Misdirect Movies explores new possibilities of collage, through artist's use of imagery gleaned from the cinematic. With access to the internet and the digitalisation of film, artists are now able to appropriate films to create different and innovative approaches to collage. The artists in the exhibition touch on the Quixotic — a slippage of reality and illusion — to re-present and re-employ the content of mainstream feature films. Placed together within the gallery context the artworks create a kind of hybridised 'cinematic' experience.

The catalogue is a continuation of the overriding theme of collage incorporating: newly commissioned contextual essays; installation images and reproductions of individual artist's work; glimpses of artistic process through studio images and reprinted influential texts.

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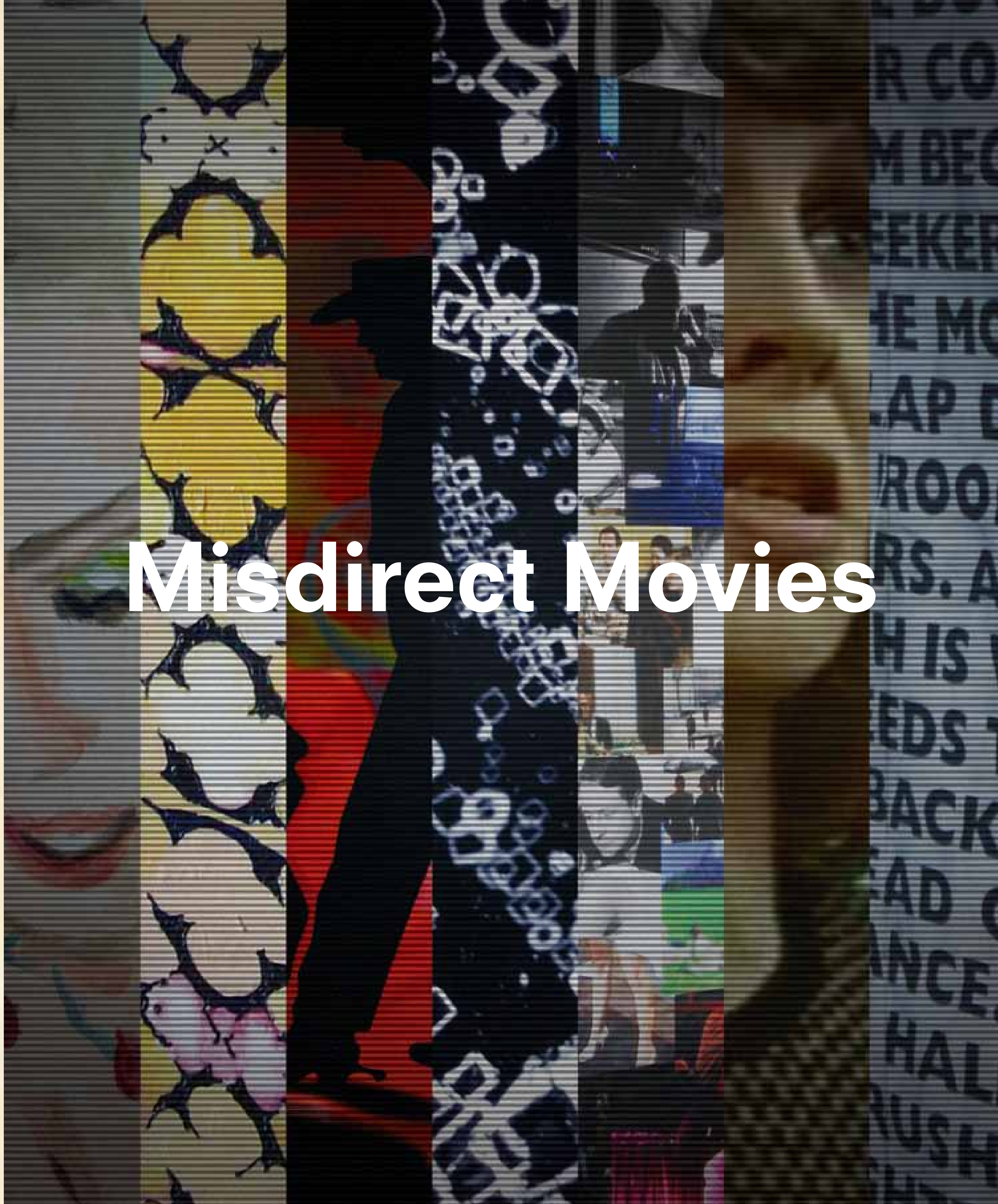
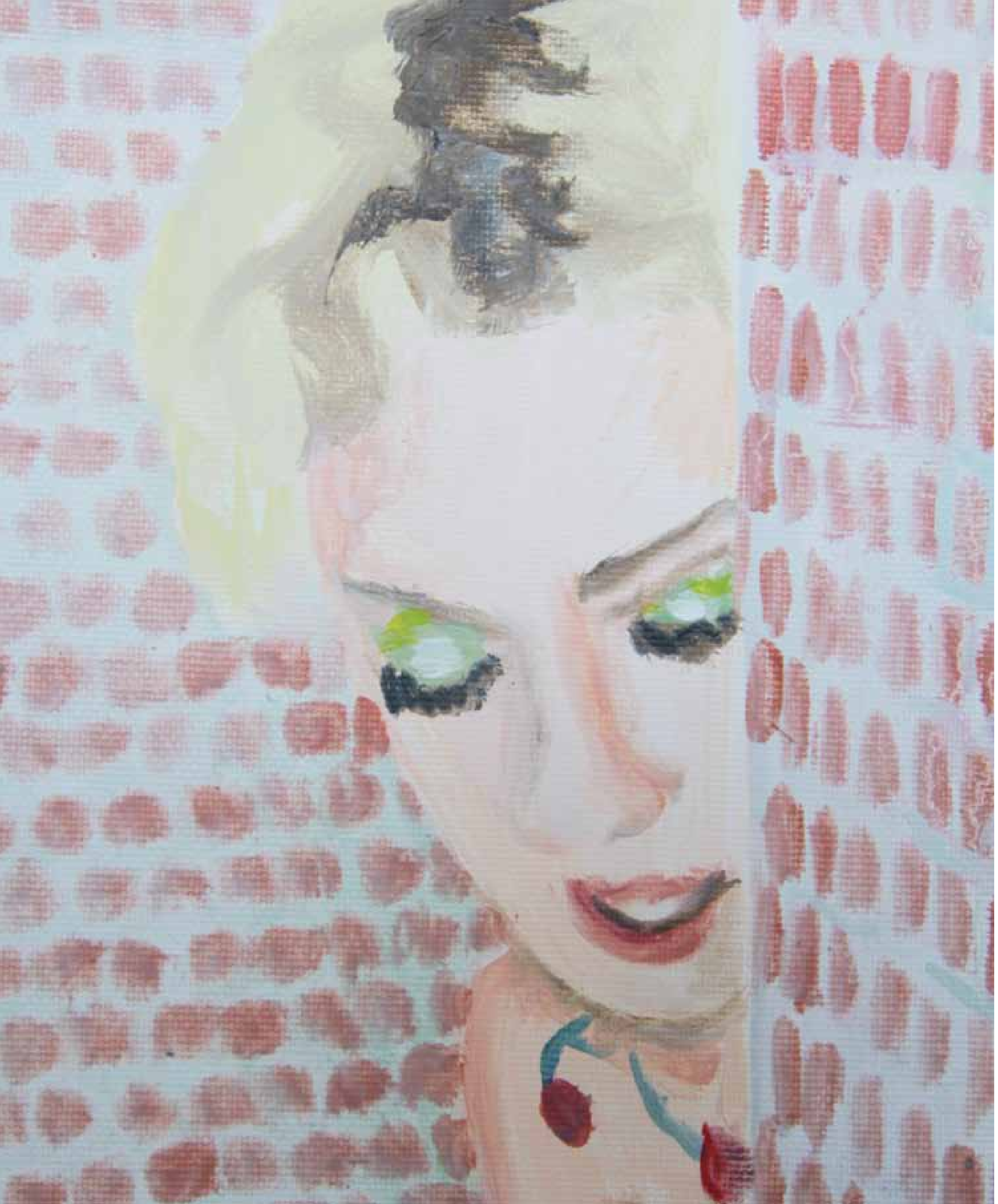
Misdirect Movies Andrew Bracey and John Rimmer



Misdirect Movies



Misdirect Movies

Curated by Andrew Bracey
and John Rimmer

Rosa Barba
Andrew Bracey
Dave Griffiths
Cathy Lomax
Elizabeth McAlpine
David Reed
John Rimmer

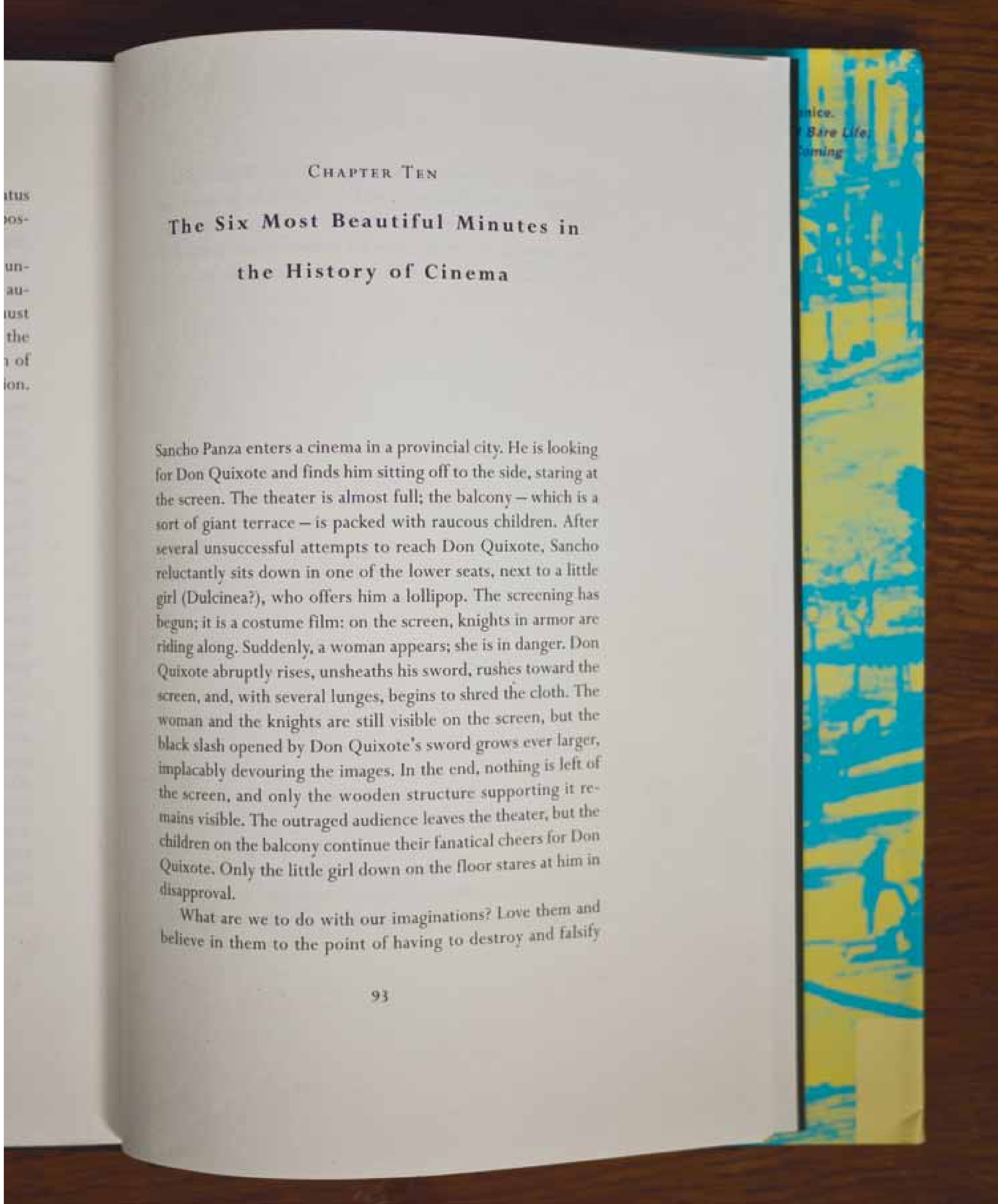
The Royal Standard, Liverpool
16 — 31 March 2013

Standpoint Gallery, London
5 July — 3 August 2013

Greyfriars, Lincoln
4 — 26 October 2013

Meter Room, Coventry
8 November — 1 December 2013

Below: Installation view, The Royal Standard
Right: Giorgio Agamben, *The Six Most Beautiful Minutes in the History of Cinema*



CHAPTER TEN

The Six Most Beautiful Minutes in the History of Cinema

Sancho Panza enters a cinema in a provincial city. He is looking for Don Quixote and finds him sitting off to the side, staring at the screen. The theater is almost full; the balcony – which is a sort of giant terrace – is packed with raucous children. After several unsuccessful attempts to reach Don Quixote, Sancho reluctantly sits down in one of the lower seats, next to a little girl (Dulcinea?), who offers him a lollipop. The screening has begun; it is a costume film: on the screen, knights in armor are riding along. Suddenly, a woman appears; she is in danger. Don Quixote abruptly rises, unsheaths his sword, rushes toward the screen, and, with several lunges, begins to shred the cloth. The woman and the knights are still visible on the screen, but the black slash opened by Don Quixote's sword grows ever larger, implacably devouring the images. In the end, nothing is left of the screen, and only the wooden structure supporting it remains visible. The outraged audience leaves the theater, but the children on the balcony continue their fanatical cheers for Don Quixote. Only the little girl down on the floor stares at him in disapproval.

What are we to do with our imaginations? Love them and believe in them to the point of having to destroy and falsify

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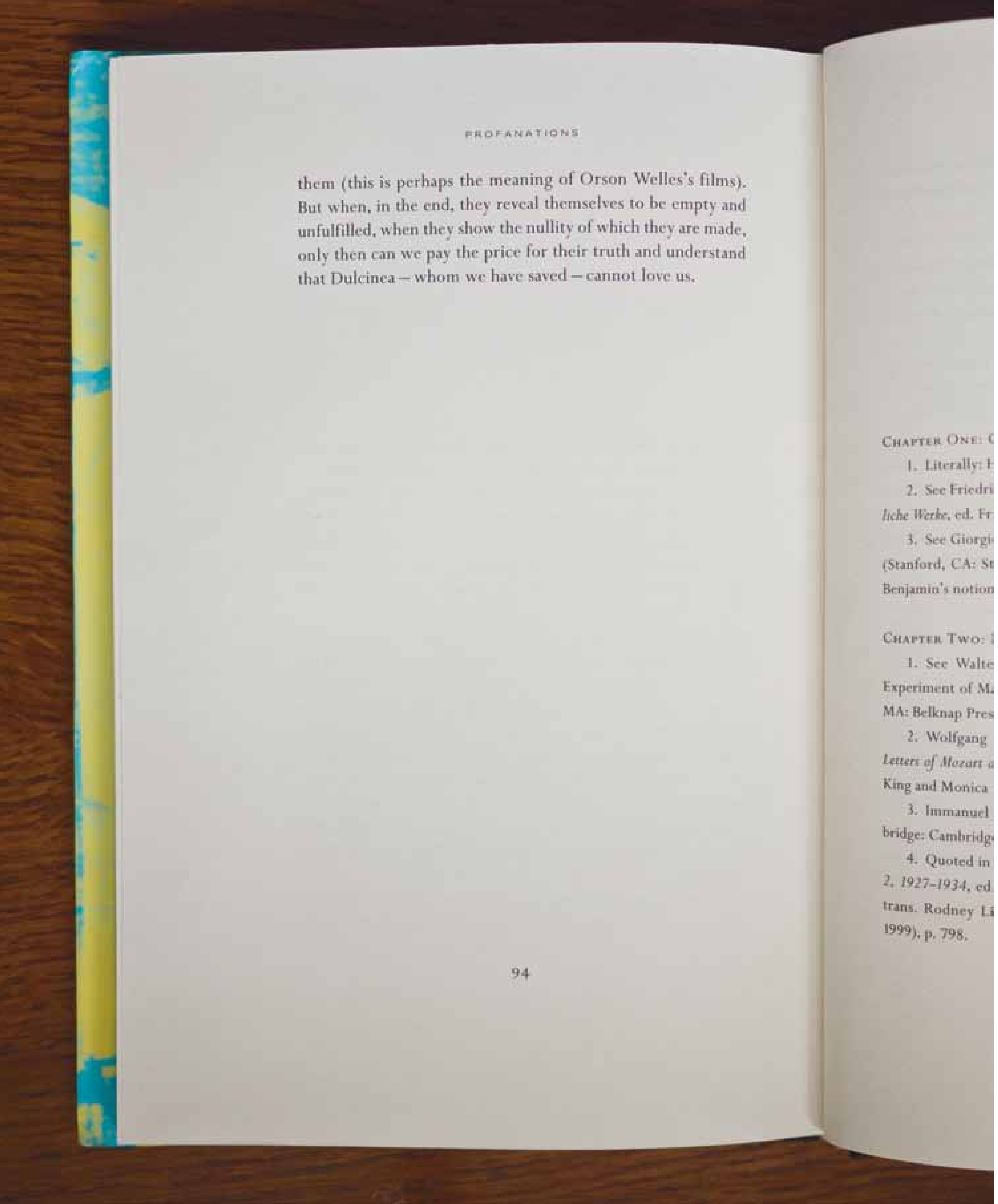


PROFANATIONS

them (this is perhaps the meaning of Orson Welles's films). But when, in the end, they reveal themselves to be empty and unfulfilled, when they show the nullity of which they are made, only then can we pay the price for their truth and understand that Dulcinea — whom we have saved — cannot love us.

94

CHAPTER ONE:
1. Literally:
2. See
liche Werke, ed.
3. See
(Stanford, CA:
Benjamin's

CHAPTER TWO:
1. See
Experiment of
MA: Belknap
2. Wolfgang
Letters of
King and Monica
3. Immanuel
bridge:
4. Quoted in
2, *1927–1934*, ed.
trans. Rodney
1999), p. 798.

Break On Through To The Other Side

Andrew Bracey

Orson Welles' unfinished version of *Don Quixote* was possibly his most personal project. Over the space of three decades the script was continuously revised, with filming taking place around the globe; as a result the cast aged or were replaced. In this way, *Don Quixote* could be viewed as a patchwork collage of a film, both in its manufacture and fragmented unfinished form.

Cervantes' masterpiece is widely credited as being the first modern novel; in turn Welles recognised the postmodern qualities inherent in the text and amplified them in his film. The setting of the film in the present day, whilst retaining the seventeenth century garb of the main characters, most significantly articulates this. In a recently discovered scene **(Rosenbaum)** a distressed Quixote enters a cinema and leaps onto the stage to chivalrously fight with celluloid soldiers in a misguided attempt to rescue a damsel in distress (fig. 1). The audience reacts in a riotous manner as Quixote destroys the screen as he slashes away at it with his sword. Cinema's power to suspend disbelief **(Harbord)** is both perfectly encapsulated and deconstructed in Quixote's confusion over image replacing reality. This scene, Giorgio Agamben's related essay *The Six Most Beautiful Minutes in the History of Cinema* and the imaginary films of Max Castle in Theodore Roszak's novel, *Flicker* (both texts reprinted here) reflect and have inspired the somewhat quixotic curatorial tone of *Misdirect Movies*.

Fig. 1

(Jonathan Rosenbaum) "It seems to me that as a fragment, it speaks as itself very eloquently and it also seems to capture the essence of Cervantes" [1]

(Janet Harbord) "What the character of Don Quixote has done is to expose the structure that supports the function and experience of cinema: the projector, the screen, the frame, in short what film theorists have for some time called the apparatus." [2]

(Michel Foucault) "Don Quixote must remain faithful to the book that he has now become in reality; he must protect it from errors, from counterfeits, from apocryphal sequels; he must fill in the details that have been left out; he must preserve its truth." [3]

(Dorothea Von Hantlemann) "Compared to the theatre or a concert, or a church mass for that matter, the format of the exhibition introduced a highly flexible format, with flexible forms of usage (which also meant that people can decide for themselves the extent to which they want to become involved)." [4]

(Caroline Douglas) "Cinema and film techniques have remained key elements in collage, both for the repository of material they represent and for the, potentially subversive, visual vocabulary of the physical manipulation of film. Splicing, jump-cutting, superimposing — all forms of film editing relate directly to the modes of collage." [5]

(Paul Young) "Yet the very notion of collage is somewhat problematic for cinema since film is by nature a time-based medium that can only present shots in sequence as opposed to all at once... But if collage can be defined as a process of using real, found objects in the

In many ways Welles and Quixote could be seen as paralleled idealist figures. In the second part of Cervantes' novel, Quixote must retain a sense of authenticity in the face of absurdity and adversity **(Foucault)**. Arguably Welles became a parody of himself in later life, taking on numerous lesser parts in films and adverts, in order to raise money to make the films he wanted to make. He trusted no major film studio with *Don Quixote* or other personal projects, especially after the unsatisfactory editing of *Touch of Evil* by Universal Studios that was ironically achieved as a result of Welles filming scenes for *Don Quixote* in Mexico.

By the end of Welles' life there was over 300,000 feet of film of *Don Quixote,* much of it in a very raw, silent form. Very little of it had even begun to have been sorted into any order. In many ways it was a project that spiralled out of control by Welles' ambition for it. This dilemma must be common to many filmmakers, and also to artists who scour the archive of cinema in order to create works of art.

I interpret Welles' *Don Quixote* scene in the cinema of being indicative of his overall relationship to cinema. I suggest he was a film director who wanted to reinvent film and to do this he slashed away at the 'baggage' of previous films and the studio system that dominated (American) cinema of the time. It could be argued that canonical artists (Cezanne, Picasso, Schwitters, Duchamp, Warhol) have similarly battled with what existed before in order to progress art, in what could be interpreted as quixotic art practices.

In a sad twist of fate Welles' *Don Quixote* has been released posthumously in a version that has been critically panned, largely due to the editing of exploitation film director, Jess Franco. The project that arguably meant the most to Welles has ended up, at least for now, in a form unrecognisable from the potential brilliance of the scene featuring Quixote's battle with the celluloid soldiers and by extension cinema itself.

The artists in *Misdirect Movies* all make work that uses images and footage gleaned from cinema and film. The artwork included pushes at new possibilities of collage, through diverse media. The idea of collage is extended into the changing selection of artworks and overall tone **(Von Hantlemann)** of the exhibition, as it moves from venue to venue and this essay's parallel cluster of quotes. Montage and collage **(Douglas)** have long been intrinsically interrelated and the digital revolution has recently opened up myriad avenues for both filmmakers and artists **(Young)** in this regard. Building on Duchamp's legacy of the readymade, factors such as the ability to pause and grab from a DVD **(Mulvey)** or the wealth of information **(Colomina)** readily available on the web have allowed existing images to come to the fore as a medium to use by artists. The principles of collage or sampling have, arguably, become the defining principle of recent art, with countless artists appropriating material to reconfigure and shift meaning to create new artworks.

Like the majority of the artists in the exhibition, Elizabeth McAlpine mines the archive of cinema to create artworks. A forensic approach is coupled with a consistent economy of means, as she looks to the simplest way of resolving her ideas. *Light Readings: 1500 Cinematic Explosions* is perhaps the most colourful monochrome imaginable, with 1500 whites digitally sutured **(Burgin)** together in time. The brightest moments from a selection of films have been rendered inert as isolated images by the removal of the original explosive context, only for a pulsing power to be reinstated by the frantic movement and the crackly soundtrack.

A similar sensitivity to her craft is equally visible in McAlpine's condensing of *Don't Look Now*. By filming someone watching the film the artist was able to carefully note and retain every moment of Nicolas Roeg's masterpiece that was missed by a viewer's blink, whilst stripping away the footage technically seen. The logic of this conceptual gesture allows for a strangely harmonious (time-based) collage, whilst also removing the tension that was so essential to the original narrative. This perhaps pre-empts a generation that increasingly views films on mobile devices and in snapshotted scenes on YouTube.

Conversely all the footage from a more traditional form of the highlight, the trailer, is kept in *The Fly* (fig. 2) and yet the imagery is removed. The two minutes of 35mm film have been cut, frame-by-frame, on the projectionist splicer to create a minimalist column. There is a strange contradiction between the denial of the hidden imagery and the potency contained in this monolith.

Cathy Lomax's *Film Diary* is an on-going painted database that reflects her nostalgic love for cinema **(Michon)**. Every film watched by Lomax is carefully recorded in a notebook, with each dissected into moments significant to the artist. These are accompanied by a short phrase, which later work their way onto the bottom of the paintings.

These grabbed images are printed and pinned in the studio, within a grid (fig. 3). Often multiple possibilities for each film remain open on the studio wall, as the decision over which image works best with the others in the grouping is refined. The frozen frames from each film are combined with 11 other images **(Rohdie)** in the group to create potential meta-narratives, expanded from the 12 original films. The viewer is rewarded by the alchemic transmutation of film imagery into paintings, which reflect an obvious passion for and knowledge of cinema.

This love for cinema is present in my own work in the exhibition. *The Six Most Beautiful Minutes in the History of Cinema* offers a bewilderingly cacophony of iconic stills from films **(Newhall)**. The evolution of film history is presented on mass, from the Lumière's *La Sortie des usines Lumière à Lyon* through French New Wave to

picture plane (à la Picasso), one could argue that the found footage film, where pre-existing material is appropriated and transformed through montage and juxtaposition is the cinema's equivalent."[6]

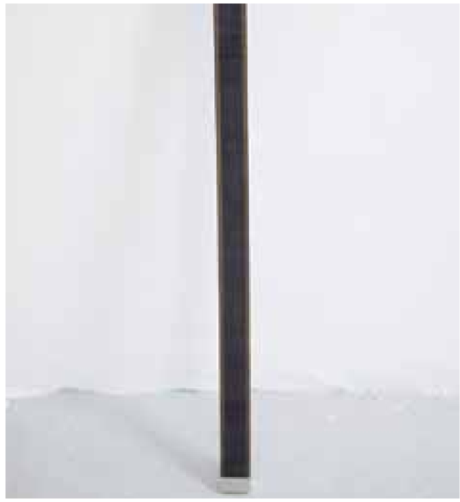


Fig. 2

(Laura Mulvey) "The pensive spectator who pauses the image with new technologies may bring to the cinema the resonance of the still photograph, the association with death usually concealed by the film's movement, its particularly strong inscription of the index. These reflections are not lost when the film is returned to movement. On the contrary, they continue and inflect the film's sense of 'past-ness'. And the 'pensive' spectator ultimately returns to the inseparability of stillness form movement and flow: in Bellor's words, 'two kinds of time blend together'.[7]

(Beatriz Colomina) "We are surrounded today, everywhere, all the time, by arrays of multiple, simultaneous images — in the street, at airports, shopping centres, and gyms; but also on our computers and televisions sets. The idea of a single image commanding our attention has faded away. It seems as if we need to be distracted in order to concentrate, as if we — all of us living in this new kind of space, the space of information — could be diagnosed en masse with attention deficit disorder."[8]

(Victor Burgin) "The arrival of the domestic video cassette recorder, and the distribution of industrially produced films on videotape, put the material substrate of the narrative into the hands of the audience. The *order* of narrative could now be routinely countermanded. For example, control of the film by means of VCR allows such symptomatic freedoms as the *repetition* of a favourite sequence, or *fixation* upon an obsessional image. The subsequent arrival of digital video editing on 'entry level' personal computers exponentially expanded the range of possibilities for dismantling and reconfiguring the once inviolable objects offered by narrative cinema. Moreover even the most routine and non-resistant practice of 'zapping' through films shown on television now offers the sedentary equivalent of Breton's and Vaché's ambulatory *dérive.*"[9]

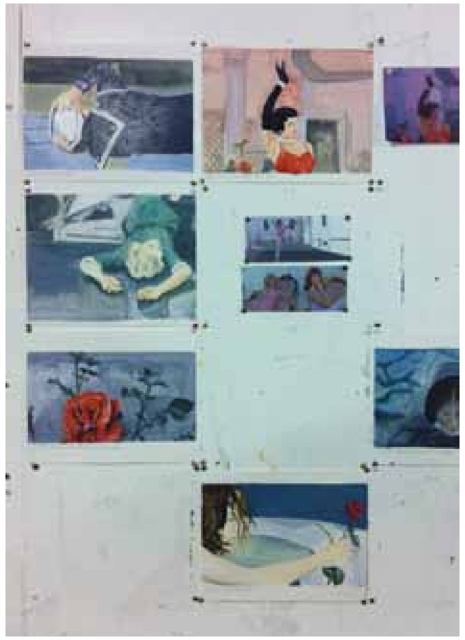


Fig. 3

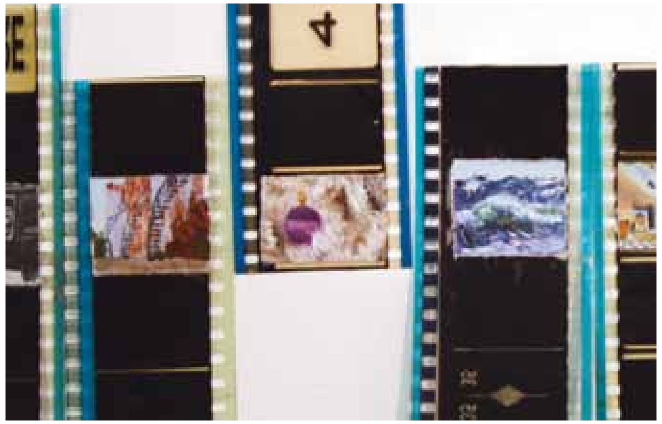


Fig. 4

the latest Oscar winners; and from a diverse geography, from India to Thailand to Cuba. Each film is treated equally, irrespective of profit, taste or awards, and in turn, our brains seek to make sense of the mass by recognising the familiar. In the wall-sized digital print version, the images compete across space that the audience scans **(Campany)** with the eyes wandering almost like termites **(Farber)** scattering all over the image. In the earlier film incarnation, an infuriating pulsing of images fly by relentlessly, like the famous scene from Abel Gance's *La Roue* **(Cousins)**.

An earlier work, *Frames* (fig. 4), saw single insignificant moments from various films painted onto 35mm film-strip, in an effort to release them as images from restraints of the narrative. They are displayed on mass in the order of the 'best of' lists that I used to make my selection and, similarly to Lomax's configurations, they can conjure up other potential narratives by this placement. In *The Jump*, each frame from *La Jetée* (famously made up of still black and white photographs) is transformed into intensely coloured oil paintings before being placed into a timeframe that matches Chris Marker's original film. In my silent version, the narrative appears somewhat fractured and nonsensical; becoming akin to a walk around a gallery. In this case the audience's time in front of each painting is dictated by Marker's editing, as opposed to the habits of the viewer. In this way the paintings become a moving collage of imagery.

David Reed's paintings have literally inhabited iconic films; he famously inserted **(Ryan)** two of his paintings into Judy and Scottie's bedrooms from Hitchcock's *Vertigo*. The black outline of the doorway **(Deleuze)** in Reed's *The Searchers* **(Reed)** is a constant stillness that frames the shifting image of the silhouetted figures and scrolling landscape of his painted marks, which stand in for Monument Valley. Curiously Reed visited this iconic location to paint *en plein-air* in the late 1960's at a time when he shifted away from the landscape tradition towards the expansion of (abstract) painting, **(Danto)** informed by the language of cinema.

There is a analogue attitude to Reed's work, but mapped onto a curiously digital feel; these are paintings which look like they are made in Photoshop when seen reproduced on the screen or in print and could only have been made by hand when seen in the flesh. I would argue that Reed has a collage affinity within each of his richly distinctive canvases. Elements appear to float within each composition, as transplaced from another canvas, perhaps akin to the layer feature in Photoshop, but infinitely more complex. *The Searchers* appears to inhabit this space between the painterly and the digital in an exemplary manner; there is confusion over what is created in the 'real-world' and what in the digital. There is also a sly nod to the painterly possibilities of creating worlds within films with the use of CGI, whilst maintaining a wonder in the majesty of landscapes captured by celluloid in films such as Ford's masterpiece.

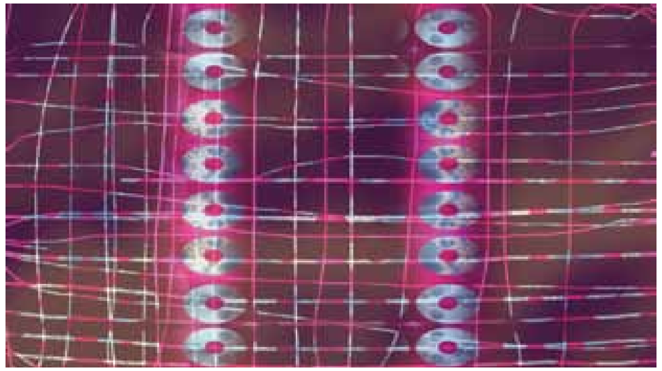


Fig. 5

John Rimmer's interest in film is matched by a cynicism of the structures that surround the industry. His work nods towards this darker side by his use of footage appropriated **(Bourriaud)** not only from films, but alongside associated imagery of advertising, war and pornography. These later issues (in)directly feed and sustain the cinematic machine. Rimmer's films similarly keep the imagery lurking in the background, there if you dig a little, but safely hidden from surface viewing. In pieces such as *Derivatives* (fig. 5) and *Conveyer* the recognisability of the footage Rimmer initially grabbed is overwhelmed by the compression, juxtaposition and shifting of the image into moving, digital, abstract paintings. In a further development some films are translated into paintings, such as *In My Room #2*, where the imagery is further distorted by the brush and the decisions in the painter's studio.

The hand is also visible in many of the digital works created by grabbing footage and image, to render and rotoscope the data. I would argue that Rimmer is in a lineage that can be traced back

(Alex Michon) "Lomax's resulting mini mise-en-scene melodramas are both depictions of an ongoing love letter to film and a deferred psychological form of self portraiture. As she says, the choices she makes from the depictions of someone else's lives, 'say something about me and probably define me at this moment in time as much as anything could'." [10]

(Sam Rohdie) "The mini-narratives are arbitrary and necessary: arbitrary because there is no evident connection between the images in a given narrative; necessary, because once the images are grouped there appears to be a connection (causation, linearity)." [11]

(Beaumont Newhall) "To examine individual stills is to see only parts of a whole, the words of a sentence, the notes of a bar of music. Enlargements from actual cinema film often have remarkable force; this may be due to the fact that from so vast a choice of pictures, the most effective arrangement can be chosen." [12]

(David Campany) "Barthes was interested in the idea that the mechanically recorded image, filmic or otherwise, contains more potential meaning than can ever be accounted for. In cinema we do not see excess, since the individual images are not there long enough for us to contemplate them. Imagine a cinema audience watching a narrative film. At any one moment most eyes will be focused on just one portion of the screen, usually a face or something on the move. Given just a single frame to look at, the gaze will begin to drift around the image in more individual ways. Eyes and mind can wander, chancing upon details beyond the conscious intention of the director or performers." [13]

(Manny Farber) The most inclusive description of the art is that, termite-like it feels its way through walls of particularization, with no sign that the artist has any object in mind other than eating away the immediate boundaries of his art, and turning these boundaries into conditions of the next achievement." [14]

(Mark Cousins) "These single frames were just one twenty-fourth of a second in length. When viewed on the cinema screen in real time, they rush past in a disorienting blur. Gance knew that each could not be seen clearly by the audience, but wanted to give the impression of panic in his main character, the sense of perception and feeling accelerating intolerably. The scene was revolutionary and caused artist, poet and filmmaker, Jean Cocteau to say "There is cinema before and after *La Roue*, just as there is painting before and after Picasso." [15]

(David Ryan) "Reed sets up possible vampiric, parasitic relationships with such mediated images. Through digitally inserting his own paintings into video footage of these films, they become one fictional image within, and amongst, a host of others." [16]

(Giles Deleuze) "Doors, windows, box office windows, skylights, car windows, mirrors, are all frames within frames. The great directors have particular affinities with particular secondary, tertiary, etc. frames. And it is this dovetailing of frames that the parts of the set or of the closed system are separated, but also converge and are reunited." [17]

(David Reed) "When I was painting, I kept imagining ways to break open the space to see what would leak out. In *The Searchers*, I love the scene behind the cave when John Wayne is cut open with a knife to remove an Indian arrow he's been shot with, because it represents the breaking open of his image as well as the space." [18]

(Arthur C. Danto) "It is a practice in which painters no longer hesitate to situate their paintings by means of devices which belong to another media — sculpture, video, film, installation and the like. The degree to which to Méliès; of a magician-like figure playing with layers of moving imagery. The impossible reality of the space in both Rimmer and Méliès' films, gives way to a delight in the imaginative and the fantastical that recalls the imaginary films of Max Castle. The floating philosopher and theorist's heads that hover around the footage from *Annie Get Your Gun* in *Interference*, could be seen as being like the aliens zapped by umbrellas in *Trip to the Moon*.

There is a similar tenuous kinship between Charles and Ray Eames' iconic *Power of 10* and Dave Griffiths' detection and use of the now redundant projectionist's cue dots **(Palmer)**. Each plays with scale and what can transpire when you look just that bit harder. The *Griffiths Cue-Dot Observatory* has resulted in a diversity of media in his works, including films, solarplate prints, light boxes and even a microfiche viewer. In *Columbarium* (fig. 6) the grid of 'frozen' frames, **(Barthes)** can be slowly or quickly scanned over. The viewer directly re-activates a movement that has been removed in Griffiths' collection of still images; this is far from a deathly archive of image. **(Cubitt)**

A new work, *Views from Inner Space*, shifts from an archivist or astronomer-like approach, to that of a biologist or forensic scientist's study of the microscopic. Griffiths has created magical digital collages viewed on slides through a microscope. *Views from Inner Space* is inspired by late Victorian slide-mounters, who created magnificent and elaborate arrangements of tiny objects. This work again magnifies Griffiths work's empathy with *Power of 10*.

Rosa Barba has been creating a secondary printed archive since 2004 to accompany her more familiar celluloid and projector works. *Printed Cinema* (fig. 7) offers a glimpse into the research process that surrounds her films, whilst also acting as a stand-alone document. Each of the 13 issues produced so far has a different tone and feel and is essentially nomadic in nature. Sometimes they relate directly to exhibitions or film works and sometimes the relationship is more abstract or seemingly ambiguous.

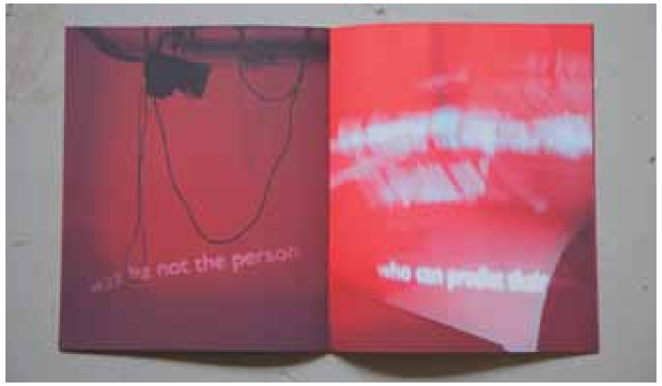


Fig. 7

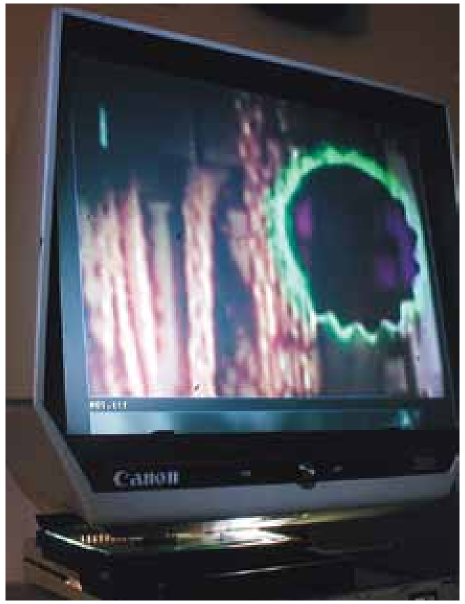


Fig. 6

painters like Reed are eager to do this is evidence of how far painters have departed from the aesthetic orthodoxy of modernism." [19]

(Nicolas Bourriaud) "When we start a search engine in pursuit of a name or a subject, a mass of information issued form a labyrinth of databanks is inscribed on the screen. The "semionaut" imagines the links, the likely relations between disparate sites. A sampler, a machine that reprocesses musical products, also implies constant activity; to listen to records becomes work in itself, which diminishes the dividing line between reception and practice, producing new cartographies of knowledge. This recycling of sounds, images and forms implies incessant navigation within the meanderings of cultural history, navigation which itself becomes the subject of artistic practice." [20]

(Judith Palmer) "If the cue dot marks a point of transition in a movie (form one reel to another), Griffiths' cue dot filmworks mark a point of transition in film history." [21]

Printed Cinema offers an intriguing way of returning film in a texturally rich manner **(Vishmidt)** to the page format from which it usually starts in the scriptwriter's hand. Like a script they also open up different possibilities for reading Barba's films, adding further layers of context and meaning. Intriguingly in the context of this exhibition they offer a different possibility for reading film (or even asking whether you can read a book cinematically). The reader can edit together their own take, by the time they take or the order they turn the pages. This order can be changed and becomes a form of collage.

In 1927, Esfir Shub directed and edited *The Fall of the Romanov Dynasty*, which is regarded as the first instance of a film using material gleaned from (hundreds of) other films, including newsreels and home movies. Shub unearthed and rescued these from damp cellars and other neglected corners of the Soviet Union and spliced them into a whole that was greater than the sum of its parts. In much the same way *Misdirect Movies* can be read as a collage of an exhibition, incorporating artists that in turn are testing the idea of what collage can be. Each start with found footage, captured in diverse ways and then, like Welles' version of *Don Quixote*, slash and break the imagery of cinema to create new possibilities. I believe that each artist uses the footage to interrogate cinema in interesting and intelligent ways to create works of art, that are a far cry from Jess Franco misguided use of Welles' vast amount of footage for *Don Quixote*.

(Roland Barthes) "The still, by instituting a reading that is at once instantaneous and vertical, scorns logical time (which is only operational time); it teaches us how to disassociate the technical constraint from what is the specific filmic and which is the 'indescribable' meaning." [22]

(Sean Cubitt) "As divine and changeless present, the frameline as we see it in those lightbox displays cannot act but can only be. A gallery exhibition of motionless frames is like a museum case of pinned butterflies: lovely but dead." [23]

(Marina Vishmidt) "As the book is deemed to be the home of narrative, so *Printed Cinema* adopts that format only to displace it from its likely paths, reshaping the shards of word and image from the films into provisional stillness." [24]

Notes

[1] Jonathan Rosenbaum, 'Unseen Orson Welles', www.youtube.com/watch?v=GU9xJVnFy9M" Accessed 22nd April, 2013.
[2] Janet Harbord, 'Excentric Cinema', in *UnSpooling: Artists & Cinema*, ed. Andrew Bracey & Dave Griffiths, (Manchester: Cornerhouse Publications, 2010), p.57.
[3] Michel Foucault, *The Order of Things*, (New York: Routledge, 2002), p.53.
[4] Dorothea Von Hantlemann, '30 July 2010 — 22 October 2010': in *Phillip Parreno: Films 1987— 2010*, eds. Karen Marta and Kathryn Rattee, (London: Serpentine Gallery, 2010), p.86.
[5] Caroline Douglas, 'Transmitter / Receiver'; in *Transmitter / Receiver*, (London: Hayward Publishing, 2011), p.19.
[6] Paul Young, *Art Cinema*, (Koln: Taschen, 2009), p.133.
[7] Laura Mulvey, *Death 24x a Second*, (London: Reakton Books, 2009), p.186.
[8] Beatriz Coluomina, 'Enclosed by Images', in *Art of Projection*, ed. Stan Douglas & Christopher Eamon, (Ostfildern: Hatje Cantz, 2009), p.36.
[9] Victor Burgin, *The Remembered Film*, (London: Reakton Books, 2006), p.8.
[10] Alex Michon, 'Film Stilled'; in *Garageland: Film*, ed. Cathy Lomax (London: Transition Editions, 2012), p.38.
[11] Sam Rohdie, *Montage*, (Manchester: Manchester University Press, 2006), p.7— 8.
[12] Beaumont Newhall, 'Moving Pictures'; in *The Cinematic*, ed. David Campany, (London: Whitechapel Publications, 2007), p.104.
[13] David Campany, *Photography and Cinema*, (London: Reakton Books, 2008), p.134.
[14] Manny Farber, *Negative Space*, (New York: Da Capo Press, 1998), p.135—136.
[15] Mark Cousins, *The Story of Film*, (London: Pavilion, 2011), p.91—92.
[16] David Ryan, 'Hybrids'; in *Hybrids*, ed. Simon Wallis, (London: Tate Publishing, 2001), p.12—13.
[17] Gilles Deleuze, *Cinema 1*, (London: Contiunium, 2005), p.15.
[18] David Ryan, *Talking Painting: Dialogues with Twelve Contemporary Abstract Painters*, (London: Routledge, 2002), p.197.
[19] Arthur C. Danto, *After the End of Art*, (Princetown: Princetown University Press, 1997), p.xii.
[20] Nicolas Bourriaud, *Postproduction*, (New York: Lukas & Sternberg, 2007), p.18.
[21] Judith Palmer, 'Don't Blink Now'; in *RevolveWire, Issue One*, ed. Ruth Heritage, (Manchester: RevolveWire, 2006), p.17.
[22] Roland Barthes, *Image, Music, Text*, (London: Fontana Press, 1977), p.67—68.
[23] Sean Cubitt, *The Cinema Effect*, (London: MIT Press, 2005), p.34.
[24] Marina Vishmidt, 'What You Seek is What You Get': in *Printed Cinema 1—10*, Rosa Barba, (Brussels: ARGOS, 2009), p.2.

Image narration in a digital era: between the cut-up and the sequence.

Maria Walsh

Introduction

What does it mean to say that 'cinema' has become a 'technical support' for art? A cursory answer might be that a lot of mainstream feature films, either arthouse or from Hollywood's golden era, have been directly or indirectly appropriated, referenced, and even 'remade' by artists; that cinema, as the ubiquitous global medium of the 20th century, has provided us with a common pool of images and sounds, an inventory of gestures and scenarios that we can dip into for further invention and dissemination. But attending to the term 'technical support' in relation to the cinematic might perhaps allow us to say something more particular about the junction we currently inhabit between analogue and digital media.

Technical Support

Rosalind Krauss invents the term 'technical support' in order to expand the frame of what comprises a medium in a supposedly post-medium context.[1] 'Technical support' is not reducible to the classical Greenbergian notion of medium which emphasised essence, but is rather what allows artists to knock against rules that are materialised recursively in their reinvention of a medium: for example, Ed Ruscha's use of the 'technical support' of the automobile which facilitates the stop start motion of picturing in his gasoline station works. Other examples that Krauss refers to that are appropriate to Misdirect Movies are William Kentridge's use of animation to create a medium — drawing — under erasure; James Coleman's use of slide tape and Christian Marclay's exploitation of the synchronous sound track of commercial films to structure gallery film installations. A 'technical support' then is ultimately a set of rules derived from a technology that puts strictures on what an artist can do, but within which there are possibilities for improvisation, a condition Krauss uses philosopher Stanley Cavell's notion of automatism to describe.

Automatism

Automatism is a hybrid term which harbours both the conventions of a medium as well as the spontaneity of Surrealist psychic automatism. In analogue film, the automaticity of its photographic base doubles the medium's automatisms, i.e. its processes such as 'framing, editing, dynamic point of view, and mobile framing'.[2] While these processes derive from the techniques of the medium of film — the filmstrip, the camera, and the projection apparatus — they have long been incorporated as 'technical supports' for the static arts of photography and painting. An example of the latter might be David Reed's elongated canvases on which abstract brushmarks, like characters or events, are processually elaborated using the automatisms of close-up and mid-shot in a horizontalisation of the filmstrip. Today we find ourselves at an oblique angle to the automatisms of film in that what we generally refer to as the cinematic is more likely to have been produced digitally by means of codes, the 'technical support' of which is the computer, than by means of the recording of a reality. As Lev Manovich asserts: 'the visual culture of the computer age is cinematographic in appearance, digital on the level of its material, and computational [...] in its logic'.[3] Cinema for us is a peculiar combination of analogue and digital whose underlying materiality can be said to be digital, not only because most films now are shot in digital format and occasionally converted to film, but because moving images are disseminated and interacted with via a variety of screen interfaces rather than projection. Accepting that our visual culture is underpinned by the digital, which in its basic materiality means the 'separation of inputs and outputs [which] severs information from the physical world in its duration, or its continuity in time and space',[4] has implications for how we think about ourselves as being subject to time. While film's automatism of being a recording of a past reality, whether staged or not, allowed us to believe in the existence of a past world, often theorised in relation to the index as a trace that is transmitted into the present time of viewing, the computational logic of the 'technical support' of the computer has a different temporality.

Narrative Time

'For a computer, a film is an abstract arrangement of colors changing in time, rather than something structured by "shots", "narrative", "actors" and so on'.[5] Digital transcoding attributes the same symbolic values to all captured elements. In this process, the indeterminacy of duration is foreclosed on in favour of equivalent algorithms that encode time as a set of programmable units. Now, on the one hand, the programming of time is not dissimilar to its containment in classical narrative forms of cinema in which contingency is 'programmed' into frameworks of beginning, middle, and end. However digressive the trajectory of the middle, it is resolved into a stable outcome that gives us the illusion of controlling the unforeseen. On the other hand, the modularity of digital processes might seem to herald a non-linear temporality more akin to how we experience everyday contingency, but what is occluded here is the human horizon of past, present and future. Instead, the automaticity of programming produces an instantaneity that pulses moment by moment without accumulating the past or implying the openness of the future.

For Sean Cubitt, narrative time is being squeezed out of contemporary media. Rather than realism, the real distinction between analogue and digital images is that analogue images succeed one another in time, whereas 'digital images contain time in the structure of each and every frame'.[6] Time in the digital era is quantified as 'countable units alienated from the human population and placed over against us as our habitat'.[7] This process accentuates the modern rationalisation of time in analogue cinema, in which shots as separable units mirrored the fragmentation of human labour on Fordist assembly lines. But, as many film theorists have asserted, the modern rationalisation of time in the cinema unleashed 'a sense of an indeterminate and endlessly contingent relation', a dream space that invited 'the spectator to insert herself into the relationship between images, to forge connections'.[8] We enter this terrain through montage, a technique which both regulated the subject by substituting thought with the replacement of one image by another and liberated it by introducing disjunctive sequences and shots into which we insert elastic temporal associations of our own. In this way, the cinematic image activated 'layers of unconscious memory buried in the reified structures of subjectivity'.[9]

Compositing

The narrative contingencies and disruptions characteristic of montage are in question in digital materiality. Although Manovich uses the term 'spatial montage' to refer to the layering processes of digital technology, he describes how, as opposed to the dissonance of montage, what we have in digital aesthetics is compositing 'in which different spaces are combined into a single seamless virtual space'.[10] While agreeing with Manovich that the technology of compositing has created an alternative continuity aesthetics parallel to the continuity strategies of Hollywood filmmaking, D.N. Rodowick maintains by contrast that montage is still dominant in the sense that digital editing operates by means of combination. The contrast between analogue and digital montage is that the latter is 'no longer an expression of time and duration; it is rather a manipulation of the layers of the modularised image subject to a variety of algorithmic transformations'.[11] Digital editing operates by means of layers rather sequences. It is predominantly spatial, but not in a three-dimensional sense. The upshot of this is that the aesthetics of digital compositing provides 'a powerful creative option for fabricating imaginary worlds assembled from a variety of sources and combined ideally into a perceptually seamless artefact [...], the style of most digital compositing is to suppress [contrasting or opposed compositional elements] in the apparent spatial unity of the constructed image'.[12]

Rodowick's discussion of compositing takes place around Alexandr Sokorov's *Russian Ark*, 2002, a film which claims to be a continuous duration of eighty-six minutes. But, as Rodowick argues, this is physically impossible given the technical constraints of filming, so Sokorov and his cinematographer, Tilman Büttner, recorded an uncompressed high-definition signal directly to hard disk. This raw, captured image data was worked over in postproduction, so much so that even a perspective algorithm was invoked 'to change the relatively normal view to wide angle, thus distorting space expressionistically'.[13] For me, this explains my feelings of dislocation in relation to viewing this film. At the level of perception, there are no 'joins' in the image, which, in a perverse take on Bazinian duration would suggest that the film is a continuous slice of reality. However, *Russian Ark*, which is paradoxically about Russia's past 'as a nonchronological exploration of historical memory',[14] has no durational time in it. Watching the film, I felt nauseous, the constantly revolving movement foreclosing the vertical break of temporality which might allow the viewer to insert herself into the narrative, to map her perceptual apparatus in relation to the camera's inhuman passage through space.

A New Materiality

Although historical conditions are very different from the 1970s in which radical avant-garde filmmakers used filmic processes (automatisms) to explore material and perceptual realism and to counter the illusions they attributed to the Hollywood narrative form, contemporary artists, in using cinema as a 'technical support', bring a new kind of materiality to the fore, one which throws a spanner in the seamless spatial layers of compositing. Using cinema in the expanded sense of being a 'multiple system [...] within and between a complex of codes',[15] both analogue and digital, the artists in Misdirect Movies reinvent the processes of their mediums: some register the transduction of narrative to pulse (Elizabeth McAlpine, Andrew Bracey); others redeploy saturated moments extracted from horizontal narrative planes (Cathy Lomax, John Rimmer, David Reed); also explored are the intertextual resonances between scenes recalled in memory or as yet unseen (Rosa Barba, Dave Griffiths). Key to all these explorations that take place against the backdrop of cinema as 'technical support' is the short circuiting of narrative as a goal oriented structure. Instead, emphasis is on the linkage between images whereby 'the reception process is switched into a lyrical mode of building up perceptual intensities and networks of similarities and saturated associations'.[16] However, unlike the seamlessness of computational logic in digital compositing, in these networked images the disjunct between elements is made visible, not as a cut as in avant-garde montage, but more as a 'join' whose edges are visible on the surface. This sensibility, which is evident throughout the exhibition, echoes Surrealist collage in which the edges of images and texts co-exist in a simultaneity in which different spaces and places are overlaid rather than succeeding one another in time.

In this revised collage aesthetic, peripatetic images from the cinematic imaginary are conjoined on dynamic surfaces whose intertextuality enfolds the viewer into them. This is an alternative form of narration. No longer giving us the comfort of beginnings, middles and ends, narrative becomes the movement of associations between images that are saturated with intensity and images that disappear into the ether of the mnemonic machine of the world. As Gilles Deleuze puts it: 'Mixing ousts montage [producing an interstitial cinematic environment] that reconciles the cut-up with the sequence-shot', the multi-dimensional force of memory itself forming the membrane of world and brain.[17]

Memory, in Deleuze's Bergsonian inspired meditation, is no longer the faculty of having recollections and ordering them into a causal narrative form in which the past precedes the present. It is instead an operation that uses a variety of ways — continuity, discontinuity, envelopment — to create an interface between the layers of the past and reality 'the first emanating from an inside already there, the second arriving from an outside always to come, the two gnawing at the present which is now their only encounter'.[18] What we have here is a model of time that both aligns to the automatisms of the digital — its invisible (to the naked eye) materiality, its modularity and variability — but which also allows us to reconfigure the instantaneous surface samplings of digital logic as thickness or depth, which is important to human agency.

The Image-sequence

If this sounds abstract, let me conclude with an example which encapsulates the various strands of my argument and which has been at the back of my mind as I write this. In *The Remembered Film*, Victor Burgin develops the notion of a memory image in which moments of saturated intensity co-exist with temporal flow.[19] He calls this the sequence-image, which I see as a revamping of Walter Benjamin's dialectical image for a generation whose actual memories are a strange combination of film and media fragments as well as real spaces and places. The sequence-image, similar to Benjamin's dialectical image in which the past and the now flash into a constellation which disrupts temporal continuity, is closer to poetry than prose. It condenses different times and places as well as different kinds of memories — film memories become entangled with autobiographical memories. It also condenses different speeds — films are remembered as image fragments that barely move, a photographic still becomes a moment that extends to infinity. What ensues is another form of storytelling using the capacity of the image to operate both successively and simultaneously on the same plane.

Burgin refers to a 1977 sociology study in which more than 400 interviewees, residents of the Marseille/Aix-en-Provence area, were asked about their personal memories, the study concluding that there was an almost universal tendency for personal history to be mixed with recollections of scenes from film and other media productions. This condition is exacerbated in the digital era, hence the importance of the image-sequence as a method of stabilising the constant sampling of digital materiality. Burgin's own image-sequence consists of involuntary associations triggered while travelling by train from Paris to London. From the train window, he catches sight of a white car on a particular bend of road that reminds him of sitting by a swimming-pool on a holiday in the South of France which in turn triggers the memory of a scene on television the previous night in which, after a shot of a young woman jumping into a pool, the camera focussed in on a middle aged woman's face filled with anxiety.

The sequential trajectory of these allusions find suspended animation in Burgin's film installation *Listen to Britain*, 2002, which builds on the memory of a film narrative — a sequence from Michael Powell and Emeric Pressburger's *A Canterbury Tale*, 1944, in which a young woman climbs a hill and has a conversation with a man. It is the moment when she turns and the camera closes in on her face that resonates with Burgin. The anxiety in which her face is suffused configures his disparate thoughts about time, place, and history in relation to the geographical location of his installation in a site near the Kent location of Pressburger's and Powell's film. As a mnemonic membrane, her anxious expression provides a locus for him to view a Kent landscape as it appears in 2002 through the memory of the same landscape as filmed in 1944, the memory of a fictional event in that landscape narrated by a character in the film becoming entangled with the contingent nature of personal history.

Conclusion

The works in Misdirect Movies share elements of this re-inscription of materiality at the level of the spectator. Through the paradoxical exposure and layering of surface 'joins' in the intermedial components of the works, we read ourselves into and between images and texts, piling up geo-temporalites of fragments from past, present and future present. In the process, the inhuman modular repetition of computational logic is remedied. Human contingency needs the bruises and glitches, the material 'joins' that remind us that although digital technology as second (or third) nature overwhelms human experience, we can find ways of inserting temporal values into its programme. Exposing the spatial layering of collaged 'joins' in the image adds a dimension of thickness to the endless present time of the digital, reigniting the splitting of memory as a narrational operation that moves between the brittleness of a crystal and the liquidity of a river.

Notes

[1] See Rosalind E. Krauss, *Perceptual Inventory*, (Cambridge, Massachusetts, and London: MIT Press, 2010).

[2] D.N. Rodowick, *The Virtual Life of Film*, (Cambridge, Massachusetts, and London: Harvard University Press, 2007), p.133.

[3] Manovich in Rodowick, *The Virtual Life of Film*, p.124.

[4] Rodowick, p.129.

[5] Manovich in Rodowick, p.166.

[6] Sean Cubitt, 'Time to Live', *Conference Proceedings of the 17th International Symposium on Electronic Art ISEA 2011 Istanbul*, (San Francisco: Leonardo/ISAST, 2012), pp.8—15, p.11.

[7] Ibid, p.12.

[8] Janet Harbord, *The Evolution of Film: Rethinking Film Studies*, (Cambridge: Polity Press, 2007), p.70 & p.72 respectively.

[9] Miriam Hansen, 'Benjamin, Cinema and Experience: "The Blue Flower in the Land of Technology"', *New German Critique*, no.40, Winter, 1987: pp.179—224, p.211.

[10] Manovich in Rodowick, p.173.

[11] Rodowick, p.173.

[12] Ibid, pp.167—9.

[13] Ibid, p.167.

[14] Ibid, p.164.

[15] Peter Wollen, 'The Two Avant-Gardes', *Studio International*, v.190, n.978: Nov/Dec 1975, p.175. Wollen's suggestion that cinema as a multiple system could develop 'a dialectical montage within and between a complex of codes' rather than returning to an essential ontology in reality or in material form has a new significance in the era of digital cinema.

[16] Torban Grodal, *Moving Pictures: A New Theory of Film Genres, Feelings and Cognition*, Oxford University Press, 1999, p.120.

[17] Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (London: Athlone, 1989), p.181.

[18] Ibid, p.207.

[19] Burgin, *The Remembered Film*, (London: Reaktion Books, 2004).

The Art of the (In)appropriate
Jaimie Baron

In a world of digital technologies, it is no longer easy to imagine a textual landscape in which recorded images or sounds are limited to a singular use or meaning. From historical film footage of major world events to clips from popular fiction films to anonymous home video footage, moving images may appear and reappear to us as artists reedit and repurpose them, each time allowing these images to accrue new implications and associations. Yet it is precisely the intensity and rapidity of the circulation, appropriation, and recirculation of these images that makes it difficult to theorize contemporary appropriation practices. The texts to be analyzed are so numerous and diverse that they seem to defy our attempts to come to grips with them and their cultural significance. We may encounter such films and videos in selective film festivals and gallery exhibitions or on online video-sharing sites like YouTube or Vimeo — whether we consider the work high art or a brief spot of entertainment often having less to do with form or content than the venue itself.

Nonetheless, I would suggest that there is a particular kind of viewer experience that may be constituted by such films and videos whether they are found on YouTube or in a gallery — an experience I refer to as "inappropriation" — which suggests one method of thinking through how these diverse texts function. The term inappropriation derives from the title of the film festival I founded in 2009 with Andrew Hall, the Festival of (In)appropriation, which is a yearly showcase of short experimental found footage films sponsored by Los Angeles Filmforum. However, the valences of the term extend far beyond the films selected for the festival. Beyond its incorporation of the term "appropriation," the notion of inappropriation also suggests the viewer's awareness of something "out of place," of something "inappropriate" in the context in which a particular piece of film or video footage appears precisely because he or she is aware that the footage came from another (and primary) context of use. In previous work, I have argued that part of what constitutes found or archival footage as such is the experience of an "intentional disparity" —the viewer's perception that certain pieces of footage within a film were intended for something else, however nebulous this something else may be.[1] It is an emphasis on this experience of intentional disparity — which tends to be highlighted in certain experimental found footage films much more than in compilation documentaries that also incorporate found footage — that constitutes an inappropriation film as such. The "inappropriate" aspect of "inappropriation" entails no negative judgment. Rather, it marks the awareness fundamental to appropriation art that a recorded image can serve multiple ends, generate originally unintended associations, and take on perverse or contradictory connotations that attest to both the persistence and malleability of visual (and sonic) meaning. A trace of the original meaning or use — which we can never know for certain but cannot help but attempt to imagine — necessarily maintains even as it is subverted, producing an experience of the inappropriate through its transformation. This original meaning may simultaneously itself be revealed to be inappropriate — that is, this original meaning may be rendered strange, leading us to question the purpose we read it as having been initially intended to serve. This essay briefly examines two very different inappropriation films — one which circulates exclusively in film festivals and art venues, the other exclusively online — so as to illustrate the way in which the experience of inappropriation may take a variety of forms but, nevertheless, provides a useful way of thinking about contemporary audiovisual appropriation practices.

Speechless

In 1976, two medical professionals, Thomas Lowry and Thea Snyder Lowry, published a textbook called *The Clitoris* as part of the Marital Therapists Training Project for the California Department of Health. This book was accompanied by a set of Viewmaster 3D reels displaying 28 extreme close-ups of human vulvae considered "within the range of normal."[2] In Scott Stark's 13-minute film *Speechless* (2008), some of these stereoscopic photographs are edited together with images of surfaces and textures such as rusted metal, grass, stones, and earth. This editing, along with the rapid alternation of each pair of stereoscopic images, generates a flicker effect that appears to animate these intimate body parts. The whirring hum of the mesmerizing soundtrack by Greg Headley further enhances this sense of vibration.[3]

This film can be read as productively inappropriate on several levels. To begin with, the dislocation of these images from their original context allows for potential readings and associations that may not have been intended by its original makers, who at least purported to be conveying scientific knowledge to the next generation of marital therapists. *Speechless* opens these medical images up to a range of seemingly unintended responses.[3] Stark himself suggests that his repurposing of these images is

> *a celebration of a raw, mysterious and sometimes fearful beauty, exploding with images of power and presence, of a part of the female body that is, one could argue, under-represented and seldom looked at, except when crudely sexualized in modern porn or subjected to the sterile scrutiny of the physician's gaze.*[4]

In a similar vein, David Finkelstein sees the film as "an ecstatic poem to the female genitals as the awe-inspiring, mythic symbol of the fertile, generative force in the universe." In these readings, the images are transformed from objective — and objectifying — images of female anatomy into signs of power and fertility. Although these interpretations run the risk of fetishizing and essentializing female genitalia, they also reflect a translocation of these images from scientific to poetic discourse. Filmmaker Julie Murray, in contrast, reads the images in terms of the strangeness and biological ingenuity of the vulva. She notes that:

> *the framing is rather harshly set in so close as to almost abstract the image, and in so doing stimulates our curiosity in an unexpected direction, such as: how strange the order and pattern of convoluted flesh in these moist and dark areas of the human body, and, how is it that hyperbolic geometry is so difficult to map with mathematical equation yet happens so effortlessly in nature, from the coral reef to the crenellated lettuce leaf to the puffy convolved arrangement of the labia minora. Within such a formal approach a particular sensuality expresses itself, one that comprises a broader existential physical pleasure...*[5]

Rather than associating these images with beauty or the mysteries of fertility, Murray connects them to other natural structures while also acknowledging their sensuality. Nevertheless, Stark, Finkelstein, and Murray all suggest that Stark's appropriation foregrounds qualities of the images that were at least partially obscured — or relegated to the background — by their appearance in a textbook. In other words, Stark's film allows us to read these images inappropriately, to find new ways of engaging with images intended primarily for scientific study. Our perception of the intentional disparity between the original use of these images as medical information and their current reuse dramatically opens them up to other ways of seeing.

At the same time, drawing our attention to these images outside of the context of a medical textbook also points toward the potentially inappropriate quality of this particular textbook itself. Although it seems perfectly appropriate for a medical textbook to contain close-up images of any body part, the fact that these images were presented in the peepshow format of the Viewmaster slide and their sense of physical immediacy enhanced even further by the use of stereoscopy suggests a certain voyeuristic desire on the part of the book's producers that potentially disrupts its claim to be objective medical discourse. Murray notes that the vulvae are framed "from an angle more typically associated with a pornographic point of view."[6] Thus, the very act of recontextualization reveals an aspect of the original text — voyeuristic pleasure — that may have been (at least explicitly) obscured at the time of its production. Such pleasure seems entirely inappropriate to a medical context, yet Stark's film brings it into view.

In fact, the potential to read these images as voyeuristic or even pornographic has on occasion led *Speechless* itself to be regarded as inappropriate. For instance, in 2013 a museum interested in screening several programs from the Festival of (In)appropriation ultimately declined to screen the series because of the presence of *Speechless* (and several other films dealing with sexual imagery) in the program. It seems that such images — no matter how they are recontextualized — may continue to be regarded as inappropriate because they focus our gaze on something usually kept hidden except in the realms of medicine and pornography. In this regard, the film also reveals something about those things that we still relegate to the margins of propriety. Apparently, even within the context of an art museum, the very fact of looking at projections of extreme close-ups of vulvae verges — for some — too close to pornography. Yet, as Murray Smith puts it in his review of *Speechless*, "the sheer weight of the existing meaning behind the images causes the spectator to fundamentally re-evaluate how they are consuming them."[7] While it is possible that some may respond to these images as pornography, Smith suggests that *Speechless* asks us to examine all of our possible response to a series of images that always already mean too much.

The complexity of meaning and its transformation through appropriation exemplified by *Speechless* and its receptions suggests that inappropriation as a practice functions to make us question both the original intended meanings of an image and to assert new, unintended, and hence "inappropriate" meanings to the image as it appears within a new text. Whether those inappropriate readings lurked there all along, are a function of the appropriative act, or belong primarily to the viewer remains an open question. But the productive function of inappropriation is to make us actively think through how meanings are constituted and transformed as images are recontextualized.

Hitler Sings The Jeffersons Theme

Inappropriation, however, can take many forms. While *Speechless* is a particularly provocative inappropriation film because of its choice of imagery, inappropriation does not require images that so immediately disrupt norms of propriety. In addition, whereas *Speechless* appropriates its images from only one found source, combining it with Stark's own images and Headley's original soundtrack, other inappropriation films may combine found images and sounds from various sources. And while the tone of *Speechless* is contemplative, many inappropriation films are quite funny. Most inappropriation films found on YouTube, for instance, trade on humor. This does not, however, make them any less productive in terms of rethinking the constitution of meaning. Indeed, laughter is one of the most obvious indicators of the epiphanic potential of inappropriation.

Produced by a YouTube user known as Funt (or so it appears), *Hitler Sings The Jeffersons Theme* (uploaded in 2009) combines reedited footage from one of Adolph Hitler's speeches taken from *Triumph of the Will* (Leni Riefenstahl, 1935) with the theme song of *The Jeffersons*, a US television show about an upwardly mobile African American family which aired between 1975 and 1985.[8] The two-minute film begins with a black-and-white image of the Nazi flag hanging before a packed audience, followed by a man who solemnly introduces "Die Fuhrer." Next, Hitler comes to the podium, but just at the moment we expect him to begin a nationalistic tirade, we hear a few notes of the piano. Instead of a starting an anti-Semitic rant, Hitler begins to sing the song "Movin' on Up" in the voice of African American singer / actress Ja'net DuBois, accompanied by a gospel choir — a combination of body and voice that is clearly inappropriate.[9]

It is the intentional disparity between the original, distinct purposes of the footage of Hitler and of "Movin' on Up" and their current use that make this film — at least for most viewers I have encountered — quite funny. And, although there have been many Internet videos that reedit this footage of Hitler from *Triumph of the Will* and add a variety of soundtracks, many of which are amusing, the hilarity of this one stands out. Writing about the role of congruity and incongruity in the production of laughter, Neil Schaeffer suggests that

> *With incongruity we see two things which do not belong together, yet which we accept at least in this case as going together in some way. That is, when we notice something as incongruous, we also simultaneously understand it to be in some minor way congruous.*[10]

Indeed, this tension between congruity and incongruity is fundamental to the humorous effects that this film may produce. On the one hand, for those viewers familiar with *The Jeffersons*, the incongruity between Hitler, a notorious racist, singing a song celebrating the upward mobility of an African American family produces a powerful sense of intentional disparity — the intentions of Hitler and Riefenstahl superseded by those of Funt. Once a celebration of Hitler's power, Riefenstahl's footage now serves to undermine any dignity that Hitler might once have had as well as the validity of anything he had to say. On the other hand, what ultimately makes this video so brilliant is its combination of intentional disparity with points of perfect visual congruity. The filmmaker matches Hitler's most flamboyant gestures with the most dramatic moments of the song, so that his gestures seem to perfectly match the music and lyrics, recasting Hitler as a black female singer with performative flair. Without these inspired matches, the video would still mock Hitler, but the matches generate the sense that — despite our knowledge to the contrary — he really appears to be performing this song. In addition, the viewer who knows roughly what Hitler was saying will recognize that, in fact, the lyrics do in fact reflect the overall content of his speech. The lyrics are:

> *Well we're movin' on up / To the east side / To a deluxe apartment in the sky / Movin' on up / To the east side / We finally got a piece of the pie / Fish don't fry in the kitchen / Beans don't burn on the grill / Took a whole lotta tryin' / Just to get up that hill / Now we're up in the big leagues / Gettin' our turn at bat / As long as we live, it's you and me baby / There ain't nothin' wrong with that / Well we're movin' on up...*

The "we" in Hitler's speech, of course, is not upwardly mobile African Americans in the 1970s but the German "Volk" in the 1930s, to whom he is promising a better life through his leadership. This play on the pronoun "we," which could refer to either group, further emphasizes both the intentional disparity and the visual and thematic congruities between the images of Hitler and this particular song. On the one hand, the video reverses Hitler's racist message and transforms it into its opposite: a message of African American empowerment. In this regard, Hitler and his ideology are very clearly being derided, whatever rhetorical power his words and gestures once had emptied and made laughable. On the other hand, it also destabilizes the clear distinction between the German Volk in the 1930s and African Americans in the 1970s. Without necessarily implying any coincidence between Nazism and the African American empowerment, the film suggests a connection — the desire for a better life – that is common to both groups even if the very different histories of these two groups are not by any means the same.

Through its production of intentional disparity, the film points simultaneously to both similarity and difference, drawing connections while retaining distinctions at the same time. Only from the perspective of the 2000s, distanced from both the 1930s and the 1970s, can the tongue-in-cheek connection between these two historical situations be made — while also undoing the connection in the same moment. There is a reframing of both Hitler and African American history that takes place through the combination of these two distinct temporalities. One of the great potentialities of inappropriation is the possibility of bringing disparate sounds and images together and finding connections where none were visible before. *Hitler Sings the Jeffersons Theme* does precisely this, offering the viewer the opportunity to rethink both Hitler's power and the rhetoric of upward mobility across temporal, geographic, and socio-cultural distance — and, at the same time, to laugh at the absurdity of the comparison.

The different reception venues of *Speechless* and *Hitler Sings the Jeffersons Theme* do matter. *Speechless* requires projection not only because the large scale of the images contributes significantly to their impact but also because its meaning is not easily determined. The film calls for the contemplative viewing situation of a darkened room. Moreover, the details and textures of the images demand high resolution. This film simply would not have as powerful an effect were it experienced as a pixelated file on a computer screen. *Hitler Sings the Jeffersons Theme*, in contrast, is only available in extremely low resolution on YouTube. But the pixelation does not detract significantly from the film. This is kind of film that we immediately "get" — it's funny! — and happily repost online for our friends to see and share. The incongruous matches between sound and image are instantly obvious despite pixelation and the small scale of the image.

Despite their differences, however, these two films together gesture towards the many ways in which the experience of the inappropriate can allow us to rethink notions of proper meaning, propriety, and even intellectual property. The notion of inappropriation points toward the limits of what can be said within a given context — and pushes past them. To be inappropriate suggests a disruption and possible redefinition of the appropriate. As Bliss Cua Lim notes, "Collage resorts to fragmentation and recombination in order to configure a dishabituated object... in new semantic relationships and therefore open it to disruptive signification."[12] And while textual transformations do not necessarily lead to *con*textual transformations, inappropriation — like collage — "dishabituates" objects and, hence, can at least point to the possibility of new social as well as semantic relations. Whether we are sitting in a darkened art gallery or clicking a link to YouTube, our encounter with inappropriation films has the potential to dislodge sedimented assumptions about what a text means and open it — and us — up to something other.

Notes

[1] Jaimie Baron, 'The Archive Effect: Archival Footage as an Experience of Reception', *Projections: The Journal for Movies and Mind* 6, no.2 (Winter 2012): p.110 —112.

[2] Scott Stark, 'Background on *Speechless*', www.hi-beam.net/speechless/. Accessed 11 April 2013.

[3] *Speechless* screened as part of the Festival of (In)appropriation in June 2009.

[4] Stark, 'Background on *Speechless*'.

[5] David Finkelstein, 'Speechless', *Film Threat*, 2 November 2008. www.filmthreat.com/reviews/11281/. Accessed 11 April 2013.

[6] Julie Murray, 'Within the Range of Normal', *SNAPmilwaukee*, 20 July 2009. www.snapmilwaukee.com/film---within-the-range. Accessed 11 April 2013.

[7] Murray, 'Within the Range of Normal'.

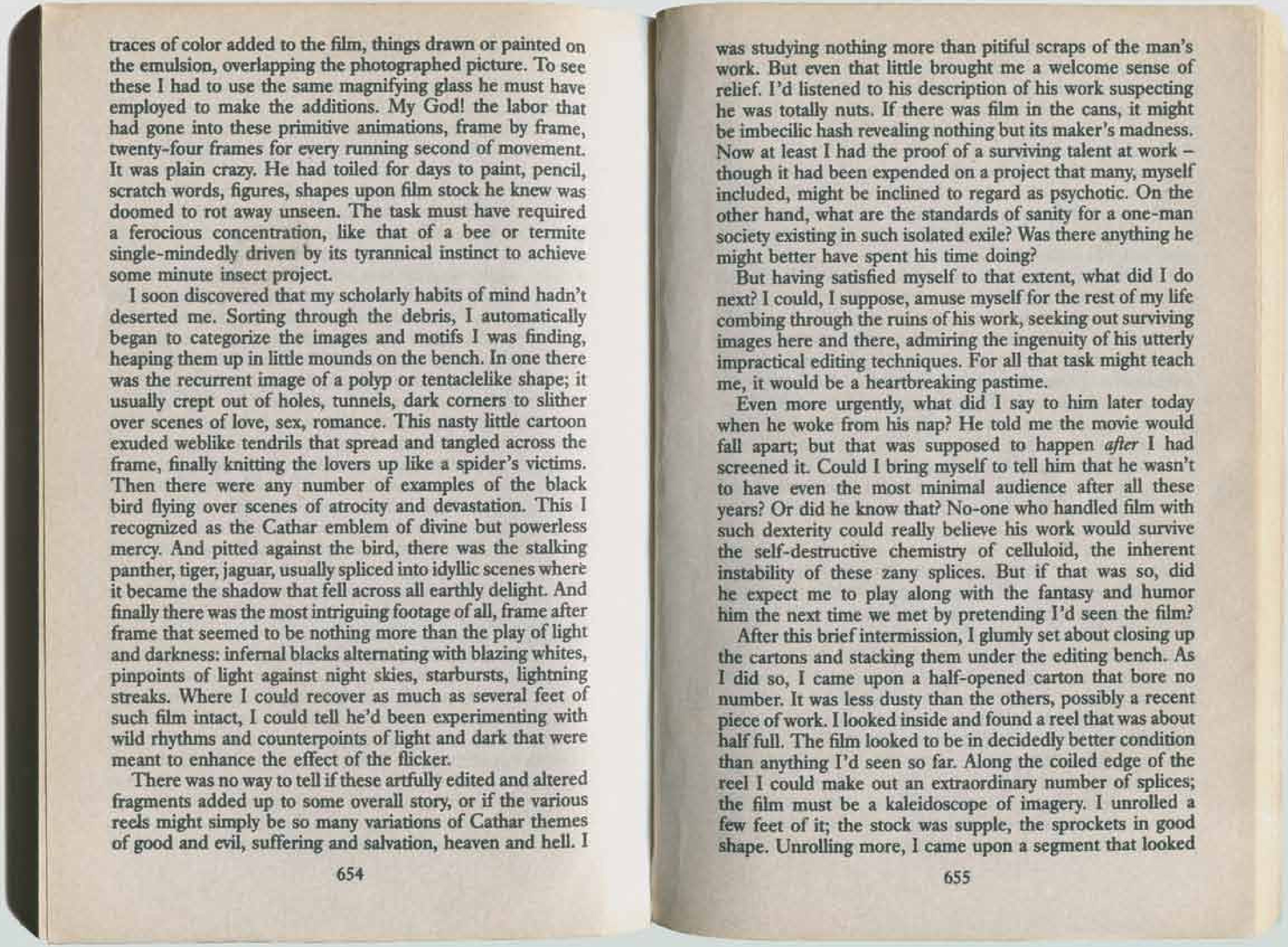
[8] Murray Smith, 'Bivalent Vulvae — A Mere Illusion?' *Answer Print* 19, no. 1 (March 2010). http://csif.org/csif/programming/38-publications/221-murray-smith-bivalent-vulvae-a-mere-illusion. Accessed 11 April 2013.

[9] *Hitler Sings the Jeffersons Theme*, www.youtube.com/watch?v=J3YRWhg4YaA&bpctr=1340841908&skipcontrinter=1. Accessed 28 June 2012.

[10] Others include *Hitler Sings the Pokémon Theme Song* (www.youtube.com/watch?v=hbNo5ijvyfU), *Hitler Sings Numa Numa* (www.youtube.com/watch?v=xMITLLA3Syg) and *Hitler Sings the SpongeBob Squarepants Theme Song* (www.youtube.com/watch?v=PptJMfp0M9U). All accessed 8 June 2012.

[11] Neil Schaeffer, *The Art of Laughter* (New York: Columbia University Press, 1981), p.9.

[12] Bliss Cua Lim, 'Dolls in Fragments: *Daisies* as Feminist Allegory', *Camera Obscura* 16, no. 47 (May 2001): p.64.



Theodore Roszak,
Flicker

traces of color added to the film, things drawn or painted on the emulsion, overlapping the photographed picture. To see these I had to use the same magnifying glass he must have employed to make the additions. My God! the labor that had gone into these primitive animations, frame by frame, twenty-four frames for every running second of movement. It was plain crazy. He had toiled for days to paint, pencil, scratch words, figures, shapes upon film stock he knew was doomed to rot away unseen. The task must have required a ferocious concentration, like that of a bee or termite single-mindedly driven by its tyrannical instinct to achieve some minute insect project.

I soon discovered that my scholarly habits of mind hadn't deserted me. Sorting through the debris, I automatically began to categorize the images and motifs I was finding, heaping them up in little mounds on the bench. In one there was the recurrent image of a polyp or tentaclelike shape; it usually crept out of holes, tunnels, dark corners to slither over scenes of love, sex, romance. This nasty little cartoon exuded weblike tendrils that spread and tangled across the frame, finally knitting the lovers up like a spider's victims. Then there were any number of examples of the black bird flying over scenes of atrocity and devastation. This I recognized as the Cathar emblem of divine but powerless mercy. And pitted against the bird, there was the stalking panther, tiger, jaguar, usually spliced into idyllic scenes where it became the shadow that fell across all earthly delight. And finally there was the most intriguing footage of all, frame after frame that seemed to be nothing more than the play of light and darkness: infernal blacks alternating with blazing whites, pinpoints of light against night skies, starbursts, lightning streaks. Where I could recover as much as several feet of such film intact, I could tell he'd been experimenting with wild rhythms and counterpoints of light and dark that were meant to enhance the effect of the flicker.

There was no way to tell if these artfully edited and altered fragments added up to some overall story, or if the various reels might simply be so many variations of Cathar themes of good and evil, suffering and salvation, heaven and hell. I

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was studying nothing more than pitiful scraps of the man's work. But even that little brought me a welcome sense of relief. I'd listened to his description of his work suspecting he was totally nuts. If there was film in the cans, it might be imbecilic hash revealing nothing but its maker's madness. Now at least I had the proof of a surviving talent at work – though it had been expended on a project that many, myself included, might be inclined to regard as psychotic. On the other hand, what are the standards of sanity for a one-man society existing in such isolated exile? Was there anything he might better have spent his time doing?

But having satisfied myself to that extent, what did I do next? I could, I suppose, amuse myself for the rest of my life combing through the ruins of his work, seeking out surviving images here and there, admiring the ingenuity of his utterly impractical editing techniques. For all that task might teach me, it would be a heartbreaking pastime.

Even more urgently, what did I say to him later today when he woke from his nap? He told me the movie would fall apart; but that was supposed to happen *after* I had screened it. Could I bring myself to tell him that he wasn't to have even the most minimal audience after all these years? Or did he know that? No-one who handled film with such dexterity could really believe his work would survive the self-destructive chemistry of celluloid, the inherent instability of these zany splices. But if that was so, did he expect me to play along with the fantasy and humor him the next time we met by pretending I'd seen the film?

After this brief intermission, I glumly set about closing up the cartons and stacking them under the editing bench. As I did so, I came upon a half-opened carton that bore no number. It was less dusty than the others, possibly a recent piece of work. I looked inside and found a reel that was about half full. The film looked to be in decidedly better condition than anything I'd seen so far. Along the coiled edge of the reel I could make out an extraordinary number of splices; the film must be a kaleidoscope of imagery. I unrolled a few feet of it; the stock was supple, the sprockets in good shape. Unrolling more, I came upon a segment that looked

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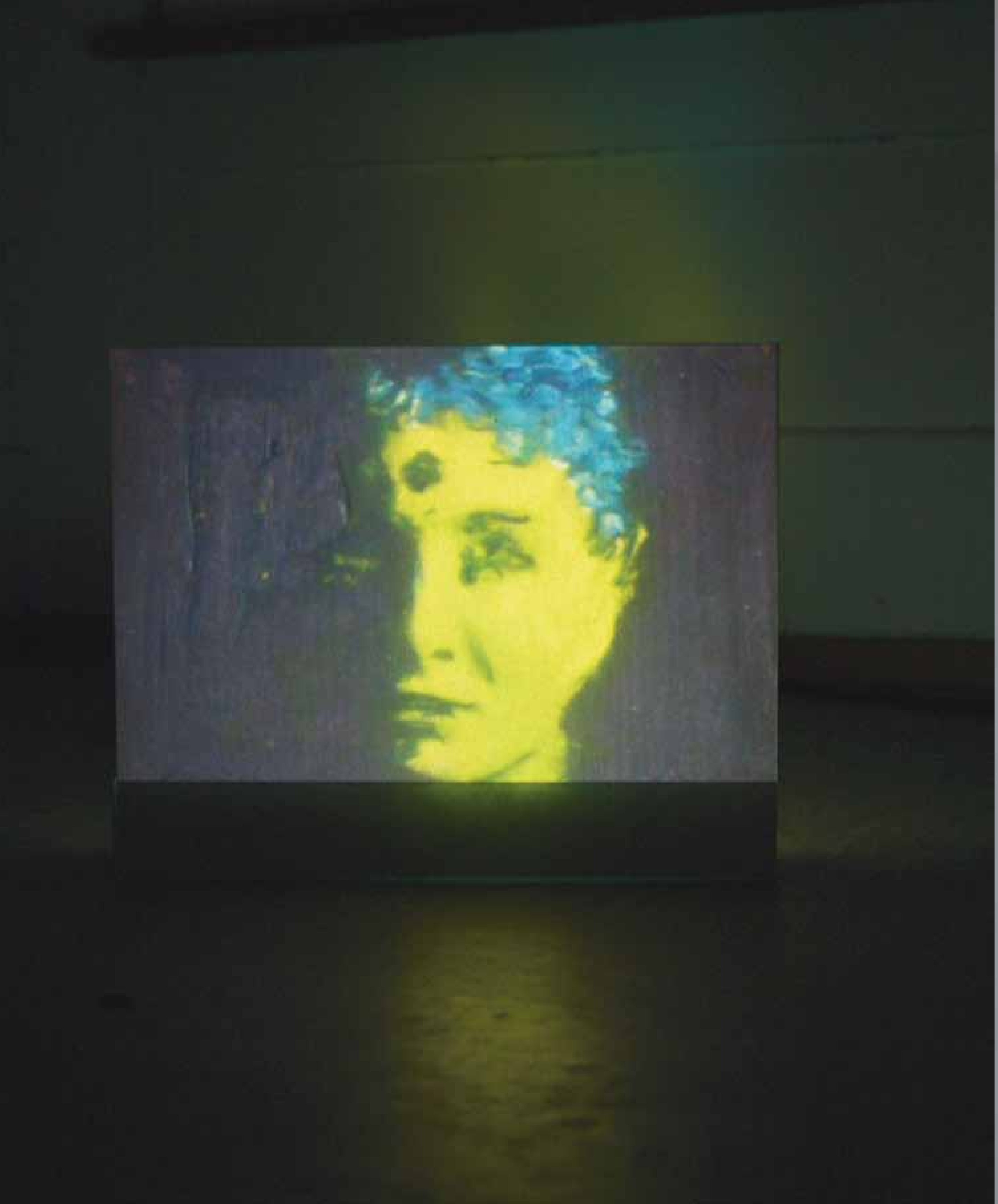

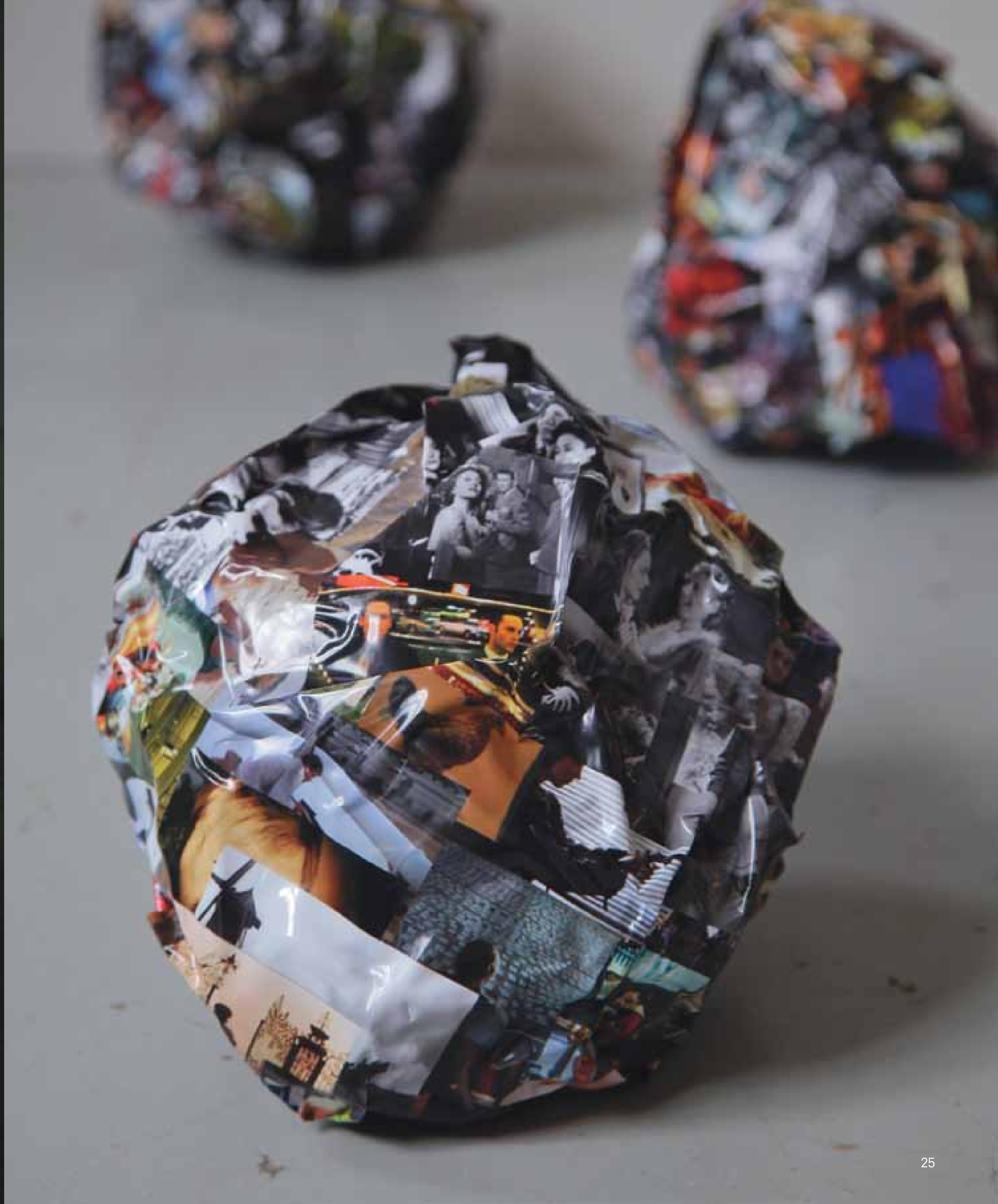

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Pg 22—23: **Andrew Bracey**, *The Six Most Beautiful Minutes in the History of Cinema*, 2013, Printed vinyl
Pg 24: **Andrew Bracey**, *The Jump*, 2008, Projected animation
Pg 25: **Andrew Bracey**, *The Six Most Beautiful Minutes in the History of Cinema*, 2013, Printed vinyl
Pg 26—27: **Andrew Bracey**, Studio image
Below: **Dave Griffiths**, Studio image

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Dave Griffiths, *Views From Inner Space*, 2013,
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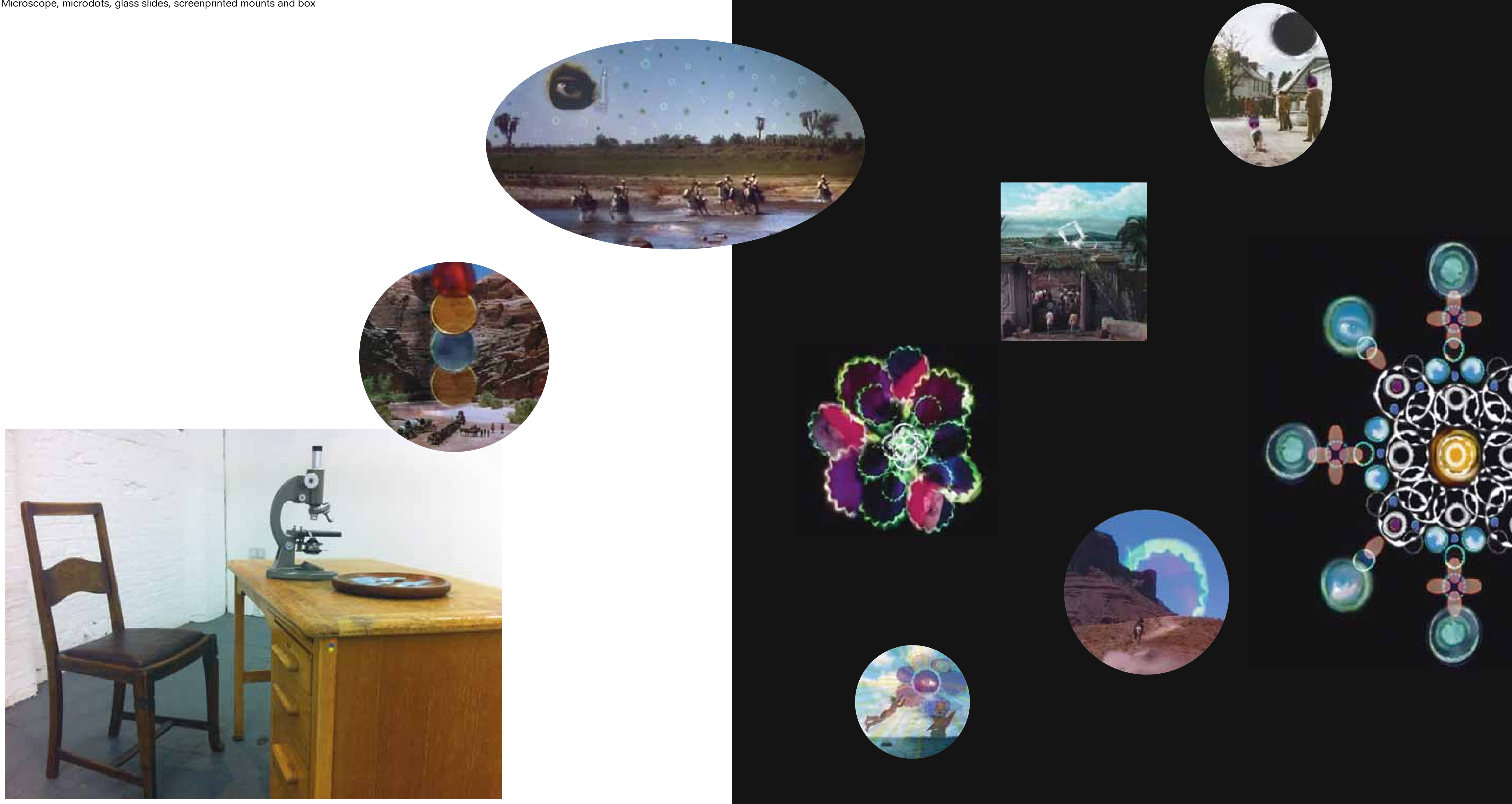

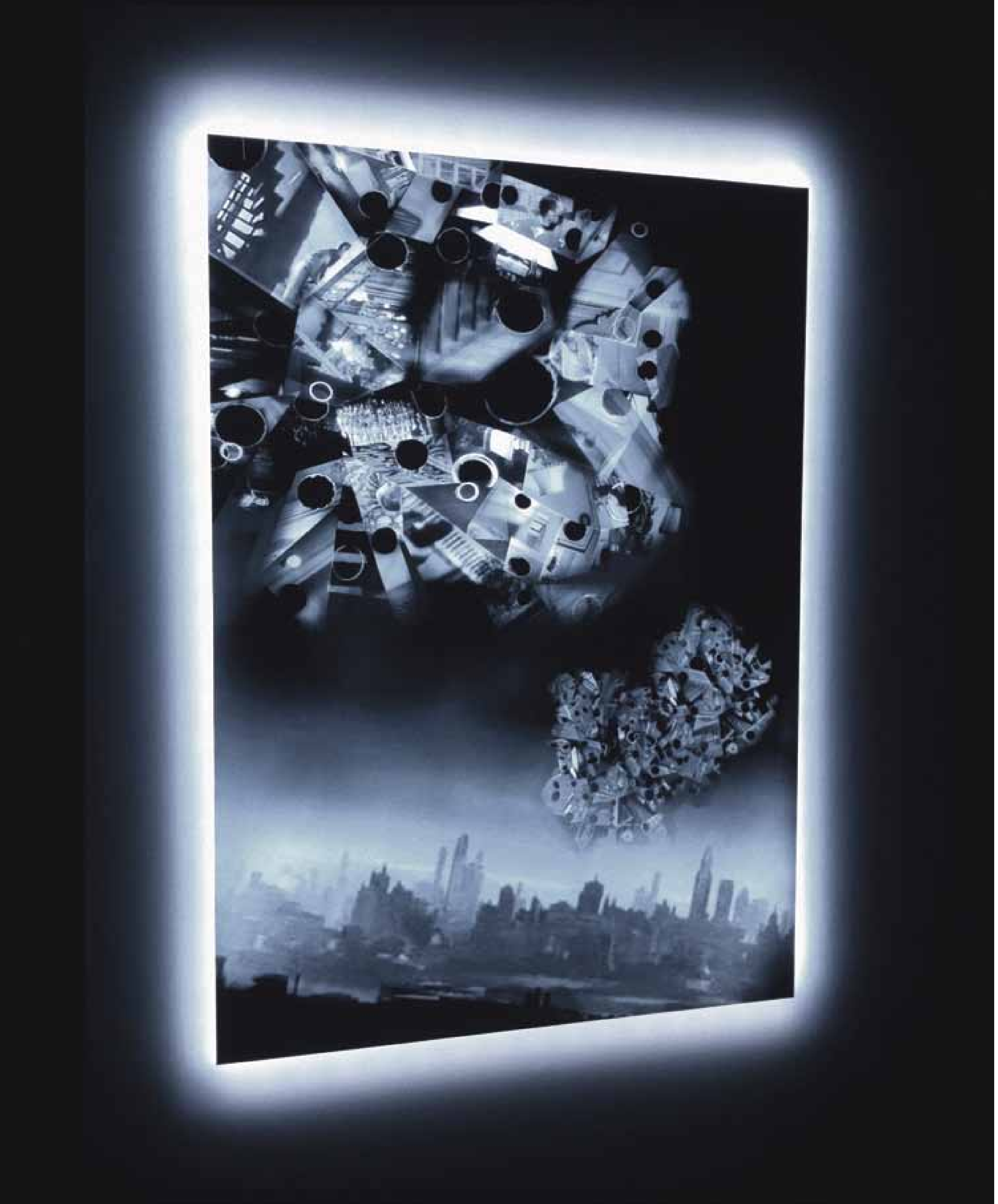

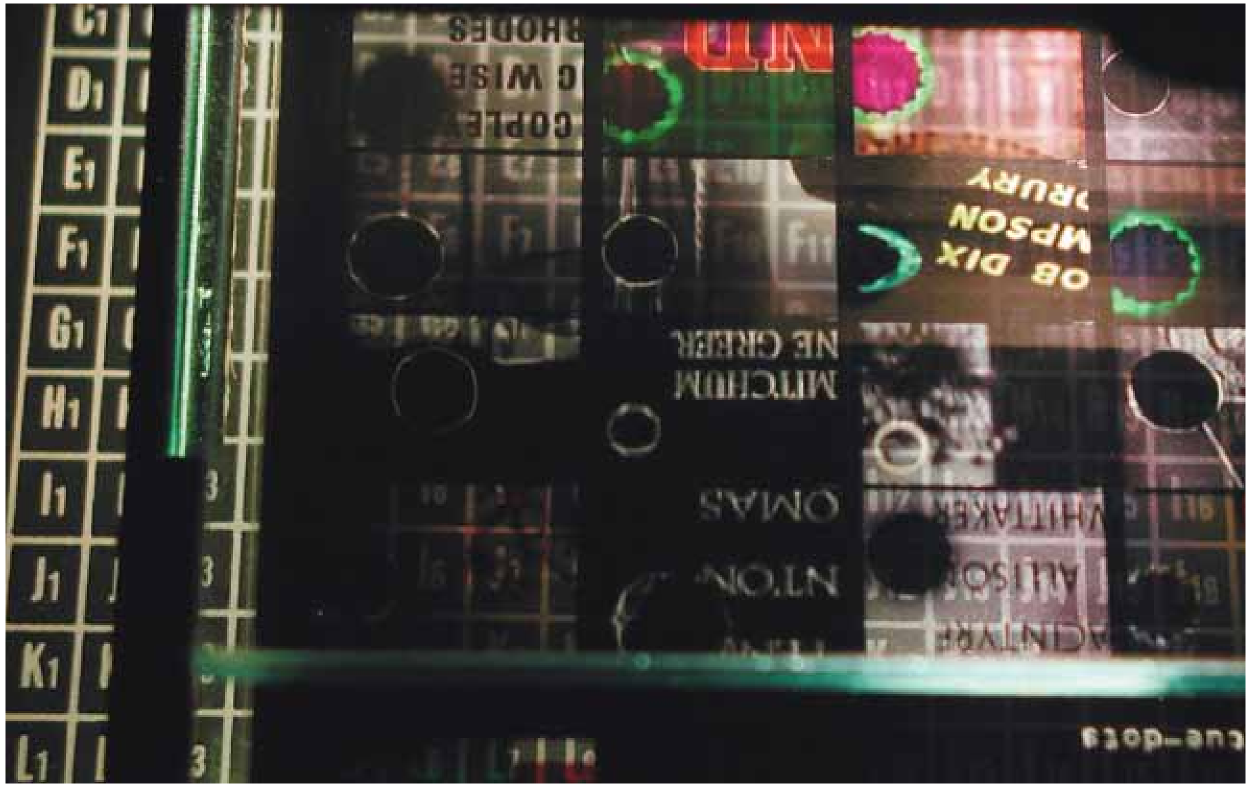
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Left: **Dave Griffiths**, *Views from Inner Space [Panspermic Event]*, 2010, Imagesetter film, lightbox, Mylar
Below: **Dave Griffiths**, *Columbarium*, 2007, Microfiche and reader

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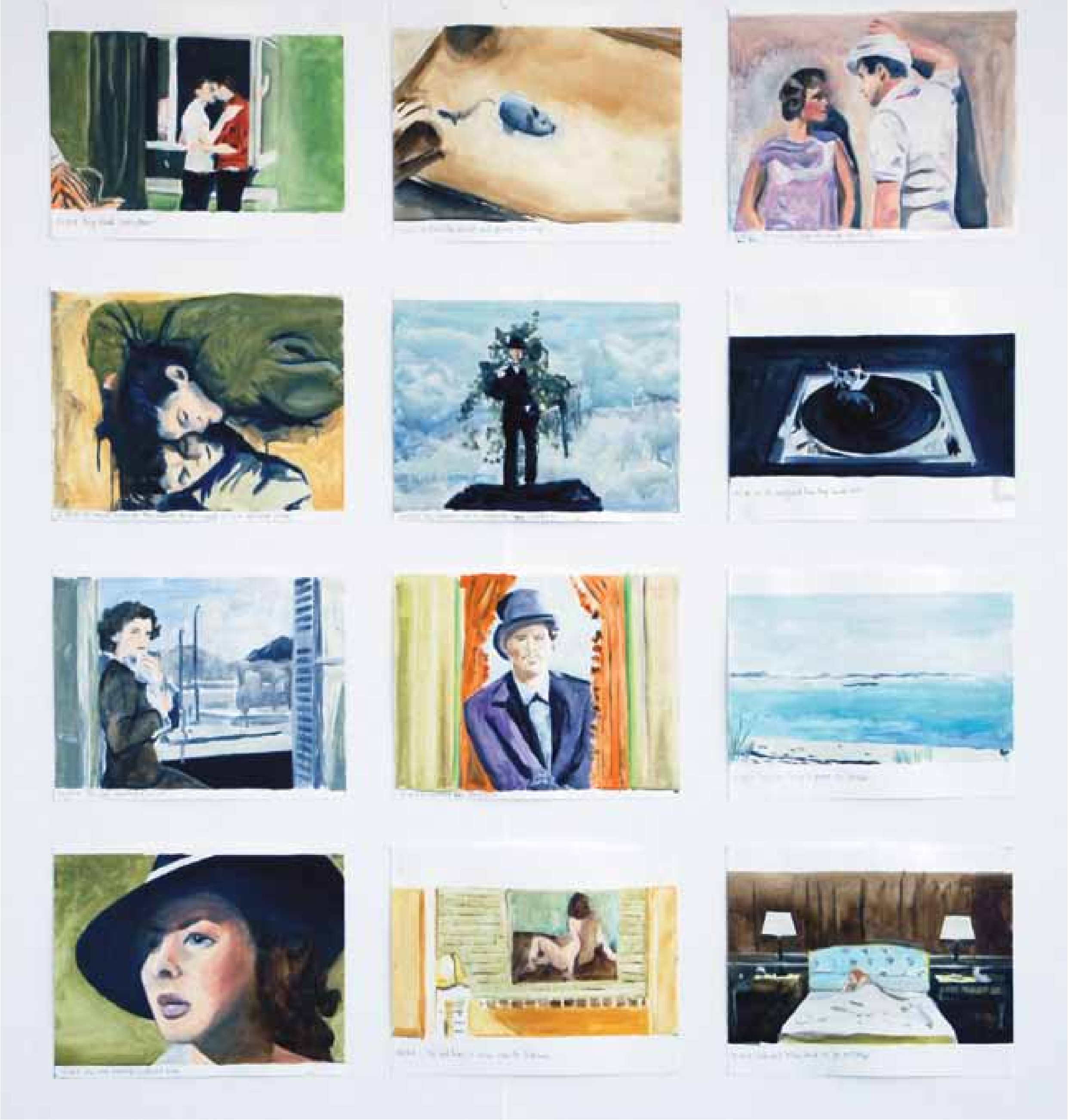
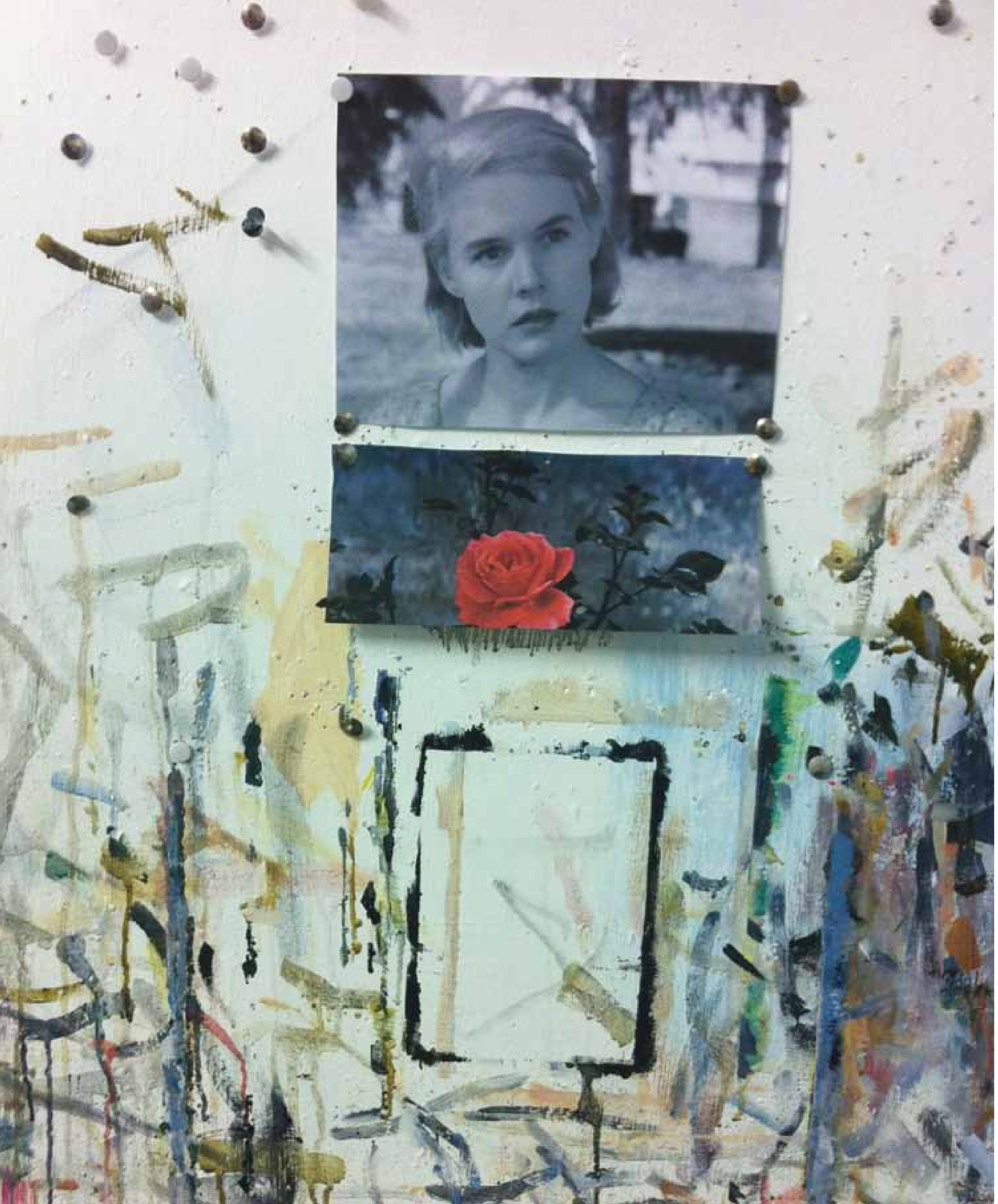
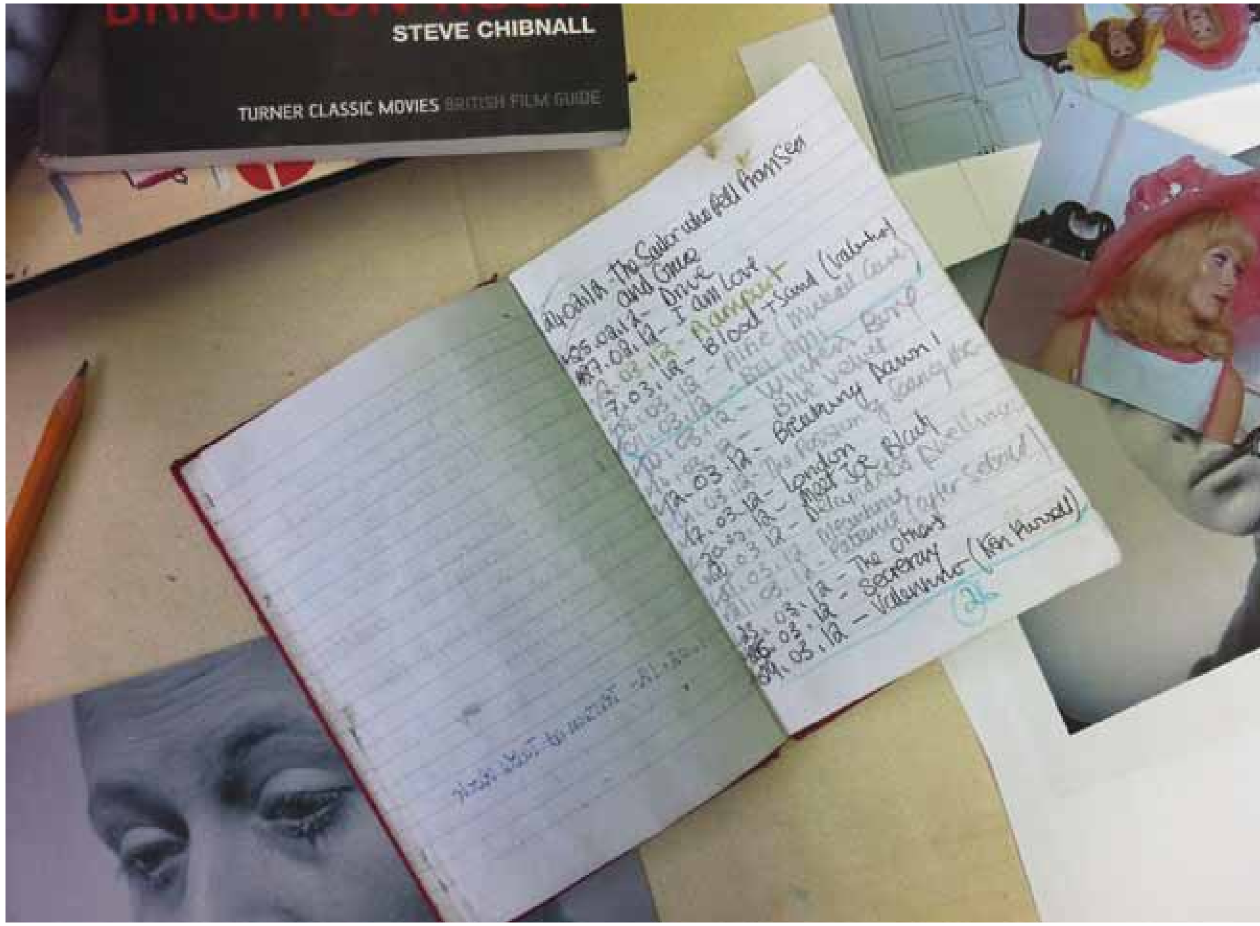
Left: **Dave Griffiths**, *Columbarium*, 2007, Microfiche and reader
Below: **Cathy Lomax**, *Film Diary #20*, 2011, Oil paint on paper





Cathy Lomax, Studio images


STEVE CHIBNALL
TURNER CLASSIC MOVIES BRITISH FILM GUIDE
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Rampart
Blood + Sand (Valentino)
Blue Velvet
Breaking Dawn
London
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Secretary
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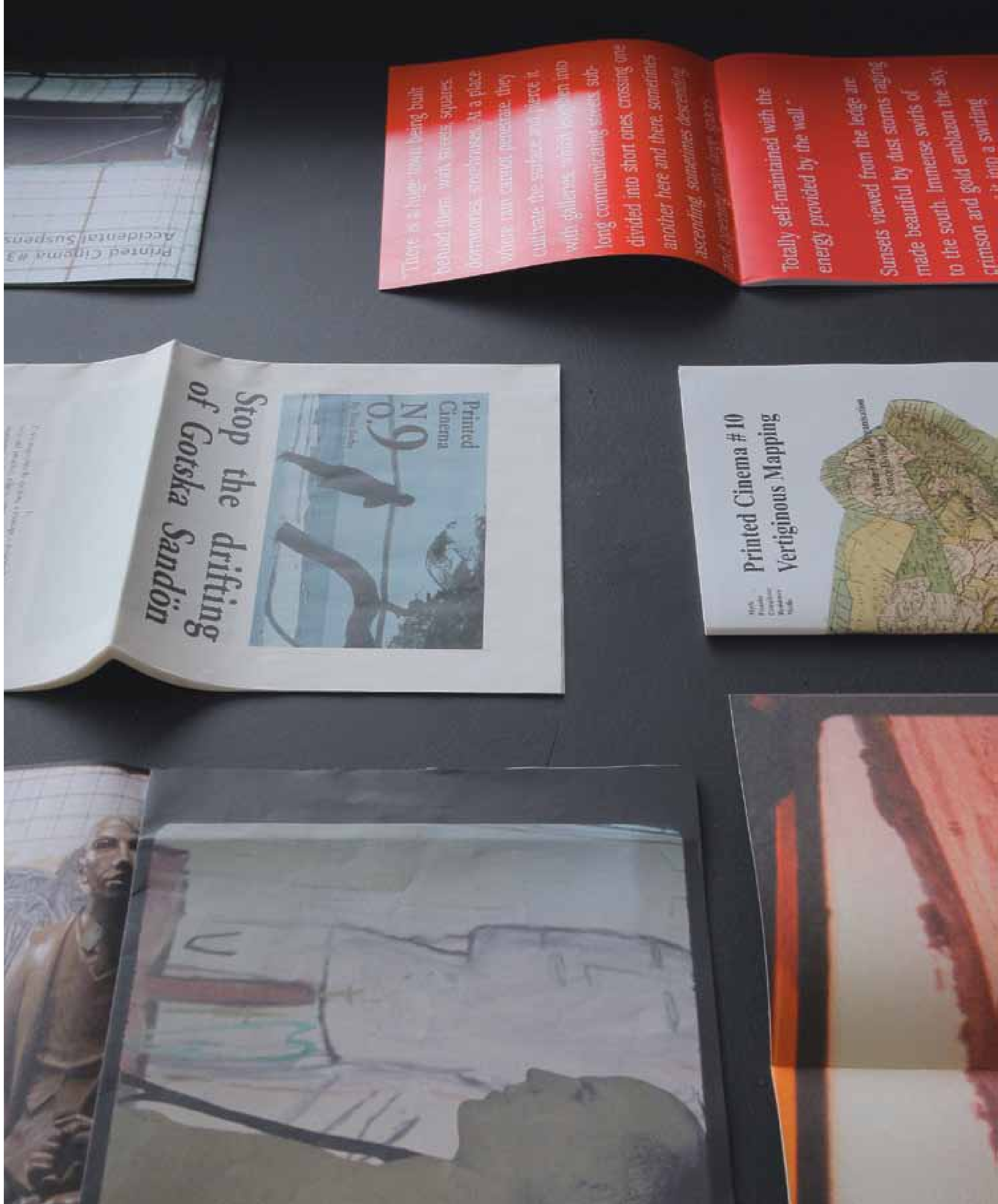
Below: Installation view, The Royal Standard
Right: **Rosa Barba**, *Printed Cinema*, 2004—12, Paper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Printed Cinema # 10
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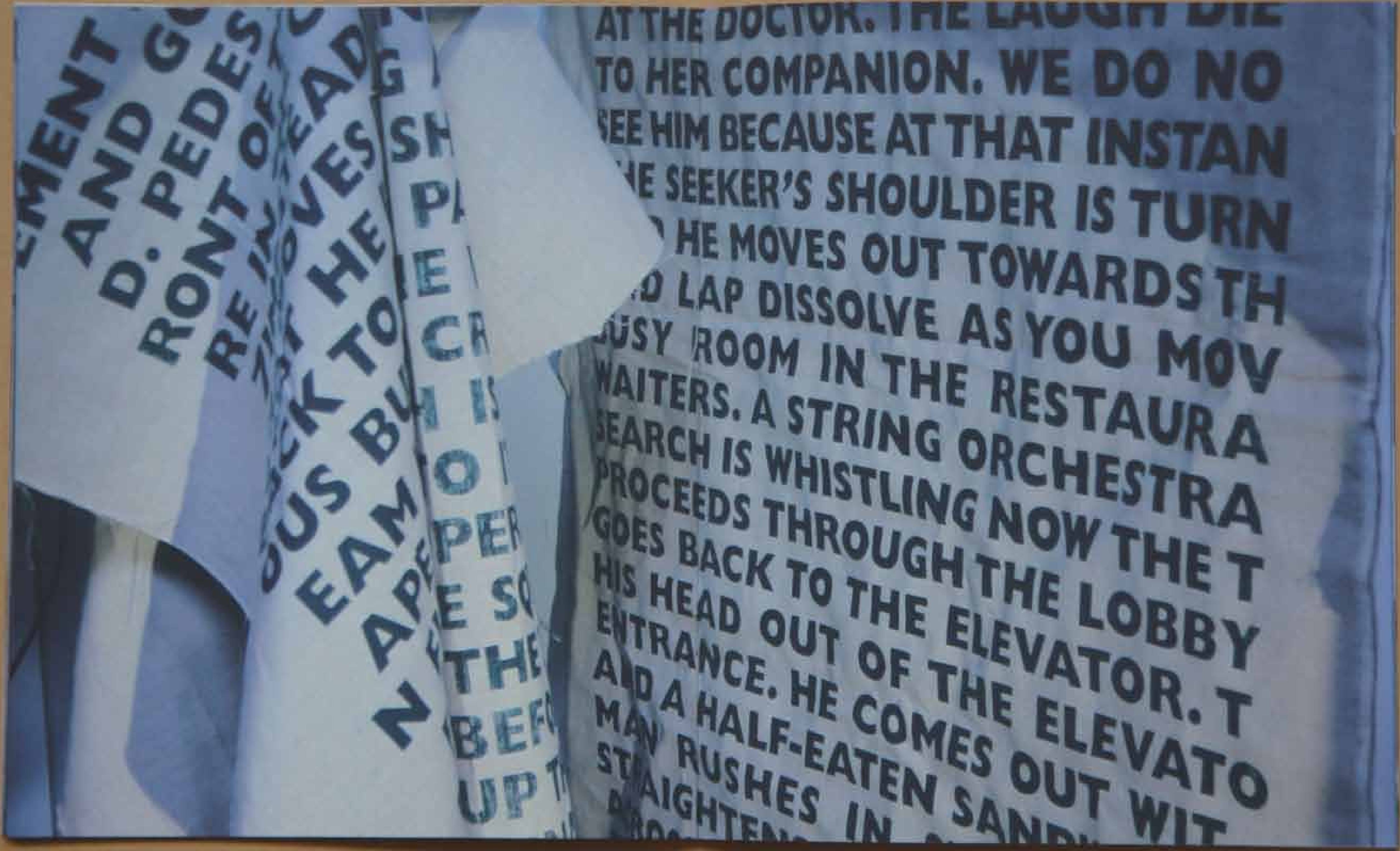
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AND A HALF-EATEN SAND
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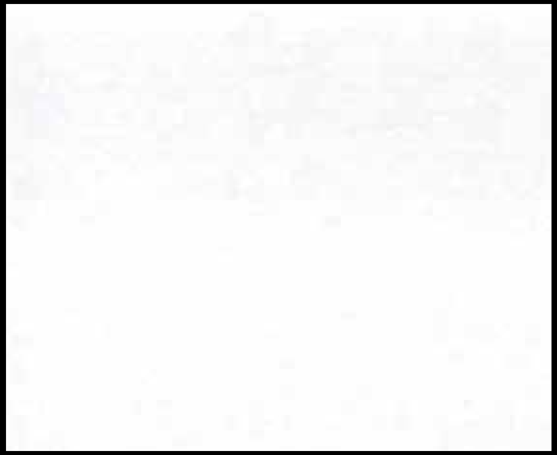
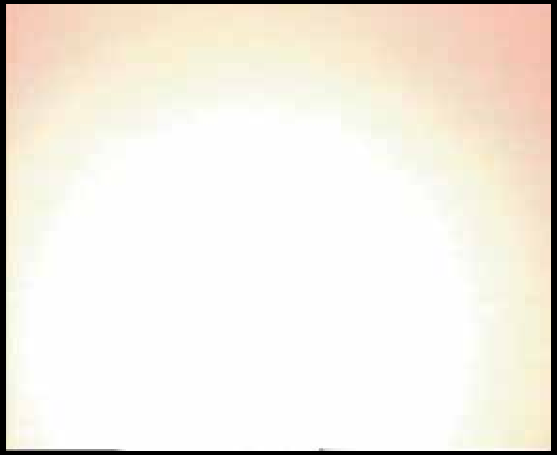
STRAIGHTEN

Pg 40—41: **Rosa Barba**, *Printed Cinema*, 2004—12, paper
Below: **Rosa Barba**, Studio image
Right: **Elizabeth McAlpine**, *Light Readings: 1500 Cinematic Explosions*, 2008, 1min DVD





Pg 44—45: **Elizabeth McAlpine**, *Light Readings: 1500 Cinematic Explosions*, 2008, 1min DVD
Below: **Elizabeth McAlpine**, Studio image
Right: **Elizabeth McAlpine**, *The Film Footage Missed By A Viewer Through Blinking While Watching The Feature Film 'Don't Look Now'*, 2003, 7min, 15sec, DVD

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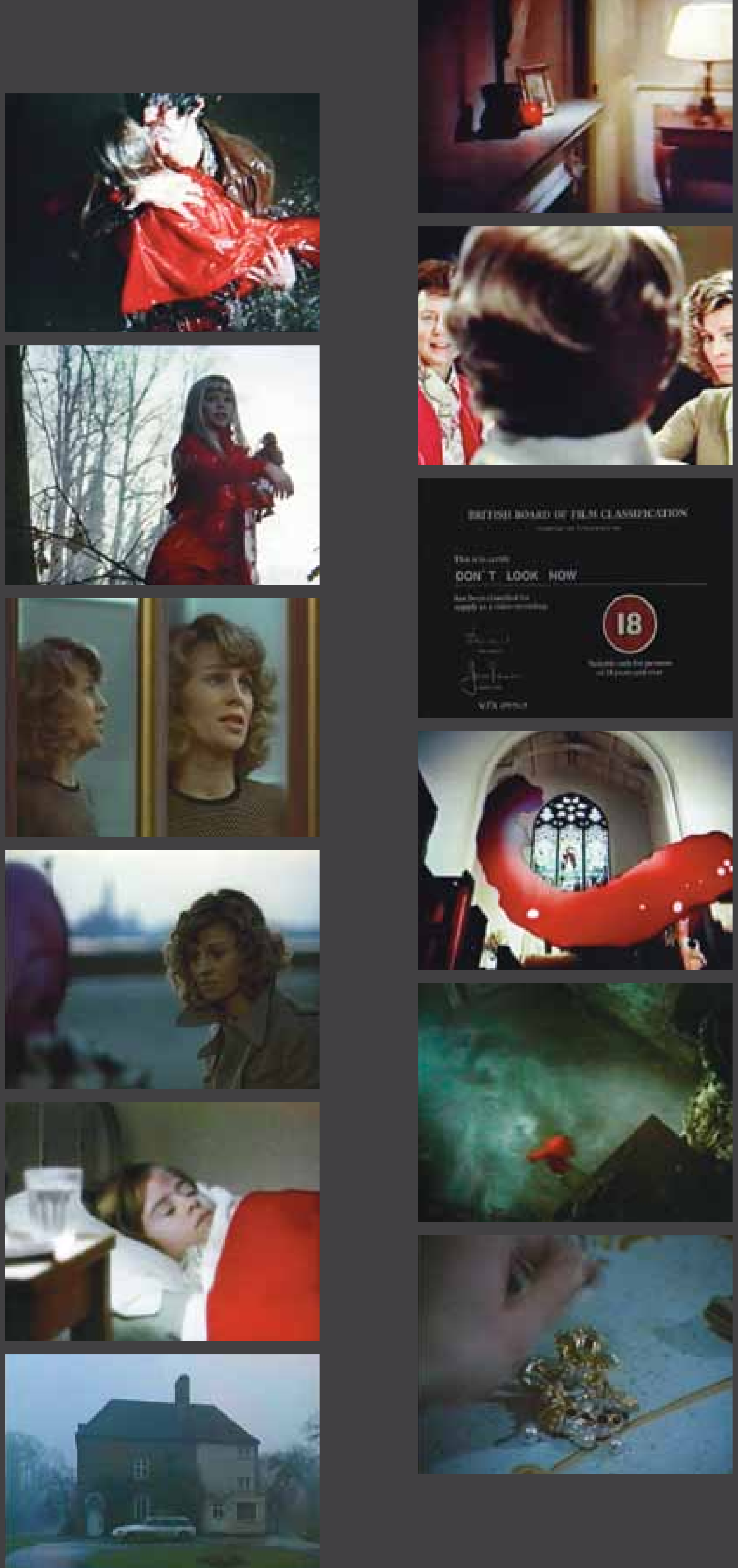
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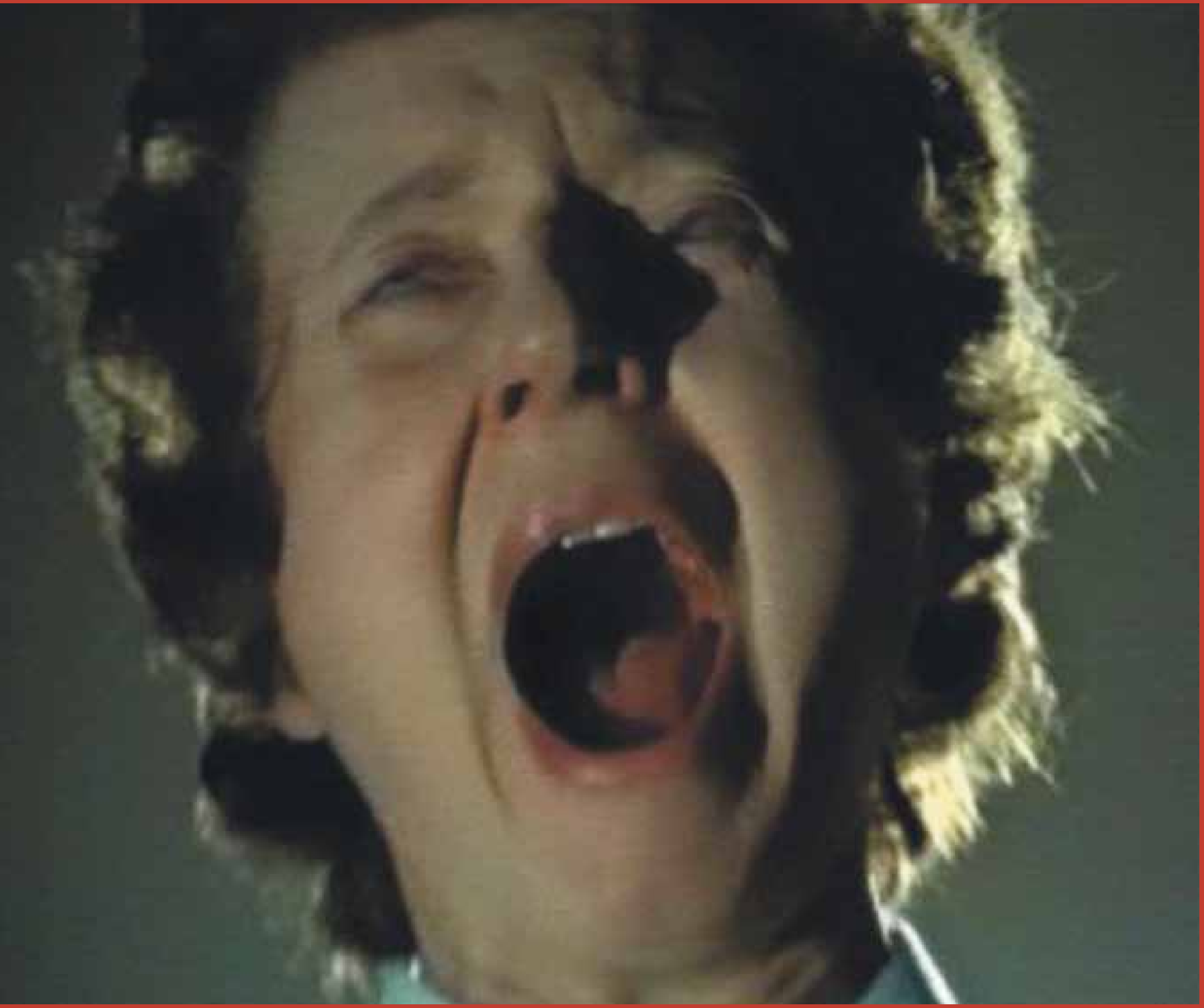
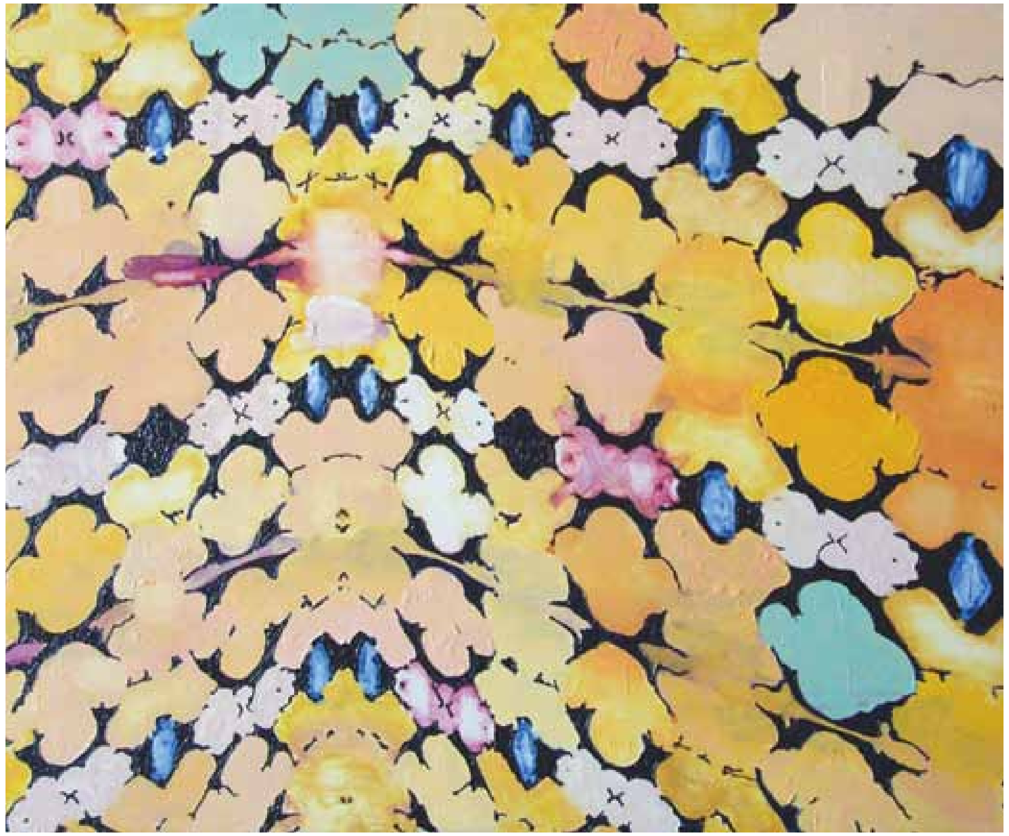
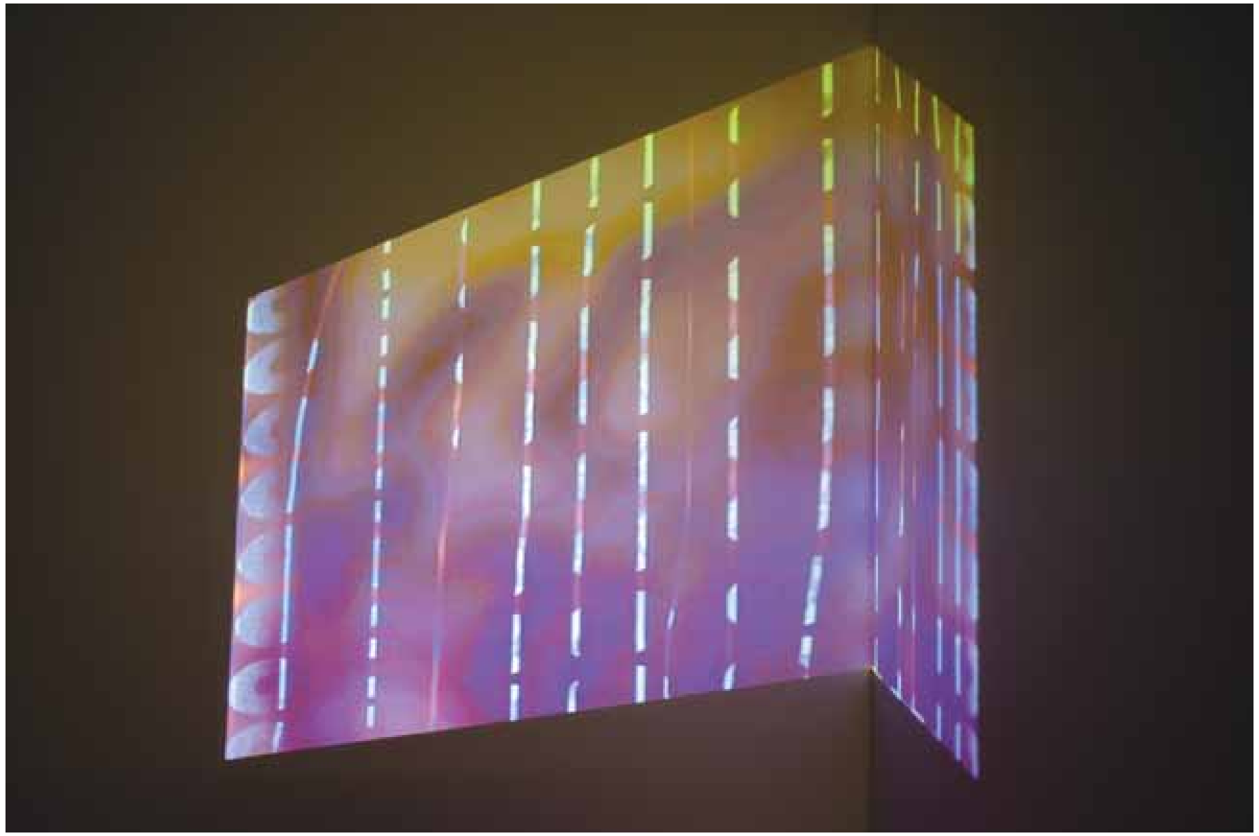
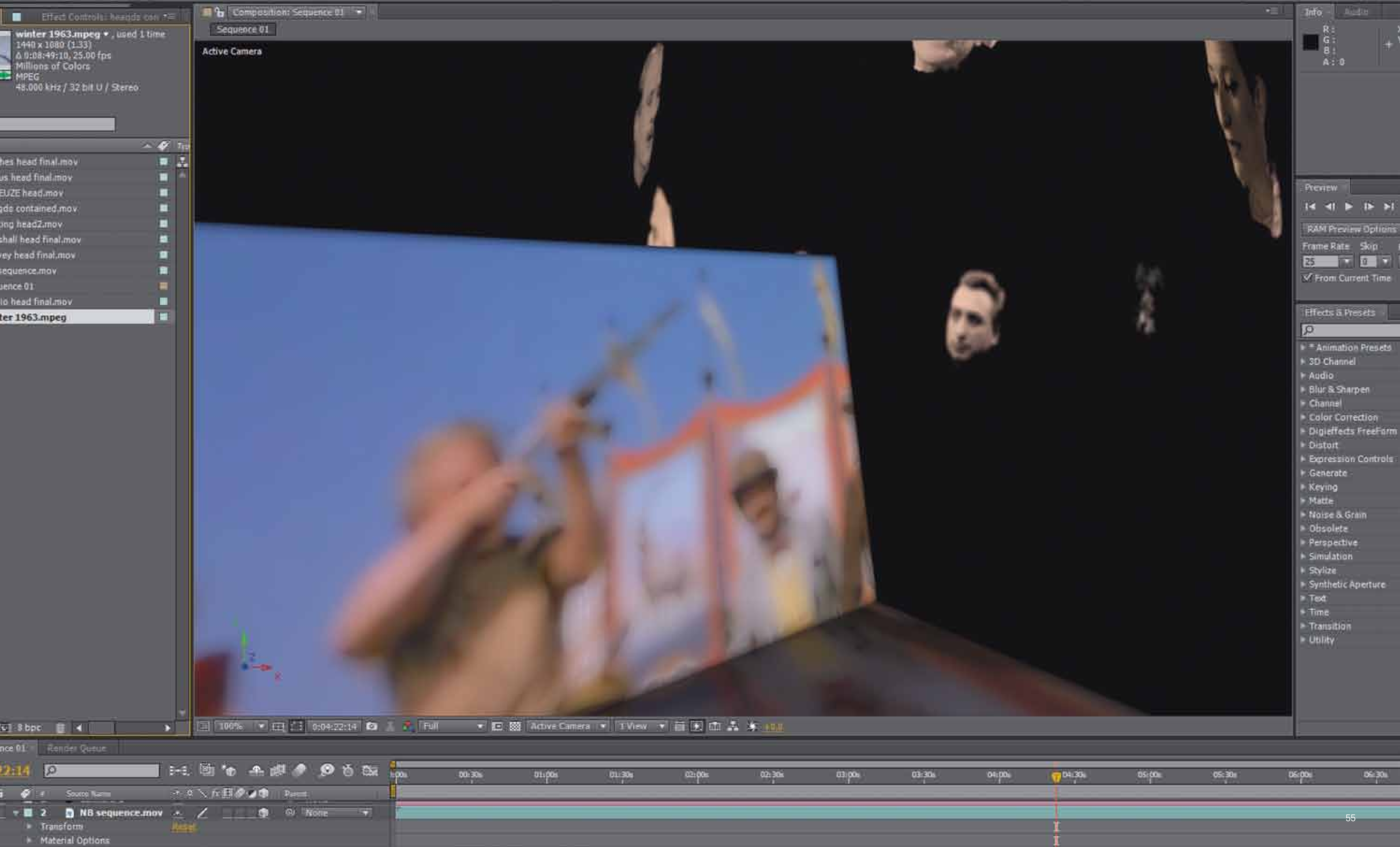


Left: **Elizabeth McAlpine**, *The Film Footage Missed By A Viewer Through Blinking While Watching The Feature Film 'Don't Look Now'*, 2003, 7min, 15sec, DVD
Below: **Elizabeth McAlpine**, *The Fly (2:30 minutes)*, 2003, 35mm film, LED battery pack, aluminium

Pg 50—51: **John Rimmer**, *Conveyer*, 2008, DVD
Below: **John Rimmer**, *In My Room #2*, 2010, Oil and Acrylic on Board
Right: **John Rimmer**, *Derivatives*, 2008, DVD



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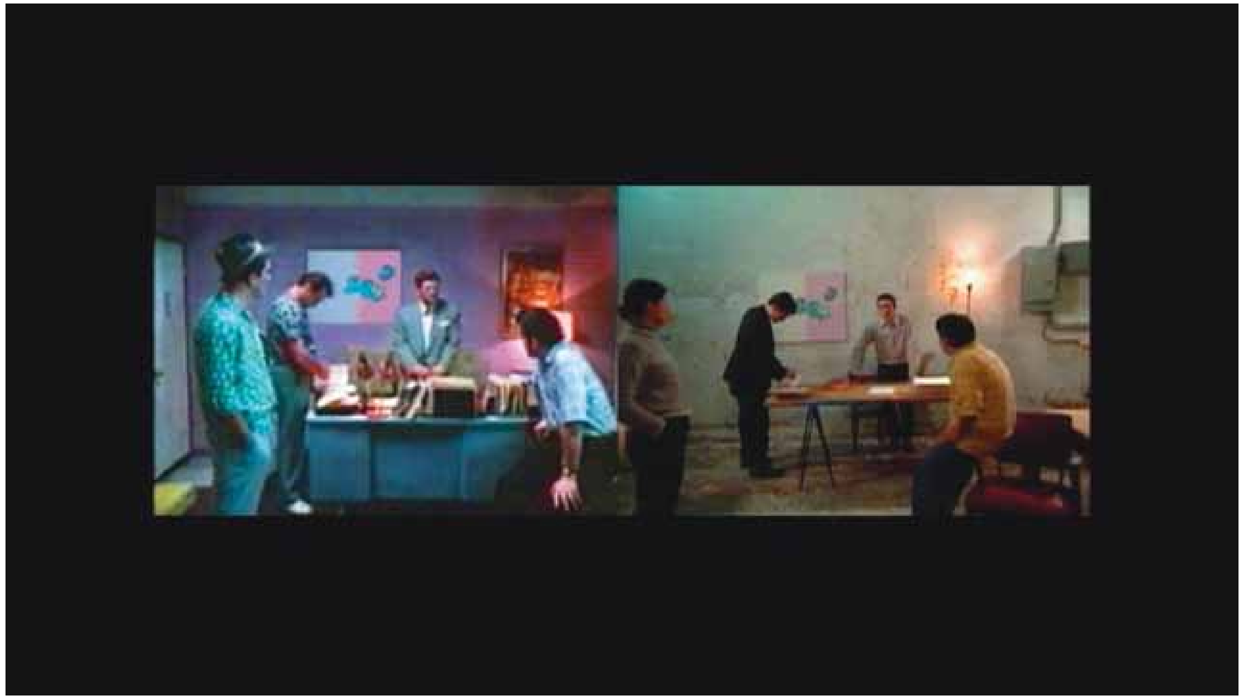
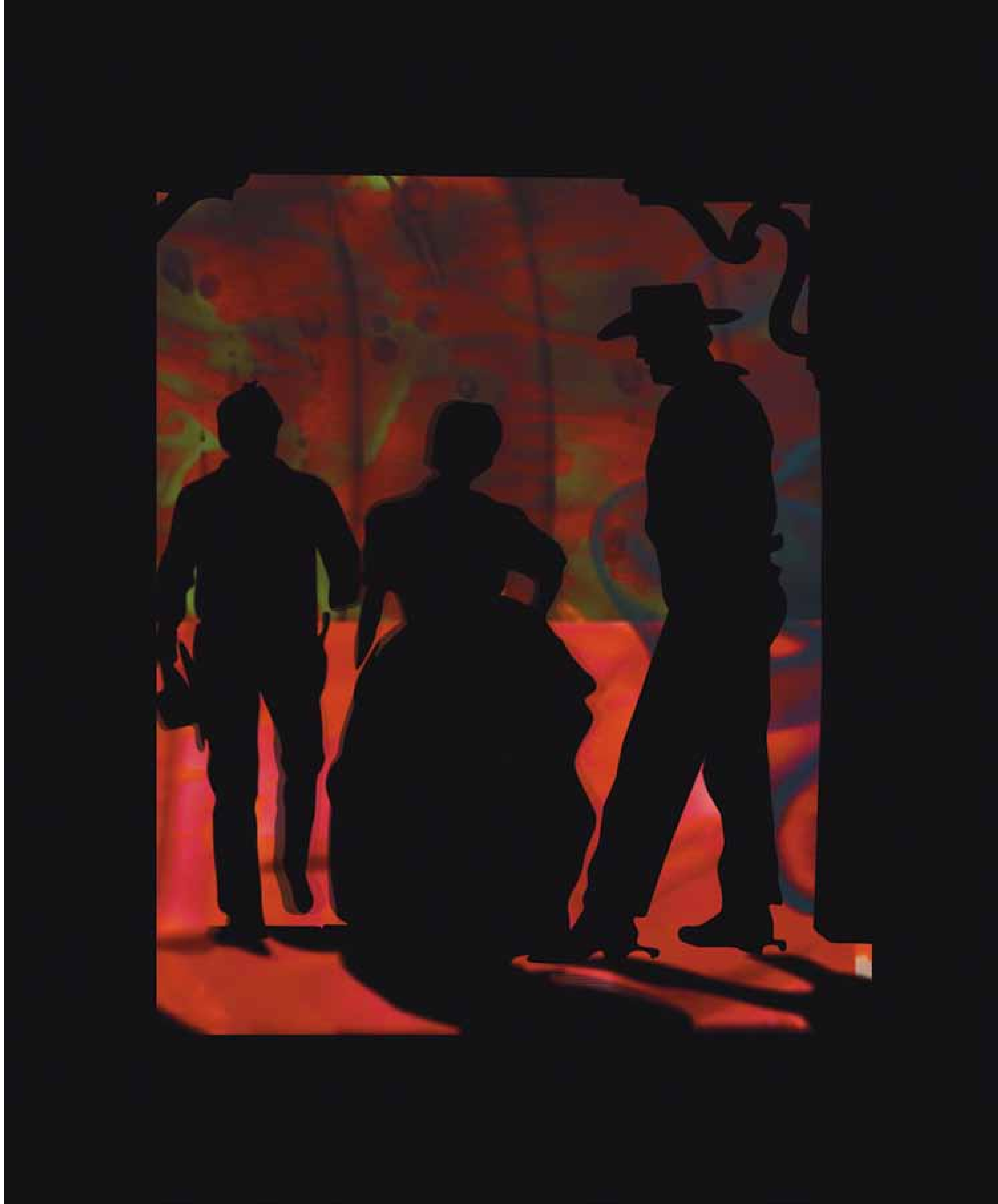
Pg 54—55: **John Rimmer**, Studio image
Below: **David Reed**, *Las Vegas Story*, 2001, Video/Animation
Right: **David Reed**, *The Searchers*, 2007, Video/Animation
Pg 58—59: **David Reed**, *The Searchers*, 2007, Video/Animation





Dr Sam George in conversation with Sir Christopher Frayling, The British Library, 5 April 2013

Arriving at the British Library I loiter by the Bill Woodrow's bronze sculpture of a book on a ball and chain, such a wonderfully fraught image, and look at my notes. I'm here to interview Sir Christopher Frayling, educationalist, writer, broadcaster, commentator and Governor of the British Film Institute. In relation to *Misdirect Movies* serendipity has already played a part in relation to *Misdirect Movies*, *Don Quixote* is his favourite novel, and he's always celebrated the relationship between film and the visual arts in his own work. I've been a fan of his since the TV series *The Face of Tutankhamun*[1] and the publication of his seminal work on vampires.[2] Frayling was the first to invite vampires into the academy and the rigour, imagination, and sheer scope of his research can be seen to have initiated the critical study of vampire texts. Awaiting his arrival, I begin to wonder what made him such a polymath, a champion of disreputable genres (vampire literature, Hammer horror, the spaghetti western), and defender of low brow culture, and what unites his many projects (the visualisation of the Gothic, the scientist and the cinema, Fu Man Chu, to name a few). Our paths had crossed before in connection to the 'Open Graves, Open Minds' project [3] and we had shared some thoughts on Enlightenment philosophy, particularly Rousseau.[4] He had told me the story of his adventures in Paris in 1968 (the myth goes that the Sorbonne was closed when he got there, and he was shouting 'Why can't you open the bloody library, I'm trying to study the French Revolution' while they were overturning cars in the street outside). Given this, his appointment as Professor of Cultural History at the Royal College of Art and his knighthood for services to art education (he eventually became Rector of the RCA, a Trustee of the V&A and Chairman of the Art's Council), the philosophy of the RCA seemed a good place to start:

SG: I've read something of *Emile*, and I know that Rousseau wants to create a philosopher who can work with his hands, that's one of the most interesting ideas in the book isn't it? Does this fit with the teachings of the Royal College of Art, do you think?

CF: Very much so. I mean, subsequently I did some research on this phrase, 'The 3 Rs', because it's always occurred to me that the idea that reading, writing, 'rithmetic are the basis of every well-rounded education, there's something odd about it, because reading and writing are the same thing: literacy. So basically it's two Rs: literacy and numeracy. And I've been tracing where on earth this phrase came from, and it seems to have originated in the eighteenth century, when the 3 R's were Reading, Wroughting (making things) and 'Rithmetic. So the 3 Rs are literacy, working with your hands, making things, shaping things, creativity, and numeracy, right. In fact, I found a church in Devon where it's actually in the stained glass window: reading, wrighting and 'rithmetic. And it meant reading was reading, wrighting was sort of wheel-wrighting, the crafts, and 'rithmetic was calculation for the Admiralty and Naval calculations and stuff.

So I've always thought that making things is part of the basis of any well-rounded education: primary, secondary, tertiary. I mean, one of the disasters today is you can go through the whole system without any three-dimensional making at all. So, yes, it definitely relates.

One of my favourite images of the Royal College is done by David Hockney, when he defaced his diploma certificate in 1962, and he did this famous image of a student. And there's the Rector, standing there — not me, it was long before me, he's wearing an Old Etonian tie, can't be me — and the student is balanced on his hand, and he's pushing him against the royal coat of arms. And it's a very ambiguous image. Is he saying that that sort of Establishment aspect of the College is holding the student back, or is he saying — I like to think he's saying — the collision between that student and the coat of arms is precisely the heart of the place?

David Hockney said once that the secret of art education is to have tutors who are practitioners, obviously, but who have a very strong point of view. You may disagree with it profoundly, but in fighting it, you find your own voice. And the cardinal sin is agreeing with everything, where the whole system's like sponge, and everyone goes round saying, 'That's really interesting', and nobody ever learns anything. So that collision is at the heart of it, and I think that's probably the heart of the RCA. That's what I loved about it, actually: you never quite knew where the collision was going to happen. And it was quite hairy at times.

SG: Your work always plays around with, or subverts in some way, the notion of highbrow and lowbrow culture, doesn't it? Is it this tension that really lies behind all your key projects, do you think?

CF: It is. I mean, I grew up in a house with not many books in it. And my father was obsessed about the Music Hall. He used to drag me to all these decaying music halls in the 1950s and they were on their last legs as telly took over. I was the first person in my family to go to university, and when I went to university I always had to explain what I was doing in terms which they would understand. And I hated the idea that higher education would drive a wedge between me and the family. So I've always had this complete obsession, a) with clarity and putting things over — I hate jargon, and b) with, what's the connection between that world of popular culture and so-called high art? Because I saw it as a continuum, as a spectrum, not as an either/or, or as some sort of opposition... I'm a sort of reluctant intellectual, in way.

SG: One of your key projects was to explore Spaghetti Westerns, and you published a book on that back in 1980[5]. Did you actually coin the term 'Spaghetti Western' and how did you define it? How has the term been received?

CF: Well, terribly. There's a bit of a paternity suit going on about who did it. Let's say it happened simultaneously. I first wrote about Spaghetti Westerns in *Time Out* in 1967/68, when it was a little thing, and it was just after *The Good, The Bad and The Ugly*. Simultaneously, in the *Village Voice*, a writer called Andrew Saris wrote about Spaghetti Westerns.

The reason, I mean, it's very simple. In the 1960s, restaurants that were cheap and cheerful and Italian all had the prefix Spaghetti: Spaghetti House, Spaghetti Junction, Spaghetti, this and that. Today it's Pizza, but in those days it was Spaghetti. So if you wanted an off-the-shelf phrase to describe a cheap and cheerful Western that was Italian — 'Spaghetti Westerns'. That's basically how it happened. I wish I'd trademarked it by the way. I'd be a very wealthy young man. We hadn't heard of intellectual property in those days. Because it's now everywhere, it's incredible how it caught on, incredible. There's even a restaurant, apparently, in New York, called Spaghetti Western. They invited me to come, but I thought that I would be too jealous, I would get indigestion.

Now, what was that about? Well, partly my complete obsession with finding the most disreputable genres as possible and then persuading people that they're intellectually respectable. That's a deep thing in my personality. I love what is disreputable, transgressive, all that sort of thing. But mainly it was a complete obsession with the relationship between American popular culture and Europe.

In the 60s, in pop music, you get this co-influence of American R&B and what we used to call Negro Spirituals, etc., and British pop music. And people sort of took that for granted. But in the movies when it happened, it was basically American Westerns reworked in an Italian cultural context; in the same way that the Beatles were reworking black R&B music in a Liverpool context; in the same way that Django Reinhardt, in Paris, was reworking American jazz in a French context. All of that: Jean-Pierre Melville was making gangster movies; Jean-Luc Godard was obsessed with Republic Studios when he made *A bout de souffle — Breathless*.

And it was really in the air, this thing of the collision between American popular culture and making it your own. It's now known as hybridity, but in those days it wasn't. And because I lived that, you know, I couldn't understand why all my academic colleagues just pooh-poohed American culture as something that was very remote and probably drowning in Tasty Freeze, you know, that it was actually bad for you. So when I saw Spaghetti Westerns, I thought, wow, this is a fantastic example of taking the most American of genres and reworking it and turning it in to something completely different, with all its Italian imagery and music and acting styles and the imagery of Catholicism, all this sort of thing. So, that was part of it, actually.

I think I was the only critic in England who took an interest in those at the time; they dumped on Spaghetti Westerns when they came out. Ersatz American Westerns, not as good as John Wayne, what the hell do they think they're doing? It doesn't even look like Arizona! Completely missing the point. It's like saying the Beatles aren't Louis

Armstrong. I mean, what the hell does that tell you?

SG: One of the artists in the *Misdirect Movies* show, David Reed, has drawn on John Ford's film *The Searchers* in his work. And the film represents a quixotic moment for him when he was on a painting excursion in the desert and he found himself in one of the caves that had featured in the film, and somehow confused his memory of the film with his own recollection, thinking he'd actually been there. Are you something of a Quixote, do you think?

CF: When you kindly sent me the details of the exhibition and I read that, it certainly chimed with me. I love finding places, locations, where films have been made, so you can blend you own autobiographical memories with those of the film: I love doing that. This must have been in Monument Valley, I guess; he was wandering around Monument Valley and found the cave. And it must be the cave where he picks up the young Natalie Wood and says, 'Let's go home, Debbie' which is the great moment in the film. So, I'm with that guy. I mean, going to the cave, and then blending. Your attitude to the film changes completely after that, because you've been there so all your memories of the place get blended with your experience of the film. I completely understood that one.

SG: Andrew Bracey, who's one of the curators of the show, is very much taken with the idea that Orson Welles's representation of Don Quixote, slashing away at the cinema screen, is one of the most beautiful six minutes in the history of cinema. He's actually built his work around this. Are there others do you think?

CF: Slashing away at the cinema screen yes. *Don Quixote* is such a strange film have you seen it? It's been recut by, of all people, Jess Franco, who was one of the assistants, who made all those Spanish horror movies, all those rot-gut vampire movies and all sorts of low-budget films. But Jess Franco was one of Orson Welles' assistants. So he recut the footage of *Don Quixote*, so the version we see is Jess Franco's Orson Welles' *Don Quixote*, and it's such a strange film. The lady he cast as the beautiful heroine was about twenty years older when he went back to re-film, because he kept piecing together bits of this film whenever he got some money. He did these rather bad movies which he dominated with his performances. So he cuts from one shot to another and there she is aged about eighteen, and there she is aged about thirty-five. It's absolutely extraordinary, watching *Don Quixote*. But it's a great experiment.

But this idea of slashing at the screen: I do love movies which sort of do that. There are a couple of films. There's one called *Target*, which is about a drive-in movie where someone starts shooting everyone from behind the screen, one of these terrible sort of American massacres. And Boris Karloff is making a personal appearance, and they're showing a film called *The Terror* by Roger Korman on the big screen at this drive-in, and he goes behind the screen and walks towards the murderer, who gets confused about is it the image on the screen or is it really happening to him, and stops shooting people. I love that.

And there's another one, an Italian film, and I've forgotten what it was called, but it's set in a cinema, and they're all going to see a Spaghetti Western, and suddenly on the screen, the actors turn towards the audience and start shooting them. And they have to cordon off the cinema, and they don't know how to stop the movie. But it's actually the actors from the Spaghetti Western shooting. I love people who draw attention to cinema in that way, actually, yes. I wouldn't have chosen *Don Quixote*, but it makes me want to go and see it again, actually.

SG: When you were on *Desert Island Discs*, you chose *Don Quixote* as the book you would take to the island, didn't you?

CF: Yes, it's a classic. I mean, the relationship between Don Quixote and Sancho Panza is what this entire interview's been about. Sancho Panza swears, he eats messily, he's a sort of carnival character; Spanish popular culture. And the Don is this sort of chivalric, out-of-date, old-fashioned knight, and I find the relationship between them so poignant, and in a way, you've put your finger on it, that's my whole life, in that. That's why that book really chimes with me. I love that book, actually. No one's actually finished it, you know. They all say they have. So the desert island would give me a chance to actually finish it.

SG: Do you think that Sancho and the Don perhaps represent different sides of your own character, in a way?

CF: They do, they do, these carnivalesque characters. When I was at university, in a very obscure anthropological journal there was a translation of Bakhtin's book about the carnivalesque, about Rabelais. And I found that a very challenging and interesting idea: you know, that there's a form of art, a carnival, with the licence to be rude to your superiors. And he talks about in the Middle Ages, that for one day in the year you could mock the Church and the Bishops and all the senior people, and belong to the Parliament of Fools and the Carnival. I found that really interesting, and I think you could say Spaghetti Westerns are a carnivalesque form of cinema, basically saying to the traditional Hollywood Western, 'Here's two fingers at you, mate', and let's see what happens when you do that. I love carnival I do, yes. So, that's quite important.

SG: In your exhibition on *Gothic Nightmares* at the Tate, you looked at the impact of artists such as Fuseli, Blake, and images of *Frankenstein* on the visualisation of the Gothic. They must have had a huge impact on film. So I was wondering how artists have influenced cinema in your opinion, and vice versa? Is this a cross-fertilisation that excites you?

CF: That's huge. Well, the first thing about the Fuseli show, which I co-curated with someone at the Tate, was that the Gothic had become fashionable, really, as you say, from, I suppose, the mid-80s onwards. But nobody seemed to have looked at what visual artists were up to at the time. People had studied the Gothic novel, the texts, but if it was such a big craze, and if all the things people were saying about the reasons why the craze happened for the Gothic were true, surely that applied to artists as well as writers. So that was the start of it, that and my obsession with that painting, Fuseli's *Nightmare*. And so the key thing was to get that painting, and it's in Detroit, and if we couldn't get that painting, the exhibition wouldn't happen. So it was slightly tense, and then they agreed to lend it, so that was great, and we were off.

I wanted the ending of the show to be the impact of that painting on how people have visualised horror in the cinema. And I had a lot of difficulty with Tate Britain. You don't show popular movies in an art gallery. I mean, it's the old, old problem, and I thought we'd won that battle in the 60s, but clearly not necessarily in the citadels. So, I wanted a compilation of *Caligari, Nosferatu*, and then the Universal *Frankenstein*, where they actually used the image from Fuseli on the poster to promote the film, the famous moment with Elizabeth Frankenstein draped over a bed with this looming creature over her, right up to the present day.

And eventually we did, and it was a very popular aspect of the exhibition. That then interested me because I began to think about production design in popular films in relation to the history of art, and in that lecture I gave for you, I tried to choose some examples really of famous paintings and how they turned into images in film. And I began to think that most of the production designers in Hollywood were Northern European émigrés of one kind or another, who got out of Europe because of the rise of Nazism, went over to Hollywood and ended up either running design departments or becoming art directors. And they brought with them a Northern European aesthetic.

So Munch, *The Scream*; Fuseli, *The Nightmare*; Casper David Friedrich and all those kind of paintings of the German Romantic period were to them bread and butter. They were clichés. Of course in Hollywood nobody had seen them. And indeed, in Britain we don't know those paintings very well. It's a very Northern European Gothic tradition. And so you look at horror movies and those images are everywhere, everywhere. Every horror movie made in the 30s refers in some way to German or Northern European Symbolist art. And that interested me. That's one aspect of it. Then, of course, is the impact of film on artists, my formation. When I first arrived at the Royal College, the Pop Art was still very much alive, and the crucible of British Pop Art had been the RCA, where that generation of R.B. Kitai, David Hockney, Peter Philips, under the tuition of Peter Blake, had sort of created British Pop. And it was still very much in the ether.

So I then got interested in how does it work the other way around? Which is artists using movies as an inspiration. Because traditionally — the great moment at the Royal College was when Peter Blake, in the 50s went to a bunch of students who were trying to do a Cezanne, and they're trying to do a still life, and some of them are doing a bottle of wine with a piece of cheese and an apple, and some people are doing a mountain. And he said, 'For God's sake most of you have never had a bottle of wine, you're not awfully interested in apples: why are you doing this? Why don't you do something, why don't you paint something that means something to you, culturally? The circus, the music hall, the movies, poplar literature, pulp magazines, pornography, whatever it is. Do something that means something to you. For God's sake, don't do things because it's from the history of art.'

And that was a key moment where, instead of nature, it's culture as a subject. So out of that comes British Pop, in America the same realisation leads to Warhol, and the whole redefinition of the word 'icon', which happens at that time. Instead of it meaning a religious symbol, it means Elizabeth Taylor. It sort of secularises imagery. So the images come from the culture. I came to the College just at that moment. So, I'm thinking about the one-way thing, which is the history of art feeding into production design; but also living artists taking that imagery and reworking it and turning it into Andy Warhol's or Peter Blake's, or whatever.

And one thing that fascinated me was that — sorry, it's a long answer, but it's quite important, I think, for the exhibition — is that, I mean, Peter, who I know very well, and Eduardo Paolozzi, whom I knew very well, very well, because I kind of sensed that they were on the same wavelength as me, they weren't being ironic and slick in the way Warhol was, taking advertising images and film images and deliberately sort of giving them a presence by making them huge multiples, and it was the very sort of flatness of it, the mass production of the image became part of it. In Peter's case, it was autobiographical. He loved the *Eagle* comic. He absolutely loved wrestling and all these images that he chose, you know, Elvis Presley, Gene Vincent; he loved them to death. And he was doing them because they were part of his life. And that's very different as a tradition of Pop to the American one, where it's like quoting the American flag, quoting Elizabeth Taylor, and being rather detached from it. They were living it, you know and that interested me, too. Because I felt that why was it that all the things that I enjoyed culturally never made their way into academe? Why was it that things I did routinely in the evenings, the music and the movies and so on, just didn't find their way into examinations and essays? And so on and that was Pop Art.

And universities didn't have its Pop Art, really till the late 70s, I think, with the rise of media studies, not within the university sector but within the polytechnic sector. Now, of course, in the university sector, but in those days it was basically the polys that invented film studies, media studies, popular culture studies, which then got transposed into mainstream universities. It took a bloody long time, actually, for that to happen. In art schools, it had happened in the 50s.

All that interested me a lot, and in a way it's the subject of your exhibition.

SG: I suppose we're looking to the future, as well, and John Rimmer, who's co-curated the *Misdirect Movies* show, is influenced by the presence of digital technologies as a painter and video artist. Some have heralded the end of cinema through the advance of digital technologies. Is this likely, do you think?

CF: Well, the end of celluloid, possibly. No, in a way, cinema has been redefined by it, it's how cinema is made. In fact, most of your local cinemas are projecting digitally now the movies that they show. It's actually quite rare to see celluloid projection.

But of course, what happens then in the art world is that you get a reaction, and as digital takes over, it's not the end of cinema, it may be the end of celluloid, but it's not the end of cinema — but it isn't the end of celluloid either, because it's like in the 1920s, when print technology produced large colour posters, and suddenly the old traditions of print-making took on a new value, in reaction against the blandness of the High Street. So, engraving, intaglio, lithography — suddenly, it's the invention of modern print-making in reaction against the blandness of the image on the High Street. In photography in the 1990s, there is a big revival in reaction against digital photography, of traditional reproduction techniques. Chemical processing, thumbprints — in fact, there were even people re-enacting Victorian Fox-Talbot type photographs. It gives a new value to the old technologies, and artists run with it. They particularly run with the crossover between the technologies, and it's happening in film: this is what this exhibition is about, I think. Celluloid takes on a new value in relation to the development of digital technology. So, frames of film, scenes from film, moments from film, offcuts from film, get reworked in the digital way, and we're at that transition point, I think, in film, where artists find it particularly fascinating to explore that tension. And it's what happened in photography in the 90s, as I say, and what happened in print-making in the 20s.

And the great thing in art schools is never throw away any technology because this is what's going to happen, and the people who chucked out all their engraving and lithography and intaglio equipment in the 20s in order to bring in screens really regret it now, because the crossover between those technologies is where the action is. The action is in the crack in the floorboards. It always happens that way, and it's happening in film at the moment.

SG: Two of the artists in the show, Cathy Lomax and David Reed, have kept film diaries, and this has in some way impacted on their own practice. Do you keep a film diary?

CF: I used to write down all the films that I saw, as a sort of record. I got lazy, unfortunately. But yes, I have got some diaries of the 70s which was interesting, because I did a lecture about Angela Carter; you know, it was the anniversary of her death last year, and I came to the British Library and read her journals, and nobody can really make sense of them, but I was there, and the thing is, it was really uncanny, actually, she was writing about movies we'd been to together, and it was her: she goes home at night and with great discipline, which I've never had, for an hour, every night, she wrote down the interesting thing that had happened during the day — a sort of commonplace book, and quotes, and films and all the rest of it. And it was really extraordinary. I managed to compare the films I'd been to see with her, which I'd written down in those days, with her journal. And I could remember, I mean, *Pat Garrett and Billy the Kid, La Belle et la Bête*, I mean, there were hundreds of them, *Nosferatu*, all the Clint Eastwood films, all sorts of things. And that was interesting, so I wished I'd taken a diary.

But I think the diary idea is interesting, because what I'm saying about the autobiography of Pop, there's a tradition of not treating these images as at arm's length, something you sort of comment on, but part of your life, your autobiography of viewing. And I thought that was really interesting, reading that description of somebody who does hundreds of paintings based on their viewings of films, making them their own, because that's what viewers do.

SG: We've talked a little bit about universities and the forthcoming Research Excellence Framework, which nobody can avoid, and in 1993, you were the person that laid down the celebrated distinctions between research into art and design, research through art and design...

CF: And art and design as research.

SG: Yes. And the debate's still raging about whether we should be talking about practice as research, practice-based research, or just even artistic research. So I'm just wondering, looking back on these distinctions, what they mean? What does it mean for a drawing to count in the current Research Excellence Framework?

CF: I suppose the first thing to say is that we never used that terminology until the Research Assessment Exercise came along, so there is an element of pragmatism in this. In fact Picasso gave a famous interview in the 20s about the *Demoiselles d'Avignon*, where this eager young interviewer (a little bit like yourself) came up and said, 'Are you doing research when you do Cubism?' He said, 'No, I'm not remotely interested in research. The process is not important, what matters is the product, what matters is the painting. All the think work that goes into it, it's up there, there it is, on the gallery, you take away what you want to from it', which is sort of antithetical to research.

But of course the interviewer was right — he is doing research; it's just that the punch line is the painting, not a learned monograph or an article in a learned journal and so on. So how do you articulate that? It's very, very, tricky, because the whole thing about art is that it's multivalent. In other words, it means all sorts of different things to different people, and they bring to it different things. So unlike science, it's not replicable. You can't say, 'This is a PhD painting' and everyone sees it the same way, because if they did, it'd be a bloody awful painting. And by the way, there's an awful lot of bad art being done in the name of research, and craft, and that's not good, following the grants and so on.

But I do think that... the reason I wrote those things about research was what's the difference between being inside the academy and being outside the academy? Outside the academy, standards of value come from the market, from dealers, from critics, from newspapers and a whole panoply of things which we call the art world. It's a sociological world, the same with the design world, the same with the craft world. Inside the academy, the standards of value should come from somewhere else. So what would a radical academy that can encompass all these practitioners as well as theoreticians and writers look like, and where would the values come from? That's really what I was interested in. So there is a difference, between someone exploring, innovating, working on things through art inside the academy, and doing those things outside the academy.

Now, the art world's always found this very difficult, because they see themselves as semi-vocational. They never call it that, but they're basically grooming people to be famous artists. So, they quite like the values of the outside world coming into the academy. But I was really interested in why people on the continent of Europe never understand how the word 'academic' is a dirty word in British art education. They rather love it, they admire it — 'I am an academic'. But most British artists say, rather reluctantly, 'Oh, I do four days' teaching a week, but my practice is my art, and I'm not an academic'.

So it's quite a radical thing to say what is the academy? It's very complicated, actually. But I do believe that certainly research through art and design is big, where you happen to use the media of art and design to ask certain questions, and the result takes both a theoretical and a practical form. I've no problem with that. My favourite one was a thing that was done at the Royal College under Central, with the appetising title, 'The colourisation and patination of metals', and what this jeweller did was all these scientific experiments on the metals, and got all these different colour effects, and the punch line was an exhibition of the most beautiful things made with these colour effects, and an explanation of how he got them. It was the perfect 'through art', you know? I've no problem with that.

It's art as research is the problem one. You know, what's the route map by which — Picasso said, 'I'm going to throw away my notes', but you can't do that if you're doing research. And you can't just say, 'I use reference materials'. Artists have used reference materials — you have to give the whole history of art in a PhD, and you can't do that. It's got to be different inside the academy. So what's the route map by which you explain the thinking? Is it a video, is it a notebook, is it a proper thesis or whatever? A big area for discussion.

But there's a kind of philistinism in art education about writing. You know, 'How many words do I have to do?' For God's sake! 'How do I get an ISBN?'. It's bad. I thought — a lot of us believed — that we'd broken down the distinction between theory and practice anyway; that practically informed theory and theoretically informed practice is really where we're all supposed to be these days. So the idea of, 'Oh God, writing's frightening, I'm a doer'.

So that cluster of ideas, it isn't resolved yet. And one of the reasons I was involved in the AHRB when it became the AHRC, and fought for it, was to try and thrash this out so that there would be opportunities for developing interesting research through art and art as research. They haven't begun to grapple with that, they really haven't.

SG: You were also a Trustee of the V & A. What do you think is its greatest achievement? It's such a wonderful place, but is there anything you'd like to change?

CF: Well, I've just co-curated *Hollywood Costume*, which finished in January. This goes right back to the whole theme of this — I tell you, the whole coherence is emerging and I hadn't even thought about it — I'd been trying to persuade the V & A to take film and popular culture seriously for years, as a Trustee.

And I mean, they're brilliant at design, they're brilliant at fashion, they're brilliant at high-end sort of exemplars. They were set up as an educational museum to put the best of all these things as an example to the rest. But I'd moved on, art schools had moved on, universities had by then moved on, but museums hadn't moved on that much in this issue. And they were very worried, rightly, that an awful lot of exhibitions about film are very cheesy indeed. Waxwork dummies with ill-fitting clothes, a couple of curling posters on the wall, we've all seen them. And they have that kind of low-rent, this isn't a real exhibition, feeling about them. So, yes, the answer is, there used to be something wrong and it's being put right. Not entirely because of me, but it is difficult, because when you have an exhibition about film, the artefact is not the point. It's not like old masters or couture fashion, where the artefact is why you're putting on the exhibition. In film, it's the memory, in a way it relates to your show; it's the memory, it's the relationship of the artefact to what's there on the screen.

I mean, what matters with Hollywood Costume is what's on the screen. And the rest can be thrown away because the movie is the punch line. That sort of ephemeral experience of 24 frames a second is the punch line. This is a tool you're looking at, that looks like a dress. So the artefact — do you see what I'm saying? — It's not the punch line. Museums find that quite difficult. It's not collectible — it is collectible, but not in the way Old Masters are collectible, and it's not the original, it doesn't have all those things that are associated with traditional museum exhibitions. So, what we did with Hollywood Costume — we had a continuous soundtrack, and various other things, so it was an emotional experience, the exhibition, as well as being an intellectual experience of standing back from it. In other words, it was like going to the movies. But that's a breakthrough, to have pulled that off. I think it's the most important thing I've done, yes.

SG: So what can we expect from you next? You're writing something for the BFI, aren't you?

CF: Yes, I've finished *China* now (the fu Man Chu book), and that'll be coming out, I think early in '14. And the BFI are doing a big season of Gothic in the autumn, and they're doing various things that tie in with that, and I've done a little book for the BFI Classics. Well, I'm in the process, nearly finished — on *The Innocents*, which is one of my all-time favourite Gothic movies, an adaptation of *The Turn of the Screw*, Henry James's ghost story, with a script by Truman Capote and William Archibald, directed by Jack Clayton in 1961. And I think it's the best ghost story ever made. It is so creepy, that film, and it gets creepier.

One of the great signs of a horror movie is not only is it still frightening, it's more frightening than when it came out, because of our obsession with paedophilia and other things. It's about the possession of children, and that's become a real taboo. And all sorts of things that were sayable in the 60s are no longer sayable, so the movie's become even more transgressive in a way. So I'm writing about that, and that'll come out in the autumn. I found it very interesting to watch it again. I've enjoyed writing about it and trying to work out who did what. And Truman Capote wrote it when he was in the middle of *In Cold Blood*, and you go and see *Capote*, the film, and they suggest that he was completely obsessed with *In Cold Blood*; it took over his whole life. Not true: he's sitting there writing, knocking off *The Innocents* in the middle of completing *In Cold Blood*. Amazing. And it's a great script.

SG: Thank you, it's been wonderful... a real education.

Notes

[1] Shown to mark the seventieth anniversary of the opening of Tutankhamun's tomb (See Christopher Frayling, *The Face of Tutankhamun* (London: Faber and Faber, 1992).

[2] Christopher Frayling, *Vampyres: Lord Byron to Count Dracula* (London: Faber and Faber, 1991). For our discussion on vampires please see the full transcript of this interview on the *Misdirect Movies* website.

[3] OGOM, as it has affectionately become known, is the research project I convene at the University of Hertfordshire. It relates the undead in literature art and other media to questions concerning gender, technology, consumption and social change. For more info see *Open Graves, Open Minds: Representations of Vampires and the Undead from the Enlightenment to the Present Day* (Manchester: Manchester University Press, 2013), or visit www.opengravesopenminds.com and http://herts.academia.edu/SamGeorge

[4] He studied history at Cambridge and completed a doctorate on the Enlightenment philosopher Jean-Jacques Rousseau.

[5] Christopher Frayling, *Spaghetti Westerns: Cowboys and Europeans from Karl May to Sergio Leone* (London: I. B.Tauris, 2006).

Location, Location, Location

John Rimmer

Location

The nature and history of collage whether it is a simple 'lick and stick' or 'cut and paste' or the more technically sophisticated application of collage afforded by the sequencing of zeros and ones, is one of relocating something somewhere else. Today the technique is very pervasive. Pablo Picasso and Dziga Vertov were early pioneers of collage in the early twentieth century and who worked in different media, and used the collaging techniques for different purposes. In the mid-twentieth century Jasper Johns and Robert Rauschenberg both employed collage in their work, and they also produce different effects — Rauschenberg imparts a 'part-by-part, image-by-image reading of the work' through using unitary devices that directly reference objects or individuals, rather than incorporating fragments or incomplete aspects of an image/object typified by Johns.[1]

Dziga Vertov's early modernist film T*he Man with a Movie Camera* (1929) has been referred to as 'perhaps the most medium-specific film in the history of cinema'[2] (Krauss, 2006, p.56). Vertov took 'newsreel' footage, foregrounded the camera, experimented extensively, employed montage, and explored the mechanics of film making, in an attempt to eradicate 'cliché' and 'catch life unawares' — interjecting the everyday with the presence of the camera. *The Man with a Movie Camera* pioneers montage techniques manifestly explores and experiments with the material possibilities in film. Vertov's attempt for 'a decisive cleaning up of film-language, for its complete separation from the language of theater and literature',[3] prefigures Greenbergian modernism, and his assertion that 'competence of each art coincided with all that was unique to the nature of its medium.'[4] However Vertov did not prefigure Picasso and Braque who introduced papier collé and changed the whole vocabulary of Cubism in around 1912. For example, by inserting newspaper into a composition as in Picasso's *Violin*,[5] a semiological element is added to a formal composition, such that the newspaper itself represents local, national, and global events that are occurring at the time of print.[6] The collaged elements introduce contexts outside the picture frame into, in this case, a still life drawing, and can be seen as both a concern with 'its literal surface', and also a response to technological advancements in mechanical reproduction, and the possibilities of using these objects as signs.

In her catalogue essay, Jaimie Baron points to the difficulties today in locating meaning due to appropriation and recycling of images employed in making, and poses the question as to what extent does the viewer need to be aware of the 'found material' being used? Elizabeth McAlpine and David Reed (whose series of vampire paintings provide an interesting metaphor on what is being discussed here) are artists in *Misdirect Movies* who each create different work that can be located at the opposite extremes of a spectrum — at one end, a more 'intentional disparity' (work that is evidently appropriated, and quotations apparent), and at the other, works that lean towards a kind of vestigial appropriation (where referencing specific source material is not necessary to convey meaning). McAlpine has contributed two video works for the exhibition. In *The film footage missed by a viewer through blinking while watching the feature film "Don't Look Now"*, McAlpine employs source material that is clearly identifiable from the film *Don't Look Now* whereas *Light Reading 1500 Cinematic Explosions* is formed into a more abstracted work with a minimalist sensibility — a register of specific explosive moments in films that combine to form a sublimated whole. There is a tension within her work — between a modernist self-reflexivity and postmodernist staging, which is playfully engaged in, through strategic interrogation of materiality and audience in relation to the transmission and reception of meaning. David Reed who trained and continues to work as a painter, also produces 'ensembles' — various combines of video, and installation. His abstract paintings collage facets of cinema and photography rather than specific or identifiable films and they have been described as 'picture-in-picture combinatorics'.[7] The allusion to the cinematic is created by the photographic quality of the paintings surface, employment of filmic colour and transparency, and the deployment of compositional devices; 'zooms and pans, cuts, inserts as flashbacks, areas in and out of focus, [and] the extension past the edge of the canvas'.[8] Reed describes this process of interrogating the media:

> *I feel that the painters of my generation, like Jonathan Lasker, we've added something to the vocabulary of abstraction. It's difficult to come up with a word for it. Stephanie (Snyder) came up with a word for it — she calls it "linguistic abstraction." That's not bad, but not so good, either. I don't know what the term would be. Maybe additive abstraction? A lot of Modernist art removed things. We've done the opposite. We've added things.*[9]

Conversely, Reed directly references specific films in his photographic 'editions', 'ensembles', and 'animations' rather than deal with the cinema obliquely as in his paintings, however throughout Reed's work there is an emphasis of a shift from the white cube paradigm throughout all the different media employed. Reed states that his '...paintings are not about being located' and also that 'Some painters have broken out of the frame, not like the Baroque painters through illusion, but materially and literally. I want to break out mentally. The edge of the painting is still there physically, as the wall is, but it's also not there at all'.[10]

Within my own earlier practice, a primary focus involved the employment of different methodologies and strategies found within the painting — collaging different models of painting — referencing different linguistic devices: abstraction; figuration; the grid; the all-over; and illusionistic space. Within my video work, source material gleaned from movie clips and 'peripheral cinematics' — advertising, newsreel, porn, cartoons, are transmogrified quoting 'modernist' abstractions through digital compositing, regurgitating a "picture" underneath a 'picture". The upshot of the process comprise of fragments — visual and audio residues, depicting an 'absorbed' rather than clearly re-presented image.

Since around 2004 I have also been making works that focus on appropriating text and images and exploring an 'inappropriation' or intertextuality that operates through artefacts, commentary, and audience. My interest derives from artists struggle with the inadequacies of language (written, verbal and visual), and the wider philosophical debates surrounding the location of meaning. It was prior to my involvement in the visual arts, that I became aware of the writings of Ludwig Wittgenstein. I was initially drawn to his philosophy through a growing interest in his extraordinary personal life but became increasingly absorbed in his later works on language. His development of concepts such as; *language-games, private language argument, family resemblances,* and *meaning as use,* grounded a theory of language that made a huge impact on Minimalism and Pop Art in the 50's and 60's when his *Philosophical Investigations* was translated into English. His re-conception of language and meaning was grounded in the social realm and provided a dramatic move from a form of *logical atomism* — a positivist conception of language, which lacked elasticity and was fundamentally essentialist. Wittgenstein's relocation of meaning, from an essentially private to a public entity, provided a critique of Abstract Expressionist's formulations of art as being unmediated intensions of the artist. In discussing the 'specific *language*' of expressionism, Hal Foster explains it as 'a language so obvious we may forget its conventionality and inquire again how it encodes the natural and simulates the immediate'.[11] Influenced by Wittgenstein, the artist Jasper Johns questioned reappraised Abstract Expressionism, through collage to pursue 'an expressive but not expressionistic character within his work' and as such produced collages that exemplify how artists began to reappraise and reconfigure visual language. Johns imbued appropriated imagery/objects with 'moral histories... Johns' character and conduct', or in other words inserts public symbols with personal, autobiographical fragments.[12]

Location

Although the siting of film within the cinema house, and exhibition in the gallery space, remain places for the public to visit and experience art forms, the reception of film and art have changed. Watching film has been transformed by the introduction of technologies such as the television, video players, DVD players, smart phones and online streaming of video content. The loci of experiencing art has also expanded into the landscape, site-specific, and 'alternative spaces', and as with film, digital technologies are providing platforms for net art. Indeed, the temporality of an exhibition in a gallery, one containing physical objects of art, housed in a purpose built museum, is also relocated once it comes down. The exhibition then becomes more tangible through; exhibition catalogue, documentation, and any critical reviews it may receive. These supplementary components, created because of the exhibition, become the exhibition. In this sense the show becomes an itinerant entity existing through indices. The main focus of *Misdirect Movies* is to explore how the exhibition and the gallery space can be used as a place to explore the history, reception, production and materiality of moving pictures, and in this essay I will try to illuminate factors that lie behind the quixotic nature of the project.

Misdirect Movies was conceived as a touring group exhibition as a way to re-present and insert different artworks by the contributing artists in response to four different gallery spaces. The contributing artists were selected as they appropriate, respond to and re-locate/transcribe cinematic source material through digital and combinations of digital and analogue processes and media. A large measure of this essay has been informed by notions of the 'expanded field' and 'technical support' which were introduced by Rosalind Krauss. In Maria Walsh's essay she refers to 'technical support'[13] as a development on 'medium specificity'. Walsh describes 'technical support' — identified as the cinematic in the exhibition — as 'a set of rules derived from technology that puts strictures on what an artist can do, but within which there are possibilities for improvisation...'. The use of the term 'technical support' is applied to the artist and artistic practice by Walsh, as it is in the hands of Krauss, but can we usefully relocate the term within curatorial practice? I will turn shortly to Douglas Crimp's writing on his heavily influential *Pictures*[14] exhibition, suggesting he extends the idea of 'technical support' into a linguistic or textual dimension.

Though the different artworks employed in the exhibition, the transformative nature of the venues, and the supplementary texts, there is an attempt to configure a notion of the cinematic as something aesthetic, material, and social. I suggest this is realised through a process of collage, a process that is more than just the employment of various media by the artists to enable the transfer and transformation of 'peripatetic' images. It is collage as a text-image mediation — fundamental in the assimilation of historical and theoretical underpinnings that lie outside the frame that have formed the making of the works that relocates much more than objects or materials relating to cinema, but also substrate of ideas.

Location

I am suggesting that the creative use of collage involves a complex itinerary — a kind of endless mediation. This is further articulated in Sam George's interview with Sir Christopher Frayling, where they discuss his interdisciplinary approach to work. It becomes apparent that the journey between popular culture, education, art practice, history and philosophy are not always easily mapped out. Frayling's work has been in connection with various institutions; the academy, the museum, and a funding body, all in relation to art. He describes the nuances and tensions that exist between the institution and art practice and also questions raised through their mediations. For the practitioner a kind of 'institutional collage' inevitably attaches itself to their mindset, for the museum, academy and funding body have long replaced the patronage of the church and monarchy. In his essay *Against Pluralism* Hal Foster examines the 'paradoxical' relationship between the institution and art and discusses the development of pluralist practice since the 'apogee of modernism' that allowed '...for many new modes of art: hybrid, ephemeral, site-specific, textual. It also fostered an "institutional theory" of art — namely, that art is what institutional authority (e.g., the museum) says it is.'[15]

In *Pictures*, Crimp also refers to the institution of the museum and its relationship to art practice. He looks at artists who used 'processes of quotation, excerptation, framing, and staging [which] necessitate uncovering strata of representation'.[16] Although he acknowledges the prevalence of artists employing non-traditional media as 'technical support', Crimp's focus is on the rise of 'theatre' — performance, video and sound installation, what he sees as minimalist sensibilities and its 'duration of experience'. Unlike Krauss he is somewhat sceptical regarding the continuing significance of media specificity in an 'expanded field':

> *What then are these new aesthetic activities? Simply to enumerate a list of mediums to which "painters" and "sculptors" have increasingly turned — film, photography, video, performance — will not locate them precisely, since it is not merely a question of shifting from the conventions of one medium to those of another... it is clear that the actual characteristics of the medium, per se, cannot any longer tell us much about an artist's activity.*[17]

Crimp makes a distinction in how to approach art referred to in *Pictures* — that which employs processes such as quotation, from modernist art which he characterises as 'topographical' and about surface. He refers to 'stratigraphic activity', 'structures of signification', and 'underneath each picture there is always another picture', to illustrate an intertextuality which is always already at work in *Pictures*. Although Crimp refers to artists such as Sherrie Levine, Cindy Sherman and Troy Brauntuch, he does not directly refer to the terms collage and appropriation in his essay. By using the term 'picture' non-specifically to encompass a 'mental process as well as the production of an aesthetic object'[18], I suggest that Crimp implicitly points beyond a notion of collage as a formal device, or as a facet of the 'expanded field', and recommends thinking of collage as functioning in a much wider sense. I think Crimp moves the notion of collage, albeit implicitly, beyond the parameters of specific or generic thinking of medium, by reference to 'process' and 'activity'. He can thereby be seen to be signposting a tension between a kind of *artistic impulse* and an *absorption of the theoretical* in the artistic construction of the work. There remains a hegmonic struggle, that is made apparent through collage, between the public and the private which occurs in the artistic — typified in the collage work of Jasper Johns', and in the theoretical, and also in the 'post-critical condition'.

In reference to literary criticism, collage / montage has been identified as a 'principle device' by Gregory Ulmer when exploring the problematics of 'the representation of the object of study within critical texts'. He suggests that within criticism it is now transformed as literature and the arts were transformed by the avant-garde movements in the early decade of this century, and that his has led to a change in the relation of the critical text to its object — literature, as a process of re-invention[19]. In a similar sense, criticism within the visual arts has also morphed, such that the representation of the object of study has become one that enunciates from a number of theoretical disciplines and blurs the boundaries between theory and practice. Drawing from both the writings of Barthes and Jameson, Hal Foster describes the shift from modernist to a post-structural post-modernist paradigm as one from object to text:

> *... [the] theoretical redefinition of the artefact can also be seen as a passage from modernist 'work' to postmodernist 'text'. Heuristic ...'work' to suggest as aesthetic, symbolic whole sealed by an origin (i.e., the author) and an end (i.e., a represented reality or transcendent meaning); and 'text' to suggest an a-aesthetic, 'multidimensional space in which a variety of writings, none of them original, blend and clash'*[20]

He also quotes directly from Jameson, presenting how thinking of the artefact as text is one that stresses; 'discontinuity, allegory, the mechanical, the gap between signifier and signified, the lapse of meaning, the syncope in the experience of the subject'.[21] Foster perceives a lack of critical distance that extends to the institutional realms of the university and museum driven by a 'rejection of judgement', a 'refusal of authority', and 'scepticism about distance', which is part of the post-critical condition.[22] These concerns have been played out through the development of collage such that collage remains a process — a site, that emphasises the quixotic by accentuating the 'gaps' or joins', 'misplacing' material, or an uncovering of what can seem as endless layers of strata.

Notes

[1] Rosalind Krauss, 'Rauschenberg and the Materialised Image', *Artforum*, 13, (December 1974), pp.36—43

[2] *Kino-Eye: The Writings of Dziga Vertov*, ed. Annette Michelson (Berkley, Los Angeles, London: University of California Press,1992)

[3] Rosalind Krauss, 'Two Moments from the Post-Medium Condition' *October*, Volume 1, Number 116 (Spring 2006), pp.55—62

[4] Clement Greenberg, Modernist Painting in *Modern Art and Modernism: A Critical Anthology*. Ed. Francis Frascina and Charles Harrison (London: Paul Chapman in association with the Open University (1988) p.5

[5] Pablo Picasso, *Violin* (1912). [Pasted paper and charcoal] Paris: Centre Georges Pompidou

[6] Rosalind Krauss, 'In the Name of Picasso', *in The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Massachusetts, London: MIT Press,1985), pp.23—40

[7] Konrad Bitterli, 'Pictorial Striptease' in *David Reed: You Look Good in Blue*, Katy Siegel (Nurnberg, Verlag Fur Moderne Kunst, 2001), pp.37—45

[8] Pia Gottschaller, 'Strange Things Can Happen: David Reed in Conversation with Pia Gottschaller' in '*David Reed: heart of glass: painting and drawings, 1967—2012*' David Reed, Christopher Schreier (Bonn: Kunstmuseum Bonn, 2012), p.61

[9] D. K. Row, 'An interview with painter David Reed' (The Oregonian, 2008) http://blog.oregonlive.com/visualarts/2008/10/web_exclusive_an_interview_wit.html

[10] David Ryan, *Talking Painting-Dialogues with Twelve Contemporary Painters* (London & New York: Routledge, 2002), pp.200—202

[11] Hal Foster, *Recodings: Art, Spectacle, Cultural Politics* (Washington: Bay Press,1985), p.60

[12] Fred Orton, 'Present, the Scene of... Selves, the Occasion of... Ruses' in *The Block Reader in Visual Culture* ed. Jon Bird, et al (London and New York: Routledge, 1996), p.90

[13] Rosalind Krauss, 'Reinventing the Medium', *Critical Inquiry*, "Angelus Novus": Perspectives on Walter Benjamin Vol. 25, No. 2, (Winter 1999), pp.289—305

[14] Douglas Crimp, 'Pictures', *October*, Vol. 8 (Spring 1979), pp.75—88

[15] Hal Foster, *Recodings : Art, Spectacle, Cultural Politics* (Washington: Bay Press: 1985), p.14

[16] Douglas Crimp, 'Pictures', *October*, Vol. 8 Spring, (1979), p.87

[17] Ibid, p.75

[18] Hal Foster et al, *Art Since 1900: Modernism, Antimodernism, Postmodernism* (London: Thames & Hudson, 2004), p.580

[19] Gregory Ulmer, 'The Object of Post-Criticism' in: *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster, (New York: New Press, 1998), pp.83—110

[20] Hal Foster, *Recodings: Art, Spectacle, Cultural Politics* (Washington: Bay Press, 1985), p.129

[21] Ibid, p.129

[22] Hal Foster, 'Post-Critical', *October*, issue 139, (Winter 2012), pp.3—8.

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