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The Beloved: A documentary film on the history and aftermath of Fremantle's Rajneesh sannyasin community – and – Hidden Realities: Transcendental Structures in Documentary Film: An exegesis

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The Beloved

A documentary film on the history and aftermath of Fremantle's Rajneesh sannyasin community

– and –

Hidden Realities: Transcendental Structures in Documentary Film

An exegesis

This thesis is presented for the degree of
Doctor of Philosophy

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Abstract

This creative work and its associated exegesis examines the concept of what I have termed a 'transcendental structure' in relation to a documentary film form, and what outcomes, specific to a non-fiction mode of representation, result from the application of this structure. A transcendental structure in film has a long history of investigation and interpretation in narrative fiction film theory and practice, but is substantially absent from documentary scholarship. The topic appears, in different forms, in the critical writings of Zavattini (1940), Bazin (1946), Pasolini (1965), Schrader (1972), Deleuze (1985), and more recently, Perez (1998) and Minghelli (2016). All of these theorists have identified a cinema of a *double* nature: on one level, explicit in its narrative programme and engagement, while on another level, simultaneously registering a spatial and temporal 'beyond' that invites an alternative experience based on a formal engagement. This aesthetic or non-narrative dimension is made perceivable through cinematic strategies that aim to interrupt or suspend the narrative flow and foreground elements external to the narrative programme. It is for this reason that landscape holds particular importance to a transcendental structure; in its physical interaction with and set-apartness from the human narrative, and through this, in its contrasting temporality to the narrative and less tangible level of registration.

This research will proceed by testing this structure through my own creative practice: a documentary feature on Fremantle's Rajneesh *sannyasin* community, titled *The Beloved*. This is an ongoing community in Fremantle, which in the eighties, experienced a dramatic and public rise and fall as a movement. It is also a community with which I have an enduring personal relationship. This has allowed me to address not only their public history, but also the troubled memory that survives within the community. This documentary will be accompanied by the exegesis which will identify the concept of a transcendental structure within fiction film scholarship and, in the absence of critical writings that relate to this concept in documentary, will examine documentaries that are able to be discussed in these terms. The key films that I examine in the exegesis include *Shoah* (Lanzmann, 1985), which brings the incomprehensibility of the Holocaust into the realm of present experience by rejecting archival imagery in favour of landscapes from the concentration camps in their contemporary state; and *sleep furiously* (Koppel, 2008), in which the unprocessed trauma of community disintegration is registered through affect-based experience rather than the narrative or representational programme.

From the sum of this research, I argue that the interview based historical documentary is particularly suitable as a platform for a transcendental structure, and useful to historical subjects of a sensitive, troubled, and unresolved nature. The double nature of the structure, exhibited in the dissociation of the voice recounting the historical narrative from imagery of present-day settings, opens up new communicative possibilities and spaces for the contemplation and processing of incomprehensible, repressed, or traumatic experience.

Declaration

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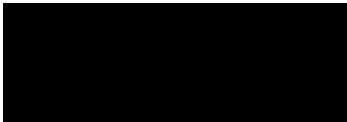
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Introduction

This research project explores the concept of a 'transcendental structure' in film, its potential outcomes, and its application to a documentary film form, for which a critical examination of this concept remains largely absent. The transcendental in relation to film is most closely associated with Paul Schrader's seminal work on spirituality and film, *Transcendental Style in Film*, originally published in 1972. However, while I have used Schrader's terminology and built on his ideas in this exegesis, I am not adopting his model or definition. Rather than using the term to define a spiritual transcendence and entangling it with theological thought, I am using 'transcendental' to describe a structure of experiences within a film, in which one experience – that of the central narrative – is transcended by another experience. I will set out my use of this term in Chapter 1. 'Structure' is another term with various meanings in relation to film. In film theory discourse, the term structure is far more associated with narrative experience – the order and relationship of narrative events – than with the aesthetic experience of a film's formal interactions. This is despite the long history of structure being discussed autonomously of narrative. Aesthetic structure does not negate narrative engagement, but places it within the wider experience of a film, which includes experiences that are not assimilated into or explained by narrative alone. It is this structure that occupies this research project.

This exegesis sets out its argument in a progression of four distinct chapters. Chapter 1 will present a genealogy and definition of the concept of a transcendental structure in narrative fiction film, a concept that, in different forms, has a long history of critical enquiry. Chapter 2 will then undertake the primary aim of this research project: to address the absence of this area of critical enquiry in documentary film, and investigate the presence and the potential of the concept of a transcendental structure in documentary film practice. A crucial method for this enquiry is in the testing of a transcendental structure in my own creative practice, a long form documentary film on the Rajneesh *sannyasin* community in Fremantle. Chapter 3 will discuss the historical and personal background to this project, its suitability as a subject on which to apply a transcendental structure, and a critical analysis and reflection of the creative decisions made in its construction. Chapter 4 will offer my reflections on the process and outcomes of this film and the relevance and potential of this structure in contemporary documentary practice.

This project has emerged out of the search for an adequate form to represent the history of Fremantle's Rajneesh *sannyasin* community. Firstly, as a means of

conveying the intangible experiences described to me by *sannyasins*: of the early encounters with the movement and with the guru Rajneesh himself, and of the enigmatic concepts of enlightenment and discipleship. But primarily to develop a form that is able to contain and address this community's fractured historical interpretations and troubled memory, while at the same time doing so in such a way that avoids the didactic, sensational, or categorical.

Documentary scholarship is widely acknowledged as having an overly narrow focus, having been conceptualised, in the words of Michael Renov, "at a remove from the creative core of cinematic art" (1993, p. 13). Malin Wahlberg reiterates this point when she writes that "documentary cinema has only rarely been addressed in discourses on film aesthetics" (2008, p. 145), and as Mark Cousins and Kevin MacDonald have written, when compared with other areas of critical analysis, the "formal range" of documentary is overlooked in documentary film theory, while "the list of books about the ethics and politics of non-fiction film continues to grow" (2009, p.xiii). This is despite the many examples of documentaries that reject the limits of conventional documentary representation and engage the aesthetic potential of the form to enhance its communicative aims. This lack of scholarship relating to documentary aesthetics has meant that the concept of a transcendental structure – a concept seen in a range of formulations in fiction film theory – remains unexplored in documentary. This research project seeks to address this gap by engaging a central question: how can a transcendental structure extend the communicative aims of a documentary film form, and what documentary modes and subjects are most suitable to and likely to benefit from this structure?

So what is a transcendental structure and how is it recognised? Although the focus of this study is documentary, the investigation into this structure in a documentary form requires the background of an investigation of a transcendental structure in fiction film, otherwise there are insufficient reference points to substantiate my claims. Narrative fiction film offers a clear genealogy of a transcendental structure and many examples of films and writings to refer to, so I will proceed with an example of a fiction film that exhibits this structure.

The Wind Will Carry Us (1999) by Abbas Kiarostami, opens with an extreme long shot of a four wheel drive snaking down a road on the side of a dry, rocky hillside. The presence and prominence of the landscape is emphasised by the static camera position, and its noticeably long duration of more than thirty seconds. The sound that is foregrounded meanwhile, is of an unseen interaction that takes place

from inside the car that appears as a tiny moving feature of the frame. A TV crew is trying to find a village, arguing about how to interpret the written directions they are following:

> Voice 1: "The single tree? There are so many?"
>
> Voice 2: "They're all on the hill".
>
> Voice 3: "That's what it says here".
>
> Voice 4: "I don't think this will get us anywhere" (Kiarostami, 1999).

Their conversation takes place in a rapid back and forth manner, in which they speak over the other, repeat themselves, laugh and disagree. The subsequent shots in the sequence are slow pans, still in an extreme long shot, which follows the car through the landscape, stopping at times to allow the car to leave the frame or disappear behind a hill.

Figure 1. The two opening shots of *The Wind Will Carry Us* (Kiarostami, 1999).

The clarity, immediacy and closeness of the conversation contrasts sharply with the stillness of the landscape and the opening shot, the slowness of the pans that follow, and the depth and openness of the image. A duality in the experience of this sequence is thus established between the contrasting speeds and times of the image and the sound, and the human characters and their surroundings. This juxtaposition has a narrative purpose, as it emphasises the source of the drama in the film's plot-line: the modern, 'city time' of the TV crew that is about to come into conflict with the time of the village and its inhabitants they are visiting, whose rhythms are more in tune with the environment (The TV crew have travelled there in the hope of filming the villager's mourning rituals that anticipate the death of an old woman – but she stays alive).

However, the narrative purpose of this juxtaposition masks another experience that registers as distinct from that of the narrative. This distinction can also be registered at other moments throughout the film, an alternative experience

that Kenta McGrath has described, in writing on the same film, as "an oblique, parallel commentary of the film's own making" (2016, p. 5). When interviewed on stage by Richard Peña, Kiarostami, in responding to a question about his use of off screen sound in this film, explains that it serves "to remind us that we are only looking at one of the dimensions, and we can bring in a reminder of the presence of other dimensions by using off screen sound" (Kiarostami, 2014)

This perception in *The Wind Will Carry Us* (1999) of an alternative experience to the central narrative within the one film, while unfamiliar to a conventional film viewing experience, is the result of a cinematic structure that has a long genealogy in film theory and practice. It can be perceived in films by a wide range of filmmakers, not defined by any one national or regional cinema, single formal characteristic or contemporary trend. Consider also the experience of a film such as *The Aviator's Wife* (1981) by Eric Rohmer, an abundant proportion of which is spent on the streets and in the parks of Paris, in which incidental passers-by, accidental encounters, and sounds and features of the environment are foregrounded and become inextricably linked to the experience of the film. So much so, that the impression that the slight and incidental narrative experience leaves is hard to distinguish from the impression of the foregrounded setting in which the narrative took place. Indeed, place is often so present in Rohmer's films that it is entirely plausible to suspect that the meaning of his films lies not in the words or actions of his characters, but elsewhere. As observed by Geoffrey O'Brien, the distinctive quality of a Rohmer film is that "they exert a lingering sense of open-ended fascination, as if perhaps they were about something altogether different from what we imagined while caught up in the moment to moment" (2008, p. 58)

How might the identification and discussion of such a nuanced and enigmatic cinematic experience be approached? To begin with, by recognising that this experience can be identified as a *structure* of experiences, in as much as it involves the relationship and interplay of the experience of foreground and background elements and experiences; the foregrounded narrative experience, and the aesthetic experience that may or may not be registered in the background, depending on the importance attached to it by the filmmaker, and the attention placed on it by the viewer.

Every film has a version of this structure and has these two dimensions, in as much as, in William Brown's terms, "any film will show us a background and a foreground, with a human agent typically occupying the foreground" (2014, p. 87). The point to be made however, as Brown asserts, is that "most (mainstream) films do

not encourage viewers to consider the background as important" (p. 87). The freedom to roam, to search, to contemplate the image, is not part of the conventional narrative film's programme, of which only the experience of the foregrounded human narrative is considered. While succinct, Brown's assertion is an exaggeration: the experience of the background is of course still considered important in conventional narrative cinema. However, there is a firm hierarchy in which its importance remains based on its contribution and service to the foregrounded narrative experience, effectively subordinating the background into the narrative programme. The latent experience in the background therefore remains undiscovered, an untapped, unrealized hidden 'reality'.

In Roberto Rossellini's *Paisá* (1946), Bazin saw that in the foregrounding of what is background to the human narrative, the environment itself is able to "have an equivalent role" and become protagonist, or a narrative in its own right (2009, p. 241). Two simultaneous narratives then, very different in their representation: one narrative a condition of movement, a human agent, a progression of causally linked events; and a second narrative a condition of time, perception, form and environment. While the explicit, human narrative offers certainty in causal storytelling, the other, underlying narrative offers mystery, a contemplation of what is unknown or unable to be named through a formal or aesthetic engagement.

This exegesis looks at films with a structure that attaches importance to the less tangible aesthetic experience of the background and the interaction of this experience with the narrative programme. The perception of this structure in fiction films and its ambiguous effect has been identified, analysed and interpreted over many years and in different ways. These perspectives include, in simplified forms: realism (Bazin, 2009), subjectivity (Pasolini, 1976), spiritual transcendence (Schrader, 1988), and time (Gilles Deleuze, 1989). In every case it is about the perception of a double – a discernible division in the experience of a film, through the perception of a second, underlying narrative, temporality, or subjectivity. The perception of this second, parallel experience is not a condition of any one strategy or technique, but is brought about by an enlarged presence of something both external and simultaneous to the human narrative.

In Chapter 1, André Bazin's concept of cinematic realism lays the foundation for the articulation of a transcendental structure in fiction film. Bazin (1965) identified a growing trend in cinema that was moving away from the narrative focussed conventions of mainstream cinema. This trend was characterised in a film by an enlarged presence and influence of the surroundings and by the perception of

duration, brought about through the use of wide framing, deeper staging and focus, and longer takes. I will then discuss how Bazin's concept was enlarged upon by Paul Schrader (1988), who identified a "transcendental style" in the films of Robert Bresson, Yasujiro Ozu, and Carl Dreyer, in which the presence of something external to the narrative - the surroundings, or cinematic form itself – is emphatically foregrounded. This is brought about through the deliberate 'flattening' and de-dramatizing of the formal elements of storytelling, such as the actor's performances, the camerawork, which is often static and monotonous, and the editing, which is used to emphasise form as much as the human drama.

This perception of two distinct domains and a cinematic structure that foregrounds mystery and a sense of 'otherness' has been seen by some theoreticians and critics, including Schrader, Susan Sontag (1990), and Richard Engnell (1995), for its religious or spiritual implications. Chapter 1 acknowledges this link and the potential to discuss a transcendental structure in these terms, but this exegesis also addresses alternative formulations to consider this concept. Gilles Deleuze's concept of the "time image" (1989) is one such framework that will be discussed in Chapter 1 that offers a secular theoretical perspective on a transcendental structure. The problematic religious associations of the term transcendental will also be addressed in Chapter 1. As I raised earlier, while most often associated with spiritual experience, transcendental can also be used to describe a structure of experiences within a film. A transcendental structure in film is concerned with the contrasting experiences of narrative and form.

Within this structure of distinct narrative and formal experience is the special importance of landscape, or the environments in which the narrative is enacted. In its stillness and silence, landscape offers a pause and a different temporal quality to narrative. With the foregrounding of landscape in a film, the viewer is no longer encouraged to engage uncritically with the one perspective offered by narrative, but to contemplate a wider temporal and spatial context. As I will discuss in Chapter 1, the interaction of narrative and form, movement and stillness, storytelling and landscape, opens up a contemplation of pasts and presents, memory and visibility. Giuliana Minghelli (2016) considers this form of interaction and contemplation in relation to the films of Italian neorealism. She argues that the pronounced presence of landscape facilitates an encounter with the repressed and troubled post WWII memory of the past twenty years in Italy under Fascism. In Minghelli's argument, landscape becomes a repository for memory and the unexpressed in the films of the neorealists. This "visual processing" of the past (2016, p. 4) is not enacted in the

film's narratives, but in the surroundings that silently witness the desperation and hopelessness of the film's human protagonists.

Establishing a secular framework for the discussion of a transcendental structure, the potential role of landscape in both its narrative and non-narrative functionality, and the 'double perception' of narrative and aesthetic experience, is of particular importance for the investigation of this structure in relation to documentary. This is the subject of Chapter 2 and the primary focus of this study. Documentary covers such a wide area of representational forms that I have isolated two documentary types or what Bill Nichols (2010) terms modes that I consider most amenable to the application and perception of the double or transcendental structure. One is the observational mode and the other is the interview-based historical documentary, a form of the participatory mode in Nichols' lexicon. Both forms are able, in different ways, to fulfil their narrative or representational programme while at the same time incorporating elements outside of this programme. Observational documentaries aspire to the impression of an unobtrusive, objective view of un-manipulated, unpredictable reality. I will be investigating documentaries that incorporate elements of aesthetic experience into this already open structure, through a pronounced presence of the environment, cinematic temporality and form. In the interview-based historical documentary, the opportunity for a double or parallel structure arises from the disembodiment of the voices from the interviews that recount the historical narrative, and the potential autonomy or dissociation of the accompanying imagery. I will investigate documentaries that foreground place and landscape, and reject archival imagery, chronology and talking heads, as a means of opening a gap between the disembodied voice and the imagery. The imagery that replaces archival images and talking heads in these documentaries is primarily of natural or urban environments that link to the historical narrative, but offer a present-day perspective that contrasts with the stories from the past.

Each of the documentary types that I investigate for this exegesis pierce the factual, objective, expositional and representational function on which the conventions of their respective documentary type relies, revealing and conveying otherwise inaccessible aspects to the subject. In Gideon Koppel's *sleep furiously* (2008), for example, which I will investigate as an observational documentary, Finn Daniels-Yeomans argues that the experience of community disintegration and trauma is *registered* rather than represented, through aesthetic experience or affective engagement. This latent narrative occurs in the background of, or the gaps

between, the explicit or manifest narrative of the film, which charts both the cyclical community events that configure the town of Trefeurig in Wales and the signs of their disappearance, and affect the viewer, in Daniels-Yeomans' terms, "without conveying or communicating the secret or meaning of the experience" (2017, p. 92). Claude Lanzmann's *Shoah* (1985), which I will examine as an example of an historical documentary, documents the Nazi's industrialised programme of genocide in WWII from the perspective of surviving witnesses, while offering only imagery that is contemporary to the making of the film; the sites of the death camps and their surrounding townships, the trains that connect them, and the faces of survivors. *Shoah* confronts the impossibility of representing the experience of the Holocaust and the shelter found in its mythological status, through an engagement with time, memory and landscape. Through the foregrounding and contemplation of the dialectical relationship formed between the past and the present, Lanzmann interrogates this history's actuality, and reveals the presence and persistence of traumatic past events.

The focus on trauma of the latent, background, or underground narrative of both of these examples reveals the potential value of a structure in which a double perception is at play: to engage with the corporeal as well as the cognitive in the communicative aims of a documentary, a direct and *indirect* engagement with incomprehensible, intangible or unrepresentable experience. Trauma is one such experience that has long been regarded as being "an inherently unrepresentable phenomenon", a conception, as Daniels-Yeomans outlines in his essay, "Trauma, Affect and the Documentary Image", that has dominated discussions of any documentary engagement with traumatic experience (2017, p. 86). This is despite the fact that traumatic experience continues to shape contemporary realities, "with frequently wide and devastating force" (p. 85). In her *Unclaimed Experience* (1996), Cathy Caruth describes trauma as "the confrontation with an event that, in its unexpectedness and horror, cannot be placed within the schemes of prior knowledge", which results in traumatic events being carried through the life of the subject as a not-yet-conscious, or unassimilated experience (p. 153). Trauma is thus experienced in "a kind of a double telling", which oscillates between "the story of the unbearable nature of an event and the story of the unbearable nature of its survival" (p. 7). According to Caruth, and Freud before her, it is in seeking to suture this void in experience that traumatic healing is enabled (p. 61). However there lies the difficulty in the representation of an experience that "simultaneously demands and defies our witness" (p. 5). This apparent contradiction also defines the complexity of unresolved

or difficult historical subjects. It also points to the value of a transcendental structure in which a simultaneously direct and indirect representational structure engages with both the historical events themselves and their haunting inaccessibility but persistence in the present. A transcendental structure can therefore be seen as an example of the "counter-forms" in documentary that Michael Rothberg sees as vital to "maintaining trauma as an object of inquiry" (2013, p. xiii).

The process of contemplating the actuality of the past and negotiating its meanings must also find new forms that break with the conventions of historical representation to maintain the urgency and vitality of events, stories and lessons from the past. This is particularly important in the current geopolitical environment of the rising influence of authoritarianism and propaganda, in which lessons from the past, once thought to be beyond question are being muddied and forgotten. I argue in this exegesis that a transcendental structure offers historical representation one such "counter-form", and a means by which to maintain the ongoing enquiry into and processing of history.

In the creative component of this study, I have made a documentary for which the concept of a transcendental structure has been tested, and in Chapter 3 of this exegesis, I critically unpack this process. The subject of the documentary is an historical group portrait of the Rajneesh *sannyasin* community in Fremantle. I will introduce this subject here, however Chapter 3 will offer more historical detail about this community and movement, as well as the story of my personal connection to this subject. This is a community with whom I have a long and personal relationship, having gone to school, and become friends with children of *sannyasins* with whom I remain close friends. I have taken my own personal experience and knowledge of this community into this project, combining it with historical research based on written accounts as well as multiple interviews, many of which make up the historical storytelling of the film.

This is a community who experienced a dramatic explosion in popularity and exposure in Fremantle, particularly during the years of 1981 – 1985, in which they lived in a fully functioning commune, which included the running of a vibrant ashram and several successful businesses, all in central Fremantle. It is remembered by Fremantle locals as a time of great colour, vibrancy and theatricality in the city's history, as this community – known colloquially as the 'Orange People' due to the orange, red or pink colours they wore – became a mostly benign and eccentric presence to the largely working class and migrant community. During this time, groups of *sannyasins* could be seen every day on the streets and in the coffee shops

of the old run-down port city, often embracing or in hysterical laughter. However, this community experienced an equally dramatic and public fall and a seemingly overnight disappearance from view, with the collapse of the Fremantle commune and its businesses and the relocation of the Ashram from inner to outer Fremantle, which all occurred in quick succession in late 1985 (O'Brien, 2008, pp. 170/171).

This has been a very difficult story to tell and to represent. From the media-wary community of devotees, all too conscious of the damaging judgements that are easily passed due to a careless or sensationalist representation, the reluctance of ex-*sannyasins* to offend their old friends by speaking out against the movement and its leaders, and the pain, and in some cases trauma, experienced by *sannyasins*, particularly those whose family relationships were irretrievably damaged as a result of their involvement. There have been some recent documentary explorations of this movement, including the March 2018 release of the Netflix six-part series by Chapman and Maclain Way titled *Wild Wild Country.* However, in each case, these are histories told 'from the top' – by those who were at the forefront or in the so-called inner circle of the organisation. There is very little reference to the experience of the ordinary sannyasin or disciple, or to the experience of the aftermath of the tumultuous events of the mid-eighties. In the absence of any thorough public airing of *this* aspect to the history, it has remained in many ways an unexamined, "unclaimed" experience for the *sannyasin* community, a troubled memory and conscience that forms the background to their story and is yet to find expression.

This project has grown out of a curiosity from my childhood and a personal understanding of this history's concealed and ongoing processing of pain, loss and guilt. For me, it is a history that can only be understood through both a recounting of its historical facts and an evocation of its aftermath – in effect, a double telling or structure. One narrative firmly placed in the past, and another that conveys the intangible presence and persistence of that past in the present. In this way, the structure offers both a representational programme, and a non-representational, affect based repository for memory and contemplation.

The most identifiable formal strategies that I have used to investigate this double telling are the absence of talking heads and the static and protracted observational depictions of Fremantle environments, both urban and natural. These 'landscapes' as I will collectively call them, are filmed in their contemporary state and form the majority of the imagery. The emphatic foregrounding of landscape offers a space that is both connected to and independent from the historical narrative. This

enables the perception of two simultaneous experiences: a historical narrative that takes place in Fremantle, recounted by the voices, and an underlying or background experience of a present-day observational record of the city and its cyclical events, both natural and social. The underlying experience of the city offers a parallel space and time beyond the historical story, and the depth and openness of the imagery provides a repository for memory and the many conflicting views and feelings that are associated with this history. Seeing as the history is entirely recounted by *sannyasins* and *ex-sannyasins*, without any outside observations or perspectives, the landscapes function as an active site of historical processing. As Minghelli proposes, landscape opens up "an alternative space of experience" within a cinematic narrative, "an alternative temporality beyond the oppressive present" (2016, pp. 19-21). This alternative space of experience defines the transcendental structure, and for the historical documentary, offers a contemplative structure for the processing of difficult histories.

CHAPTER 1

Transcendental Structures In Narrative Fiction Film

Defined in different terms and from various perspectives, the concept of a transcendental structure in narrative fiction film has a long history of critical enquiry. This chapter will outline key contributions to this genealogy, moving from Bazinian realism to Giuliana Minghelli's recent research into the role of landscape in Italian neorealism. I will also address this concept's metaphysical or spiritual associations, identified by Paul Schrader (1988), Susan Sontag (1990) and Richard Engnell (1995), and the implications of this perspective on defining the terminology I am using in this research. While accepting these religious associations, the definition I am using for the term transcendental is primarily secular. Gilles Deleuze's concept of the time image and the perception of multiple times or temporalities in the cinematic image is one perspective from which I draw on for this purpose. The importance of landscape and cinematic stasis in a transcendental structure will also be investigated in terms of their bearing on the dual impression within a film of pasts and presents, memory and perception. These elements are particularly relevant to my investigation into transcendental structures in documentary, undertaken in Chapter 2. The transcendental structures that I have identified in the range of texts I cite in this chapter offer different communicative possibilities to the strategies and outcomes exhibited in conventional narrative cinema, and enable different formal relationships that foreground otherwise 'untapped' aspects of time, place, and perception.

Bazinian Realism

This section will introduce André Bazin's concept of cinematic realism as a foundational concept for this study's articulation of transcendental structures in narrative cinema, specifically fiction film. The "standard reading" of Bazinian realism, according to Daniel Morgan, equates Bazin's realist model to a series of formal strategies that "comes closest to or bears fidelity to our perceptual experience of reality" (2006, p. 444). Bazin sees these strategies, which I will discuss in more detail shortly, as primarily objectivist in their aims, which has led to theorists such as Colin

MacCabe, Noël Carroll and Jean Mitry [i] to label his theories as "naïve", for overlooking inescapable subjectivity, as well as cultural and social influences. Rather than engage with the multiple debates surrounding Bazinian realism, my aim here is to emphasise Bazin's aesthetic concerns and theories in relation to his model of cinematic realism, which is a wider and more contemplative concept than the standard reading and these criticisms gives him credit for. I particularly wish to foreground Bazin's interest in what the cinematic image *within* a narrative film structure is capable of communicating beyond its narrative purpose. This is in order to highlight the *double* nature of the cinematic realism that Bazin proposes, a contemplative vision that merges with storytelling.

The exemplars of Bazin's concept of cinematic realism included the filmmakers Jean Renoir and the neorealists, Luchino Visconti, Roberto Rossellini, and Vittorio De Sica. Bazin saw that they were offering in their films an innovative and revolutionary structure that changed the way a narrative film could be experienced. These films had an unfamiliar look and rhythm that was more detached and meandering, and a stylistic and narrative looseness that confounded critics. But it was the astuteness of Bazin to recognise the revelatory potential of this structure.

Cinema, beginning as it did with the Lumiere brothers' *actualités* – simple, single shot recordings of ordinary life and events that rarely lasted more than a minute – has as its origins a vision of openness to the external world. Initially, these films inspired such curiosity and wonderment amongst audiences, and yet what the Lumiere brothers chose as the subject of these films was simply the unremarkable details of daily life observed through and captured by the camera. This form of cinematic observation and description was quickly superseded by an increasing urge to narrate, to tell stories, to create drama. At first this desire yielded stiff and stagey results, but with each new technical innovation, cinema's narrative language became more certain, and more powerful. New techniques such as the close up, shallow depth of field and later, the moving shot and montage editing in particular were being introduced into the vernacular of this new art form and their expressive potential exploited. According to critics such as André Malraux, such techniques represented the birth of film as an art and a language (cited in Bazin, 2009, p. 88). The concept of cinema as a legitimate art form was thus thought to reside in the control and power exercised over its subject – manipulating and mastering reality. As another prominent theorist Rudolph Arnheim claimed, "the more faithful [imagery] becomes, the more it loses the high function of imagery, namely, that of synthesizing and interpreting what it represents" (1997, p. 26). This conception of the cinematic image resulted in the

development and formation of an all-powerful narrative language in cinema. In fact, once audiences moved on from the initial thrill of recognition in the Lumiere brothers' *actualité* films, and filmmakers discovered and assimilated these new techniques for storytelling that were specific and unique to cinema, the 'language' of film came to be seen almost exclusively in its narrative context, and evolved accordingly.

In Bazin's view however, this approach, while demonstrating control over reality, was at the same time strangely blind to it. The revelatory and contemplative potential of cinema – what this new medium revealed to us of the world, its mystery and scale, the multiplicity of experiences and meanings – seemed more or less forgotten in favour of its ability to tell stories. Therefore, the innovation Bazin recognized in the films of Renoir and the neorealists was to revert to a more basic cinematic style, incorporating into their film's narrative structures something of the pure observational viewing experience first encountered in the films of the Lumiere brothers.

In "The Evolution of Film Language", originally published in 1946, Bazin identified "two great opposing trends" in narrative filmmaking: "those filmmakers who put their faith in the image and those who put their faith in reality" (2009, p. 88). Filmmakers who "put their faith in the image" were those who would privilege above all else the meaning of the sequence, or the demands of the story. The formal elements of the misé-en-scene – make-up, costume, acting, as well as framing, composition and lighting – were all deployed for their dramatic expressive potential. With the addition of music, montage and continuity editing, the resulting image would be put to use "according to the material or dramatic logic of the scene" (p. 88). In Bazin's view, "faith in the image" stood for a hermetic, homogeneous, surface representation of the world: the artifice of films, or all that could be *added* to reality in service of a narrative. What's more, "faith in the image" entailed "techniques for imposing on viewers an interpretation of the event being depicted", effectively disregarding the potential for ambiguity (p. 90).

As an alternative, Bazin proposed another conception of the cinematic image he recognized in films by Renoir and Rossellini, among others, "in which the image matters not for what it *adds* to reality but what it *reveals* about it" (2009, p. 92). In Renoir, Bazin associated this notion with his use of deep-focus compositions, as this would result in scenes that would be shot in longer takes and constructed with less editing. As such, this strategy "require(s) a respect for the continuity of dramatic space and, naturally, for its duration" (p. 99). Bazin noted that Rossellini also favoured longer takes, wide shots and deep staging and focus, which resulted in a

more faithful representation of time and space, and a vision that was "closer to the viewer's relationship to reality" (p. 101). Bazin argues that a more observational, less mediated impression of the onscreen event is thus created, which leaves the viewer freer to determine what is of significance in the frame, and even to engage with the onscreen image in a different way, where "the meaning of the image depends in part on the viewer's attention and will" (p. 101). A different, more diffuse kind of immersion is enabled, not as focused on the hermetically sealed world of the plot, but able to be drawn to other things in the misé-en-scene; incidental characters and events, buildings, landscape, and other features and objects in the surroundings – extraneous and unexplained in their significance to the story.

Consider, for example, the scene from *Umberto D* (De Sica, 1952) that focuses on Maria, the pregnant, teenage housemaid of the premises where the film's protagonist, Umberto D. Ferrari, rents a room. Maria's scene starts with her lying back on her bed, where she sees a cat walk across a glass skylight above her. She then moves into the kitchen where she commences her morning tasks. Maria herself is a marginal character, but this scene suspends the progression of the narrative for nearly five minutes of observation, as we watch her move from the stove, to the cupboard, to a note on the table with her tasks, to the sink, where she splashes water on the wall to repel an infestation of ants and fills a coffee saucepan, then back to the stove before she sits at the table again to grind some coffee. Even amongst these quotidian rituals of her life there are further moments that break up the action: in between the stovetop and the cupboard, Maria moves to the window for a moment, where she observes another cat on the courtyard roof; or she pauses while putting the water for the coffee on to boil, looking down at her belly and feeling for signs of the early stages of pregnancy, looks up and stares into space. We are offered no new information in this scene, only an opportunity to contemplate Maria's circumstances: a teenage girl who gets by as a housemaid to a despotic landlady is about to face the prospect of the added responsibility and burden of a child. We are given no direct access to Maria's motivations either, but we are invited to participate in considering her uncertain future. The scene is shot in a plain, unadorned style, with few cuts and no close-ups, with only two instances of shots that could be construed as being concerned with dramatic emphasis. In both cases, these are tracking shots that move towards Maria in her moments of contemplation, at the window and then at the stove. There is also music added to the soundtrack, but it does not serve to emphasise any one moment, rather contributing to the general act of observing and the background desperation that can be sensed throughout the film.

The films identified by Bazin as exhibiting these qualities, such as *La Reglé du Jeu* (Renoir, 1939), and *La Terra Trema* (Visconti, 1948), were still driven by an explicit, central narrative, but by resisting the more expressionist techniques available to them, present a narrative fragmented by ellipses or gaps, less burdened by directorial emphasis or a process of cause and effect. Private dramas are still enacted, but, in the films of Rossellini and the neorealists, for example, they are "placed in the midst of other dramas" (Bazin, 2009, p.240). This is due in part to the street filming and crowd scenes frequently seen in the early neorealist films, but also due to the wider shots favoured by the neorealists, which places the protagonists in a larger environmental context, and the longer takes which encourage detachment and observation. Out of this, a more porous narrative world is created in which 'non-narrative elements' from the background come forth for closer consideration, creating fissures in the narrative surface, and offering a form that "re-introduces ambiguity into the structure of the image, if not as a necessity…at least as a possibility" (Bazin, 2009, p.101).

The foregrounding of the extraneous and the ambiguous in a cinematic narrative structure encourages a more questioning spectatorship, even uncertainty, putting into relief the certainties offered in narrative. This enables the potential for interpretation that a hermetic narrative style inhibits, leaving the viewer freer to determine how best to understand and empathize. On an image level, piercing the narrative foreground invites the viewer to engage with that which is static in the frame as well as what is moving, what is in the background as well as the foreground, that which is of clear significance to the narrated events and that for which significance is uncertain.

Time itself, as an element external to the story, gains presence and form, and to the viewer attentive or willing enough to perceive it, invites a less tangible but nevertheless profound and complex contemplation of time, consciousness, and reality. An alternative time and space to the narrative is thus created, revealing another context or dimension in the image, a temporal, and spatial 'beyond' that Giuliana Minghelli has described as "a kind of ultimate frontier of the story, where human actions begin to merge with the horizon of their unfolding" (2016, p. 24). It was as though these filmmakers had rediscovered within their storytelling methods, cinema's observational and contemplative origins, integral to cinema's ontology, but forgotten or subordinated by the development and dominance of cinematic narrative language.

As a cinema of observation, time, and contemplation, film had a 'language' of its own from its origins, a primary language that was beyond narrative. It is this concept of the cinematic image, and its interplay and even equality with storytelling that is, to this study, the key innovation identified by Bazin in "The Evolution of Film Language", a cinematic structure that encourages the perception of another narrative, a 'narrative beyond' to register in the image and the experience of the film. This defines the double nature of Bazin's notion of cinematic realism.

"Faith in reality" therefore implies a cinematic language that doesn't aim to master reality, or impose a hermetic narrative structure upon the world, but instead offers a wider, more open and porous narrative structure that allows the background to register as foreground. In this structure, opposing elements such as the factual and the ambiguous, the moving and the static, the narrative and the non-narrative, the staged and the unpredictable, are assimilated into the same film experience. In this concept of realism, Bazin saw a style "essentially defined by its unobtrusiveness towards reality" (2009, p. 94), that was capable of revealing "the hidden meanings of beings and things without breaking up their natural unity" (p. 104). Or, in his colleague Eric Rohmer's words, a style that "never allows us to admire a translation of the world, but to admire, through this translation, the world itself" (Rohmer & Cardullo, 2012, p. 42). Daniel Morgan defines this as Bazin's moral imperative: "It is only with things outside ourselves, things that stand freely of our capacity to impose an order on them, that we can establish meaningful kinds of relations—even if that involves their transcendence" (2006, p. 481). In the relations formed between narrative and the space and time that "stand freely" from it – the double structure of narrative and contemplative visions – Bazin saw potential for the revelatory in cinema.

Transcendental Style

The real image is what is hidden in a painting.

> J.M.G. Le Clezio, intro. to Bresson's *Notes on the Cinematographer*

The supernatural in film is only the real rendered more precise. Real things seen close up.

> Bresson, *Notes on the Cinematographer*

In this section, I introduce the term transcendental through Paul Schrader's concept of a 'transcendental' film style, and discuss its relevance to the interpretation of Bazinian realism outlined in the previous chapter. The double nature or structure identified by Bazin in the films of Renoir and the neorealists is, in transcendental style, made emphatic. This is brought about through the use of 'distancing' strategies that are intended to shift the attention of the viewer from the human narrative to an alternative experience within the film, through a heightened awareness of form.

By 'form', I am referring to everything that contributes to the image, including that which is relevant to the narrative, and that which is not. Despite this sounding like a simple description of mise-en-scéne, there is a distinction. As Stella Hockenhull explains, "mise-en-scéne is perceived as part of a narrative process of study…. used largely to explain narrative meaning rather than aesthetic effect" (2014, p. 10). So by form I am referring to the overall aesthetic quality of what contributes to the image – the relationship between the elements, the appearances of objects, moving or otherwise – the overall visible or audible impression, or as David Bordwell and Kristin Thomson have put it, "the total system a viewer attributes to a film" (1997, p. 67). Form *as distinct from content,* which I described as a non-narrative cinematic language in the previous section, can be analysed for its own aesthetic effect, independent of its contribution to the narrative meaning. It is in this way that form and content can be seen as forming a dialectical relationship within a film. Richard Engnell (1995), in his study of "otherness" in narrative film, which I will discuss in the section following this one, investigates this dialectical relationship in terms of narrative and "scene", a term he prefers to form. However, form is Schrader's preferred terminology, and for this study, is also more adaptable to the analysis of documentary, the subject of Chapter 2.

The potential spiritual or metaphysical implications of Bazin's realist model is illuminated by Paul Schrader's *Transcendental Style in Film,* first published in 1972, in which he identified and analysed another innovative conception of formal structure in the post-war films of Yasujiro Ozu (*Late Spring,* 1949), Robert Bresson (*A Man Escaped,* 1956), and Carl Dreyer (*Ordet*, 1955). Best exemplified by Ozu and Bresson who use it exclusively, this style utilises the key formal strategies of realist narrative cinema discussed in the previous section – the long take, deep-focus cinematography – and add distancing strategies that create a deliberate and uniform distance between the narrative events of the film and the viewer. This style was designed, in Schrader's terms, to "intensify attention" (1988, p. 69), or, as claimed by Susan Sontag, to "discipline the emotions" (1990, p.180). Due to this distancing

effect, the viewer is at times forcefully redirected towards that in the image which is outside the immediate reality and concerns of the on-screen characters. Schrader saw in this style a progression from the movement and flow of narrative towards silence, stillness and contemplation: a spiritual awareness (1988, p.155).

An immediate impression of an Ozu or Bresson film might see the extensive representation of the mundane, commonplace practices of the characters as well as, in the case of Bresson, the use of actual locations and non-actors, as a desire for a kind of documentary realism, or to capture or represent 'real life'. However, the austere type of realism that results from their particular styles do not recall documentary. The particular kind of realism created is "cold", formal or unnatural (Sontag, 1990, p.179), and even alienating or "perverse" (Schrader, 1988, p.64), and the viewer is encouraged to reconsider what the purpose of this representation might be. Schrader's term for this stylised, 'flattened' version of reality presented in the films in which "nothing is expressive, all is coldness" is "the everyday" (p.39). This is the most striking point of departure from neorealism – there is no desire or attempt to capture a kind of documentary truth in transcendental style. The aim is to change the way the viewer is accustomed to seeing, and, in so doing, to heighten awareness of form.

As Schrader observed, the conventional dramatic tools – acting, camera-work, editing, music – are 'flattened' into non-expressive components of the on-screen image. This includes; the performance of the actors – or "models", the term favoured by Bresson, who did not use professionals – whose performances are stripped of expression and spontaneity, and whose movements almost always take place within a well-composed, static frame or environment; the preference for natural sound rather than music on the soundtrack, which, in addition to creating a more objective impression, intensifies the viewer's attention to the wider environment of the narrated events, or off-screen space; the editing, which appears more concerned with formal or rhythmic outcomes than with dramatic significance or editorial comment; and with the compositions, which are limited and monotonous in their choices – frontal, mid shot depictions of the characters, for example – and balanced in their depiction of foreground and background, often seeking symmetry in the frame rather than emphasising any one element. As Francois Letterier, the actor who played Fontaine in *A Man Escaped* has said of Bresson:

> He did not want us to ever express ourselves. He made us become part of the composition of an image. We had to locate ourselves, as precisely as

possible, in relation to the background, the lighting, and the camera (cited in Cunneen, 2003, pg. 68).

A clear storyline remains, in as much as a "succession of events which have a rise and fall" is presented (Schrader, 1988, p. 65). However, unlike the cause-and-effect-linked events of what is known as 'plot' in conventional narrative cinema, the distancing strategies used in an Ozu or Bresson film result in the narrative events being presented without dramatic or directorial emphasis or emotional signposting. This keeps a viewer's emotions and judgements and their full, unquestioning investment in the narrative programme in check, and leaves open the potential for investing in something outside of this programme. Inserted into the succession of narrative events are seemingly trivial details – shots of or cutaways to passers-by, objects and landscapes, off-screen sounds, and frames that linger beyond their immediate narrative purpose. These 'non essential' or non-narrative elements further upset the immersion in the narrated events, and heighten a sense of mystery and unresolved tension that is outside and unrelated to the dramatic course and frame of the narrative.

The overall impression that is created by this form of representation is not of reality, but of a "surface of reality" (Schrader, 1988, p. 63). It is a style that "both adheres to the superficial, 'realistic' properties of cinema and simultaneously undermines them" (p.160). This impression invites a change in the way a viewer engages with the image, diminishing the hierarchy between figure and background, and the human presence in general, and allowing the surroundings, the space around objects, and form itself to be perceived more vividly:

> …the characters who are emoting on screen may be no more or no less representative of the film-maker than a nonhuman shot of a train or a building. The characters' individual feelings (sorrow, joy, introspection) are of passing importance; it is the surrounding form which gives them lasting value (p.26).

This is not to say that there is no emotional involvement in the films of Bresson and Ozu, but it is a less tangible, more questioning form of emotional involvement that is not derived solely from the narrative programme. Rather, it is emotional involvement that, in Schrader's terms, "follows recognition of form" (p. 65).

This attention given to the surrounding form and its utilization is in opposition to the hermetic and over-determined narrative world in conventional cinema that Bazin called into question. This style or representation leads the viewer to "suppose

that the external reality is self-sufficient" through immersing them in and aiding their interpretation of the narrative world (Schrader, 1988, p.64). There is no encouragement to perceive of anything beyond this world. Paraphrasing Robert Bresson, Schrader writes that "This sort of drama is something imposed on films; it is not endemic to form" (p. 65). It is for this reason that Bresson sees the dramatization of events in a film, or any techniques used to interpret or explain the significance of events to the viewer that are a feature of conventional narrative cinema, as "screens" (cited in Schrader, p. 64). These are used to absorb all of the viewer's attention and prevent them from engaging with anything beyond the narrative programme. In contrast, by presenting a stylized or aestheticized 'surface' realism made up of non-expressive components or flattened screens, a Bresson or Ozu film does not suppress alternative experience to the narrative or explain away mystery, but actively foregrounds both. Here, speaking about the climactic scene of his film *A Man Escaped* (1956), Bresson attempts to articulate what it is that preoccupies his cinematic vision:

> The subject is not in those hands; it is elsewhere, in the currents that are passing through. At that particular moment the objects are – and this is very curious – a great deal more important than the characters. The terrace above, that wall, this blackness, the sound of the train – these are more important than what takes place. The objects and the noises, therefore, are in intimate communion with man (perhaps in a mystical sense), and that is a good deal more serious and more important than the hands that strangle a guard. (cited in Cunneen, 2003, pg. 68)

Over the course of a film made in the transcendental style, form is increasingly foregrounded, and the narrative screens are progressively reduced until the condition of what Schrader terms "stasis" is reached, "a frozen view of life" (Schrader, 1988, p. 49). By stasis, Schrader isn't referring to the still image of the freeze-frame that became popular among some of the filmmakers of the French New Wave, as it was never used by Ozu or Bresson. The stasis that he refers to is not necessarily the ceasing of all perceivable movement in the image either, such as the famous shot of the vase in *Late Spring* (Ozu, 1949). Cinematic stasis may also be derived in a fixed shot that depicts a passing ship, or by waves crashing on a beach, as examples. Physical stillness of one kind or another is obviously important to cinematic stasis, but at least as important in the context of Schrader's definition, is a suspended moment in the flow of the narrative, a subtle redirecting of attention, which brings to the surface a narrative, spatial, and temporal 'beyond'. A moment

such as this arrests the attention placed on movement in the image – narrated or physical – and allows for a different *kind* of immersion; an immersion in the image itself, or form.

Stasis is the culminant 'step' within Schrader's three step progression in the fulfilment of transcendental style, a progression from "the everyday", into "disparity", and finally, to "stasis". The everyday establishes the non-expressive, cold or "unfeeling" representation of the everyday onscreen events (p. 70). This 'surface' realism is disturbed by disparity, a step in which a sudden display of human feeling or an inconsistency within the cold, monotonous style or form reveals the conflict between the everyday and something external to it, arousing "the suspicion that the film-maker may not be interested in 'reality' after all" (p. 72). Disparity then culminates in what Schrader calls a "decisive action", in which the underlying "passion" breaks through the cold surface of the everyday (1972, para. 7). Finally, rather than be resolved, this conflict is frozen into stasis and transcended by being absorbed into a "larger scheme":

> The static view represents the "new" world in which the spiritual and the physical can coexist, still in tension and unresolved, but as part of a larger scheme in which all phenomena are more or less expressive of a larger reality – the Transcendent. (1988, p.83)

Figure 2. The sudden outburst of emotion seen in the "decisive action" (left) of *Tokyo Story* (Ozu, 1953), rather than be resolved, is incorporated into a static view (right); a "larger scheme" that reveals the "dual nature" of the film, in which "one understands that the transcendent is just beneath every realistic surface" (Schrader, 1972, para. 7&8).

Transcendental style is another articulation of the potential double nature of a cinematic experience. It involves more forceful strategies than those identified by Bazin in his articulation of cinematic realism, and results in a more perceivable impression of a double structure. Not only are the formal strategies used in a transcendental style 'distancing', but they also foreground form, duration, stillness and silence. As will be discussed in Chapter 2, the impression of a double structure is also emphasised by these elements when applied to documentary film

representation. Transcendental style makes use of the realistic properties of cinema, while simultaneously undermining them by offering only the impression of a surface representation of reality. This impression is crucial to the perception of a double structure, and also carries with it other potential implications, which I will address now.

Metaphysical Implications

The purpose of this section is to acknowledge the metaphysical implications of styles and structures in film that refer to an "Other" in the image, while at the same time identifying other means and terminology by which to discuss a transcendental structure. This is to lay the foundations for the definition of 'transcendental' that I use to investigate this structure. The metaphysical debate is the thorniest issue of Schrader's project, specifically his invoking of 'the Transcendent' in his argument. Any discussion around such matters within film theory discourse quickly enters problematic territory, not least because there are unavoidable assumptions being made about *effect*, which of course Schrader makes in his study – assumptions because; what affects him in this way may not similarly affect others; because the filmmakers themselves may have had other intentions; and also because he asserts that the potential to express the Holy or the Transcendent cinematically is the almost exclusive domain of the specific style he has identified. However, Schrader's assertion that the cinema carries unique spiritual or metaphysical potential, an assertion he shares with many others, including Sontag (1990), Nathaniel Dorsky (2003), and Joseph Cunneen (2003), is based primarily on aesthetics, and doesn't *require* an understanding of theological ideas. Besides, the concept of a spiritual response to a film needn't be handled so uneasily. In this study of film aesthetics, and specifically a formal structure in which the narrated events are 'transcended' – that is, moved outside of or beyond – by the larger, surrounding form, a discussion of specific metaphysical implications and considerations, while relevant and perhaps inescapable, is not indispensible. While it is still possible to analyse the potential effect on a viewer, and any associated metaphysical implications, this does not need to be discussed in specific religious or even spiritual terms. A spiritual response can also be secular, and what's more, a 'spiritual response' is not necessarily an appropriate description of the effect of the structure I am proposing that many of the films in this study evoke, as will become apparent with further reading. I will attempt

here, to outline other relevant methods of incorporating metaphysical implications into an analysis, but the articulation of the source of these implications in any specific religious framework – the sacred, the Holy, or the Transcendent – despite, at times, being hinted at, is not the focus of this study.

In more practical or secular terms, the potential of a transcendental structure is to make the viewer aware of that which is evoked in the cinematic image when "narrativity is suspended", or that is beyond narrativity (Nowell-Smith, 2000, p.14). This is a structure that offers a plurality of independent but interconnected visions from which to derive meaning; one vision represented in the events and actions of the characters – the narrative; and another, represented in the image, or by form itself. Form is the other, silent narrative in the overall vision, operating in its own temporal and spatial structure, the potential presence of which is dependent on the filmmaker creating structures for encouraging its perception, and the potential effect of which is dependent on the willingness, attention, and perception of the viewer.

The identifying and separation of distinct 'worlds' or 'visions', of course resonates with theological thought. Emile Durkheim, as one example, asserts in *The Elementary Forms of Religious Life* (1915) that the "division of the world into two domains, the one containing all that is sacred, the other all that is profane, is the distinctive trait of religious thought" (2001, p. 36). These two domains are not mutually exclusive however – they interact and intermingle. For Mircia Eliade (1987), manifestations of the sacred, or "hierophanies" as he calls them, can *only* be known "through instantiations of the *profane*" (Nayer, 2013, p. 28). It is in this light, as observed by Russell McCutcheon, that Eliade emphasised "the importance of the dialectic of the sacred and the profane" (1997, p. 53)

In "The Ontology of the Photographic Image" (1946), André Bazin finds an analogy to this dialectic in cinema, in which the discovery of what he calls "spiritual realities" is also preconditioned on external, 'profane' reality. Bazin argues that since the introduction of perspective into painting, that art had always been torn between two aspirations:

> One was strictly aesthetic - the expression of spiritual realities in which the model was transcended by the symbolism of form – while the other was simply a psychological desire to replace the outside world with its double…Naturally, great artists have always achieved a synthesis of these two tendencies (2009, p.5).

From Bazin's standpoint, since photography and cinema possessed the ability to duplicate or hold a mirror to reality from its inception, its unique potential and opportunity was in seeking ways to reveal reality's pervasive but unnoticed spiritual dimension; to reveal the spiritual in nature and each other, without transfiguring appearances or inventing a subjective spiritual reality in the image of the author's imagination. This position is echoed by Paul Schrader, who argues that in the fulfilment of transcendental style, "There is no great need to invent new abstract forms" (1988, p. 160).

How then, do Bazin and Schrader claim this spiritual reality is 'revealed', rendered or registered in a film? As I have outlined in the previous sections, Bazin and Schrader both describe a different kind of cinematic immersion to a typical narrative immersion; a form of looking and perceiving that encourages a *contemplation* of reality and perception itself. Furthermore, they both call attention to cinematic structures in which a contemplative immersion interacts and 'collaborates' with the narrative immersion. It is through these interchanging types of immersion, in one moment engaging with narrative, and in the next, engaging with something outside the narrative and with form itself, that this 'reality', spiritual or otherwise, beyond the narrative, can be perceived. This is perhaps most elegantly articulated in Richard Engnell's formulation, in which he proposes that the spiritual potential in a film is "grounded in its ability to render 'Other' what is presented visually on the screen" (1995, p. 241). This potential to render "Other", Engnell claims, is dependent on how "the narrative structure of a film interacts with the filmed scene" (p. 241), with "scene" being to Engnell what form is to Schrader. This interaction or relationship of narrative and form Engnell describes as a "dialectical movement of distance and participation" (p. 243).

Another dialectic then, in the rendering of a transcendent "Other" in a film, and to return to my initial point, is between narrative or content, and that which transcends content: form – the "special language" of the cinema. Schrader asserts that it is through form that "the Transcendent" or the untranslatable in cinema finds expression, rather than content, as form is the "universal element whereas subject matter is necessarily parochial, having been determined from the particular culture from which it springs" (1988, p. 61). Form, as Schrader claims, is "the *operative* element" in the films of Ozu and Bresson, "the primary method of inducing belief" (p.61). Susan Sontag has even argued that for Bresson, form "*is* what he wants to say" (1990, p.123). The interpretation of what a filmmaker wants to say in their films *beyond* the subject matter is most often left to others, if at all. Bresson, as an avid note-taker and clear communicator of his thoughts on his own filmmaking practice

leaves more clues than most: "The subject of a film is only a pretext. Form much more than content touches a viewer and elevates him" (cited in Schrader, pg. 61). This is not to say that Bresson's choice of subject matter is meaningless or arbitrary, but that his ultimate priorities lie elsewhere, claiming that, "I am more occupied with the special language of the cinema than with the subject of my films" (cited in Schrader, pg. 61). Therefore, if there is a common thread that interests the filmmakers who are the subject of this first chapter, it is the "special language of the cinema", rather than any common, unifying spiritual concern.

The Time Image.

Gilles Deleuze, for his part, has no use for theological terminology or context in his perspective on the "double nature" perceivable in a film, basing his ideas on this concept on time. In his concept of the "time image" (1989), Deleuze identifies a temporal structure within the cinematic image in which a "co-existence of distinct durations" or temporalities are perceivable. Deleuze claims that the relationships of these temporal 'layers' are made visible through a "loosening of the sensory-motor linkage" that he sees as having "constituted the action-image of the old cinema" (1989, p. xi), in which time was subordinated into the movement of narrative in a film and the actors enacting it. Through this 'loosening' of the narrative, space is created for moments in which narrativity is suspended, in which 'time', "…'a little time in the pure state'…rises to the surface of the screen" (p. xi).

To illustrate this point, Deleuze refers to the long shot of the vase towards the end of *Late Spring* (Ozu, 1949), that I referenced previously. It occurs at the end of a scene between father and daughter in an inn as they lie in their beds on the final night of their holiday together. Noriko, the daughter who is to be married in the coming days, is left alone with her thoughts after her father, who sleeps in a bed beside her, falls asleep mid-conversation. Noriko's expression changes from one of contentment to sadness – two images broken up by a shot of a corner in the room in which a vase is centrally composed in a "still life". After Noriko's change has been registered, the sequence culminates with the same shot of the vase, an image without any ostensible narrative purpose, for a full ten seconds – a moment of stasis. The familiar, changing, human story is incorporated into another, larger form or context, which is beyond the merely human or mere human emotion. Change is presented simultaneously with the *un*-changing:

But the *form* of what changes does not itself change, does not pass on. This is time, time itself, 'a little time in its pure state': a direct time-image, which gives what changes the unchanging form in which the change is produced…The still life is time, for everything that changes is in time, but time does not itself change. (Deleuze, 1989, pg. 17)

In this sequence, 'time', as an entity beyond the homogeneous, human construct of time, becomes perceivable in the cinematic image, actively foregrounded and separated from the homogeneous, human construct of narrative.

It might be useful here to unpack Deleuze's concept of 'time' or duration a little more, as it is a complex system of intertwining time scales and tenses. As Deleuzian scholar Ronald Bogue has written, "Deleuze's approach to cinema is predominantly Bergsonian in inspiration" (2003, p. 3), referring to the late nineteenth century French philosopher, Henri Bergson. Countering the modern concept of a single, linear, homogenous time and the belief in the present being all that exists, Bergson proposes that duration, rather than a process in which each present moment replaces the one that came before, is the "survival of the past" (Bergson, 2005, p. 193), or what Bliss Cua Lim describes, citing Bergson, as "an ever accumulating ontological memory that is wholly, automatically, and ceaselessly preserved…regardless of human consciousness or memory" (Lim, 2011, p. 15). This ontological memory, or in Deleuze's terms, "Being-memory" counts for "time as a whole" – "time in its pure state" as he also put it – which "simultaneously makes the present pass and preserves the past in itself" (Deleuze, 1989, p.98).

Conventional narrative cinema can be seen as sharing the modern concept of the 'single present', in which the present time of narration – whether it represents the past, present, or future – is the one and only time, the one and only 'narrative'. Deleuze's conception of the time-image, on the other hand, reveals the relationships of multiple times or temporalities that 'transcend' the single present of the narrative. Rather than a theological framework, Deleuze uses science and philosophy to offer a way to perceive of and interpret the 'second reality' that the cinematic image potentiates.

The dialectic between the sacred and the profane seen by Schrader and others in the relationship of narrative and form, can, in Deleuze's time-image, be seen as a dialectic between the changing single present of the narrative and the un-changing, 'eternal' time perceivable in the surrounding form:

> ...one and the same horizon links the cosmic to the everyday, the durable to the changing, one single and identical time as the unchanging form of that which changes. It is in this way that nature or stasis was defined, according to Schrader, as the form that links the everyday in 'something unified and permanent'. (Deleuze, 1989, p.18)

While it's pointless to attempt to avoid or quash metaphysical associations as part of a response to cinematic form in a transcendental structure, Deleuze proposes, in direct response to Schrader, a secular perspective, stating explicitly that, "There is no need at all to call on a transcendence", at least not a spiritual transcendence (p.18).

The Cinema of Poetry and The Open Image

> Under this film, flows the other film—the one that the author would have made even without the pretext of the visual mimesis of his protagonist: a film totally and freely expressive-expressionistic in nature.
>
> Pier Paolo Pasolini, *The Cinema of Poetry*[ii]

It is also worth mentioning here the writings and films of Pier Paolo Pasolini, as I have adopted at times his terminology when describing films "of a double nature". In his theory of a "free indirect style" for cinema, Pasolini's dualistic structure deals not so much with multiple 'realities' or temporalities, but *subjectivities*, or points of view. In his 1965 essay "The Cinema of Poetry", he describes a cinema that "characteristically produces films of a double nature," made up of what we see and an "underlying, unrealized" film beyond the visible story (1976, p. 9). The free indirect style that this cinema exhibits is defined by what Minghelli calls "a contamination of gazes" between two points of view: the point of view of the character and that of the filmmaker (2016, p. 8). Pasolini based his theory on literature's free indirect discourse – the "free indirect subjective" – which he identifies in visual form in the films of Antonioni, Bertolucci, Godard, and himself. This theory offers another perspective on the moments of suspended narrativity I have previously described in the work of Ozu and others, proposing that, rather than encourage an awareness of form, reveal the presence of what Deleuze calls a "camera consciousness" (1986, p. 74). This is neither the objective point of view of an "indirect" discourse, nor the subjective point of view of "direct" discourse, offering instead, "*a vision that has*

liberated itself from the two – the free indirect subjective" (Chaudhuri & Finn, 2003, p. 39-40).

Pasolini's theory was drawn upon, along with Schrader's concept of a transcendental style and Deleuze's time-image, by Shohini Chaudhuri and Howard Finn in their investigation into what they call "open images": "a certain type of ambiguous, epiphanic image" they see as characteristic of New Iranian Cinema[iii] (2003, p. 38). The effect of what the open image produces is "rooted in the diegesis (the character and narrative perspective) and the obsessive vision (psychology/aesthetic) of the filmmaker," yet at the same time, "cannot be straightforwardly deciphered as a revelation of either a character's psychological state or that of the filmmaker," as it "appears to emerge from somewhere other" (2003, p. 40). As such, this effect – of a sudden perception of an ambiguous 'otherness' that cannot be attributed to the narrative programme – is analogous to the effect of a transcendental structure. One example of such a moment, common in the films of Antonioni, but also in the films of Ozu and Bresson, is when, after a character exits the frame, the camera continues recording the empty scene, holding the image for a moment longer than its narrative purpose requires. Long enough for the viewer to suspect that the filmmaker's interest may also lie elsewhere to that of the narrative being enacted. Chaudhuri & Finn state that a moment such as this is characterized by its "fracturing of the everyday by something other" (p. 41), which, like Schrader's concept of "disparity" and "stasis" in transcendental style (1988), reveals an unresolved tension between the everyday and something external to it. In Chaudhuri and Finn's perspective, this is an "unresolved tension between the two viewpoints – character and filmmaker", and is the source of the ambiguity of the open image (2003, p. 40).

Whether this 'other perspective' or sense of 'otherness' is seen through a religious framework, from a temporal or spatial perspective, as a particular form of non-specific subjectivity, or simply as a sudden awareness of the act of looking and perceiving, it is clear that there are multiple ways for it to be interpreted. In the context of my own study, I prefer to simply emphasise the 'otherness' of this perspective in relation to narrative; the break in the narrative engagement and perception of the 'double nature' that this structure potentiates, and the more direct engagement with form that encourages a contemplative engagement with what is beyond the narrative. This less specific or fixed framework assists me in defining and examining what I am identifying in fiction films as a 'transcendental' structure, and applying it in Chapter 2 of this exegesis to documentary.

The Role Of Narrative In A Transcendental Structure

The emphasis on form in the structure I have been describing does not negate the role played by narrative. On the contrary, I have found that a vivid narrative of some description is a vital precondition for a transcendental structure, for reasons that I will outline in this section. A transcendental structure is one that allows for pure observation to coexist with storytelling in order to encourage an awareness of cinematic form *within* the structure of cinematic narrative. Neither a pure immersion in an enclosed narrative world, nor one in form, a transcendental structure offers, in varying degrees, instances for the contemplation of what is beyond the limits of the narrative. It is a structure that interrogates the very reality it establishes in the narrative, through the impression or the rendering, in Engnell's formulation, of an "Other" (1995). The forcefulness of this impression is *dependent* on the interaction of or tension between narrative and form.

In *Transcendental Style in Film*, Paul Schrader illustrates how this interactive relationship works for, as he describes it, the "artist who wishes to express the Transcendent" (1988, p.155), by adapting the theological writing of Jacques Maritain:

> In Religion and Culture (1930) Jacques Maritain described two types of "temporal means," and although they applied primarily to good works, he also used them in referring to artists and theologians ….The first of these temporal means, the abundant means, are … concerned with practicality, physical goods, and sensual feelings. The second means, the sparse means… are not ordered toward tangible success but toward the elevation of the spirit. (Schrader, 1988, p.154)

The abundant means are represented in the story and the means of its telling, the concrete events and actions of the characters, the realistic appearance of things, a linear narrative structure. They are the more human components of expression – emotion and attraction; they encourage empathy, identification. In Bresson's cinematic vision, abundant means are the "screens" from which he consciously steers away. Sparse means, on the other hand, invite contemplation. The sparse means are the means by which form itself becomes perceivable: in emptiness, stillness, and silence. Sparse means within a narrative are created, on the whole, through the withdrawing of abundant means, or "robbing them of their potential" empathy, identification, or otherwise (Schrader, 1988, p. 160).

For a transcendental structure to be perceivable, as in Schrader's theory of a transcendental style, the filmmaker cannot choose completely to neglect either

means, but must understand their priority. The abundant means of storytelling sustains the interest of the viewer, while the sparse means create space or distance between the story being enacted and the viewer, to invite a heightened awareness of something other than story. So while there still exists the necessary means by which a viewer's attention is sustained and emotions engaged there is another intention at play, which seeks to better define that which *cannot* be defined by story. As Schrader notes, "The abundant means must serve to sustain the sparse means", but cannot become too prioritised, or else the other, wider view will be lost as the emotional construct of the narrative takes over (1988, p.155). Richard Engnell reiterates this point, when he claims that "the theatrical story restricts the ability of scene [or 'form'] to open up a space for the Other" (1995, p. 246). Whereas a film of overly sparse means, or one without a vivid or engaging narrative, doesn't allow the viewer to become sufficiently involved or immersed in the represented reality that it wishes, in one way or another, to question, or to 'transcend'.

It is the *progression* or "movement from abundant to sparse means" that Schrader sees as the defining purpose of transcendental style, and of sacred art in general (1988, p. 167). It is in this sense, he argues, that the long-take "stasis films" of the avant-garde, as in the films of Andy Warhol (*Empire*, 1964) or Michael Snow (*Wavelength*, 1967), fail to evoke the 'transcendental effect', as there is a lack of *contrast* between the temporal means. There is no opportunity for any unresolved tension between narrative and form, as there is no narrative, and so there is nothing with which the formal engagement may contrast.

As will be discussed in the conclusion to this chapter, some of the films that I will be examining in this exegesis, particularly the observational documentaries I have selected, have diffuse narratives or narratives that are not particularly abundant or vivid. This can change the impression of what the perception of form registers. The more diffuse the narrative, the less the viewer is sustained by narrative alone, and the more likely they are, wittingly or unwittingly, to engage with form. As I have discussed, a transcendental structure pierces the narrative structure of a film – both with an enlarged presence of environment and form overall, and with instances of a sudden change from narrative to formal engagement. Instances such as these in an already reduced narrative engagement and heightened formal engagement are more likely, in their sudden contrast, to register as a *subjective* gaze. Of course, this is not a defined subjectivity, but of the order discussed in the previous section that is neither a wholly subjective nor objective point of view: a "camera consciousness" or

the subjectivity of an 'other'. This goes some way towards explaining the reflexive turn of this structure in the French New Wave, or in other films of the sixties by Antonioni and Pasolini. This tendency has continued into contemporary world cinema trends, such as what is commonly known as "slow cinema", which I will discuss in this chapter's conclusion. In this contemporary cinematic trend or style, the protracted durations and narrative austerity are more likely to create a reflexive outcome for the moments in which narrativity is suspended, as the narrative is not very distinct to begin with. I will again discuss this matter in relation to observational documentary in Chapter 2.

Defining Transcendental In The Context Of This Study.

So far I have introduced the theories of Bazin, Schrader, Deleuze, Pasolini and others that propose a cinema of a double nature; incorporating two types of cinematic immersion – one in service of the narrative and the other of the form – into a single structure. Within this structure, space, locations, characters, objects and other elements outside of or beyond the narrative being offered are foregrounded, bringing forth for closer attention dimensions in the image that would be otherwise obscured. Throughout this exegesis, this structure is described in a variety of ways, most often as a "double", "twin", "parallel", or "dialectical" structure. These have been useful terms for me to illustrate particular points in my argument, but these terms are not specific enough to the overall structure that I am referring to. A double structure could just as well refer to parallel, character driven storylines in the narrative, for example, and a dialectical structure is also too wide in its implications. All the aforementioned terms fail to address the *specific relationship* of the narrative to the form, in which the more prominent, dynamic, and manifest presence of the primary narrative structure is fractured and de-familiarized by the awareness of an unfamiliar, other experience – one clearly visible, on the surface and human orientated; and another one in the background, in the depths of the image. This is why, despite the problematic assumptions regarding its religious and metaphysical associations, I can still find no better term than transcendental to describe this structure, which is both a double, and a de-familiarizing structure.

The Macquarie Dictionary (Butler, 2009) defines transcendental as: "transcending ordinary or common experience, thought or belief", and the terms "transcending" or "transcend", are defined as: "to go or be above or beyond (a limit,

something with limits); surpass or exceed" (Macquarie Dictionary Online, 2016). In the codified, familiar structure of conventional narrative cinema, audiences have an "ordinary" or "common" structure and experience we can expect and relate to. In fact, when film structure is discussed in critical debate, it is, with rare exception, talked about as a narrative construct only. Ordinary experience, thought and belief all relate to a viewer's expectations of a conventional narrative film when it comes to its *formal* structure. While audiences might expect to experience the unfamiliar or fantastic in terms of locations, emotions, or events within a conventional narrative film, we don't expect that these will be presented in any way other than that which is in service of the narrative, and only the narrative. The films that I examine in this exegesis all challenge in their own way the conventions that govern their chosen genre or mode of filmmaking. These films "go beyond the limits" of conventional narrative structure, using to varying degrees, objectivist and distancing strategies to potentiate a contemplative engagement with what "exceeds" the narrative – a formal engagement – the likes of which conventional narrative structures overlook.

While I accept that theological or spiritual associations are inevitable, these associations do not fully define the term transcendental, which is also able to offer a secular perspective. For example, while I may experience the feelings of sparseness and mystery in a Bresson or an Ozu film, I may not associate these feelings for either of these films with God or the tenets of Buddhism, respectively. Schrader differentiates between religious and transcendental art, stating that transcendental art is not *sectarian*, as its "proper function" is "to express the Holy itself (the Transcendent)" rather than "to express or illustrate holy feelings" (1988, p. 7) However, through his invoking of "the Holy" or "the Transcendent", Schrader is still entangling theology into his definition of transcendental, and therefore excluding wider, secular perspectives or a materialist framework.

The definition of transcendental I am using in this exegesis refers to a structure of experiences within a film, rather than a description of the experience itself. This enables me to initiate a secular and cogent investigation into an already complex and nuanced concept concerning film aesthetics. While I may have appropriated Schrader's terminology, I am not adopting his model or definition, which is a fixed and defined set of strategies "for predetermined transcendental ends" with "three distinct stages" (Schrader, 1988, pp. 3-4). The primary purpose of this project, other than identifying the transcendental structure, is to explore this structure in the realm of documentary. As I aim to demonstrate in subsequent chapters, a transcendental structure, when applied to documentary, needs to change and adapt

to different narrative, temporal, aesthetic and ethical concerns specific to documentary, and results in different cinematic strategies and structures. Until now, I have been deliberately broad in my specification of the stylistic and background elements that contribute to a transcendental structure. The following sections will go into more detail about ways in which this structure is foregrounded by landscape and cinematic stasis.

LANDSCAPE

One of the key contributing elements to a transcendental structure is the primacy given to place, or the environment of the narrative. This is the silent and still dimension of the image, and therefore opens up the potential for a different kind of immersion within the narrative. Landscape, in its simultaneous assimilation into and autonomy from a film's narrative, performs a unique function within a transcendental structure, and a crucial one in both fiction and, as I will discuss in Chapter 2, in documentary as well. Landscape also forms the most important and prominent visual dimension in my own film, which I will discuss in Chapter 3. Following on from this introductory section on landscape, I will go into more detail regarding the dialectical relationship of movement and stillness, or stasis, in particular the implications of infusing the present with the past and the past with the present. I will then be looking at landscape's relationship to memory and the unconscious, in particular repressed memory, and how landscape assumes, as Adrian Martin describes, the "burden of expressivity" for what is left unsaid in the narrative (2012, p. 519/ 520). In my conclusion, I introduce contemporary minimalist, contemplative, or 'slow' cinema, as the most recent evolution of cinematic style that exhibits a transcendental structure, which incorporates a modernist turn towards the reflexive, questioning the very reality they offer.

In conventional narrative cinema, locations are typically subservient to the narrative, functioning as a signpost for a place, to give the drama a sense of verisimilitude, and, as Gilberto Perez explains, "to lend the proceedings a semblance of reality", in much the same way as a stage set can function in theatre (2000, p.89). Locations orientate the narrative spatially, minimising viewer disorientation, and can also serve as spectacle, based on how a location may reinforce the symbolic focus of the narrative, as an effect or atmosphere; "to the pretty pictures of a love story and to the spooky atmosphere of a gothic story, to the grand vistas of a Western and to the

thrilling sights of a cliff-hanger" (Perez, 2000, p. 217). Locations in most fiction films are either relegated to the background, or emphasised for their spectacle, but in both cases their purpose is to serve the narrative. As such, even in the cases in which they may "assume prominence" in the overall presentation, it is "only within the fictional requirements" of the film (p. 217).

There is a perfectly rational reason for this: locations, or 'place', left to its own devices – that is, without it being made subservient to the fiction and allowed to remain removed, silent, and ambiguous – unsettles the narrative programme and hierarchy of plot and background. In *Landscape and Film* (2006), Martin Lefebvre makes the distinction between "setting" and "landscape" in film. Citing art historian Anne Cauquelin, the setting is "the space of story and event: it is the scenery of and the theatre for what will happen" (Lefebvre, 2006, p. 20). Landscape on the other hand is "*space freed from eventhood*", a space made distinct from narrative space through an absence of obvious narrative purpose or directorial intent (p. 22). Landscape's contrast to the narrative can also be emphasised by a different style of cinematography – longer durations, distanced and observational – which bring out the image's compositional or aesthetic qualities and foregrounds time. In this way, landscape pauses and breaks up narrative movement and certainty through its stillness, silence and ambiguity. As Minghelli observes, "Landscape and storytelling seem opposed embodiments of space and time: a story flows, is movement through time; the landscape rests, surrounds" (2016, p. 177). The landscape shot can be set aside from a narrative process, and elicit a different type of response to narrative – an aesthetic response, which is more distanced, contemplative, and open to individual interpretation.

Consequently, place can operate within a narrative film without a specific narrative task, and with a life of its own, existing independently alongside the fictional events and without being made subservient to them. In this *double* structure, place can become a focal point for what is unsaid or unexpressed in the narrative, and for other, more untranslatable associations and emotions that relate to time, memory, and change. Perez has written about an early example of this structure and incorporation of landscape by Renoir, in which Perez claims that "place is neither background nor spectacle" (2000, p.217). In Renoir's *Une Partie de Campagne* (*A Day In The Country,* 1936), a family goes on an outing to the country for the afternoon. The women of the family – Henriette, the beautiful daughter in the fullness of life, and Madame Dufour, her flirtatious mother – become the objects of desire for two young men at a roadside restaurant where the family have stopped for lunch. In

their efforts to seduce the women, the young men offer to take them on a boat ride, where they separate into couples for the briefest of sexual encounters. It's at this point that an unexpected change in the formal sequence occurs, as described by Perez:

> In the aftermath of the two seductions, right after Henriette has yielded to Henri with passion and tears, the film switches away from the characters altogether. Unpeopled nature takes over in the ensuing images, first the wind-blown plants and dark clouds of a gathering rainstorm in a series of quick static shots, then the rain falling on the river and its banks with the camera backing away…. this sequence continues and concludes without people. (p.222)

There is no precise or apparent narrative purpose assigned to this 'un-peopled' sequence. It is a clear break from the narrative, piercing its immersive bubble and depicting or revealing a reality that has been 'hidden' in plain view – existing concurrently to, but independent of, the narrated events. This landscape sequence, with its sudden foregrounding and the 'larger view' it offers, invites a contemplative engagement with time – its passing and variable nature. The momentary, fleeting nature of the seductions are put into a kind of cosmic context by the alternate "time scale" or temporality of a landscape that predates the human narrative: "from the scale of a day, a few hours lingered over, suspended in sensual apprehension, to a few moments whose movement evokes the rush of years ceaselessly passing" (p.222). Although brief, the appearance of landscape in this narrative sequence points to *another* narrative that pertains to or evokes time and change, a natural order of things to contrast with the human events.

As Lefebvre states, lulls in the narrative, or what he calls "*temps mort*", have an affinity with filmic landscapes, and emphasise "the changing status of filmic space, the back-and-forth movement between setting and landscape", seeing as place in film can operate as both (2006, p.40). This not quite narrative, not quite detached from narrative quality of the landscape shot – both associated and dissociated – establishes a liminal space, a threshold between contradictory perspectives and dialectical relationships. These qualities are of utmost importance to my investigation of a transcendental structure in documentary, as I will detail in Chapters 2 and 3. This dimension offered by the landscape shot is obscured however, when place is treated as symbolic reinforcement of narrative, or "setting".

As a brief but important aside, the treatment of nature in a narrative film as *another* place, or as Seymour Chatman describes it, as "shown to possess an equal but separate reality", relates to the Romantic European traditions of the sublime, in which nature is viewed as divine, in the largesse as well as the dread and awe it inspires (1985, p. 126). For art historian Robert Rosenblum (2007), it is the appeal to intuition and emotion regarding the infinite, irrespective of the physical world or of landscape that links the work that belongs to the Romantic sublime tradition. This is why he sees a relationship in works as diverse as the paintings of abstract expressionist Mark Rothko and the landscape paintings of Romantic artist Casper David Friedrich, as the response that each inspired, "made you feel you were on a threshold of life and death, one world and another" (p. 236). Stella Hockenhull (2014) expands on this perspective in relation to film, proposing that the static, un-peopled landscape shot that appears within a narrative sequence, by suspending narrativity, "allows the image to attain the condition of a painting", and as a result, the viewer is called upon to respond to the image of landscape in a more intuitive way; an aesthetic response (p.10). While the aesthetics of awe, the infinite and the liminal of the Romantic sublime relates to a transcendental structure, I am not including the terminology of the Romantic sublime in this exegesis. I am also investigating other outcomes that are unrelated to the Romantic sublime, including the juxtaposition of the everyday with narrative to evoke the ordinary 'ongoing-ness' of time, or in the traces of past events in the present. Furthermore, the contemplative gaze that is intrinsic to the viewing of a painting – that is, the opportunity and invitation to look at the image repeatedly and at length – is a form of looking that is most often discouraged or negated in conventional narrative cinema. However, it is a form of looking that cinematic stasis invites.

Cinematic Stasis

Cinematic stasis, which could be considered as an extended or protracted experience of what is known as *temps mort,* emphasises the shifting qualities offered in narrative lulls, such as the aesthetic response they invite, and the temporal dimensions and contradictory perspectives they reveal. Landscape in conjunction with cinematic stasis offers a means by which contemplation is incorporated into the structure of a film narrative, and to see beyond that narrative. Schrader, as part of his linking of religious art with cinematic strategies, identifies stasis as being "the trademark of religious art in every culture. It establishes an image of a second reality

which can stand beside ordinary reality; it represents the Wholly Other" (1988, p.49). Outside of its religious connotations, stasis operates within a film narrative to bring about the awareness of a second narrative or another experience within the film. When the image 'stops', so to speak, after it had previously 'flowed', the viewer is drawn from their engagement with the narrative into an aesthetic engagement, an awareness of the act of seeing and perceiving, or another *kind* of seeing and perceiving. In Schrader's own words, through stasis, the viewer is drawn "from the familiar world, into the other world" (p.159).

In his recent study of stasis in the cinema, *Motion[less] Pictures* (2015), Justin Remes raises the point that, historically, it is *movement* which has been understood as being cinema's indispensable component. Many film theorists throughout cinema's evolution were unequivocal in this view, with Rudolph Arnheim claiming in 1934 that "film is required by aesthetic law to use and interpret motion" (cited in Remes, 2015, p. 5). Siegfreid Kracauer too, saw movement as "the alpha and omega of the medium" (1997, p. 158). Remes challenges this position by arguing that, rather than movement, it is *duration,* or as Roland Barthes puts it, an experiential "unfolding", that constitutes the *sine qua non* of film (2015, p. 16). Remes uses experimental, non-narrative films – films that may not have any perceivable sense of movement, for example, or that use only stills or photographs (*La Jetée*, Marker, 1962), or even films that don't contain any imagery as such, only text (*So Is This*, Snow, 1982), or a monochrome (*Blue*, Jarman, 1993) – to argue this point, insofar as what defines a film is "a running time; there is no such thing as an atemporal film" (p.12). In films such as these, where there is little or no perceivable movement within the image over the film's duration, it is time itself, or the viewer's consciousness and perception of time that 'moves'.

This heightened perception or awareness of time and consciousness is unlikely to be available to the viewer caught up in the movement of a cinematic image, let alone as part of a narrative, as Walter Benjamin observes:

> The painting invites the viewer to contemplation; before it, he can give himself up to his train of associations. Before a film image, he cannot do so. No sooner has he seen it than it has already changed. It cannot be fixed on. (2008, p. 53)

Benjamin is suggesting that movement is opposed to contemplation, which is a condition of time. As Deleuze states, "movement can only subordinate time" (1989, p. 36). Song Hwee Lim echoes Benjamin's perspective and also places it within the

framework of storytelling when he notes that "continuity editing decides for the audience that none of the images per se is worth seeing because what is privileged is the linking of images to form a narrative that, precisely, *continues* rather than lingers" (2014, p. 19). Therefore, there are two types of cinematic movement that can be considered as being opposed to contemplation: formal movement - the movement of and within the frame, including the movement created by the succession of images in editing; and the movement brought about by the narrative – the momentum of plot and identification with characters. Remes argues that the accomplishment of the cinema of stasis is to invite a deeper engagement with the cinematic image and its unique properties: "by halting the constant movement generally associated with motion pictures, the static film permits a more substantive understanding of cinema, foregrounding its temporal dimensions and the stillness that is pivotal to its ontology" (2015, p.16). Remes' study does not extend to the narrative film, where moments of stasis, if present at all, are generally within a presentation "otherwise abound[ing] with movement" (2015, p. 8), but his study does reveal a crucial point about narrative film; that the condition of stillness or stasis within a film's general state of movement – in a formal or narrative sense – offers access to a different way of looking at and thinking about what is presented.

Perception, Memory and The Past

> The lifelike image is also the ghostlike image: the vivid harbours the vanished.
>
> Gilberto Perez, *The Material Ghost*

Shohini Chaudhuri and Howard Finn compare the aesthetic effect of stasis within a moving sequence to the collision of pasts and presents perceivable within a photograph (2003, p. 49). This perspective carries with it slightly different implications regarding the effect of cinematic stasis that relate to the merging of perception and memory. Landscape and memory, which I will discuss in the next section, is of particular interest to this study, due to the investigation and production of a documentary form that deals with history and the past. In the photograph, what Jean Mitry calls a "testimony" of its referent is produced in the particular moment of its existence (2000, p. 31). This inscribes in the image, as observed by Laura Mulvey,

"an unprecedented reality into its representation of the past" (2006, p. 9). A 'past present' is thus preserved in a fixed, or unchanging form, its presence captured while serving simultaneously as a reminder of absence. Chaudhuri and Finn claim that in the cinematic image, this testimonial quality "is desired yet paradoxical, out of reach", but may find its expression in the moments of stillness or stasis that fracture the narrative flow or movement of a film (2003, p. 41). Mulvey echoes this point, arguing that while "the sense of temporality attached to film and photography differ (because the moving image is always moving beyond the particular moment)", the elusive testimonial quality of the photograph sought in cinema can be evoked in a film through stillness, as "While movement tends to assert the presence of a continuous 'now', stillness brings a resonance of 'then' to the surface" (2006, p. 15).

When freed from any ostensible narrative purpose within the narrative continuum, a static image, even if its object is 'moving' – a tree in the breeze, for example, or a human figure or vehicle within a much larger and static environment – assumes a more testimonial quality as well, or to put it another way, its testimonial quality is foregrounded as the reference to its moment of registration becomes more perceptible. The absence of camera or narrative movement changes the immediate narrative tone of the image and charges it with a temporal dimension. It could also be said that when the image is no longer seen through its narrative function, its documentary value comes to the fore: a discernible moment in time, captured – either a 'then', to the narrative's persistent 'now', or a 'now' to the narrative event's sudden transformation to a 'then'. In either case, the *contrast* between the temporal values of each is foregrounded, and a dialectical relationship between past and present is established. Another possible effect is that the image that has been 'stilled' – narratively or in a formal sense – operates as a form of *parallel* edit; a 'meanwhile' to the unfolding narrative, but in a less specific temporal order – a reminder of ongoing time and reality. The present-time of the narrative is thrown into a larger view or context that questions the very 'now-ness' that the narrative has established, revealing a previously unnoticed ephemerality to the onscreen events. This change in the temporal status of the narrative events through the sudden, perceptible suspension of movement reveals a truth behind the image: time (and therefore death) haunts the human interactions depicted onscreen, is the 'phantom', the spectral depth behind all things. This is the point at which the impression of a 'surface reality' that I discussed in an earlier section emerges, inviting the contemplation of what is beyond the limits of the narrative. Chaudhuri and Finn see in this juxtaposition of movement and stillness in cinema "an attempt to imbue the

moving image with the photographic aura", the spectre of time and the past that haunts the photographic image, claiming that "It is the aura of the fixed, static image which throws the passing of time, of existence, into relief" (2003, pp. 41-42). As I will discuss in more detail in Chapter 2, distancing strategies, particularly the long take, can be used in a narrative film to emphasise this juxtaposition and contrast of temporalities. As Malin Wahlberg observes, the "durational impact" of the long take within a causal narrative sequence pushes the image "beyond the logic of narrative time" (2008, p. 26), altering perceptions of the narrative and temporal status of the image and emphasising the dialectical tension between movement and stillness, the present and the past. In a Deleuzian framework, the substance of the image can become one *of* duration, or of time itself. By de-familiarizing linear narrative time, such images form an intangible backdrop to the narrative events, serving as a reminder of the flux and impermanence of existence.

Another perspective on the effect of stillness on the perception of time and its passing can be drawn from the act of seeing and perceiving itself. As I raised earlier, Deleuze's concept of the time image relies heavily on Henri Bergson's ideas on the present being a coincidence of different aspects of the past: "the past itself as a 'dilated past', the present as a 'contracted past', and the future as a 'projected past'" (Bogue, 2003, p. 137). From this perspective, the past can be seen as counting for "time as a whole", in that all dimensions of time may be characterized as different aspects of the past (Deleuze, 1989, p. 98). However, according to Ronald Bogue (2003), Deleuze also saw that the present might count for time as a whole. Bogue claims that Deleuze drew the inspiration for this concept from the work of phenomenologist Bernhard Groethuysen, who saw the present as essentially the meeting point between "future actions" and "past facts" (Bogue, p. 136). However, Groethuysen found another function for the present besides a link between the past and the future, claiming that the present is the domain of vision, and therefore, as Bogue puts it, "Seeing is always in the present" (p. 137). While the contents of seeing changes, the seeing itself remains unchanged, and in this sense, "remains in a way outside the order of succession" (cited in Bogue, 2003, p. 137). Therefore, cinematic strategies such as stillness and duration that encourage an awareness of the act of seeing and perceiving reinforce the double nature of a film through another perspective: between what is being perceived and the perceiving itself, throwing the 'past-ness' of what is being seen into relief.

The previous two sections have discussed some of the implications of cinematic stillness in terms of time, perception and the past. These concerns are all

crucial to a transcendental structure – both in fiction and, as will discussed in Chapter 2, in documentary as well. Landscape, in its abiding presence in our physical surroundings, also carries with it powerful implications in terms of time, memory and the past. An image of a landscape within a narrative film sequence doesn't possess or necessitate the kind of immediate impression that an unfolding narrative progression calls for, and in its stillness, is more likely, according to Chaudhuri and Finn, to leave an accumulative and lingering impression on the viewer. Chaudhuri and Finn also equate this impression to "the photographic aura", claiming that "The photographic aura accrues to the cinematic image of stasis as an 'always already' recollected image. The image from a film that impresses itself upon our consciousness constantly refers back to its *presence"* (2003, p. 41). It is on stillness, Chaudhuri and Finn assert, that memory and perception is able to fix itself more effectively. Due to this division of immersive qualities – the immediate and the contemplative, participatory and distanced, what is being perceived and the perceiving itself – landscape offers the possibility of what Minghelli calls "an alternative space of experience" (2016, p. 21)

Landscape and Memory – History in Narrative Fiction Film

> I often close my eyes for a minute during a film screening and try to guess what will happen next, with regard to both technique and plot…. A pedestrian, trite and logical movie, followed with this lowering of eyelids, always justifies our presence…. The angelic doubt arises that during those moments of blindness brilliant actions might have taken place; in other words, we credit the film, as we do people given to long silences, since there is always poetry in parsimony…. *Deficiencies enliven the imagination*.

- Cesare Zavattini, "*I Sogni Migliori*" ("The Best Dreams"), *Cinema 92*, April 1940

In this section, I will be examining *Landscape and Memory in Post Fascist Italian Film* (2016), Giuliana Minghelli's study of the role of landscape in Italian neorealist cinema. According to Minghelli, the above quote by one of the movement's most important figures envisions a cinema of "a double vision", not defined by "a regime of visibility" but one in which *invisibility* becomes an "intrinsic structural element…a *new* realism bound to the world's materiality but veined to the imagination"(2016, p. 2). Minghelli's notion of Italian neorealism as a cinema of a double vision lays the

groundwork for my discussions in Chapters 2 & 3 on landscape's role within an historical documentary film structure, as a repository of memory and the unexpressed or unprocessed, opening up the concept of a transcendental structure to broader implications.

To frame her argument, Minghelli highlights the characterization by historians of Italy in the immediate aftermath of war as a country in denial of its past, engaged, citing film historian Gian Piero Brunetta, in a "pact of collective repression, accepted and subscribed to by all political forces" (in Minghelli, p. 11). Minghelli asserts that in their firm commitment to the present, the neorealist filmmakers share in this act of historical silencing, but, in the new primacy given to real locations and to the Italian landscape in their films, created openings in the narratives and the profilmic space for repressed, unprocessed memories and trauma to find expression. Minghelli's argument centres on an historical re-evaluation of the familiar notion of neorealism as a project "memorializing *the immediate past* of war and liberation and rebuilding a war-torn community for *the future*" (p.3). Instead, she proposes that neorealism be thought of as a "formal expression of an unprocessed, raw, historical emotion" (p.15), an emotion that refers, not only to the short-term memory of the war, but also to the more difficult long-term memory of the twenty years under Fascism.

The passage of Italian society from Fascism through to the liberation from Nazi occupation in 1945 is a clouded and troubled one in the country's collective memory. Minghelli, citing Ruth Ben-Ghiat, claims that despite the long period under Mussolini's spell, Italians emerged from the war "perceiv[ing] themselves as victims not perpetrators" (in Minghelli, 2016, p. 12). The more recent traumatic memory of the Resistance, of Nazi occupation and the associated terror and hardship, had replaced the "long term memory of the twenty years of participation, to varying degrees, in the dictatorship" (Minghelli, p. 12). Caught between the difficult and oppressive memories of what preceded the war and an uncertain future, Minghelli characterizes this post-war "passage" as "a process of awakening from twenty years of dictatorship", a process "still ongoing in Italian society" (p.13). Neorealism, she attests, emerges at "the scene of the aftermath" (p.16), expressing, in a complex and largely unconscious "visual processing" (p. 4), just "how difficult and uneven this process of awakening is" (p. 13).

Minghelli sees the narrative choices of the neorealist films as "symptomatic of a cultural and historical unspoken, or better an unspeakable", that is guided "by a logic of repression" (2016, p. 66). To offer a few examples:

1. A man desperately searches the streets of Rome for his stolen bicycle and livelihood, finding no satisfaction and turning to theft himself in the process (*Ladri di biciclette*, De Sica, 1948).

2. A buried tragedy or terrible crime resurfaces, reuniting two troubled lovers who ultimately go unpunished, yet are unable to fulfil a future with each other due to a bad conscience (*Cronaca di un Amore*, Antonioni, 1950).

3. A woman searches for atonement out of a hatred for herself after her selfishness and blindness to her son's needs contributes to his death (*Europa '51*, Rossellini, 1952).

So while the memory, and any direct interrogation or historical airing of fascism and a troubled national conscience was bypassed or repressed in the narratives of the films, in the commitment to an *ethics of the cinema* – to the *contemplation* of reality [iv] – a silent remembrance and interrogation of the past through looking and listening results. Minghelli proposes that this cinematic vision of heightened perceptions forms "an ethical substitute for an explicit act of memory" (p. 13). The site for this remembrance is the natural and urban environments of the films which, in providing another dimension in the depth of the image, "offered a way to absorb, process, and represent" the troubled memory that words and direct representation failed; it is in this sense that "Neorealism lies over burial grounds; it arises at the site of a trauma" (p. 6).

I have already discussed neorealism's formal innovations arising from, in Bazin's formulation, their "faith in reality"; shots that are wider and with greater depth of field; the suppression of editing or longer takes; real locations, and natural lighting. But while out of these strategies emerged a cinema "bound to the visibility of an absolute present" (Minghelli, 2016, p. 2), paradoxically, the landscapes, or the prominence given to environment, also opened up a new "realm of invisibility" (p. 48). In Minghelli's characterization, this allowed for the telling of stories "born at the intersection of the world of conscious actions, of movement and history, and that of nature, the space of the everyday and timeless habitation" (p.22) where "the bright immediate visibility of the story (the present time of narration)" merges "with a spectral depth in the atmosphere" (p. 8). This intangible, surreal aspect of neorealism is often overlooked for its social realism and comment. Bazin, as one of the first to identify neorealism's revolution of form, saw in its objectivism the effect of endowing "the entire surface of the scene…[with] the same concrete density," whereby the protagonists "are never more than one fact among others" (2009, p.242). As Minghelli observes, this dispersing of the focus on the narrative events fundamentally

changes the form of spectatorship, switching the focus, to use Deleuze's formulation, "from the action" – that is, movement in both a formal and narrative sense – "to the act of seeing and perceiving"; a cinema of time (Minghelli, 2016, p.5). This elevation of time and the act of looking and listening encourages the viewer to search for meaning, or invest emotionally, in areas that exceed the boundaries of the narrative events, and to reflect on, as Tom Conley has observed, "the relation of the medium to what it cannot represent" (cited in Minghelli, p. 5). In this light, the primacy given to the environment in neorealism should be seen not only for its commitment to social reality, but also as "an opening toward the metaphysical, that is, toward what is silent and yearns for expression" (Minghelli, 2016, p. 24).

Taking the final episode from Rossellini's *Paisá* – on the struggle between German soldiers and Italian partisans in the reeds and marshes of the river Po – as an example, the river itself becomes a protagonist, impacting not only many of the events, but also the style in which the events are captured. In the episode's opening shot, a man floats towards the camera, a sign with *partigiano* (partisan) attached to him, which we get the chance to see before he is quickly carried by the river out of frame. A wide shot follows, slowly panning left with the man as he floats along the river in the distance. This is followed by a tracking shot, also moving left, of onlookers on the opposite river bank, silently witnessing the dead man's passage. As Minghelli observes:

> If the first shot was taken from the point of view of the people on the bank, whose view could possibly be behind the second if not the moving river with the dead partisan in it? People look at the world, the world looks at them, the camera see it all. (2016, p. 56)

In this episode of *Paisá,* where people appear momentarily before disappearing from the fiction or being put to death, it is left to the silent, enduring environment to "carry out the act of historical witnessing" (p. 60). The neorealist filmmakers told their stories of daily life and daily struggle, but also returned to the silence and stillness of real locations, and *represented* that silence, rendered it visible, gave it form. In the diminishing role of the human protagonist and the increasing presence of the environment, they are put in direct contrast – the "erratic and disorientated behaviour of the characters" granting the landscapes "a solid if mysterious consistency" (p. 70).

The formal merging of storytelling and landscape in neorealist films opens up what Minghelli describes as a "double vision" (2016, p. 2), which entails a double perception or consciousness by the viewer. This double vision endows the profilmic

space of the neorealist films with an unprecedented and enigmatic depth, density and openness, transforming profilmic materiality into a space, "where visible reality and the unconscious meet" (p.24). In this structure, the image is haunted by time, memory and the past, and the narrative unspoken or unexpressed gains a presence and resonance that persists in and is absorbed by the background. Landscape engages and addresses the viewer in its silence, not only as a contemplative pause in the narrative, but also as a site of visible history, arousing from the background other, less tangible associations, and revealing, in Jacques Aumont's words, "an underground reservoir (of meaning, of memory, of history, of death)" (cited in Minghelli, p. 58). Landscape reminds, and in our absence remembers.

To illustrate this double structure and perception, Minghelli borrows Maurizia Natali's comparison of the cinematic screen to the double surface of Freud's mystic writing pad, "a screen on which to write and erase immediate perceptions, while a wax surface underneath retains the innumerable impressions of past writings" (Minghelli, 2016, p. 23). In this division of cinematic perceptions or experiences, Natali sees the landscape acting as Walter Benjamin's "optical unconscious," a space "which conjures itself back behind the human actions represented, the deep space which persists behind the body of cinema" (cited in Minghelli, p. 23), or in Minghelli's more succinct definition, "a present moment infused with past" (p. 43). This intertwining of temporalities, both human and natural, again recalls Deleuze's "stratigraphic" image, and his assertion that "there is no present that is not haunted by a past or a future" (1989, p.37). Landscape embodies the "memorial strata" of the neorealist image, and the site of an active visual processing of traumatic memory and forgetting, a cinema "of mourning and atonement, a cinema of *the present, haunted by the past*" (Minghelli, 2016, p. 3). Landscape offers cinematic structures an indirect and at times unconscious interaction with what is most painful, feared and unable to be addressed. It is for this reason that films that deal with difficult histories can find in landscape a way to locate and access what cannot be addressed with words, as Chapters 2 and 3 will investigate further.

Contemporary Structures And Chapter Conclusion

In this chapter, I have identified and discussed the genealogy and theoretical territory of a transcendental structure in film. It is a concept concerned with the perceivable division of cinematic perceptions or experiences within the one film, one of which is

the experience of the narrative and another less tangible experience registered through form or the environment in the background to the narrative. While my use of the term transcendental may imply that I am embracing the many theories that draw on the metaphysical or spiritual implications of this concept, I have made clear that the purpose of this term is its structural rather than spiritual meaning. Bazin, Schrader, Minghelli and others identified this cinematic structure in their own terms, but in each case as a structure containing a duality of experiences – the perception of which is brought about through the incorporation of distancing or contemplative cinematic strategies into a cinematic narrative structure. The cinematic strategies that bring about the perception of a transcendental structure foreground stillness, distance, landscape, silence, time, and cinematic form – elements in opposition to the flow and dominance of a film's narrative programme. These strategies encourage the viewer to go beyond the narrative events and into the image itself, for a contemplative engagement with the enigmatic temporal depth and ambiguity of perceivable reality that the cinematic experience is capable of revealing. An additional communicative function is thus enabled, which is concerned with the contemplation of reality: time, perception and memory.

In terms of the genealogy of this structure, I have outlined only its origins however – the films of Renoir, Italian neorealism, Ozu and Bresson. While the investigation of this structure in terms of its development since these origins could be valuable, to reiterate: the primary aim of this chapter has been to identify and outline a genealogy and territory for a transcendental structure in fiction film in order to apply these findings to documentary. Before I do so however, I would like to bring this investigation into a more contemporary context and introduce a recent trend in world cinema that engages with the strategies and structures I have so far discussed, but within what Kenta McGrath has described as a "minimalist framework" and with an "exaggerated application" (2014, p.14). In Chapter 2 I will be discussing some recent documentaries that exhibit similar characteristics, so it is important to introduce this trend in contemporary fiction film to provide some context.

The trend that I speak of has again challenged critics to understand, contextualize and classify. It is indicated by the pronounced slowness, stillness, and silences in the work of a growing number of filmmakers that include Hou Hsiao-Hsien (Taiwan - *Dust in the Wind,* 1986), Abbas Kiarostami (Iran - *The Wind Will Carry Us,* 1999), Lisandro Alonso (Argentina - *La Libertad*, 2001), Tsai Ming-Liang (Taiwan - *What Time is it There?* 2001), Carlos Reygadas (Mexico - *Silent Light,* 2007), Apichatpong Weerasethakul (Thailand - *Uncle Boonmee Who Can Recall His Past*

Lives, 2010), and Nuri Bilge Ceylan (Turkey - *Once Upon A Time in Anatolia,* 2011). These films are comprised of long takes, narrative simplicity, diffuseness, or fragmentation, natural sound, which is often used exclusively, static frames in long shot, and quotidian activities and detail. What critics have considered to be most characteristic of this trend in filmmaking – based on the various classifications of "slow" cinema (Romney, 2000), or "a cinema of slowness" (Lim, 2014) – is the decreased speed of these films, in both narrative event and internal rhythm or sense of time. The lack of emphasis on an explicit narrative, the formal austerity and consistency, and lack of dramatic embellishment has led others to describe this trend as "minimalist" (Biro, 2006), while the ambiguity of the long silences and periods of stillness in these films accounts for their description as "contemplative" (Tuttle, 2010).

In the pronounced presence of time and perception as well as the foregrounding of the environments that surround the narrative events, the films that have been discussed in relation to this trend also exhibit transcendental structures through the foregrounding of another, underlying experience or narrative within the film. The major point of difference to the films that I have previously cited in this exegesis is how much further the contemporary films have pushed the strategies that foreground this structure, and the different outcomes that this entails. For example, the rejection by many of these directors of non-diegetic music in their films and a focus on natural sound, further opens up the image to what is beyond the physical frame, as well as the frame of the narrative events, evoking another narrative of its own. In the following chapters concerning documentary, the idea of sound and image carrying distinct and separate narratives has been vital for developing a theoretical and practical methodology for a transcendental structure in documentary. This is particularly the case regarding the interview-based historical documentary, in which the disembodied voice and accompanying imagery are established conventions of its vocabulary.

Narrative simplicity or diffuseness, as another example, opens up further opportunities for the background to be brought to the fore, resulting in the surroundings registering, in non-narrative means, its own affect on the viewer. As Adrian Martin observes:

> Many of these films have a heavy air of the unsaid, the unlived, all that is secret or repressed. Little is articulated in spoken words, while the burden of expressivity is shifted to externals: the bodily language of gesture and posture, and especially the surroundings of landscape or architecture.

Narrative, or at least explicit narrative action in a conventional sense, is usually one of the least important or foregrounded aspects of a contemplative movie. (2012, p. 519/ 520)

As has been discussed in relation to neorealism, the prominence of landscape within a narrative structure and the diffused immersion in the narrative opens up what Giuliana Minghelli describes as "an alternative space of experience" (2016, p. 21), that allows for what is beyond or unable to be addressed in the narrative representation to find a form of expression. In the case of neorealism, the suppressed memory of and confrontation with the more than twenty years of experience under Fascism.

Certainly the most distinctive strategy used in this minimalist and contemplative strain of contemporary cinema is the long take. Durations are deliberately protracted, encouraging the viewer to be absorbed into the experience of the duration itself, and of the sensory impact or affect of the image. Time itself becomes a protagonist, pronounced by the incidents of waiting, meandering, and 'dead-time' represented in these films. In this subversion of the narrative programme, these protracted durations mark a reflexive turn, from which the perception of an apprehending consciousness – either that of the director or the Deleuzian "camera consciousness" which is neither wholly subjective nor objective – is heightened. This challenges the analysis of many critics who view these strategies as strictly realist or the fulfilment of Bazin's realist model. As Kenta McGrath has stated:

In minimalist films, not despite but because of the use of the approaches advocated in Bazin's model, the literal often becomes abstract; for example, a realistic image may be rendered unrealistic or ambiguous as the ontological status of the image is disturbed. Through their exaggerated application, and because of the minimalist framework in which they appear, approaches traditionally considered to be realist can adopt a non-realist function (such as abstraction) in addition to its realist one… (2014, p. 14)

Not content with representing or revealing reality, some of these directors appear more concerned with questioning reality and its representation. The exaggerated structure of this contemporary trend throws into relief the more discrete double nature of the cinematic structures of earlier styles, such as Italian neorealism. The transcendental structure that can be perceived in a contemporary minimalist film informs, as revision, the transcendental structure of neorealist films and reveals that

the link between the two cinematic styles is not based simply on the humble characters used in their narratives, but a link based on structure and form.

The above discussion and the previous sections of this chapter have been about defining the territory of this study, with its many implications, different readings, and genealogy. Such an account of what I have termed a transcendental structure only exists in fiction film however, and as I have stated, fiction film is not the primary focus of this study. It has therefore been necessary to outline this territory in fiction as it informs and guides the aims of the remaining chapters of this exegesis, namely the investigation of the presence and outcomes of a transcendental structure in documentary.

CHAPTER 2

Transcendental Structures in Documentary

Introduction To Documentary

In this chapter I will investigate the potential of a transcendental structure examined in the previous chapter in relation to documentary. As I will discuss, this investigation draws on, but also operates with different representational demands to, the investigation of a transcendental structure in fiction film. Drawing on the writings of Noël Carroll, John Grierson, David Bordwell and Kristin Thompson, Michael Renov and Bill Nichols, I will briefly outline the factors that are involved in distinguishing between fiction and documentary, including a distinction between fact and truth, objectivity and subjectivity, documentary's truth claim, as well as its stylistic properties. Bill Nichols identifies six modes of documentary filmmaking: the expository, observational, participatory, performative, reflexive and poetic modes of documentary. I am interested in two of these modes for this chapter, for reasons that I will discuss shortly. One of these is the observational documentary, which I will investigate through films by Frederick Wiseman, Sergei Dvortsevoy, Wang Bing and Gideon Koppell. The other mode that interests me is the interview based historical documentary, which is a hybrid form of the participatory mode, and which I will investigate through films by Chantal Akerman, A.J. Schnack, and Claude Lanzmann.

This exegesis arises from the scarcity of writing and analysis regarding the concept of a transcendental structure for documentary film. My approach therefore, has been to proceed by identifying documentaries in which a transcendental structure may be perceived, and the critical analysis of these documentaries by other authors. The documentaries that I have identified all challenge the conventions of their respective modes, and open up areas of their subject that conventional forms have been otherwise unable to access, as well as subjects, such as trauma and the Holocaust, that have been considered beyond representation. While still fulfilling their narrative or representational programme, these documentaries also offer experiences that are outside of this programme. This chapter is weighted more towards the investigation of filmic texts than of other critical writing, but the films themselves have been useful in directing me towards areas of enquiry that have

proved relevant. These include essays by Finn-Daniels-Yeomans, William Brown, Julian Ross, Claude Lanzmann, and Georges Didi-Huberman, all of which will be discussed in this chapter.

Documentary And Fiction

I have begun the task of addressing this gap in critical debate by outlining theoretical discourses in fiction film that inform the concept of a transcendental structure. Some of the literature I reviewed in the previous chapter informs my research in relation to documentary, but a transcendental structure functions differently in fiction than it does in documentary. This is because fiction and documentary, despite the often blurred line that separates them, do operate differently, with different narrative and representational expectations and demands. It is important, then, to outline these differences to highlight the different task of investigating a transcendental structure in documentary as opposed to fiction.

Documentary itself has been a constant battle to categorise, as its supposed boundaries and 'indispensible' qualities are constantly challenged, debated and dispensed with. Indeed, what a documentary is remains a lively and unsettled area of critical debate in itself, with many critics and theorists, including Gilles Deleuze, refusing to even acknowledge that a boundary between fiction and documentary exists. As William Brown writes, "Deleuze considers cinema from one or both of two angles: how a film treats movement, and how a film treats time", a perspective from which the boundary between documentary and fiction becomes irrelevant (2014, p. 85).

Fiction films borrow documentary structures and strategies as a means of heightening and/or questioning the impression of reality being represented: unsteady camerawork and other techniques intended to create the impression of footage captured spontaneously by an amateur, non-actors, actual locations, and unscripted shooting and performances. Many of these strategies emerged in documentary as necessary outcomes to the problems associated with representing past realties or of capturing the spontaneous and unpredictable nature of unscripted reality, the impression of which has long been a sought after quality of fiction films. Likewise, documentary has always sought fiction's narrative craft to shape historical subjects and reality captured 'in the raw' into an engaging and comprehensible form, appropriating the structures and strategies of fiction filmmaking: mood-inducing

music, continuity and parallel editing, flashbacks, point of view shooting, scripted performance and re-enactment. Clearly, formal strategies and techniques between documentary and fiction are readily exchanged, however it doesn't necessarily follow that they are indistinguishable based on formal differences either. It would therefore be more accurate to say, as Noël Carroll has stated, that "the distinction between fiction and non-fiction *does not rest* on a principled difference between the stylistic properties of fictional and non-fictional films" (2004, p.198). The question remains then, what might it rest on?

"A documentary purports to present factual information about the world outside the film," proposed David Bordwell and Kristin Thompson (1997, p. 42). 'Extra-cinematic' reality is certainly what a documentary "purports" to be about, or what Bill Nichols describes in his assertion of what distinguishes documentary from fiction as '*the* world', that we "already inhabit and share", as opposed to '*a* world' of the imagination (2010, p. 1). What constitutes that which is "factual" however – whether it is based on verifiable content or assertions, or on *representational* truth, to depict reality 'truthfully' – is hotly contested. Werner Herzog addresses this distinction when he defends his stylized version of documentary against the mode he scornfully describes as 'so-called cinema verite': "cinema verite believes, and probably is confused about the distinction between fact and truth. Facts are something very superficial and they ultimately get the accountant's truth. So there's an accountant's truth and there's something much deeper" (Herzog, 2009). As an example, in his documentary *The Great Ecstasy of Woodcarver Steiner* (1974), Herzog used the ski-jumping feats of a Swiss sculptor to explore not just the sport of ski-jumping or the life of his subject, but to represent the altered, heightened states of reality his protagonist seeks. The vision of Steiner flying through the air, which appears in the opening sequence and at other points of emphasis throughout the film, is certainly not 'realistic'. It is filmed in extreme slow motion and is accompanied by an ethereal soundtrack by the German electronic group Popul Vuh. But the suspended moment, the open mouthed, ecstatic expression on Steiner's face, the beauty of his take-off and the magnitude of the feat itself is an attempt to strive for what Herzog describes as "ecstatic truth" – the truth that exists behind or beyond empirical, physical reality (Zalewski, 2006). Herzog searches for his 'deeper truth' through artifice: the deployment of music, a narrator's voice (his own), and stylistic effects such as slow motion.

Herzog's assertion aligns with John Grierson's definition of documentary as "the creative treatment of actuality": that in order for 'facts' to translate to 'truth', a

truth which the raw data alone does not articulate, there must be some form of authorial intervention, fiction or artifice. *Nanook of the North* (Flaherty, 1922) is one of the films referred to by Grierson as having "documentary value", a reference that in turn led to the term documentary gaining prominence in the first place (Nichols, 2010, p. 14). This is despite its many fictional aspects, the most obvious example of these being Nanook himself, who is ostensibly an invented character played by Allakariallak, a fellow Inuit man, but someone whose own hunting methods, for example, had modernised and did not reflect those depicted in the film. The events that the film depicts then, are staged, which brings into question the reliability or so called "documentary value" of the film. However, despite its fictional embellishments, Nanook is still a 'treatment of actuality'. As Bill Nichols explains, "documentary is not a reproduction of reality, it is a representation of the world" (2010, p. 14). Or, as Gilberto Perez observed of all films, fiction and documentary, "What has been is documentary, what comes into being is fiction; a movie is a fiction made up of documentary details" (2000, p. 34).

More objectivist or observational movements or trends of documentary filmmaking – cinema verite, or direct cinema as examples – have, as Patricia Aufderheide pointed out, "become a source of immense contention" among critics and other documentary filmmakers, with Herzog's response a case in point (2008, p.51). This is due partly to the claim asserted by supporters and in the terms of these movements: that they are operating through a more objective, unfiltered and therefore truthful or reliable form of representation. Robert Drewe, as an advocate for cinema verite, went so far as to dismiss all previous documentaries as "fake" (cited in Aufderheide, 2008, p. 51). However, even some of the leading proponents or purest exemplars of the style proposed by these movements acknowledge the fictional, subjective aspects of their filmmaking. Frederick Wiseman, whose films exhibit all the formal characteristics of direct cinema – a rejection of the voice-over and interview, rejection of non-diegetic music, un-staged, un-manipulated actions and events – distances himself from and even rejects the terms 'observational', 'cinema verite' or 'direct cinema'. This is because of their implicit suggestion of a lack of a subjective selection process or form of manipulation. Wiseman himself stresses the "highly manipulative" approach he has to shooting and editing (Aftab and Weltz, 2000), and has described his films as "reality fictions" (Atkins, 1976, p. 82). So even though the *impression* of objectivity is essential to observational modes, there is general acceptance that there is no such thing as an un-manipulated or purely objective representation. Our own perception of reality is fragmentary, incomplete, and by

definition, subjective. As Pasolini has put it, "It is impossible to perceive reality as it happens *if not from a single point of view*, and this point of view is always that of a perceiving subject" (1980, p.3).

What I have outlined above is a small sample of the complicated task of identifying the difference between documentary and fiction, and what Bill Nichols describes as "the complexity in the relationship between representation and reality" (2010, p. 18). Based on definitions I have so far discussed then, the distinction between fiction and documentary can be understood to rest on the claim of truth by the film, and the perception of truth by the viewer. Formal developments have contributed to the truth claim of documentary, as they have developed out of a desire, on the whole, to represent 'reality' in a form of non-fiction. But there are many different modes of representing truth and reality in a documentary, and no one style will decisively distinguish it from fiction. The understanding of what a documentary is and can be is also constantly widening and is no longer the sober, detached, formalised practice it once was. Documentary can also encompass the whimsical, the poetic, and the experimental. The truth claim itself however, and the context in which a viewer comes to the film, is more or less consistent in underwriting all documentaries, thereby distinguishing it from fiction. Carl Plantinga sees the documentary filmmaker's "asserted veridical representation" (2005, p. 105), a representation they intend for the viewer to accept as real, as precisely what distinguishes the documentary from fiction. Trevor Ponech argues the same point in somewhat plainer terms – that documentaries "*are simply those which result from the filmmaker having a particular purpose in mind, namely an intention to produce non-fiction*" (2003, p. 203). Others propose that the viewer must also perceive this as being the intention, and 'believe' in the film's assertion. As Bill Nichols puts it, "The sense that a film is a documentary lies in the mind of the beholder as much as it lies in the film's context or structure" (2010, p.33). What this 'sense' is and how it can be analysed, according to Michael Renov, comes down to "the extent to which the referent of the documentary sign may be considered as a piece of the world plucked from its everyday context rather than fabricated for the screen" (1993, p. 7).

Despite these distinguishing traits, and despite the fact that, in most cases, the difference between fiction and documentary is actually readily discernible, there is still no *absolute* line separating fiction and documentary. The boundary is fuzzy, porous, and never fixed, changing over time as new films negotiate new boundaries, and has as much to do with the intentions of the filmmaker and the expectation of the

viewer, as it has to do with style and content. Any possible definition for documentary must be open and adaptable as, unlike fiction, documentary is called on to declare and define itself constantly, as almost any claim of truth can be contentious and provocative. It is the addition of this expectation that makes the task of the documentary filmmaker different to that of the fiction filmmaker. Documentary is expected to build the representation of truth into its narrative and representational programme – of actual people, experiences, events and places. It is this that makes the task of investigating a transcendental structure in documentary different to fiction.

Transcendental Structures in Documentary

As I have established in earlier chapters, the transcendental structure I have defined and am examining in this exegesis is concerned with cinematic structures and strategies that foreground alternative experience within a film's narrative programme. What interests me is in what form a transcendental structure within documentary might appear, and how might it differ in its outcomes to fiction. In addition to a narrative programme, a documentary must also address the representation of truth as part of its overall representational programme. This changes the way that a transcendental structure may be perceived, and different strategies are therefore needed to encourage the perception of a second, underlying narrative, temporality, or subjectivity within the film.

My investigation of this structure in documentary is selective rather than comprehensive. This is largely due to this study being based around a documentary of my own making, and its own specific demands. To isolate the types of documentary filmmaking that interest me, I use the six principal types or modes of documentary filmmaking that Bill Nichols has identified. These are: the expository mode, which emphasises an argument or thesis proposed by a single voice; the poetic mode, which is concerned with visual associations and emphasises experience over information; the observational mode, in which the filmmaker's presence and influence over the observed subject is unobtrusive and unacknowledged; the participatory mode, which acknowledges the interaction of the filmmaker and subject through interviews, confrontations or provocations; the reflexive mode, which acknowledges and even foregrounds the processes of manipulation and truth construction; and the performative mode, which emphasises the subjectivity of the filmmaker's engagement and interpretation of the subject (Nichols, 2010, pp. 31/32).

As has been discussed in regards to fiction film, narrative forms the explicit temporality of a transcendental structure that both engages the viewer and provides a 'surface' or platform to transcend. As narrative is a temporal construct, to analyse the importance and influence of narrative to a transcendental structure in documentary, I chose to focus on two of Nichol's modes of documentary practice that have distinct and consistent temporal structures: the observational documentary, which is committed to an impression of 'the present', and the interview based historical documentary, which although a hybrid form, belongs to the participatory mode and is concerned with the past. Needless to say, the boundary between the six modes is porous, as Nichols himself acknowledges, and the modes "overlap and intermingle" (2010, p. 32). Nevertheless, Nichols' modes have been useful for providing me with a framework to begin my selective investigation.

A less distinct narrative is one of the issues I'll be discussing in the next section on observational documentary. This is a mode in which the presence of the filmmaker, and therefore the impression of a mediated narrative structure, is concealed. What I will be looking at are the potential outcomes of the foregrounding of place, form and temporality in the observational mode. These concerns relate to my own film's depiction of place and temporality. In the observational recordings of the city of Fremantle, my own film uses landscapes to present a wider, less tangible context to the human, social dimension offered in the historical narrative. For my investigation of interview based historical documentaries, I will be examining the relationship between the 'disembodied' voice and the imagery selected to accompany the voice. This relationship is particularly relevant to a transcendental structure when a dissociation between what the voice is describing and what the images are showing us is created. I investigate this dissociation through the use of contemporary footage to accompany the oral history and the dialectical relationship that is formed between the past and the present. The examples I will be using are therefore distinct in their absences, most noticeably in the absence of archival imagery or of 'talking heads', an absence that is emphasised by the use of contemporary footage of natural and urban environments. Talking heads are also absent in *The Beloved*, and for long periods, particularly in Part 3 of the film, so is archival imagery. This is part of the strategy to evoke the persistence of past events in the present, but more generally as a means of creating the impression of a *parallel* structure – a distinction between the historical narrative and an alternative experience that runs simultaneously to it.

In all the examples that I have chosen for analysis, from both the observational mode and the interview-based historical documentary, I will be looking

specifically at the representation or registering of that which is beyond the factual, informative, and subjective, and in some cases, beyond what is representable.

OBSERVATIONAL DOCUMENTARY

The observational documentary mode could be considered as a fulfilment of Bazin's realist model, which is "defined by an unobtrusiveness towards reality" (Bazin, 2009, p. 94), in as much as this mode "emphasizes a direct engagement with the everyday life of subjects as observed by an unobtrusive camera" (Nichols, 2010, p. 31). It is a mode that relies on un-staged, un-manipulated actions and a non-invasive, non-imposing authorial presence. There is a general rejection of the voice-over, interviews or any direct to camera address, of non-diegetic music, and any techniques, such as augmented lighting, which take what is represented away from the impression of an objective, un-manipulated view of people and events. The observational mode is also temporally consistent and continuous, with no flashbacks or flash-forwards to explain or contextualise what is seen and heard. Narratives may be sparse, or uneventful in a dramatic sense, and depict the everyday. In the Bazinian tradition, it is a mode, "in which the image matters not for what it *adds* to reality but what it *reveals* about it", and that requires the viewer to take a more active role in determining the significance of the onscreen events (2009, p. 92). Of the two types of documentary practice I am investigating in this chapter, I have found observational documentary to have received more attention for its 'transcendental' potential or 'double nature'. Erik Knudsen, for example, has discussed observational documentary in terms of a "transcendental realism" (2008). As another example, William Brown has proposed a Deleuzian time-image framework to discuss the interaction of "human temporalities" with "the environment's own temporality" (2014, p. 86). Finn Daniels-Yeomans meanwhile, describes a non-representational, "affect" based approach in an observational documentary structure as "operating on two interlinking planes – one narrative and the other affective" (2017, p. 94). All of the above texts will be considered in more detail in the following sections.

As has been discussed, Frederick Wiseman, who despite having worked almost exclusively in the observational documentary mode, rejects the term 'observational documentary', as it "at least connotes just hanging around with one thing being as valuable as another and that is not true" (Aftab and Weitz, 2009). The raw material still has to be condensed and shaped profoundly in order to construct

any kind of thesis, narrative, or characterisation. Even so, the narrative that observational documentaries offer is most often far more diffuse and subdued than what is offered in fiction, or indeed other modes of documentary representation, particularly the expository mode. This is in part because what is filmed *is* either less manipulated or controlled than fiction, but it is also because of the commitment to creating the *impression* of a less manipulated reality. Therefore, the authorial presence in this documentary mode is suppressed, or the need to acknowledge authorship is avoided. To present events in too clear a cause and effect chain may be too obvious a signal to the viewer of an organizing consciousness at work. The impression of objectivity – the 'fly on the wall' effect – and of the raw, unfolding 'present-ness' of the filmed events, may be disturbed. One of the most common forms of criticism levelled at the observational documentary is that it has manipulated events for its storytelling purpose, or omitted events that ran counter to its theses, as if the belief in an unfiltered window into a world had been betrayed. In Peter Bradshaw's review of Nanette Burstein's popular documentary *American Teen* (2008), for example, he found in its "too dramatically shaped" narrative structure, and overly coincidental presence of the film crew at significant moments, "a nagging sense that it simply had to be a hoax" (2009).

This commitment to objective observation has potentially different implications to fiction in the creation of *non-narrative* space. Firstly, since a form of narrative distance is already woven into the structure of the observational documentary through its concealed form of storytelling, if an observational documentary were to add formal distancing strategies to its objectivist style – such as protracted durations or 'slowness' – it may result in the style itself being disrupted or 'transcended', rather than the narrative or subject. In the observational documentary, the style is all about the creation of the objective impression, so if this is disrupted, the 'otherness' that is foregrounded is more likely to instead register as an authorial presence, as the subjective status of the image is perceived.

I have roughly separated the following sections into the formal methods of interest concerning a transcendental structure in observational documentary: the foregrounding of place, form and temporality, and of a 'non-representational' approach. Each of these methods I introduce and discuss in relation to specific documentaries: place – *Belfast, Maine* (Wiseman, 1999); form – *Bread Day* (Dvortsevoy, 1998); temporality – *Tie Xi Qu* (*West of the Tracks*, Wang, 2003); and in the case of *sleep furiously* (Koppel, 2008), an affect-based non-representational approach.

Place, Form and Duration in Observational Documentary

In this section I am investigating two observational documentaries that incorporate place into their descriptive and representational programmes: *Belfast Maine* (1999), by Frederick Wiseman, and *Bread Day* (1998), by Sergei Dvortsevoy. I will be investigating how, in the differing strategies and emphases of these documentaries, the enlarged presence of place changes the representation of their respective subjects. Wiseman, despite protesting the labelling of his work, is observational documentary's most recognised, disciplined and consistent practitioner, having produced almost forty films in a virtually unaltered style. The primary interest of Wiseman's films is institutions, and he constructs as much of a coherent or even dramatic structure as he can from what he has observed and recorded of the everyday events while in the environments he enters – be it a hospital, a high school, a ballet school or a welfare office. In his films, there is never any perceivable effort on his part to shift attention or awareness to anything that exists outside of his subject matter, or to foreground his form as distinct from his content. He does not linger on any shots that depict the environment of his subject, and images without human activity are used sparingly and pragmatically as part of the representational programme, which offers a seemingly straightforward description.

However, in *Belfast, Maine* (1999), Wiseman widens his frame and oeuvre to profile a town. In this wider view, in which he takes in the surroundings as well as the social institutions and interactions, a more contemplative structure is formed. As Stephen Holden in his review in the *New York Times* observed: "By focusing on an entire community instead of one element of the system, 'Belfast, Maine' finds the director integrating aspects of his earlier movies into a fuller vision of how everything works together" (2000, para.9).

Although there is still nothing in his style to suggest that his aim is anything other than pure description, it is simply in the heightened awareness of the wider surroundings that *Belfast, Maine* offers a more contemplative experience than a typical Wiseman film. It is in this wider, more open framework that takes in the town's natural and urban environments, its backlands and suburbs, as well as its range of human activity and interaction, that something beyond the purely human story that is Wiseman's customary focus is made available for attention. However, an effort to bring sustained attention to anything other than the human affairs through formal distancing strategies is not evident. Wiseman never allows his camera to linger beyond any narrative or descriptive purpose or stray outside of the subject matter of his film. As a result, the registering of another narrative or a sense of otherness

through a formal engagement that a transcendental structure potentiates is too elusive to apprehend or perceive.

Observational documentaries, in their desire to be an unobtrusive recorder of un-manipulated events, do not typically foreground their formal qualities and are consequently not particularly distinct, formally. Like the handheld camera of early John Cassavetes films that grew out of the improvisations of his actors, the natural behaviour or performance of the actor or person in the frame is given priority, and the technical and formal considerations are expected to work around them. What the form itself communicates, or more accurately registers, in *contrast* to content, is not assertive in this mode and thus unlikely to leave a powerful impression on the viewer. However, a portrait of community and place in the observational style diffuses the attention directed towards the human transactions and directs it to the surroundings. This opens up a space for a heightened formal engagement and hence for a distinction to be drawn between the descriptive and the formal and, potentially, a different kind of engagement with the documentary subject and image. .

The remaining observational documentaries that I investigate in this chapter exhibit, in different ways and to varying degrees, the characteristics of contemporary minimalist or 'slow' cinema that I discussed in Chapter 1: the long take, the focus on the quotidian and the 'uneventful', stillness and silence, and formal, narrative and technical simplicity. The first example I will look at is Kazakhstani director Sergey Dvortsevoy's 55-minute film from 1998, *Bread Day*, a seemingly straightforward observational documentary about the weekly bread delivery to an outpost town in the middle of winter. The film's narrative focuses on the hardship and conflict that arises around the delivery, as everyone in the town, including the dogs and the goats, seem to be doing it tough. I have come to this particular documentary through a piece of critical writing: Erik Knudsen's essay, "Transcendental Realism in Documentary" (2008) – the only attempt that I have found that conflates a conception of any form of transcendentalism and documentary in an analysis. Knudsen uses *Bread Day* as the exemplar of his theory of a transcendental effect in documentary.

In *Bread Day,* the lingering duration of the image that Wiseman avoids is taken to great lengths. The film starts with an uninterrupted shot of a small group of elderly Russians, negotiating and pushing a disconnected train carriage down a snowy set of train tracks towards an ostensibly abandoned former worker's settlement in the north of Russia. The first cut doesn't arrive for around 10 minutes – a short transition to a point further along the journey until it arrives at the settlement. The sequence is twelve minutes long, with one single cut. The camera is kept as still

as possible, but it is handheld, and follows from a respectful distance. What we see of the people pushing the carriage is mainly their backs as they labour on and discuss the task. It is a slow and patiently captured scene, in which time itself – the length of the task, the slowness of the progress – becomes central. In this slow process, the carriage takes on a real presence of its own, a focal point for the diffused representational engagement of the human event. An aesthetic engagement is thus aroused, although partially subsumed into the narrative, as the length of this sustained effort of pushing the carriage is still attached symbolically to the theme of futility and isolation.

Figure 3. The long, arduous passage
that opens *Bread Day* (Dvortsevoy, 1998)..

Once the carriage reaches the settlement, most of the people who had pushed the cart walk away, with the remaining pair peering into the now open carriage to briefly discuss its contents: a large quantity of bread. The scene then cuts to a wider shot, decisively removed from the characters we have just spent the last twelve minutes following, and before we are able to get to know any of them. Again, the carriage is centralised in the frame, this time in a static shot, and the remaining people move off-screen, their voices, now distant, heard amongst the barks of dogs. The camera then begins a slow pan to the right. Human figures, small in the frame, return for a brief exchange, shouting across the wintry landscape of snow and bare trees. The camera, unwavering in its lateral movement, moves past them, past isolated houses large and small, eventually settling on a distant singular hut, between a mound of snow in the foreground and a line of trees beyond. The landscape is quiet, still.

In this distinct change of style, from an ostensibly observational approach where the camera follows a group of people absorbed in a task, to a controlled and measured panning shot, the human figures recede as the trees and houses in the landscape take priority. The spatial and narrative relationship to the human characters and their task is already distanced, with the absence of close ups and no particular person or 'character' assuming prominence. The title of the film, *Bread*

Day, referring as it does to the single, central narrative event and to the more general theme of eking out an existence on the periphery of civilisation, suggests a straightforward narrative task and description. So while the cut and panning shot have a clear descriptive function, their detachment from the narrative event is distinct nevertheless, with the change in form and style signalling a shift in attention and awareness. What this shift itself signals is ambiguous. Is it a phenomenological shift, pointing to something that exists outside the narrative programme, a contemplative diversion to another temporal order and presence? Or does it signal a perceivable authorial presence, and a turn towards the reflexive? A pan, in its ability to take in far more of the surroundings, is more descriptive, spatially, than the static shot, and more subjective, due to the deliberate and technical nature of the smooth lateral movement. Even so, in the context of the formal and technical simplicity of the film as a whole, this and one other slow pan later in the film, stand out in their increased physical distance to the subjects, their protracted durations, and contrast in technique. The 'wider view' that the two pans offer is also expressed in the content, through the sustained attention given to the animals living in the settlement, with a number of scenes observing their behaviour. This, combined with the lack of central characters, bar the bread shop lady with whom we spend the most time but remain distant from, and the short length of the film overall, heighten the potential for an immersion in something other than content: a formal immersion, and through this, a double perception is thus enabled. In their stark contrast to the style of the rest of the film, these two pans function much like disparity in Schrader's formulation of transcendental style: they reveal a tension between the everyday or the surface reality of the narrative, and something external to it.

As mentioned earlier, Erik Knudsen singles out *Bread Day* in his essay, "Transcendental Realism in Documentary" (2008). As Knudsen admits, he is not speaking as an academic, and his analysis is often imprecise. However, the essay still makes a unique contribution in its discussion of emotional response and reception. Knudsen uses Arthur Koestler's physiological framework or theory from his book on creativity, *The Act of Creation* (1969) to illustrate two opposing types of emotional response to, in this case artistic, stimuli: the "self assertive", and the "participatory". The self assertive response is, at its extreme, related to fight-or-flight situations; anger, fear, excitement, and so on. They are self-assertive as they "re-assert our individuality, separate us out from our surroundings, put the body in a ready state to deal with problems…as necessary to 'defend oneself', or to re-assert one's own superiority" (Knudsen, 2008, p. 113). Participatory responses on the other

hand, relate to emotions such as awe, grief, love, and longing; to the opening up of ourselves "to participating in something greater than ourselves" (p. 113). This relationship of self assertive and participatory responses clearly recalls the framework of "abundant" and "sparse" means used by Schrader (1988) to illustrate the relationship of narrative and form in transcendental style, which I discussed in Chapter 1. For example, Knudsen (2008) equates the self-assertive response with what the majority of conventional narrative cinema aims to engage, a response fuelled by the abundant means, such as plot, music, expressive use of cinematography and so on. The lack of abundant means, and the prominence of sparse means, such as silence, emptiness and stillness, invites contemplation, or a more participatory response.

Knudsen begins his essay by arguing that "What defines documentary is also at the root of its limitations; an epistemology which ties it to the factual or empirical experience of life" (2008, p. 108). This, he continues, has restricted the documentary form's evolution, and the cinematic form in general, as a means of approaching and dealing with experiences that go beyond the empirical. The problem with Knudsen's analysis, and perhaps his method for shielding himself from academic scrutiny, is that he avoids identifying what it is he means by transcendence in film, using the term to describe ineffable moments in his experience of select films. He does, admirably, engage with the seemingly impossible task of identifying what a transcendental experience is however, and how we respond physically and emotionally to such an experience.

Temporality in Observational Documentary

In Wang Bing's *Tie Xi Qu* (*West of the Tracks*, 2003), a nine hour documentary on the disintegration of an industrial area and community of workers in the Tie Xi district of Shenyang in China, the length of the shots and of the overall film elongates and protracts the experience of any one moment beyond the perception of a clear narrative or rationalist purpose. Paradoxically, actual events of narrative, factual or historical importance are minimal in the nine-hour presentation. Text opens each of the three sections, titled "Rust", "Remnants" and "Rails", to provide historical context for the scenes or actualities that follow. This is important, because what follows is not constructed around exposition. It is constructed, it seems, around the experience of time and waiting – a waiting experienced by both subjects and viewers. Many of the

scenes in *West of the Tracks* are depicting narrative 'non-events' or dead time: workers in between shifts, on breaks, or at work. Andrew Chan has written that, in the experience of a Wang Bing film, "is the sense that one is being tested", not only through his prolonged vision, but "the degree to which his eye seems inured to and undaunted by the rugged facts of ugliness" (2016). There is not even the attempt to transcend social and physical hardship (or relieve spectatorial hardship) with aesthetic beauty; Wang's camera is mercilessly flat and uninflected in style. The handheld DV aesthetic and almost exclusive use of the mid-long shot when filming the human subjects, with an absence of close-ups to punctuate and empathize, and the vision of poisoned and ruined environments and people is unrelenting. These elements, as well as Wang's rejection of the standard 90 minute feature format, function as distancing strategies in themselves, pushing the viewer back into a form of detached historical witnessing and a wider meditation on time, impermanence, and decay. The representation goes beyond ordinary journalistic description, with the meaning appearing not to reside in the factual or the rational, but elsewhere, as Chris Fujiwara suggests;

> The answer to the question is the form of the film itself: the framing of the image, Wang's reluctance to dictate when enough is enough, and his insistence on the letting-be of details that may or may not be immediately expressive, but whose potential value lies in their belonging to a hidden reality rather than to an order of mise en scène. (2012)

In his essay "Bringing the Past into the Present: *West of the Tracks* as a Deleuzian Time-Image" (2014), William Brown uses aspects of Deleuze's time-image concept to "unlock" and discuss the "multiple temporalities" offered in Wang's film. These include: the potential implications of his use of protracted long takes which draws attention to the independent character and temporality of background and environment; the stories or immediate circumstances of the increasingly disenfranchised workers, which provide an alternate temporality to the homogenous, global capitalist timeframe that is responsible for their predicament and the official history that is offered; the length and pace of the film which occupies a different temporality to that of mainstream cinema; and, through the presentation of the multiple temporalities of the many characters that pass through Wang's frame, offering memories and glimpses of their histories. The divisible sections throughout the film are often linked by long 'phantom ride' shots from the front of the slow moving trains that pass through the district, revealing another temporality, of seeing and thinking. Brown points out that while cinema can but only show us different

temporalities, "in that any film will show us a background and a foreground, with a human agent typically occupying the foreground", that conventional or mainstream cinema nevertheless does not "encourage viewers to consider the background as important" (p. 87).

In *West of the Tracks,* Brown observes that the film's apparent desire for viewers to acknowledge multiple temporalities – human and non-human – results in "a disruption of the distinction" between what is true and what is false, through the perception "that many truths/temporalities co-exist simultaneously" (2014, p. 90). In this way, Wang's foregrounding of time "disrupts the temporality of official history as well", in the film's depiction of "those who figuratively as well as literally have been left behind" the onset in China of globalised capitalism; "their way of life, their rhythm, their temporality being out of sync with that, or better those others, of the contemporary world" (p. 77). In this way, Wang uses time to defamilarize his subject or disrupt the representational programme of the observational mode. Through the attention he gives to times and spaces beyond the human subject, new communicative and contemplative possibilities are created.

An Affect Based Non-Representational Approach

New research by Finn Daniels-Yeomans addresses what he calls a "nonrepresentational approach" to documentary engagements with trauma. Based on the "acutely incomprehensible nature" of trauma, and "the post-structural conception of trauma as an inherently unrepresentable phenomenon" (2017, p. 86), Daniels-Yeomans proposes, as a means of sidestepping the firewall set up around trauma and its representation on film, a "counter form" of *non*-representation, which emerges, paradoxically, from the "'ultimately' representational medium of documentary film" (p. 88). As he points out, the widely held and reiterated theoretical view on what documentary *is* or what distinguishes documentary films from fiction is fixated on the logic of *representational* mediation[v]. In this conception of documentary, even as the form constantly changes and evolves, as Nichols states, "What changes is the mode of representation, not the quality or ultimate status of the representation itself" (2010, p. 101). However, within recent critical trends in documentary, Daniels-Yeomans calls attention to the proliferation of interest in corporeal spectatorship and "contemporary documentary theory's embracing of nonrepresentational thought" (p. 90). At the forefront of this trend, he claims, is Alexandra Juhasz and Alisa

Lebow's anthology of new critical writing, *A Companion to Contemporary Documentary Film* (2015), which challenges the conception of "documentary as a cognitive mode" (2015, p. 9). This includes investigations into documentaries and theories that "subvert the principle of referentiality and the logic of the representation" (2015, p. 11), and that produce knowledge "through the body…through affect, empathy and sensation" (2015, p. 9). Daniels-Yeomans, citing Gregg and Seigworth (2010), defines affects as "the name we give those…visceral forces beneath, alongside, or generally other than conscious knowing", an "explicitly corporeal phenomena" (in Daniels-Yeomans, 2017, p. 90).

In trauma-related art, Daniels-Yeomans claims that a resurgence in the interest of affect has been central to enabling "access to trauma where representation breaks down" through what Jill Bennett describes as "a language of sensation and affect" (in Daniels-Yeomans, 2017, p. 91). This "access" to traumatic experience is not through the narrative component, subject matter, or explicit meaning of the text – "it is not communicated" as Daniels-Yeomans proposes, "but is instead *registered*" in and through the aesthetic experience of the art-image itself (2017, p. 91). In this way, the work affects the viewer "without conveying or communicating the secret or meaning of the experience", preserving the incomprehensibility of the traumatic event, while it "*potentiates*, but does not dictate, a conceptual engagement with the trauma, one that may end in cognition but, significantly, begins with the senses and the body" (2017, p. 92).

To illustrate his concept, Daniels-Yeomans refers to Gideon Koppel's documentary *sleep furiously* (2008), another portrait of a place – a farming community in Trefeurig, Wales. Set over the course of one year, the documentary charts the town's cyclical community events. In doing so, the film traces "the network of relationships between people and land that configure Trefeurig" – the autumnal baling of hay, or the annual sheep-herding competition, for example (2017, p. 93). At the same time as it represents these networks and relationships however, the film reveals "their contemporary erosion" (p. 93). This is clearly seen in the closure of the local school, a narrative line that the film follows, and in the images of inert farming machinery at an agricultural auction drive, which appear in the film's final sequence. In the juxtaposition of ongoing cyclical events and institutions with signs of their demise, Daniels-Yeomans sees an expression of "the disintegration of those collective relations that have, for generations, organised the villager's lived geography", and in this sense, that *sleep furiously* is an engagement with community

traumatisation (p. 93). While the film's story-structure and dialogue-driven sequences direct the viewer towards a *cognitive* engagement with the disintegration of the community, "produced at the level of representation", what Daniels-Yeomans identifies as a "second plane" is transmitted via aesthetic strategies. These strategies disrupt the engagement with story and allows, according to Daniels-Yeomans, "for an affective engagement with the *experience* of this disintegration" (pp. 94-95).

In its reliance on what appears to be mostly un-manipulated actions and events, and the absence of interviews which together point to an unobtrusive authorial presence, *sleep furiously* primarily uses an observational documentary methodology. However, it combines this with techniques more often seen in fiction filmmaking: non-diegetic music used in connecting sequences, sound from one scene continuing into the next, sped up sequences, carefully composed static shots of protracted durations, expressive angles and 'non-human' viewpoints such as the birds eye view. Its formal qualities for an observational documentary are foregrounded, with the imagery at times going beyond mere description. This has led to the film being discussed, as Daniels-Yeoman has stated, "for its negotiation of the boundary between documentary and art film" (2017, p. 93).

In one particular scene, the village choir is rehearsing, and the camera is fixed on the choir's female conductor in a close up, shot with a long lens in shallow focus. The frame is more or less entirely static, with the conductor moving almost out of frame at times. We watch her expressions change with the phrases of the song she conducts, and then suddenly, the image cuts to a static, extreme wide angle shot of a landscape, the image dominated by sky and clouds, some moving slightly in the foreground. Light from behind the clouds illuminate the ocean beyond the tops of the hills in the foreground as the music from the choir continues. After this uninterrupted shot of almost 40 seconds, we are returned to the shot of the conductor and choir. This cutaway is then repeated about a minute later, switching to the same landscape for a similar duration before returning to the choir conductor as the song, and the scene, concludes. The foregrounding of the formal qualities of the image, and the use of landscape in this sequence might also be seen to function as an illustration or expression of the beauty of the choir's music, as while it is unattached to the scene's central event, the continuation of the music doesn't afford the landscape complete independence from the scene either. However, in the extended duration of the landscape shot, a radically different temporal and spatial order to the choir scene is revealed that calls for a different kind of experiential engagement.

Figure 4. The two images being intercut within the same sequence in *sleep furiously*, as described above (Koppel, 2008).

The scenes presented in *sleep furiously* are mostly fragmentary, incomplete – rarely longer than a few minutes. And there is no discernible, governing shape of the film as a whole for this cutaway to landscape to appear *in contrast* to. It is consistent with the overall strategy of mixing the mostly descriptive with an aesthetic engagement, transforming the town, its people, and surrounding environment into a kind of lyrical, poetic reality. Rather than a film that recalls Frederick Wiseman, certain scenes recall Bresson; his fragmentary framing of a person or a place, leaving the space between things to take on its own resonance, and adding another perceivable 'layer' or dimension to the presentation. As Koppel explains, "It is not the manifest landscape I explore in my work – what is important is the latent and imaginary world evoked by what I experience around me" (Koppel, 2017, p. 182). The increased prominence Koppel has given to place and form, and the distancing strategies he employs, the long take in particular, creates the potential to make perceivable this "latent" film or subject.

In Daniels-Yeomans' analysis of *sleep furiously*, he uses another example from the film to illustrate how Koppel "effects a shift from representation to non-representation", for an "affective engagement" with community trauma (2017, p. 96). Towards the end of the film, there is an extreme long shot of sheep being herded down the face of a hill, that, when it first appears, seems to be a straightforward representation of another of the town's cyclical agrarian events. However, again from the excessively long duration of the shot – it lasts over two minutes – this thematic familiarity of the scene, its representational value, "gradually recedes", and the stream of sheep "ceases to signify, becoming, as the camera continues to remain fixed on it, a figment of movement and light" (p. 95). Citing Malin Wahlberg (2008), Daniels-Yeomans observes how the "durational impact" of the long take "bridges the time of the image and the time of film viewing" and allows the viewer to go "beyond the logic of narrative time" (2008, p. 26), which, according to Daniels-Yeomans, "liberates the frame from its place within the linear narrative of the film" (2017, p. 95). In this way, "the image is experienced as image", transforming it from one "that

shows, to one that *does*; a movement that works to open spectatorial engagements, where signification is curtailed and affect amplified" (p. 95). In this shift in the relationship between viewer and image, Daniels-Yeomans sees in this distant, protracted shot of sheep being herded down a hill, the potential for an "experiential engagement" with "the disorientating loss of collective narrative" associated with community traumatisation (p. 95).

Figure 5. The sequence from *sleep furiously* (2008) described above, in which an affective engagement with the *experience* of the Welsh farming community's disintegration is opened up (Koppel, 2008).

In Daniels-Yeomans' characterisation of community traumatisation, I see aspects of the Rajneesh *sannyasin* community that my own film documents. The collapse of their communes in both Fremantle and Oregon in 1985 precipitated a splintering of the community and way of life that was, for many members, a disorientating loss of collective narrative and identity. In my own film, I am also interested in how aesthetic strategies such as the long take may open up "experiential engagements" with this trauma and loss. This will be investigated further in Chapter 3.

Conclusion To Observational Documentary

In this chapter so far, I have identified films within the observational documentary mode that extend the mode's contemplative potential. The strategies used in these films to bring this about include the foregrounding of landscape and environment, protracted or excessive durational experiences through the use of the long take, narrative diffuseness through the depiction of waiting and 'dead time', and a heightened formal engagement through a more aesthetic treatment of the imagery, both in the cinematography and juxtapositions created in the edit. As part of this, I have looked at attempts to place these films within areas of critical thinking that

relate to the *aesthetics* of film, and have, until recently, been the almost exclusive theoretical domain of fiction film or the visual arts: transcendentalism, the Deleuzian time-image, and an affect based, non-representational approach. This is all evidence of a movement towards an observational documentary form that is increasingly seeking to utilise aesthetic strategies to disrupt the immediacy and representational programme of the mode and call on a formal engagement with the material to enhance its communicative aims.

Daniels-Yeomans' article offers a cogent articulation of a transcendental structure in documentary. His proposal, based on his analysis of *sleep furiously* (Koppel, 2008), is for a documentary structure that can approach the 'unrepresentable' through the "corporeal phenomena" of affect or aesthetic experience (2017, p. 90). This describes an engagement of cinematic form within the structure of a cinematic narrative to invite the awareness of *another* narrative, or what Koppel describes as the "latent" film [vi]; another order of the image and experience beyond the "manifest" film. This is another articulation of the transcendental structure I investigated in relation to fiction film in Chapter 1. Daniels-Yeomans' inclusion of trauma as part of his study of nonrepresentational modes of engagement in documentary is also highly relevant to the analysis of my own documentary subject, which I will discuss in Chapter 3, as well as to the following section on historical documentary and to my investigation of *Shoah* (Lanzmann, 1985) in particular.

Despite Daniels-Yeomans' articulation, there remain factors that complicate the rendering of the transcendental structure in the observational mode. For example, in *sleep furiously* (2008), Koppel's aestheticizing of his material is constant, and with his use of non-diegetic music – sometimes wistful, sometimes elegiac – to punctuate the film and accompany certain cyclical events, the performative aspect of the film can at times unbalance or become overbearing to its observational purpose. This is not to say that *sleep furiously* must strictly adhere to any particular methodology – Koppel is obviously experimenting with the form to express something personal about the town, rather than simply observe it. However, in the context of a transcendental structure, the "manifest" film that Koppel speaks about – that is, the portrait of the community and the town – often does not have a clear or consistent formal representation to 'transcend' with anything markedly different. The film is almost *entirely* meditative and aestheticized, which can complicate the perception of a clear *contrast* in the moments of stasis.

Another point of difference is that in a typical observational documentary representation, which has a clear and consistent formal quality or style, stasis or formal variation is also more likely to register as a subjective perspective. As I discussed in Chapter 1, the interaction of and tension between narrative and formal engagement to create the perception of alternative experience within the narrative programme can be discussed in terms of "abundant means" and "sparse means". The abundant means contributes primarily to the engagement with narrative, while sparse means are concerned with the engagement of form. In observational documentaries, the balance or tension between the abundant and sparse means has different outcomes, because of the more discrete narrative programme, the reliance on the descriptive and representational, and on an unobtrusive directorial presence. Moments that suspend the narrative or representational programme in an observational documentary may therefore be more likely to register as a directorial presence, a turn to the reflexive rather than the poetic. This moment of reflexive 'narration' stands out in its contrast to the descriptive status of the typical observational documentary image. This is in stark contrast to fiction films, in which, according to Andrew Higson, description is more likely to transmit the intangible or "poetic" in contrast to the narration (1996, p. 134/5).

However, when this mode widens its frame to depict the landscapes and environments of its human subjects, a space is opened, as it is in fiction filmmaking, for formal variation and another kind of engagement, but one that is still rooted in the diegesis. In this structure, the reflexive or subjective impression is dampened through a more discrete contrast between narrative and aesthetic experience, in as much as the surroundings are already 'there', inextricably linked to the content or narrative. Landscape can therefore be deployed for an aesthetic engagement that sits within, but still in contrast to, the narrative engagement with the human subjects and 'manifest' narrative. Distancing strategies, in particular the protracted durations exhibited in the films I have investigated in this chapter so far, provides the encouragement to move beyond the mode's descriptive, representational functionality.

HISTORICAL DOCUMENTARY

> History is not comprised of events, dates, or detached judgement; it is rather an atmosphere, what Raymond Williams calls a structure of feeling…"…a social experience which is still in process".

> Giuliana Minghelli*, Landscape and Memory in Post-Fascist Italian Film*, p. 40

Unlike the observational documentary, the historical documentary is not a recognised mode of documentary representation as far as Bill Nichols is concerned. It is a hybrid form defined by its subject matter: the past. They may utilise or combine any or all of the six documentary modes as prescribed by Nichols, and their formal range is wider than one mode of historical storytelling or truth making. Robert Rosenstone defines historical documentaries as those that

> …refer to actual events, moments, and movements from the past, and at the same time they partake of the unreal and the fictional, since both are made out of sets of conventions we have developed for talking about where we as humans have come from. (2010, p.3)

This acknowledges the fictional, subjective dimension of documentary, but could also apply to any film – fiction or non-fiction – about past events. David Ludvigsson's definition is therefore more rigorous, stating that the historical documentary is a film about the past that involves "*creative treatment that asserts a belief that the given objects, states of affairs or events occurred or existed in the actual world portrayed*" (2003).

In their most familiar form, historical documentaries resemble Nichol's description of the expository documentary, a mode that "emphasizes verbal commentary and an argumentative logic" (2010, p. 31), and "speak directly to the viewer with voice over" (p.149). The most distinctive feature of the expository mode is the 'voice of God' narration, leading the storytelling and interpreting the evidence. In the context of historical storytelling, it is a very useful tool for quickly establishing historical context, mood (often an actor is assigned the role of narrator), and authoritativeness, and for making "the larger argument of the work" (Rosenstone, 2006, p. 72). The conventions of the expository mode in the historical documentary are well established; a central narrator that governs the telling of the history, archival actuality footage or photographs that act as evidence or illustration, and techniques that add atmosphere or dramatic emphasis – music, a plot, and an 'animation' of the

still images such as the 'Ken Burns treatment', that zooms into and pans over photographs and documents.

Bill Nichol's definition of the expository mode however, does not include narration sourced from interviews. Even if there is no inclusion of the interaction between the speaker (via the interview) and the filmmaker, he sees this practice as belonging to the participatory mode. The expository film's perspective is very clearly stated as coming from "a single, unifying source" (Nichols, 2010, p.154), so, despite its aims of a journalistically objective impression, the perspective is irreducibly subjective, or as Claude Lanzmann puts it, "The voice of institutionalized knowledge" (2007, p. 40). This makes the possibility of presenting a distinct and separate form or space beyond that of the narrative highly problematic in the expository mode. The narrative and formal elements in this singular perspective, much like that of conventional narrative film structures in fiction, are not presented in a way that can be separated without undermining the fundamental aims of the style. So the expository documentary doesn't offer this study of a transcendental structure much opportunity for analysis.

The type of historical documentary I am interested in examining for its relevance to this study is a particular type of historical documentary in the participatory mode, that involves interviews, and have the structure of what Nichols describes as a "compilation film" – films that use a variety of visual sources to build their imagery. Nichols sees the participatory mode as being roughly divided between two filmmaking approaches, which "differentiate, loosely speaking, into essayists and historians" (2010, p.187). The historian approach is the more relevant to this study as, unlike the essayist approach to the participatory mode, in the historical compilation film, "The filmmaker's relation to those who appear before the camera generally holds less importance than the overall proposal or perspective shaped from the resulting images" (Nichols, 2010, p.157). This results in the impression of the filmmaker's presence and of explicit subjectivity being less emphatic overall. The relevance of this type of structure to this study, is the possibility of two markedly autonomous elements that run concurrently: that of the voice, which forms the basis of a clear and distinct narrative, and secondly, that of the imagery, which can be used (but rarely is) as an almost independent narrative or entity.

The interview is one of the historical documentary's most distinctive conventions and the clearest departure from the observational documentary. In particular, the interview based documentaries that do not restrict the visual component of the interviews to 'talking heads', and which, as a result, exhibit a high

degree of manipulation through their choice of imagery to represent what is described by the voice. In this structure or format, the seen and the heard are able to be clearly separate elements, in direct contrast to the observational documentary. Conventionally, the imagery in an historical documentary corresponds to the audio, acting as evidence or illustrations – support material for the spoken words. This is both an efficient method for delivering information in a logical and persuasive way, but also, in the treatment of the imagery, for creating dramatic emphasis and atmosphere. This puts the emphasis on the informative and the dramatic rather than the experiential and contemplative, and is likely to result in a more passive process of meaning making for the viewer. As experimental filmmaker Nathaniel Dorsky puts it, "the syntax of the television-style documentary film, like that of the evening news, often turns the visual vitality of the world into mere wallpaper in support of spoken information (2003, p.29).

Furthermore, what can this methodology offer when applied to events from the past that cannot be seen (that is, for which photographic evidence does not exist) or imagined/'actualised' (that for which photographic evidence is inadequate)? In such instances, the conventional strategy is for the visual material to be used to directly interpret these events through a form of mimesis or re-enactment, a practice Richard Brody sees as a "short-circuiting of imagination" (2015). By offering an interpretation or substitution of imagery that doesn't exist – and is known to not be actual footage, as will often be signalled in a re-enactment – the filmmaker is essentially filling in the gap between the represented and the representation. This gap, according to Randolph Jordan, is the space in which the viewer makes meaning or grasps truth, as "truth might be understood as that which lies in the gaps between the perceivables that we fill in with the stuff of thought" (Jordan, 2003).

By interpreting and substituting the imagined, virtual image, the filmmaker is suturing this gap, and potentially with it, "the tonal notion of authenticity – something that can't be proven, but something that's felt" (Brody, 2015). Brody and Jordan are both suggesting that the 'actuality' of an unfilmed past event, or of an experience that defies representation, can only be evoked by calling on the imagination. Thus, in the absence of actual evidence, the imagination is better served by what is *not* there.

The "tonal notion of authenticity" in an interview based film starts with the voice and its enactment in the face of the speaker, but is *dependent* on the voice, something attested to in the many films that use the voice from interviews without 'talking heads', and radio programs that convey events from the past without visual evidence or prompts. Consequently, why is it thought necessary to 'support' or

'illustrate' the spoken material? Indeed, the importance of the spoken dimension to this form of historical documentary offers the filmmaker unique opportunities for *visual* experimentation. One possibility is to present imagery *alongside* the spoken material that neither acts as mere narrative illustration or evidence, but that occupies and articulates an alternative perspective. I am not referring to a contradictory narrative, but to another 'actuality' that goes beyond that which the narration describes, and offers another kind of context; a topographical or environmental context; a present day or more temporally ambiguous context; or a non-narrative or poetic context. I am referring to a structure that uses the spoken material and its accompanying imagery for a more contemplative engagement with a history. The following sections are investigations into films that exhibit this structure.

Historical Documentaries and the Disembodied, Dissociated Voice

Key Film 1: *News From Home* (Akerman, 1977)

In a talk he gave on ideas and the cinema in 1987, Gilles Deleuze describes a "dissociation" of a voice and its accompanying imagery: "A voice is speaking about something. Someone is talking about something. At the same time, we are shown something else. And finally, what they are talking about is *under* what we are shown" (Deleuze, 2007, p. 324). This structure, presenting the seen and the spoken as separate, autonomous elements, has two basic and clear outcomes: first, plainly, that the speaker is unseen, and second, that the connection between the seen and the spoken needs to be made by the viewer.

An early example of this structure in a narrative context, albeit a slight narrative, is Chantal Akerman's minimalist documentary, *News From Home* (1977). The concept for this film came out of the young filmmaker's sudden decision to leave her home country of Belgium for New York, when she was only eighteen, a place she would end up staying for the best part of a year. During this time, her mother – a survivor of the Holocaust – with whom she was very close, would send her frequent letters with details about her everyday life and expressions of longing for her absent daughter. On returning to New York some time later, Akerman recalled the moment when her plane landed at JFK airport, and she realized that the letters would soon begin again, a powerful and enigmatic emotion that formed the conceptual basis of *News From Home*. In the film, Akerman herself reads her mother's actual letters,

while long and mostly static shots of streets, diners, subway platforms and the people that pass through the spaces form the imagery.

The imagery itself is from mostly static camera positions, wide, and with great physical depth – a depth that is often emphasised in the compositions of disappearing horizons and lines of infinity. These compositions foreground dialectical relationships, which have a de-familiarizing effect on the locations. For example, the stillness of the compositions and of the built physical environments, together with the length of time allowed for each composition, emphasizes the transience and ephemeral nature of the moving elements in the frame, while the events recounted in the letters from home depict a recent past (then) and distant past life (there), clashing with a here and now. As the film progresses, moving images – pans, or travelling shots from cars – occur more frequently, until the film's culminant shot of a ferry moving away from the foggy skyline of lower Manhattan. The influence of structuralist film, an experimental film movement that emphasizes formal structure over content and which Akerman was exposed to and influenced by while in New York, is seen in the film's use of long takes, minimal setups, 'dead-time' in which very little happens, repetition, rhythm, and expectation. In fact, the film has been described by Kenta McGrath as "the single most important and immediate precursor to contemporary minimalist cinema", through the link it provides between structuralist and narrative cinema (2014, p. 41). It could also be said to represent an intersection of documentary and the avant-garde. It is in Akerman's experimentation of the disembodied voice and the separate, independent imagery showing "something else" as Deleuze proposes, that is of interest to this study, in particular my creative component. With her use of protracted, mostly static shots of urban environments, Akerman creates a structure for the contemplation of untranslatable experience.

As I have already suggested, in the minimalist structure of *News From Home*, Akerman foregrounds an extraordinary range of dialectical relationships: intimacy and distance, detached observation and the subjective viewpoint of the outsider, the recounting of domestic details in the letters and the mapping of external, physical urban reality. It is, in its imagery, an historical documentary of external, physical reality: an observational documentary of a place and time, a specific time in New York, represented in the formal consistency of the imagery, which presents like a compendium of streetscapes and transport corridors. And at the same time it resembles a performative documentary of a particular and personal *experience* of New York, represented in the non-commercial back streets and lots, the rubbish collection, the late night convenience stores and subways – the detachment and

stillness of the outsider's point of view. This is not the New York familiar to the tourist or film buff, but to anyone who is young and without means and who has attempted to migrate there. It is clearly framed as Akerman's experience of New York. In opposition to, and in dialogue with a film of external worlds, it is also a documentary about emotional, internal states: of a mother's concern and yearning for her absent daughter, represented – as in the expository, evidentiary documentary – in the actual letters of Akerman's mother. At the same time, *News From Home* is about a daughter's absorption of the responsibility and burden of a mother's love, represented, again in a more performative mode, in Akerman's own reading or performance of the letters, and the absence of reader or writer in the imagery. Akerman reads the letters without emotion while the imagery depicts locations from her experience of the city – where she lives and works, her travel routes, her attempts to get acquainted. The imagery is never directly related to the contents of the letters, or rather, what we see is not representative of the voice we hear.

This detachment of the voice from the imagery carries with it a number of implications. For one, in the dissociation of what is seen and spoken, a gap is created – one that doesn't lead to a questioning of what we see or hear necessarily, but rather creates a context for both, an alternative scale or channel of communication. Context for the mother's intimate and increasingly imploring tone through the absence and silence of the recipient and the vast scale of her new home, and context for Akerman's need for larger horizons, a self-determined future and identity, the non-domestic, the anonymous and impersonal, distance and freedom. The seen and the heard are displacement and alienation embodied. We never hear Akerman's replies, although the letters refer to them, at times expressing frustration at their infrequency: "I was surprised not to get a letter this week"; and agitation towards their lack of detail: "You never answer my questions, and it's bothering me. Please answer this time" (Akerman, 1977). Meanwhile, Akerman's reading of her mother's letters signifies her aloneness and actual distance from her mother, and a sadness; it isn't her mother's disembodied voice that is heard, it is her own, like the tracing of her own history and memory – an exercise entirely based in her own mind, and in new surroundings. The other emphatic presence on the film's soundtrack is that of the natural sound – cars going by, subways arriving and departing, the general ambience of streets. The city appears impervious and unceasing, but is imbued with absence and longing, exile and opportunity, which reveals an ambiguous temporal dimension in which the past and the present intermingle.

In terms of what *News From Home* reveals to this study of a transcendental structure in documentary, there is certainly a heightened awareness of form and the space it offers for a contemplative engagement, but the subdued narrative reality complicates the perception of narrative and form as two separate, concurrent layers. If there is a chronology, for example, it is most evident in the representation of the gaps between letters, and in the evolution of the visuals – from a still camera to a moving one. What can be identified as the narrative is so embodied in the form, that it is hard to argue that it provides any kind of base reality that can be perceived as separate to any other. It is an almost *entirely* contemplative immersion, with little abatement. Nevertheless, the representation of New York in Akerman's formal structure creates a vivid interplay of visible surfaces and hidden depths, with the city a transient surface to the unseen backdrop of the incommunicable, elemental ties of parents and children. The lack of a visible speaker can therefore be said to transfer the personal and the private from the particular and into the universal, and from the intimate into the infinite. In this way, and in the ambiguity of effect, while Akerman is sharing her mother's private letters, her mother's dignity is also partially protected. This points to an ethical dimension to the disembodied voice, which I shall investigate in more detail in Chapter 3.

Key Film 2: *Kurt Cobain: About A Son* (Schnack, 2006)

Another documentary that can be described as historical and which deals with the disembodied, dissociated voice, this time in the form of an informal interview, is A.J. Schnack's *Kurt Cobain: About a Son* (2006). Using a series of phone interviews recorded over 1992 and 1993 by Michael Azerrad for his book *Come As You Are: The Story of Nirvana* (2001), the film pairs excerpts from the interviews with present-day imagery from the cities and towns of Cobain's upbringing and formative years in Washington State: Aberdeen, Olympia, and Seattle.

There is no talking head from the interviews, recorded as audio only, and no archival footage either, until right at the very end of the film. The material from the interviews is self-reflective, confessional, intimate, and Cobain's is the only voice we hear, other than brief inclusions of the interviewer or of Cobain's wife, Courtney Love, with distant domestic requests. As a result, the film is entirely narrated by the voice-over of Cobain himself, and organised into the chronological order of events in his life, while the corresponding places he lived at the time are represented visually, but

in their contemporary state. In addition to the absence of talking heads is the absence of archival material – photos or footage of a younger Cobain, his family, lovers, friends or band-mates, or clippings of his growing success – all of which figure in his narration. The imagery consists primarily of depictions of place, including filmed portraits of random inhabitants of the location in focus, staring back into the camera, and the odd animation illustrating Cobain's more fanciful memories or fantasies. Inevitably, Cobain's young death by suicide in 1994 haunts the film.

The dissociation between voice and image is mostly on a temporal basis, as the visual connection of the narration to the imagery is often literal, illustrating or providing present-day, observational evidence of the actual places he describes in the recording. For example: the lumber yard where he'd accompany his dad to work and the office where he had to wait for him to finish his shift; the hotel where he worked and spent most of his time hiding and sleeping; his high school and the "jocks" who misunderstood him as images of wrestlers in the gym are shown; and the house he squatted in for a period, as examples. However, the interviews don't always refer to a specific location. The effect of some of the associations the imagery creates with the voice can also be described as performative at times, such as the many aerial sweeps over water; hypnotic, such as the time-lapses of roads and cars; or poetic, such as a dead and mangled bird on a forest floor. The editing also corresponds directly with the music on the soundtrack – rapid cuts to mimic the frenetic energy of punk music, for example – and doesn't include music by his band Nirvana, or any music by Cobain himself. Instead the film opts for a soundtrack made up of Cobain's evolving listening habits and influences, many of which play as he talks about them, and a slow and haunting guitar and synthesizer soundtrack composed for the film. The imagery and additional sound is therefore mostly supporting, supplemental material, mediated by the content of the interviews, and without a consistently distinctive form – there are no protracted durations, for example, nor the presence of natural sound. The effect is strongly eulogistic, creating the epic out of the ordinary and specific.

However, the absence of a face to attribute to the voice, as in *News From Home*, creates a gap that needs filling, and the imagery is so site specific that the frame of context for the subject is widened to consider an ambiguous regional character and its influence on Cobain, and subsequently, *his* traces and influence left on this regional character. The foregrounding of place, too, serves to distinguish the central narrative material from the non-narrative. And despite the supplemental, supporting role that the imagery serves, and the epic, hyper-real, even sentimental

effect it lurches towards at times, a portrait of place – towns, cities and regions of the Pacific Northwest – still emerges; a portrait both connected to and distinct from that of the central subject.

The most powerful effect and impressive achievement of the film therefore is to interrupt the Kurt Cobain persona or mythos that had more to do with the rock star – the performer, the genius, the drugs, and the scandal – than with an actual person. Denying the viewer a physical connection to the speaker seems to be a necessary formal strategy in order to see through the fog of modern celebrity and its associated iconography, a phenomenon particularly relevant to the rock star. As Sean Nelson points out in his review of the film, "it wasn't until the rock 'n' roll era that [cinema] started to expand to contain the complexity of the interaction between a person and a persona" (2007). By the time we first encounter an image of Cobain's face – a still black and white portrait of him staring into the camera – occurring in the final minute of the film, it is hard to reconcile our preconceived idea of him with the person whose voice we've been listening to for the previous ninety minutes. The filmed portraits of random inhabitants of Aberdeen, Olympia, and Seattle, can also be seen as part of the broader ethical strategy of the film: to serve as a counter-myth to the celebrity mythology created around rock stars – the "cartoon character", as Cobain describes it in the film. The portraits contribute to this strategy, by implicitly preparing the conditions for the face-to-face encounter with Cobain by heightening an awareness of the responsibility to identify and empathise with another. The effect of denying a visual representation of the person speaking will always have an element of surprise or revelation once that person's physical appearance is revealed, but by using this approach in a portrait of a hugely famous, scandalised, and hounded rock star, Schnack is using *existing* knowledge and preconceptions to examine "not just an icon, but iconography itself" (Nelson, 2007).

Kurt Cobain: About a Son is an example of how omissions can counter mythology, or 'known' histories. Such subjects need another, unfamiliar form of representation to break with or de-familiarize established, familiar forms in which understandings of historical figures or events have been clouded by idealization, fantasy, or a lack of active, contemplative engagement. The lack of archival imagery and particularly talking heads in this film also creates an opportunity for a distinct and separate visual field to the voice to be constructed, an opportunity I explore in my own documentary. As *Shoah* (Lanzmann, 1985), the next film that I investigate demonstrates, the foregrounding of this separation or contrast not only counters

mythology but potentiates an encounter with what is beyond understanding in a history.

Key Film 3: *Shoah* (Lanzmann, 1985)

> One does not kill legends by opposing them with memories but by confronting them, if possible, in the conceivable "present" in which they originated.
>
> - Claude Lanzmann, *From Holocaust to "Holocaust"*

It is hard to think of a greater challenge in historical representation than a documentary on the mass extermination of Jews by the Nazis in WWII – the Holocaust. How to represent past events of such unfathomable scale when the actuality that is being represented is beyond the reaches of the camera, and even if it was not, beyond comprehension? Claude Lanzmann confronted this exact task in his nine and a half hour documentary, *Shoah* (1985).

> I had been absolutely contemporary to the Shoah…I could have been among the victims, but the terror it evoked in me whenever I dared to think about it had consigned it to a different time, almost to another world, light years away, beyond human time. (in Thirlwell, 2012, para. 5)

This "mythologising" of the Holocaust was, for Lanzmann, the first of many difficulties he faced – the sense that, up to that point, representations of the Holocaust had been inadequate, and that the *actuality* of the event had never really been communicated. The challenge of *Shoah* puts into sharp focus the challenge of all historical documentary: how is it possible to come to know that which no longer exists? How is it possible to know without seeing for oneself? And in regards to the Holocaust, how is it possible to convey such a history anyway? As Leon Wieseltier has said, "For those who were not there, the Holocaust, strictly speaking, never happened. It is dead; always elsewhere. It is 'the Holocaust'" (2007, p. 91). Lanzmann felt the necessity, "derived" as he says "from the extreme internal sense of urgency [he] felt to understand and to imagine it all", to develop new forms and strategies (Lanzmann, 2007, p. 39). A different approach to historical representation was required, and more specifically, new forms and structures to represent and encounter the Holocaust.

He began work on the project by acquiring as much knowledge as could be derived from books, before beginning to seek out witnesses, survivors of the camps.

And not just any witnesses, but "those who had been in the very charnel houses of the extermination, direct witnesses of the death of their people: the people of the 'special squads'", or the '*sonderkommandos*', fellow prisoners who were forced to assist in the process of the murders and the disposal of all the human remains (Lanzmann, 2007, p.38). However, between what he was told by the witnesses and his "bookish knowledge", he found there was "an absolute gap" in his understanding or imagination (p.38). In addition to this, was the lack of archival or physical evidence of experiences described by witnesses. Photographic or cinematographic evidence of the death squads and camps was strictly prohibited under the regime, and the Nazis were well known to take "great pains to erase all trace of their crimes, exhuming and burning their victims' bodies and destroying the facilities with which they had accomplished the genocide" (Liebman, 2007, p.15). The footage that did exist; Nazi rallies, and footage of the ghettos, both of which were used for propaganda; or the evacuation of the camps in 1944 and '45, which captured some of the aftermath only, and which had been used to the point of over-saturation – were, in Lanzmann's view, highly problematic. Not only did he consider their truth-value as deeply suspect, he saw them as "images without imagination", that have either lost their power through over consumption or that offer easy exits (2007, p.40). As Stuart Liebman has asserted, such images "allow viewers to indulge in an unsavoury and misleading spectacle at the expense of a past that could be tapped only by a strenuous effort of listening, learning, and imaginative engagement" (2007, p.14). And of the photographic archive, Leon Wieseltier has written that: "A little reflection will reveal, indeed, that rather than exposing us, the famous photographs have protected us, by virtue of their being photographs, that is, frozen, fixed, false to the flow of time in which the sufferings were lived" (2007, p. 89). In any case, they were incapable of portraying the alternative universe experienced *within the extermination camps* themselves.

Lanzmann's conception of a different structure and form of engagement can be traced to his first visits to the sites of the camps, the actual locations in their present day state, in which he perceived of a dimension beneath his conscious knowing and missing from his understanding. His research up to that point had given him an historical context to what he was seeing in the camps, not only in relation to the infrastructure that remained in some of them, but more significantly, to what was absent, and to the jarring peace and silence of the sites. He realised that this history was beyond cognitive apprehension, and could *only* be approached, let alone conjured up in the mind, not as past, but as a present. In an interview *for Cahiers du*

Cinema, Lanzmann describes the moment during production, as he filmed the sign of the death camp of Treblinka from inside a boxcar, where:

> The distance between past and present was abolished, and everything became real… Suddenly, it all became true. These places had become so charged with horror that they have become "legendary". Right then and there I went beyond my theoretical knowledge of the legends that could only exist in my own imagination, and into a confrontation with the real. (2007, pp. 42, 43)

For the events described in the testimonies of witnesses, there existed no image capable of mimesis, no possibility of breaching the gap between those that were there and those who were not with any form of pictorial representation. In fact, such images may even be a hindrance to imagination, and it is this process – of seeing what *isn't* there in the empty, contemporary locations – which became for Lanzmann crucial to his approach.

There would therefore be no archival images used – none at all. Instead, Lanzmann attempted to represent the past entirely out of what remained of it in the present: the faces of survivors, perpetrators and other witnesses[vii], landscapes of the locations in which the processes and atrocities took place; empty fields and walking tracks, nondescript streets, ruins of destroyed gas chambers, and moving landscapes as seen from trains: views shared by the millions no longer living. By doing so, Lanzmann returns the history to a recognisable 'human time' – the dimension that had always eluded his comprehension – and creates a form or structure, that "forces the imagination to work" (Lanzmann, 2007, p. 41). The absence of archival material is surely the most striking visual omission in *Shoah*, it being a subject that had until that point been virtually defined by black and white, flickering imagery of delirious crowds at Nazi rallies, and piles of skeletal, barely recognisably human forms being stacked and bulldozed into pits. Instead, the contemporary images we are shown of the camps are empty, silent, peaceful, and perhaps most shocking of all, in colour, a vision that directly challenges the representation offered in the available archival material. As Leon Wiesethiel has observed, "You realise, almost as if you had never realised it before, that the Jews were murdered in a place on earth" (2007, p. 90).

The rejection of archival images to film exclusively in the present also represents quite a radical departure from conventions of historical documentary representation, and formed the moral principle that guided the film:

> The worst moral and artistic crime that can be committed in producing a work dedicated to the Holocaust is to consider the Holocaust as past. Either the Holocaust is legend or it is present; in no case is it a memory. (Lanzmann, 2007, p. 9)

To emphasise the 'present-ness' of the images, Lanzmann used strategies to slow the overall presentation down; long static shots, searching pans, sustained travelling shots from cars and trains, or extended walks through landscapes and ruins, that reinforce the act of looking at the sites, and foregrounds a distinct temporal dimension in the image. It is, amongst other things, very much 'Lanzmann time': his sustained, interrogatory gaze, his elongated form of looking, straining to imagine and to understand. Beyond this performative act of looking however, in the emptiness and silence of the sites and the austerity of Lanzmann's style, a timeless-*ness* is conveyed, recalling the Deleuzian time-image and his conception of a "Being memory" (1989, p. 98), which hovers in the background and haunts the camps. Time itself becomes Lanzmann's mimetic strategy, putting the events described in the interviews into, to again use Leon Wieseltier's words, "the flow of time in which the sufferings were lived" (2007, p. 89).

For the interviews in Polish or Hebrew, Lanzmann used a translator, whose involvement and inclusion in the final edit lengthened the time it took to get answers and for the opportunity to look at faces, often in repose, listening or waiting for the next question. The interviews were also used as voice-overs to the images of the sites, with the voices suddenly transitioning from on-screen, sync sound to off-screen sound, then back again. As voice-overs to the landscapes, Lanzmann controlled the pace and atmosphere of the interviews, by inserting silences, at times between almost every word uttered – spaces filled with natural sounds of the location – chirping birds, the rustle of wind, distant cars passing. This slowing down and spacing out of the narration – both in image and voice - allows the background in, and to come to the fore. At no time does Lanzmann use music, which, apart from mediating the viewing experience, would disrupt the viewer in the act of looking at the locations. Silence, and natural sound became an integral part of Lanzmann's establishment of the conditions necessary to imagine and contemplate the history.

In this way, Lanzmann turns the film into what he describes as "an original event" (2007, p. 47), even creating the impression at times that events are unfolding before our eyes. In one scene from the film, Filip Müller, one of the few surviving *sonderkommandos* of Auschwitz, describes the process of coaxing a group of Jews into the building housing the gas chamber, playing the role of the SS men rallying the

prisoners with lies promising a future: "We need all of you!" And then of the wary, but somewhat reassured Jews: "Even if they still had their doubts, if you want to live, you must hope." As we hear the story, Lanzmann shows footage he has taken from the roof of the crematorium, and from the courtyard below, looking up at the huge chimneystack and the roof where the SS men spoke to them, corresponding with Müller's imitations. In one of the shots from the roof, tourists move around below. Lanzmann has described transforming his witnesses into "actors" (p. 44), as part of the vivification of the events they describe, but also as a means of getting his witnesses to speak of trauma. In a famous scene, Lanzmann films Abraham Bomba cutting another man's hair in a barbershop. Bomba had been a barber, and so was compelled to be the so-called barber for the women at Treblinka, cutting the hair from the prisoner's heads before they entered the gas chambers. He had long since given up his profession, but Lanzmann staged the interview in this way as a means for him to be able to recount his story.

In its engagement with trauma or unrepresentable experience with a form of non-representation or 'non-mimetic' representation, *Shoah* can be seen as a precursor to the non-representational approach proposed by Finn Daniels-Yeomans, discussed in the previous chapter. As Stuart Liebman writes in his introduction to *Claude Lanzmann's Shoah: Key Essays*, which he also edited:

> A firm principle thus anchors Lanzmann's film: mimesis, the pictorial reproduction of the awful circumstances in which the Jews met their death, is not essential for – indeed is a hindrance to – anamnesis, the calling to mind of the process of their destruction. (Liebman, 2007, p.14)

Liebman's statement recalls the neorealist project, as interpreted by Minghelli (2016), of an active visual processing of traumatic memory and forgetting, and her citing of Cesare Zavattini's short essay from the April 25, 1940, issue of the *Cinema* journal, "I sogni migliori" ("The Best Dreams"), that posits "blindness" and "invisiblity", as cinema's "intrinsic structural element" (in Minghelli, 2016, p. 2)[viii]. Like the neorealist filmmakers, Lanzmann is prioritising an imaginative and contemplative engagement with real locations and landscapes – their silence, stillness, and immutability – to give expression to and represent that which is beyond expression or untranslatable. *Shoah* renders visible Lanzmann's, and perhaps our own, incomprehension of the Holocaust. The locations of the sites – the forests and clearings, now overgrown, and the ruins of the infrastructure – despite the years and decay, were still there, and paradoxically, had not changed. George Didi-Huberman observes:

> Like the railroad tracks, the sign telling travelers that they have arrived at Treblinka is still *there*. Treblinka is still *there.* And this means that the destruction is still there, or rather – this is the work of the film – that it is *here* forever, close enough for us to touch, looking out at us from the depths, even as the place seems to present itself to us only as a complete 'exterior' thing. (2007, p.115)

As Simon Srebnik, one of two remaining survivors of the Chelmno death camp recalls in *Shoah* as he surveys what's left of the camp, "It was always this peaceful here. Always. When they burned 2,000 people…Jews…everyday, it was just as peaceful" (Lanzmann, 1985).

In another scene, Jan Pilowski, a Polish man who lived close to Sobibor, a camp with one of the few successful uprisings during the war, recalls how, after the uprising, the camp was "liquidated", and pine tree saplings were planted on the site. Lanzmann then points off-screen; "That screen of trees?" he asks. We then cut to a slow, mechanical pan across a row of tall pines that seemingly mark the beginning of a dense forest, a sandy clearing in the foreground, and the line where the sunlight meets the shadow across the treetops. Their interview continues, in voice over, with the questions in French and the answers in Polish, and both being repeated by the translator:

> JP: Yes.

> CL: That's where the mass graves were?

> JP: Yes. When [I] first came here in 1944, you couldn't guess what happened here, that these trees hidden (sic) the secret of a death camp. (Lanzmann, 1985)

The improvised and halting nature of the interview due to the need for a translator, contrasts with the slow and deliberate movement of the camera across the trees, and highlights the contrast between the different temporalities of each and within each element; in the interview, a dialogue between someone who is making a brief visit and someone for whom this landscape is very familiar; and in the pan across the landscape, a surveillance of the site, the ongoing hours of the day, and of the years since the camp's operation and liquidation – embodied in the height of the now mature trees. It calls to mind Deleuze's concept of the image that becomes "*archeological, stratigraphic, tectonic*" by directing us to "the deserted layers of our time that bury our own phantoms" (Deleuze, 1989, pp. 243/244). The silence of the site as it is surveyed, is all that the landscape offers. A silence "laden with the

unimaginable", almost set aside from time (Didi-Huberman, 2007, p. 118). As Richard J. Evans writes, "the ultimate place with no time, past and history was the camp" (2015).

The narrative structure of *Shoah* is also a crucial way in which Lanzmann sought to move the subject and history past its mythology, past how it is known and understood, and to demand a more committed effort to imagine and "face the horror head-on" (Lanzmann, 2007a, p. 51). The narrative is nebulous, fractured, in that the testimonies are not weaved into an all encompassing and coherent structure, but allowed for their singularity to remain intact. There is also a circularity to the narrative, in that there is no closure or discussion of aftermath. The film ends as it began, in the midst of the catastrophe, and, with its witnesses reflecting on it, still in disbelief. In fact, Lanzmann doesn't even attempt to offer perspectives on *why* the Holocaust happened – the film very much focuses on facts – 'the what', rather than 'the why'. As an SS guard told Primo Levi on his arrival in Auschwitz, "Hier ist kein warum" ("Here there is no why" – in Lanzmann, 2007a, p. 51). Lanzmann's position and purpose in presenting a narrative in this way, is that to attempt to explain *why* Europe's Jews were massacred is fundamentally obscene. The extermination cannot be explained, cannot be put into an historical causality by social and political circumstances. As he explains:

> Between the conditions that permitted extermination and the extermination itself – the *fact* of the extermination – there is a break in continuity, a hiatus, an abyss. The extermination was not 'generated' and to wish to account for it thus is, in a way, to deny its reality, to shut one's eyes to the outbreak of violence. (cited in Liebman, 2007, pp. 8 & 9)

The film is not without a chronology. *Shoah* is organised into sections that document the evolution of the industrial killing process, from initially crude means by way of the gas-vans, to the time when the "'industrial production line of death'…was working at maximum efficiency" (Liebman, 2007, p. 16). It is a barely perceptible narrative structure however, and when such a diffused narrative is used as part of such a long film, the viewing experience, while gripping in the vividness of its evocation and particularity of its details, and haunting in its terrible beauty, is one that "requires commitment, sharpened attention, and reflection" (Liebman, p. 17). This is part of Lanzmann's intention – to create a more philosophical, rather than a causal, chronological, narrative. And in the film's epic length, to offer irrefutable corroboration from testimony to testimony, and from testimony to location: "the truth is constantly attested to at different levels; one must dig for it" (Lanzmann, 2007, p.43).

Of course, *Shoah* also uses the dissociation of voice and image to create a contemplative structure and encourage an active engagement. The voice and image in *Shoah* are most often linked geographically – we hear of an event in a place, we see the place. However, there is an explicit gap in the temporal relationship between the two – an event is being recalled by the voice, yet we see nothing of this event in the contemporary setting that is presented to us. Nevertheless, the locations as we would experience them today (as opposed to then), are vivified by the stories of horror, despite the clash with the peaceful sites we encounter in the film. We are compelled then to make the effort to reconcile this clash of 'realities' and to confront the actuality of the past event in a familiar, recognisable temporality. This form of *temporal* mimesis in Lanzmann's structure, that I raised earlier, has the effect then of de-familiarizing time, and of actuality itself, in order to facilitate an encounter with the unimaginable.

The de-familiarization process, central to *Shoah*, is enacted in the many dialectical relationships foregrounded in the film. In Lanzmann's treatment of the landscapes, multiple, different temporalities are made perceivable concurrently. These include: the temporality of the past event described by the voice, set against the present-day locations; the human temporality evoked in the time elapsed since the events being described set against the slow and abiding temporality of nature; the temporality of the film itself, set against mainstream historical documentary time forms; and the temporality of tragedy and horror set against the that of ongoing, ordinary life. To George Didi-Huberman (2007), Lanzmann's structure and use of the site in *Shoah* constitutes Walter Benjamin's "dialectical image", that is, "it produces a collision between what is Now and what is Past, without transforming the past into a myth or reassuring the present" (p. 121). Citing Benjamin:

> It is not that what is past casts its light on what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation. In other words: image is dialectics at a standstill. For while the relation of the present to the past is purely temporal, the relation of what has been to the now is dialectical... (in Didi-Huberman, 2007, p. 121)

Gradually, the landscape, independent of the voice, bristles with a meaning of its own, and offers a context for the history that does not explain, but places the history into an even larger context – an ontological memory and truth that goes beyond explanation, beyond human time. It is only within a double structure or dialectic, between the past and the present, the known and the unknowable, the familiar and

the strange, distance and closeness, the spoken and the silent, the living and the dead, that any semblance of the actuality of the event can possibly be imagined.

Conclusion to Historical Documentary

The question I have sought to address in the second chapter of this exegesis, is how might a transcendental structure operate in a documentary context? In the second part of this chapter, I have examined documentaries that deal with historical subjects: events, matters, or people from the past. In their formal experimentations, each of the films I examined have attempted to go beyond the documenting and imaging of mere facts, beyond what can be known and understood, to create a form that encourages a deeper contemplation of what separates the known from the unknowable, the represented from the representation.

Each of the films, has, as part their strategy, made radical omissions of stylistic conventions to break with familiar forms of meaning making, to *de*-familiarize their subjects and form of viewer engagement. Each of the three films make use of voices for their source of narration, and to varying degrees, treat the accompanying imagery as an independent or separate form of communication by committing to imagery entirely from the present – or to be precise, the present time of the film's making. In the merging of these two forms of cinematic narrative and temporality, dialectical relationships are foregrounded, and absences become front and centre to reveal and evoke presence; the presence of what could be described as the *atmosphere* of a history, that can both illuminate and transcend the historical subject. All of these films also prioritise place – external environments such as landscapes, and city streets. These strategies, in the gaps and absences they foreground, create a structure that calls for a contemplative, imaginative engagement with their subjects from the past. The act of looking at and listening to the sites, and hearing the voice that speaks of *another* reality or time, combines perception and imagination, and in this relationship, creates the conditions for this contemplation. The emphasis in these films on place and landscape provides the site for this contemplation, as actual places in the physical world on which history and memory is ceaselessly projected and stored. I have also found in this interview based historical documentary format that a transcendental structure, like in fiction films and in observational documentary, is emphasised by strategies that foreground duration, stillness, and silence. For example, in *Kurt Cobain: About a Son*, in which duration was not foregrounded, and

non-diegetic music was often used in favour of natural sound from the sites, a more literal correspondence between the narrative as enacted by the voice and the imagery is created. The impression of another, independent communicative channel beneath the narrative, was less perceivable as a result.

In Chapter 1, I observed that a transcendental structure is not only a structure of a double nature, but also a de-familiarizing structure that foregrounds what is unfamiliar to the 'world', and form of spectatorship, established by the narrative. The dialectical relationships that are foregrounded as a result of this structure de-familiarize place, cinematic narrative in both form and immersion, and perhaps most crucially, time itself. Events and experiences consigned to another, distant time, place and people are brought into a representation of present-day experience, emphasising the ongoing experience of historical processing through the representation of a shared time and place. A transcendental structure in an historical documentary form has great potential to both familiarize and de-familiarize a subject to an audience; simultaneously bringing the audience closer to the subject matter, and foregrounding its mystery, or what cannot be fully known or understood. In this way, a transcendental structure may be especially useful to 'difficult' histories; histories that defy visual representation, or that require new forms to challenge or de-familiarize what is already known or thought to be understood.

The double nature of the transcendental structure also opens up new communicative possibilities and spaces for documentaries concerning trauma. As Cathy Caruth proposes in *Unclaimed Experience: Trauma, Narrative and History* (1996), "The story of trauma… as the narrative of a belated experience, far from telling of an escape from reality— the escape from a death…rather attests to its endless impact on a life" (p.7). The *aftermath* of a traumatic experience, "both incompatible [with] and absolutely inextricable" from the traumatic experience itself, defines the story of traumatic experience (p. 7). There is no possibility of understanding such histories, as Lanzmann demonstrates in *Shoah* (1985), without some form of evocation of its aftermath, because, as Caruth suggests, at the core of stories of traumatic experience lies an experience that unfolds in "a kind of a double telling, the oscillation between a crisis of death and the correlative crisis of life: between the story of the unbearable nature of an event and the story of the unbearable nature of its survival" (1996, p. 7).

I have found the form of historical documentary I have investigated in this chapter to be a rich platform for a transcendental structure. The use of the

disembodied voice, and the inherent problem of representing the past, particularly experiences considered untranslatable, creates an opportunity for an historical representation to be enacted in a "double telling" through the dissociated and independent nature of the present-day imagery from the voice-over recounting the historical narrative. This structure requires an imaginative bridging of past and present, interview based narration and image. Through *indirect* visual representation and temporal dissociation, a transcendental structure encourages the participation in the uncertain, uneven and ceaseless processing of difficult histories: histories that defy representation, traumatic histories, or historical events or figures clouded by myth.

Chapter 3

The Creative Component: *The Beloved*

A Documentary on Fremantle's Rajneesh *Sannyasin* Community

Introduction

The other component of this research is a creative exploration of the forms and structures I have discussed in the previous chapters in a documentary of my own. This has allowed me to test these forms and structures and examine the ways in which they inform and illuminate the subject of my documentary. The evolution of the creative work has in turn informed the focus of my written research and sharpened its boundaries. This form of research is a practice-led research model, which began with an initial research question based around 'transcendental' structures and strategies in fiction and documentary film, but evolved through a number of methodologies, including; cinematic – the planning, filming and editing of landscapes and people; ethnographic – oral histories, participant observation and archive collection; textual and screen analysis; and reflection, which includes the conclusions drawn and the acknowledgement of the reflexive aspects of the research. The research question that initialised this project was: how can a transcendental structure extend the communicative aims of a documentary film form, and what documentary modes and subjects are most suitable to and likely to benefit from this structure?

Throughout this process, it has been necessary to be attentive and flexible to this research question and its changing demands. I came to this community and this subject with preconceived ideas based on my own relationship to the group and its history, and the project has taken me in some unexpected directions. I discovered throughout the research and the interviews for this project that the collective processing of the past, across the various interpretations within the community, was still very much unresolved. This ongoing processing of the past became one of the key structural elements of the documentary.

In order to report on my experiences and conclusions drawn from the making of this documentary, it is necessary to lay out the essential concepts and historical events of the Rajneesh *sannyasin* movement and its relationship to and evolution in

Fremantle. The history of the movement is extremely complex and requires an understanding of a variety of philosophies and intersecting histories, so what follows will be a brief introduction only. To clarify, this history is the subject of my documentary rather than my exegesis, which is primarily concerned with cinematic aesthetics and structure. While my conclusions on the movement are primarily presented in the documentary itself, rather than this exegesis, I am providing this historical framework to contextualise my particular ethnographic and formal approach.

INTRODUCING THE RAJNEESH *SANNYASIN* MOVEMENT

Fremantle's Rajneesh *sannyasin*s were part of an international spiritual movement under the guidance of an Indian spiritual teacher, master, or guru, *Bhagwan* Shree Rajneesh, or as he is now known, Osho. As the history I will be covering in this section precedes his years as Osho however, and I consider *Bhagwan* to be more of a title than a name, I will refer to him henceforth as Rajneesh. I understand that many *sannyasins* dislike others calling him Rajneesh rather than Osho or *Bhagwan*. I do not in any way mean to be disrespectful or derogatory by this – Rajneesh was after all his most consistent name, and a nickname originally given to him by his family as a child (Fitzgerald, 1987, p. 251). His birth name was Chandra Mohan Jain.

Since March 1974, Rajneesh had been based in an ashram in Pune, India, in a gated community part-purchased by a wealthy Greek disciple (Vaidya, 2017, p. 37). Before becoming *Bhagwa*n – a title he adopted in 1971, "meaning 'God' or 'The Blessed One', depending on the translation" (Fitzgerald, 1987, p. 251) – Rajneesh had been a professor of philosophy, who had toured India, speaking publicly about his ideas. He gained notoriety for his criticisms of politicians and religious leaders, and for covering taboo subjects – sex in particular (p. 288). His public discourses were made into books, the best known of which was called *From Sex to Superconsciousness* (1969).

Since coming to Pune, Rajneesh's following had consisted increasingly of disciples from Western countries. This was due in part to the times, in which huge numbers of young Westerners travelled to India in order to discover authentic Eastern spirituality, but particularly because of the attractiveness of Rajneesh's non-traditional message and his modern belief in technology, capitalism, and sex, "unique along the ashram routes" (Fitzgerald, 1987, p. 289). His perfect English and brilliance

as a public speaker didn't hurt either. In his daily discourses, he spoke of his dream to create a 'new man' in his own image – a merging of the West's material, sensual benefits and the East's recognition of a spiritual reality – the pinnacle of which was an 'enlightened' consciousness. Rajneesh's disciples would adopt a new name given to them by Rajneesh personally, and were immediately recognisable through the wearing of orange clothes and mala – a wooden, beaded necklace with a small, circular framed photo of Rajneesh.

As the number of Rajneesh's disciples grew, so did the culture of the movement itself, as disciples, known as 'sannyasins', a term "related to traditional Indian discipleship" (FitzGerald, 1986, p.3), began to live together in the ashram and the surrounding areas of Pune, searching for enlightenment, fulfilment, and a less conditioned version of their former selves – each an experiment in progress. To many onlookers however, the movement appeared to be a fad, a movement for the times tailored to wealthy Westerners, which, after a rapid rise and success, went the way of other religious 'cults' – compromise, corruption and abuse (O'Brien, 2008, pp. 26 & 125).

The movement grew in Perth, Western Australia, mainly due to the work of Indivar, formerly James Coventry, a psychologist (O'Brien, 2008, p. 103). His professional experience gave him many of the skills and knowledge necessary to facilitate the particular kinds of meditations and 'group therapies' popular in Pune, and crucial in giving those new to these practices first hand experience of Rajneesh's teachings. Rajneesh had for a few years used therapies that were popular in the human potential branch of psychology, and the spread of his teachings and meditations in the West is widely attributed to Western psychologists (Fitzgerald, 1986, p. 282). From the early years of the movement in Perth in the mid seventies, many *sannyasins* reported an almost supernatural event that led them to Rajneesh, and, after an initial resistance, of a surrender to a mysterious but genuine calling. Indivar helped establish a centre in the bush just out of Perth, where he held the group meditations and where a rotating roster of *sannyasins* lived for the next five years or so. From 1976-1981, Western Australia's *sannyasins* would constantly go back and forth between their homes and Pune, with many deciding to settle in Pune for good.

Then, in 1981, Rajneesh and his inner circle, suddenly and without warning, left Pune and headed for the United States. Many disciples were left stranded without money or any idea what they were to do next. Many had sold all that they owned and given their money to the Pune Ashram, which they had thought, would be home for

the rest of their lives. They were forced to return to their country of origin, often penniless, but full of enthusiasm, with the idea that they would work together and somehow get to the new commune as quickly as possible – a vast plot of land in the high Oregon desert, nicknamed "the Ranch".

As West Australian *sannyasins* began returning home in their droves, a sheep farmer and recent *sannyasin* convert from York, a town in the wheat belt north of Perth, decided to sell his share of the family farm and make the proceeds available to the *sannyasin* community and organisation (O'Brien, 2008, p. 117). With this money, a building had been found and leased in the centre of Fremantle, the former trade union hall, a magnificent two storey building which became their headquarters, and a former hotel across the road was purchased and converted into a commune. And so it was, in 1981, that there was suddenly a new and colourful presence in the streets of Fremantle, the port city of Perth. Known as "the Orange People" at the time, they arrived en-masse, changing the landscape of inner urban Fremantle streets. For the mainly Italian and working class community of that time, and even for the more recently settled artists, intellectuals and young hippy parents, this new extroverted group was greeted with "a mixture of wariness and curiosity" (O'Brien, 2008, p. 5). From the second storey of their headquarters, their music, dancing or loud cathartic meditations thumping on the floorboards could be heard throughout the nearby streets. Locals witnessed the Orange People in flamboyant embrace on the footpaths, in the shops and cafes, or dancing wildly in packs on the previously sedate dance floors of local pubs. From 1981 to 1985 there was a kind of euphoria on the streets of Fremantle, and the town became a stage for the playful theatre of the Orange People, and their commune was one of the movement's largest and most successful outside the Ranch.

Then, in early 1985, Ma Sheela, Rajneesh's secretary and spokesperson, came to Fremantle for a visit, initiating for the Orange People a brief, scandalous and very public period in the mainstream Australian consciousness. In a short space of time, Sheela made a series of provocative appearances in the various news media, including three *60 Minutes* episodes, where she displayed an arrogance, insensitivity, and callous disregard for the point of view and concerns of others (O'Brien, 2008, p. 154). She is best remembered for her response to the interviewer in one of the *60 minutes* episodes, after he told her that the small logging town of Pemberton didn't want the *sannyasins* moving there, saying "What can I say? Tough Titties"[ix]. Her behaviour made many *sannyasins* uncomfortable as well, but at that time, they had very few other points of reference; Sheela was their only link to the

guru and if she was questioned or put offside, she was known to have barred the recalcitrant from visiting the Ranch.

Sheela's presence in the organisation had grown since Rajneesh's arrival in America, at which time he had declared that he was entering a period of silence (Fitzgerald, 1986, p. 307). As a result, all new announcements and orders had been coming through Sheela, and during this time, increasingly strange announcements and demands had come out of the Ranch to communes around the world such as Fremantle, often leaving many *sannyasins* unsure of the master's involvement (O'Brien, 2008, p. 154). Yet, through the trust and devotion of discipleship, orders were faithfully carried out, and during her visit to Fremantle, Sheela was treated by other *sannyasins* like a queen. However, for the Fremantle *sannyasin* community, Sheela's visit was disastrous. According to *sannyasins* that I interviewed and spoke to during the course of this documentary, in the name of commune efficiency, cohesion and an increasingly rigid ideology, families were broken up, opposition was ridiculed, threatened, or excommunicated, and fortunes were lost or given away. Her interference and behaviour during her stay "virtually destroyed the Australian movement" (FitzGerald, 1986, p.371).

Shortly after this notorious episode and the public condemnation it generated, Sheela left the Ranch and the movement, and had a very public falling out with Rajneesh, which included him exposing many crimes that had been committed during her tenure as secretary (Fitzgerald, 1986, p. 360). Things had gone off the rails, he conceded, but how much of this could be attributed to Sheela, and what role had Rajneesh himself played in it all? The Ranch was thrown into a state of chaos, as American law enforcement officers increasingly made their presence felt on the Ranch to investigate Rajneesh's charges against Sheela. At this time, Rajneesh instructed his disciples to take off their coloured clothes, take off their beaded necklaces with his image attached – outward signs of their devotion. Because of this one act, the movement seemed to disappear from sight, virtually overnight. *Sannyasins* around the world were left with a choice: continue living their life within the group as Rajneesh disciples, accepting everything that the experience had exposed them to, or accept the end of an experiment and relationship to a master and a group which had for a long time, completely defined their view of the world.

Shortly after, Rajneesh himself was briefly imprisoned before being deported from the US, his 93 Rolls Royce's were sold off, and the commune on 'The Ranch' dismantled. The Fremantle commune collapsed, mired in anger and recriminations,

and everyone was forced to find their own way in a world they had left behind many years ago.

A Personal History

The background knowledge and understanding of the community that this relationship has given me, which until the making of this film was primarily through the perspective of *sannyasin* children, is not accessible through available literature, other than by applying the experiences of *sannyasin* children from other countries to the experiences of *sannyasin* children I grew up with in Fremantle[x]. Paula O'Brien has also written about some of the history and issues I discuss in this section concerning *sannyasin* children, in her master's thesis from 2008, *The Rajneesh sannyasin community in Fremantle*[xi]. However, an understanding of the impact of the events I will discuss – both at the time, and ongoing – is likely to have been possible only through this personal relationship. As I am placing myself in the context of the history for this section, some of my observations and opinions are memories and feelings that have guided my research, and which, naturally, are subjective, and as a result, partial and in some cases unverified. My memories have also come in to focus, based on the research involved and the experience of the making of this film. Furthermore, not only have my memories and the experience of making the film guided me towards *what* to represent in the film, but in *how* I represented the history and the group. This will be enlarged upon in a later section concerned with formal methods.

The moment of departure from the history outlined in the previous section is late 1985, a time of huge change in Fremantle itself, as the city prepared to host the first ever defence of the America's Cup held outside of the US, scheduled for the summer of 1986/87. I was seven at the time, living in the heart of Fremantle in a street just around the corner from the old trades hall that the *sannyasins* had leased as their headquarters for the last four years and had only recently vacated (the Aga Khan had taken on the new lease in readiness for the Americas Cup – a sign of the changing face of Fremantle).

The local primary school that I attended had for years been the school of choice for *sannyasin* children, and so I had close friends who were or had been *sannyasins*. In the time I'd known them, they'd changed their names, or changed them back, wore the colours and shed them again, and talked about some of the

wider issues affecting the movement from a *sannyasin* perspective, albeit, through the eyes of a child. I remember, for example, talking about Rajneesh's Rolls Royce collection and his imprisonment. Rajneesh himself, or *Bhagwan* as we knew him as then, was to me as mysterious and remote as Father Christmas. I sensed this may have even been the case for my *sannyasin* friends.

Among these friends were those who had been sent to and recently returned from a place called Karri Valley, a home created for *sannyasin* children near the logging town of Pemberton, about 335 kilometres south of Perth. These friends never talked about the impact of the experience to me in any direct or confiding way, let alone their parents, but it wasn't hard to get the impression that this whole period was for them a source of pain and forgetting. To clarify, it wasn't that I heard of anything terrible happening to them during their time at Karri Valley necessarily, the pain that I am referring to is in relation to their feelings of abandonment, as young children being sent away from their homes, their friends, and their parents.

In what I did hear about my friend's lives as *sannyasins*, from them as well as their parents, I almost only ever heard the positive, or in a way that portrayed the master as a revolutionary and his movement as a victim of conservative outside forces. Furthermore, for many *sannyasins*, 'the past' was considered as part of their beliefs as something gone, finished with, non-existent. The 'now' was all that mattered. In any case, their lives as *sannyasins* living in Fremantle endured; pictures of Rajneesh still adorned the walls of their homes, their friends were still largely made up of other *sannyasins*, and they continued to participate in many of the therapies and group activities that they experienced while the commune in Fremantle was running. The disappointment and sense of failure, the shame, the remorse, the confusion, and the anger that I sensed underlying the collective experience, remained hidden away, undisturbed.

Like the form of memory dedicated to the upholding of cultural identity and survival known as 'collective memory', this unexamined chapter in the internal history of the *sannyasins* constitutes a form of 'collective *forgetting*'; a means of maintaining a shared identity through the collective *repression* of a troubled memory or community trauma. Confronting this repressed trauma entails the interrogation of personal and shared responsibility and complicity, threatening the cohesion of the community and its collective commitment to Rajneesh.

When I started making this film, conducting the research and the interviews, this underground reservoir of memories and feelings or concealed community trauma that I had tapped into increasingly guided the project. While I discovered fascinating historical details about the movement and insights about the guiding principles of the

concepts of enlightenment and discipleship, I suspect that I was always searching for a way to create a space within the story of this group for what seemed to me an unexpressed, perhaps even unprocessed community trauma. The aspect of this repressed trauma that I was most familiar with was in the relationship between *sannyasin* parents and their children, which the next section will detail.

A Difficult History

In this section, I will return to the findings of my research – both through available literature and from information arising from the interviews for this project – that provide important historical details and corroborate my memories and impressions of the impact of past events, particularly Karri Valley, the disbanding of the Ranch and the collapse of the Fremantle commune. My intention is to reveal the difficult shape that this history offers – the mystery, the trauma, and the denial.

I was encouraged to pursue my interest in this sensitive or repressed aspect in the history of the *sannyasins* by reading Frances Fitzgerald's "Rajneeshpuram", an extremely detailed and well researched examination of The Ranch in Oregon which appeared in her book *Cities on a Hill* (1987), a study of visionary, utopian communities in the United States. Fitzgerald examines both the admirable idealism, hard work, and joy she saw in the *sannyasins* over the course of her visits to Rajneeshpuram, but also their strange contradictions, naiveté, and blind spots, in the face of a growing crisis there. In response to the startling crimes perpetrated by Sheela and her 'gang' that had been recently exposed, for example – which included poisonings and attempted murder, threats, coercion and vote rigging (Fitzgerald, 1987, p. 366) – Fitzgerald found a surprising lack of introspection or remorse. Framing the experience as a 'teaching' by the master about taking responsibility for oneself amid signs of despotism and abuse, Fitzgerald observed that:

> They had 'taken responsibility', as the therapists liked to say, without taking any responsibility at all. They had nothing on their consciences, for the guru 'on some level' was responsible for everything that occurred. Almost all of them believed that Sheela was in practice responsible for the criminality and that the guru knew nothing about it – but that did not change their view. (1987, p. 378)

With support of Fitzgerald's analysis, it seemed to me that the history and its interpretations was for *sannyasins* full of double binds, leaps of faith, and painful ultimatums about personal responsibility, attachments, integrity, and belief. As a disciple, on the one hand the need to be 'surrendered' – to the master's design and care – considered a prerequisite for learning how to live without ego and for enlightenment. While on the other hand, how to react when Rajneesh or the movement takes a position or a direction that appears distasteful or unethical or even criminal. Is it possible to be truly surrendered and at the same time discriminating, sceptical of the master and his word, or disobedient? Rajneesh's teachings on this subject were also contradictory. For example, after Sheela had fled and her crimes on the Ranch and the destruction she wreaked on the Fremantle commune were exposed, in one moment Rajneesh commended the 'trust' of his disciples; that he knew that they had only gone along with her orders out of love for him. He, after all, had chosen Sheela to be his secretary and for years, his public voice. But in the next moment, he chided them for being 'sheep' during Sheela's time as secretary and spokesperson, and threw the responsibility of her reign back on his disciples:

> Sheela was only one side of the coin…you are the other side. Without you, she could not have been, and done things that were ugly, criminal… You are blind, you are in darkness, you live in unconsciousness. If I had not told you what Sheela was doing, you would have lived completely under Sheela without any problem. (in Forman, 1988, p. 493[xii])

One particularly painful ultimatum was the decision to separate the children from their parents and send them to Karri Valley, to a property owned by a wealthy Perth *sannyasin* called Jay Harman (O'Brien, 2008, p. 149). This order came from Ma Sheela during her visit in early 1985 (p. 155). Based on my research, for *sannyasin* parents, sending their children to Karri Valley became a condition for their ability to join or remain in the commune. Some parents refused to comply, and withdrew either partially or completely from the commune and the community, but many other parents did comply. For some family units, those who had been part of the community and commune for a long period, this step was not a particularly radical change, as parents and their children had often lived separately in *sannyasin* communes. Fremantle's commune, for example, involved a house where commune children lived with and were cared for by a designated commune member, an arrangement in which contact with parents was reportedly sporadic.

For the children who had for years lived in similar arrangements, many of whom were by now in the latter stages of primary school, dealing with the added

separation and distance of Karri Valley, while still difficult, was handled as well as could be expected. But the effect of this change on *sannyasins* and their young children who had joined only recently, was far more extreme. According to two of my participants, Vida Barrett and Sarala Fitzgerald, who as children were sent there, children as young as two years old were among those sent to Karri Valley. Separated from their parents, often for the first time in their lives, and sent to be cared for and, if old enough, educated by *sannyasins* assigned by the commune to do so. For long periods of time, children and their parents would go without seeing each other.

The separation of children from their parents, to the best knowledge of those I interviewed, was most likely a pragmatic decision, made for the optimum functionality and cohesiveness of the commune. However, from a number of sources I have been informed that the concept of non-possessiveness and 'non-attachment' – an important tenet as preached by Rajneesh for the attainment of enlightenment – was also used to justify the separation. Vida Barrett was five when she was sent to Karri Valley, and her little sister three, and during the entire nine months that they spent there, they went without seeing their mother. She had allegedly been forbidden by commune leaders to visit them due to her frequent requests of contact – signs, she was allegedly told, of her 'attachment', which she was being persuaded to overcome. Sarala Fitzgerald, who was an older child at Karri Valley, recalled that she would deliberately avoid "making a fuss", as there was a general understanding amongst the children that only the children who were coping with the separation got to see their parents.

By late 1985, by which time Karri Valley had effectively been closed down and the children returned to the care of their parents, Fremantle's *sannyasin* community was also dealing with the fallout from the end of Rajneeshpuram or "the Ranch" in Oregon, and the imprisonment and public condemnation of Rajneesh and the movement's leaders. Based on my interviews with *sannyasins*, this period was very difficult, and in many cases traumatic; dealing with the heartbreak of the lost promise of the Ranch and the imprisonment of the master, the crimes and the lies perpetrated in the name of the movement, the anger and confusion and sense of abandonment, the recriminations, and in some cases, the loss of fortunes, family structures, and even mental health. The whole group, including the children, had been left bruised and battered – wary of the media and public exposure, defensive, defiant, and in many cases, in a state of extreme vulnerability. *Sannyasins* either bandied together or went their own way. Many "dropped" *Sannyas* entirely, disillusioned by the direction of the movement or the behaviour of the master.

The experience of coming to terms with the end of the Oregon and Fremantle communes, the public discrediting of the master and the movement, and the damage inflicted to a sense of personal, community and family identity, can be seen as constituting what Kai Erikson (1995) refers to as community traumatisation, as they left many individual *sannyasins* "torn loose from their cultural moorings…alone, adrift, floating like particles in a dead electromagnetic field" (cited in Daniels-Yeomans, p.94). While the *sannyasin* community endured, albeit in a fractured and diminished state, and Pune was re-established upon the return of Rajneesh, a troubled memory has remained, and in some cases, particularly within families who were upended during this time, the damage has been tragic and irreversible.

Since that time in Fremantle, for this now familiar and largely integrated group, sleeping dogs have, on the whole, been allowed to lie. The group may have gone "underground", as O'Brien observes (2008, p. 178), but there is a community of devotees that have continued to live in a manner in which their life of devotion has remained intact, and as part of a community of others who share the same beliefs and worldview, albeit in a less communal structure. Long established in Fremantle, the city that accepted and absorbed them, there has been no great need for change. As part of this continuation of commitment and belief, are the ways in which this community of devotees interprets the events of the tumultuous period in the mid eighties, and the actions and culpability of the master. Many of the views and attitudes reflect the version of events offered by Rajneesh himself, who eventually returned to Pune after his imprisonment and departure from the United States in November of 1985, changed his name from *Bhagwan* Shree Rajneesh to Osho, and continued his regular public discourses until his death in 1990. One popular interpretation of this period among the community of devotees continues to perpetuate the belief that everything that happened was part of a preconceived design by the enlightened master, one of the many challenges he issued to his *sannyasins*, and one of the many teachings. In the case of Sheela's reign on the Ranch for example, a teaching on the corrupting nature of power, the dangers of submission, the experience of discrimination, and the importance of responsibility. Or, another popular version is the conspiracy towards the master by the conservative Reagan administration, who was threatened by the growth and success of the movement, as well as its anti-establishment message, and who simply wanted the guru out of the United States.

In summary, based on my research and experience of making the film, this period is looked on by devotees either as an aberration in the history of the

movement, as the responsibility of others, or part of a necessary spiritual learning curve, rather than as a logical or predictable conclusion to the teachings and revolutionary experiments with social structure and psychology undertaken in the movement under the guidance of Rajneesh. Viewing the master as a perpetrator and perceiving of themselves as complicit in some way does not seem to be permissible. Thus, the past is cloaked in mystery, denial, and forgetting. This goes some way towards explaining my experience growing up around *sannyasins*, and their sensitivity towards, their evasions, or their rejection of a discussion on the past.

Tied up in this mystification of the past is the ineffable concept of enlightenment itself. Although they may be reluctant to explicitly admit it, for many of those that still consider themselves to be *sannyasins*, and even for many ex-*sannyasins*, my impression is that their search for a breakthrough, of a transformation into higher consciousness, is not over. It endures. Almost all of those that I interviewed have reported what they describe as "a taste" of what they imagine enlightenment to be like – mostly as the result of a therapy workshop, or by simply being in the presence of Rajneesh.

This search for the 'truth' beneath the surface (the *sannyasins'* search for a spiritual truth, and my own search for a documentary truth), the difficult, contested and unsettled history in the aftermath, as well as the sense of responsibility I felt towards a community with whom I had an enduring relationship, formed my ethnographic and formal methods for the making this documentary. Taken together, it also convinced me of this history's suitability to test the transcendental structures that interest me. I will now outline these methods and their development.

ETHNOGRAPHIC METHODS

In this section, I will outline the issues that informed the decisions I made concerning the participants and their representation: what interested me about the complex history of the group, the entrenched and categorical positions that have developed over time within the different 'branches' of the community, and the strategies that I am using to deal with the complexities of the history and of my relationship to the group.

The history of the *sannyasin* movement can be traced back to the early seventies in Pune, and continues today, once again based in Pune and still evolving.

My own specific interest is in the collection of Western Australians who started becoming involved in the mid seventies or at the latest, early eighties, and experienced living as *sannyasins* while Rajneesh was still alive. My focus is on these ordinary disciples, rather than those in the inner circle or Rajneesh himself – a history told 'from below', as opposed to 'from above' – and of those who had made and in many cases continue to make Fremantle their home. Therefore, in my telling of this history in the film, once the commune in Oregon is disbanded in 1985, rather than follow Rajneesh back to Pune, I am following the group and the history back to Fremantle, and remaining there until the present. In fact, it is this period of the history that interests me the most: the aftermath, and how each *sannyasin* has dealt with the end of the Ranch, the lost promise of the movement, and their solitary and spiritual lives – post master, and post collective. This is where the multiple and diverse interpretations within the group of the shared experiences becomes clearer and the overall group portrait comes into focus. The decision behind representing these multiple interpretations of the history is two-fold: to be a less categorical and didactic representation, but also as this is a more faithful portrait of the group, whose shared experiences yield a vast range of conclusions.

During the time that Sheela was the spokesperson for the movement and particularly from the time of her visit to Fremantle, the group and movement in general received intense press attention and constant coverage, most of it interpreting the events and movement in a fairly categorically negative light (O'Brien, 2008, p. 4). Not surprisingly, this media reportage generated considerable anger and condemnation from the public, which was experienced by *sannyasins* both personally and collectively. Even to this day, they are a group which remain reviled by some, and by others with less vehement feelings as victims of a failed cult with a con-man leader. While this is an understandable view, as the most public chapter in the movement's history was also its darkest and most 'cult-like' evolution, it doesn't take into account the worthy aspects to the experiment or the positive outcomes such as the genuine spiritual outlet it has provided for so many. '*Sannyas*' offered another way of living and relating to one another, a different worldview, and a human experiment that did yield valuable insight into the human condition. Even most ex-*sannyasins* I have spoken to remain grateful to Rajneesh in one way or another for the rich and educational experience. Also, the average *sannyasin* did nothing criminal themselves, and many could claim that their own personal actions did no harm to anybody. And although this is by no means a unanimous view, there is still an enduring affection towards the *sannyasins* in Fremantle, and for the time when

they were at their most vibrant and active. For the ways in which things did go wrong however, the search for a form of collective and personal responsibility is complex, difficult and ongoing.

Meanwhile, as I have discussed earlier in this section, among the *sannyasins* who have remained devoted to Rajneesh and to each other, there can be a refusal to see any act or statement by the master as anything other than enlightened in some way, or any need for him or the movement as a whole to take responsibility for some of the unpleasant and even tragic results. So on one side of this history there is a sceptical and dismissive public, unwilling to see the group or the movement in any positive light, and on the other, the group's equally entrenched and categorical position, which doesn't fully confront or take responsibility – personally or collectively – for their own history, or acknowledge any 'shadow side' to the guru. This is not to say that either interpretation is wrong, but both sides are unwilling to look at some of the depth and complexity of the history and the outcomes, not to mention their own personal bias and context. The 'us and them' mentality that, at its worst, was fostered in the *sannyasin* movement is analogous to the adversarial 'he said, she said' format of mainstream news media; important to generate feeling, identification, and cohesion, but not designed to incorporate and engender complexity and open ended interpretations.

As part of dealing with this difficult history, I adopted a non-adversarial approach to interviewing the participants, and edited my own role in the interviews out of the finished film. A relevant method for working with participants in a non-adversarial way can be found in the Australian Broadcasting Corporation's (ABC) portrait series, *Australian Story*. In an interview with ABC Radio, retiring producer, Deb Fleming, described their approach to the interviews as one that seeks the "confessional" revelation, rather than an adversarial one, and the results more to do with "insight rather than insult" (2015). As part of this, there is no narration by a reporter, with the entire narration, apart from an introductory monologue delivered by a guest or regular host, provided by the subjects or participants themselves. In this format, the presence of the reporter is implicit, rather than explicit, and the revelations come through self-reflection. In this sense the interviews are more about providing context and inviting identification, in the expectation that it is easier to identify with someone who confesses as opposed to someone who prevaricates. This was important to the impression in my own film of the community's ongoing processing of the past, which I address in more detail in the next section regarding formal methods.

The title of the creative component of this research project, *The Beloved*, is a title for the group itself. 'Beloveds' is a common way of addressing each other within the group in written form, such as a group email to notify the group about an upcoming event – e.g. "Dear Beloveds…" etc. It also addresses the group's two sides: on one side its set-apartness, which encompasses the self-protection and evasiveness I have referred to, the group's history – intentionally or not – of exuding the impression of 'the chosen few'; and on the other side, the group's open-hearted support and love for each other and their master. *The Beloved* is first and foremost a group portrait, but it also refers to the devotion to the master, and to a beloved hometown and cherished time in its history. This is why, after initially looking to include interviews with non-*sannyasin* observers, whose memories of the Orange People and their rise and fall in Fremantle provided another perspective and context, I decided on an insider story, and only included interviews of *sannyasins* or ex-*sannyasins* in the final film.

This decision served another important purpose: to reassure the wariness and reluctance felt by *sannyasins* towards appearing in public and having their contentious history aired again. Many *sannyasins* still feel unable to trust outside representation of their personal beliefs and choices after their previous experiences, and besides, the history is complicated, dense, and based around a philosophy and worldview that only Rajneesh himself and few others seemed to be able to articulate with any authority. So much happened in such a short space of time, and while they were busy living this reality, and living it "in the moment" as their philosophy prescribed, events unfolded – in Fremantle and on the Ranch – which many *sannyasins* still feel at a loss to explain. In other words, it remains a difficult history for *sannyasins* themselves to interpret and process, and so, as the only voices and narration offered in the film, I am able to present a group both recounting and coming to terms with its own history. The decision to have only *sannyasins* and ex-*sannyasins* narrate the film also dealt with another problematic aspect of this project: my own relationships with the participants, some of whom I had existing friendships with and others with whom I have become friends over the course of its making. Each had their own hopes for what the outcome would be, and they had all placed their trust in me. Omitting my own narration allows me to interpret and represent the history with a less explicit influence.

The interviews themselves proceeded under the semi-structured interview model: pre-arranged, and structured around an interview schedule, but still allowing for open-ended, personal responses "not restricted to the preconceived notions of

the ethnographer" (Aull, 2012, p.106). The questions centred on each participant's experiences of initial involvement, of discipleship and the effect this had on their lives at the time, the highs of the movement and the subsequent lows, and how they had dealt with the disappointment of the end of commune living and the worldwide movement centred on the guru. Each participant was asked about how they have adapted to living alone and fending for themselves again, about their current feelings towards the guru, the impact of their life as a *sannyasin*, and their evolving idea of and pursuit of enlightenment. In terms of recruiting, I sought *sannyasin* or ex-*sannyasin* participants who were active during the time period I mentioned earlier, and with an enduring relationship to Fremantle. Further questions in the interviews were about this relationship, a line of questioning I will discuss in more detail in the section on formal methods and landscape. Despite the interviews being only semi-structured, I had a fairly good idea about the areas I would be able to cover with each participant, as I had some form of informal interview beforehand, or if not, I was already familiar with the person I'd be interviewing and their specific boundaries. My familiarity with some of the participants, as well as the fact that the interviews were almost entirely conducted and recorded by myself only, allowed the interviews to have a degree of intimacy and the confessional quality I was aiming for.

My first attempt at recruiting was an information letter I posted on a community noticeboard on 'OshoWest', an online 'yahoo' group (this no longer exists, having being shut down and merged into a facebook group of the same name). As a result, my initial participants volunteered willingly, keen on sharing their experiences. This meant that most of the respondents would, in one way or another, still identify with being *sannyasins*. Recruiting ex-*sannyasins* was more complicated and took some time. In general, they were not likely to be checking the online community noticeboard, so I had to rely on my own personal contacts to put me in touch with people, and not many of those I contacted were willing to participate. As I discovered, ex-*sannyasins* were acutely aware of and sensitive to the suspicion, hurt or even hostility with which some of their former fellow *sannyasins* viewed them. One particular participant, now an ex-*sannyasin*, told me that their "dropping" of *Sannyas*, and subsequent ambivalent or critical views, was to some other *sannyasins* considered a betrayal, and now viewed them warily as a form of enemy or threat. As I raised earlier, there are still many *sannyasins* who will not hear a bad word spoken of Rajneesh, and so former *sannyasins* who do express their misgivings about the guru and divulge their insider knowledge as part of this have been characterised by some as having "gone negative", after they failed to understand or accommodate

Rajneesh's teaching. It was therefore important that I be upfront and make clear to each participant that I was seeking multiple perspectives on the history, including those of ex-*sannyasins*.

As well as oral histories, I collected data by observing and filming *sannyasin* community events, accessing an archival collection of relevant material, and by filming silent, sitting portraits of individual participants – or at least those who agreed to it – staring directly into the lens of the camera. These portraits turned out to be the only contemporary vision of the participants that was used in *The Beloved*. *Sannyasin* events that I filmed included meditations, music groups, and a group walk by the light of a full moon for *Guru Purnima* – a traditional festival for paying respect to spiritual teachers. While visually and culturally interesting, these events didn't fit in to the structure nor extend the narrative. Firstly, by their inclusion, they would have stood for the group as a whole and many of whom I interviewed do not continue devotional practice of Rajneesh, now Osho. Secondly, as I will discuss in the upcoming section on shooting the landscapes, the events that I filmed were too specific to accompany the history and interpretations offered in the interviews. As representational events from the present, they were not consistent with the non-representational contribution of present-day landscapes. I will go into more detail about the intended effect of landscape in the upcoming section on landscape and community memory. The gap between the present and the past is more consistent and better preserved without vision of the community events in the final film. I also found the individual portraits to be a far more revealing and ethical strategy based on the intimacy and directness of the encounter, the relevance to the mostly individual interviews, and the fact that it is more reflective of the infrequency of these group events and their current, more solitary spiritual lives.

The telling of an inside story from the point of view of ordinary *sannyasins*, as opposed to the leaders or members of the inner circle of the organisation, shifts the focus of the historical interrogation from the larger political issues such as the conflict in Oregon, to the equally complex, but more removed and naïve perspective of the ordinary disciple. As a result, there is less of a focus on the actions of the movement and more on the *response* to these actions by ordinary *sannyasins*. The decisions by the organisation during the period in Oregon that led to such flash-points of conflict between the community and its neighbours, and to desperate criminality, were not decisions that the ordinary *sannyasin* took any part in. It is the more complicated and insidious issue of implicit participation and the personal conflict that emerges from this that holds greater relevance to the participants of my documentary. Besides,

there are other, and in many cases more difficult, personal decisions to reflect on for *sannyasins*, particularly *sannyasin* parents. The call to explain or defend the actions of the movement and the overall adversarial format is therefore shifted to a format that can better reflect *a coming to terms* with the past.

Two recent documentaries on the *sannyasin* movement offer representations of this history through adversarial formats. The first, *Guru: His Secretary and His Bodyguard* (Gisiger and Häner, 2010), focuses entirely on the accounts of two outcasts from the movement and organisation. The first is Hugh Milne, formerly Swami Shivamurti, who was Bhagwan's personal bodyguard in Pune and who, on leaving the movement during Sheela's reign on the Ranch, published a searing critique and exposé of his former master: *Bhagwan, The God That Failed* (1987). The other account is given by Ma Sheela, who I have already introduced, and who is now blamed by many in the *sannyasin* community and organisation for the destruction of the Ranch in Oregon and the reputation of the movement. The objective of the film is clear: to lift the veil on Rajneesh's perceived holiness – as a master manipulator, corrupted by greed, narcissism and grandiosity, and addicted to valium and laughing gas – through the insider's perspective of two of his closest aides. Sheela's account is more complex, having retained Rajneesh as her spiritual master, despite the suffering her devotion has exposed her to. She remains a character defined by the conflict that unfolded in Oregon. This conflict is the focus of the very recently released Netflix documentary series *Wild Wild Country* (Way, 2018). In this series, the Way brothers interview both *sannyasins* who were at the forefront of building and defending the Ranch, and the Oregon ranchers, residents, lawyers and politicians who came into conflict with them, pitching the experience and perspective of the two sides against each other. This focus on the conflict, which offers two categorically entrenched positions, obscures the difficult processing of this history by *sannyasins*, which is ongoing. There is only one character, incidentally a Western Australian *sannyasin* called Jane Stork, who shows any form of contrition or remorse at her actions or her former perspective on the conflict. Sheela is also central to this series, and again proves to be a defiant witness, conflicted by her sense of victimisation and continued love for her master. Despite its six hours running time, the attention given to the aftermath of the conflict is minimal. In the aftermath of a history, locating the adversary is more complicated. For many, after the heat of battle the search for responsibility eventually turns inwards – to the collective and finally to the personal. In *The Beloved*, by investigating an insider story that accommodates a range of perspectives on the events and their outcomes, a

method has emerged for avoiding the categorical, and foregrounding the ongoing processing of this history. It is to this process, of negotiating a not-yet-conscious knowledge of the past and its meaning, that a transcendental structure holds a particular value.

FORMAL METHODS

> Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular.

Aristotle, *Poetics*

In the last section I outlined my approach to the participants and their representation. In this section, I will go into more detail about the cinematic strategies and structures that were used in the making of my creative project, but specifically those that are relevant to the transcendental structures that are the focus of this study. What I have identified as the crucial element to this structure is the foregrounding of the impression of *parallel* narratives or experiences; separate and simultaneous chronologies operating and made perceivable through, on one hand, the spoken history on the soundtrack, and on the other, in the imagery, largely consisting of my own observational recordings of landscape and ongoing life in Fremantle. In the following pages I will discuss my approach to and treatment of narrative, chronology, and archival imagery, an avoidance of dramatic or expressive embellishment, the absence of 'talking heads', and most importantly, the emphatic presence in the imagery of contemporary landscapes and ongoing life in Fremantle. I will also discuss the intentions behind strategies that foreground duration, space, emptiness and silence. While I have identified in Chapter 2 what I perceive to be the most important strategies for a transcendental structure in the historical documentary, each project has its own specific demands. So while the research contained in my literature review has heavily informed my creative component, I have also developed strategies that I consider to be better suited to this historical subject. It should also be stated that I will not address every formal decision I have made in the creation of the submitted film, except when it deviates from or is an exemplar of repeated use. It is a four and a half hour presentation, and there are many refinements that I would still like to make. What I will concentrate on then, are the strategies that are most relevant to this research project.

I will look to the documentaries I examined in Chapter 2 for a discussion on the use of narrative and chronology in *The Beloved*. For the section on archive and talking heads, areas that I have yet to examine as part of this study, I will turn to two films that illustrate different uses of this convention: *American: The Bill Hicks Story* (Harlock and Thomas, 2007), and *Marlene* (Schell, 1984). The section on landscape will refer back to Giuliana Minghelli's (2016) study of landscape in a filmic structure as a means of processing a repressed, traumatic past, as well as other texts discussed in Chapter 2 such as Finn Daniels-Yeomans' (2017) article on a non-representational approach to trauma in *sleep furiously* (Koppel, 2008), and to *Shoah* (Lanzmann, 1985).

Narrative and Chronology

The key films of the earlier section on historical documentary were distinctive by the many conventional strategies for documentary representation that were rejected by the filmmakers. In *News From Home* (Akerman, 1977), and *Shoah* (Lanzmann, 1985), there was an absence of a well-defined narrative, and in the case of *Shoah*, a rejection of any discernible chronology. Most glaringly, there was also, in all three of the films I examined, a rejection of archival imagery and of reconstructions of the events being described by the voice, and in the case of *Kurt Cobain: About a Son* (Schnack, 2006), an absence of any 'talking heads' from the interviews on which the film was based. For *Shoah* and *Kurt Cobain*, these visual omissions served the purpose of separating the representation from the mythology and iconography that the represented subjects were associated with. The subjects of both films loom large in the public consciousness; the Holocaust as an unfathomably horrifying chapter in human history, taught in most Western high school curriculums, whose incomprehensible scale was represented by just a few sickening images of its aftermath; and Kurt Cobain as the iconic, tragic star of the nineties alternative rock scene, whose image was at one time a constant presence in the tabloid media. Both are so familiar, yet through this very knowledge, this familiarity, they are at the same time unfamiliar, and unknown; as an actual event, or as a fellow human, respectively. It is also this familiarity that allowed both Claude Lanzmann and A.J. Schnack to experiment with representation, altering the conventional documentary demands for the indexical, the mimetic, and the evidentiary, to bring their audience into a different relationship to their subjects.

In *The Beloved* however, I have constructed a clear narrative and chronology, and make extensive use of archival imagery, although the extent to which archive is used varies depending on the aims of each section of the film, as well as on the availability of archive. The history of the Rajneesh *sannyasins* is not familiar enough to contemporary audiences to allow me to avoid narrative, or chronology. The Rajneesh *sannyasin* movement, in contrast to the subjects of the films from my literature review, had a very brief and cursory appearance in the mainstream public consciousness. Just as the public began forming an opinion, the movement virtually disappeared from view. While there is a mythology attached to the history and its central players, particularly in Fremantle, based on memories of the carnival atmosphere surrounding this group – the red and orange clothing, the dancing and the hugging, the grandiosity and the provocations – the history is not widely understood. Nor are its outcomes, which also remain largely unknown and, as I have discussed, contested. This is despite the recent interest generated from the hugely successful *Wild Wild Country* (Way, 2018), which focuses primarily on the conflict in Oregon. So while I experimented with different narrative structures over the course of editing the film – starting in the present, for example, and looking back at specific events, or beginning with an important event in the wider context of Fremantle, such as the America's Cup in 1986/7 – I found myself always returning to a chronological narrative structure. This history is a story about dealing with change, evolving beliefs and feelings, and growing up and maturing. It is about the transient nature of everything – of youth, power, charisma and beauty, and of belief. Therefore, I deemed it necessary to have a clear and distinct chronology to put the important evolutions in the movement and the experience of Fremantle's *sannyasins* into a clear temporal context.

In any case, narrative and chronology are not a hindrance to a transcendental structure. As discussed in earlier chapters, a distinct narrative is in fact very useful to emphasise a film's double and dialectical qualities, in as much as it creates a base from which to potentially draw a clearer distinction and contrast between narrative time and space and formal time and space. As a viewer becomes absorbed in narrative, the strategies of duration, stillness and silence can disrupt or de-familiarize the narrative and make perceivable another temporality in the image, independent to the narrative. In short, narrative establishes a distinct temporality from which to offer contrasting temporalities. Of all the tasks involved in this project, constructing a factual, chronological, and cogent narrative out of the interviews alone was surely

one of the most painstaking. But it was essential in creating a foundation on which to test the strategies and structures that I have researched.

As a brief aside, something that I needed to consider in the making of *The Beloved* was the potentially demanding and possibly unfamiliar nature of the viewing experience. Contributing to this is: the overall length of the film; the absence of talking heads and expository narrator; the sparseness and for long periods total absence of archival imagery; and particularly the long and protracted shots of Fremantle landscapes and ongoing life that dominates the imagery. It is potentially an overwhelming burden for a history that is lengthy, largely unknown, and complicated, as is the case with the history of Rajneesh *sannyasins*. The challenge, then, is in the judgement of the practical needs of the documentary involving narrative, information, and evidence, balanced against the aims of the style or structure, which entails distance, simultaneity, and mystery. This again recalls Schrader's description of the relationship between "abundant" and "sparse" means in transcendental style, discussed in Chapter 1, in which the abundant means of narrative, emotion, and identification engage and sustain the viewer, while the sparse means of duration, stillness, and silence establish the conditions to recognise and engage with that which cannot be defined by narrative. Looking at the various sources of imagery used within an historical documentary in this context, that is, as having either an abundant or sparse function or status, archive is abundant – particularly when used to reinforce and illustrate the narration as it most often is in conventional practice. Talking heads too, are part of the abundant means - they contribute to the flow of logic of narrative and are concerned with human emotion, empathy, or revulsion. Meanwhile, contemporary landscape imagery, the long take, and natural sound, are sparse.

Archival Imagery

Before knowing how the incorporation of archival imagery would affect the aims of the film's structure, I also determined that archival imagery was necessary for this documentary. It is important for viewers to encounter the visual representations of the unique energy and texture of life in the early days of the movement – in India, in Fremantle, and on the Ranch – and to see how it then changed. Footage of these early times in the movement is very rare, and would be unfamiliar to most, other than perhaps the most controversial footage of the sometimes graphically violent and

sexual group therapy that was practised in Pune and other Rajneesh centres around the world at that time. This footage was often used in the sensationalist news reports of the mid-eighties when the movement's activities became widely reported.

The evolution of the master and the movement is a visually compelling chronology in itself. Rajneesh began in Pune as a lively and provocative communicator of spiritual philosophy, humbly dressed and mannered in his plain white attire, and speaking publicly every single day to communicate his message and attempt to bring his disciples in touch with his subject and experience. In Oregon, when he withdrew from his public discourses, for the first few years he appeared publicly only in his Rolls Royces to wave to his waiting devotees in his daily "drive-by", a period in which his visual presentation changed markedly: "in ceremony, costume, and hierarchy, the religious organisation became elaborate, baroque" (Fitzgerald, 1987, p. 356). Rajneesh's attire became flamboyant, luxurious, and colourful: "woollen caps shaped like crowns, diamond watches, and glittering, floor-length gowns" (p. 357). When he began giving public lectures again, he sat flanked by four guards holding Uzis, with four more guards surveilling the audience from "catwalks" overhead (p.357). *Sannyasins* themselves changed in appearance from Pune to Oregon too, from orange robes, long hair and beards for the men, to "down coats…jumpsuits, and velour sweatshirts" that "could have walked out of any Marin county boutique", albeit in reds and pinks and purples – the colours of the sunset (p.268). Some even took on the appearance of cowboys. Then, once Rajneesh had declared the experiment of the coloured clothing over, *sannyasins* returned to ordinary civilian clothing and colours again. These are clearly visible points of change and evolution in the history, and the *sannyasin* movement relied on visible transformation to generate interest and cohesion and energy. When the visual signs were no longer obligatory, it also had an immediate and profound impact on the group and the way they were perceived. They stopped getting so much unwelcome attention, but had to deal with the public perception that the movement had collapsed and ended, a perception also disliked by many in the group, who did not feel this way or want the movement seen in this light.

Archival Imagery and Transcendental Structures

The investigation into the use of documentary archival imagery as part of a transcendental structure did not figure in my literature review. I have left this

discussion until now, as observational documentaries, strictly speaking, do not use archival imagery, and the historical documentaries that I investigated in Chapter 2 explicitly rejected archival imagery. In fact, the rejection of archival imagery and of re-enactments *was* the strategy that I deemed relevant and important to my investigation, primarily because of the contemporary locations that replaced them and the adverse effect that archive has had on understanding those particular historical subjects. Furthermore, the use and treatment of archival imagery has not been of concern or relevant to any of the literature on a transcendental structure or style in fiction film that I have used as part of this research. This is because, in its conventional, evidentiary role, archival imagery reinforces the enclosed temporality of 'the past' that the historical narration speaks of, thus obscuring the impression of multiple, coexisting temporalities, and therefore obscuring the impression of a transcendental structure. As part of my conclusion to Chapter 2 and the literature review, I discussed the dialectical relationships that are foregrounded as part of a transcendental structure. In historical documentary, this is particularly vivid in the relationship of the past and the present – a Benjaminian "dialectical image" or dialectical structure in which the past and present are simultaneously evoked. In the making of *The Beloved*, this was the crucial structure and impression to preserve – of something both simultaneous to and beyond the narrative, associated and dissociated – while still making use of and incorporating archive.

In a conventional historical documentary, the informative and narrative imperative is made paramount, with archive being employed as evidence or material support to the narration or interviews. As Catherine Russell puts it, "all too often, the archive serves as visual evidence of history, with the role of found footage reduced to the textual authority of the documentary fact" (1999, p. 240). As an illustrative and evidentiary tool, archive is likely to simply reinforce the hermetic singularity of the narrative and temporality offered in the voice over narration. As a result, any dimension of time or space beyond or independent of the carefully constructed narrative is easily obscured, or beyond access. Even in the type of historical documentary that I made the focus of my literature review, the interview based "compilation film" that uses the disembodied voice-over, the voice is rarely used as anything separate to or independent of the imagery: we are told of an event, we see that event represented in the archival imagery or in a re-enactment. In this structure, the distinction between past and present is not blurred or dispersed, but clearly marked and separate: a 'this' that happened 'then', in which time is not de-familiarized, but subordinated into the movement of cinematic narrative time, and,

due to its historical subject, into the familiar chronology of modern time consciousness as well. Archival imagery does not, in its conventional, evidentiary use, show the past as *persisting*, as it is presented as a self-contained temporality – a 'past'.

The structural strategy in historical documentary discussed in Chapter 2, as seen in *Shoah, News From Home,* and *Kurt Cobain,* constructs the imagery entirely out of present day footage, and rejects archival imagery. This strategy also emphasises the distinction between past and present, as there is a clear absence of what we are hearing about in what we are seeing. However, in this structure there is no evidentiary or mimetic representation of the past events being described, of the past as 'past'. The disruption or gap between the past and the present remains a constant, compelling us to search for and imagine the past within the vision of the present, or perceive the past as something that is still 'there', ceaselessly accumulating – the Bergsonian "ontological memory" (Lim, 2011, p. 15). This reveals something akin to what Walter Benjamin described as a "dialectical image", in that the past and the present come together "to form a constellation" (1999, p. 462). As Deleuze proposed, when we are shown something in a viewing experience other than what the voice we hear is speaking about, what the voice speaks of merges with and transposes itself "*under* what we are shown" (2007, p. 324). In this structure, a gap is created, but also a tension and dialogue between the represented subject and its visual representation. This is a radically different structure to conventional historical documentaries that favours mimetic representation to reinforce the single narrative or thesis being proposed and eradicates any potential tensions between the represented and its representation. Instead, this double or dialectical structure prioritises the process of what Stuart Liebman describes in relation to *Shoah* as "anamnesis, the calling to mind" of the actuality of a past event (2007, p. 14); a virtual, mnemonic image called upon by a form of recollection to occur simultaneously with the contemporary, or non-historical image. This structure thus enables the impression that there are two separate times or narratives unfolding simultaneously, in parallel: one narrative presented in the form of an oral history – a voice that speaks of a past, and the other in the imagery of contemporary settings.

Of course, this impression is also dependent on the extent to which the filmmaker actively emphasises the gap between what is said and what is seen. *Shoah* (1985) and *News From Home* (1977)*, for example,* both seek at times to emphasise the separation and contrast between voice and image through the strategies of: slowness – in the protracted duration of the shots; space – in the gaps

within the narration and within the narrative flow; emptiness – in the absence of the events described by the voice; stillness – the often fixed or static camera; and silence – the exclusive use of natural sound and the absence of music. In both films, these strategies emphasise the distinct temporality of the locations and the present-time in the act of looking, both of which are in direct contrast to the impression of the past and form of engagement brought about by the voice, thus foregrounding the autonomous temporal status of the locations to the voice. *Kurt Cobain: About A Son* (2006), by comparison, uses a musical soundtrack and avoids protracted durations in its imagery. Therefore, the film uses strategies that correspond more closely with and reinforce the narrative supplied by the voice, and does not create a comparable level of separation in the source elements.

Furthermore, the impression of the autonomy of the contemporary imagery to the oral history is made especially vivid with the ambiguous contribution of actual locations, now de-familiarized through their merging with memories, and representing that which is silent, still, and enduring, in contrast to narrative. In using Minghelli's analysis of De Sica's *Ladri di biciclete* (1948), in which a man and his son searches for his stolen bicycle through the streets of Rome, disappearances and absences "inflects the realism of space with a temporal dimension, changing the seemingly self evident cinematic image into a site of absence, silence, and void (amnesia, aphasia, and trauma)" (2016, p.90). Minghelli's analysis also serves to elucidate the landscapes of *Shoah* and how the past event described by the voice but unseen in the image unearths its own disappearances and absences, and inflects and changes the representational value of the image.

Formal consistency or monotony is another strategy that reinforces a transcendental structure. In *The Beloved*, the contemporary recordings of Fremantle are filmed with a single high definition digital camera, and in a largely unwavering style; long, protracted takes from a fixed camera position. It is a recognisable and consistent aesthetic and depiction of a place. In its consistency, these recordings establish a present and independent temporality throughout the film, and a clear contrast to the archival imagery. In this structure, whether the archival imagery is moving or in the form of a still photograph, whether it is from personal or news archive materials, or whether it has been manipulated or not, it always, inescapably evokes the past. Jaimie Baron describes the effect of using archive and contemporary imagery within a single text as creating a "temporal disparity" through the perception of a 'then' and 'now' (2013, p. 18). As such, when contemporary imagery is juxtaposed with archive and dissociated – that is, without being used to

re-enact an event – the distinct and divergent temporality of each is reinforced. What I found in editing *The Beloved*, was even though the archival imagery reinforced the historical narrative, and therefore obscures the perception of alternative experience registered in the landscapes, this was of less concern to the overall impression of parallel experiences or narratives than an intermittent but *ongoing* presence of present day life in Fremantle. The presentation begins in and always comes back to an impression of the present, depicting a changing geography, depending on weather conditions, time of day, human activity and the influence of the accompanying oral history. Hence, the rejection of archive in historical narratives seems less crucial to the impression of a parallel or transcendental structure, than to have a distinct and consistent contemporary component in the imagery. Once the narrative of *The Beloved* reaches the point in which the important historical events have been documented, archival imagery is increasingly absent, with Part 3 of the film almost entirely consisting of contemporary landscapes and voice. This portion of the film is able to demonstrate the autonomous nature of voice and image, and the focus of this research, most clearly.

Additionally, I attempted where possible to present the archival imagery in such a way that preserves *its* self-contained, autonomous status. While it does serve to illustrate and reinforce the oral history, some of the archival footage – such as the "Happy Birthday *Bhagwan*" video made by Australian *sannyasins* in 1983 to send to Rajneesh on his birthday (appearing in Part 2 of the film) – was presented with much of the original accompanying voice over and music track. While I wasn't always able or meaning to present the archive in this way, the intentions behind this approach was to allow this material to speak for itself as much as possible, without being interpreted for the viewer by additional commentary or modification, and to invite the archival objects to be engaged with as experiences in their own rights.

The use of photography in *The Beloved* for this purpose was more challenging, as its evidentiary status when accompanying the historical narration is somewhat unavoidable. In a film sequence, a photograph is never left to its own devices. It is accompanied by the context of what comes before or after, what is on the soundtrack, the portion of which is made visible and the duration with which it is allowed. It is unavoidably modified to the purpose of the cinematic experience – in the case of *The Beloved*, to an historical narrative. This is not a problem to the aims of this research per se, as long as some sense of plurality can be preserved in the structure. There were a variety of strategies I explored that had the intention of moving the archival photographs beyond an evidentiary purpose, and towards the

overall structural aims. As I discussed in Chapter 1, attached to the frozen image of the photograph is a different temporality to moving footage – a 'then' to the 'now' of cinematic movement. As such, the photographic archive invites a different form of engagement to the archival footage. In the stillness and silence of the photograph, a form of looking more akin to the engagement of the landscapes is invited. The tracking over and zooming in or out of the photographs in *The Beloved* 'animated' them, to a degree, but this movement was slow, creeping, prolonged, to emphasise the dream-space of the memories and the frozen moment, taken out of a once animated 'past-present'. When appropriate, they were dissolved into or out of images of present-day Fremantle landscapes. While the sense of the past in the photographs is inescapable, their blending with other times – such as the landscapes, the movement of the archival footage, the natural sound and the voices – is intended to open up the closed temporality of the historical narrative and engage multiple time scales. This is part of the overall strategy of a contemplative historical engagement, emerging out of the encounters between past and present, movement and stillness, and between private, personal memories and the external world, and point to what is beyond the limits of the narrative.

Before moving on to the next section, I want to briefly discuss another way of using archival imagery in historical documentaries that can be seen in the work of the found footage documentary filmmaker, Peter Forgacs, whose poetic appropriation or 'found-footage' films are made from private, home movies. This footage, shot by amateur filmmakers that depict the typical milestones and everyday activities of family and friends, offers an insight into the private, 'secret' histories that exist behind official histories. The presence of Forgacs as narrator in his films is dependent on how well known the histories from which his found footage derives. For example, in *The Maelstrom* (1997), the home movies of a Jewish Dutch family during World War II, little is added in terms of explanation and only in subtitled text, the spectre of the fate that awaits this family haunting the images. Whereas for the lesser known subject of the Spanish Civil War, as seen in *El Perro Negro* (2004), Forgacs offers his own voice-over commentary to create the necessary historical context. Forgacs is primarily concerned with provoking a more contemplative engagement with the home movies that he uses and with the wider historical context they belong to, to indicate the different worlds that existed simultaneously to larger histories, and in so doing, de-familiarizing or disrupting official history. To achieve such outcomes, Forgacs applies techniques that arrest or prolong the experience of these home movies, such as freeze frames, repetition, altered speeds and the addition of contemporary music

recordings and sound effects. According to Robert Rosenstone, this form of historical representation indicates:

> …that history can include forms beyond the discourse that tries to understand the past, and can include the notion of encountering the past as a site of the sublime, something which may be experienced in flashes but never explained. Yet this is a sublime that arises from a particular historical scene, as the narration and many of the images make clear. (2006, p. 86)

There are instances in *The Beloved* in which I use archival imagery with a similar interest: a transfiguring of the representational or illustrative purpose of the archival images to enhance the "photographic aura" or the haunting temporal dimension of the footage, as outlined in Chapter 1 (Chaudhuri and Finn, 2003). One strategy I use for the archival footage included in the film is the sudden arresting of the moving image in a freeze frame. Together with the inclusion of still photographs into the presentation, this strategy is intended to heighten the awareness of another kind of time and of the tension between the past and the present. It also echoes what Mulvey sees as the "uncanny" dimension of the photograph, in which "a transition from the animate to the inanimate", also marks the transition "from life to death" (2006, p. 15). A significant percentage of the archival footage I acquired was also home movies – the Super 8 film footage of the Pune Ashram, for example, which was recorded in 1979 by Adolf Schulze, the father of a German *sannyasin* who is friends with one of my film's participants. There is a moment from this footage that I use in the film's opening of a woman in red, dancing with absolute abandon, completely in the flow of the moment, which I arrest in a freeze frame and dissolve into a contemporary image of the ocean and an island off Fremantle. There is something in the footage of the dancing woman in red, preserved in her abandonment to the moment and her own bliss that is timeless. As can be seen in the work of Forgacs, there is a haunting lack of awareness within home movies of any purpose beyond the *private* audience. There is not the expectation in the vision or the people appearing in the footage of a public audience, particularly one in the distant future who can interpret the imagery in the detached context of a wider historical knowledge and from across the threshold of time and death. Archival imagery can be used to invite a contemplation of the complexity and mystery of time and its traces, a haunting photographic aura of pasts and presents. But this double perception is not analogous to the double nature of the transcendental structure that I am investigating.

Talking Heads

The investigation into the use of formal, straight to camera interviews, or 'talking heads' as part of a transcendental structure, also did not figure in my literature review. This is for the same reasons I discussed in relation to archival imagery, although *Shoah* (1985) did use talking heads as well as the disembodied voice accompanying contemporary imagery. However, with the absence of archive in *Shoah*, the distinction between past and present, if not voice and image, was a constant. I will also discuss two films – *American: The Bill Hicks Story* (Harlock and Thomas, 2007), and *Marlene* (Schell, 1984), whose use, or rather omission of talking heads informs my own methods.

In conventional historical documentary practice, the visual distinction between past and present is clearly emphasised through the use of talking heads. When a face is suddenly attributable to the voice, and appears in a contemporary setting, within a visual sequence of archive or re-enactments, the narrative immersion as well as the imaginative engagement with the past is disrupted or altered. It is both a narrative break and a temporal break. However, it is not a *parallel* narrative or temporality. Despite altering the narrative immersion, the singularity of the narrative remains unchallenged. Talking heads do not offer a separate, simultaneous narrative or temporality, but an emphasis of the 'past-ness' of the historical narrative. It also marks the distinction between the narrative and the *narrator*. Turning the attention suddenly to the narrator, the speaker can be categorised in two ways: either as an 'authority' – used to bring credibility and depth to the subject; or as a witness to or participant in the historical event. In the case of the former, their appearance in the sequence signals the distance between then and now, a sober analysis of a past event. However, in the case of the latter, the effect becomes less clear. While the present day representation of a historical witness also signals the gap between the past and the present, the viewer is simultaneously searching for historical traces in the face of the speaker, and examining the relationship between their historical and present day circumstances. Other questions emerge, such as: is this person a credible, compelling, or even likeable witness? In this way, the viewing experience also becomes one of assessment or judgement, whether that is through identification or revulsion.

The timing of the first appearance of the speaker's face can also be crucial. Conventional practice is for the talking head to appear more or less as the historical character is introduced into the narrative as a narrator. Lining up the historical events to the face becomes an ongoing and changing process throughout the film. However,

another strategy is to withhold the faces until much further along into the storytelling in order for there to be some form of delay in the process of a visual evaluation or judgement, and surprise in the moment that the face is revealed. In *American: The Bill Hicks Story* (Harlock and Thomas, 2007), a documentary about the life and work of the comedian Bill Hicks, the majority of the visual material is comprised of archive – personal archives of friends and families, his recorded stand-up routines, and animated sequences using photographs from the personal archives in conjunction with animation techniques. The use of talking heads is withheld in the presentation until the time that Hick's terminal cancer diagnosis is revealed – the final chapter of the film. The effect is for his life story to take a sudden swerve away from the immersion in the humour and frivolity of his career, and for the meaning of his work, the complexity of his personality and the sadness of his early death to gain sudden emphasis. Seeing his friends and family, suddenly older, adds a poignant reminder of what had been denied to Hicks.

Then there is the strategy, discussed in relation to *Kurt Cobain: About a Son* (2006)*,* of rejecting talking heads altogether. In the documentary *Marlene* (1984), director Maximillian Schell was restricted by Marlene Dietrich to record only the audio in an interview on which a film portrait would be based. There are no talking heads, but unlike in *Kurt Cobain*, Dietrich's image is constantly presented, based entirely on archival imagery from her younger days as a movie star, and from three young Dietrich look-alikes, employed by the director to dance and lounge about as impressionistic illustrations. As has been discussed, in *Shoah* and *Kurt Cobain*, archive was rejected in order to break the identification with legend. In *Marlene*, the effect is to simultaneously challenge the legend, in that a raw, cantankerous version of Dietrich is presented in the recorded audio of the interview, perhaps liberated by the absence of the camera, and also *preserve* the legend, in that the visuals offer only versions of the known and carefully controlled image.

There are no talking heads in *The Beloved*. This omission was not part of my initial plan. The interviews were filmed, when given consent to do so, and where possible in the participant's home environment using only available natural light (see images below). On the occasion of the participant agreeing to be interviewed, but not to be filmed, their interview was recorded in audio only. Hence, from the start, there would be an inevitable inconsistency between interviews – of those with available talking heads and those without. This led to experimenting with landscape and voice more extensively, and ultimately, the decision to construct an oral history entirely without talking heads.

Figure 6. The filmed interviews of Poonam (Penny) Wilson and Deva Pramod; 'talking heads' that were not included in the final edit.

As I began the process of editing the interviews with the landscapes, I found that when returning to the talking heads, the disruption to the process initiated by the voices – the memories, the archive, and the landscapes of Fremantle – was too great. This may have something to do with my choice of interview location and lighting, concentrating as I did on naturalism and the 'ordinary' – against backdrops of, for example, their backyards, their living rooms, or their kitchens – rather than a consistent studio setting. However, I still think that the oneiric quality I found in the merging of memories and landscape in particular, was something I wanted to uphold, or a mystery I wanted preserved. Once a talking head had been introduced into this 'dream-space', and the present-day appearance of the speaker was revealed, I found that the dream-space was punctured, and there was no going back to the same level or kind of immersion.

Of course, there also needed to be some relief from this contemplative immersion at times, but cutting to archival imagery instead of talking heads I found to be less disruptive to the structure and the kind of immersion that I sought to maintain. The present day footage, interspersed as it is with archival imagery, moves the imagery between the past and the present – a liminal space between memory or dream and reality. Without talking heads, I found that the voices and memories take on a more ephemeral, oneiric quality and their contrast to the immediacy, visibility, and materiality of the landscape shots, created another level of tension between the elements. Conversely, the voices and memories also provide the clear and concrete historical story, while the landscapes are left to take on all that is unvoiced and unseen, a de-familiarizing process that foregrounds the uncanny, the dream-space, the unconscious. The two spaces or experiences mingle and interweave. While the voices are heard, the landscapes are never allowed to be entirely of 'the present', and with the added presence of natural sound that is linked to the present-day landscapes, the experience of the archival imagery never completely surrenders to the past.

Talking heads may not always 'talk', that is, they may be filmed in their interview setting in moments between answers, listening or otherwise, but certainly the purpose for which they are defined means that the filmed subject is most often in motion, animated. Talking heads are a convention that supports the ongoing movement of narrative, and thus opposes contemplation. As has been discussed in reference to Deleuze, movement subordinates time, or the ability to look at something at length, in contemplative fashion (1989, p. 36). The seated portraits of the participants I filmed and included in the film instead of talking heads, in their stillness and direct gaze at the camera, are intended to enhance the contemplative potential of their viewing. Their faces become objects to contemplate, and stares to encounter, preserving something of the mystery of their motivations and of them as people. In this way, the staring portraits also point to the entire concept of the guru – which, in its essence, is an encounter with oneself; a mirror, as one of the participants, Poonam Wilson, articulates in the film.

As discussed, the combination of archive and interview voice-over without talking heads, as seen in *Marlene* (Schell, 1984), *preserves* the mythos of the subject. This is also something that interests me in relation to the Rajneesh *sannyasin* history in Fremantle, and which I explored in *The Beloved* through the merging of archive and voice and landscape. My interest in preserving the mythos of this history is perhaps as a result of its relationship to my childhood and the place it holds in my memory and imagination. The appearance of the portraits in the final portion of the film alters the perpetuation of this legend, as seen in *American: The Bill Hicks Story* (Harlock and Thomas, 2007), in which, towards the end of the film, the sudden appearance of people who previously had been heard but not seen, reveals an unseen dimension of the represented history.

Dispensing with talking heads also allowed me to edit the interviews to express a point more clearly, to isolate a portion of an answer, or to insert spaces into speech for a more controlled and contemplative engagement with the imagery and the history overall. Without talking heads I was able to construct a more distinct and separate visual field. Hence, it assisted me in constructing a more perceivable sense of form. In my own observations, for the historical documentary without a distinctive form, one that uses familiar, conventional structures and strategies, the impression left on the viewer tends to remain primarily on content, or the subject communicated through the narrative. Its form, hidden in familiar structures, mimetic representation, and dramatic embellishments, remains an untapped source of meaning and communication.

An Ethics of Non-representation

The other intended outcome of excluding talking heads is to focus the viewer's attention on the experiences being described, and on the ongoing *processing* of the history, rather than on the person describing the experiences. As I proposed in my analysis of *News From Home* (Akerman, 1977), the lack of a visible speaker protects who is speaking from direct visual assessment, and, with the addition of contemporary landscapes, shifts what is personal and private from the particular towards the universal. For the reasons I outlined in the previous sections, as a 'difficult' history, it was important to investigate strategies to approach the representation of this group in a less judgemental form or to avoid didacticism and sensationalism in the representation of the history. In "Ethics of the Landscape Shot: *AKA Serial Killer* and James Benning's Portraits of Criminals", a chapter appearing in *Slow Cinema* (de Luca, ed., 2016), Julian Ross advances the idea of using landscape to ethically profile someone, without their participation, who is publically reviled or misunderstood. Rejecting the style of the reporting of these crimes in the news media, and studio filmmaking conventions in general, which "categorically imposed a way to comprehend the story", both Masao Adachi in *AKA Serial Killer* (1969)*,* and James Benning in *Landscape Suicide* (1987) and *Stemple Pass* (2003), developed remarkably similar strategies to humanise their subjects and avoid sensationalism (p. 264). Long takes and static shots, de-dramatisation, and an emphasis on their subject's environments – many of the strategies that have been investigated in this exegesis for their role in transcendental structures – are used as a way of restricting not only judgement, but also empathy, creating instead, "an opportunity for contemplation" (p. 264). Ross argues that the 'us and them' tone of conventional criminal profiles is deflated by these strategies, creating space for the audience to come to their own conclusions, and to participate in the filmmaker's own efforts to understand their subjects and contemplate motivations and influences for their crimes. The young Japanese filmmakers who shot *AKA Serial Killer* gave their method the name "*fukeiron*" (landscape theory) in reference to the prominence of landscapes in the film.

In the making of *The Beloved,* I also, where possible, pared back the sentiment and sensationalism in the editing of the interviews. The expressive potential of some of the stories are flattened through the absence of talking heads, the imagery of impervious landscapes and ongoing life in Fremantle, through the protracted durations of this imagery, and through the absence of music. While I certainly developed personally held views on the history myself, in its representation,

the principle would be that certainty is to be avoided. The aim is to disturb or remain in the viewer's mind, and encourage them, if possible, to assimilate this history into their own experience.

LANDSCAPE

This documentary has, for me, *always* had a double nature: both a story about a group and a movement, and a documentary about Fremantle, the city of my childhood. The group is one I know intimately through my friends and their personal histories, while at the same time it has remained an enigma, its secrets hidden and buried. And Fremantle, despite being a container of so many of my own memories and experiences, still retains its elusive mystery to me as well. In paraphrasing Freud, the philosopher Adam Phillips suggested that, "the most uncanny place is one's home. It appears to be the most familiar place, but actually it's the most unfamiliar place" (in Gee, *Patience: After Sebald*, 2012). Fremantle's harbour life, with the coming and going of freight at all hours, and the abiding company of the ocean and its changing moods, like the town's great, swirling unconscious, has been a constant throughout my life, an unchanging cycle and presence and an indelible influence on my imagination. Perhaps the presence of the harbour's cranes, the ships entering and departing, the trains squealing through the perimeters of the town, and of course the ocean and its infinite horizon, are responsible for instilling in me a suspicion that there is more to observable reality than what might be immediately apparent. In so far as both the group and my hometown are simultaneously familiar to me, yet remain a mystery, the making of this film has been a de-familiarizing exercise and process in itself.

This parallel structure of the *sannyasin* community and Fremantle, balances and shifts between these two narratives: one historical and ethnographic, and one geographical. The landscapes correlate with the voices and the history, without necessarily linking in any specific sense. More often than not, the experiences being described by the voice may not have taken place in the specific location that can be seen, for example. The link is more general, open; to the city and the landscape that has absorbed this history, allowed it to be buried and yet constantly accessed, remembered. With the absence of talking heads shifting the personal histories towards a more universal horizon, this wider view also allows for the landscapes to function synecdochically as a larger, natural order that is ongoing and constant. I will

begin this section on landscape by going into more detail about how the parallel structure was developed, before I address in more detail the function of landscape in this structure and its role in this particular history.

As mentioned previously, a number of the questions in the interviews related specifically to the relationship and significance of Fremantle to the group and to individual participants, as I had initially planned this subject to play a larger role in the spoken element of the finished film. However, I found that articulating the relationship between people and place is elusive, hard to put into words, and naturally subjective. When I did hear in their answers what I thought to be of value, when combined later with the landscapes, it came across as wistful and sentimental. As I paired the stories of returning to life after the collapse of the commune with imagery of the landscapes and ongoing life of Fremantle, I found that this intention came through more powerfully by *not* addressing this subject too explicitly in the voice-over. As a result, the Fremantle aspect of the documentary – that is, the group's relationship to Fremantle – became a narrative increasingly restricted to the imagery alone, which contributed to my interest in the impression and effect of divergent and simultaneous narratives, intermittently intersecting.

Of course, the unfolding narrative in the imagery of contemporary Fremantle environments is not of the same order as that of the historical narrative of the group. The historical narrative, moving forward, explicit, narratively engaging, remains prominent in comparison to the sequence of Fremantle landscapes – still, discrete, distant and ambiguous. Meanwhile, each narrative occupies its own distinct chronology; one made up of speaking and storytelling, and another that unfolds in silence, and whose time, space and chronology appear to be dictated by the environment: the cycle of a day, or a season, or a year. In order to emphasise the divergent chronology expressed in the environment, I planned what to shoot around the time of day, the seasons and the weather, and accumulated material that offered a portrait of the range of experiences that life in Fremantle offers – the social as well as the solitary, un-peopled landscapes as well as more densely populated recreational and urban areas, natural phenomena such as storms and sunsets, as well as cultural events and rituals. The aim of this strategy is for the landscapes and scenes of ongoing life in Fremantle to provide context – not the kind of context that a single authoritative narrator who places everything neatly into a historical or cultural context could provide – but a wider, more intangible context. The landscapes tell a story too, but in a different scale – of time, activity, and expressivity – contextualising the scale of the historical narrative, and creating distance and space; a more

contemplative engagement and experience.

Shooting the Landscapes

The elements of distance and duration also informed the shooting strategies for the observational recordings of Fremantle. My experience of Fremantle as a cinematographer has evolved during the course of the project, having experimented with a variety of techniques such as long, slow pans across a landscape, following moving objects such as ships and trains, or observational recordings of rituals, gatherings, or festivals of enduring Fremantle communities. The method I found most revelatory however was shooting in long, protracted takes from a fixed camera position. I was initially concerned that a fixed camera position would be too limited in its ability to depict the topography of Fremantle, and that too little would be 'happening' in the frame for it to warrant sustained attention. This concern started to change once I was able to review the results later. For a start, what was happening in the frame did not need to sustain attention on its own, as it would be accompanied by a voice recounting part of the unfolding narrative. Also, the durational experience while capturing the footage invariably felt longer than that experienced while viewing the rushes, particularly when combined with the voices and stories. In fact, the length of the clips needed to be sufficient to contain stories captured in the interviews, and too many unmotivated cuts disturbed the experience of that story. The longer I allowed the shots to run, the more I started to notice and was more prepared for 'events', no matter how minor, taking place within the designated time and frame that I had set, and to recognize the shifting relationships of objects within the frame.

I found a description of this kind of experience of shooting documentary footage in the liner notes of the DVD release of Jem Cohen's *Museum Hours* (2013), a fiction-documentary hybrid:

> I began to recognize something I'd felt over many years of shooting documentary street footage. On the street, if there even is such a thing as foreground and background, they are constantly shifting places. Anything can rise to prominence or suddenly disappear: light, the shape of a building, an argument, a rainstorm, the sound of coughing, sparrows…In life, all of these elements are free to interweave, connect, and go their own way (Cohen, 2013).

In my own experience, I also would recognize "shifting", "interweaving", and "connecting" movements in the frame. A practice I came to develop would be to focus on an immobile object that came to define the composition – an island, a tree, a path, or a water fountain – and wait for other elements to change the impression of that object by their movements in and around the surrounding space; through activity, the *inactive* and its presence is foregrounded. Each element or object in the frame – whether stationary or moving – seemed to occupy its own distinct temporality. An island, for example, appeared to occupy a lasting, abiding temporal order that a passing boat would offer contrast to and contextualize into a different, wider understanding of that space and time. A tree on the beach occupied the same space as kids playing beneath it and the woman quietly reading her book, but all of them communicated something different to the other in terms of time.

The evolving experience of a place over time is something that I recognise from my experience of watching the experimental documentaries of place that James Benning is perhaps best known for: protracted static shots covering a particular location, as seen in films such as his *California Trilogy* (1999 – 2000). In viewing Benning's films, after an initial adjustment to the pace and format, I would start to look for events within the frame or each setup; a harvester making its turn, the clearing of fog, or a train passing. Other shots are without an event however, and attention is diffused further. In these shots, I begin to search for any change, any activity or 'clues' offered in off-screen sounds. It becomes an exercise in patience, attentiveness, an awareness of my own changing thoughts and perceptions. Benning sees these protracted durations within his shots as essential to building an awareness and understanding of a place:

> In my films, I'm very aware of *recording place over time*, and the way that makes you understand place. Once you've been watching something for a while, you become aware of it differently. I could show you a photograph of the place, but that doesn't convince you, it's not the same as seeing it *in time* (Benning, 2004).

Something that comes to the fore is that place exists in its own time, independent of our perceptions of it, independent to human time. As Benning says, "There's real time, and there's how we perceive time" (2004). This I see as a crucial consideration in relation to landscape imagery, historical processing and transcendental structures: historical events are isolated as significant, but also as part of a wider cycle or order of things.

Not only did I find the protracted, static shots revealing about the locations, but they also came to inform the strategy for the imagery best suited to accompany the historical narrative and subject matter. What revealed itself to be important was a sense of detachment to the oral history. Perhaps this is best exemplified in my various attempts at shooting the multiple cultural events that take place within Fremantle over the course of a year. Other than static, protracted shots, I found that the shooting strategies that most effectively preserved the impression of the parallel structure included: aiming for the non-specific; shooting from a distance; and communicating an impression of ongoing life or 'ongoing-ness' in the town. One such event was "The Blessing of the Fleet". This is an annual ritual performed by Catholic migrants from Mediterranean fishing cultures of carrying and walking with a statue of the Madonna from church through the streets of Fremantle, to a waiting boat at the fishing boat harbour for a blessing performed out at sea. This event took many attempts to discover a shooting strategy that 'suited' the historical narrative and the parallel structure. My first attempt began with shooting within the church as the congregation prepared for the march, dressing the Madonna, unfurling the banners, donning the sashes, organising the various groups and stages the march would unfold in. While being satisfied with the footage on an ethnographic level, it was too specific to this particular community to accompany the interview material. Separating the people in the footage from the matters discussed in the voice over, unless the Italian community in Fremantle was being discussed, became too difficult. The street footage I took from my first attempts had a similar effect. I tried to shoot the passing parade with a fixed camera position, but as the procession of faces passed through the frame, the identification of the people with the voice over was too distinct, too vivid, again, too specific. The more detached, autonomous status that I was attempting was disrupted. On my third attempt at shooting the event, I shot from far more of a remove, or positioned myself so that the procession as it passed through the frame would be walking away from the camera. In this way, the figures became a part of the surrounding form, the wider view, which, by this time, I understood to be the purpose of the shot, rather than the people themselves. Seeing the backs of the marchers, the Madonna and the banners, and having a fixed space for them to pass through, acted as a distancing strategy, and changed the relationship to the visual material that allowed for its engagement with the interview material to remain detached. The representational value of the imagery needed to be 'doused' or neutralised, in order for it to operate as both a backdrop to a narrative and a separate channel of communication.

A conversation that I had with Suzannah Cummings, one of the participants who appears in the film, articulated for me an aspect of the role of Fremantle imagery that I had in mind. Suzannah recalled the Breugel painting, "The Fall of Icarus", in which Icarus' fall into the ocean is but a small event in the larger context of the ongoing life depicted in the painting, with the man who ploughs his field in the foreground the composition's most prominent figure. She quoted the proverb, "No plough stops for the dying man", linking the sentiment to the role that the Fremantle community and geography played in the unfolding history and drama – the extreme highs and lows – that Fremantle's *sannyasins* experienced during their time as disciples to Rajneesh. Suzannah described the ongoing and seemingly impervious presence of ordinary life in Fremantle – particularly the presence of the large Italian community – as "the judge and jury" of their behaviour and its aftermath, despite appearing mostly benevolent. This sense of ongoing-ness became one of the guiding principles for the tone of the contemporary Fremantle imagery.

Figure 7. Pieter Breugel's *Landscape With the Fall of Icarus* (1560's), with Icarus' demise but a small event in the bottom right-hand corner of a much larger vision.

The basic strategy of the static shots recall the actualité films of the Lumiere brothers – observational recordings, receptivity to the spontaneous and the unpredictable, the mysterious nature of time and place, and the contemplative aspect to vision. These shots also potentiate another response. In James Benning's *El Valley Centro* (1999), the first film in his *California Trilogy*, Claudia Slanar sees in the action contained by the precise, static framing the impression of choreography, "disrupting", as she sees it, "the documentary character of the shots. This leaves us with no doubt we are dealing with the subjective view of the filmmaker" (In Pichler & Slanar, 2007, p. 170). What Slanar doesn't mention, is that this impression is equally attributable to the protracted durations, which contributes to moving the shots beyond their informative and narrative functionality. In an historical documentary format, in

which there is also the presence of a narrative, this formal method of static shots and protracted durations can also result in a performative impression: a subjective, interrogating gaze. In *Shoah* (1985), for example, Lanzmann's searching, traversing of, and staring at the sites serves as an interrogation of history and the actuality of the Holocaust. In *News From Home* (1976), Akerman's long static shots of her surroundings convey an interrogation of the separation from her mother and conflicting sense of displacement and freedom. And in my own film, the landscape shots are in part a response to, or an interrogation of, the impressions and mysteries from my own childhood.

These filmic demonstrations of a subjective 'seeing', a heightened awareness of looking and perceiving, also act as a performative representation or evocation of the awareness or consciousness that the *sannyasins* practised and aspired to. As my understanding of the vision of enlightenment described to me by *sannyasins* developed, it was the awareness of ordinary, present-moment consciousness, rather than the peak experiences, that resonated. As Indivar, the first voice that is heard in *The Beloved* explains, "Enlightenment is not an experience. It is not an achievement. It is already your natural state…it is you." I found that the long static shots of landscapes with natural sound corresponded or resonated with descriptions of meditation or heightened awareness and consciousness, which is based on an attentiveness to the present moment. In this sense, there is a performative function for this method in relation to the participants and their personal experience as well. This brings me to perhaps the most important function of the Fremantle landscapes and of the film itself: an active, visual evocation of the processing of, and coming to terms with, a traumatic history.

Landscape and Community Memory

Finally, crucially, what overall impression do I intend the landscapes of Fremantle to leave on the viewer's experience of the *sannyasin* history as it's told in the film? What is the role and benefit of the parallel narrative and chronology of historical storytelling and contemporary landscape? The key texts that relate to these questions are Minghelli's study of neorealism's unconscious engagement with repressed and traumatic memories (2016), Finn Daniels-Yeomans' article (2017) on an affect based, non-representational approach to the incomprehensible nature of trauma in *sleep furiously* (Koppel, 2008), and *Shoah* (1985) for its merging of voice

and landscape, present and past, to evoke the unrepresentable. I am interested in Minghelli's study for its investigation into landscape as a site for remembering and processing buried or unexamined histories. As in *Shoah* (1985), the prominence given to contemporary landscapes in *The Beloved* is used to foreground the persistence of past events in a history's aftermath, and to initiate an imaginative engagement with the history's actuality. Both the films of the Italian neorealists and *Shoah* exhibit in their aesthetic strategies a transcendental structure that cultivates an attentiveness to and awareness of a space and time beyond the narrative programme, and beyond the documentary, factual representation. This structure is used in *The Beloved* as a means of engaging two different types of experiential immersion within the one film, which Daniels-Yeomans identifies in his study of *sleep furiously* as "two interlinking planes – one narrative and the other affective" (2017, p. 94).

The landscapes of Fremantle, the historical and enduring home of the *sannyasin* community, while represented as such, are nevertheless used primarily in a dissociated or non-representational way in relation to the narrative. This is not to say that they are used in a way that is not *in communication* with the narrated storyline – the landscapes are intended, in one form or another, to draw the viewer into and augment the narrated experience – but to also do this through non-narrative means. The appearance of the landscapes are intended to complement the narrative experience, while at the same time disrupting it, allowing for what Daniels-Yeomans might consider "an affective engagement with the *experience*" of this narrative (2017, p.95). The story of first encounters with Rajneesh and his movement, of life immersed in his ashrams and communes, then of the collapse of the world-commune in Oregon and the aftermath, called for different levels of experiential engagement – at times representational and immersive, and at other times non-representational, distanced and reflective. The latter strategies accompany the aspects to this history that might be considered beyond representation: the 'peak awareness' of early spiritual experiences, for example, or the traumatic experience of the end of the commune, of returning to ordinary society and the personal crisis and fallout that ensued. These aspects to the story called for a more *affective* engagement – "non-symbolic, non-cognitive" – the intended outcome of which results in the landscapes of Fremantle *registering*, rather than narrating or representing, these experiences (Daniels-Yeomans, 2017, p. 95). This also relates to Minghelli's description of the formal merging of storytelling and landscape in neorealist films, which she argues opens up a "double vision" or structure, and thus entails a double consciousness or

double perception by the viewer (2016, p. 2). The "enigmatic depth, density and openness" of this structure, Minghelli proposes, transforms the profilmic materiality into what she describes as a "space where visible reality and the unconscious meet" (2016, p. 24).

But why landscape? That is, in the case of *The Beloved*, what is the importance of the use of present-day environments of Fremantle, both natural and urban? Why not an abstracted form to represent, for example, a peak experience? Firstly, in its geographical representation, landscape is able to be *simultaneously* representational and, in the absence of narrative event and specificity they provide and in the temporal disparity they offer, non-representational – simultaneously associated and dissociated. The representational function maintains consistency of form through a link to or association with a place. The non-representational or dissociated aspect of the landscapes potentiates an encounter with the more intangible, non-narrative qualities of form and time, the act of looking and listening. While Fremantle is the setting for much of the story, it also functions as the background, the latent or subterranean film, the history's "optical unconscious" – an actual, physical place on which history and memory is ceaselessly projected and recorded. The spoken history can thus be cast in a more speculative role, as the viewer is encouraged to simultaneously contemplate this other 'reality' they are presented with – empty of narrative event, still and silent – and to reflect on what is not being disclosed, what is unspoken or unspeakable, or that which is unseen or "unrepresentable in a human aspect" (Pasolini, cited in Minghelli, 2016, p. 18).

In this way, landscape becomes an active site of historical processing; structurally, through the creation of a space for the silent interrogation of the past through looking and listening; as well as in a performative sense, as Fremantle was, for the majority of the participants, the place to which they returned "to the world", as Bruce Menzies describes it at the end of Part 1 of *The Beloved*, and rebuilt their lives after the collapse of the Fremantle and Oregon communes. The performative role played by landscapes in evoking the aftermath is emphasised by the spoken narration, as it is entirely told from the perspective of *sannyasins* or former *sannyasins*. As Minghelli describes in relation to the neorealists, landscape offers "a way to absorb, process, and represent what words [can] not" (2016, p. 6), and, as a background to a troubled history, offers "a formal expression of an unprocessed, raw, historical emotion" (p. 15).

The Beloved is intended to be both a recounting of a history by its participants and an evocation of its aftermath. In fact, unless presented as archival imagery or as

part of a form of re-enactment or dramatization, in the context of a historical representation, landscape can *only* directly represent the aftermath. After the facts of the history, comes the more complicated, less tangible, and still unfolding nature of aftermath – its persistence and traces left in the present. While this is an active and conscious process, it is also unconscious, resisted and evaded, as it entails, in some form, an interrogation and acceptance of one's own complicity and responsibility for any unpleasant or tragic outcomes. This is a complex process, unclear in its starting and end points, and different for each individual. The history of the *sannyasins* in Fremantle – sensitive, unsettled or in dispute – is for me inseparable from the aftermath. It is what makes this a *difficult* history, both in terms of drawing it out of a reluctant community, and in terms of its interpretation. While the past has glorious moments of utopian fulfilment and outrageous scandal, there are, as I've discussed, areas that remain unaddressed, protected, or repressed, as well as areas that remain full of unknowns for *sannyasins* themselves.

The past, as in the portrayal of some *sannyasins* I have encountered, is not finished. It cannot be relegated to "the past", a realm of non-existence. It reverberates throughout the community in multiple and varied ways – as does the memory and influence of Rajneesh, despite the views of those who see his movement as dead and buried.

The persistence of the past is foregrounded and made visible, not by the archival imagery which represent a self-contained temporality, but by images of the present. As discussed in the previous chapter concerning historical documentaries, the break in the representational link between the oral history and the landscape in *The Beloved* foregrounds their interlinking but autonomous temporal perspectives; a human narrative that moves through time by means of a recounting of the past, and natural and urban locations that, in their stillness and silence, heighten the perception of a time and place that both contains and exists independently to the human narrative. Through this double temporal perspective of landscape and historical storytelling, as seen in *Shoah* (1985), landscape reveals the persistence of past events, and "a cinema", as described by Minghelli, "of *the present, haunted by the past*" (p. 3). The past cannot be denied or forgotten – it is always 'there' in the visible materiality of the locations, waiting, so to speak, to be engaged or remembered: "More than a site of contemplation, it contemplates; more than a site of memory, it remembers, an enigmatic monument standing in the place of a historical repression" (Minghelli, 2016, p. 7). *The Beloved* is an expression of a collective memory arising out of a collective forgetting.

Fremantle is the site for the contemplation of the *sannyasin* history. In the conclusion to the previous chapter on historical documentary, I discussed the importance of the process of de-familiarization to a contemplative engagement, and within this process, the foregrounding of dialectical relationships in the image. The Fremantle landscapes, when combined with the recounting of the collective memory of the *sannyasins*, are intended to foreground the dialectical relationships of past and present, what is visible and what is hidden, what is spoken and what remains unexpressed, continuity and rupture, reality and dream, the familiar and the strange. Through the perception of these dialectical relationships, place becomes de-familiarized. Time itself is also de-familiarized, and foregrounded by the protracted durations of the shots. The intended outcome is that the past is de-familiarized, along with the historical narrative – in form, content, and immersive quality.

The *sannyasin* story is haunted by the shots of Fremantle life and its natural environment – of scenes more ordinary than their former lives, and also more innocent, free from the questions of complicity and responsibility towards this history. Through the lack of any representation of the narrated events or the speaker who narrates them, mystery, absence and loss is foregrounded and maintained in the landscapes of Fremantle. As I raised earlier in relation to *Shoah* (1985), a presence emerges from such an absence – a presence of what could be described as the 'atmosphere' of a history. My interest in *The Beloved* is to evoke the presence of what equates to the atmosphere of an aftermath – as if awakening from a dream, and perhaps in some cases, remaining in that dream or that memory. The process of de-familiarization in historical representation, as well as an evocation of this history's aftermath is, in my view, a vital and often overlooked strategy for engaging with an historical subject, as I will discuss in Chapter 4.

One of the most varied and mysterious aspects to this history to endure for the participants are their own personal feelings towards Rajneesh: Who was this man? Why was I drawn to him, and why did I trust him and indeed love him so completely? (For some, why is he immune to my condemnation?) What is his value to my life today? Despite the ongoing belief within Fremantle's enduring *sannyasin* community of his enlightenment and the direction he pointed them to follow, he remains to all of them in one form or another, an enigma – as mysterious and consuming as existence itself. Representations of Rajneesh himself are another of the key absences in *The Beloved*. Particularly in Part 3, in which a protracted discussion about his impact on the lives on each participant, the interpretations about his role in the negative outcomes of the movement, and their feelings towards him,

which for many remains one of gratitude and love, is voiced without a single image of Rajneesh. In these sequences, the landscapes become the backdrop to the story of a love that has lost its object, and a search for it in Fremantle's physical environment.

As I discussed in regards to the *ethics* of non-representation, landscape, contemporaneity and distance have also formed my strategies of avoiding didacticism and sensationalism, and to encourage a more contemplative engagement with the history. The landscapes emphasise the universal, in contrast to the particular, individual interpretations expressed by the voices. In this way, the individual voices are congealed into a group portrait, downplaying the 'he said, she said' format, and 'reuniting' this fractured group, not only with each other, but also with the wider community from which they once actively separated themselves. Collectively, the group confronts their troubled history, searching for the truth beneath the memories. These strategies also offer a space or structure which has allowed me to listen to and come to more considered conclusions about the memories and interpretations of *sannyasins* and ex-*sannyasins*, and be attentive to the sensitivity around each issue raised. In this way, it is also my aim that this structure accommodates the many possible interpretations and motivations of the participants for being interviewed and appearing in the film: to evoke the stillness and peace of meditation (the whole point of *Sannyas*, after all); to tie the *sannyasin* history to Fremantle in a way that goes beyond nostalgia and gimmick; to remember, to celebrate, to mourn, to condemn, and in some cases to atone for the past. Fremantle becomes a container of the feelings of wonder, confusion, remorse, and finally acceptance – a site of trauma, but also of consolation.

Chapter 4

Reflections and Conclusions

General Reflections on the Creative Project

For this project, I set out to test a formal structure on a difficult historical subject – a portrait of a community from my hometown whose history has remained largely secret, protected, and conflicted. This history is also complex, at times ineffable, controversial and scandalous, and for some, painful or tragic. It is an ongoing community that stretches into the wider town of Fremantle, where *sannyasins* still work, where they live, and where many of their children, now grown, also call home. Representing this history has therefore posed its problems for me personally, as this is the private history of many of my friends and their families. For all of these factors, the conceptual and applied framework of a transcendental structure has been very useful and, for me, illuminating. The 'background narrative' of the Fremantle landscapes has opened a space to explore this history's underground, unconscious currents – its private, hidden emotion that emerges from the aftermath. In its autonomy from the narrative, this space also offers the impression of an objective backdrop, which has been useful for de-sensationalizing the stories and preserving the anonymity of the participants, while at the same creating the conditions for them to be closely listened to and considered. This has allowed me to incorporate stories that directly confront painful areas of the history, but in an indirect or non-confrontational structure. It is a structure that has also given me greater control over rhythm and tempo, atmosphere, distance and space, than a talking heads format would otherwise allow, enabling me to craft an intuitive response to and expression of aspects of the history not captured in the interviews.

However, the scale of the film goes beyond the scope of this research project. While I consider the spoken, narrative dimension to have been brought to a form of resolved clarity, the visual dimension remains for me a work in progress. The nature of the Fremantle imagery in Part 2 of the documentary in particular, I feel is in need of further experimentation. Part 2, in comparison to Parts 1 and 3, is weighted more towards storytelling than reflection, ordinary daytime activity rather than the more

evocative early morning or late evening. Perhaps this also reveals the areas of a transcendental structure in an historical documentary form that can be investigated further. A transcendental structure lends itself more to distance and contemplation than storytelling or drama. This is particularly the case if the presentation is without the dramatic embellishments, such as music and re-enactments, which enhance the narrative programme but obscure the perception of anything outside of or beyond this one perspective.

This film will never satisfy my appetite for capturing this city. I could endlessly go on searching for and filming the city that I know and consider important to this history, or that which might contribute to a more perceivable sense of its cycles – its comings and goings, its seasonal and climatic nuance, its changes and disappearances. In fact, due to my sustained attention over this period, I have noticed just how much has changed and, even more dramatically, disappeared over the course of the project: the Moreton Bay Fig tree that dominated the playground of my primary school, or the sheds at the northern end of the railway bridge, as examples. The perception of the disappearance of familiar things from my surroundings highlights for me the rescue mission of the historian and filmmaker, attempting to arrest and record that which is in a state of constant flux.

In the process of setting up this experiment, I determined that the narrated history had to come first. It is only now, after so much time spent testing the juxtaposition of interview material with visual material without a clear idea of how everything would fit together, and through the process of articulating my interests and intentions in this exegesis, that the way the landscapes might best interact with the history has come into focus. I now look forward to returning to the film and further testing its possibilities before seeking a wider audience.

A transcendental structure in an historical documentary format is an extremely labour intensive strategy to enact and fulfil. It requires, in essence, the making of two separate films that then must be inextricably linked. When I started the film, I had no idea just how long a film this would turn out to be. However, as I discussed in the section titled "Temporality in Observational Documentary", the protraction of standard documentary running times and pacing can be a distancing or de-familiarizing strategy in itself, occupying a different temporality to mainstream cinema. While the experience of listening to the voices and stories while looking at the landscapes may test the viewer's concentration at times, the memory of the sounds and the landscapes that dominate the viewing experience, but are

'background' to the narrative, are intended to linger and mingle enigmatically with the story as an after-effect to the film.

Conclusion

'Transcendental' has long been a contested term in critical debate when applied to cinema. However, the metaphysical implications of the term, associated most strongly with Schrader's study of a "transcendental style" (1988) and the source of much of the contention surrounding the term, do not define it. In this research project, I have used transcendental to describe a formal structure in film in which a second, implicit, and less tangible cinematic experience, alongside a film's explicit narrative or representational programme, is foregrounded or made perceivable.

Researching evidence of this structure in documentary, I found the observational documentary, and in particular the interview-based historical documentary – comprising of spoken histories and a 'compilation' of visual sources – to be suitable modes for this study. In observational documentaries, much like in fiction films, the transcendental structure is made perceivable through the engagement of aesthetic experience, alongside that of narrative or representational engagement. The strategies that encourage the perception of this structure in observational documentaries foreground the surroundings and place, and use protracted durations to bring about stasis, both of which suspend the narrative flow and draw attention to the image itself. However, the observational documentaries that contribute to this study downplay narrative event in favour of place, form, and temporality. While these non-narrative elements point to an experience outside of the narrative programme, the *over*-prioritising of these elements also potentially obscures the perception of a transcendental structure. Due to the already diffuse emphasis on narrative, I found the discernment of form *as distinct* from the narrative to be problematized. In this mode, imagery that veered away from the observational documentary's descriptive purpose tended to also register as a directorial, reflexive presence. The transcendental structure that I am examining is less tangible in its perspective.

For this reason, I found the interview-based historical documentary to be the most suitable platform to investigate for a transcendental structure in documentary and to test through my own filmmaking practice. This is a documentary form comprising of well-established conventions, such as archival imagery, talking heads, and dramatic embellishments. However, my investigations indicate that by subverting and challenging these conventions or by dispensing with them entirely, and by

prioritising present-day representation and natural and urban environments, another spatial and temporal dimension or narrative is foregrounded and made available for engagement. Unlike the operation of this structure in fiction films, in this form of historical documentary, the explicit narrative events and the parallel experience that is registered alongside these events, is not made perceivable within the single, unified image or visual realm. Instead, through the use of the disembodied voice as primary storyteller, this other, latent narrative can be presented in an entirely autonomous, but inextricably linked image.

As is evident in the example of *Shoah* (Lanzmann, 1985), historical documentaries are stories of an *inherently* double nature: stories of the past and a telling in the present: the story of the historical event and the story of the persistence, the survival of that event. By refusing to represent the past directly in images, *Shoah* revealed that history is not a closed domain of facts, past events and departed people, but an unfinished and indeed unceasing experience. Beyond the facts and memories of the past events is the ongoing, difficult, uneven and interpretive processing of their aftermath, and a wider, deeper contemplation of time and memory.

It follows then, that a structure that ruptures the time and space of cinematic narrative and mimetic representation should prove particularly valuable to subjects concerning rupture or displacement – of personal and community identity; of history and memory; and of trauma – and to subjects that are misunderstood or reviled. Whether unrepresentable in image, clouded by myth or misinformation, or as "a not-yet-conscious knowledge of what has been" (Benjamin, in Minghelli, 206, p. 15), these are histories that benefit from an indirect representation and a contemplative structure. They require a structure that encourages the viewer to participate in the filmmaker's own uncertain efforts to understand their subjects, not only depicting a past but also registering its reverberation. Indeed, as mentioned previously, the experience of trauma itself exists in a "double telling": "the story of the unbearable nature of an event and the story of the unbearable nature of its survival" (Caruth, 1996, p. 7). In this way, history can be restored to a sense of lived, or better, shared time and place.

In his study of New German Cinema and its representations of Germany's past, Anton Kaes (1992) identifies and foreshadows the problematic nature of the contemporary dissemination and saturation of historical images, highlighting the danger of an indifferent attitude and of the failure of imagination when remembering past events. Kaes observes that:

A memory preserved in filmed images does not vanish, but the sheer mass of historical images transmitted by today's media weakens the link between public memory and personal experience. The past is in danger of becoming a rapidly expanding collection of images, easily retrievable but isolated from time and space, available in an eternal present by pushing a button on the remote control. History thus returns forever-as film. (p. 198)

There is a danger of consigning histories to a distant past or accepting its official mythology as if there were no relationship to our own personal experience or circumstances. As discussed in the chapter "Landscape and Memory", post-war Italy never went through the process of a Nuremberg trial, or a Truth and Reconciliation Commission. In contemporary Italy, where Minghelli sees evidence of "a more insidious and unresolved" relationship to the past than other European nations, this "lack of an adequate civic memory" as she sees it, has given rise to an indulgence of "an ambiguously nostalgic 'post-memory' of Fascism," and a civic memory of an "increasingly embattled and contradictory" nature (2016, p. 13). The once unthinkable nostalgia for Fascism is not isolated to Italy either, but can be seen re-emerging, in the uncertain geopolitical environment of technological transition, environmental degradation and forced migration, with the rise of Trumpism, Brexit and far-right candidates in countries thought to be bastions of Western democracy. "No healthy identity", Minghelli proposes, "can emerge from such schizophrenic acts of memory; we cannot remember until we understand the extent of our forgetting" (2016, p. 13). Without attempting to remember or imagine, understand and learn from the past, there is no possibility of overcoming it and hoping for a less troubled future.

Through the making of *The Beloved*, and by examining documentaries that attempt to go beyond the mimetic conventions of historical representation, I have been made aware of certain difficult histories for which archival or evidentiary imagery and expositional commentary are inadequate. In the widely recognised ascendance of "post truth" or "post fact" politics and opinion, it is increasingly important for contemporary historical representations to discover new forms, just as Claude Lanzmann understood when he tackled the Holocaust in *Shoah* (1985). These breaks with convention, or what Michael Rothberg (2013) describes in relation to trauma representation as "counter-forms", are vital in order to discover new ways to confront audiences with a history's actuality and establish a more personal, contemplative experience of the complicated process of understanding that history.

The importance of maintaining this process of historical enquiry and contemplation is as urgent now as ever.

Other recently produced documentaries that use the disembodied voice to describe or represent past events with imagery exclusively from the present, point to the potential emergence of a transcendental structure as one of these historical counter-forms. One example is *Tempestad* by Tatiana Huezo (Mexico, 2016), a documentary that is constructed with long-held shots of contemporary settings, accompanied almost entirely by the disembodied voices of two Mexican women who both recount their personal stories of police abduction and violence. One woman, Miriam, describes her sudden abduction, subsequent incarceration and torture, and just as unexpected release into freedom. Her story is heard on the soundtrack over imagery that depicts her long journey home from prison, which includes her fellow bus passengers and the landscapes that roll by. Intersecting with Miriam's story is that of Adela, whose daughter was kidnapped 10 years ago and has never returned. Her story is accompanied by imagery of her present-day working life as a professional clown in a long line of circus performers. Both Miriam and Adela, when shown, are not talking, but going about their everyday experience. This allows them to be observed differently, a more contemplative form of looking in which their mystery remains more intact than the standard talking head format. Further examples include: A.J. Schnack's *Speaking is Difficult* (USA, 2016), a short feature produced for the documentary film collective, Field of Vision, which combines footage from the present day sites of former mass shootings, with the anonymous 911 calls that reported them; and *Without Consent* (2017), a short documentary produced by Diane Busuttil as part of her master's project at Australia's Macquarie University. Busuttil's research project also explored a form of double in cinematic structure through Pasolini's theory of the indirect subjective discourse in film that I discussed in Chapter 1. *Without Consent* is about Busuttil's experience as a child of Australia's forced adoption policy in the late 1960's, including the locating of and attempts to relate to her birth mother and family. Busuttil narrates this story in a voice-over, while the imagery is comprised of travelling shots from a car, moving through rural and natural Australian landscapes. These are all recent examples of the new communicative possibilities that a transcendental structure offers difficult, secret or traumatic histories.

Transcendental structures in a documentary form may also prove useful to any subject of an especially complex, acrimonious or enigmatic nature. Its indirect, dissociated structure that foregrounds places and times that are external to the

central narrative and representational programme, and that encourages a heightened receptiveness to the present tense and to the act of perceiving itself, creates the conditions for participating in the making of meaning through both a cognitive and affective experience. Examples of areas of enquiry that are not easily grasped cognitively may include spiritual or inexplicable experiences, studies of place, complex philosophical concepts, intractable political issues, or the contemplation of potentially catastrophic futures. Documentary investigations into these areas may benefit from strategies that encourage aesthetic or affective engagements with the subject's unrepresentable aspects. A space set aside from the narrative and representational programme.

This research project has examined forms and structures that, by focusing on personal memory and shooting strategies that foreground contemporary time and space, move the visual representation from the historical event to the more complex task of the historical atmosphere or emotion that survives the event. In the place of talking heads, landscape, both subjective and anonymous, contemporary and ancient, suspends not only judgement but also empathy. In this way, misunderstood historical actors may be humanised, and the 'us and them', 'then and now' barrier to imagining and identifying with past events and actions is deflated. History is no longer presented as isolated from time and space, but as a shared, ongoing experience.

A transcendental structure, whether in fiction or documentary, foregrounds the dialectical relationships inherent in cinema's ontology: artifice and reality; past and present; fiction and documentary; the ephemeral and the eternal. The de-familiarizing potential of this structure is to bring about a *contemplation* of reality, and an awareness of the contradictory but inextricable relationships of, among other things, present, lived reality and the past. But while a transcendental structure foregrounds these tensions or contradictions, it also unites them. This foregrounding and containment of dialectical relationships invites a more active, interpretive viewing engagement, important for the processing of histories that are obscured by traumatic memory, myth, or repression.

The *sannyasin* history has long been a vivid but troubled memory in the social history and fabric of Fremantle. It has been important to not only examine the essence of the movement and the relationship to the guru, but also to confront the troubled conscience and the unfinished processing of the history. Through the process of researching and testing a transcendental structure in the making of a documentary on this community, a means of giving voice to this historical memory,

emotion, or wound, has emerged. This structure offers not only a representation, but also a remembrance – mimesis and anamnesis. A transcendental structure, as I have termed it, facilitates both a recounting of and a coming to terms with a history; a telling of an historical story and an evocation of its aftermath. The balancing of narrative and contemplation – the abundant means of storytelling and the sparse means that consists of emptiness, stillness, and silence – allows a vivid narrative to coexist with an engagement of what cannot be defined by narrative. Not simply telling a story, but attempting to preserve something beyond the reaches of storytelling. This concept of cinematic structure and aesthetics has also emerged as a way to tread the fine line between judgement and empathy; celebration and condemnation; facts and the inextricable; identification and contemplation; what is remembered and what has been lost to memory or repressed.

All human lives are experienced in a double structure. While we construct our own stories and interpretations based on our subjective experience, the world continues, unaffected – as it did prior to our perceptions of it. Landscape serves as a reminder of the persistence of the past and the ephemerality of the present. It embodies the intangible nature of time and the unknowability of death. But landscape also serves as a repository for the familiar and the domestic that provides for people a temporal and spatial grounding. While it may often be overlooked as background, it remains and persists, as does time and the past, despite our attention.

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Notes

i Colin MacCabe in "Realism and the Cinema: Notes on Some Brechtian Theses." *Screen* 15.2 (1974), Noël Carroll in *Theorizing the Movie Image* (1996a), and Jean Mitry in *The Aesthetics and Psychology of the Cinema* (1997).

ii This is Giuliana Minghelli's translation from *Landscape and Memory in Post-Fascist Italian Film* (2016, p. 206). The more readily available translation reads: "Behind such a film unwinds the other film the one the author would have made even without the pretext of visual mimesis with the protagonist; a totally and freely expressive, even expressionist, film" (1976, p. 9).

iii 'New Iranian Cinema' or 'Iranian New Wave' refers to an internationally recognized and celebrated national cinema that first came to prominence in the eighties. The characteristics shared by the films seen as belonging to this cinema are stories of ordinary people in their everyday environments or pastimes coupled with a concern for the poetic, and a realist representation (natural sound, real locations, and a basic observational approach to the cinematography) mingling with a modern, reflexive dimension. The most recognized filmmakers of the New Iranian Cinema include Abbas Kiorastami, Mohsen Makhmalbaf and Jafar Panahi.

iv This concept is based on this quote from *Opere, Cinema, Diario cinematographico, Neorealismo, ecc.* (2002), a compendium of Cesare Zavattini's writings on the cinema: "It is certainly the contemplation of reality which makes everything truly possible in cinema. This contemplation is, in my opinion…the ethics of this cinema" (p. 690, in Minghelli, 2016, p. 182, her translation).

v See, for example, Nichols (2010), Corner (in Austin and de Jong, 2008), Allen (1991), Nash, Hight and Summer-hayes (2014)

vi My reference to the "latent film" is not an act of editorial license or misappropriation. It is from an interview I had cited in an earlier draft, in which Gideon Koppel said, "…for me there are two layers to *sleep furiously*. There's the manifest film, which is the documentary that people write about…But I'm more interested in the latent film, and the latent film is sort of a journey from nature to culture, or a journey depicting a form of growing up or evolving" (Koppel, 2011). This interview, unfortunately, is no longer accessible, its link now inactive: https://www.fandor.com/keyframe/a-quiet-maverick-interview-with-sleep-furiously-director-gideon-koppel

3 With one exception, the historian Raul Hilberg.

viii The complete excerpt from Minghelli's book reads as follows:

"I often close my eyes for a minute during a film screening and try to guess what will happen next, with regard to both technique and plot…. A pedestrian, trite and logical movie, followed with this lowering eyelids, always justifies our presence…. The angelic doubt arises that during those moments of blindness brilliant actions might have taken place; in other words, we credit the film, as we do people given to long silences, since there is always poetry in parsimony….*Deficiencies enliven the imagination*. (Cesare Zavattini, April 25, 1940, in Minghelli, 2016, p. 1)

Cinema is here the result of a double vision: a movie flows in front of the eyes, contained in a visible and logical straightjacket, and another is projected behind the eyelids. Subtracted from the consecutive flow of the reel, other purely virtual images can arise. What the viewer "sees" is an interplay of actual images and the viewer's daydreams. "Blindness," the ability to resist,

and thus to see beyond appearances, is the organizing force of this new vision. (Minghelli, 2016, pp. 1&2).

[ix] "The Orange People", presenter Jeff McMullen, *60 Minutes*, Channel Nine (Perth), broadcast 21 April 1985.

[x] See *My Life in Orange* (2004) by Tim Guest, or *Communekind* ("*Child of the Commune*", 2002) by Maroesja Perizonius for memoirs of the *sannyasin* experience from the perspective of *sannyasin* children, in which themes of parental abandonment and negligence were explored.
[xi] References to this subject in Paula O'Brien's master's thesis (2008) can be found in pages 155 & 159-161.
[xii] From *Bondage to Freedom*, discourse of 27/9/85.