

Documenting an Encounter

between art-film and multimodality informed
by the production of digital moving images.

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04.03.18

Provisional Research Question



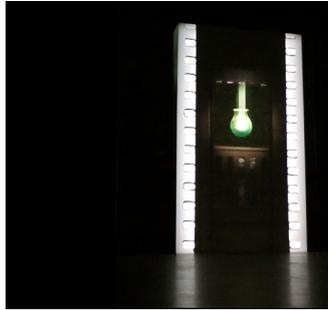
Digital is not better than analogue, but different. What we are asking for is coexistence: that analogue film might be allowed to remain an option for those who want it, and for the ascendancy of one not to have to mean the extinguishing of the other. *Tacita Dean 2011*

FILM by Tacita Dean pays homage to analogue film; it is a film about film, as Dean states 'it is a document, it has become about the very fabric, material and manufacture of film itself' (2011a). Silence and the flicker are signifiers of FILM's cultural heritage, and montage makes visible the process of doing and making: perceived in the sensuous experience of flicker and visual spectacle of disjunctive images. These are traces of the cut and suture to which the force of movement and light projected between gaps become fissures and disruptions in the flow of time. (notes from analysis)

The aim of this project is twofolded, firstly to develop a method to observe social practices within the context of the gallery informed by the field of multimodality and arts-research, and secondly to develop a theoretical framework as a variation on the Kineikonic Mode to analyse how meaning emerges when 'documenting an encounter' on the example of Tacita Dean's FILM using digital moving image media.

00.57.17

Outline of Research and Motivations



Art is art insofar as it is also non-art, or something other than art.
Jacques Ranciere, 2011

This research is a funded project, which investigates and develops further methods in the field of multimodality and digital environments. The idea of framing my research as *'Documenting an encounter'* opened new trajectories and connections. Firstly, it revealed possible ways to analyse how the art-object (FILM and documents) performs in dialogue with social research and secondly, it enables me to consider how the thesis as a digital document could be reconceptualised through the notion of *'encounter'*.



2.1

This inquiry began with a workshop at Tate Modern, which involved the production of short digital films to investigate the notion of *'not-forgetting'* when documenting the ephemeral nature of site specific art exhibited in the Turbine Hall. It was an idea inspired by Reesa Greenberg's paper *'Remembering Exhibitions': From Point to Line to Web* (2009), which examines how exhibitions in galleries are remembered in the digital age. The theme of *'not-forgetting'* was used to frame the activities and the practice of making short digital documents, which were used as a method or tool for students to consider how their encounter with FILM through their use of digital media is not only directed towards *making a response to FILM*, but also to consider how their action within Tate constitutes the production of meaning.

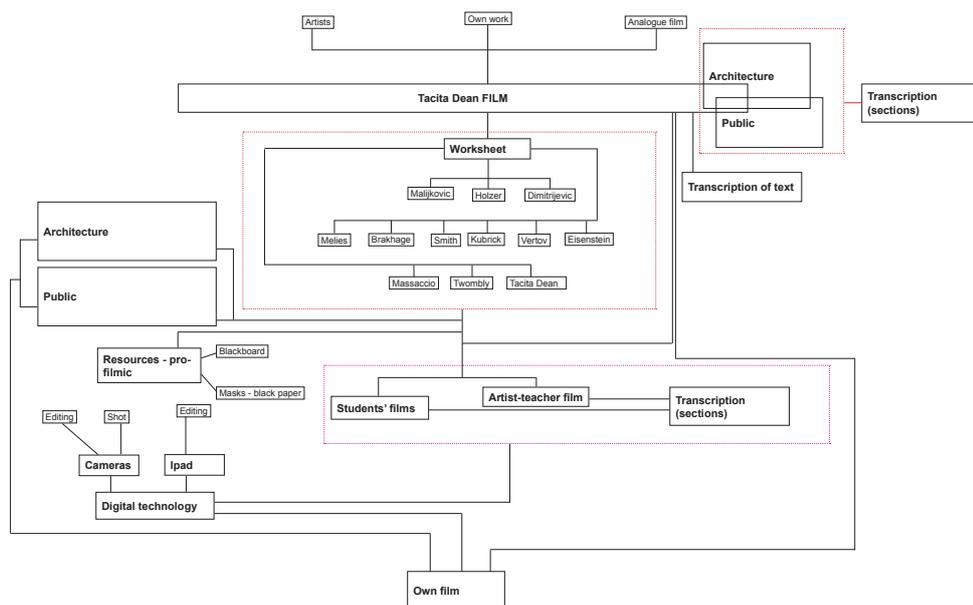
This upgrade paper gives an outline of my research to date and poses questions and thoughts for the future development, for example the elaboration of the question how meaning emerges through visual modes of communication. The focus of my research this year has been on the development of my knowledge and understanding of film theory, the field of

multimodality and the design/facilitation of the workshop using digital moving image technology. The workshop took place in March 2012 at the Tate Modern with a group of year 10 art students and artist-teachers. The short digital moving image documents were inspired by FILM and the architecture by filming and editing in the Turbine Hall. I myself produced digital documents to support the workshop and to trigger student responses (see Page 6), and produced also two digital moving image documents as a research resource for further analysis: an 11 minute fixed camera, single shot of FILM and an edited summary of aspects of the workshop.

During the year I have already explored potential ways to connect film theory with the field of multimodality. I have also discovered how the use of metaphors such as the concept of *mise-en-abyme*, Foucault's *Heterotopia* and Plato's *Allegory of the Cave*, can be associated with images presented by Dean in FILM, which explore the involvement of the spectator within Tate Turbine Hall. I have also examined the difference between analogue and digital moving images within discourses on art, communication theory and multimodality. The last aspect I have been working on is montage as a contributory mode, and this is what I want to focus on in this upgrade paper.

I have discussed montage as a contributory mode through the analysis of the two digital documents I produced which make encounters with FILM. One is a transcription of FILM and the other an 11 minute video which documents FILM (see page 7).

Plan of workshop resources/map of artists and film makers/network of associations



EASTMAN S213 032 01904 35 177 2011

ED 03 4597 6035+32

THE UNILEVER SERIES:

TACITA DEAN FILM

Making a visual response to Tacita Dean's "Film" using digital moving image

Type into YouTube "Tate Modern"

Q. What do you see? A. An archive or record of Tate Turbine Hall installations.

Q. Can digital moving-image be used to remember your experience of site-specific art?

OR

Q. Can digital moving image be used to tell stories about art and gallery spaces?

Analogue versus Digital

Tacita Dean is celebrating film and mourning it's demise as digital takes over from celluloid.

Q. What are the characteristics of celluloid and how do they differ from digital?

David Muijicic 1973
Images with their own shadows 2009
Idea: Use the same installation. Running time 6 mins 16 secs

Jenny Hutter 1946
Blue Tilt 2007
Idea: Create a vertical LED sign

Bruce Dineberg
Resurrection of Aeschylus 2006
Idea: Transfer to DVD. Running time 5 mins

Black Box ↔ White Cube

Using your digital camera:
Show how "Film" re-makes or 'mimics' the cinema.

Show how Tacita Dean has made "Film" as a response to the Tate Modern architecture.

Idea: record the gallery space (image/sound) and observe how you and other viewers use the gallery space as 'most around it'.

Idea: watch "Film", then try to record similar objects, geometric patterns, structure, montage effects, rhythm or sequences.

Moving-Image as Art and Film

Using your digital camera:
Show how Tacita Dean is 'remaking' or making an 'adaptation' of traditional art forms eg. painting.

Show how Tacita Dean makes use of still images (like paintings) and moving images (like cinema).

Idea: find 2 works of art from either level 3 or level 5. Look for similar colours, patterns, shapes, montage effects or even subject matter.

Idea: make a series of still images (black and white) and 1 moving image or record still objects/structure and use sound to record movement.

Film making

Tacita Dean - making 'FLM' <http://www.youtube.com/watch?v=4dR1YUd0k>



Outline of digital moving image sessions		
10 - 10:30	Context: Moving image art, Level 3, Tacita Dean, 'Film' 2012, Turbine Hall.	
10:30 - 10:45	Digital film making in pairs.	
10:45 - 10:50	Upload images to iStock.	
10:50 - 11:10	Group discussion and refreshments.	
11:10 - 11:25	Digital film making in pairs.	
11:25 - 11:30	Upload images to iStock.	
11:30 - 11:50	Group 1 and 2 editing in iMovie for presentation.	Group 3 and 4 - Group 5 and 6 - notes/sketches to prepare for presentation & short written description of FLM.
11:50 - 12:10	Group 3 and 4 editing in iMovie for presentation.	Group 1 and 2 - Group 5 and 6 - notes/sketches to prepare for presentation & short written description of FLM.
12:10 - 12:30	Group 5 and 6 editing in iMovie for presentation.	Group 1 and 2 - Group 3 and 4 - notes/sketches to prepare for presentation & short written description of FLM.
12:30 - 13:00	Presentation to group, projection in Turbine Hall.	

	Ipod, Camera Phone, FLIP	Digital Camera - SLR	Digital Camera - small lens
Prop	Blackboard	Paper for cut-out/masks	Blackboard
Mode	Sound	No sound	No sound
	Movement and Still	Movement and Still	Movement and Still
	Colour and Black & White	Colour and Black & White	Colour and Black & White
Format	Vertical and Horizontal	Vertical and Horizontal	Vertical and Horizontal
Extra	Ipod - reverse camera Ipod - editing with 'iMovie'	Zoom Multiple shots for animation	

To Do

Decide in your pair which question you would like to explore using your digital camera:

Black Box ↔ White Cube OR Moving-Image as Art and Film

Remember the art films in the Tate are short: ranging from 2 minutes to 11 minutes (FLM). You will also find that all films featured here are a maximum of 15mins (apart from 2007). Artists films are often 'looped' for display. You can tell a story very quickly with images. So aim for a final selection of moving/still images that would make a short film of no longer than 3 minutes.

Narrative

structure

For example: The Tiberius Money, an Early Renaissance painting by Masaccio (1425). Frausto, Brancaccio Chapel, Florence. The artist tells the story of one episode in St Peter's life as 3 events within one frame. A technique known as 'continuous narrative'.

Writing with light

Text Here is an example from early silent film: Without sound or speech, the early film makers were required to use other written statements: "Titles and Inter-titles" to tell the viewer what the story was about and introduce the characters and themes.

Stills depicting movement

What happens when writing is no longer legible? What meaning does the artist express? Or what sensation?

Another artist of interest: Marcel Broodthaers

Point of View

"Speaking"

who? when? how? where? what? why?

"Seeing"

who? when? how? where? what? why?

Formalism

COLOUR: Tacita Dean employed techniques used in the production of film for more audience. Colour was painted directly onto 35mm film and covered printed onto glass, similar to the way techniques learned by Hollywood cinema. Innovative who? what? how? technique? movement? image? structure? the equipment? the subject? the action? moving and still images. Look at the film: can you see? how do you see? (anything has brought together the making and all processes? imagine the image, moving, what emotions do you feel? is it for you? what would you?)

FRAMING: Tacita Dean used four cut masks to modify her camera. This technique enabled Dean to frame, crop, still images and montage both moving and still images.

How can you show the rhythm and sequence of frames in FILM?

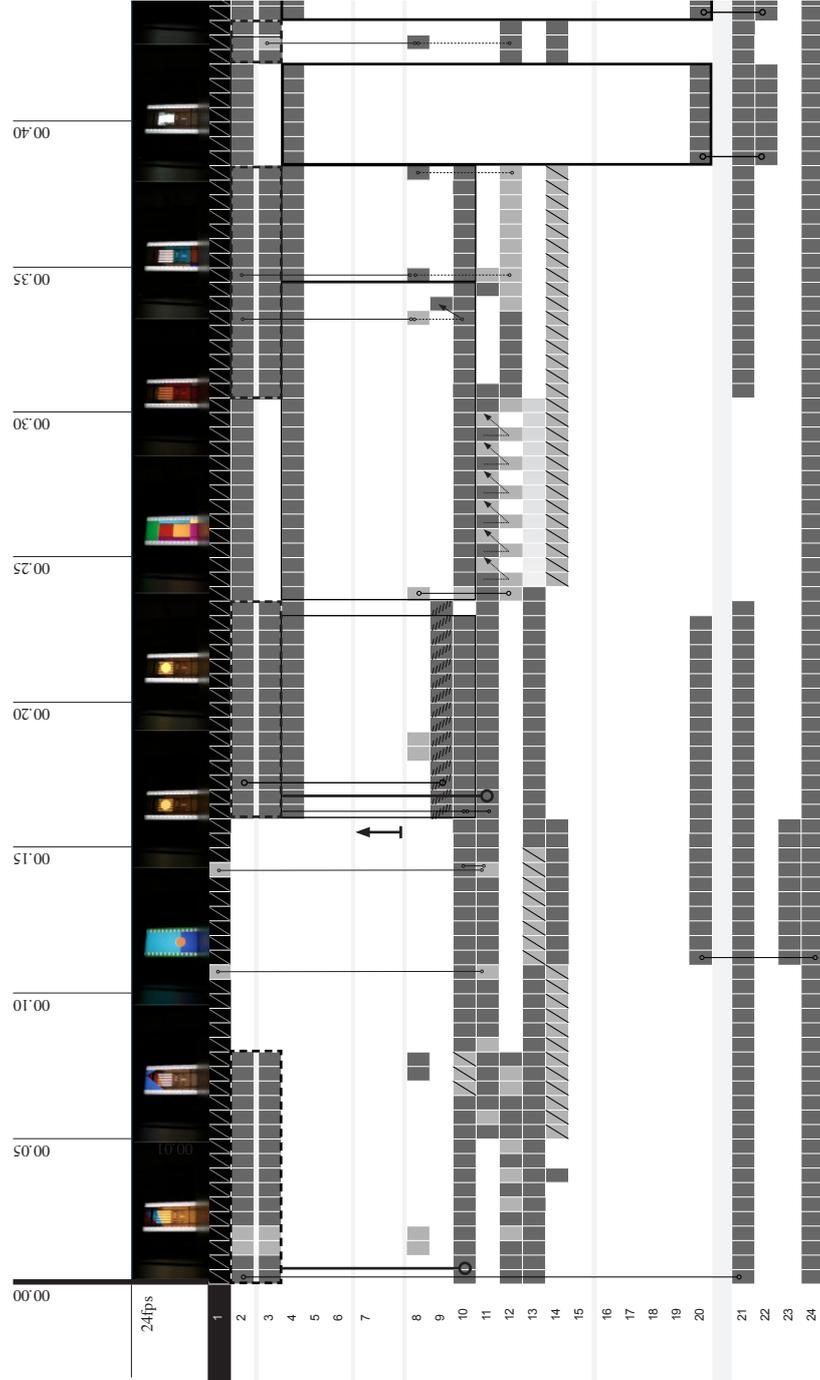
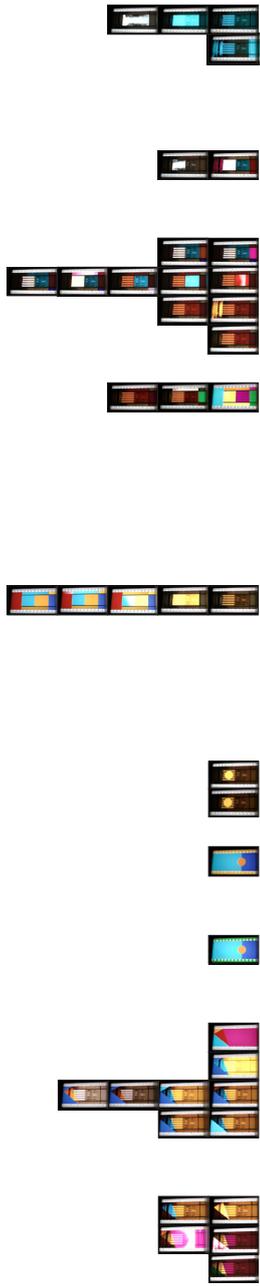
MONTAGE: An innovation in film production developed by Russian film makers during the 1920s, Sergei Eisenstein pioneered a technique which involved juxtaposing two different images to generate a third image in the mind of the spectator. Eisenstein used to great effect to express meaning. Dean, also employed montage techniques to develop her ideas for FILM. By studying and cutting postcards and other found images, Dean was able to visualize her thoughts.

COMPOSITION: Vertical and Horizontal. Camera and Montage: scene projection. Focus: whether the period frame of FILM and the space surrounding Tate Modern.

Mise-en-scène: The arrangement of everything that appears in the framing - actors, lighting, props, location. How the frame and camera levels. Eisenstein had the concept 'seeing is doing'.

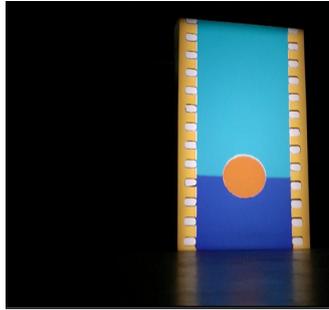
Dean has situated her FILM as part of a history of film production. In doing so, it is possible to identify elements from film and cinema. People that more interested have entered FILM with Dean knowing.

Resources for workshop/Digital format as hyperlinked and pop-up windows/print format - double sided in colour on heavy paper.



Figurative	1	Screen/film sprockets (boundary)
(A) Support	2	Tate Turbine Hall (surface)
Non-figurative	3	Overlay
(B1) Montage Actions	4	Enframing
	5	Repetition
	6	Reflection
Non-figurative	7	Movement (relation to support)
(B2) Displacement	8	Lighting (exposure)
Non-figurative	9	Mask
(B3) Entities	10	Geometric shape
	11	Opaque
	12	Transparent
	13	Warm
	14	Cool
	15	Black & White
Figurative	16	Artifacts/architectural elements
(A2) Entities	17	Body (human subjects)
	18	Animals/insects
	19	Nature - flora/fauna/other
	20	Landscape/seascape/urban
Referentiality	21	Still
	22	Moving image
	23	Symbol
	24	Icon

Documents



This book and Dean's film bear eloquent witness to the fact that the medium of cine-film cannot be translated to digital without in essence ruining a large amount of artistic production over the last century. As film stocks dwindle, laboratories shut down and expertise wanes, what are we actually losing?' *Nicholas Cullinan, FILM, 2011*



Transcription 1 is the focus of this section. It explores the challenges faced when attempting to map movement and montage using a two-dimensional, nontemporal mode of analysis. The discussion begins to raise issues regarding translation and representation. Ideas concerning 'non-conventional' methods of transcription are discussed with reference to examples by the architect Bernard Tschumi; film director Sergei Eisenstein and theorist in the field of social semiotics/multimodality Theo Van Leeuwen.

Document ONE: Digital Moving Image Video 1: 11 minutes, still camera, single shot

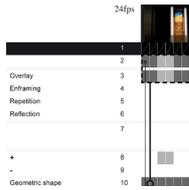


The digital moving image documents produced during the workshop by students and the artist-teacher, and the moving image document produced by myself that summarised the workshop are yet to be analysed. The transcriptions and the experiment with composition constitute the first series of documents to explore how meaning emerges through the process of documenting an encounter with FILM. The digital moving image documents would open the field of analysis to incorporate how meaning is made and where meaning is located for documenting an encounter between the spectators, FILM, architecture and my position as the researcher. It is also intended to show how the 'mobile' nature of the camera and the movement of the spectator will inform how the design of the thesis emerges. The descriptions and analysis of this video 'data' is examined in the two sections: Montage ONE and TWO. I documented FILM using only a single shot, rather than complicating the analysis by manipulating the moving image with camera zoom, colour changes, montage effects of cut and alternation in

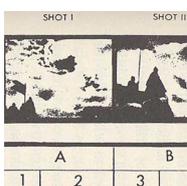
the sequence of frames. This increases the mediating affects of the framed or cropped view when watching FILM on video.

Document TWO: Transcription I

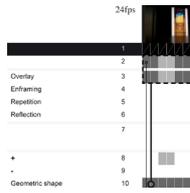
To make *Transcription I*, I employed *Document I* as the source material. By this, I extracted FILM from the context by cropping the image to remove Tate Modern. I also ignored the spectatorial gaze of visitors, which is present in the moving image. A further consequence of extracting and decontextualising FILM by transforming the moving image video or Document I into a series of stills and by incorporating them as cropped images into *Transcription I*, the gaze of a further two spectators are ignored. These are myself as observer whilst making the video of FILM in Tate Turbine Hall, and a viewer who watches the video (*Document I*) in this thesis. I captured the entire length of FILM as a horizontal strip using Apple Final Cut Pro. I then selected freeze frame images of significant moments and by taking them out the nature of the image or content changed.



I outline here a description of FILM through the analysis of *transcription I*. It is an initial attempt to develop a method to map how time rather than space is employed as a structural element. However, this poses challenges when depicting time and movement on a two-dimensional plane, and as such raises the question of representation. This can be explained in more detail with reference to Henri Bergson's critique of the Cubist painters depiction of time in terms of space, which presented to the viewer the representation of time simply as 'the snapshot view of a transition' (Al Rees 1999). Time is shown as a line connected by points rather than *duree*, which is the experience of time as pure duration or an organic stream or flow of invisible continuity. Bergson developed his criticism further by arguing that such representation of time in distinct parts is a model derived from language and as a consequence, Al Rees explains, 'misleads us to ascribe its own structure onto the world' (Al Rees 1999: 23). Following from Bergson's difficulty with the representation of time in terms of space is Eisenstein's awareness that this poses a problem when representing action as movement on a two-dimensional plane. This is exemplified by Eisenstein's selection of an almost motionless segment from *Alexander Nevsky* to express his visual-rhetoric on movement and montage, where he explicates the problem of translation from moving image to page, 'where a whole complex is resolved by almost motionless frames, in which a minimum would be lost by showing its shots



on a page rather than on a screen' (1974: 136).



I intend to frame the discussions by recognising that the transcription is not a substitute for watching FILM; it is a representation that maps patterns of events organised by different modes of montage: superimposition (overlay), repetition, reflection, with the causal effects of enframing, alteration in hue

and changes in transparency. As an experiment in representation the transcription presents an analytic system with its own logic to map the events over the entire length of FILM. As a semiotic structure, the systems of signs 'stand in for' the events depicted in FILM. As such, a distinction is made between the internal logic of the inscription and that of FILM. The transcription does not show the experience of time as *duree*, instead it represents the entire temporal unfolding of the moving images in one frame. As a still, *Transcription I* maps or traces displacement, orientation and change of state. It is a transcription of FILM rather than a script, which is a differentiation made between a text produced before FILM was made, that embodies the concepts of the work, similar to a plan, and that, which is produced after the production of FILM, in direct response to, which is rather like a map or commentary on or explication of the work. *Transcription I* is a script of the analytic system employed by myself as the transcriber who maps the structural logic of FILM. Through the process of mapping on a two-dimensional plane, FILM has undergone a translation. In the process another text is created - a further set of signs, which transforms meaning. Therefore, *Transcription I* is not a representation or re-presentation of FILM. The visual connection between my depiction of movement and the vertical organisation of categories is shown in the description and segment of transcription 1.

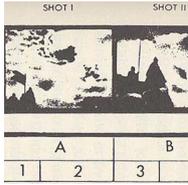
2.5 The most precise correspondence to Van Leuween's rhythmic accent are those shots in which there is a repetitive fall of an object. In the transcription this has been plotted as an undulating line; an almost calligraphic stroke. The bold unbroken line indicates the direction in relation to the top/bottom of the shot. However, it is not possible to show the horizontal displacement as part of the movement. The reduction of the spatial trajectory as a diagram emphasises the rate of fall, and the fact that the sequence concerns repetition within a time frame. The dashed curved line indicates what is imagined: that the object drops to the bottom and then begins again from the top.

2.6 This makes a visual correspondence with Eisenstein's script for *Alexander Nevsky*. The choreographic line in the transcription is a literal translation of the displacement. Eisenstein's indication of movement using almost choreographic notion is a synthesis of sound and image. Incorporating the plasticity of form with eth rise and fall of musical tone and rhythm. Similarly Eisenstein's transcription of movement was made through an analysis of the finished product, which he used as a proof for the perceptual affects of this synthesis in montage.

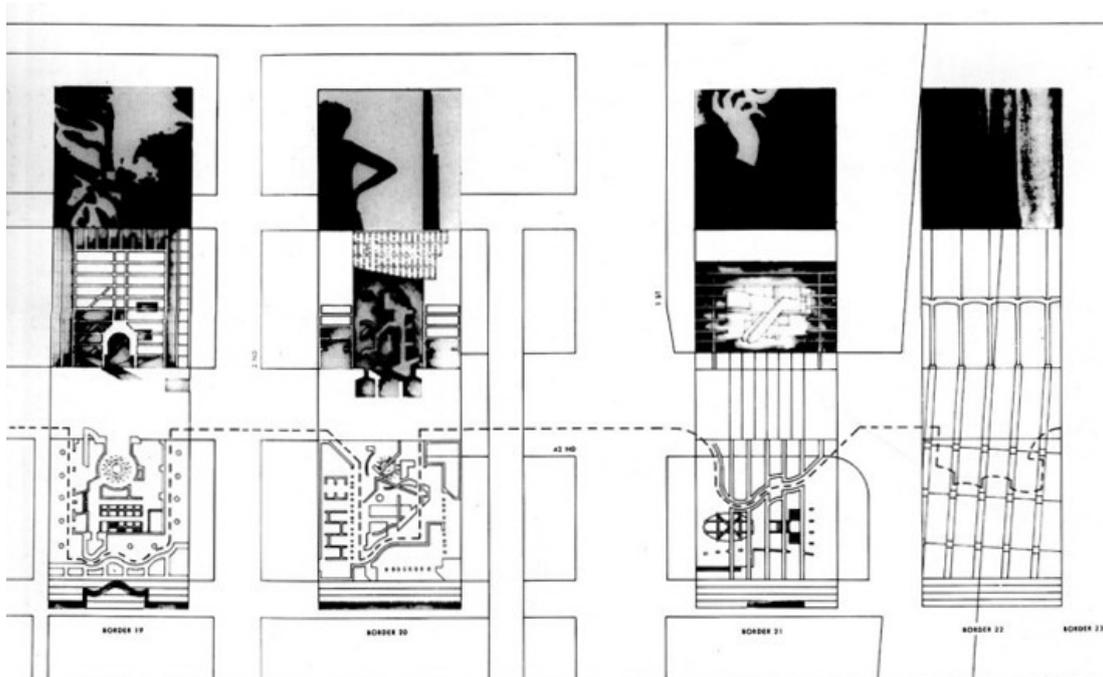
	SHOT I		SHOT II		SHOT III		SHOT IV		SHOT V	
PICTURE FRAMES										
MUSIC PHRASES	A		B		A		B		C	
	1	2	3	4	5	6	7	8		9
MUSIC										
LENGTH (in measures)	1	1	1	1	1	1	1	7/8	7/8	1
	2		2		2		1 1/2		1 1/2	
DIAGRAM OF PICTORIAL COMPOSITION										
DIAGRAM OF MOVEMENT										



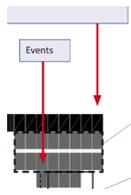
Time	04:10	04:15	04:20	04:25	04:30	04:35	04:40
Image							
Diagram							



Contemporary architect Bernard Tschumi appropriates helpfully the idea of cinema or the cinematic to develop his architectural theory by working through the regimes of representation as a visual thesis. It is calling attention to the gap between theory and practice, the gap between design and the built work and the gap between representation and experience. The most significant work in this field by Tschumi is the graphic theoretical project *The Manhattan Transcripts* (1994), which maps the cinematic and filmic codes of narrative, mise-en-scene and movement by critically engaging with conventional forms of representation like photographic documents, choreographic maps, orthographic diagrams, plans and perspective drawing. Here he pays particular attention to Eisenstein's cinematic employment of montage and the vertical organisation of the visual representation format of the transcript for *Alexander Nevsky* (1938). Tschumi's architectural inscription is interpreted as an intervention of the body into the space of the architectural still: depicted as a gesture of 'violence', in which the movement of the body within the scripted space of architecture motivates a sequence of events. These events are depicted as transformations in the logic of the visual representation and as a consequence new meaning emerge from a series of narratives, that are embodied in the fabric of the urban form of Manhattan. Tschumi's theoretic strategy then unfolds within the rules of his representational schema, which involved the reorganisation and superimposition of images through montage. In doing so, the Manhattan Transcripts as documents not only re-invent new scripts and grammars, but are themselves in a constant process of re-invention.



1 set of frames from Bernard Tschumi's graphic thesis: *The Manhattan Transcripts* (1994).



I experienced a series of problems when making *Transcription I* as a means to map montage and rhythm of modes, which compose the visual design of FILM. The most challenging entities to reduce down to a system of symbolic codes were colour and lighting levels. These entities are inherently

fluid, constituted of a range of difference, lacking specificity and as such they are part of a continuous spectrum without clarity or definition. They have a relational value, and as such I have mapped them as being in relation to, or having a difference in value or kind to the other events preceding or proceeding within the sequence of the diachronic axis (See *Transcription 1* by clicking above or Appendix B). The transcription is a diagram, which has the logic or modality of a symbolic system and as such gestures towards a form of language. It cannot present adequately the movement which takes place when the state or value of lighting and colour changes. They can only be presented as a phenomena in themselves by re-presenting the actual colour employed in FILM. What must therefore be considered for a framework for the moving image is, as Burn states (2009), that the grammar of the synchronic syntagm in the moving image is determined by the position or place of the still image within the diachronic syntagm. This can be compared to the horizontal arrangement of stills in *Transcription I*. However, it is not possible to bypass the actual movement or dependency on duration completely by developing this relationship between synchronic and diachronic axes. The viewer of the moving image is implicated in Burn's suggestion, as is the action on the still by being 'pulled into the moving flow', and as such he arrives at the idea of a grammar informed by 'the dynamics of rhythm, duration, speed' (2009: 68).

Challenges as such became evident when making the transcription; the interdependence of 'events' required to work through the entire length of FILM a number of times. Each alteration in the cycle of analysis had an effect on what had taken place before and ensured therefore a re-description. This alteration also required for each singular event an alteration in the vertical or synchronic axis. This process is therefore basically an infinite process of re-description, however it becomes obvious that certain kinds of pattern emerge (see transcription 1 codes for explanation of events). It also became evident that entities of FILM that evaded a precise description could not be marked by the invention of a visual code to show, for example the graduation of lighting. The presence of the inscription of absence within the representational schema is nevertheless a sign, and for this reason is meaningful. This can be compared to FILMs silence, which is still a gesture or expression of some state of affairs. As Dean may argue - a determined or active quietness or it being without sound

within the midst of digital noise.

One of the other points regarding the transcription is the choice to decontextualise FILM by cropping the image from the architectural setting, and as such to focus solely on FILM as text. This approach is similar to that of Christian Metz who isolates the film from social and cultural context. That means he focuses only on the filmic elements, for example the camera shot and editing techniques, which organise and shape the meaning of the film narrative. My strategy is to isolate the work within an abstract space for research analysis. In doing so, the transcription does not concern how meaning emerges through the experience of art within the architectural setting. Instead, the transcription transforms FILM into an autonomous entity which refers only to itself. It could therefore be suggested that my approach to the analysis of FILM is through the lens of modernist art practices, that includes actions of self-referentiality and an escape from the social milieu. However, it should also be considered that it is not actually possible to isolate or abstract from the context completely: I have already acknowledged the context because in stating that I have decontextualised FILM from its surroundings I simultaneously acknowledged its importance. Whilst the transcription incorporates FILM without being embedded within the context, it is rather situated in a different relation to the context or becomes part of a different frame of reference. Another point that could be made, which connects with Metz project to develop a film language, is how the structure of the transcription can be compared to the linguistic grammar of syntax rather than to a language practiced in use. As such, the internal logic of FILM foregrounds itself as an abstract entity and the focus lies then on patterns that emerge from the analysis of formal elements.



A second aspect of the transcription, which operated parallel as a further method to analyse FILM, was developed through a process of selecting images that indicated significant moments along the length of the filmstrip. Such action, Burn's explains with reference to Barthes strategy in *The Third*

Meaning: Research Notes On Some Eisenstein Stills (1970), that the extraction of the still from 'film's logical flow of time' is a 'subversive act' (2009). This idea of acts of subversion



arises with reference to the power relations that emerge between author/director and audience through the contrasting discourses on making meaning between authorial intention versus audience interpretation. For Barthes the still enables the viewer to intervene in the process of

interpretation or by contrast that his explanation of the still in Eisenstein's *Ivan the Terrible* (1944) and *Battleship Potemkin* (1925), elucidates the phenomena that obtuse meaning is a 'supplement my intellection cannot quite absorb, a meaning both persistent and fugitive, apparent and evasive...opens the field of meaning totally ' (1997: 44). Barthes approach to the analysis of the still contrasts with Eisenstein's use of the still image. His idea is based on the assumption that the spectators reception assumes a direct correspondence between the directors intention (meaning conveyed by the juxtaposed images) and what the spectator receives. This psychologically orientated idea is grounded in the proposition that a corresponding social and cultural experience shapes a spectators ability to interpret the signs given by the content and composition of images within the shot and sequence of images.

The question how meaning is made by the audience or spectator of still images can also be examined with FILM. The selection by Dean operates on a level masked or veiled by ambiguity much like Barthes *Third Meaning* or the '*punctum*' in *Camera Lucida* (1993). Film theorists Brunette and Willis (1987) compare the *punctum* to the "cast of the dice", which I suggest not only operates within the individual images of FILM, but as a phenomena and a condition of being related to the experience of watching FILM. Set on a loop, the affect of the images is that they are in a constant play with chance. Chance comes into play as follows: firstly, when the spectator enters the space, secondly, when a spectator looks or sees and this can be either a momentary glance or a long stare, and thirdly, if a spectator's visual field is interrupted by the presence of another spectator as they pass across the screen. These embodied relations function in dialogical relation with the unfolding events of FILM. The images perform with an alternating logic through the complex weave of montage effects, operating vertically as well as horizontally in time. The force of the synchronic axis acts upon the diachronic unfolding of the themes, and as such difference emerges at any moment of interaction. This is an affect of disorientation through immersion within the midst of the continual loop of FILM. Association acts synchronically and then motivates connections through notions of the *after image*. This phenomena of the image and the ways meaning emerges can be explicated further with reference to Brunette and Willis' analysis of the *punctum* through Derrida:

The disorientation effected by the *punctum* within the signifying system of the photograph can thus also be seen as opening its meaning to the play of chance and so to the full force of dissemination (1987: 117) .

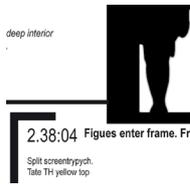
The disassemblage of FILM through an analytic procedure of transcription is a process which lays bare or unveils a structure with correspondence to stills. The selection of stills and the reduction to images in *Transcription I* resembles the idea of a 'quotation'. Similarly, Dean's selection of stills are both quotations used as examples and 'little narratives' to explicate FILMs heritage and other art/film works, but they also evoke associations beyond the internal logic of the script. This can be compared once again to the 'punctum' to which Barthes likens the operations of quotation; he states this is 'at once parodic and disseminatory' (Barthes 1997: 67). A further reference to the way the extracted still performs can be made to Derrida's notion of excess, which Brunette and Willis (1987) compare with Barthes 'punctum'.

The presentation of FILM as a series of stills enable the identification of themes (see Appendix B), which weave throughout FILM, although they are not structured in a manner that resembles the arrangement of words to form a sentence or a sequence of sentences to form paragraphs. FILM is not a system of structural organisation that aims at cohesion to develop a logical narrative form. In contrast, it is a range of themes with performative affects which are distributed throughout the text, and which is constituted of differing sequences and sign systems. This arrangement of themes is assembled by five or more themes (potentially 10, as there are 10 layers constituting one shot) and not only weave the themes throughout the moving image document, but they are the weaves of FILM itself, as such they *weave*, perform in process, in a process of emergence – without developing a defined form. This can be compared to George Batailles *informe* or the notion of assemblage explored by social theorists such as John Law. The document FILM resembles an image of Bahktin's concept of heteroglossia or Kristeva's process in language of intertextuality. The figure of the palimpsest is recalled, to which images operate like 'after images' or prompt recollection and memory by association. Greater complexity is given by the *mise-en-abyme*. Here themes are embedded within a larger theme, connected by their structuring logic. Whilst it is not unusual for film to support more than one narrative, the notion of theme operates with a different kind of temporality. Time is not concerned with progression or a linking of points on a line, but more like Bergson's *duree*.

Document THREE: Transcription II

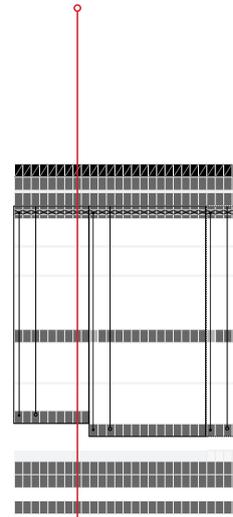
Associations are what matter—change it slightly and it no longer has the same associations.

Wittgenstein, *Lectures on Aesthetics*, 1966



The second transcription of one segment from FILM is part of the analysis of the spectatorial gaze, and of the architecture understood as a

setting or as mise-en-scene. It is an initial attempt to explore how representation operates within the visual domain by exploring the presentation of writing as image and other forms of image production. Unfortunately there is not enough space to discuss it in this upgrade paper. This transcription considers the notion of the *after-image* and is meant to explore the ways how images trigger reflection and recollection in the viewer's (spectator) experience. This builds on the initial worksheet for the workshop, which explored the notion of association in relation to Dean's FILM. Rather than presenting to the students a description of FILM, the use of short films were included to trigger thought and associations to be made about FILM through visual connection. However, there is a risk that this could lead to a reduction to a formalist account of images. Therefore, it is necessary to theorise what is meant in this research by 'association' and 'visual connection'. This requires developing my understanding in semiotics for images and aesthetics, and to analyse how the presentation through the technologies of the visual and as such the multimodal assemblage of this text functions as a system of communication.



Camera held in fixed position for 11 minutes. Seated on the ground. Camera resting on knee. Viewing Tacita Dean's FILM through the camera screen.

02:02:12 Tate Turbine Hall, London: film of FILM.

North facing wall of Tate Turbine Hall
Steel column inset within wall. Smooth surface

Surface reflected light from FILM.

Green hue



Green and red hue



2:30:24 Interior of Tate Turbine Hall, facing west wall. Inside, in darkness.

19:04:12, ruins of Temple Concordia, Agrigento, Sicily. East facing overlooking the Mediterranean Sea. Photographic image of Tate Modern East face projected onto monolithic screen using projector at high level.

Behind the camera.
Illuminated screen, against darkness. 'Contrast increase visibility.'
Tate Modern image direct resemblance to East facing wall brick facade with two windows and steel structure of roof, grid pattern of steel frame entire double set of windows. Top windows bright orange, lower dark with appearance of reflected light within central light.

Mise en abyme. 'Embodiment of Tate Modern' Deep brick wall and steel structural frame. Enframing 2 large openings divided into 4 lights.

The Gentry Building by Frank Lloyd Wright. Steel frame and brick wall enclosed atrium inside out - commonly inside, defensive walls. Steel frame No longer exists. Constructed in 1928 and destroyed in 1954 to make way for...

Represented in photographs
daylight penetrates atrium space. Illuminates deep interior increasing visibility and wellbeing.

52:05C Sunrise, light abstracted, visible, embodied of Concordia.

Orange hue
Painted glass, colour deep orange, overly saturated. Light appears image of Tate Turbine Hall East Wall with orange filter onto and area of exhibited.

Montage action: Overlay movement colour 'over Tate TV still image, 'Water'

2001
Sunset, sandstone appears deep orange, affect on surface of exhibited light.

16:10:03
Datur-Ebene, 'Weather Project' Tate Modern, London. Mirrored, ambivalence of red half a yellow disc and steam, half a yellow reflected mirror. Bodies lying down, sitting, reflected in mirror.

2:31:05 Montage action: green translucent filter overlay TTH still image. Central enframed image, division of hybrid. Moving image of red berries. Cropped. Moving image of berries, slight movement detected. Colour complementary Green background of TTH in contrast to red berries. Different scales: zoomed in selected by TTH.

Consistency in scale: camera zoom between cricket and berries.

Phenomena of red/green colour contrast on perception. Gestalt coherency.

Reversal colour complementary.

Phenomena of red/green colour contrast on perception. Gestalt coherency.

red berries project forward support by sprockets.

Luminosity...

2:38:04
Figures enter frame. From behind the camera.

Self screen/typograph. Tate TH yellow top.

Blue bottom.

Flower moving image centre. Zoomed in. Colour complement: top to bottom with flower image.

Shadow figures against the illuminated screen.

Moving image silhouettes.

Large scale cropped.

Left arm and hand overlays still and moving image.

Body emerges from darkness right side of frame. Body and architectural space merge.

Moving images - of emergent figures.

Figure two emerges beside figure one. Making a path across screen towards the left.

Face FILM. Walking, arms by their sides.

Scale of figures diminish as move forward.

2:40:08 Figures no longer in view.

Shadow projected onto surface of figure. Blurred image.

Steel

FILM reflected in shiny concrete screed floor

Flicker, pulse. Presence and absence, spot and image.

Calculated film strip composed of sprocket holes and inner section for images. Cut and spliced together - subtract 24 fps.

Montage
actors: Enframed moving image of gashoppers - overlaid onto still image of TTH. Centralised, 'aligned' with vertical hybrid division.

Almost complementary colour contrast: red/orange/green/orange/brown of TTH against green gashopper and landscape.

Different scales: Tate Modern - proportional slightly smaller than object - representation: cricket - impalpable.

Flu-kinetic: Tacita Dean selected image, framed and camera zooms. Still camera, single shot. Observation of movement of cricket within natural environment - dried soil and grass.

Innocent Summary of central frame in contrast to still. Not TH perceived to project forward supported by sprocket holes.

Silent

Flu-kinetic: attention to cricket through light made by cricket - sound.

Silence
13:03:11 4:33 John Cage at Queen Elizabeth Hall, South Bank, London

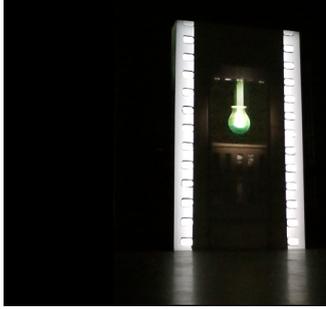
Listening to Noise

Public spectators, echo within the Tate Turbine Hall.

21:10:11 Shabazz Airport. From London to Venice. Waiting for the flight, listening to announcements by flight above the sound of other passengers. Sitting, watching the screen.



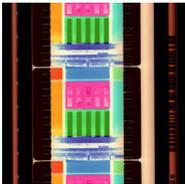
III Montage ONE



Digital is not better than analogue, but different. What we are asking for is coexistence: that analogue film might be allowed to remain an option for those who want it, and for the ascendancy of one not to have to mean the extinguishing of the other.

Tacita Dean 2011

In this section I experiment with a method that employs a descriptive analysis of FILM. In doing so I examine three different effects of montage by describing the formal features of FILM with reference to three short segments from the 11 minute single shot video. (See Appendix A for extended descriptions of FILM). This is intended to outline ways that montage can be understood within multimodal analysis as a contributory mode. In other words, montage orchestrates (Kress 2010) the visual design of FILM and functions instrumentally to motivate causal relationships – it creates effects (and affects). An analysis of montage within multimodality also contributes towards an understanding of the complex relation both FILM and moving image in general have, when attempting to define FILM as a distinct art form. As such I tentatively make reference to aesthetics.



The background references or context in which Dean situates FILM suggests how film as art unsettles the normative or conventional signifiers of cinema, as described by those conventionalised codes, forms, styles and genres that are associated with ‘the movies’. The following section develops these ideas further with a description of Dean’s ‘visual’ reference to the history and theory of modernist film, later avant-garde and contemporary artists, mainstream cinema and techniques in fine art - traditions that have informed film production. Although it is not possible to elaborate in this short paper, I already have developed distinctions that should help to articulate the background disciplines and their interaction through the contributory mode of montage: the distinction between filmic and cinematic, and the distinction between medium and mode. However, I will focus in this section on three segments of FILM to show examples of



double window



montage and ways that it composes and transforms lighting, colour, shape, camera zoom, photographic moving and still images through its modality of action. These are described under two techniques in the editing process, firstly **cut and suture** and, secondly, **masking**.

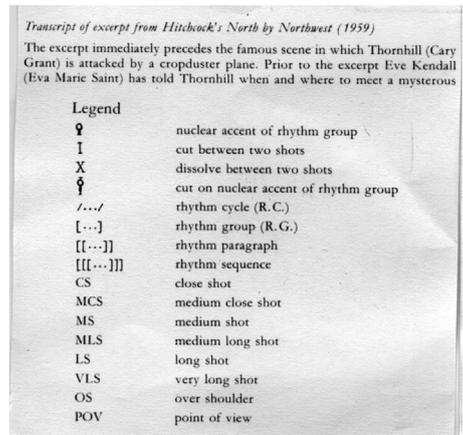
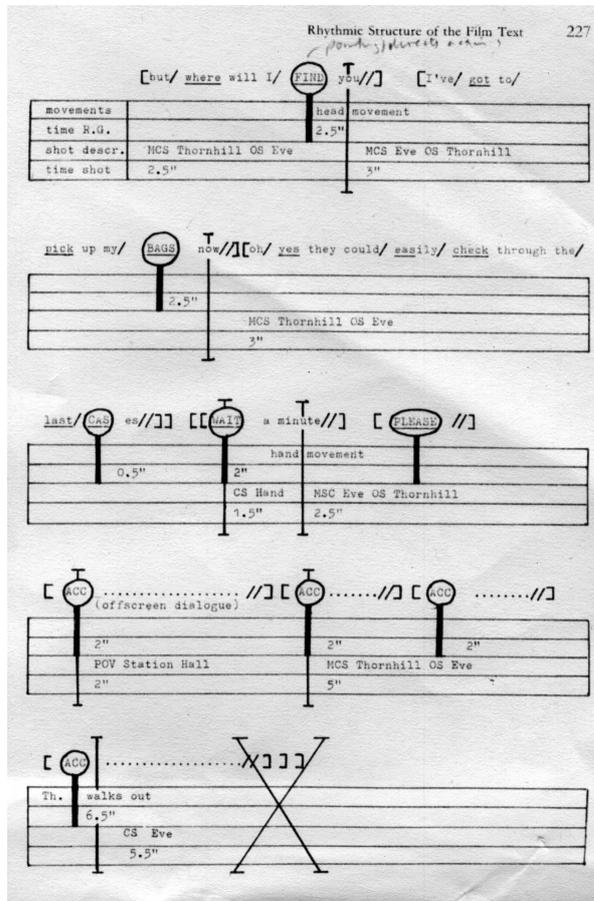
Another characteristic of FILM, which is fundamental to the analysis, is the lack of sound. Through silence Dean draws attention to early film production. As the chemical process inscribes sound and image as distinct channels within the celluloid strip, this is placed in opposition to processes of inscription by digitalization. At the level of code sound and image share the same medium of inscription 'regardless of the sensory sources' (Schivro 2010: 19). Similarly Rodowick stresses that between the digital and the analogue it is 'a palimpsestic combination of data layers' versus the 'contiguous spatial wholes as blocks of duration' (2007: 169). Schivro explains the temporal-spatial organization of entities as rather composited than edited (2010). Schivro's identification of 'The Cinematic Affect' is also pertinent to this research for considering how digital technologies can be understood as 'indices of social practices' rather than representations, as they participate actively in these processes. This shift from representation suggests a more fundamental relation between technology and the organisation of the social in practice. The other point of relevance for understanding how the schema on contemporary media and participation with social practices is outlined by Schivro. He distinguishes between two definitions: the definition of analogue being mimetic, hypotactic and pertaining to a striate space of oneiric montage and the definition of the digital as being simulacra, paratactic and pertaining to the smooth space of digital compositing (2007). This I link to the oppositions and the ambiguities mapped in FILM.

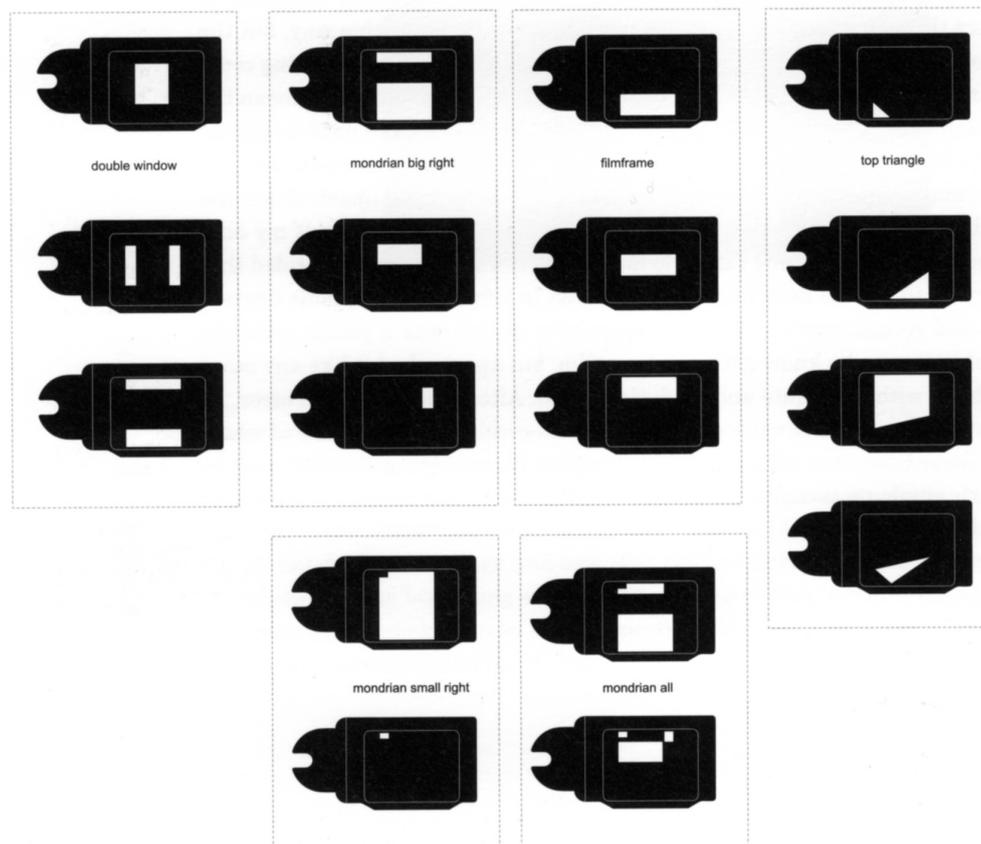
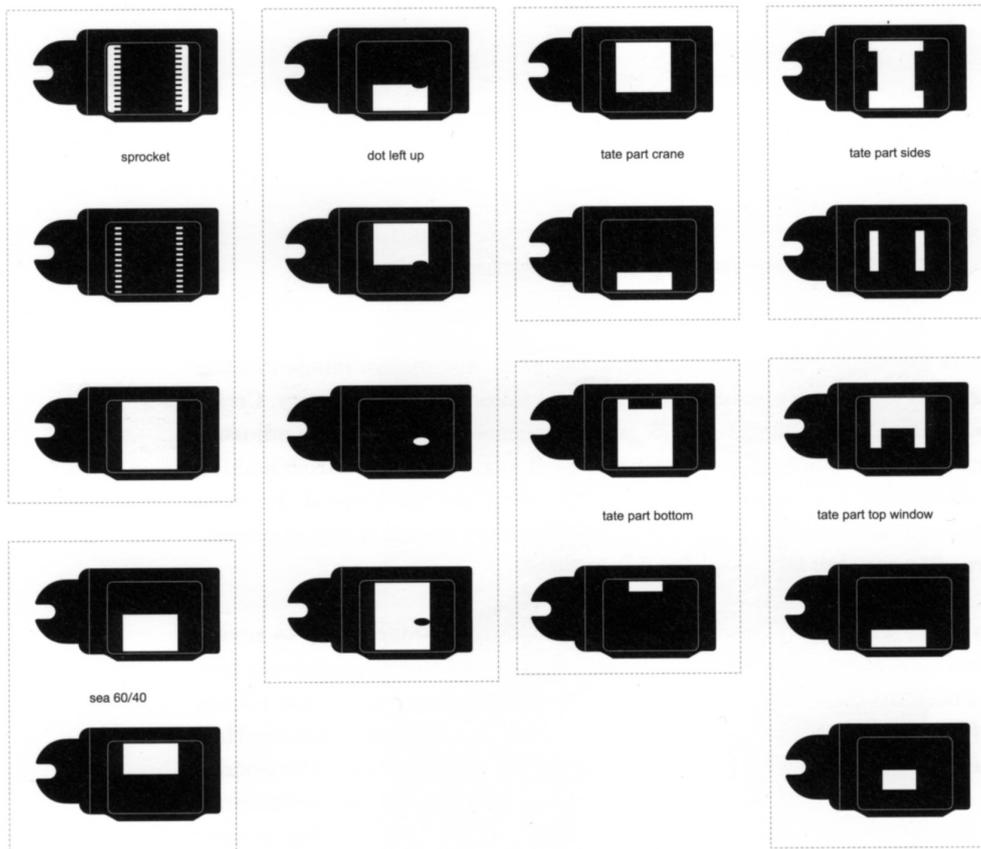
FILM, as noted above, is silent and as such concerned purely with visual images. This could be considered as an advantage for the attempt to develop a method of analysis that is image orientated: a segmentation of the filmic text using the shot. However, I suggest this would miss the complex layering of montage effects that Dean employs in the production of FILM. Identifying patterns of rhythm in the analysis of FILM will revisit a question posed by Van Leeuwen in his analysis of the film *North by Northwest* (1959); 'Is Visual rhythm possible?' (1985: 220). Van Leeuwen argues polemically for a re-examination of rhythm, which is also an exploration of the absence of rhythm from film theory since the early theorists, such as Eisenstein who examined rhythm alongside montage. As a result, segmentation of film using the shot became the dominant method of analysis.

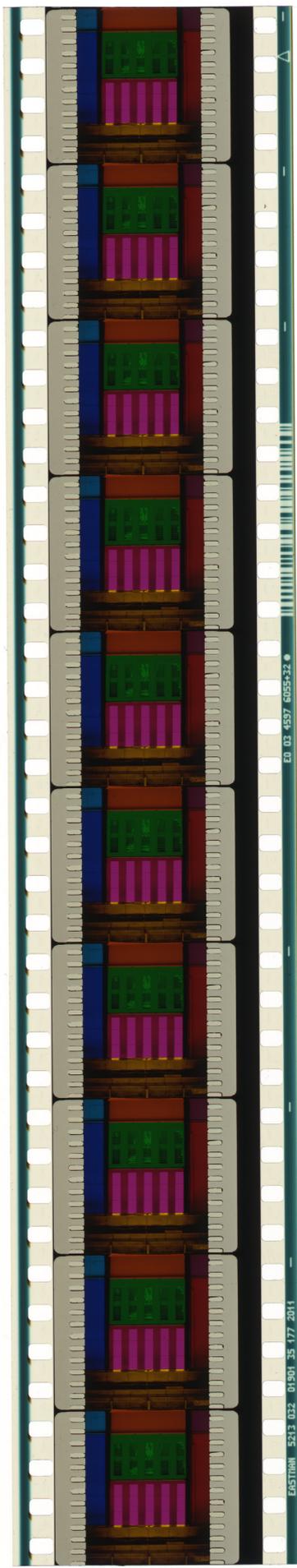
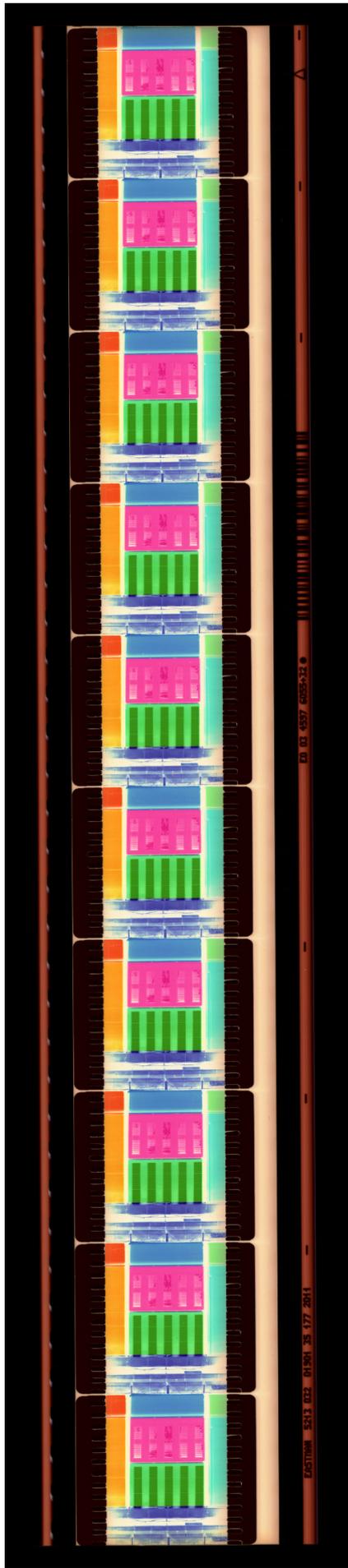
I attempt to bring together montage and rhythm through the formal analysis of FILM. In doing so I allude to Schivro's definition above by considering montage as being connected with the modernist striated space and rhythm being connected to the smooth space, which

is more aligned with time/temporality and which focuses on speed and acceleration as the condition of contemporary experience (compared to Virilio). This requires greater thought, but it is an initial attempt to develop ways to analyse the complexities of FILM and Dean's call for heterogeneity and plurality in media through axes of opposition, juxtaposition, and also weaving and superimposition.

By working through Van Leeuwen's 'Rhythmic Structure of the Film Text' I attempted to map movement. Although FILM is silent, rhythmic patterns of coloured shapes, flows of natural rhythms and repetition of sequences have been mapped to form a 'score-like' transcription. Imaginary temporalities pertaining to historical or cyclical time have been identified by analysing their diachronic and synchronic relations, also how they are located as part of syntagmatic and paradigmatic axis. Although this alludes to linguistic models, it is perhaps useful for the transcription to consider ways that it is limited by and is limited itself as a structural assemblage or analytic system when shaping meaning. What cannot be contained within such system? What ambiguities and paradoxes arise?



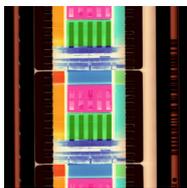




Segments I II III

Segment 1: *Editing process of cut and suture lengths of celluloid. Rhythmic accent.*

The flicker is a trace or an index of montage techniques to make the work: to cut, to suture; manifesting itself as the light of the projector penetrating through the gaps between the celluloid as the film strip moves through the reels. Analysing FILM in terms of production and distribution concerns an ongoing process of 'doing': Dean as artist working with the materials of making including celluloid, editing tools and mechanical apparatus to develop her ideas as the filmstrip is brought to completion for projection. Dean explains how she wanted to work like an artist – no plan or script, FILM 'had to find its own pace. More like a poem than prose' (Dean, 2011).



Van Leeuwen states, *rhythmic accent* can be defined as a perceived prominence or salience similar to syllables for dialogue or gesture descriptions for action (1985). Dean exploits the rhythmic pattern of 'spasmodic' flicker, which interrupts the flow of images and reinforces the saliency of selected stills. These gestural marks in light are traces of the production: the saliency of such within the assemblage of FILM is a gesture towards early cinema, in which the flash was 'unavoidable in the editing process of the sequential organisation of the filmstrip' (Krauss 2012). (This is where the name *Flicker* films or in the Nickelodian days cinema became known as the '*flicks*'). Hollis Frampton, an avant-garde artist from the 1960s heightened the process of editing of the repetitive loop in the process of cut and suture with the short experimental film *Critical Mass* (1971). The 'optical flicker' works as a sign

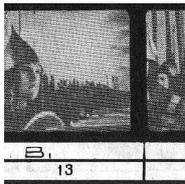


and becomes an expression of a violent gesture of a cut, which, as Krauss states, 'interrupts the violent quarrel between two young people, [in doing so] their gestures become spasmodic and their voices explode into mere stutters' (2012).



Dean's complex design of masks and multiple exposures enables the images to flow across the vertical layering of shots, which gives the impression of layers of image sequences operating at different speeds in relation to each other. This contrasts with the horizontal segmentation of the shot. FILM exploits the flicker within the shots themselves, which acts, as noted above, to reinforce saliency and as such using light as mode. In this case, Dean is working with the modality of production by incorporating the shocks of light to accent or give intensity to the photographic still of the lightning bolt, which is performing a stutter as lightening cracks in the night sky.

The background image of Tate Turbine Hall disappears or is consumed by the over exposure of light. This is the moment when the image of light of the lightening strike and the light of the projector converge. By comparing the ‘intermediary’ stills with the digital film strip as the structuring script of FILM, shown by Transcription I (Appendix B), the absence of the lightening strike between the two images of mount analogue becomes visible. In doing so, the lightening is the presence of the absence of the gap, and as such performs as a trace or an index of film. Dean is using the ‘gap’ between shots rather than the shots themselves, which means it is the absence of an image, which expresses the meaning. This meaning is *about* film itself or what film is as a distinct medium and a medium that is understood as having characteristics in distinction to that of digital. The clear celluloid space, that separates images makes a connection to what Krauss states as being what ‘modernism translates as pure’ (2012). This I argue is FILM’s specificity with reference to Krauss’ statement that the gap signifies the ‘(g)esturing to the gulf that separates one medium from another so that we can speak of the purity of each’ (2012).

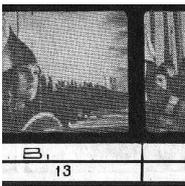


This is the inverse of Eisenstein’s film theory on montage, in which the expression or emotional affect and ‘stimulating power’ is created by the juxtaposition of two consecutive images. Eisenstein makes a comparison to Lewis Carroll’s ‘portmanteau’, in which ‘two meanings (are) packed into one word’ (Eisenstein 1943). Dean’s emphasis on the gap as the sign for emergent meaning is also set in contrast to the continuity editing developed by early film makers during the 1910s. This is later transformed by Hollywood directors who developed an alternative ontology for film action by suggesting that ‘images had to convey constant motion through cutting, character movement, or camera movement’ (Bordwell 2010: 674). This approach foregrounds a logical coherence of shots, which smooths the transition between time and space. FILM ignores shot continuity through seamless editing and as such it could be argued that she is distinguishing her practice and what FILM represents from techniques promoted by mainstream cinema. A further point that will be developed is how different politics of the image emerge in montage and seamless editing. I will explore this point through a more indepth analysis of *Document One: Video* and the analysis of the student documents and the moving image summary of the workshop. This will start with Eisenstein’s thesis (*Film Sense*, 1943) to recover montage from the loss under seamless editing, which informed his ideas on considering the political implications of film.

Segment 2: Camera shot: Rhythmic groups



Van Leeuwen asks the question 'Is Visual rhythm possible?' to explore an alternative to conventional film analysis, which relies on segmenting the film into shots. A method based on this conventional approach employs the alternation in size of frame (Medium Long/Close/Medium Long/Close) as means to divide film into segments. Alternation is used to create sets of rhythm groups, and to mark boundaries between shots, which Van Leeuwen defines as a paragraph. The segment in FILM of 'industry' shows a sequence framed by the thematic 'billowing steam' which is divided into three sequences of images as rhythmic groups. These employ camera techniques, which can be analysed within the rubric of conventional film theory. However, the sequence discussed here is not an alternation, instead each sequence is an accent and forms a progression from long shot/medium shot/close shot. The boundary between sequences is marked by the zoom.



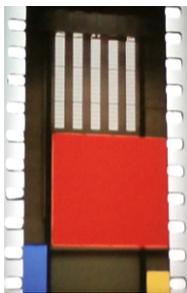
Eisenstein's sequence of shots 'Battle on the Ice' in the film *Alexander Nevsky* situates the notion of progression as a means to motivate action or increased tension or intensity. Although the sequence in FILM is less concerned with the kind of intensity that Eisenstein grants the image of immanent battle – almost motionless frames - there is a starkness and sense of stylistic brutalism through the depiction of a single chimney billowing steam, stripped of colour, relying on contrast to add drama (as Cavell discusses in *The World Viewed* 1979). Eisenstein also couples images with sound, for example the crescendo or increased volume to enforce salience to give forceful expression to the scene. This is the main focus of Eisenstein's explication of his montage theory, which concerns the vertical to prompt horizontal continuity, 'an impression does not come from the photographed shots alone, but is an audio-visual impression which, is created by the combination of these two shots together with the corresponding music' (1943: 137).

However I argue that in the case of FILM it is possible to isolate the image and suggest that it has a form of 'musicality'. This focus on image compares to the way Eisenstein's visual design is informed by rhythms within the shot and in relation to the place, the image has within the sequence. The resulting effect of contrast dominates the stillness of the vast landscape against the detail of billowing flags, the emphasis of tonal difference and then of scale by filming a close up shot of the faces. FILM progresses as a sequence of images of increasing

scale. The first image is a single chimney set in stark contrast against a white sky. The next image is a mass of billowing steam set within the structural frame of Tate East Elevation windows, followed by an image of billowing steam, which is projected into the foreground, while the image of Tate slides into the background. This is an illusion of depth emerging from a perceived movement. The description maps a rhythm that plays with a montage of foreground/background, which alternates within the shot and within the diachronic sequence, and then it opens itself out as a dialogical relation with the architectural space itself and the embodiment of the spectatorial domain.

Segment 3 *Masking matte painting on glass and celluloid: animated shapes.*

Masking 1 The division of a single frame into 2 or 3 sections rather like a polyptych turned 90 degrees; layering as an illusionary sense of depth in which 2 or more still or moving images are superimposed. Complex enframng, which foregrounds masking techniques in which layering and framing or masking sections takes place: geometric shapes with still or moving images taking place within a larger image



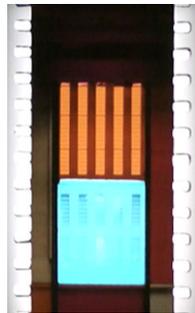
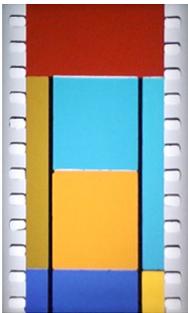
Coloured shapes appear layered over the surface of a still image of Tate Modern Turbine Hall. Colour is used as a visual accent in relation to the photographic still of the Tate Turbine Hall East Elevation. The triangular shapes of intense saturated colour (cyan, blue, orange and magenta) alternate in the top section of the shot. The use of opaque blocks of cyan and blue contrast with the yellow/naturalistic hue of the Tate Turbine Hall image. Foreground and background are in a constant state of play: coloured shapes flicker at the surface of the screen whilst the image of Tate Turbine Hall projects backwards.

These coloured shapes make interventions at the surface of the pictorial plane. In doing so, they interrupt the visual field organised by the relation of the scaled image of Tate Turbine East Elevation to the 'actual' physical space of Tate Modern architecture. I suggest that the descriptions of this segment explore a contradictory phenomena between depth and surface at the illusionary space of pictorial plane or screen. These I outline between the contradictory views of the world between the Renaissance and the Modernist artist. The first is the illusionary depth exploited by the Renaissance artists to depict a window onto a world, which is given salience by the animated intrusion at the pictorial plane – acting as

a marker of the screen that separates two worlds. Accordingly Yves-Alain Bois states in Al Rees (2003):

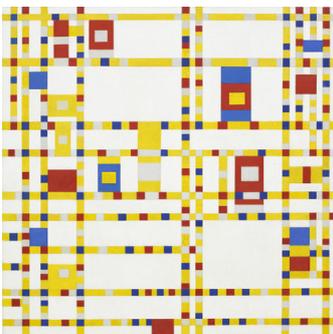
as long as an opposition between figure and ground is maintained, we remain in the domain of the projective image and transcendence - the painting is always read as an image projected from elsewhere onto its surface, and this imaginary projection is always illusionistic.

Al Rees compares this description with narrative cinema as 'the archetype of point of view at work in film' to which '(t)he classical tropes or figures of film narrative - varied distance from the camera, cutting at an angle for reverse field matching, not crossing the line - aim to preserve and locate the viewer's stability across dissolves, edits and jump-cuts' (2003: xx). The second is that at this moment attention is drawn to the pictorial plane or screen surface. The work discloses the age of the modernist painters, from the transparency of depicting a naturalistic objective world to a shattering of this illusion by drawing attention to the construction of painting at the surface of the canvas. FILM draws attention to the screen, in which light is trapped and reflected at the surface. Such modernist or avant-garde strategies employing techniques of reflexivity were a mark of film makers of the 1960s.



There are literal references to the non-representational Distijl artists such as Piet Mondrian, who used primary coloured shapes, which are structured through a dark linear grid to explore space. However, the slighter later work of *Broadway Boogie Woogie* 1942 brings to the fore a play of dynamic rhythm, that FILM exalts through the actual animation of coloured geometric shapes. There is

a correspondence between the way that Mondrain abstracts patterns of movement from Broadway and how Dean abstracts the dynamics of gallery spaces as cinematic experience



through the movement of coloured shapes set within the structural grid of Tate. The MOMA display describes Mondrain's *Broadway Boogie Woogie* as such: 'atomized bands of stuttering chromatic pulses, interrupted by light gray, create paths across the canvas suggesting the city's grid, the movement of traffic, and blinking electric lights, as well as the rhythms of jazz' (MOMA 2011).



In moving images animators such as William Kentridge and Ruth Lingford employ techniques that work directly with figure and ground using paper and charcoal or glass and paint to constantly create and erase images to form elaborate animated sequences.

It is this process which is associated with the palimpsest or the continual flux within a surface of erasure, trace and creation, that I identify with the palimpsestic performance of the flashing coloured shapes in relation to the structural grid of the Tate image. I discuss in the next section ways that this image of Tate East Elevation performs as an initiating rhythm. This is a rhythm to which other elements such as the coloured shapes (or generally pre-filmic) are synchronised or subordinated.

1.1 Van Leuween's definition of the initiating rhythm, as a rhythm in which pro-filmic elements are synchronised or subordinated; it is possible to map such a rhythm in images as those that provide a continuous frame or background (ground) in relation to the foreground (figure): a relation that heightens the action of the movement of images in time. The transcription represents the slightly hesitant sprocket holes as a continuous horizontal black strip with chevron lines as a framing device. The still image of the East Elevation of the Tate Turbine Hall also runs horizontally, placed just below the sprocket holes. This is represented as grey blocks: events, which are 'in play' with the other events that take place in FILM. The graphic 'symbol' schemata strip the image of visual or formal characteristics, and as such meaning is not inherent to the event itself, instead meaning emerges in relation to the other events that take place through actions of montage.

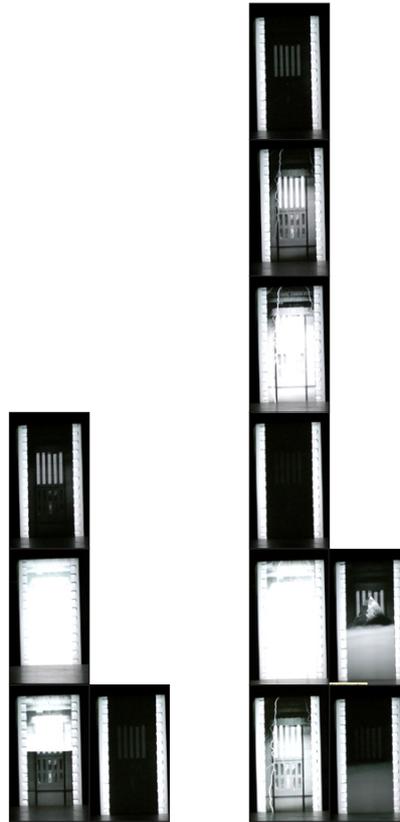


00.15

00.20

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Segment I *Editing process of cut and suture lengths of celluloid. Rhythmic accents*



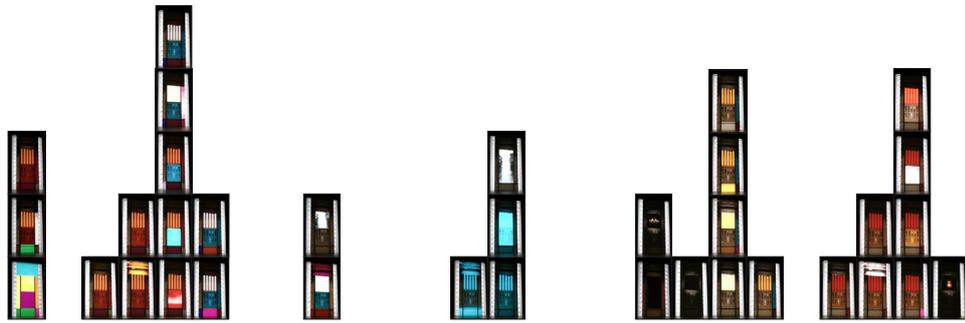
06.35

06.40

06.45



Segment III *Masking matte painting on glass and celluloid: animated shapes*



00.30

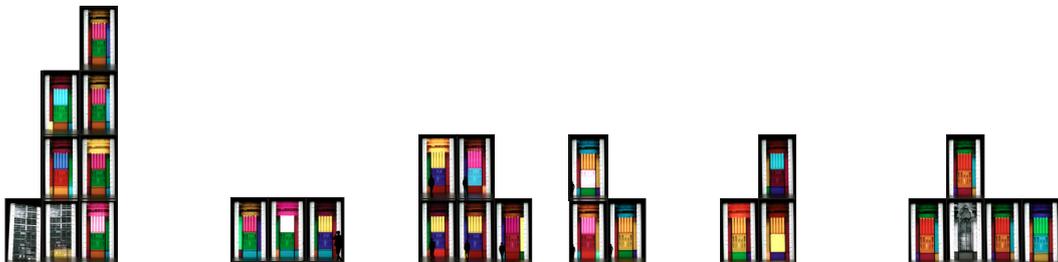
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05.30

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Coloured shapes Segment showing the the progression in scale of shots

IV Montage TWO



Cinema is a multifaceted apparatus making the it of itself hard to locate – is it the screen or beam of light that pierces the blackened void to pale out the image? Or is it the filmstrip or the camera? Or the projector? *Rosalind Krauss, Tate, 2012*

This section examines three ideas in short fragments to introduce how FILM is situated in relation to its cultural heritage and traditions in art and film practices. The examination is meant to support the research and elaborate on the question how connections can be made to the social/cultural phenomena of the modern art gallery as part of the spectators' experience of moving image artworks within the architectural space. The fragments should also show possible connections with semiotics and multimodality. However both tasks require greater work than can be presented at this stage of the research. A thread that is beginning to reveal itself through the analysis of FILM is the importance of Eisenstein's film making practices and theoretical underpinning of montage. Again, this I intend to develop to a greater extent over the course of the research project. The first fragment focuses on the formal compositional devices of the vertical and horizontal - terms that are used as concepts in art and film criticism/theory. The second fragment develops the idea of medium specificity and reveals the paradoxes and ambiguities inherent in FILM. The third fragment explores two aspects of montage: firstly, **cut-ups** and secondly, **assemblage/disassemblage** with reference to composition and practices in the modernist tradition of film and Surrealism.



Silence and the flicker are signifiers of FILMs cultural heritage in early film production, and as such these are two salient modes of expression, that Dean exploits to enable herself to communicate the medium specificity of FILM. In other words, FILM demonstrates the ontological material and aesthetic affordances of celluloid for meaning making. The signifiers explored by Dean include fissures, breaks and disruptions, which gesture towards the production process of analogue film. This focus on signs, that refer to the disjunctive appearance of images could be positioned in contrast to the visual effects of digitalisation, which exploit the potential of

digital media to smooth and homogenise images as a particular characteristic of the digital 'remastering' of film (Kress and Van Leuween 2001).



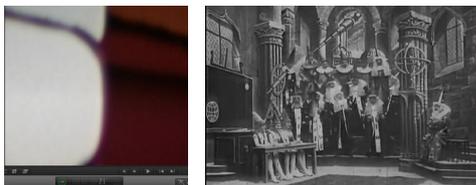
FILM is silent, and is made with celluloid by employing editing techniques and studio practices, which are drawn from a tradition that maps late Nineteenth and early

Twentieth century experiments in film production. These include montage by Eisenstein and Vertov, Meilies use of film to transform traditional forms of theatre by exploiting the craft of post production to create special effects, such as the dissolve and elaborate spectacles.



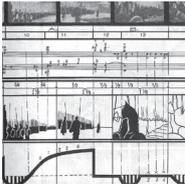
Dean also makes reference in FILM to a genre in mainstream movie industry that employed the techniques of complex masking for layered effects and

techniques of matte glass painting to create spectacular illusionary mise-en-scene. These films were then distributed through the emblematic and yet obsolete analogue technology of Paramount's 'Technicolor' lens that could stretch the image and project the film as a panorama.



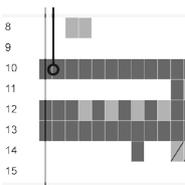
However, FILM transforms and unsettles the forms and styles established by the dominant cultural model of cinema. This is made evident by the distortion in the proportion of screen of early

cinema, a form that is evident in FILMs legacy from the Baroque proscenium arch of theatre or "picture-frame" (Kittler 2010). I suggest that Dean either stretches this form 'out-of-proportion' or appropriates the vertical format of portraiture painting. The manipulation for the latter reading is that Dean is making a 'turn' away from the horizontal emphasis of the panoramic screen of cinema. FILM is about film, it projects itself onto screen and reflects an image back: a self portrait. Other interpretations which can be inferred from an analysis of the vertical displacement of the screen are suggested from a technological, theoretical and conceptual perspective. For example, a characteristic of the mechanical action of analogue is the vertical movement of filmstrip as it passes through the projector. Avant-garde artists sought to distance themselves from the emphasis on narrative in mainstream distribution by developing a model of film known as 'vertical cinema'. Artists such as Maya Dean called



this 'poetic structure' (Cullinan 2011), in which emphasis is placed on synchronicity; in other words, it does not deal 'with what is occurring but with what it feels like or with what it means' (Deren in Adams Sitney 19xx and Cullinan 2011). This also pays reference to Eisenstein's theoretical work on film that explores the vertical organization of image and sound channels. Eisenstein's emphasis on a vertical composition of channels is tied to how he employs movement as the fundamental element (or mode) of film. He starts by mapping the relation of elements within the synchronic axis by associating the plasticity of the content of the image with the rhythmic pattern of sound. This composite of image and sound was a means to give forceful expression to action, taking place at any given moment in time (Eisenstein 1943).

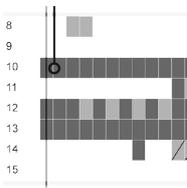
A further reference is Barthes writing on Eisenstein and cinema, *The Third Meaning* (1970), which constitutes a vertical organisation of meaning divided as a three tiered layering of (i) descriptive or obvious, (ii) symbolic and (iii) obtuse (Third Meaning), informed by his analysis of the still, which he argued as being the essence of the cinematic rather than temporal flow. This is what Barthes describes as the extrasemiotic: a system of signs beyond the filmic text or a second text supplementary to the flow of narrative of the film itself (obvious reading). As such, a narrative that operates along a different axis beyond the filmic text, that enables the intervention of the viewer as an interlocutor in the meaning making process.



Such focus on the vertical or the synchronic axis raises the question: is the historical dimension ignored? Or: how is it possible to speak of the traditions and heritage within this framework? In linguistics this has been assumed the case and as such criticism has been made of Saussure's semiotic system that

focuses on the synchronic axis. Within this system meaning is made within the timelessness of space rather than the flux of time. It is also important to bare in mind Derrida's criticism of a system that privileges speech over writing, and his idea that 'not only do the signifier and the signified seem to unite, but also, in this confusion, the signifier seems to erase itself or to become transparent' (Derrida 1981: 22). Derrida's strategy to return the signifier from its marginal position involves recognising the materiality of the sign, and as such writing as a mode of inscription. This is a strategy that resonates with Barthes method in literature and language, that sought to revalorise the signifier. Speech itself has significance in terms of materiality, for example the 'grain of the voice' (Barthes) and sound vibrations that gives

the sign a certain fluidity.



This can be compared with the fluidity of light and the spectrum of colour that posed a challenge for translating colour into visual form when developing *Transcription I*. In this sense, the text is always in movement, in motion and subject to change. It is the specificity of words for Derrida, as

is the specificity of the modes in FILM, that is the material dimension and as such causes the break in the continuity of meaning. Derrida states: 'The materiality of a word cannot be translated or carried over into another language. Materiality is precisely that which translation relinquishes' (xxx210). Three interlinked questions arise from the challenges of a framework informed by Saussure's structuralist semiotics: How does FILM work with the diachronic axis? How does FILM bring together the materiality of the signifier with the historical, the traditional and the heritage of film? How can meaning of FILM be made through translation, description and transcription in the course of an analysis of the materiality of the sign and a relation be drawn between synchronic and diachronic axes? These questions could be explored in relation to Foucault's Heterotopia, to which he outlines a relation between structuralism and history. As he states, structuralism does not 'entail a denial of time; it does involve a certain manner of dealing with what we call time and what we call history' (1967: 1).

Nicholas Cullinan (2011) cites montage as the primary technique employed by Deane, a legacy that spans references to film, art and literature, for example to the Russian experiments in film at the beginning of the Twentieth century, to Surrealism, to pre-digital forms of sampling employed by Dada and to processes of cut ups and re-assemblage in literature by Burroughs and Gysin. It could also be argued that associations can be made on a visual level to contemporary examples of montage or collage effects. It can be seen as a visual



motif in the design of contemporary media, brought forth by the aesthetic appeal of the 'mash-up' and methods of re-sampling and the framed modular composition of screen technologies (Kress 2010), which have become the dominant form of visual design of web media. Examples from contemporary film suggest Schivro's notion of 'cinematic time'; a mode of experience in which 'montage, multiple temporalities and levels of reality are

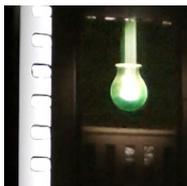
continually juxtaposed' (Schivro 2007: 39). This is exemplified in the elaborate examination of representation through the complex layering of text and image in Peter Greenaway's *Prospero's Books* (1991). Montage has the potential to combine parallel narratives, as seen with Mike Figgis' *Timecode* (2000). Figgis used four video cameras in synchronicity, he then transferred the video to film and displayed it as a split screen. This film playfully explores temporality and chance through the 'language' of film: almost unscripted actors and employment of technology to map the movements and interactions of the key protagonists, whose unfolding trajectories and interactions are the conditions for the emergence of interwoven plots.



The reference to Surrealism is seemingly obvious in FILM, which is made concrete through Tate Publishing's explication of FILM, where it is stated that it 'feels like a surreal visual poem' (2012). The layering of 'egg' and 'Tate Turbine Hall East Elevation' for example situates FILM within the realms of Magritte's unconscious world through the playful juxtaposition of disproportionate and competing scale. Meaning emerges through sensations and affect is triggered by processes of association and disassociation, which shows the instability of meaning and the ambiguous relation between signifier and the signified. FILM takes this further and projects the Surrealist techniques from a dialogue within the frame towards a relation, that opens the inside to an outside; the domain of the screen reaches beyond the frame. In doing so, FILM enacts a performative play with the architectural space and brings perhaps the Tate Modern itself within the realms of Costello's thesis that Tate is a work of art, that 'opens a world', in other words a 'horizon of intelligibility' (2003: 177).

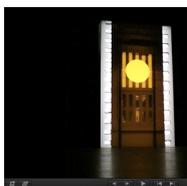
By considering FILM as a theoretical object and by drawing the attention to the performative aspect of the work, connections can be made to the social and aesthetic theories of Benjamin and Adorno (Kress 2010). While they take contrasting positions on aesthetics, their concern with Surrealism and popular culture through the invention of film is of relevance to a discussion of FILM and the dialogical relation to cultural theory for the contemporary social condition. This I very briefly allude to, with reference to connections made by Schivro between the cut-ups of Burroughs and Gysin and Adorno's criticism of popular culture, and also with reference to Benjamin's valorisation of popular culture through mechanical reproducibility.

FILM, similar to Burroughs and Gysin cut-up text, draws attention to the process of montage: complex masking, matte glass painting to create animated effects, colouring of images and the way the layers are combined through multiple exposure of the celluloid. This process establishes 'new connections between images' and according to Burroughs and Gysin this has the affect to expand 'one's range of vision' (1981: 4). However, in contrast to FILM, Burroughs and Gysin focus on repetition and replication of signs, which Schivro connects to Adorno's critique of 'repetition in popular culture' who regards the repetition as an enslavement, which is affirmed through commodification and industrial mass production. Burroughs states that 'the copies can only repeat themselves word for word. A viral is a copy. You can pretty it up, cut it up, scramble it - it will reassemble in the same form' (1981: 166). For Dean, the notion of replication is not of issue in her promotion of celluloid, instead she stresses the performativity of enactment, something she uses in FILM to embed the processes of early modernist film-making.



The emphasis by Dean on hand-craft and specificity or the singular event of the art object complicates Benjamin's thesis on the 'auratic object' in the *Work of Art in the Age of Mechanical Reproducibility* (2003). Benjamin stresses that photography and film has the potential for dispersal and dissemination

for mass spectatorship as they are fundamentally technologies of mechanical reproduction. Dean undermines the stark contrast that Benjamin makes between photography/film and the singular rarified object of high art. This brief and very much reduced reference to Benjamin requires further analysis, especially in relation to the politics of the art gallery in its traditional form, which is historically regarded as the site for the contemplation of art,



and in relation therefore to the universal enthusiasm and mass appeal of Tate Modern (Costello 2001). Costello posed the question if Tate is '(m)ore a matter of passive consumption of "spectacle" or "culture industry" than a genuine participation in culture?' (2001: 176). This has to be taken into

consideration during the discussion of Dean's work as spectacle for the Tate commission.

FILM reflects Tate Modern on a number of levels and through different modalities of meaning making: the references to film, film theory and artists through her selection of images, and deployment of other modes in the visual design, for example colour or lighting effects to trigger sensations and associations. The visual design of FILM resonates with the arrangement of art in Tate by being organised by theme rather than by a chronological hang.

This is emphasised by the almost constant presence of the still image of Tate Modern East Elevation and by the way how Dean has used the architectural structure to organise the images.

The spectacle of Tate, FILM reflects on, has been described by Costello (2003) as an aesthetic experience of an art institution where art is rather an event than an object. This notion of event and spectacle can be connected to the internal organisation of FILM and the behaviour of the spectator in relation to FILM and the 'actual' architectural space. This can be done by considering Van Leeuwen's idea of the 'initiating rhythm' in film, which he defines as a rhythm to which other rhythms are subordinated or synchronised. The image of Tate Modern East Elevation could be considered an initiating rhythm, and if so, FILM itself could perform as an initiating rhythm. This would mean analysing the way the movement of the spectators is determined by the rhythmic patterns of moving and still images that are captured by the viewers gaze.

1.1 By taking Van Leeuwen's definition of the initiating rhythm, as a rhythm in which pro-filmic elements are synchronised or subordinated; it is possible to map such a rhythm in images as those that provide a continuous frame or background (ground) in relation to the foreground (figure): a relation that heightens the action of the movement of images in time. The transcription represents the slightly hesitant sprocket holes as a continuous horizontal black strip with chevron lines as a framing device.

1.3 Also, the projected rhythmic flicker of the image of sprocket holes in the form of almost regular intervals up and down a small portion of the screen index Dean's process of production. Ways the film was drawn and redrawn through the camera, and exposed with each action. This construction of the one shot as form of vertical montage, traces how the illusionary effect of animation or moving shapes unfold in time.

The possibility to initiate rhythm does not necessarily depend on a change of state, which occurs for example when colour is applied or colour appears to deteriorate. Even the photographic still of Tate Turbine Hall East Elevation can initiate a rhythm. That this is possible can be shown by a formal analysis of architecture, which focuses for example on the harmony of parts to the whole, the repetition of key architectural elements such as the number or the arrangement and scale of windows and symmetry. Also, by making an analogy between the photographic still of Tate Turbine Hall East Elevation with sound, the image can be considered as the visual equivalent of a continuous vibrating tone. Such analogy is perhaps not so far from the actuality of experience as the low hum of the machinery of Tate is audible as an ambient sound. As such, the image of the Tate East Elevation marks the

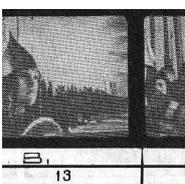
presence of an absence of sound in the design, production and distribution of FILM: the ambient sound is replaced by a mute image, thus it is drawing attention to FILMs silence and the image of Tate itself.



The analysis of FILM from the perspective of aesthetic theory makes it possible to situate or problematise the work in relation to dominant cultural models. Film theorists have struggled with definitions of film as art. Scruton for example is sceptical of the ability of film to function as art as he regards film as being unable to ‘transform’ reality; Adorno expressed his own critique of film as art by drawing on the commercial nature of film production. Arnheim, Balaz and Eisenstein valorize film by situating it in relation to ‘traditional aesthetic criteria’ (Smith 2001), and other theorists such as Benjamin and Bazin by contrast, stress the transformation and break from the traditional aesthetic criteria as being fundamental to film’s autonomy as art. Contemporary theorists on film such as Cavell and Carroll take a philosophical stance on film aesthetics. Of particular relevance is Carroll’s thought that there is a necessity for the ‘close examination of characteristic cinematic structures’ (Carroll 1988:91 in Smith 2001), but while it is still an open question whether there is a medium specificity to film at all, filmmakers employed practices ‘regardless of whether they are in any sense specific to the medium’ (2001: 472).



Most salient for a discussion on FILM is Eisenstein’s montage theory and theorization of avant-garde film artists of the 1960s. Eisenstein developed montage as the ‘nerve’ of film (Eisenstein 1963) however this was not regarded by him as the medium specificity of film. Rather his theory on montage drew from an analysis of other art forms, which include theatre, poetry, painting, music and the novel. Smith explains yet further, that the ‘medium-specific features enabled film to function aesthetically according to traditional criteria’ (2001). FILM cannot be simply located in film history as the relation of FILM to film history is part of FILM itself. This also complicates the relationship of FILM to film theory as it is not just a passive object ready to be observed, but actively participates in the discourse of film theory. There are, however,



relations to be discussed, like the relation between Eisenstein’s claim for a lack of medium specificity and Dean’s emphasis on the notion of medium-specificity. Regarding this point it must be stressed that Dean does not focus on the essential characteristics of film itself in relation to other art forms,

but on the medium specificities of analogue film in relation to digital forms of moving image production.

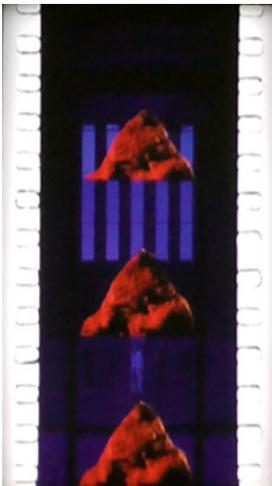


A work of art is defined as *medium-specific* if it draws attention to the medium itself. The term medium-specificity emerged within discourses in art that were associated with modernist artworks such as the autonomy of art or more the autonomy of painting as a practice and paint as the medium for painting. As Al Rees discusses, the focus on medium specificity by avant-garde film artists leads to the focus on time as the 'essence' of film, which distanced them from 'the classical and Renaissance drama in which dramatic unities, stability of narrative space, plot and acting were privileged' (2003). Krauss discusses the paradoxical nature of presenting medium specificity in FILM. The film strip of FILM asserts the specificity of film by naming the work FILM, and visually as the image of film: the screen is flanked by sprocket holes. The filmstrip is literally and metaphorically the 'material support for the image and apparatus for the very projection of the film'. But, as Krauss argues, such 'figuring forth... runs against current conviction that there is no *itself* in which medium of any kind can be specific.' She makes a reference to the effects on modernist art and modernisms claims to the notion of specificity through 'deconstruction', which 'dismantled the very idea of that selfhood' (2012).

The second set of definitions to outline is the distinction between medium as described above and mode in multimodality. Mode is an abstract term, as Kress and Van Leeuwen (2001) state and has been developed as a specific term in multimodal communication theory and representation to analyse signs that occur in a range of media in and beyond language. Medium could be considered a mode, alongside many others including image, colour, font, line, speech and so on. Kress defines the concept of mode as a 'socially shaped and culturally given resource for making meaning' (2011: 54). He also states on multimodality, that '(i)n a social semiotic approach to mode, equal emphasis is placed on the material stuff of mode and on the work of culture over often long periods with the material' (2010: 55). This means for an analysis of FILM, which calls for a discussion on medium, that there is a requirement to consider theories of inscription as well as the semiotic significance of the apparatus – the technology and tools of the studio, and digital technology used during the workshop. The generality of the term mode suggests that meaning can be made in any mode or in any combination, and that these are made into meaningful entities through the selection of the

sign maker. This notion of 'orchestration' (Kress 2010) figures forth the notion of montage as the contributory mode.

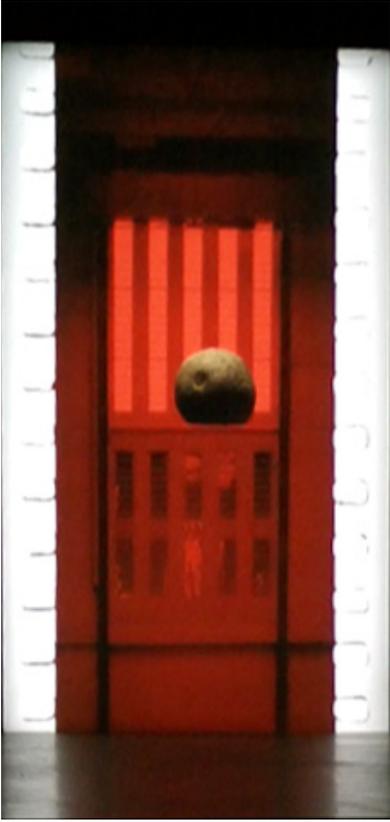
To analyse FILM through the analytic system of multimodality, I describe the effects produced by the contributory mode in the formation of the 'visual design' of FILM and as such the manner, in which modes are brought together as an assemblage. This gives insight into ways how FILM can be understood in terms of a background of traditions in art and film making. This means, whilst the medium specificity of celluloid is communicated, it oscillates between different cultural models and as such resists the ability to define or stabilise meaning in relation to specific discourses.



1.58.08

2.50.15

Division of Frame: triptych in vertical format



5.22.17



9.11.13



Piero Della Francesca, St Anthony polyptych, 14



Peter Greenaway, Prospero's Books, 1991



Mike Figgis, Timecode, 2000



Appendix A

Transcription 1

ANALYSIS

1 Initiating rhythm

1.1 By taking Van Leuween's definition of the initiating rhythm, as a rhythm in which pro-filmic elements are synchronised or subordinated; it is possible to map such a rhythm in images as those that provide a continuous frame or background (ground) in relation to the foreground (figure): a relation that heightens the action of the movement of images in time. The transcription represents the slightly hesitant sprocket holes as a continuous horizontal black strip with chevron lines as a framing device. The still image of the East Elevation of the Tate Turbine Hall also runs horizontally, placed just below the sprocket holes. This is represented as grey blocks: events, which are 'in play' with the other events that take place in FILM. The graphic 'symbol' schemata strip the image of visual or formal characteristics, and as such meaning is not inherent to the event itself, instead meaning emerges in relation to the other events that take place through actions of montage.

1.2 Reading or watching FILM, closely from the digital video, it is possible to ascertain what I describe as the initiating rhythm: During the first 10 seconds of the transcription, the animated effect of coloured shapes, when in motion appear to be synchronised with the flicker and movement of the sprocket holes. This observation is counter to the 'objective' or technical description of the production of FILM. Whilst the observation is consistent with Van Leuween description of the initiating rhythm for the production of classical film; that the different channels of the filmic assemblage of North by Northwest: sound and gesture are synchronised through a process of 'manipulation' and 'correspondence' by editing (Leuween) to enhance or describe action. In FILM, the idea of synchronisation or even of subordination is not through manipulation of different channels being brought together, but instead, the sprocket holes and the animated coloured shapes constitute the same channel: an imprint on celluloid., As such, what is registered is a different relation of perception to the 'objective' (in Leuween's terms) or object.

1.3 Also, the projected rhythmic flicker of the image of sprocket holes in the form of almost regular intervals up and down a small portion of the screen index Dean's process of production. Ways the film was drawn and redrawn through the camera, and exposed with each action. This construction of the one shot as form of vertical montage, traces how the illusionary effect of animation or moving shapes unfold in time. However, the transcription does not map adequately how the image of the sprocket holes function either as initiating rhythms or as an index of process. What it does indicate is vertical montage as the primary orchestration of the assemblage, represented as the vertical organisation of the events for each second of FILM. Although I have not made reference as yet to Eisenstein for his theoretical work on Montage and the vertical organisation of his scripts. This I intend to do, as the dialogue between perception and the script...? But what this and the analysis above indicates is that the technology of inscription and translation is as Derrida states????

2 Rhythmic accents

2.1 The rhythmic pattern of a 'spasmodic' flicker determines the metaphorical frame of FILM:

a rhythm that is a multiple of 24 frames per second and to which all elements are subordinated. Again, this is not represented in the transcription, but must be experienced by watching FILM. What is registered in the transcription are the 'accents'; these can be seen either as moments when slim slices in which changes take place – interruptions in the flow.

2.2 By referring upwards to the still images, it is possible to see the selection of stills as strong intermittent flashes of white light, which interrupt the flow or reinforce moments in FILM. As such a perceived prominence or salience that Van Leuween defines as syllables for dialogue or gesture descriptions for action. These gestural marks- in light are once again traces of the production: the salience of such within the assemblage of FILM points to early cinema, in which the flash was unavoidable in the editing process of the sequential organisation of the filmstrip. Known as 'Flicker films' or in the Nickelodian days as the 'flicks', the opaque frames of black alternating with transparent to produce intermittent white flashes. (Krauss 2012). The problems here with such reference is that without knowledge of the process of making film, such knowledge is not available when watching FILM or represented in the transcription. Such meaning is made with technical knowledge of the production process.

2.3 For avant-garde film of the 1960s artists this self referentiality of the medium, in other words the autonomy of the medium as an expression of meaning??? Was... as discussed by Rees and as Krauss states, these artists 'have adopted the flicker effect as the essential nature of cinema'. An example that Krauss cites: Frampton Hollis in Critical Mass, subordinated the optical flicker into the rhythm of spasms. Or alternatively the flicker as a violent gesture of a cut; 'interrupts the violent quarrel between two young people, (in doing so) their gestures become spasmodic and their voices explode into mere stutters'. (Krauss 2012).

2.4 Dean is also working with the modes of production by incorporating the shocks of light to accent or give intensity to the photographic still of the lighting bolt; performing a stutter as lightening cracks in the night sky. The background image of Tate Turbine Hall disappears or is consumed by the over exposure of light: the convergence of the image of light of the lightening strike and the light The transcription maps the intensity or salient moments as a direct correspondence between the still image and the pattern of events at that moment in the continuity of the 'script'. It also shows the events leading up to and the fall following this salient moment.

2.5 The most precise correspondence to Van Leuween's rhythmic accent are those shots in which there is a repetitive fall of an object. In the transcription this has been plotted as an undulating line; an almost calligraphic stroke. The bold unbroken line represents the direction in relation to the top/bottom of the shot. However, it is not possible to does show the horizontal displacement as part of the movement. The reduction of the spatial trajectory as a diagram emphasises the rate of fall, and the fact that the sequence concerns repetition within a time frame. The dashed curved line represents what is imagined: that the object drops to the bottom and then begins again from the top.

2.6 This also makes a visual correspondence with Eisenstein's script for Alexander Nevsky. The choreographic line in the transcription is a literal translation of the displacement. Eisenstein's mapping of movement is a far more complex assemblage of sound and image. In which the interaction between sound and image within one shot over ...minutes is articulated.

By comparing the two types of stroke, it is possible to ascertain the flow downwards and the mass of each under gravity. Each stroke is analogous to the duration of a bar on a musical score.

2.7 Another sequence which emphasises vertical movement upwards is Dean's inclusion of a moving photographic image of the Tate Modern escalators: a mechanical rhythm foregrounded to emulate the movement of the celluloid film within the camera during production and the movement upwards of the film between the projector reels. The motion is cyclical, the horizontal bands of each step caught in a repetitive cycle within the time frame of the sequence. This movement has not been transcribed in the diagram, it would require a further finer-grained transcription to map the rhythmic pattern of accents – made visible by the reflected light on each step.

*2.8 Without sound and only short sequences of the body fragments, accents are perceived through the duration and intensity of colour; a flash of light or sudden fade to black. Images also provide accents, typically as stills, which are animated by the movement of the filmstrip as it passes by the lens and light of the projector. Or, within the shot itself through the disjunction of layered images or split screen montage. Van Leuween discusses for sound and gesture as involving perception in which rhythm is imposed by perception rather than objectified or measured time. The sequence of 'animated' saturated coloured shapes shown at the beginning of the transcription map the non-regular rhythmic pattern, which I argue having the characteristics of individual accents. Over a cycle of 264 frames, the patterning is as follows: 24/12/12/12/60/12/12/6/6/6/6/24/72. This subordination to linear/measured time contrasts with Van Leuween's perceptual temporality: one that is more akin to Bergson's *duree*. This is made evident in ways that he has roughly transcribed the 'perceptual isochrony' of rhythm cycles.*

2.9 The transcription omits the horizontal timescale, which would otherwise anchor the profilmic elements within a rigid framework. As he states 'Objective duration should not...play a role in determining the locus of the rhythm accents and the junctures between rhythm groups'. (19 ...: 226). The correspondence he states in his description however, of North by Northwest suggests the perceived rhythm as a natural and embodied adherence to a 4/4 beat, to which the beat acts at the beginning of bars of a musical score. Whether such perceptual rhythm can be detected for FILM requires further analysis. However, what this point by van Leuween makes explicit is ways that despite a focus on time with FILM, the plotting of time as a linear and objectified measured time does not necessarily document the time that Dean explores in FILM: the relation of her embodied practice with the mechanical apparatus in the production of the film; the filmic time of modes of attention, historical time.

2.10 By scanning across the transcription, it is possible to ascertain how colour is used as a visual accent in relation to the photographic still of the Tate Turbine Hall East elevation. The triangle shapes of intense saturated colour (cyan, blue, orange and magenta) alternate in the top section of the shot. The use of opaque blocks of cyan and blue contrasts with the yellow/naturalistic hue of the Tate TH image. The relation of foreground and background: coloured shapes flicker at the surface of the screen in relation to the seemingly projection back of the TTH. This sets up two dialogues; firstly an intervention that interrupts the visual field that leads the eye into an illusionary depth, shattering at this point the illusion of the Renaissance window onto a world. The second is the paradox that at this moment attention is drawn to the pictorial plane or screen surface. This adherence to the surface alludes to the break made by modernist

painters of the early 20th century; from the transparency of depicting a naturalistic objective world by bringing to sight the construction of the painting at the surface of the canvas. The point here is made more explicit for Dean's employment of such avant-garde/art-film strategies by analysing ways that the transparent coloured triangles in blue and yellow add colour to sections of the photographic image of Tate – accentuating or drawing attention to selective elements of Tate structure by way of highlighting. In terms of the play of foreground and background or figure and ground can be understood with reference to the Gestalt psychologists or Merleau Ponty's 'Phenomenology of Perception'. It is possibly through this seminal text on perception and Peirce's phenomenological approach to semiotics that some of the challenges faced with the transcription could be elaborated.

2.11 By scanning again across the transcription it is possible to rhythmic patterns or accents, for example the flicker of colour within the structural grid set by the TTH image, followed by a still. Here a visual rhythm is set up and traced by the blocks and arrows. 0:24 – 0:30. These sequences of flicker as rhythm accents operate within the 'paragraph' sequence of images, which are most visible here in the transcription in which a void exists between two buttressed sequences of TTH either side and the omission of a photographic still.

3 Rhythm groups

3.1 Grouping enables rhythm to provide 'frames' for the elements of the structure of the text. Van Leuween extends Halliday's 'tone group' which he states is equal to 'a move in the speech act' (1967: 30) by defining rhythm groups and rhythm paragraphs as 'moves in the filmic act' or ways that they 'act' a dramatic or a thematic act (19 :)

3.2 The focus on rhythm as opposed to the cut of the shot is a potential way to work with the complexities of FILM. Scanning the transcription it is possible to discern groups of events that document changes in tempo: 'pauses, a slowing down of movement' (225). Visually these are articulated by intensity and density of events taking place within a defined frame of time. As exemplified by the individual events of 1 second in duration of the flickering coloured blocks or changes in lighting levels to the extended stretches of blocks of grey that indicate little dramatic action. As represented in the transcription by the mapping of lengths of time of moving image sequences from 1:23 – 2:23. However, the diagram requires modification: whilst the movement within the moving images itself is slow, for example the natural rhythms of the sun reflected in a pool of water or the roll of the sea, this may not be the case: the diagram does not show the movement within the shot itself, and as such the transition or difference from one tempo to another is not discerned. The reduction of the classificatory system employed here can only show a change in tempo as the number and duration of shots within a time frame. This can greatly omit the power of tempo to suggest mood. The challenge is to develop a further transcription, which could map movement within the image itself. As discussed with the fall: from 3:36 – 4:53.

This brings to the fore once again Van Leuween's question: Is visual rhythm possible? Which is based on his thesis that most film analysis is based on the rigidity of the shot.

Visual rhythm as VL discusses relies on an alternation in size of frame (medium Long shot/close shot/Medium Long Shot/Close Shot). Alternation is another way to set of rhythm groups against each other, of marking their boundaries.

3.3 This draws attention to the sequence of images of the billowing steam; the sequence is framed by the thematic 'billowing steam' and divided into 3 sequences of images – groups. So, a rhythm paragraph divided into groups. These employ camera techniques that can be analysed within the rubric of conventional film theory, as VL argues. Each is an accent and the rhythm is not alternation but a progression from long shot/medium shot/close shot and so the boundary between sequences is marked by the zoom. In film theory this can be a means to focus???

3.4 When analysing the rhythmic group of egg and bubble, then it is difficult to avoid determining the formation of the group by analysing the shot. Distinction is emphasised through the change in background image, which emphasises obvious cutting points as a visual form of difference pertaining to the iconic modality of the image, rather than a more fluid and subtle connectivity through a process of abstraction in which rhythmic patterns are determined across the images by reducing each to its constituent formal elements. However, by turning attention towards the undulating movement or 'natural rhythm' (Van Leuween) of the billowing steam through a process of selecting one visual element as the focus for the larger rhythmic group, and then mapping it across the filmstrip (from 3:21, which incorporates the layered drop of the egg, finishing at 4:03); then the natural rhythm of steam as a continuous flow of undulating waves is seen in relation to the moving image of the sea, rolling in a cyclical and repetitive manner from background to foreground.

and the intrusion into the frame of an object with an other rhythm, foregrounds a change in rhythm – and directional flow.

3.5 Scanning the transcription once again, it is possible to see sections in which 1 second and less with the images in which an event takes place. This tends to be by following the colour channel, but also light levels – over exposure//underexposure ...
Dense activity?

Other rhythmic groups that I have suggested that can be identified, by mapping a visual element as a means to read across shots, then the focus shifts to rhythm, and bringing to the fore potential sequences that allude or reference embedded narratives.

3.6 The Bulb has its own rhythmic flicker; which is rhythmic group of changing light level. As discussed above and for the mapping of visual elements brings into the analysis what VL terms as rhythm sequences. In which 'the boundaries of the next higher order rhythm unit, the rhythm sequence. However, at this level content factors (a change in location, or a hiatus in filmic time) will probably be more indicative of eth boundary than purely rhythmic factors.' (225).

(((With reference to the notion of act a dramatic of thematic act... the underlying themes of film production, the immersion in time – the intervals between points in which duration occurs.

3.7 When discussing Dean's inclusion of primarily moving photographic images of nature can immediately focus on analysis on the dialogue between culture and nature. The way Dean has allowed long takes of nature to reveal their natural rhythm points towards this, rather than an imposed stylised rhythm, used to control... ..etc

Al Rees (P6) discusses 'If the questioning of vision and of vision as truth, has been the core of film experiment, to set in doubt the cinema as spectacle which Greenaway affirms, what replaces

the authority of the image, an authority on which film's realism is based? The answer suggested here is that time and duration make up that substitute. Instead of the visual image, experimental film centres itself on the passage of time. This has been explicitly recognised by diverse avant-garde artists from Walter Ruttmann and Maya Deren to John Latham and David Hall.'

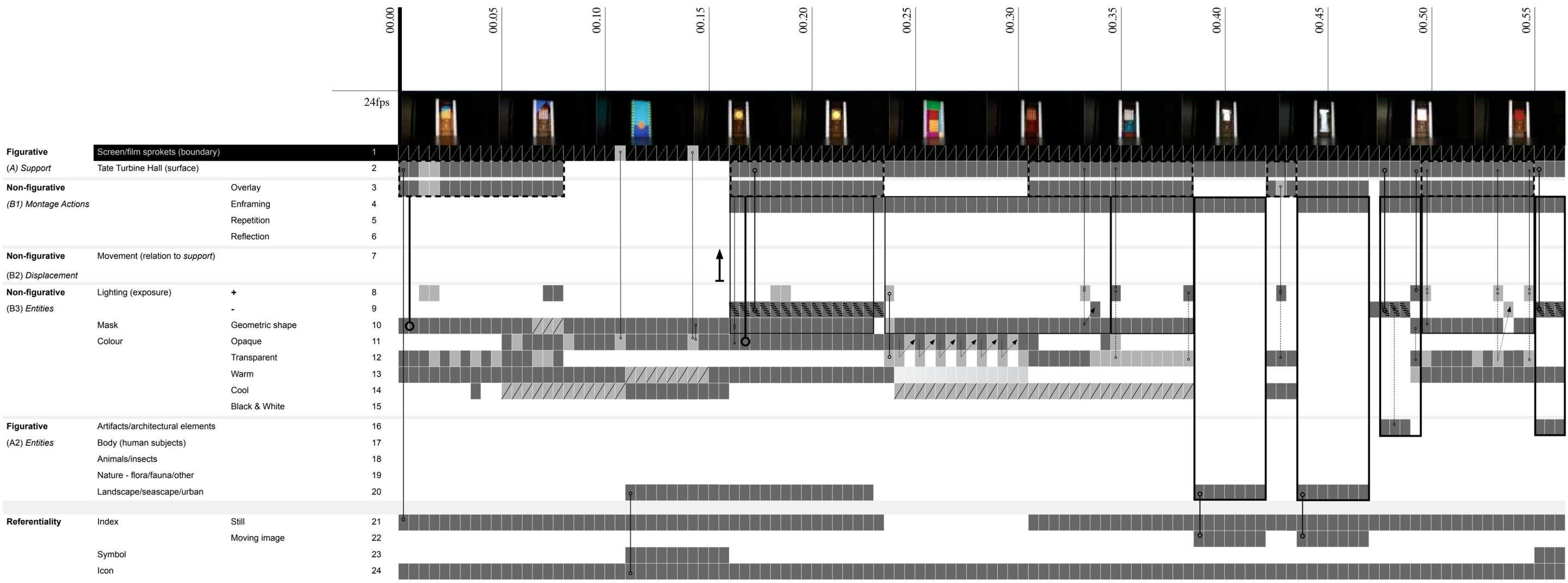
Visual sequences and imaginary temporalities.

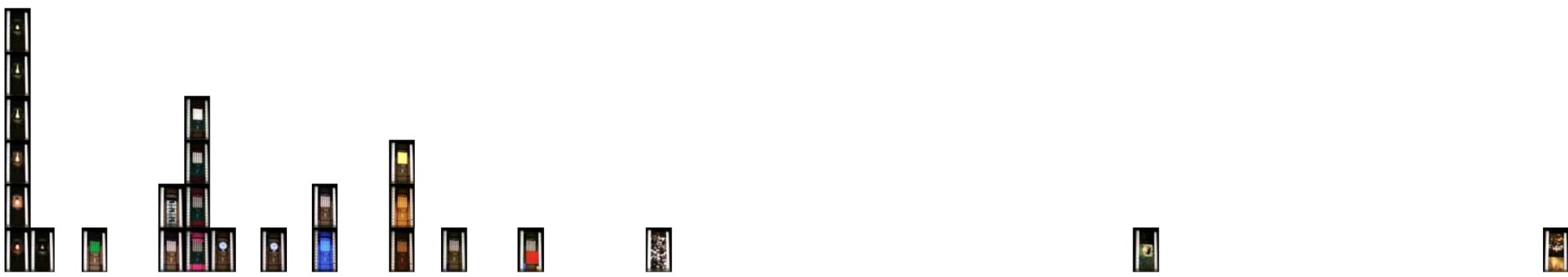
The complexity of Tacita Dean's FILM reveals through a fine grained analysis extends VL Rhythmic project for film. The most salient becomes tracing themes. This is a second layer to the event transcript and employs the analysis of the still images running above the timeline. Although I have argued for looking beyond the visual surface or the obvious and attempting to find a way using time, movement and rhythm to 'get at' the illusive and perceptual, and in doing so highlight the problems with the transcription. There is still a requirement to layer this analysis with an analysis of the visual. This is most pertinent with the 'zoom' shot discussed above. Clearly the montage effects, affect and are meaning as art of the composition. Also, I have not considered a fundamental aspect of FILM and that is the use of colour and black and white: colour which includes the technical and phenomenological of pigment and light, the drama that Cavell cites in movies use of black and white or the futuristic appearance that the addition of colour can evoke (Cavell 19). Or as Bordwell discusses with colour:

None of which can be described adequately through the diagram or classificatory system (argue later).

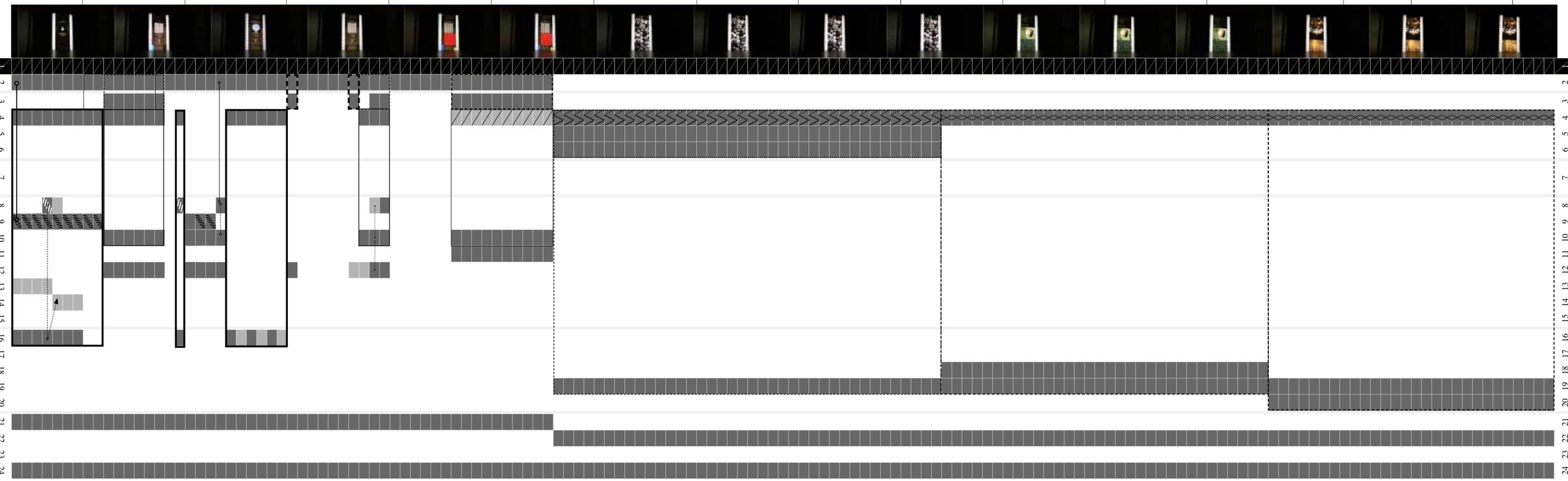
Montage – Eisenstein: radical alternative. Become an artistic form of expression. What Eisenstein juxtaposed images two or images in sequence: Tacita Dean is juxtaposing within the frame or shot itself: with triptych divisions or layering of disparate objects: juxtaposition arising from scale? As such the 'surrealist' ... can be seen in Magritte, although painting but equally in... This employment of Surrealism when framed within contexts of cultural and social theory resonates with Benjamin and Adorno's critique of Surrealism as a politics of Aesthetics. It is here that Benjamin championed the ...

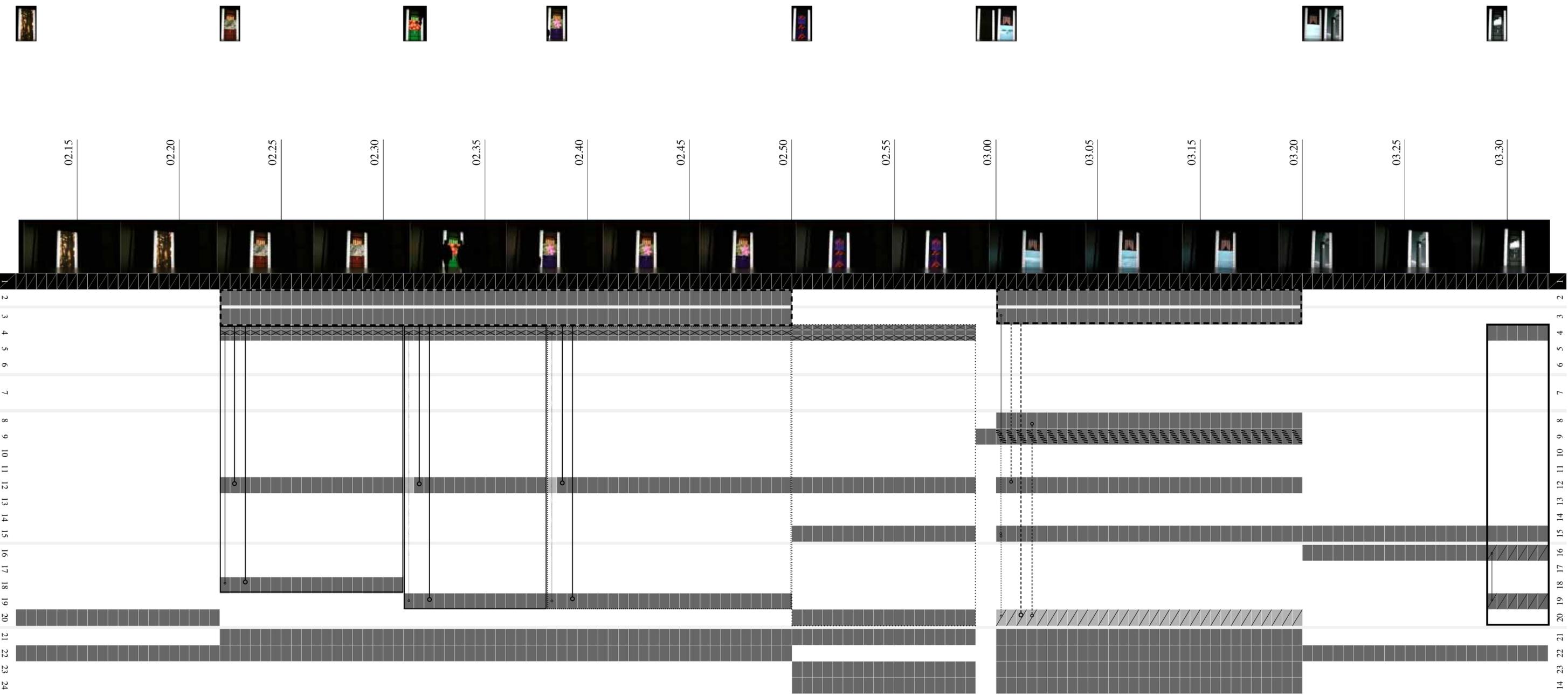
The complexity of the manner in which the montage takes place was the starting point for the transcription: the compulsive layering of images and masks,; The complexity Dean brings to the fore as the impossibility to describe and map in the transcription the processes of montage taking place:





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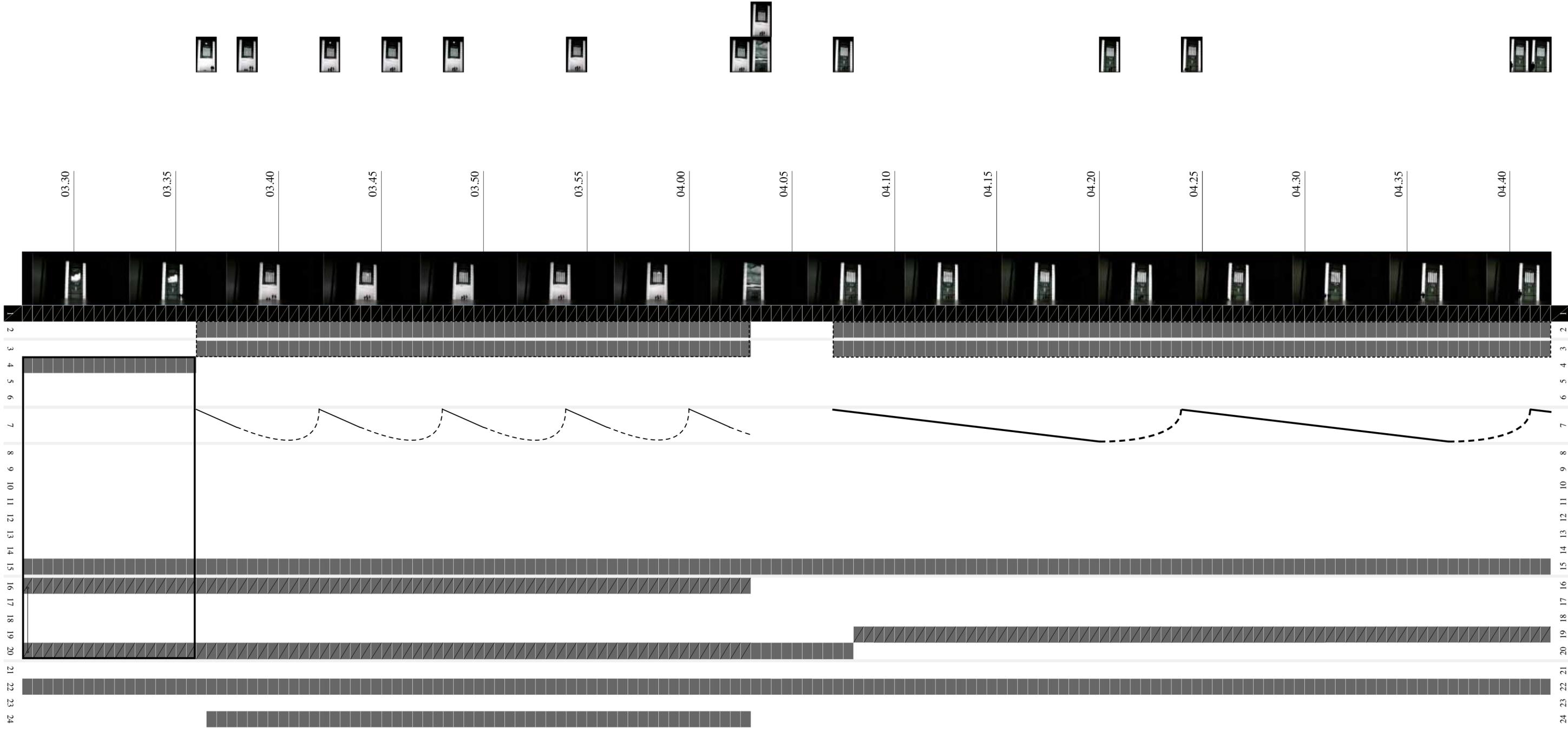


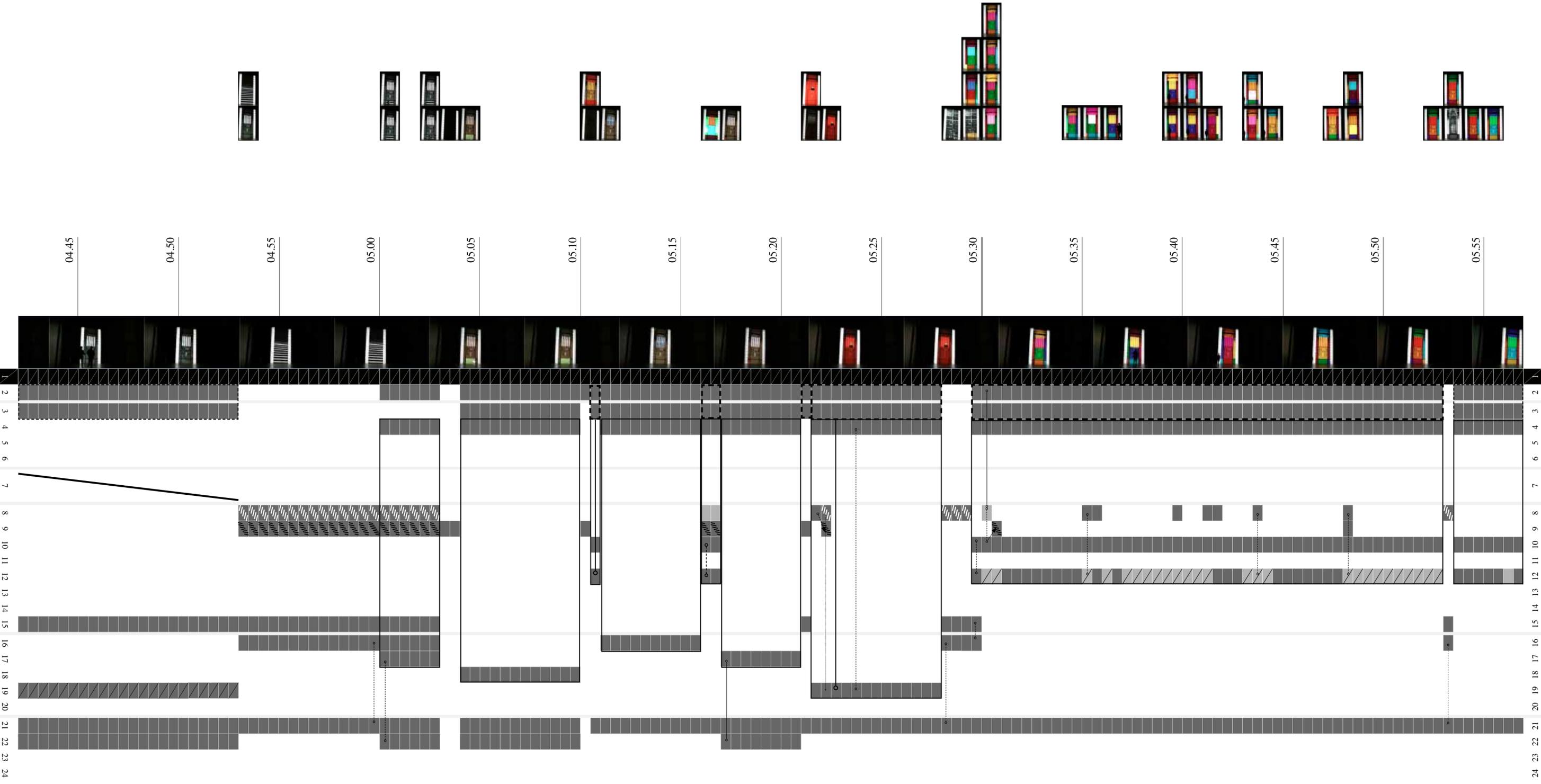
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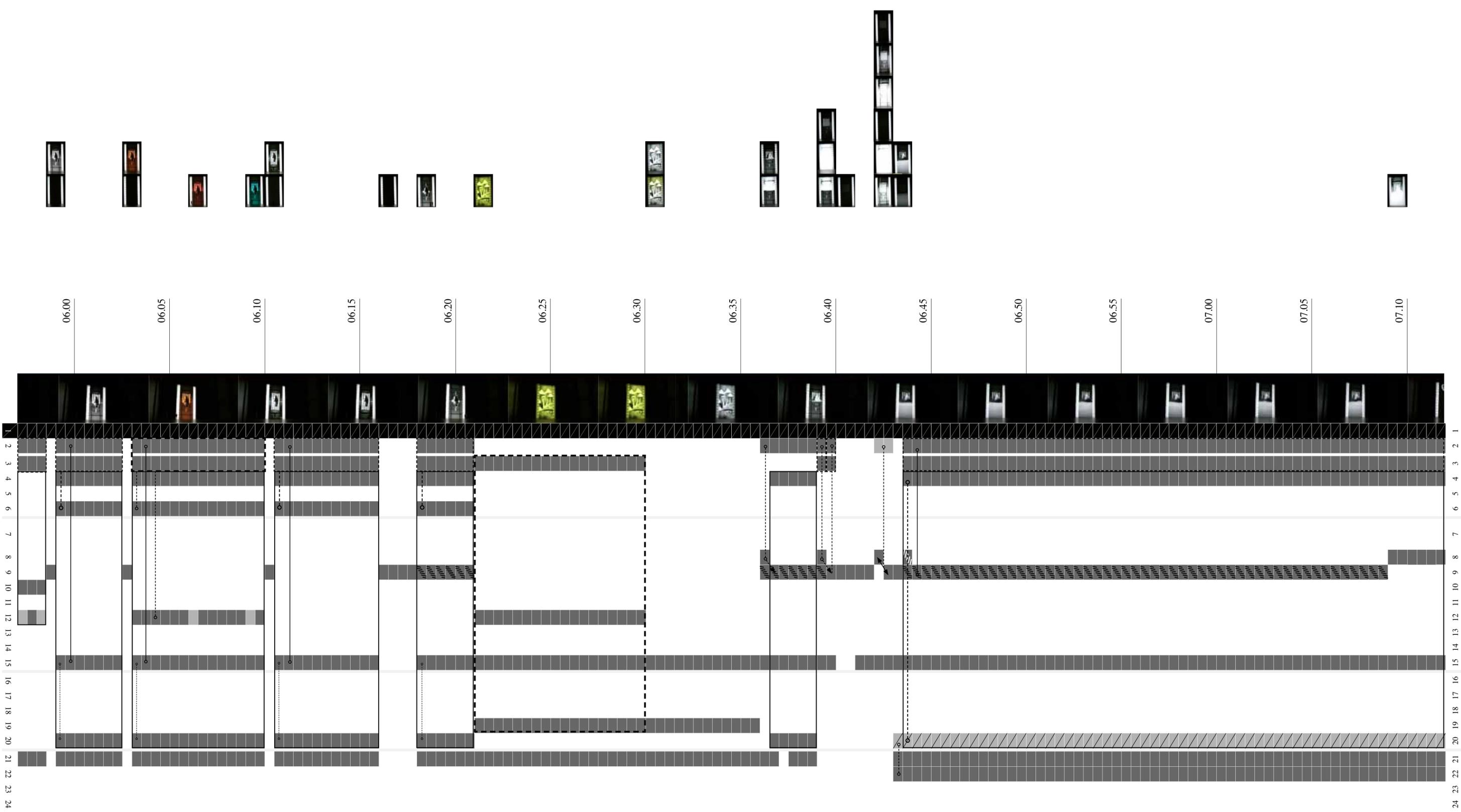
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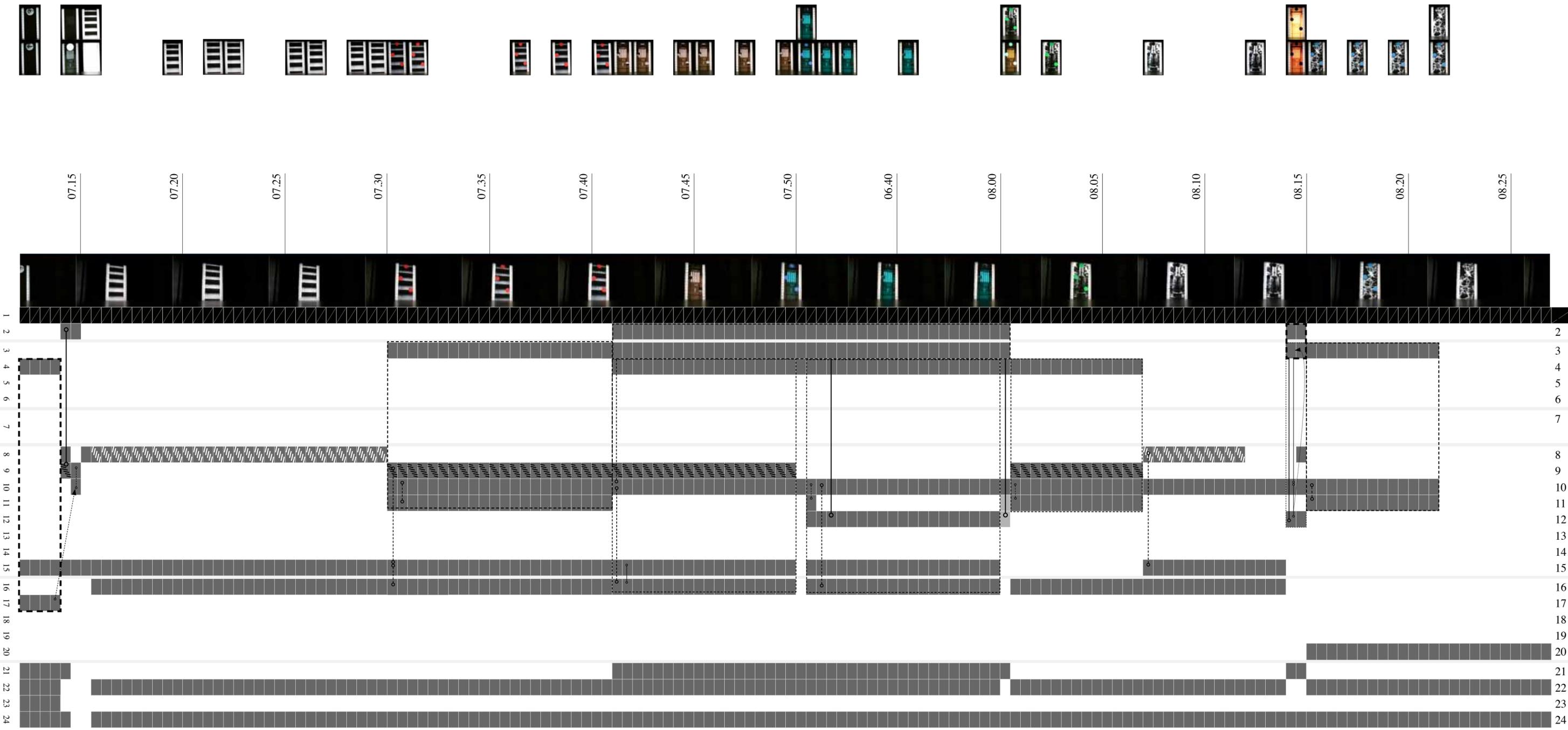
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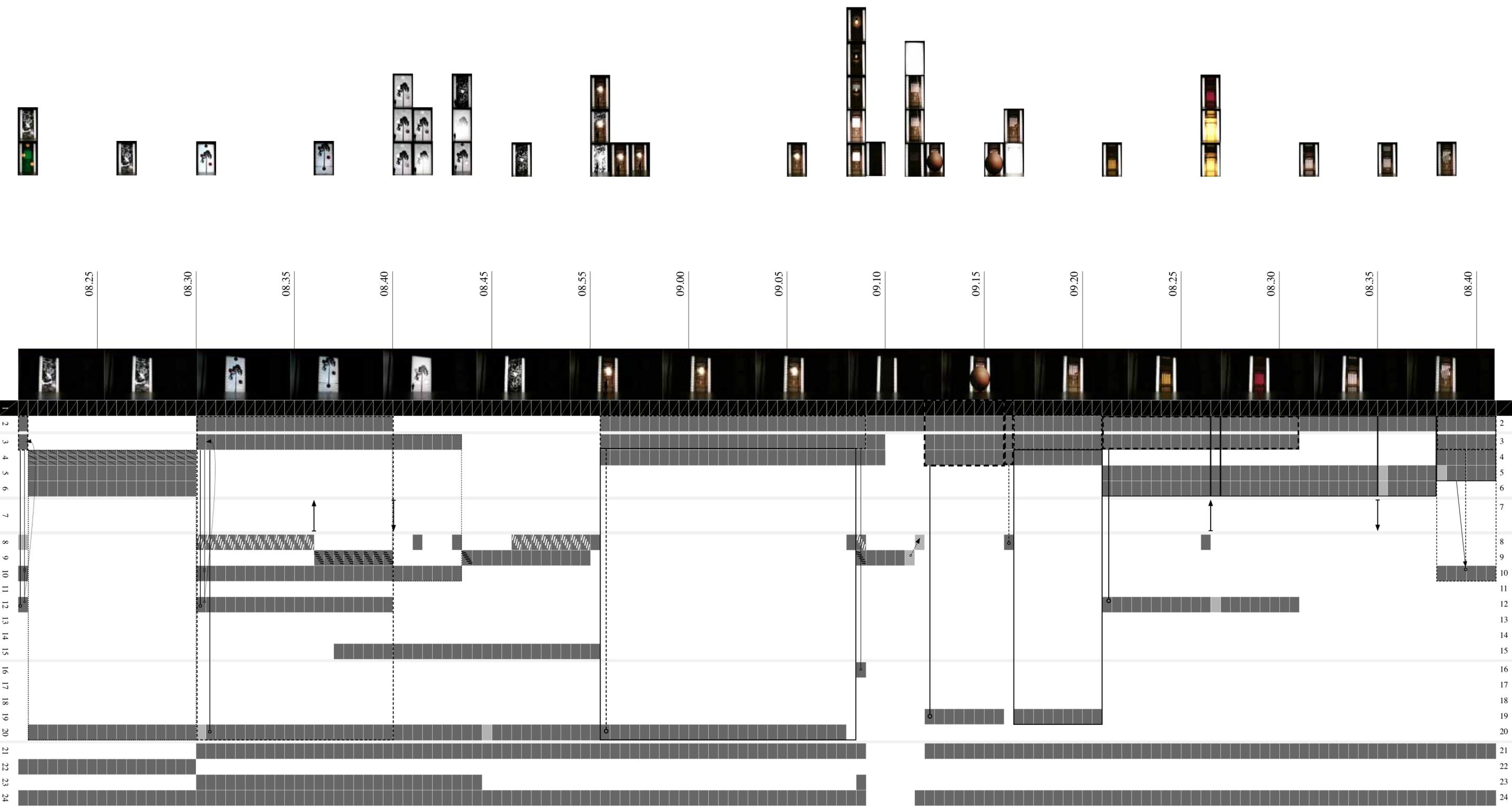
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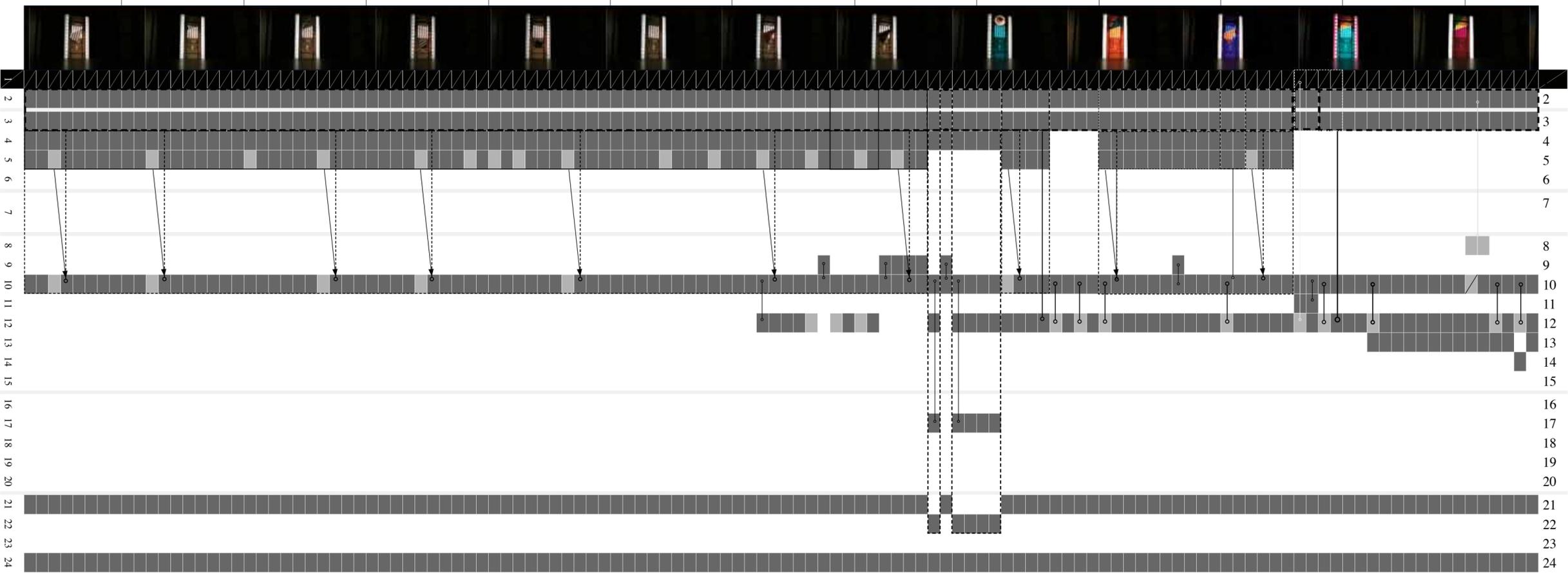
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24





09:40 09:50 09:55 10:00 10:05 10:10 10:15 10:20 10:25 10:30 10:35 10:40



Mode
Still photograph
Colour
(dependent on materials
eg B&W/colour film)
Mise-en-scene,
Editing,
lighting (dependent on
practices and materials)

Two frames of reference or 'supports': sprocket holes for continuity (symbolises analogue) and image of Tate Turbine Hall. (Image of East face of TH performs as mise-en-abyme).

When revising categories - split Tate East face TH into 'windows' (high or low) and 'enframing wall'. Architectural elements - semiotic significance, metaphorical, referentiality and Dean employs to structure montage effects.

Mode
Editing: in camera (masks,
double exposure.
Glass matte painting.

Montage actions are operative functions that describe the way Layers A1, A2, B2, B3 interact with one another. **Although strictly speaking - not all assemblages that I have described in this diagram and of Dean's elements are "montage" as they do not all rely on (i) pictorial elements or (ii) are an assemblage of more than one image drawn from various sources. This requires revision - and categorised as a different process/practice in image-making and mode of representation.**

Mode
Moving image: Represented as a change in displacement or orientation of an object.
(change in state/characteristics)

Maps the movement of an object or image within the frame/shot or between one shot and the next. Maps the displacement as a trajectory. This does not include movement of colour at this stage or movement of enframed moving image sequences. The line is figural, an expression of movement as a force. Does not at this stage represent orientation.

Mode
Operate with Montage and figurative - materials and practices.

Non-figurative - Medium. Characteristics, qualities and values that the non-figurative in combination or figurative embody. Eg, a mask can produce a coloured geometric shape. The figurative may be a black & white image, which means for the analysis of FILM, recognising the representation is dependent on reference to objects in the world: pre-filmic. So recognition of the conventional/codification of photographic images. Then inserted or 'montaged' with other filmic elements. (technically, it is not known whether B&W stills were handpainted or a more special effect of double exposure employed).

Mode
Mise-en-scene: objects etc in front of camera, lighting, camera orientation etc
Still photograph or moving image.
Colour
(dependent on materials eg B&W/colour film)

Figurative are photographic moving image sequences and stills. Dean's work - single shots. Dean does not employ continuity editing in the classical cinematic fashion, but continuity is derived through other means across segments by colour, objects, shapes, rhythms. Pre-filmic - found (nature/architecture).

Process of representation. Using Piercien semiotics. In an attempt to identify the 'referential potential of the signified' (Chandler 2002:36). Also, when discussing social aspects of sign making and interpretation - conventionality, extent to which a sign is motivated etc.

Layers: A1, A2, B1, B2, B3.

Axes: horizontal 'y' (frames per second), vertical 'x' (process of montage taking place within the frame/shot), depth 'z' (connotative/contextual/referential).

Each block is an event. An assemblage of events within a frame = episode (if thinking in terms of Renaissance painting eg. continuous narrative).
Event = rather like a hieroglyphic/pictographic/ideographic form.

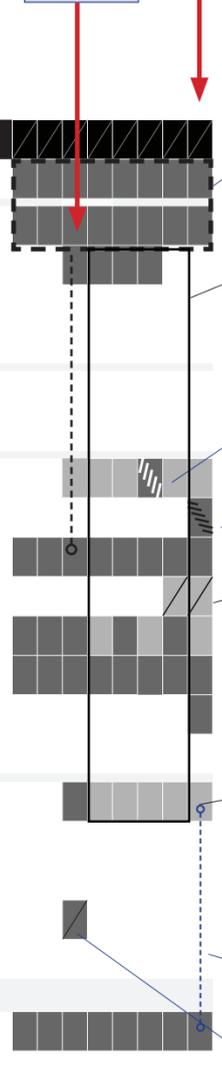
The difference between Eisenstein Montage practices and meaning, and that of Dean requires attention/analysis.

Vertical film rather than horizontal model. Unlike forms of drama that are narrative-orientated and organised as a sequential/series of actions.

Filmic assemblage during a single moment of 24 frames per second. Based on a representational system of marking/not-marking, interconnection using links, salience through line weight, differentiation using solid/dash line framing.

Figurative	Screen/film sprockets (boundary)		1
(A1) Supports	Tate Turbine Hall (surface)		2
Non-figurative		Overlay	3
(B1) Montage Actions		Enframing	4
		Repetition	5
		Reflection	6
Non-figurative	Movement (in relation to frame)		7
(B2) Displacement			
Non-figurative	Lighting (exposure)	+	8
(B3) Entities		-	9
	Mask	Geometric shape	10
	Colour	Opaque	11
		Transparent	12
		Warm	13
		Cool	14
		Black & White	15
Figurative	Artifacts/architectural elements		16
(A2) Entities	Body (human subjects)		17
	Animals/insects		18
	Nature - flora/fauna/other		19
	Landscape/seascape/urban		20
Referentiality	Index	Still	21
		Moving image	22
	Symbol		23
	Icon		24

Events



Overlay has taken place/is taking place 'over' the Tate Turbine Hall. Dashed frame indicates layers B2, B3, A2. The linked dashed line indicates which layer is acting 'over' A1 Tate Turbine Hall. Eg a geometric shape. Variation in line weight = salience.

A solid stroke box indicates the way in which the Turbine Hall image-frame acts on or with other layers. Eg. The Tate Turbine Hall structure enfames the images of architectural elements

High contrast image

Low contrast image with a low exposure.

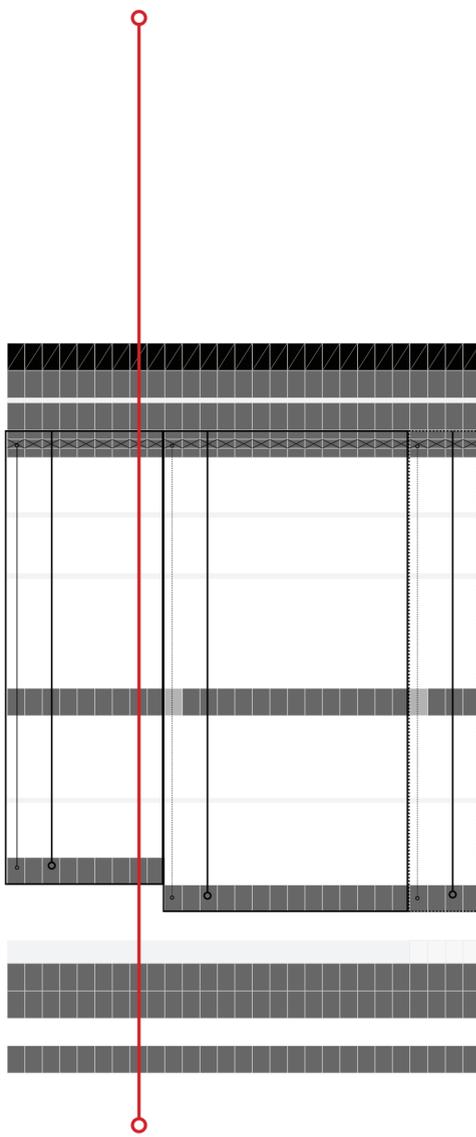
Proportional change: Part of the image has change state, difference in nature, characteristics. eg Part of the image has change colour - difference in hue.

Transitory event. A change in state/difference in nature is taking place or has taken place. Eg "Non-figurative" row 8 is a change in exposure, which indicates that the image has/is showing an increased exposure to light.

Eg "Non-figurative" Colour - Opaque. The colour has changed (hue). Eg. "Figurative Form/Subject" in row 16 would be a difference in the type /design/form of artefact.

Links - dashed indicate connections between non-figurative A1 events. Eg, A photographic image of an architectural element.

When a form/subject does not fit easily within a category.



Camera held in fixed position for 11 minutes. Seated on the ground. Camera resting on knee. Viewing Tacita Dean's FILM through the camera screen.

02:02:12 Tate Turbine Hall, London: film of FILM.

North facing wall of Tate Turbine Hall

2:30.24 Interior of Tate Turbine Hall, facing west wall. Inside, in darkness.

Steel column inset within wall. Smooth surface.

19:04:12, ruins of Temple Concordia, Agrigento, Sicily. East facing overlooking the Mediterranean Sea.

Surface reflected light from FILM.

Photographic image of Tate Modern East face; projected onto monolithic screen using projector at high level.

Green hue



Behind the camera.

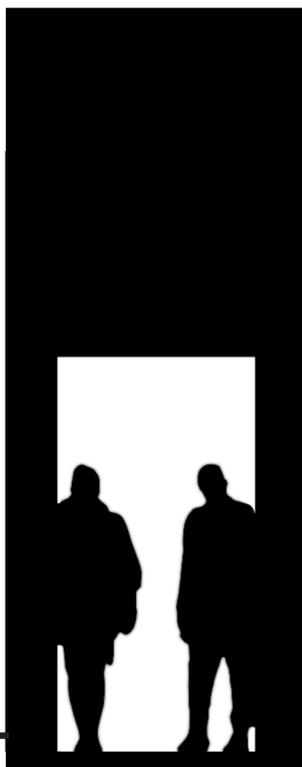
Illuminated screen, against darkness. 'Contrast increase visibility'.

Tate Modern image direct resemblance to East facing wall: brick facade with two windows and steel structure of roof, grid pattern of steel frame enframe double set of windows. Top windows bright orange, lower dark with appearance of reflected light within central light.

Mise en abyme. 'Embodiment of Tate Modern' Deep brick wall infill and steel structural frame. Enframing 2 large openings divided into 6 lights.

The Gantry Building by Frank Lloyd Wright. Steel frame and brick infill enclosed atrium: inside out - community inside, defensive walls. Steel frame No longer exists. Constructed in 1906 and destroyed in 1954 to make way for...

Represented in photographs daylight penetrates atrium space. Illuminates deep interior increasing visibility and wellbeing.



Green and red hue



525BC Sunrise, light illuminated statue, material embodiment of Concordia.

Orange hue Painted glass, colour deep orange, overlay celluloid. Light expose image of Tate Turbine Hall East Wall with orange filter onto 2nd strip of celluloid.

Montage action: Overlay transparent colour over Tate TH still image. 'Warm'

Sunset, sandstone appears deep orange: affect on surface of reflected light.

2001 Madagascar, sunset over sea, Tacita Dean shot 2'30" Continuation of Dean retrospective, as a 'remaking' of her own work.

Camera captures the phenomena of Green Ray. Dean argues can only be captured by analogue.

16:10:03 Olafur Eliasson 'Weather Project', Tate Modern, London. Mirrored underside of roof, half a yellow disc and steam. Half circle reflected in mirror. Bodies lying down, sitting. Reflected in mirror.

2:31.05 Montage action: green transparent filter overlay TTH still image.

Central enframed image, division of tryptych. Moving image of red berries. Cropped...Moving image of berries, slight movement detected. Colour complementary: Green background of TTH in contrast to red berries.

Different scales: zoomed in selected by TD....

Consistency in scale - camera zoom between cricket and berries.

Montage between shots.

Consistency in image of Tate Turbine Hall excluding change in colour.

Reversal colour complementary.

Phenomena of red/green colour contrast on perception: Gestalt scientists...

red berries project forward support by sprockets.

Luminosity...

2:38:04 Figures enter frame. From behind the camera.

Split screentryptych. Tate TH yellow top

Blue bottom.

Flower moving image centre. Zoomed in. Colour complemented: top and bottom with flower image.

Shadow figures against the illuminated screen.

Moving image silhouettes.

Largescale cropped.

Left arm and hand overlays still and moving image.

Body emerges from darkness right side of frame. Body and architectural space merge.

Moving images - of emergent figures.

Figure two emerges beside figure one. Making a path across screen towards the left.

Face FILM. Walking, arms by their sides.

Scale of figures diminish as move forward.

2:40:08 Figures no longer in view.

Shadow projected onto surface of figure. Blurred image.

Steel

Screen set in background of moving image framed by Tate Turbine Hall: East, North and South facing walls and floor.

FILM reflect in shiny concrete screed floor Sprocket holes run vertically on both sides of Tate TH still image.

Flicker; pulse. Presence and absence; gap and image.

Celluloid film strip composed of sprocket holes and inner section for images. Cut and spliced together - sutured; 24 fps.

Montage actions: Enframed moving image of grasshoppers; overlaid onto still image of TTH. Centralised placed within vertical tryptych division.

Almost complimentary colour contrast: red/orange/deep orange/brown of TTH against green grasshopper set in landscape.

Different scales: Tate Modern proportional slightly smaller than object - representation; cricket - largescale.

Pre-filmic. Tacita Dean selected image, framed and camera zoom. Still camera, single shot. Observation of movement of cricket within natural environment - dried soil and grass.

Increased illuminacy of central frame in contrast to Still Tate TH: perceived to project forward supported by sprocket holes.

Silent.

Pre-filmic: attention to cricket through sign made by cricket - sound.

Silence 13:09:11 4'33" John Cage at Queen Elizabeth Hall, South Bank, London

Listening to Noise.

Public, spectators, echo within the Tate Turbine Hall.

21:10:11 Stansted Airport From London to Venice. Waiting for the flight; listening to announcement for flight above the sound of other passengers. Sitting, watching the screen.



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Record of Research Training

Core course
Conceptualising Design & Research
Research Arts & Humanities
Competences
How to Manage a Phd
Literature Review
Upgrade
Research question
Audit MA
Film Theory and Education
Advanced/Specialist
Psychosocial methodologies
Multimodality
Museums & Galleries
Other seminars (inc. student forums)
Multimodality Student Forum
Art, Design & Museology
Philosophy of Education
Video data collection
Introduction to Multimodality
MODE strand meetings
Conferences
NCRM Summer Festival, Southampton
Out of the Archive' Tate
Tate
John Berger, "Ways of Seeing at 40", National Gallery
Moving Image, organised by Leuven/Ghent University, Brussels
Philosophy of Education, Liverpool John Moores University
NCRM Research Methods Conference, Oxford University
Philosophy of Education, Gregynog, Wales
6 th International Conference of Multimodality (chaired session) Institute of Education
European Education Research Association, Cadiz, Spain
Reading Groups
Ranciere
Heidegger
Node Club
Wittgenstein

Overview of research/timetable

	Date
<ul style="list-style-type: none"> • Initial reading on film theory and multimodality. • Empirical project/workshop: Tate Modern – Tacita Dean’s FILM; 10 GCSE pupils & 2 artist teachers. • Initial development of transcription. • Initial analysis of video of FILM • Upgrade paper 	October 2011 – September 2012
<ul style="list-style-type: none"> • Detailed analysis of students’ video from workshop. • Development of framework for moving image using analysis of video • Design of thesis using framework • Development and analysis of video transcriptions • Theoretical underpinning 	October 2012 Upgrade paper November 2012 – September 2013
<ul style="list-style-type: none"> • Production of thesis by developing visual work: video and stills. • Writing up thesis • Production of visual and writing as a composite. 	October 2013 – September 2014