also being mutable. The gap as a delay, is experienced as a 'how long' and is one of the durations as pattern present in the film. The between-frames therefore exists as a duration in flux as a mutable experience determined by the apparatus performing the film. No two times of viewing *Attempt to throw a ball from one projection into another* will be the same.

Untitled (Insertional) demonstrates the between frames and a shifting duration in a different way. The between frames in this particular film is not experienced as a space in which the viewer stands, but as a two dimensional gap between the images projected parallel to one another. The out-of-frame in this particular work is the between where two sets of actions cross; that of the performer leaping into the other frame, and that of the rope that is being leapt over. Various durations are evident as patterns of repetition in this film, but that which is in flux is in the shifting synchronicity between the frames.

At the start of the film *Untitled (Insertional)*, the leap from one frame into another is not a fluid continuous action as the images are not in complete synchronicity. Initially the action seems to stutter, as it does not completely match up as a fluid continuum of in-frame, out-of-frame between the projected images. As the action begins to fall into synch, the duration in the between-frames shifts, as it appears to become longer. The delay of the action exiting one frame and entering the other I regard as a gap that becomes slightly stretched, in there being less




of an overlap of the action performed (that of the leap from frame to frame) and in it becoming a fluid singular movement in the formation of a continuum. The performance of the leap from frame to frame, when not in synch appears as a start-stop-overlap and the duration of each of these movements is stuttered. The gap as the between-frames and its duration as a 'how long' stretches and contracts as synchronicity of action shifts from an overlapping movement in the between-frames, to a more fluid one, which shifts again towards the end of the film as the action once more falls out of time and seemingly overlaps. The duration of the between frames therefore exists in flux; the movement of action as a broken up set of durations or stuttering durations become more of a singular duration at the point of synchronicity. The duration in flux is demonstrated again in the between frames as a shifting gap or delay in action coming into synchronicity as continuum of action coming about through levels of contingency of the apparatus performance and in the performance at the time of shooting.³⁷

Untitled (Insertional) embodies the notion of contingency, as more than the projector performance affects the synchronicity and continuum of action in-frame, out-of-frame. Like the projector apparatus performing film, no two cameras run at the exact same speed. So, on shooting this double-screen film, the two camera apparatus used to each film one half of the whole action, were not in perfect synchronicity as their mechanisms wind-down at different speeds. The action performed too, due to its physical nature, could not be performed at the exact same speed from camera frame to camera frame. Each time *Untitled (Insertional)* is screened though, it will be slightly different, depending on the projector apparatus used and the speed at which they both run.

The between frames as a gap and durational 'how long' is demonstrated differently in *Attempt to throw a paper plane from one frame into another* as it is coded onto the material at the time of shooting and therefore does not shift on viewing. The patterns of duration as sets of 'how longs' can be witnessed within the projected image, but at this point they are no longer shifting or mutable. The between frames in this film is not experienced as a physical and shifting gap between projections, but as a visible gap in the projected frame, between the four smaller frames visible within it. The shifting duration of the between frames was in flux at the time of shooting. On printing the standard 8mm film as a 16mm, four frames are evident in the projected image. The visible gaps are seen as black lines between the four images within the projected frame. The line between the upper and lower frames on the left and on the right is the frame line. Whereas the gap in the middle of the projected image, where the film would have been split if printed as 8mm, serves as a between frames, where a continuity or site of action is suggested. The gap between the frames exists as the site where a continuum of in-frame, out-

³⁷ The synch visible in the video documentation of the first presentation of this film included in Appendix I of this written analysis may occur at a different point on its next live presentation, or it may only be a couple of frames off.




of-frame action can occur in patterns of repetition whilst filming and so represents a between frames as a between durations in flux at the time of shooting. As I described in *Chapter 3: Analogue*, the frames on the left hand side of the filmstrip were shot first and those on the right after the film was reloaded into the camera apparatus. Any continuum of action between the frames is therefore determined at the time of the shoot, by the chance that one or more of the actions performed and recorded by the apparatus in the first instance, will match up in camera and on the negative with the actions performed in the second instance. What one witnesses on projection are two sets of past times with patterns of repetition and durations within in the same projected image. So the attempt to create a synchronicity of movement in the contingency of action between the frames on the left with those on the right is not only a spatial consideration of the frame and action passing from one into another, but also a one of time. The between as a gap here, which the action crosses, also serves as a gap where the action crosses time/s; that of the first shoot and that of the second. The gap is an out-of-time that was in flux at the time of filming which links back directly to Deleuze's proposition of the out-of-frame also pointing to an out-of-time.

The out-of-frame as the site of affect

Mary Anne Doane considers the off-screen in early actualities as a location where time becomes accessible to manipulation. Writing on such films, she describes elapsed time happens out-of-frame and so she proposes that it is in these intervals or blind spots is where the primary articulation of time takes place. (2002 : 190) Patricia Pisters too demonstrates the same proposition in using Douglas Gordon's *Confessions of a Justified Sinner*, a two-screen film constructed from the original *Dr Jekyll and Mr Hyde*, specifically the scenes where Jekyll turns into Hyde. Pisters suggests that in standing between the images, the viewer is located and implicated in the transformative space, associating with one or the other image, in an encounter which she describes as 'distracting me from myself and taking me to the images' (1999 : 111)

I propose that the patterns of repetition formed durations in flux at the time of shooting do exactly the same in my work in creating the out-of-frame as a site of affect. The space of the between frames coded onto the material represents the flux and contingency of action and durations of repetition meeting at the point of the between frames. No matter how many times the film is viewed, the between frames will always remain the same. The potential of a continued action and the patterns of duration within, were coded onto the film material by the camera mechanism and the performance for it at the time of shooting. The duration in flux is a set of patterns of past durations that are now fixed.




The out-of-frame in this research, as demonstrated in this chapter, is the between frames or beyond frame, where a continuous action or event seemingly takes place in differing ways in each of the artworks. What they have in common is that it is in this site of unseen but known action, through the generative performing apparatus, there exists various sets of shifting patterns of durations. The affect of the performative apparatus is in generating the action that is experienced as various shifting sets of durations, repetitions, actions in flux. The out-of-frame as site of action also then serves a site of affect. It is in the between, that the site of affect is greatest.

The elements here that I regard as important in relation to my films are;

- that the film is considered in process rather than something fixed, suggesting there can be a shifting experience of it.
- that there is emphasis placed on the demonstration of the film, or as I have been referring to it throughout this text as its performance.
- that the performance (or event) of the film creates a series of affects.

This temporal endurance and identification with the repeated object is important with the interpretation of my film, as it is through witnessing the repetition of the object in-frame, that the spectator comes to understand what the action is and what it can suggest into the expanded space beyond the projected image. The repetition of the object and the understanding or knowledge that it will repeat, allows the contemplation of the concept of what the repeated act is and does. Instead of associating only with the object in the projected frame or the object of the apparatus making the film come about, one associates with what the performance of the film does.



Conclusion

Through a detailed analysis of each of my films presented in Chapter 3, I demonstrate that the application of specific Structural/Reflexive filmmaking processes interlinks repetition, duration and the frame in the experience of each film as the affect of a performative apparatus.

The methodological conditions of repetition and duration are demonstrated as behaving in various ways.

Repetition as a generative process during the making of each film creates an in-frame action as a series of patterns, which highlight and draw attention to the boundary of the projected frame, as demonstrated in the single-screen film *Aligning*. This repeated action as processes, creates a tension with the projected boundary of the frame in highlighting the out-of-frame and the proposition of an out-of-frame action.

My use of more than one projected frame in combination with looping and repetition of the action witnessed, creates an in-frame-out-of-frame continuum. The creation of a continuum of action is demonstrated in *Attempt to bounce a ball from one projection into another*, *Attempt to throw a paper plane from one film frame into another* and *Untitled (Insertional)*. The repeated actions that come about within each film form patterns of repetition, which exist for various durations experienced as 'how long something lasts'. There are numerous durations evident in each film; as the performance of a singular action, as a series of actions or as an extended duration in the continuum of in-frame-out-of-frame action. Duration therefore exists in each of the works in series of patterns.

I propose that a performative apparatus creates a duration that is in flux and mutable in the shifting space of the between-frames, that comes about in the creation of a continuum of action, through repetition as a generative process and is affected by various contingent operations. A performative apparatus opens up the potential of what film can do and generates a site of affect in which various durations in flux become apparent.

In the analysis of my films *Attempt to bounce a ball from one projection into another*, *Attempt to throw a paper plane from one film frame into another* and *Untitled (Insertional)*, all of which are constructed of more than one frame, I describe how the work demonstrates this shifting duration on its performance as a lived experience. The demonstration of an in-frame out-of-frame continuum, generates various falling into and out of synchronicity of the action witnessed in frame, due to various contingent factors, particularly the performance of the apparatus. The gap of the between-frames exists as a delay in the action returning to frame, and as a delay, is therefore experienced as a sense of 'how long'. The out-of-frame as a gap between frames is a lived experienced of duration.

With the shifting synchronicity of the apparatus the gap of the between-frames is shifting and therefore the duration within is too shifting. The between frames is an active space not only of the stretching or compression of the delay of action to return to frame from its out of frame state, but also of a mutable duration in flux. The between frames exists as the site of affect brought about by the performative apparatus where duration and what film is reflects what film does.



Concluding thoughts on research

The whole body of this work asks the research questions:


What does an in-frame out-of-frame continuum do to the experience of duration in film?

Or in other words: *What is the affect of a performative apparatus?*

Which comes about from asking: *What does a performative apparatus do to the event of film?*

When I set out to undertake this practice-led research I determined to examine the capabilities of film through its performance. The methods I employed and outline specifically in Chapter 2 are those which I have used within my practice for many years, though I have not until now examined in detail the affect of what I have come to term the performative apparatus. By applying Austin's philosophy of language performing itself to film, I have been able to research through making works that attempt to do the same with film and its apparatus. I undertook many experiments into what film does on its performance as the film event and how within the space of reception the performance causes something to come about; for an affect to be generated that allows a different reading of the durational patterns within the films I create through the use of repetition and framing. Many of my failed attempts did not address either the active role of the apparatus enough in performing the work, nor suggested that the action within the film frame could potentially continue into the space beyond the frame to generate the out-of-frame as a site of affect.


An important if not the most important thing art should do (and within that I include my films as an art practice) is to open up the potential to ask questions. I do not want my works to answer questions or close down readings, but to open up and to ask questions of themselves, what they constitute and what they do. Through using the apparatus and the contingency of it as I have along with Austin's philosophy, I propose that the works created here in a way are constantly evolving and constantly 'doing' as the performance of the projector apparatus in space open up different sets or patterns of repetition which are constantly shifting through its performance. The artworks created here demonstrate affect through what I came to term in my research process as the performative apparatus – the apparatus that can contribute to the generation of affect on performing itself as film. The recognition of the site of affect, opens up the experience of duration as a set of shifting patterns that is constantly in flux, which in turn returns attention to the apparatus that is constantly shifting these patterns in its performance of the film through its mechanical function. The double screen works in particular most successfully and most succinctly demonstrate the affect of a performative apparatus through the event of film; by applying Austin – film performing itself can potentially show what it is through what it does. The apparatus become self-reflexive in constantly reverting attention back to themselves and out again to what they perform and how they generate affect in the space of reception.



Deleuze describes the interval as an in-between, where the simultaneous action of things on us and us on things occurs but which also exists as a space that is occupied by affection. He proposes affection resides in the interval as something that occupies but does not fill it, that in this 'space' that is not geographical, measured or social, is where he regards perception, action and affection reside. 'It is a coincidence of subject and object, or by the way in which the subject perceives itself, or rather feels itself 'from the inside'.(2005a [1983] : 65) This interval I consider to exist particularly in the double screen works I created in this research process as the site of affect where the coincidence of subject, object as Deleuze proposes could be applied to the relationship of the apparatus to the viewer in the space of its performance.

Simon O'Sullivan's concept of affect as a series of events can too be applied to the artworks here as the performative apparatus demonstrating repetition of events in frame to open up the event of film doing things in the location of its reception. Finally, Lee Carruthers description in *Timeliness of cinematic time* (2011) of the experience unfolding in the filmic event, includes empty gaps where something is not necessarily known or fixed. Carruthers proposes that in an acceptance of uncertainty, the viewer witnesses time not as something that is opened up in advance, but as something that is opened up in experience, creating receptiveness and a desire for continued questioning. Again I regard the double screen works *Attempt to bounce a ball from one projection into another* (2013) and *Untitled (Insertional)*(2014) as the most successful created in this research to demonstrate an empty gap of uncertainty as the between frames or out-of-frame which serves as the site of affect; where shifting duration as uncertainty and as in flux is demonstrated as opening up in experience, whereby duration cannot be predetermined, fixed or known, but comes about at the time of witnessing the performance of film in what it does.

In the application of specific experimental filmmaking methods the four works described in this written analysis were generated. Austin's *performative utterance* (1962[1955]) and Frampton's *film as score/projector as performer* (1968) served as a grounding for my reflexive examination of how something comes to be understood through its performance. In applying this construct to film and its apparatus, the artworks examine how the performance of the apparatus affects what film does in the experience of it. Using experimental filmmaking methods, repetition is used as a generative process, highlighting the patterns and rhythms it creates. The context and arrangement of the projected images in each work sets up a continuum of in-frame/out-of-frame action and a series of durations as 'how long something lasts' is emphasised in the various repeated actions witnessed. The out-of-frame as the between-frames creates a change in the continuum of action and demonstrates a site where duration is in flux. Contingency of the projector apparatus on coming into synch in their performance, the participatory duration of the spectator, and other factors (such as the time of shooting) all affect




how the between-frames shifts affects a gap, a delay and therefore a 'how long' as duration. The duration shifts with the between frames and exists in a state of flux, which cannot be measured and will be experienced differently on each viewing. This affect can only be experienced in the viewing of the films as performed. The new artworks, by drawing attention to the methods used, point out that only through the apparatus performing is knowledge gained.

What next?

I have always used the camera as a form of protagonist in the process of shooting my films, but through this research process the performativity of the projector has become highlighted. This has come about predominantly through my practical experimentation of using more than one frame or projection, to create or suggest an in-frame, out-of-frame continuum and thereby shifting the experience of films potential on its performance. My previous works too use repetition as generative, but prior to undertaking this research were all single-screen, so through the process of this research my film has become more concerned with what happens within the space between frames or between projections and what this opens up as a site of affect. The foregrounding of performativity has also become more prominent and I intend to carry this forward in my studio practice in the generation of new works that further push the potential of what film does or indeed how to do things with it.

Furthermore, when I initially set out on writing this analysis I proposed to demonstrate the processes inherent in the works through style and layout of the writing. My initial concept was to write a looped repetitive text, but for the purpose of PhD submission this was not necessarily the best idea; but it may well become an extension of this research in the future as another method of demonstrating the performativity of the apparatus of film.





Glossary of frequently used terms

Action

A movement that is witnessed inside the projected image and which can be suggested to exist in the out-of-frame, through the knowledge of having witnessed it.

Affect

How one thing interacts and influences the experience of another and vice versa.

Apparatus

The camera and the projector. Also referred to as the apparatus of the film machine, whereby I mean the mechanical devices that allow for the creation and display of film, see Chapter 2.

Camera

Unless otherwise stated, when describing the use of the camera and it's mechanism I am referring to a 16mm Bolex camera. In the instance of using my Standard 8mm camera I clearly explain where.

Contingency

The situation of a chance occurrence beyond my control; which usually comes about in the behavior of the specific apparatus of film and its material construct.

Duration

Experienced here as a 'how long something lasts' as outlined in Chapter 4.

Film stock; 16mm film

An industry standard. Historically used for silent movies and later, as a means for making home-movies. Taken up by artists as a flexible medium with which to work, that is more affordable than 35mm. Supplied in standard lengths of 100', 400' and 800'

Film stock; Standard 8mm film

Another industry standard. St8mm is supplied as stock 16mm wide. The camera exposes ½ the width at a time. It runs through the camera twice. Supplied in standard length of 50'.



Frame

I describe the frame in various ways throughout this written analysis and I use it in the following ways:

- frame as a unit of film as a singular image on the film-strip, which has specific and set measurements.
- frame as the gate on the camera apparatus creating the image on the negative. The camera frame is used as a tool to determine what is in-shot and so is a framing device.
- frame as the gate on the projector apparatus as a mechanical frame, creating the boundary of the projected moving image. The mechanical frame exists as a void; it is the gap through which light passes into the camera, onto the film-material and out of the projector, through the film material.
- frame as the projected frame. The image presented by the projector performance of the film material.
- frame as a delineation of space with specific boundaries. The projected image demonstrating the in-frame that makes one aware of the out-of-frame. An illusory temporal frame created by the projector, existing as image for the duration of the film material passing through the apparatus or for the time that which it is operational.

Frame; Between-frame

As a gap or space between the in-frame and the out-of-frame.

Frame; In-frame

What is witnessed in the projected image, or what is witnessed in the camera viewfinder on filming.

Frame; In-frame, out-of-frame continuum

A movement or action that appears to connect the in-frame and the out-of-frame.

Frame; Out-of-frame

An action or something suggested to exist beyond the boundary of the projected image.

Frames per second/fps

The speed at which the film passes through the camera affecting how the action appears on the projection of the film.

Image

I refer to the image usually as consideration of the projected frame, in which case I explain this at the time of use.



Index

The unit of the film frame and the construct of the material.

Mechanism

A part of the apparatus with a specific function, for instance, the wind-up mechanism of the camera.

Performance

An action carried out for the camera and appearing in-frame as a representation of that action.

The means in which the apparatus functions in bringing the film into being.

Performativity

The way in which something performs which generally creates affect through its doing.

Projector

Whenever I discuss a projector I'm referring specifically to a 16mm projector unless otherwise stated.

Repetition

Something witnessed or experienced more than once, used as a generative process in my research process.

Screen

The location of the projection. I tend to refer specifically to the projected image or the projected frame as I don't use screens. Other artists do and describe their work as such, so on occasion I have used this term.

Synchronicity

Of being in time with another (apparatus or action).

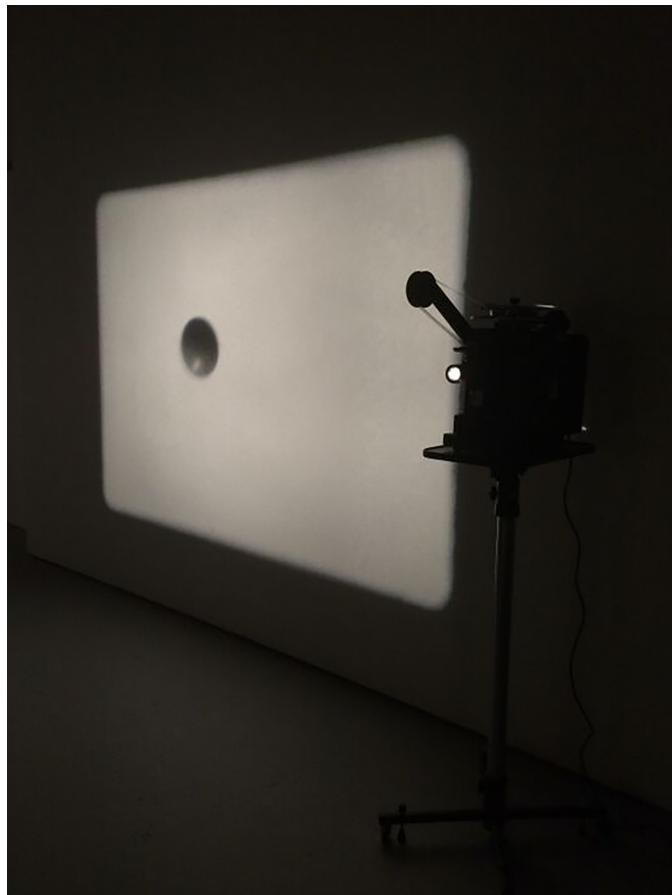
Appendix I

Repeat Frame: How to Do Things with Film, Manchester School of Art, May 2015.

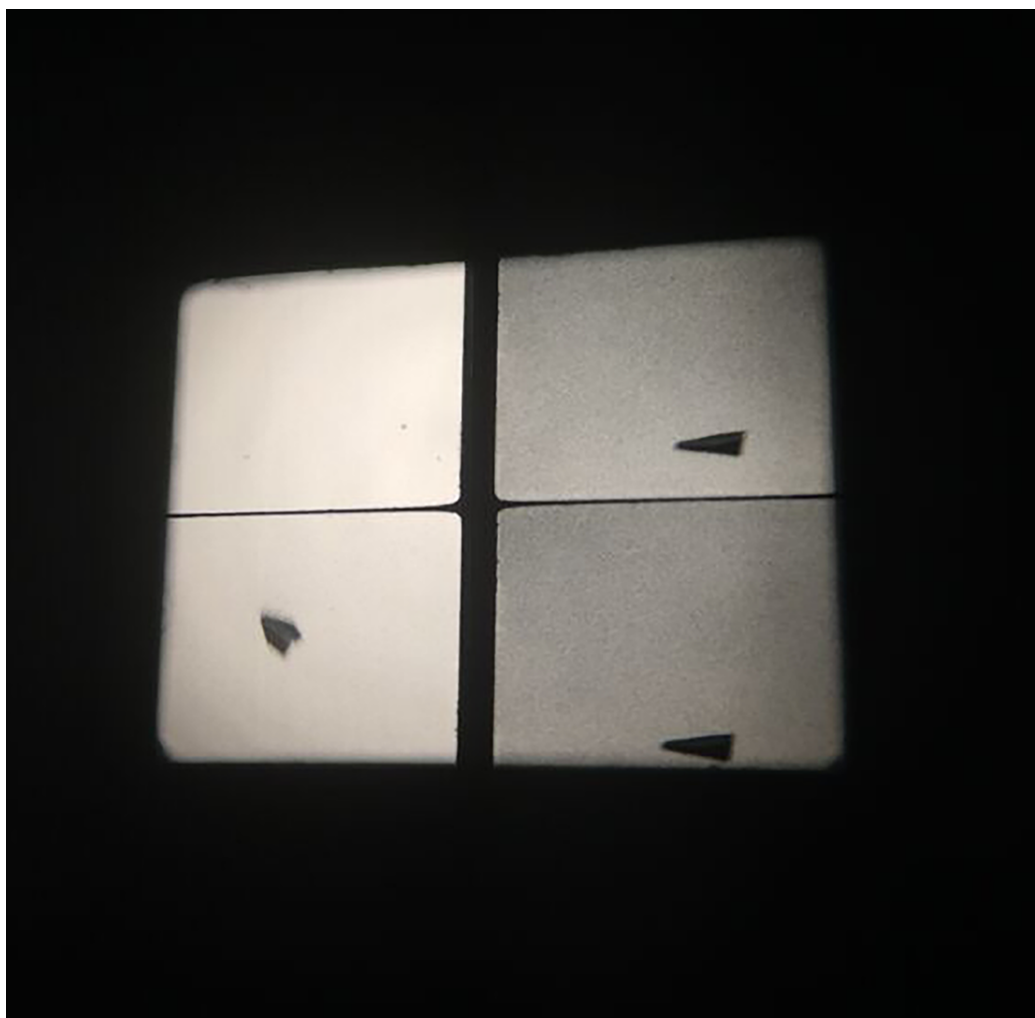
The following images are documentation from the exhibition of the artworks, created through this practice-led research. The four works as described in detail throughout this written analysis were exhibited collectively for the first time. They have each irrespectively been exhibited or screened independently on other occasions.



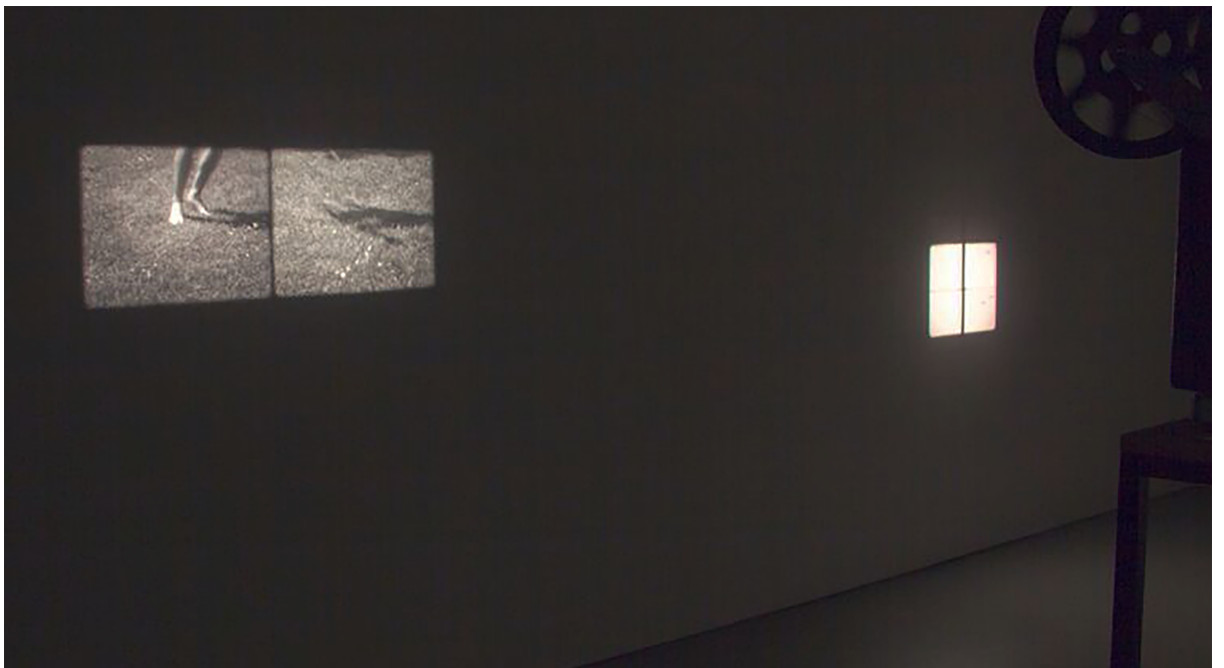
Installation view of *Untitled (Insertional)* (2014), centre and *Attempt to bounce a ball from one projection into another* (2013), as seen on each side of the image.



Installation view of one of the screens constituting *Attempt to bounce a ball from one projection into another* (2013)



Still from installation of *Attempt to throw a paper plane from one film frame into another* (2013)



Installation view of *Untitled (Insertional)* (2014)

Link to view film: [https://vimeo.com/user9554410/untitled\(insertional\),2014,jbaines](https://vimeo.com/user9554410/untitled(insertional),2014,jbaines)
(password: How to do things with film)



Installation view of *Aligning* (2012)

Link to view film: <https://vimeo.com/user9554410/aligning.2012.jbaines>
(password: How to do things with film)

Appendix II

Notes on filmmakers (artists and relevant practices)³⁸

Relevant approaches to the apparatus of film and its presentation:

*Hollis Frampton:

A Lecture (1968)

The perfect demonstration of the projector as performer; highlighting the film frame and what film is capable of by showing the audience the potential and limitations of the medium.

Maxwell's Demon (1968)

Use of the glitch; an interesting use of video for Frampton, whereby a digital glitch punctuates the analogue film it interrupts.

*William Raban:

Angles of Incidence (1973), 16mm film, 10 mins

Presented as a single or double screen. The projected images show a window frame and the view through it; a frame within a frame creating depth in the extended vision. Any movement of the camera, which traces the space it records by very precise movements, seems heightened by the mirroring and reversal of the projected images placed next to one another.

*Bas Jan Ader:

I'm too sad to tell you (1971) 16mm, 3min 34 sec.

The artist is sat in in close proximity to the camera, his black polo-neck in stark contrast to the white background. One is never made aware of the cause of his pain and as the title insinuates there is no revelation. In most of Ader's other films, notably his *Fall* series, it is apparent what is going to happen, so creating a tension in waiting for the inevitable.

Broken Fall (Organic) (1971) 16mm, 1 min 44 sec

Swinging from a branch. The artist hangs in the top right of the frame, suspended from a tree branch over a river. The only movement within the frame is his (apparent) attempt to swing free. There is no reveal as to why or how he got there, just the anticipation of the inevitable fall.

³⁸ This title is adapted from *Notes on Filmmakers*, Hollis Frampton (1971) to suggest a continuation or a development from his original thoughts. The purpose of this short text in my research is to serve as a reference point for works that have been important in regard to the processes I use.



*Chris Welsby

Running Film (1973), 16mm, 4 mins

A film using repetition of both the camera apparatus and in Welsby physically reperforming for it; the artist repeatedly runs from the camera to the centre of the frame and disappears when the camera mechanism winds down. The action is repeated continuously for the whole film reel.

Wind Vane (1972), 16mm double-screen projection, 8 mins

There is an element of chance in the creation of this work as the camera is *directed* by the wind, hence the suggestive title. The weather controlled the direction, and to what extent, the camera frame shifted on shooting.

*Richard Bevan:

Z LP DR BK PL PF ST NN (2014), double screen 16mm

Shot with a static camera, on two 100' film reels.

The film frame on the right shows a picturesque scene of a tree, broken by a twisted hoop hanging in its branches. The scene in the left hand screen initially seems unrelated. A white polystyrene cup filled with iced water stands central in the frame. Bevan's hands come into frame, folding a small rubber loop into a figure of 8, which is held in position with a small clamp before being dropped into the iced water.

The scenes are both static for over a minute, the duration feels heightened through the lack of action. Eventually the artist removes the clamp from the cup and releases the loop to reveal it is now twisted, which he holds up to mirror the scene in the right hand frame; the artists' arm replacing the branch, the small rubber loop replicating that hanging from the tree. The reveal right at the end of the film relates the two separate frames to one another in a comical mirroring of (small) events.

*Maria Anastassiou:

Dropped Frames, (2013)

Maria's black and white 16mm film depicts a repeated drop of an object. The object dropped is unclear and to where it drops as the action is repeated over and over, an inverse of Richard Serra's *Hand Catching Lead* (1968)

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