THE CONCEPT OF AFFECTIVE TONALITY,
AND THE ROLE OF THE SENSES
IN PRODUCING A CINEMATIC NARRATIVE

MATTHEW HAWKINS

A thesis submitted in partial fulfilment of the requirements of the University of East London for the degree of Doctor of Philosophy

September 2016

ABSTRACT

The practice based research project presented in this thesis draws upon theoretical research in affect studies and film-philosophy. The aim of the thesis is to reconsider the pre-production and production process of narrative cinema and involve the rich and varied research into the area of affect and the body in the field of film studies that is currently being used to analyse the reception and meaning making process used as the foundation for producing a series of narrative films that privilege affect over traditional storytelling structures.

Four films were made as part of an investigation into affective film practice. These films accompany the written exegesis and serve as a testing ground for concepts developed in the written component of the thesis. Each piece of practice is formally and conceptually more complex than the last. The fourth and final film serves as an example for the cinema of affective tonality and as such constitutes the central, visual argument.

The theoretical research and experimental moving-image practice result in the outlining of five conditions for the production of a cinema of affective tonality, which are combined with a taxonomy of affect developed by the author of the thesis. The taxonomy and guidelines offer filmmakers and researchers - engaged in moving-image practice and visual methods - a proposition to construct cinema through affect rather than linguistics and ideology of film grammar.

i

DECLARATION

I confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Matthew Hawkins

TABLE OF CONTENTS

LIST OF TABLES AND ILLUSTRATIONS

LIST OF ACCOMPANYING MATERIALS

Practice i: Digital video, colour, 16:9, 9 minutes

Practice ii: Digital video, colour, 16:9, 15 minutes

Practice iii: Digital video, colour, 16:9, 21 minutes

Practice iv: Digital video, colour, 16:9, 32 minutes
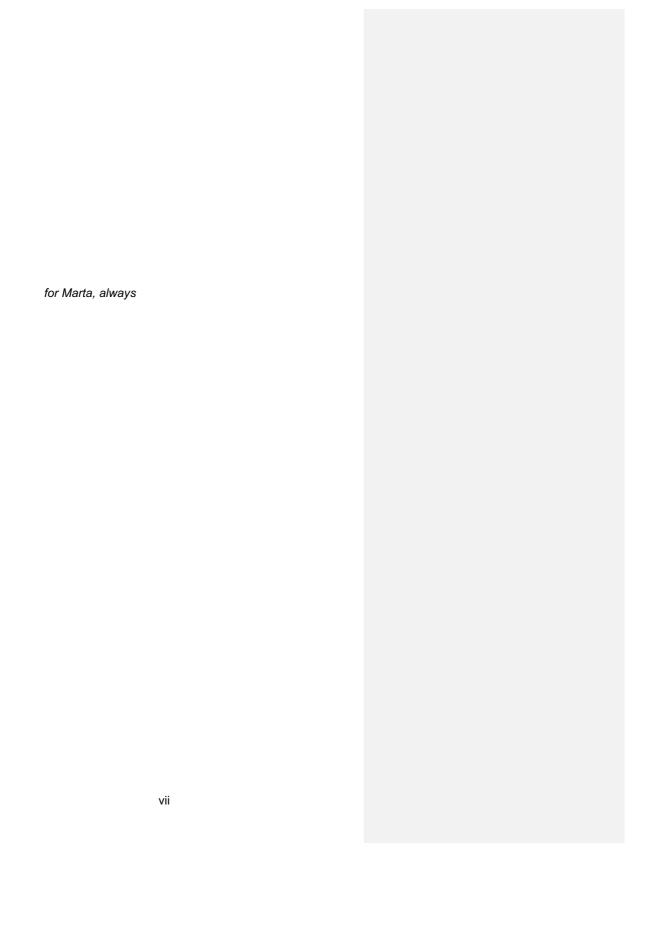
ACKNOWLEDGEMENTS

vi

for Marta, always

viii

PREFACE:
THE BODY OF THE FILMMAKER, AND THE BODY OF THE WORK

In early November 2011 I attended a conference on urban culture in Philadelphia to give a paper on my approach to film and video practice. On an afternoon away from the conference I decided to visit the Philadelphia Museum of Art. The museum houses paintings and sculptures from different parts of the world and from many different eras. The museum houses a unique mix of classical and contemporary art. On display are works by Rubens, Picasso, Monet, Dalí and many others. However, one piece in particular left a memorable impression on me. The piece was by Marcel Duchamp: *Étant donnés: 1º la chute d'eau, 2º le gaz d'éclairage…* (figure 1).

Étant donnés… is housed in gallery 182, 'Modern and Contemporary Art', along with a collection of several of Duchamp's works. Towards the lower right-hand corner of gallery 182 is a single door leading to a smaller room. This is the room that holds the artwork. I wandered into this small room and found myself face-to-face with a large wooden door encased in a rough grey concrete wall. It was in itself a fairly simple piece. If one were to approach the door to peek through either of two small holes in the wood, one would see an image of a naked woman surrounded by foliage, but I did not make it that far. When I entered the room I just stood still, staring at the door, transfixed. I wanted to leave the room, but I could not move. I felt sick, light-headed and confused.

I was overwhelmed.

I stood in the centre of this room as people came in and approached the door to take a look at the naked woman. I remained still, at the back of the room, unable to move.

1

Even though this may seem a counter-intuitive or even inappropriate thing to say, I cannot explain why I felt this way, nor do I wish to. This refusal to understand, which is as much an intellectual decision as it is an affective dismantling of the perceiving and cognizant subject, is precisely what shapes my practice, and what I aim to theorize in my analysis of my practice. This is why I want to hold onto the memory of that feeling I experienced when seeing *Étant donnés…* for the first time. It is difficult to express through language how this piece worked artistically. I am unsure whether a conceptual framework exists that would allow me to fully articulate the nature of this piece, how it creates meaning and so forth. I do not come from a fine-art background, and I am unable to position this piece historically; nor do I understand the artist's intentions. I do not know if this piece is to be understood at all. Although my *cogito* could not tame this work, my body knew something of its nature. Some of the feeling I experienced on that afternoon has stayed with me. It was not a pleasant feeling, however. I struggled to breathe, my head span and my legs felt weak. I thought for a moment I might collapse. A part of me wanted to leave the room, yet I stayed in front of that wooden door for a few moments longer. I stayed with the feeling.

I was reminded whilst in that small room of Dario Argento's *The Stendhal Syndrome* (1996). In Argento's film the lead actor is inflicted with the titular condition, in which sufferers become nauseous and dizzy, and can often lose consciousness when witnessing particularly beautiful or otherwise impactful works of art.[i] The affective power of the artwork overwhelms the senses of the spectator, who ceases to be able to function normally. In the opening sequence of the film, police detective Anna Manni walks through the streets of Florence and into the Galleria degli Uffizi. As Anna wanders through the gallery she looks

2

around at the various paintings and artefacts. They seem to inspire in her equal feelings of fascination and dread. This is what aesthetic theory, via Edmund Burke and Immanuel Kant, has referred to as 'the sublime'. Anna stands in front of *Landscape with the Fall of Icarus*, and the film cuts between close-ups of different sections of the painting, juxtaposed with the image of Anna's face. The close-up of her face is frozen in a mix of awe and terror. She swoons and falls to the ground, losing consciousness and banging her head on the way down. The affective power of this artwork is seemingly too much for the lead character to take. Her bodily response is extreme and violent, and the constitution of her body changes quite severely. She has to be escorted out of the gallery, and when she awakes, after a particularly disturbing hallucination, she is weak and light-headed.

I found Duchamp's *Étant donnés…* neither particularly beautiful nor terrifying, but I too suffered from the affective power of this piece quite severely. Even once I had left the room, the feeling stayed with me. It felt as though it were in my blood, and it was some time before I fully recovered from this affectual violation.

I am aware, quite acutely, of my bodily response to works of art. I am also aware that such ways of experiencing art and other forms of practice are common, but they are often denied proper understanding and theorization, being seen instead as something nebulous, mystical or indeed ineffable. It is precisely this awareness that shapes both the practice I produce and the way I understand and theorize the practice of others. The ontological shift that one goes through when affected by a work of art can resonate in a spectator long after they have left the gallery, the cinema or the nightclub. The nature of our

3

being-in-the-world alters, and the nature of our perception changes through our interactions and exchanges with these artworks.

Several years before my Philadelphia trip, I paid a visit to the Curzon cinema on London's Shaftesbury Avenue. It was a cold Sunday afternoon at a time when you could attend a matinee screening in Soho for six pounds. I passed many hours in that cinema watching double bills from Godard, Antonioni, Eisenstein and many other canonical filmmakers. On this particular weekend they were screening Wong Kar-Wai's *In the Mood for Love* (2000). The film's cinematic elements, the movement, the colour, shades of light and dark, the soundtrack and the musical score all combined to affect me in a very profound way. When I left the cinema I was wrapped in a feeling of bliss. I could feel it in my skin; it affected the way I breathed, the way I moved through the streets. It affected the way in which I perceived colours and the way in which I listened to the sounds of the world around me. I have seen *In the Mood for Love* many times since, yet when I recall the film and discuss it with others I never talk of what the film is actually *about*. In fact, I do not easily recall the plot or narrative of the film, despite my familiarity with the work. I can, however, easily describe how the film makes me feel. The plot is not particularly complicated, nor are its characters obtuse. It is in fact a relatively straightforward narrative: a pair of betrayed spouses fall in love with each other, whilst trying to come to terms with their respective partners' infidelity and their own conflicted feelings towards each other. Yet the plot of the film has never really been a concern of mine. Watching Wong Kar-Wai's film can be compared to listening to a great musical composition played by a world-class orchestra: it changes the way you experience the world.

Of course, there are also films that have quite the opposite effect from *In the Mood for Love*. There are films that when they finish leave you with a *bad* feeling. You feel as if the film were clinging to your skin, like dirt. You try to shake this feeling, but it is not always easy. There are films that, when they are over, you never want to see again. This can come from a feeling of disgust, evoked through images that disagree with us culturally and physically. There are classic examples of films which elicit this response in European and North American cinema. The images of sexual depravity and anguish in Pier Paolo Pasolini's *Salò, or the 120 Days of Sodom* (1975) can make spectators squirm in their seats, at times uncomfortable and at others disgusted. Images from John Waters' early films have passed into cinephile mythology for their sheer repulsiveness. The sight of Divine eating dog shit inevitably turns the stomach of those that have seen *Pink Flamingos* (Waters, 1972), in a response which Julia Kristeva might call abjection (1982). I have witnessed many times whole classes of hardened film students wince at the sight of blood gushing from a bull's throat as it is sliced open in Sergei Eisenstein's *Strike* (1925). These images disagree with our bodies, as Deleuze, channelling Spinoza, would tell us (1988: 33, 37, 118). The history of cinema is marked by images of horror, depravity and violence. These images often make the viewer recoil in disgust.

There are other films that leave the spectator with a different feeling, one less sickening but perhaps equally unpleasant. The noir-inflected film *Winter's Bone* (Granik, 2010), with a colour palette of grey and brown, and themes of unrelenting misery, leaves the spectator with cold, empty feelings. The searing reds of *We Need to Talk About Kevin* (Ramsay, 2011) exist at a different end of the colour spectrum to those of *Winter's Bone*, but the film has an equally harrowing effect on many spectators. There is a moment in the film in which the

5

shrill sound of a baby crying mixes with the incessant sound of a pneumatic drill from the street outside the house. It is a moment of violence, which penetrates to the core of the body of both the film viewer and the character of Eva, the child's mother. It is a physical disturbance that echoes throughout the body of the film and the body of the film viewer, leaving one with a feeling of almost sickness after the final credits roll. The spectator caries this sickness with them for a time, as they leave the cinema. The artist-filmmaker Nathaniel Dorsky states that films can leave you with an unhealthy feeling (2005: 22). Dorsky writes of an early experience of a trip to the movie theatre in his book *Devotional Cinema* (2005). He describes the experience of leaving the theatre as a nine-year-old child after an extra-long screening of a series of family films one Saturday afternoon. He states that he remembers having an odd sensation, and he describes how he perceived the texture of the light from the late afternoon sun and the movement of passing cars in a strange way, the local architecture taking on an eerie quality. He found this feeling to be quite disconcerting, and he struggled to shift this alien strangeness for most of the evening (2005: 20). For Dorsky, this day was revelatory. It was a moment in which he realised that cinema 'was powerful, even something to be feared' (2005: 20). Dorsky, like many film viewers, experienced the ontological shift that one experiences whilst in the cinema auditorium. He was moved from a state of happy contentment to a state of uncertainty, verging on fear.

At any moment in time during our waking lives we are subject to a barrage of affects: light, darkness, sounds of cars passing, people shouting, birds singing, silence. A symphony of sights and sounds collides with our body constantly, all of it emanating from the milieu that surrounds us. This collection of stimuli amounts to the affective tone of our daily lives. Steve Goodman

6

defines affective tonality as 'dimensions of mood, ambience, or atmosphere' (2010: 195). This affective mood is constantly shifting, changing, moving in different somatic directions; as Goodman notes, this affective tonality 'possesses, abducts, or envelops a subject' (2010: 189), and the manipulation of affective tonality can be used to control, manipulate or attack a subject (2010: xiii, 144, 183). This is true of the affective tone of our daily lives, as it is true for the affective tone of the cinema.

Moving-image works produce a series of affects that operate at different intensities and envelop, attack and manipulate the spectator in varying ways. When spectators attend a film screening they wilfully submit themselves to this affective violation. Paul Gormley notes that attending a screening can be described as a masochistic endeavour (2005: 12), in that the spectator submits to the affective envelopment that occurs throughout the duration of a film. Herein lies the power of cinema. Cinema has the ability to disrupt affective tonality and rebuild it anew in a different form. In the pages that follow and the films I produce, I shall attempt to mobilize the concept of affective tonality as a method to create and understand how narrative can operate in a uniquely cinematic fashion, in a way that privileges affect, rhythm and sensation.

I will begin this investigation through my own practice, in order to recontextualize and reappropriate theories of affect as a tool for film production. Affect theory has helped with the analysis of cinema and our understanding of cinema's creative mechanisms, but until now notions of affect have not directly informed the production of narrative film work. The films produced through this investigation will comprise the beginning of a *cinema of affective tonality*.

Figure 1 - Marcel Duchamp, *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage...* (*Given: 1 The Waterfall, 2 The Illuminating Gas…*). 1946–1966.

---

[i] The Stendhal syndrome is a condition named by the psychiatrist Graziella Magherini after she observed acute attacks of affect and anxiety in tourists visiting Florence (Guerrero et al., 2010).

CHAPTER 1:
AN INTRODUCTION: DEFINING AFFECTIVE TONALITY, AND THE POSITION OF THE THESIS

This research project, encompassing both a written thesis and four moving-image works, investigates how the concept of affective tonality can provide a platform for analysing and producing cinematic works beyond textuality. The Arts and Humanities Research Council (AHRC) identified 'Beyond Text' as a key research area in 2007. According to the *Beyond Text: Performances, Sounds, Images, Objects* executive summary, 'visual communication, sensory perception, orality and material culture [are] key concerns for 21st century scholarship and the wider community' (AHRC, 2007: 2). This research project draws upon some of these key concerns, especially around notions of conceptualizing film outside a linguistic framework and privileging the senses and the material nature of moving images when constructing film practice work.

The term 'affective tone' can be equated with the 'mood' or 'feel' of a film. Film, because of an unbalanced preference for the visual, is easily broken down into neat blocks, like Lego, and subjected to semiotic analysis, cognitive analysis and psychoanalytic film theory. The shot—the single unit of a film, as described by Bordwell and Thompson (2008 [1979]), Eisenstein (1970) and others—is discrete in that it has clear spatial and temporal dimensions: each shot in a film has a beginning and end point. When optical processes are used such as dissolves or superimpositions, as seen famously at the end of the shower scene in *Psycho* (Hitchcock, 1960), the discrete boundary of the shot is obscured, but this boundary is not erased completely. The spectator or film analyst is able to view the images of the shots as units, which can be numbered, counted, timed and categorized in many different ways. As such, film lends itself

9

to structural and linguistic analysis, which was the dominant position in the field of film studies for many years. The challenge to the linguistic/structural position began with the publication of Gilles Deleuze's *Cinema 1: The Movement-Image* in France in 1983 and *Cinema 2: The Time-Image* in 1985, and was taken up in the anglophone tradition with the publication of Steven Shaviro's *The Cinematic Body* in 1993 in the USA. The importance of affect and the role of the body in understanding meaning-making processes have been thoroughly discussed in the thirty years following Deleuze's publication, yet there has been little research on the potential of using affect as a tool to produce and conceptualize narrative (in) film practice.

The importance of the individual shot is emphasized in the approach to film production. A screenplay is written and broken down into shot lists, and storyboards are produced. These storyboards and shot lists lay out in great detail each 'unit' of the film and the order in which they should appear in the finished film. The fact that cinema so often begins with words on a page, lists and numbers is somewhat counter-intuitive for an art form composed of light and sound waves.[i] One of the aims of this thesis is to address this issue and suggest an alternative approach to narrative film practice. Drawing on arguments developed through affect theory and film studies, I argue that cinematic works have a more fluid nature, in which colour, movement, light and sound can be approached as part of an overlapping tapestry of affect and sensation in constant flow within the frame of the film's screen. To consider film as a collection of discrete shots and moments of sound that build upon each other in order to produce a meaning that is read or decoded by the audience, as argued by cognitive film theorists, is to constrain narrative cinema to the level of language and semiotics. One can consider individual shots within a film as

10

discrete units which act as building blocks of narrative, but this thesis is concerned with the play of affective markers that make up a cinematic composition, as this is a way in which to understand narrative *through* the body. The summative dance of light and sound that plays out across the duration of a film is what I shall term the 'affective tone' of the film. I argue that understanding the concept of affective tonality is key to understanding the transformative power of the cinema, and the spectator's relationship to narrative in cinema. Understanding how the play of affects operates holistically across the duration of the film can present practitioners, theoreticians and those that work with both (film) theory and (film) practice with a unique way to approach narrative cinema, in which the narrative is embodied in the work and the spectator. The outcomes of my research will influence not only film theory, but also the methodology of practice-based research in other areas where senses and emotions are recognized as important channels of human interaction, especially in social ethnography and arts.

The interaction of individual sites of affect *becomes* affective tonality. This affective tonality *becomes* the narrative of the film. Affective tonality is a concept that privileges the experiential nature of the cinema, one that takes into account the role of the body in perception and cognition, draws from film theory and continental philosophy (with particular emphasis on the work of Gilles Deleuze and his work co-authored with Félix Guattari) and borrows from certain theoretical aspects of neuroscience, namely the work of Semir Zeki and Antonio Damasio. I engage with this concept through my own practice whilst composing a series of *tonal-narrative* films. Through my practice and the discourse surrounding it, I am able to explore a new or alternative way in which to approach affect/film studies, which incorporates practice as theory, as well as

11

putting forth a language and system in which to engage *affectively* with film practice.

It can be difficult to write clearly and lucidly on the subject of mood and feeling in the cinema. Mood and feeling are properties that are not directly visible, difficult to codify and hard to explain without the use of abstract terminology. Writing on the poetic films of Andrei Tarkovsky, Robert Bird states that the Soviet filmmaker's style, characters and stories can be seen as merely occasions for showing 'earth-stained objects, burning buildings, water logged landscapes, and, perhaps most fundamentally, an invisible but poignant *atmosphere*' (2008: 10). It is the invisible but poignant mood or atmosphere of the cinema that I wish to contextualize and go some way towards understanding in this thesis. Robert Sinnerbrink notes that the aesthetics of mood are often overlooked, and that "words frequently fail us when we try to articulate such moods in a more abstract or analytical vein" (2012: 148). Perhaps because of its evanescence, detailed discussion of mood or atmosphere largely disappeared from academic discourse after ideas of *photogénie* vanished from theoretical frameworks, as argued by Robert B. Ray (2001). In the preface to the collection *Jean Epstein: Critical Essays and New Translations* (Keller and Paul 2012) Tom Gunning states that "the films and writings of Jean Epstein still remain one of the best-kept secrets of film studies" (2012: 13). However, as Keller and Paul's collection of essays attests, the important work of Epstein is being reassessed and brought back into the film studies discourse. I argue that the poignant but invisible atmosphere of which Bird writes can be conceptualised by filmmakers through privileging affect and rhythm, and that through this conceptualisation theorists and filmmakers can be

12

armed with a new tool to both understand and construct moving-image works and narrative structure that is based upon affect rather than story progression.

The aim of this investigation is to explore and define the concept of affective tonality, and to apply this concept to cinema in order to identify a unique way in which to approach questions of narrative and the corporeal power of the moving image. By doing so it will be possible to work towards an original consideration, contextualization and production of narrative cinematic forms, a consideration that privileges embodied experience over cognitive experience and representational interpretations of cinema as text. In this sense, this practice-based thesis will provide tools for the theorist/practitioner/researcher to use in order to *analyse* cinema and to *make* cinema in relation to narrative and the body. The ultimate aim is to define and produce a new form of cinema: a cinema of affective tonality.

By combining theory and practice in a synergetic way I shall contribute to an emerging strand of research within film studies that engages with practice. However, rather than treat the films as text and the thesis as an exegesis of the work produced, I shall use practice as the ground to produce theory. The theory emerges out of the practice, and the theoretical investigation feeds back into the practice work. It is a process that leads to a situation in which it should be impossible to distinguish, through chronology, a difference between the words on the page and the images on the screen. This thesis does not present a retrospective analysis of the narrative structure of canonical works of cinema, nor a reassessment of little-known works, and I do not analyse in detail films by other directors. This thesis is an argument for the future of narrative cinema, a narrative cinema that is to come. I bring practice work into being through my writing around the issue of affective tone and narrative. This creative work then

13

feeds back into my writing and vice versa, until it becomes impossible to distinguish which element comes first, image or word. The way to understand the concept of affective tonality is through the practice work, as the concept is embodied in the films themselves. The four pieces of practice successively build upon one another, whilst engaging with the concepts explored in the written component of the thesis. *Practice iv* presents the culmination of this experiment, and is the most complete example of the cinema of affective tonality.

My research is positioned broadly within the field of film studies. Despite the fact that this is a broad area of study, it is worth starting here in order to place my work within a larger academic framework. Dominique Chateau, in a lecture given for the Arthemis research project in 2009, posed the question *'do film studies form a discipline?'*, noting that the term 'film studies' is itself a contested subject. For Chateau, the only unifying property of film studies is the object of study itself: the film (2009). Chateau argues that academia is presented with several disparate disciplines, such as film history, semiotics, the sociology of film and film analysis, all positioned under the broad umbrella of film studies, with the only thing in common being this one unifying property. Thomas Elsaesser and Malte Hagener note that the history of film studies has now become an object of study in itself (2010). In their book *Film Theory: An Introduction Through the Senses*, the authors state that film studies is constantly reinventing and reformulating itself, both through its present (yet ever-changing) form and through its history, the conception of which alters in relation to how a certain field interprets the umbrella title of film studies. Deleuzian scholar and film theorist D. N. Rodowick states that the 1960s and 1970s saw film studies turn towards a concern with theory that emerged out of 'literary semiology, Lacanian psychoanalysis, and Althusserian Marxism,

14

echoed in the broader influence of structuralism and post-structuralism on the humanities' (2007a: 91), whereas film studies from the 1980s onwards has 'been marked both by a decentering of film with respect to media and visual studies and by a retreat from theory' (2007a: 91). From the 1980s onwards philosophers and film theorists have made a conscious move away from semiotics and psychoanalytic theory in the field of film studies (Deleuze, 1989, 1992, Shaviro, 1993, Rodowick, 1997, Kennedy, 2000, Gormley, 2005, Frampton, 2006, Bolton, 2011, Martin-Jones and Brown, 2012) towards theories of affect. Rodowick describes the move away from theory as a triple displacement by history, science and philosophy, and he makes a clear distinction between film theory and film-philosophy (2007a: 95, 102). For Rodowick, film theory has for now been replaced by film-philosophy within the broader field of film studies.

This research project can also be positioned within the field of film-philosophy, drawing as it does on concepts of affect derived from Deleuze and Guattari, and by proxy from Spinoza and Bergson. However, to classify this research project as a work of film-philosophy would be reductive and a little misleading. Even within film-philosophy as a relatively new area of study, there is a methodological split between on the one hand scholars that demonstrate that film can express philosophical ideas through theme, plot and dialogue, and on the other hand researchers that mobilize philosophical concepts to investigate how the nature of the cinematic image can be philosophical. The first method can be seen in the book series 'The Philosophy of Popular Culture', in which authors discuss the bodies of work of film directors such as the Coen brothers (Conard, 2009) and David Lynch (Devlin, 2011) in relation to philosophical concepts, and explore how these philosophical concepts are

15

expressed in the work of the said directors. An example of this can be found in a discussion held between Nigel Warburton and Stephen Mulhall for the *Philosophy Bites* podcast (Warburton, 2008). Mulhall gives the example of *Blade Runner* (Scott, 1982) as a film that does philosophy, drawing an analogy between the Voight-Kampff machine and the film camera, as well as citing dialogue between two characters in which they discuss life and death as an example of how film can *do* philosophy. This method, which can be described as textual analysis, shares certain intellectual assumptions with areas of film studies that treat film as text. The more dominant branch of film-philosophy, as exemplified in the work found in the journal of the same name (1997 to present), investigates the relationship between film and philosophy with an emphasis on cinema's ability to produce philosophical concepts, rather than simply represent, or discuss through the use of dialogue, philosophical ideas. David Sorfa summarizes some of the key elements of film-philosophy:

> Film-Philosophy supports the strong argument that cinema can do philosophy in a way that is unique to the medium. Therefore, film is not only capable of presenting extended thought experiments or illustrating philosophical concepts, but is philosophy itself… this begs the question of what cinema is (and, of course, what philosophy is), but these fundamental questions are also the concern of film-philosophy.
> (2016: 3)

This thesis shares some of the concerns expressed by Sorfa in the journal *Film-Philosophy*. I attempt to mobilize philosophical concepts in the continental tradition, as favoured by the journal (Sorfa, 2016), in order to understand and conceptualize what cinema is or can become. The method of film practice as research differs from the majority of film-philosophy work, however. Whilst *Film-Philosophy* counts filmmakers and cineastes amongst its contributors, namely Steven Eastwood, William Brown and the journal's founder

Daniel Frampton, outputs are currently limited to traditional textual journal articles.

It is the research undertaken in the field of film-philosophy to which this thesis is most indebted. The film-philosophy journal, which celebrated the publication of its 20th edition in 2016, is at the forefront of the of debates around film and philosophy. Many of the contributors to the journal and the annual conference have conceptualised affect, mood, narrative and cinematic subjectivity including Vivian Sobchack, Laura U. Marks, Warren Buckland, Carl Plantinga, Lucy Bolton, Robert Sinnerbrink, and Sarah Cooper. In his article *Stimmung: Exploring the Aesthetics of Mood* (2012), Sinnerbrink argues that mood should not be considered as a minor feature of aesthetic experience, noting that the theory of emotion in cinema has a tendency to concentrate on character identification and narrative structure. Sinnerbrink offers a critique of this approach, however, arguing that,

> it overlooks the specifically aesthetic and expressive aspects of narrative film. It is not just character action and narrative content that elicit emotion, it is the entire repertoire of cinematic-aesthetic devices (lighting, mise-en-scene, montage, rhythm, tempo, colour, texture, gesture, performance, music and sound) that together contribute to the expression of a film's style and meaning. Emotion is communicated aesthetically, with feeling, sensibility and reflection, as well as cognitively. We can be attuned or responsive to films in ways that are not principally oriented towards a goal, focused on grasping narrative content or on cognitive comprehension (2012: 152).

The taxonomy of affect posited in this thesis as a tool for an affective film practice considers what Sinnerbrink has termed a repertoire of cinematic-aesthetic devices in order to construct a narrative that is not principally goal orientated, but instead focused on the emotional experience of the central characters. The affective tone of a film is best understood through an aesthetic engagement with the mood of the film. Sinnerbrink identifies and categorises four distinctive moods in narrative cinema: disclosive, episodic, transitional and

17

autonomous moods. A disclosive mood reveals a cinematic world, which "attunes us to the various tonal qualities of the narrative, its characters, its generic aspects and so on" (2012: 156). Episodic mood cues recur at various points throughout a films duration, which act like interludes "that vary the mood or shift the emotional dynamics of the narrative" (2012: 157), whereas transitional moods help shift the mood or intensity of a scene in preparation for a change or development in the narrative (ibid). The first three categories of mood are closely linked to narrative and character. The fourth category, autonomous mood, occurs when mood is favored over narrative progression or engagement with character. In these instances, "mood becomes autonomous, taking on a primary, rather than supporting role in the composition of the fictional world" (2012: 161). The example of *Mulholland Drive* (Lynch, 2001) is given, in which two central characters, Betty (Naomi Watts) and Rita (Laura Elena Harring), enter Club Silencio and bear witness to an artificial performance "saturated in deep reds, flashing lights and mysterious smoke" (ibid). The Club Silencio sequence is one in which affective elements of mood go beyond narrative function (2012: 162). *Mullholland* Drive's director, David Lynch, comments on cinematic abstractions which are more intuitive, or affectual, as I would term them. In an interview with Matt Diehl, Lynch states, "[t]o me, a story can be both concrete and abstract, or a concrete story can hold abstractions. And abstractions are things that really can't be said so well with words. They're intuited. They're understood in a different way, and cinema can do those things" (Lynch, 2012). There are parallels between what Lynch terms abstractions and Sinnerbrink terms autonomous moods. In both instances the affective resonance is given privilege over narrative progression. The concepts in this

thesis build upon these ideas in order to consider how elements of affect can be used to construct narrative cinema that emphasizes autonomous mood.

The four moods defined by Sinnerbink comprise the Stimmung of the articles title, defined as "a properly cinematic aesthetic with the power to evoke atmosphere or to disclose an experience of world imbued with subtle varieties of mood" (Sinnerbink, 2012: 150). Drawing on the early film theory of Béla Balzász, the concept of stimmung is conceptualized as the soul of the film (ibid). The affective tone of a film could be considered the film's soul, in this regard as this tone runs through the whole of the film, existing in every frame, every sound and every fluctuation of light. The affective tone of the film is a composite of all of these elements, and the soul of the film or the stimmung is a good metaphor to help full conceptualise this idea. Sarah Cooper further takes up this argument in her monograph *The Soul of Film Theory* (2013). Cooper surveys the concept of a cinematic soul from the early 20th century through to contemporary examples. The idea of a soul in film originates in the early period of the 20th century, and can be found in the concept of photogénie, Hugo Münsterberg's 'soul psychology', and the physiognomics of Weimar film theory (Cooper, 2013: 23). Early theories of the soul in film and photography focus on the ability of the photochemical process to capture the inner workings of human experience. Cooper references 19th century photographer Julia Margaret Cameron's belief that her photography could capture the essence of her subject's spirit, and that her process would "enter the inner life of her subjects and grasp mechanically, their vital energy" (2013: 26), whereas Münsterberg considered the experience of watching cinema to be shaped by the act of the spectator's attention. "Münsterberg writes: *'it is as if reality has lost its own continuous connection and become shaped by the demands of our soul'*" (2006 [1916]: 30-

19

31 cited in Cooper, 2013: 35). Copper finds evidence of the soul in the Deleuze's writing on cinema, also, arguing that the 'espirit', which he refers in his cinema books (1989, 1992), "harnesses the dual sense of mind and spirit" (2013: 132), and for Cooper, this spirit is "ghosted by the soul" (ibid). Subjectivity in this instance is linked to the experience of time, and through the experience of cinematic time we are given an affective experience of subjectivity (Cooper, 2013: 142).

Sinnerbrink and Cooper arguments are concerned with the soul and affect, whereas Vivian Sobchack takes a phenomenological approach to the understanding cinema's physicality. In *Fleshing out the Image: Phenomenology, Pedagogy, and Derek Jarman's Blue* (2012), Sobchack argues that a phenomenological method "fleshes out" the image in cinema, and this fleshing out should be central to the foundation of film studies, as it enables both a reflective and embodied engagement with the film (2012: 192). Sobchack sets out a phenomenological method for film analysis, drawing on the work of Maurice Merlau-Ponty and citing the experimental documentary, *Blue* (Jarman, 1993) as an example, arguing that the first step in a phenomenological analysis is an engagement with the formal elements of the film. She argues that "step one in a phenomenological analysis of a film is not to consider or to explain the form 'film', but rather to *describe* what you see and hear" (2012: 195). The taxonomy of affective tonality inverts this method and takes what you will see and hear in the film as the starting point for constructing a cinematic narrative in which affect is privileged. Sobchack observes that many of her graduate students "forget to attend to their own experience of 'seeing' and 'listening' – or they devalue it" (2012: 193). In the preproduction process for narrative cinema, in which story, treatment, character, narrative structure and screenplay are

often prioritised, the formal elements of the cinematic experience can often be devalued, also. This thesis argues that what Sinnerbrink describes as the entire repertoire of cinematic-aesthetic devices, and what Sobchack describes as what one would see and hear, should be taken as a starting point for the production of narrative cinema.

In the chapter, *What My Fingers Knew: the Cinesthetic Subject, or Vision in the Flesh* (2004) Sobchack laments the lack of "work in English to be found on the carnal sensuality of the film experience and what—and how—it constitutes meaning" (2004: 56). She argues that when the kinetic experience is discussed it is often framed in relation to the demise of classical narrative or the rise of transmedia storytelling (2004: 57). Much of Sobchack's work argues for placing the sensual experience of cinema at the centre of the meaning making process, rather than viewing this experience as a by-product of the film itself, as the author goes on to state, "the film experience is meaningful *not to the side of our bodies but because of our bodies* (emphasis in original) (2012: 59), and it is exactly because our bodily experience is so central to meaningful experience in the cinema that I argue for its primacy in the film production process. Sobchack draws upon her experience of watching Jane Campion's *The Piano* (1993) to illuminate her analysis of the kinaesthetic experience of watching a film. She describes the experience, stating that the film,

> "not only "filled me up" and often "suffocated" me with feelings that resonated in and constricted my chest and stomach, but it also "sensitized" the very surfaces of my skin—as well as its own—to *touch*" (emphasis in original) (2004: 61).

This *touch* is central to the meaning making process, as the author's body *knew of* the images on screen before she could understand them cognitively, and, through touch and the surface of her skin, the fingers offscreen and onscreen, hers and the images, and the eventual representation confirmed what "her

fingers… reflexively if not yet reflectively—already knew" (2004: 63). Sobchack's responsive, knowing fingers leads her into an argument that we perceive with our whole bodies:

> But vision is not isolated from our other senses. Whatever its specific structure, capacities, and sensual discriminations, vision is only one modality of my lived body's access to the world and only one means of making the world of objects and others sensible—that is, meaningful—to me. Vision may be the sense most privileged in the culture and the cinema, with hearing a close second; nonetheless, I do not leave my capacity to touch or to smell or to taste at the door, nor, once in the theater, do I devote these senses only to my popcorn. (2004: 64-65).

When we are touched, or moved by a film, it is not a metaphor. There are moments when watching *The Piano* in which Sobchack shares her skin with the film itself. When characters of Baines (Harvey Keitel) and Ada (Holly Hunter) touch, it is felt somatically, "I feel not only my "own" body but also Baines's body, Ada's body, and what I have elsewhere called the "film's body" … I am not speaking metaphorically of touching and being touched at and by the movies but "in some sense" quite literally of our capacity to feel the world we see and hear onscreen and of the cinema's capacity to "touch" and "move" us offscreen. (2004: 66). The production of meaning, in this case, is not derived from the film itself, nor in the body of the spectator, but in the meeting of the two (ibid). The eyes and ears facilitate an engagement with the whole body, whilst watching the film.

Laura U. Marks also argues for the importance of touch and the senses in the experience of consuming media. In her collection of essays *Touch: Sensuous Theory and Multisensory Media* (2002) Marks begins what she describes as a haptic criticism (ix), a criticism which moves along the surface of an object, which is mimetic, pressing up against an object and taking its shape (xiii). Marks applies haptic criticism to many forms of media, including the

22

cinema. For Marks, the eye is like an organ of touch (2002: 2), which allows the viewer to perceive with all of the senses, to think with the skin, for example. A haptic criticism gives "as much significance to the physical presence of an other as to the mental operations of symbolization. This is not a call to willful regression but to recognizing the intelligence of the perceiving body" (2002: 18). This film analysis takes in to account touch, haptics and the role of the whole body. Marks also notes the importance of what I have termed micro-affective elements, such as grain, exposure, and changes in focal length, which she terms prohaptic properties (2002: 9). Every element of the film can be used in the form of a haptic analysis. The whole of the body and the whole of the film shape an affective understanding of the cinematic experience. The taxonomy of affective tonality attempts to give shape to all of these elements, so the filmmaker might have a language in which to approach film production from a position of affect. Marks states, "[c]ontact with another language should deepen one's own" (2002: xv). Contact between the affective properties of the film and the filmmaker will hopefully deepen the language of film practice, and offer a potential for a bodily approach to the production and not just the consumption of film.

In the introduction to the edited collection *Film, Theory and Philosophy: The Key Thinkers*, Felicity Colman suggests that the main concern of film-philosophy is the question 'what is the very nature of the cinematic?*'* (2009: 3). Outlining an answer to this question is a fundamental element in understanding affective tonality as a way of conceptualizing narratives which privilege feeling in cinema. The study of narrative in cinema has traditionally concerned itself with story, plot and structure. Structure in its essence is the shape of the film, the order in which events occur: plot points, character arcs, and the positioning

23

and timing of 'acts'.[ii] The study of narrative from the perspective of plot, story and structure is not uniquely cinematic. The same method of analysis can be applied to other art forms, most notably literature and the theatre, as well as to the study of the screenplay.[iii] The film itself—the physical entity comprising of the formal elements of light, sound, movement and colour—is almost redundant to the understanding of narrative from this perspective. Affective tonality, as a tool for understanding what it is to narrate in cinema, must take into consideration the formal elements of film.

The question posed by André Bazin, which forms the title of the collection of his essays *What is Cinema?* (2005), is still fundamental. This question may not require a definitive answer, but it is important to come to a consensus on the basic elements of cinema if an understanding of the nature of affective narrative is to be established. It has been noted that Bazin's question is itself ontological (Colman, 2009). I argue that understanding the ontology of the cinematic image is dependent upon a consideration of the affective tone produced by a film, which results in a collision between the physical make-up of the film and the physical make-up of the film's spectator(s). Drehli Robnik notes that Jacques Rancière 'locates cinema's strength in a kind of self-abuse… cinema submits its unique potential, the material, sensorial, rhythmic chaos of images, to film industries with their representational orders of genre and storytelling' (2009: 47). To approach cinema and the construction of narrative from an affective perspective is to return to what Robnik describes as cinema's unique potential. Rancière's idea that the cinematic image possesses a potential beyond that of representation (2006: 10) is supported by Antonin Artaud. Artaud states that 'no matter how deep we dig into the mind, we find at the bottom of every emotion, even an intellectual one, an affective sensation of

24

a nervous order' (1976: 150). Artaud was aware that the mind is affected by the cinema beyond representation (Powell, 2009: 65). Artaud, like Rancière, believed that using cinema to 'tell stories' was not the best use of the medium. For Artaud, the filmmaker that concentrates on representation only deprives the cinema of its innate ability to express thought and the interior of consciousness (Powell, 2009: 65).

Hugo Münsterberg identifies two forms of attention in the cinema: voluntary and involuntary acts of attention (Sinnerbrink, 2009: 22). Within this paradigm, voluntary acts of attention are those in which the audience actively and cognitively perceives an image and a soundtrack in order to make meaning or understand; involuntary attention occurs at the moments in which the audience's attention is caught before cognition occurs, such as an explosion or the appearance of a bright light, to give two simplistic examples. Differentiating between Münsterberg's two categories of attention is useful for understanding how an audience may experience tonality in the cinema, and how this influences the comprehension of narrative from an affective position. In any moment during the duration of a film there is a complex interplay between voluntary and involuntary markers of attention. However, Münsterberg suggests that an effective film prefers involuntary attention in order to engage an audience (2006), and as such an audience should not be aware of the mechanics of the cinematic process. This theory is developed and expanded upon by Bordwell, Staiger and Thompson in *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (1985). This position does not, however, engage with notions of representation, and it approaches the voluntary and the involuntary as two clearly separate and distinct entities, whereas if one were to approach Münsterberg's ideas from a Bergsonian

perspective it would become apparent that the two forms of attention are different in degree rather than kind.

Münsterberg makes a film-mind comparison, stating that film's ability to operate outside the spatial and temporal boundaries of human perception/experience is similar to the act of remembering or the act of daydreaming. Sinnerbrink, drawing upon Mark Wicclair (1978), Noël Carroll (1988) and Daniel Frampton (2006), refutes Münsterberg's theoretical position, which suggests that a film-mind is directly analogous to human perception, by observing that the precise mimicry of memory would involve the superimposition of one image upon another (Sinnerbrink, 2009: 28). Although, Sinnerbrink doubts the phenomenological dimension of the film-mind analogy, there are important implications of this idea that must be taken into consideration if it is possible to answer the question 'what is cinematic?' Cinema's ability to disrupt the perceived unity of space and time does not mimic the phenomenon of memory in human experience; rather, it brings this experience into focus. Memory by its nature is always distant, once removed from the primacy of present experience, occurring in the background of consciousness. The images of memory are often fuzzy and distant, and at times are difficult to fully grasp and hold onto. The perception of the present moment often interferes with and disrupts these images. This is not the case in the cinema. A cut to a memory in cinema pushes the image to the foreground of perception. This is not to say that these images cannot be fleeting; they can be, of course, but they can also be solid images at the forefront of the experience of the film's narrative. The flashback is the temporal equivalent of the formal spatial unit of the close-up. A vivid example of this can be seen in Sidney Lumet's *The Pawnbroker* (1964). Lumet attempted to recreate the experience of an unwanted memory that

26

invades the protagonist's consciousness. Lumet describes how he did not want to straight-cut to a flashback in the film; rather, he wanted the memory to puncture the image at regular intervals until finally the memory-image plays out in full. The first memory-images are only on screen for four frames at a time, which is only just long enough for the audience to recognize them (Lumet, 1996: 158–160). The editing of flashback sequences in *The Pawnbroker* is motivated by the movements of the protagonist's subconscious. Scant information is given by the memory-images, and the rather sudden, violent eruption of these images onto the screen is disturbing and disorientating, evoking a feeling in the spectator akin to that of the protagonist.

Parallels here can be made with the work of Henri Bergson. Bergson's work can help to illuminate, from a philosophical perspective, the body's influence on cognition. Although Bergson rarely addressed the cinema directly in his writing, his work on perception, affect and sensation can offer key insight into the physical nature of the cinemagoing experience. His work also proved to be a great influence on the philosophy of Gilles Deleuze, and is especially significant in *Cinema 1: The Movement-Image* (1992) and *Cinema 2: The Time-Image* (1989), in which Deleuze outlines his philosophy of the cinema. In *Matter and Memory* (2004), Bergson states: 'nothing really new could happen except through the medium of certain particular images, the type of which is furnished me by my body' (2004: 3). Bergson questions the hierarchical Cartesian dichotomy of mind and body, which is fundamental for approaching cinema from an understanding that is outside linguistics and Saussurean semiotics. Bergson problematizes the notion that to perceive is to know, and notes that affects and representations are different in degree rather than in kind (2004: 17). This is a key recognition for the cinema of affective tonality, as representation and affect

27

do not need to be considered as separate, distinct and diametrically opposed ontological units. For Bergson, consciousness is aware of external sites of affect through sensation. However, this sensation is not dependent upon cognitive recognition, but operates alongside consciousness, allowing the perception of the continual flow of affects to recede and become known again at intermittent intervals. The continual flow of affective sensations occurs throughout the duration of a film, acting on the body of the spectator at both a conscious and an unconscious level. For example, the change of light levels as a figure moves from the inside of a building to the exterior, or a change in colour in the *mise en scène* of a shot, produces affective sensations that often operate at an unconscious level, whereas the affective sensation that is produced by the sudden emergence of a monstrous figure in a horror film is quickly recognized at a conscious level. This play of affect and sensation is central to the emergence of the affective tone of a cinematic narrative.

The work of phenomenologist Maurice Merleau-Ponty is of use for my research, as his philosophy pays much attention to the body in relation to the understanding of the world. His monograph *The Primacy of Perception* (1964a) is a significant work for this reason, as he calls into question the hierarchical Cartesian dichotomy of mind and body. The link between subject and object is not simply a cognitive one, but has its roots in bodily experience. For Merleau-Ponty, meaning is inseparable from embodied experience, and mental thought is tied to perception and the body's encounters with the physical world. This idea is key to the formation of a concept of cinematic affective tone and the role this tone plays in the production of narrative. If the mind is linked to physical experience, then it is possible to approach narrative cinema and the understanding of this cinema from the perspective of the play of rhythms and

28

sensations that emerges from the film and affects the body/mind of the spectator.

Merleau-Ponty argues that for an audience to derive meaning from a film, the film must be taken into account as a whole. Helen A. Fielding supports this position, stating that the meaning of one shot depends on the preceding shots (2009: 82). To conceptualize how affect and formal cinematic elements influence the understanding and experience of a film, a consideration of the film as a whole is essential. In this regard the experience of a film is equal to the sum of its component parts. Merleau-Ponty also makes the important observation that the senses do not operate in separation from each other. In *Sense and Non-Sense* Merleau-Ponty refers to the 'normal' subject's ability to speak of the feeling of colours and sounds, as though they were perceived by more than the one sense at any one time. He states: 'I perceive in a total way with my whole being; I grasp a unique structure of the thing, a unique way of being, which speaks to all of my senses at once' (1964: 50). To move from the perception of a moving-image work to the understanding of its structure and narrative form is a process that involves the relation of the whole body of the spectator to the whole body of the film. The role of the body and the senses in cognition is widely accepted in the broad field of film studies, but the relationship of the body to the understanding of narrative is an area that has yet to be fully explored. Helen F. Fielding presents a Merleau-Pontian phenomenological account of the experience of the cinema that is counter to an understanding of cinema built around concepts of representation: 'all parts of the film—for example dialogue, music and shots—should work not towards translating emotions but towards giving them an existence in our own bodies. In

29

fact, film as art does not replicate or represent reality; rather, in creating, it brings new meanings into being' (2009: 86).

Merleau-Ponty aligned cinema with the formal aspects of poetry and literature, yet despite this he still expressed the notion that the 'meaning' of a film 'is incorporated into its rhythm' (1964: 57). The cinema of affective tonality aims to use the formal, rhythmic elements of cinema to bring *emotions into existence in our own bodies*.[iv]

A dominant framework in structuralist and post-structuralist image analysis has been semiotics, and it is necessary to examine different modes of semiotic analysis in relation to cinema in order to understand the role of affective tonality in producing narrative. Ferdinand de Saussure posited the theory of the nature of the linguistic sign (1983) in which language is not just a naming system, but a system of signs that unite 'a concept and a sound image' (1983: 65). He termed the linguistic sign the 'signifier', and the concept that the sign represents the 'signified'. For Saussure, the link between the signifier and the signified is arbitrary, and has little to do with phonetic qualities. A Saussurean semiotic approach to film theory has been widely used within academia, but it has its limitations, as highlighted by Shaviro (1993), Kennedy (2000) and Frampton (2006). Shaviro points out that linguistic modes of semiotics trap film studies within the didactic and reductive paradigms of post-Enlightenment and structuralist modes of thought (1993: ix). The Saussurean approach, despite its merits, limits the study of film to the linguistic, and to representation. It is in effect a Cartesian approach that does not take into account the role of the body and the senses, and that privileges a cognitive and textual approach to analysis.

30

Charles Sanders Peirce put forth the concept of the non-linguistic sign, divisible into three types: icon, index and symbol (1960: 135). An icon is a sign that refers to an object by virtue of the character of the particular sign. An index is a sign that has no relationship to its object, but has a direct relationship with physical space. As Peirce states: 'If A points his finger at the fire, his finger is dynamically connected with the fire… while it also forces the eyes of B to turn that way' (1960: 170). The indexical sign of A's finger is an affective sign, rather than a linguistic one. It not only operates on a cognitive level, but also affects bodies physically in space. A symbol is a sign that constitutes another sign by cultural agreement. The triadic nature of Peirce's semiotics is important for my research, as it opens the way for filmic markers such as light, sound, movement and colour to be approached as affective signs. The triad also disrupts the binary relations of the representational sign, allowing the film to be approached outside of culturally defined paradigms of meaning.

In *The Responsibility of Forms* (1985) Roland Barthes identifies three levels of meaning within a cinematic image: a level of communication, a symbolic level, and a third, signifying (*signifiance*) level that transcends meaning (1985: 42). The latter is a meaning that Barthes also terms 'obtuse' in that it is greater than narrative meaning and 'extends beyond culture, knowledge, information' (1985: 44). Barthes' third meaning is significant, as it too opens up the filmic plane to an interpretation that is not dependent on representation. If, for example, a ray of light that hits the rim of a glass in a frame of film or video can be seen as an *obtuse*, non-signified, element of the image, it is then possible to begin to look at this element of the image as a filmic/affective note forming part of a composition that can be described as part of the affective tone of a film, with the capacity to alter the ontology of the

31

spectator. Barthes too had an interest in the body's role in the perception and understanding of cinema. For Barthes, however, the body's response to a film hinders a pure relationship with the mind and 'text as sign' (Gardner, 2009: 111). Despite Barthes' semiotic, systematic approach to the analysis of film as text, there are elements of his work that are particularly useful for an affective approach to the understanding of cinema as an art form. I refer in particular to the 'third meaning' in his semiotic system: that obtuse image, the signifier without the signified.

To return to Deleuze, *Cinema 1: The Movement-Image* (1992)—his first major work on cinema, in which cinema is approached as a new mode of philosophical thought—is important to my research due to Deleuze's theory of affect and his attempts to mobilize philosophy *through* cinema. Through my own research practice I attempt to produce a film that *becomes* theory through its physical interaction with a spectator. The practice component of my research incorporates an emergent theoretical position, specifically that film can become thought and influence the thought process through the juxtaposition of various affective elements within the filmic plane. Deleuze's concept of affect, and cinema's ability to be affective, is key to questioning ideas of representation and mimesis in film. Affect, for Deleuze, happens beyond all morality and cognition. In this case it is an act of violence to which the body, which incorporates the mind, is subjected when it is placed in front of the cinema screen. Light, colour, sound and movement are not solely sites of representation, but are affectual characters of varying intensity acting across a filmic plane. By freeing cinema from theories of representation, Deleuze has opened up a space in which cinema can become theory whilst narrative can emerge from affect.

A rejection of three-act structure and linearity can be found in narrative cinema through what Warren Buckland terms complex storytelling and puzzle films (2009), as well as through films that privilege affect and sensation. Buckland argues that the fragmented experience of consuming new media is mirrored in "Contemporary Puzzle Films" (1: 2009). The edited collection, *Puzzle Films: Complex Storytelling in Contemporary Cinema* (Buckland, 2009) presents a cycle of films beginning in the 1990s that go beyond Aristotelian linearity and Aristotle's concept of the complex plot. For Buckland, puzzle films "blur the boundaries between different levels of reality, are riddled with gaps, deception, labyrinthine structures, ambiguity, and overt coincidences" (2009: 6). The films' narrators are often unreliable, due to schizophrenia, memory loss or death, and these puzzle films "cut across traditional filmmaking practices" (ibid). These films complicate the viewing experience, and result in a more cognitively attuned engagement with narrative cinema. Whilst Buckland identified a cycle of puzzle films emerging in the 1990s, Martine Beugnet identified a cycle of French films that privileged affect and sensation, which emerged during the same period. In her monograph, *Cinema and Sensation: French Film and the Art of Transgression* (2007) Beugnet examines a series of filmmaking practices that give precedence to cinema as a medium of the senses. She has identified an "emergence of a contemporary cinema of sensation… evidenced by a batch of films which betray a characteristic sensibility to and awareness of cinema's sensuous impact and transgressive nature" (2009: 14). She argues that these films allow the spectator to "open oneself to sensory awareness and let oneself be physically affected by an art work" (2009: 3), and that this experience is inherently transgressive, as one ceases to attempt to gain mastery over the narrative, and to *understand* the plot. Similarly, in Carl Plantinga's monograph,

33

Moving Viewers: American Film and the Spectator's Experience (2009) the author considers the importance of affect in mainstream American narrative fiction films (2009: 6). He terms cinema "the sensual medium" (112), and argues against terminology that suggests films are "read" (ibid). However, Plantinga values cognitive methods in affectual analysis, and he does not consider the two methods to be dialogically opposed. He calls his theory of affect, "cognitive-perceptual" in order to bring theories of cognition into affect studies (2009: 8). In this regard, Plantinga's approach to narrative cinema bridges Buckland's analysis of complex narratives and Beugnet's engagement with sensation and transgression. Plantinga argues that emotions are an aspect of a spectator's affective response to cinema, which is elicited through the structural features of the film (2009: 11). All three authors examine a range of contemporary narrative films that either employ complex structures that go beyond Aristotle's analysis of narrative, affective narratives that are concerned with sensation over narration, or as Plantinga argues, that the response to a film is dependent upon (at least) a combination of context and stimuli (2009: 16). The films produced in conjunction with this thesis do not employ what Buckland would call complex storytelling, but they do present a narrative that has to be unlocked. However, *Practice i-iv* have to be unlocked through the body and an engagement with the senses, rather than through cognitive interpretation. That is not to say that a cognitive interpretation is not possible. The papers presented in Buckland's edited collection offer a comprehensive exploration of narrative structure and comprehension outside of traditional linearity, and these methods may well offer an alternate entry point into my own practice.

Films that appear to privilege affect over traditional narrative storytelling are in existence and have been for some time. The films of Jean Epstein, as

34

well as the films of Jean Vigo, epitomise a style of filmmaking in which an affective, tonal quality is key to the experience of cinema. As noted, Epstein's notion of photogénie emerges through his own practice. The films of Michelangelo Antonioni and Andrei Tarkovsky are famed for their privileging of mood and atmosphere. More recently, Lucy Bolton has identified Jane Champion, Lynne Ramsey and Sofia Copola, as filmmakers who express female consciousness through a phenomenological lens (2011). Derek Jarman's *Blue* is an example of a cinema of affective tonality in which the image is reduced to an extreme, basic component, a single block of colour. The titular blue of the film is, however, accompanied by a rich and complex soundscape that is capable of evoking many images in the body of the viewer. Andrew Wilson describes the visuals of the film as consisting of a single static shot of the colour blue (2013). The experience of watching the film does not correspond so neatly with Wilson's description, however. Sobchack writes on the experience of her graduate students whilst watching *Blue* (2012). She describes the changes to the quality of the image which occur over of the film's duration, arguing that "[t]he tonal and affective qualities and the depth or flatness of the blue field change with the music" (2012: 198). Viewers of Jarman's film see differing colours and the eye plays tricks, and the vibration of the screen and the scratches on the film take on a life outside of themselves (ibid). The blue in Jarman's film is not static, but alive, pulsing, almost in rhythm with the constitution of the viewer. Jarman is not a filmmaker who is easy to categorise. His films shot on super-8mm film would fairly be described as artist film, but some of his most famous works, *Jubilee* (1979), *Caravaggio* (1986) and *Wittgenstein* (1993) are works of narrative cinema. Michael O'Pray describes him as simply as a filmmaker, but also a "writer of distinction, an

35

important painter, a music video maker, an instillation artist, a set designer, a champion of the gay community and an original gardener" (1996: 7). There are elements of narrative drive to *Blue*, but it would be best described as an instillation film, despite its screening in cinemas. However, Jarman's film is perhaps the purest expression of what I would consider to be a cinema of affective tonality.

There are many directors working in narrative cinema who employ forms and styles that challenge linear narratives and focus on affective cinema. Noted directors working in the 21st Century, such as Shane Carruth, Harmony Korine, Apichatpong Weerasethakul, Andrea Arnold and Joanna Hogg are all making films that I would categorise as a cinema of affective tonality. Sobchack evokes the "kinetic, redolent, resonant, and sometimes even taste-full descriptions of the film experience" (2004: 54) found in writing on film in the popular press as an entry point to discussing her affective, bodily experience of engaging with the cinema. Similar descriptions can be found of the work of the contemporary filmmakers mentioned above. Critics and viewers of Carruth's work often voice their difficulties in comprehending the stories and narrative presented in the films, whilst they highlight the sensual and affective qualities of the film. Writing on *Upstream* Color (2013), Peter Bradshaw comments on the "affectless mystery and chill… with woozy, dreamlike passages" (2013), and Jonathan Romney describes it as "an intensely strange and seductive film" (2013: 51). Writing on the work of Apichatpong Weerasethakul, Adrian Martin states that his films have a magic logic, and that the stories "repeat, start over, loop around, forming a striking pattern" (2010: 17), whilst Romney describes his work as a "semi-abstract bath of feelgood reverie" (2010: 77). Joanna Hogg's films, on the other hand, are less abstract than Weerasethakul's films, at least for a western

36

audience, but equally as affecting. Critics define Hogg's films as middle class dramas (Roddick, 2011: 13, Tracy, 2014, 62), or in relation to *Unrelated* (2007), "a finely tuned study of bourgeois manners" (Wheatley, 2008: 10). Hogg's thematic concerns are easily identifiable, and her characters are categorised first and foremost in terms of class. The narrative drive of her work is more opaque, however. Bradshaw describes *Exhibition* (2013) as an enigma (2014), echoing the language used in Buckland's *Puzzle Films* (2009). As Bradshaw notes, the film is "uninterested in the structural conventions of narrative" (ibid). Hogg's steady camera, measured pacing and perfectly balanced compositions evoke a feeling of unease and oppressive quietude. Bradshaw goes on to describe the film as "glacial" and "refrigerated" (ibid), whilst Romney imagines the film as a mixed media artwork in a gallery setting composed of "light, space, sound, desperation, quietness" (2014: 43). The sharp lines of the house in which the film is set frame the characters, but, as Chris Darke argues, "the surfaces and lines of the house itself… becomes a character in its own right" (2013: 61). Hogg describes her motivation for directing films as a desire to express feelings, stating that before she started directing feature films that she hadn't "expressed those feelings I feel very intensely" (Adams, 2014), and it is through the affective resonance of her films that these intense feelings are communicated to the spectator.

The characters populating Andrea Arnold's films come from a different social class, and her roving, kinetic camera is the antithesis to Hogg's calm, measured lens. Arnold's first three feature films, *Red Road* (2006), *Fish Tank* (2009), and *Wuthering Heights* (2011) all express a bodily engagement with the characters. In *Red Road*, Jackie (Kate Dickie) monitors security cameras looking over the Red Road estate in Glasgow. The video images display images

37

of bodies spitting, urinating and copulating, and the low resolution analogue images evoke what Marks terms haptic visuality, in which the viewer's, both Jackie's and the spectator's, tactile vision moves over the surface of the image, invited to graze rather than gaze (Marks, 2000: 161). This visuality is accentuated through the cinematography in which the CCTV screens are framed in extreme close-up, as the camera moves across the surface of the image. *Fish Tank*'s protagonist, Mia (Katie Farvis) moves through her milieu with intensity, and the camera follows with a dynamic urgency to match. Lisa Mullen describes her as a shark, "swimming in frustrated circles" (2009: 16). Heathcliff (Solomon Glave/ James Howson) and Cathy (Shannon Beer/ Kaya Scodelario) move through the rugged, countryside landscape of Arnold's *Wuthering Heights* with an intensity equal to *Fish Tank*'s Mia. Kate Stables considers the landscape to be a character in the film (2011: 82), but unlike the ordered, distant landscape in Hogg's *Exhibition*, this is a wild landscape framed in extreme close-up, macro photography. The accompanying wind and birdsong emanating from the soundtrack seems to seep through the lens, as the extreme shallow focus makes it difficult to pick out details clearly. The skin of the characters is framed in a similar style, making the spectator viscerally aware of the movement of bodies in the frame. The narratives of Arnold's films are coherent and clear, but the movement and tone of the films invite the spectator to experience them through the body.

In *Spring Breakers* (2012) Harmony Korine sends his young characters through a neon landscape that Michael Chaiken describes as a "spiraling, intoxicated dream" (2013: 31). The intoxicating feel of watching the film is evoked through the colour pallette of luminous pinks, greens and purples, the floating stedicam cinematography and a structure and editing style that Steven

Shaviro has termed post-continuity (2012). Korine describes the narrative as liquid, tonal and about a culture of surfaces, despite the film having a clear plot (2013). The director states that he wanted to make a film that could be a post-narrative, "something that is inexplicable…more like a feeling" (ibid). Shaviro's conceptualisation of post-continuity is a style that privileges immediate effects of any kind of continuity "whether on the immediate shot-by-shot level, or on that of the overall narrative" (2012). Jason Lariviere describes the application of this editing technique in *Spring Breakers* as a "premonitory trance [that] privileges the immediate effect/affect of shots at the expense of global narrative considerations" (2013). *Spring Breakers* follows many conventions of the heist genre film, including a classical three act structure, but the overall affective tone produced over the duration of the film creates a hallucinatory feel, which is its most distinctive feature.

The films discussed above can be considered difficult for audiences to comprehend, but, because of the varied formal techniques used, they can be experienced through the body. Martin describes Weerasethakul's oeuvre as "hard and demanding on many run-of-the-mill filmgoers" (2010: 16). This is because the films' narratives *are* difficult to decode within a classical narrative framework. Sobchack also describes *Upstream Color* as a difficult film, but this is so, only because we try to *make sense* of the film. She explains that "we are used to most narrative films adding up, meaning something and giving us the wherewithal to answer the question: "What was it all about?"" (2014: 50). She goes on to clearly describe narrative meaning in contemporary western culture:

> Narrative meaning in our culture is thus generally understood as a cognitive and cumulative enchaining of events through cause and effect that is ultimately reflective-that is, an after-the-fact mode of making sense. In film narrative, given dominant conventions, we tend to expect such meaning to be generated not only by dramatized and consequentially linked plot events (whether ordered sequentially or not), but also by

characters, whose actions and dialogue are understood as psychologically motivated (2014: 52).

For Sobchack, problems arise when approaching *Upstream Color* as a narrative when it is more like verse, driven as it is "by ellipses - by discrete sequences that condense moments in time - and the associational and rhythmic logic of poetry (53). Carruth himself is interested in pushing the form of narrative, and that he "hates even the idea of a synopsis" (Lim, 2013). Sobchack recalls the Q&A session after the film's premiere at the Sundance Film Festival "when a viewer asked Carruth, "What is your movie about?" his sincere answer was: "I don't know."" (2014: 51). The director's inability to define the film neatly in words echoes Plantinga's argument that "reading a film" mischaracterizes the viewing process as literary, with the effect of distracting us from the medium's sometimes disavowed quality, namely, that film is a powerful sensual medium" (2009: 112). A filmmaking practice that privileges affective tonality, or what Sobchack described as a poetry, is to be felt, rather than read.

One of the central concerns for affect studies is the response of the body to external stimuli, a concern that has influenced the fields of philosophy, the humanities and the social sciences. The effect of art on the brain is also of concern in the natural sciences. The neuroscientist Simir Zeki takes a keen interest in the arts in his monograph *Inner Vision: An Exploration of Art and the Brain* (1999). Here, Zeki argues that all work on aesthetics must take into account the role of the brain. For Zeki, 'all visual art is expressed through the brain and therefore must obey the laws of the brain, whether in conception, execution or appreciation, and no theory of aesthetics that is not substantially based on the activity of the brain is ever likely to be complete without it' (1999: 1). Zeki notes that the brain responds differently to different stimuli. Certain

areas of the brain will respond to the colour red, for example, whilst other areas of the brain will respond to green, blue, etc. It is also worthy of note that Zeki finds it necessary to comment on the discovery of opponency, in which certain cells in the visual brain will be excited by black but inhibited by white, excited by red but inhibited by green, or excited by blue but inhibited by yellow, and vice versa. Zeki states that different parts of the human brain respond to different external stimuli in different ways. 'A [visual brain] cell might, for example, be selective for colour, responding to red, but not to other colours' (Zeki, 1999: 60). Zeki's research into the responses of the brain gives an insight into how light, colour, sound, etc. can be used in cinema to stimulate the brain in a certain way in order to provoke a specific physical response, akin to using certain colours to play certain notes on the musical instrument that is the human nervous system. This knowledge has repercussions for the concept of affective tonality within the cinema, and for the working methods of practitioners within the field of moving image. The potential of Zeki's science to influence film theory was highlighted by Barbara Kennedy in *Deleuze and Cinema: The Aesthetics of Sensation* (2000), albeit only in a footnote. Kennedy's work takes into account the role of affect and the body in understanding cinema, but it does not look at how affect works holistically across the duration of a film, or at how this relates to the understanding of the experiential nature of narrative cinema.

Kennedy's application of research within the field of natural sciences, albeit minor, is characteristic of a move towards a desire for an exchange of ideas between the fields of film studies and natural sciences, which is characteristic of both Bergson and Massumi, and which found a structured outlet in the emergence of the humanities-based journal *Projections: The Journal for Movies and Mind* in 2007. The aim of the journal is to 'facilitate a

41

dialogue between people in the sciences and the humanities, and bring the study of film to the forefront of contemporary intellectual debate' (Berghahn Journals Projections, 2016). A key paper was published in the summer 2008 volume entitled *Neurocinematics: The Neuroscience of Film*, in which the authors attempt to bring together cognitive neuroscience and film studies in a way that assesses brain activity during the process of watching a film. The authors argue that this interdisciplinary method will provide a quantitative assessment of the effects of certain types of films. Their findings demonstrate that certain formal methods of film practice, such as framing and editing, yield greater control over brain activity than others, and they believe that these findings can have positive uses for film studies and industrialized filmmaking.

Brian Massumi, writing on movement, affect and sensation in *Parables for the Virtual* (2002), made a similar claim, but this time for the importance of science in the humanities, stating that 'poaching' from the sciences whilst respecting the affect of science can force a change in the humanities, the point being 'to borrow from science in order to make a difference in the humanities' (2002: 20–21). Here Massumi is referring to the affective turn in the humanities (from which this research project stems) and the way in which science may offer insights into the body's relation to cognition and experience. The use of research from the hard sciences has positive ramifications for understanding the concept of affective tonality. The field of neuroscience has offered many useful insights into the field of affect, illuminating for the arts and humanities the ways in which the brain responds to external stimuli and how this affects cognition.

Gilles Deleuze incorporates the empiricism of Bergson into many of his own ideas on the cinema. His major work on Bergson, *Bergsonism* (Deleuze,

42

1991), is intended as a return to and re-examination of the philosophy of Henri Bergson. Deleuze identifies three main features that he considers to be of greatest import for a return to Bergson: intuition, science and metaphysics, and multiplicities (1991: 115). Deleuze highlights the importance of intuition as a method that would provide a basis for identifying false problems in order to find the underlying nature of problems, 'which leads to the proper posing of a problem, in such a way that the solution itself depends on it' (Deleuze, 1991: 116). Deleuze then points to the role metaphysics can play in science, citing Bergson's consideration of Einstein's theory of relativity for his work in *Duration and Simultaneity: Bergson and the Einsteinian Universe* (Bergson, 1999). For both Bergson and Deleuze, philosophy can illuminate the natural sciences in a way that adds an extra dimension that would otherwise be lacking—that of intuition (Deleuze, 1991: 117–118).

The link between the natural sciences and the humanities is strengthened further through the publication of three monographs by clinical neuroscientist Antonio Damasio: *The Feeling of What Happens: Body and Emotion in the Making of Consciousness* (1999), *Looking for Spinoza: Joy, Sorrow, and the Feeling Brain* (2004), and *Descartes' Error: Emotion, Reason and the Human Brain* (2006). Whereas Zeki's work prioritizes the brain's role in vision and the perception of art, Damasio's work conceptualizes emotion and affect in the process of cognition. For Damasio, a person's emotions and their ability to comprehend the affective nature of the world are essential facets of consciousness: if these embodied experiences are impaired, then it will no longer be possible for an individual to form conscious thought patterns. This theory is at the centre of *Descartes' Error* (2006), in which Damasio questions René Descartes' dualism (1996) and the dominance of the *cogito* in both the

43

natural sciences and the humanities. Damasio begins to outline this idea in *The Feeling of What Happens* (1999), in which he argues that consciousness is consciousness of feeling, and that being arises out of emotion. In *Looking for Spinoza* (2004) Damasio mobilizes the philosophy of Baruch Spinoza in order to explore the nature of feelings from a neurological perspective. Damasio demonstrates how emotion and the role of the senses play a part in the ability to reason, and how a lack of emotion seriously impairs this ability, stating that emotion is in fact a 'direct sensing of our own body states' (1994: 96). This is a theory that has direct implications for the concept of affective tonality within narrative cinema. If, for example, a film can be described as either uplifting or depressing on an emotional level, it is necessary to examine how these emotions are produced. The question is how to describe such emotions in a language different from textual patterns. Following Damasio, I will put forth the argument that these emotions (depression, joy, emotions in between, or a combination of emotions) are a sensing of body states caused by a bodily synergy with the affective elements of the film itself.

The preoccupation with the body in the natural sciences has been mirrored in the humanities in what Brian Massumi has termed the affective turn (2002: 1–5). For Michael Hardt (2002) the affective turn marks a shift in cultural studies from a concern with language to issues of the body and emotions, which was first extensively explored in feminist theory and queer theory before being explored in many other areas of the humanities and the arts, including film and moving-image studies. In *How a Film Theory Got Lost, and Other Mysteries in Cultural Studies* (2001) Robert Ray notes that film theory emerged out of two traditions, *photogénie* and fetishism. The first of these two traditions has a concern with what Jean Epstein described as 'the purest expression of

44

cinema' (1988: 138–139), in which power and meaning are held in the beauty of the image. Fetishism, on the other hand, considers meaning from a mimetic, language-based point of view, and is more closely aligned with psychoanalytic film theory. I position my research closer to the tradition of *photogénie*, as I am researching the physical, affective nature of the image in an area that Theodor Adorno described as the 'the crossroads of magic and positivism' (1980: 129).

As shown above, the role of affect and the body in film theory and analysis has been well documented and discussed. What is apparent is that a holistic play of affect across the body of a film is missing from the debate. Moreover, there is little discussion of how affect can inform film practice. Mica Nava comments on the importance of affect for practitioners: 'The specificity of affect could well prove a useful concept for practitioners attempting to explain the significance of their own work because what it offers is a way of theorizing what we do not understand—the unpredictable, incalculable, corporeal, palpable effects of texts' (2005: 183).

Nava's framing of affect is valuable to practitioners, but it does not consider how affect can shape the work before consumption. I am attempting to understand how I can use my own body, and my own affective response to the act of film practice, in order to shape the making of cinema. The body of the filmmaker will be considered alongside the body of the film in the pursuit of the conceptualization and production of a cinema of affective tonality.

A taxonomy of affect

Film theory has convincingly set out an alternative to semiotic and linguistic frameworks in the form of affect theory. However, the theoretical frameworks that inform film practice do not take affect into account. The language of film

practice, drawing on single units (shots), the motion of the camera (zooms, pans, tilts and tracks) and the language of the screenplay, does not fully allow a consideration of affect. One cannot move from linguistics to affective tonality without a new language with which to think film and film practice. The starting point for rethinking affect as a tool for practice is a taxonomy of affect. For the taxonomy, elements of the image have been broken down into three categories: macro, reverberatory and micro. This categorization begins to facilitate thinking through affect for film practice. These elements will be further conceptualized in the following chapters.

Category one: macro-elements	Category two: reverberatory elements	Category three: micro-elements
Composition	Major, localized movement within specific parts of the frame (usually stemming from characters)	Light and shade Changes in exposure levels
Editing	Dialogue	Broad movement, encompassing the whole frame
Music	Colour	Elemental traces (formal elements arising from the mode of production that have left their mark on the film)

Figure 3: The taxonomy of affect

My conception is of the cinema of affective tonality as a digital form. The footage was shot on digital cameras and edited on Final Cut Pro 7, a non-linear digital editing software application. The use of digital equipment is important for this project for several reasons. Firstly, accessibility: digital equipment is readily available, and is cheaper to produce in comparison with analogue film cameras and film stock. The practice work was made on a low budget out of design and necessity. Working without a large budget allowed the level of creative freedom

and experimentation necessary for the production of this type of work. The films are experiments in that they are designed to test ideas and produce concepts. In this sense, my practice has much in common with avant-garde and experimental film and video in ethos and practice, if not in form and style.[v] Secondly, my physical relationship with the camera and the digital image whilst shooting is important. The digital image, which appears on an LCD screen whilst filming or framing, is a closer approximation of the final image than one would get whilst shooting on film. Film cameras traditionally use an optical viewfinder, which allows the camera operator to see what the lens sees whilst presenting a larger field of view than is eventually exposed onto the film frame. An optical viewfinder works very well for framing and focus, but it excludes other elements of the image that are crucial to the cinema of affective tonality, such as how the colour will be rendered, grain or picture noise, and nuances of exposure. Whilst viewing an LCD screen I was able to respond to the affective elements presented and make creative decision based on this. The capturing of sound and image for a cinema of affective tonality is not a case of filming a script or telling/interpreting a story that is already written; it is about capturing forces. A low-budget digital shoot facilitated this method, in that I could respond quickly and easily change direction, should the body of the camera and the body of the filmmaker be so moved.

The films

I have produced four films, which I have titled *Practice i, Practice ii, Practice iii* and *Practice iv.* The first three films produced comprise a loosely connected trilogy, and the fourth film is a reconceptualization of the previous films. The films feature the same central character, a man in his late twenties played by

47

actor and filmmaker Harry Macqueen. His character is nameless, and is referred to as simply The Man. The films each have a different form and shooting style, with the intention of highlighting and experimenting with different affective elements. These first three films are experiments, testing grounds and theoretical exchanges of ideas, which help to develop the concept of affective tonality. The fourth film is made up of footage from the first three films, and is the final and most complete example of what I consider to be a cinema of affective tonality.

Practice i

Practice i is the first film in a loosely connected trilogy of films that comprises my practice. The film is comprised of a single shot played out over nine minutes, and the narrative concerns the lead actor's attempt to throw a bullseye whilst playing a game of darts in an English pub. I will argue that this first film does have a narrative structure, although on the surface it may appear closer to non-narrative artist film and video. The dart thrower is framed from behind, and the camera focuses on the dartboard. The film privileges the rhythm and movement within the frame over representational modes of signification. This is achieved through duration. The production of this film allowed me to consider the use of the long take as an affective device rather than a technique aligned with realism. It also allowed a consideration of the relationship between affect and representation.

Practice ii

Practice ii has a more conventional narrative structure. The film is fifteen minutes long, and the main narrative drive concerns a first date between The

Man and an unnamed woman played by Imola Gaspar. The date takes place in the same pub as featured in *Practice i*. We do not know anything about the characters, such as where they have come from or where they are going. We glean some information, and the film gives the impression that they know each other or have met before. They are at best casual acquaintances. They seem to be lonely, and they would like to find some comfort in each other, but their exchanges are difficult, awkward and at times quite painful. Despite this, there is tenderness and good humour between them, and it is the brief moment of affection that I attempt to capture in order to allow the audience the same fleeting experience.

Practice iii

Practice iii captures The Man's home life and his (non)-relationship with a new character who breaks into his back garden. The new character, referred to as The Stranger and played by Csaba Krisztik, seems to take contents from The Man's home and place them in his shed. By the end of the film The Man is pictured alone, living in his shed. The character of The Stranger is ghostlike in his presence. His whole, complete figure is never seen; his body is broken up into smaller parts by the camera. He comes in and out of the frame quite quickly. He is there, but not there. The Man senses his presence, but he is never quite sure whether he actually sees him or if the character is a trick of his imagination. There is no dialogue in the film, as I wanted to move further away from language and to focus on non-linguistic sound and image.

Practice iv

The final film combines footage from the first three films in order to further disrupt the linearity of the previous narratives. This final piece of practice has a cyclical structure. The film begins and ends on an image of The Man throwing darts. It is an extension and development of the ideas and concepts developed in *Practice i* in that the film presents a cycle that cannot really end. The film does not have closure, and the storyline and characters' relationships are ambiguous. The final film calls for less narrative decoding, and privileges feeling over understanding at a cognitive level.

The chapters that follow are structured around the films produced and my theoretical engagement with my experimental process. The aim of each chapter, as well as each piece of practice, is to explore different elements of affective tonality and different formal techniques. Each piece of practice is progressively more formally complex than the last. The filming process allows a better understanding of the taxonomy of affect and the cinema of affective tonality.

---

[i] The development of the screenplay has an economic and historic lineage, which is detailed in Chapter 4: *Practice iii: A Valiant Failure, Practice iv: The Cinema of Affective Tonality.*
[ii] A detailed analysis of the structure of Hollywood cinema can be found in Robert McKee's *Story: Substance, Structure, Style and the Principles of Screenwriting* (1999).
[iii] The screenplay and the process of screenwriting has become an area of study in and of itself, as can be seen in Intellect's publication of the *Journal of Screenwriting* (2010 to present).
[iv] The concept of affect that frames this thesis is drawn from the work of Deleuze. The radical empiricism of *Cinema 1: The Movement-Image* is somewhat opposed to the phenomenology of Merleau-Ponty (Deleuze, 1992: 57). However, in 'The Immersive Spectator: A Phenomenological Hybrid', Maria Walsh finds in Merleau-Ponty an 'embodiment that is strangely commensurate with aspects of the subjectless subjectivity that Deleuze explores in his two cinema books' (2004: 170). Similarly to Walsh, I find that elements of Merleau-Ponty's work complement Deleuze's affective reading of cinema.
[v] Detailed histories of avant-garde cinema can be found in *Avant-garde Film: Forms, Themes and Passions* (O'Pray, 2003) and *A History of Experimental Film and Video from the Canonical Avant-garde to Contemporary British Practice* (Rees, 1999).

50

CHAPTER 2:
PRACTICE I: FINDING THE TARGET: AFFECT AND REPRESENTATION—
A DIFFERENCE IN DEGREE, NOT IN KIND

In this chapter I will begin to map out the concept of affective tonality as a method of understanding narrative. I will do so through my own film practice as research. *Practice i* is a short experimental narrative film that encapsulates the narrative modes of Aristotelian linearity through simple 'plotting', and which is set around the British pub game of darts. I also draw upon concepts of affect and sensation developed by Gilles Deleuze, as well as his concept of minor literature developed with Félix Guattari, in order to begin to conceptualize affective tonality—a concept which can be used as a tool for understanding the *holistic* cinematic experience—and to explore how this concept can then be used to understand the physical, somatic mechanisms of narrative cinema. I envision this chapter less as an analysis of my practice and more as a conversation between the film itself and its/my theoretical and conceptual underpinnings.

I argue that the spectator experiences narrative in *Practice i* through the affective rhythm created by the movement within the frame, the variations of light and colour on screen, and the measure of the diegetic sound heard, and that this experience is as important to understanding the narrative as character identification and linearity. The film is an expression of the banal and the everyday that does not lend itself to grand historical events. The banal in *Practice i* is not a signifying, representational reproduction of banality: the banal is embodied in the film itself, and through the affective tone of the film it becomes embodied in the spectator.

A moving-image work is comprised of a series of images and audio tracks. Rhythm and tone can be built throughout the film through the use of editing and montage. Changes of pace and the duration of individual shots throughout the running time of the film influence the perception of the images, which combine with various sounds to produce an overall affective tone. However, the individual images can be broken down further, into their component parts. Each shot is made up of several affective markers, or sites of affect, which are in the process of *happening* throughout the film. As stated previously, I propose that the affective elements that comprise a cinematic image can be divided into three categories. Each category operates at differing intensities, which combine to make up the affective tone of an image; as such, they serve to make up the film as a whole. Sites of affect can be developed on three planes: the macro, the reverberatory and the micro. The affective elements of the film are not necessarily representational. Although parts of an image are likely to have representational elements, there are several components of a film image that do not lend themselves so easily to semiotic analysis.

The first plane consists of aspects of the film in which affect is most dominant or noticeable (and thus most likely to be cognitivized or noticed). This plane consists of what I have termed macro-affective elements. I include in this category the following elements: composition (the position of people and objects within the frame); editing (or lack thereof), which relates to shot length, which in turn has a direct relationship with the spectator's experience of time and rhythm, montage in Eisenstein's (1961) sense, Deleuze's (1992) movement-image, and continuity editing; and the final element in this category, sound—mainly the

musical soundtrack, if used, but also any sound that dominates the soundtrack, such as explosions or screams.

The second plane comprises affective markers that have a direct link to the first plane. The affective elements of the second plane emanate from the affective elements of the first plane. These affective elements emerge on the screen like ripples on a pond. The affective elements of the first plane play the role of the stone in this imaginary water feature. The affective elements of the second plane behave like the circles that flow out or move away from the stone that is dropped into water. I have termed the second plane reverberatory-affective elements. They consist of major localized movements within the frame, colour (or lack of colour) and diegetic sound. Major localized movement within the frame often stems from the movement of the characters, but can consist of any movement of objects within the frame, or the parallax that can occur through camera movement. The colour relates in the initial stages to whether the film is in colour or black and white, although there can be a mix of the two modes. *The Wizard of Oz* (Fleming, 1939) provides a famous example of a film that switches from the state of black and white to a state of colour (with the moment of changing from one state to the other producing a large ontological shift in the film and the spectator). Steven Spielberg's *Schindler's List* (1993) provides another well-documented example of a film that deploys both black-and-white and colour photography within the same frame, in the case of the 'girl in the red coat'. Dominant colours within a single frame would also come under the category of reverberatory-affective elements. Striking examples of this feature can be found in Jean-Luc Godard's use of red and blue within compositions in *Pierrot le fou* (1965), or Michelangelo Antonioni's use of red within the frames of *Il deserto rosso* (1964), for example. I would also consider

53

diegetic sound and dialogue to belong to the second plane. Dialogue is often decoded by the spectator on a conscious level, but in the cinema of affective tonality dialogue should not be used to give information concerning plot or narrative, nor should it be used for an expository function. Dialogue in this case becomes part of an overall soundscape designed to give an impression of a moment, and to impress a moment upon the spectator.

The third plane of affective elements operates on an unconscious level, affecting the body in ways that the spectator often does not recognize. Here I write of what I call micro-affective elements. I am referring to formal aspects such as contrast within a given shot or scene, the change in light and shade, broad movement that encompasses the whole frame, changes in exposure levels, colour hue often deriving from lighting, colour correction/timing or texture derived from the specificity of the film stock/digital image sensor, and what I term elemental traces. I define elemental traces as formal elements that arise from the mode of production and that have left their mark on the film, such as the flicker produced by frames passing through the projection gate, scratches on the film, sudden changes in exposure that occur at the ends of reels, digital picture noise, or film grain.

Thus if stage three comprises micro-affective elements, stage one comprises macro-affective elements, with stage two bridging these two extremes. It can be perceived that at any given time during the duration of a film a complex composition of affective elements is affecting the spectator's bodily and conscious experience of the film. It is the combination of these affective elements that culminates in the production of the affective tone of the film. Understanding the affective tone of a film is key to understanding the creative

mechanisms of the cinema of affective tonality, and the way in which a spectator experiences narrative in this mode of filmmaking.

Practice i is a short experimental narrative film that comprises many of the sites of affect listed above. The term experimental here serves two purposes. Firstly, it expresses my desire to test and explore the theoretical concept of affective tonality and how it can be pushed to the foreground in a moving-image work. Secondly, it positions the formal characteristics of the film outside what can be termed classical narrative cinema,[i] which presents a drama told through a series of juxtaposed images and dialogues in which narrative is privileged over formal construction and style. In the classical mode of filmmaking, the drama is often played out over ninety minutes, and the dramatic structure originates from Greek antiquity, specifically as identified by Aristotle in *Poetics* (2013). Through the dominance of Hollywood cinema in contemporary film culture, this form of filmmaking has come to be considered the standard structure for narrative cinema. By terming *Practice i* experimental I mark the film as a deviation from the practice of classical narrative cinema.

The film depicts a man playing darts alone in a pub, and his attempt to throw a bullseye. The narrative follows a simple line of linear action, but it also can be experienced through an affective rhythm created by the movement within the frame, the variations of light and colour on screen, and the measure of the diegetic sound heard. This experience is as important to understanding the film as character identification and linearity. The experience of the affective tone determines our understanding of the work through experience rather than representation, cognitivism or character identification, as would be expected by followers of what Robert B. Ray has described as the Bordwell regime (2001: 35). David Bordwell and Noël Carroll's edited collection *Post-Theory:*

55

Reconstructing Film Studies (1996) presents a critique of what Bordwell describes as the ethereal speculations of Grand Theory comprising approaches derived from psychoanalysis, post-structuralism and Marxism, which became dominant in Anglo-American film theory in the 1970s. The book offers in response a series of essays that define a problem, and then attempt to solve the problem through empirical research or logical reflection (Bordwell and Carroll, 1996: xiv). Ray compares the differing approaches of Theory and theory to the opposition between the classical and the baroque in art history, citing Roland Barthes: 'on the one side the "thought", object of the message, element of knowledge, transitive or critical force; on the other, the "style", ornament, province of luxury and leisure and thus futility' (Barthes, 1977: 193 in Ray, 2001: 33). For Ray, Bordwell represents a classical approach positioned in direct opposition to the *Screen* tradition of Lacanian psychoanalysis and Marxism, as well as to theories derived from post-structuralist schools of thought. I will begin to argue here that the distinction between the classical and baroque approaches to the analysis of moving images is too reductive to be a useful tool through which to understand affective tonality and the working mechanisms of cinema. Seymour Chatman states that for Italian film director Michelangelo Antonioni, the form of the film cannot be separated from the content (2008: 11). In this regard, the content or narrative of the film is experienced through the form that it takes. This is an important statement for understanding affective tonality, as it is a cinema in which the form is the content.

Despite its experimental form, *Practice i* can be considered a film with a linear narrative. The protagonist of the film has a goal, which is to throw a bullseye. He has to use his skill to achieve this goal. The rules of the game of darts act as an obstacle to be overcome, and with the last dart thrown the

protagonist achieves his goal. He throws a bullseye! In this respect the film follows the structure of classical Hollywood cinema, albeit reduced to base and banal elements. However, the protagonist's goal is an insignificant one in terms of understanding the nature of the film, as well as the general milieu in which the central character is placed. The film ends with the freezing of action or movement, and thus the freezing of time. The goal has been achieved, but nothing has changed in the sociocultural conditions of the protagonist's life, or in the conceptualization (*cogito*) of the world of the protagonist by the spectators that have experienced the film. At the end of the film, when time stops, the question that may be asked is: what is next? What is next for the protagonist of *Practice i*? As I see it, the protagonist has two options: stop playing, or continue to play; finish with the darts, stop throwing, stop playing, or begin again, return to the game and try once more to throw a bullseye. The two options that face the protagonist are reductive: to stop playing is to cease to exist, yet to play again is to simply resume a cycle that can never end.

In effect, *Practice i* is a film that resists resolution, as resolution is not possible for a film that is concerned with the banal. The banal is constant and unchanging; it resists the Aristotelian tropes of linear narrative or character transcendence and revelation. The banal is an event that exists outside of specificities of historicized space and time. Steven Shaviro mobilizes Alfred Whitehead's example of Cleopatra's Needle in order to explain how a seemingly solid object is a series of events or a multiplicity (2009: 17–20). For Whitehead and Shaviro, Cleopatra's Needle is more than an object to which grand historical events occur, such as the creation of the monument in Egypt, the moving of the monument to London in 1877, and the eventual future destruction or disintegration of the monument. Cleopatra's Needle is a constant site of

57

events: from the movement of molecules and electrons within the construction, to the accretion of dirt from the city surroundings and its being cleaned by Westminster council employees, the monument is ever-changing, constantly happening (2009: 17–20). *Practice i* is an expression of the event of the banal, which does not lend itself to grand historical events. It is an event that does not 'stand for', reflect or represent bigger political, social or cultural concerns outside itself, despite the fact that the image is open to interpretation or analysis using a socio-historical framework. The event of the banal exists within the image itself: it is embodied within the frame, and through the experience of the affective tone generated by the image it becomes embodied in the spectator. Whilst the borders of the frame are static, within the borders there is constant movement, and there is constant change. No two frames are the same. The character of the darts player is always moving through the frame; digital picture noise is a constant and ever-changing presence; darts bisect the frame; holes are created in the dartboard. All of these are events and moments of becoming. These are not events to which major ideological or symbolic value can be ascribed. If there is a major event in the film, it is the throwing of the bullseye, although as I have stated above, achieving a bullseye does not result in any change in state for the protagonist. The event does not occur in any competition, and no prize is at stake. For the protagonist there is no change in the nature of his existence. This is the banal in *Practice i*, and it is manifest in the rhythm and tone of the film.

In this respect the film can be seen as an example of what Gilles Deleuze and Félix Guattari describe as minoritarian (1987), in both its form and its content. The protagonist is playing darts in a pub, a sport and location typically associated with the working class of the United Kingdom. The film

eschews the style of Hollywood cinema as identified by Bordwell et al. (1985), whilst retaining some of its features. For Deleuze and Guattari, 'a determination different from that of the constant will therefore be considered minoritarian, by nature and regardless of number' (1987: 117). Rather than expressing hegemonic ideals, *Practice i* is a film that is open to becoming, eschewing standards and ideas. In other words, the film rejects cognitive interpretations in favour of affect and tone. As Deleuze and Guattari state: 'That is why we must distinguish between: the majoritarian as a constant and homogenous system; minorities as subsystems; and the minoritarian as a potential, creative and created, becoming' (1987: 117). *Practice i* does not reinforce dominant ideas of power, race, gender or class; it alters perception through the affective tone generated by the film, which leads to a becoming in the spectator, and a new way of existing in the world. The affective tone is not power, but force. To quote Brian Massumi: 'Force in its wild state arrives from outside to break constraints and open new vistas. Power builds walls' (1992: 6). The spectator, affected by the rhythm and tone of the film, is faced with a different way of seeing and being once the film is finished, the nature of which is not fixed. An ontological shift is experienced by the spectator, who has the potential to become again something new.

Practice i might invite comparisons with a mode of filmmaking that has been described as contemplative cinema, in which the purpose is to 'paint a state of mind' rather than tell a story,[ii] in a cyclical film that captures a moment in a never-ending cycle. John Updike notes that the 'unfinished' is a characteristic of the literature of Franz Kafka: 'Kafka was obsessed with building, with work that is never done, that can never be done, that must always fall short of perfection… Incompletion is a quality of his work' (1983: 3). In this sense, to

59

avoid completion and resolution is to open up to affect and a bodily way of experiencing cinema that can be taken in many different directions. Perfection is a closed, concrete state that, like the order word in Deleuze and Guattari's *A Thousand Plateaus: Capitalism and Schizophrenia* (1987), results in death. There is constant movement, change and speed in *Practice i*, but there is no evolution or development, only becoming. The character does not transcend or reach a new state of peace or a Todorovian 'new equilibrium' in which fresh majoritarian regimes are implemented. The film, through rhythm and duration, presents a deterritorialization of the male body, of notions of sport, success, class and achievement. In *Kafka: Toward a Minor Literature* (1986) Deleuze and Guattari reconceptualize the literature of Franz Kafka in order to express their concept of a minor literature in which dominant power structures can be subverted from within. Language is not used metaphorically or to signify in minor literature; language has an intensity of its own that is free from major signifying practices.

> There is no longer man or animal, since each deterritorializes the other, in a conjunction of flux, in a continuum of reversible intensities... The animal does not speak 'like' a man but pulls from the language tonalities lacking in signification; the words themselves are not 'like' the animals but in their own way climb about, bark and roam around, being properly linguistic dogs, insects, or mice. To make the sequences vibrate, to open the word onto unexpected internal intensities—in short, an asignifying *intensive utilization* of language.
> (Deleuze and Guattari, 1986: 22)

The banal in *Practice i* is not a signifying, representational, mimetic reproduction of banality; the banal is embodied in the film itself, and through the affective tone of the film it becomes embodied in the spectator. Jon Beasley-Murray discusses the films of the Italian neorealist movement and their ability to render extraordinary what Hollywood normally considers boring, thus saving the cinema from the 'death schemes of closure premised upon action' (1997: 49).

60

Beasley-Murray references David Overbey's realization that the most important characteristic of neorealism is the directors' discovery that the need to use story was just a way to mask defeat in the face of reality (Overbey, 1979: 67). For Beasley-Murray, resisting cinematic closure opens up new possibilities for exploring reality through what Michael Taussig describes as contact-sensuosity (1993: 27). This is accentuated through the use of the long take, in which the bodily sensation of time is prioritized over narrative decoding (Beasley-Murray, 1997: 49). It is through duration and rhythm that *Practice i* is experienced, and this duration and rhythm is interpreted through an embodied encounter with the banal. It is a becoming-minor of the banal, and by its very nature it is political. As Reda Bensmaia states in his foreword to Deleuze and Guattari's book on Kafka, an author's style is a total and energetic investment of their political being-in-the-world (1986: xxiii). *Practice i* is not political because it speaks the political or represents political ideas; it is political in its becoming, its anonymizing, and its shedding of majoritarian forms, as will be further discussed later.

Practice i's narrative encapsulates the banal nature of everyday life, which finds its reflection in the modern construction of the factory assembly line, the houses built on building sites, the structure of the week and the activities of the weekend. In *Practice i,* the repetition of the action of throwing the dart is pacifying, for both the thrower and the spectator. The process of watching the film is nullifying, and a feeling of inertia is manifest in the bodies of the spectators as the film draws to a close. This is the practice of everyday life, the anonymous repetition of inconsequential action. All of this is expressed through the affective tone of the film.

Practice i is a film captured in a single take. The spatial coordinates of the frame do not change, and the angle of the shot remains the same throughout the duration of the film: one shot held for a total of nine minutes and thirty-two seconds. It is the duration of the shot, linked to the number of edits in relation to the overall running time of the film, that is one of the key factors in determining the affective tone of this film. The choice to hold the same shot for a long period of time foregrounds the internal rhythm of the shot, created by the movement within the frame and the continuous monotony of the soundtrack. The film begins with a shot of a man in his twenties throwing darts at a dartboard, in a setting that looks like a pub. It is an image that is accompanied by many sociocultural connotations relating to class, gender and sexuality. The sound of the darts hitting the board and the repetition of movement are quite phallic, and are open to psychoanalytic interpretations. It is a representational image, but this is not a fixed state. Over the duration of the shot the dominant elements of the image move from representation to affect, and from the figurative to the figural. Following Bergson, it is important to note that affect and representation exist along the same plane of experience. Between the two states is a difference in degree rather than in kind. Bergson gives the example of contact with a pin. For Bergson:

> There is hardly any perception which may not, by the increase of the action of its object upon our body, become an affection, and, more particularly, pain. Thus we pass insensibly from the contact with a pin to its prick. Inversely the decreasing of pain coincides with the lessening perception of its cause, and exteriorises itself, so to speak, into a representation (2004: 53).

When the affective properties of perception and representation are increased, they will inevitably reach the point at which pain is experienced. At this point representation ceases to be perceived, and what is experienced is pure affect. For example, a red traffic light at a certain brightness would be

62

perceived and understood as a traffic light, and as a sign to stop in a Western context; but if the brightness or intensity of this traffic light were to increase, it would shift away from the concept of a traffic light and become at first a bright red light—no longer a sign to be decoded, but more an experience of redness to the one that looks upon it—before reaching an intensity that would cause pain to those that looked upon it, forcing one to look away or risk permanent damage to the retina. To follow again Bergson's example, the process of increasing intensity could be reversed, and the bright red light would move from a site of pure affect to one of representation, an object that becomes represented, so to speak. The same example could be applied to sound. The threshold for pain caused by sound is 120dB (Goodman, 2010), and prolonged exposure to sound at this level causes permanent damage to hearing. If a certain sound increases in volume, it will over time cease to be a sound that can be linked to an image or representation and become pure affect, and vice versa. This is why I say that affect and representation are different in degree, not in kind. Any percept can become a represented image (in the Bergsonian sense) or a site of pure affect, depending on intensity and duration. The nature of the thing is not fixed. It is possible to witness the changing of state from representation to pure affect by correlating intensity with duration. To quote Bergson, 'external perception is formed by projecting into space a perception that has become harmless' (2004: 53). Narrative signs in the cinema act as facilitators through which affect can emerge. To return to *Practice i,* over the duration of the film the image of the man throwing darts moves from one in which representation is dominant to an image that privileges affect.

The major social and cultural signs that are attributed to the image become less dominant over the duration of the film. The film becomes about the

63

rhythm and the movement, about the banal. It is a becoming-minor of the image, in which majoritarian norms are shed. In effect it becomes about affect, and through the affective tone of the film it is possible for the spectator to experience the banal and the everyday, rather than have it represented to them. The pacifying inertia that the character experiences through the playing of darts has not been explained to the spectator; this inertia is embodied in the spectator through the experience of the affective tone of *Practice i*.

Experimenting with the use of the long take in relation to affect and tone allowed the beginnings of a reconceptualization of representation and affect. The simplicity of the structure of the film stripped away any illusion that a story was being told, and it helped me to consider the long take as a technique that is not only linked to realism. This film has been a starting point for thinking through affect whilst situated behind the camera or in front of an editing machine. Whilst deciding on the length of the film, and by implication the length of the shot, I had to listen to my body for the first time whilst editing. The out-point for the edit was practically predetermined, as the film was to end when a bullseye was thrown. This presented an unusual situation for an editor: the length of the shot was determined from when it should start, rather than when it should end. Traditionally, the first decision one makes when cutting is to decide on a shot's in-point, i.e. the frame in which the shot will begin. In the case of *Practice i* I was given cause to work backwards, which enabled a change in thinking about the edit, and also a change in *feeling* for the edit. I had to respond to the inertia in my own body, and use this feeling as a guiding principle when deciding on when to cut in to the shot. My aim for *Practice ii* was to develop this further and use the long take in a more traditional narrative form. This is discussed in the

64

next chapter, as well as my further development of the cinema of affective

tonality.

---

[i] The most thorough overview of this mode of filmmaking can be found in *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (Bordwell et al., 1985).
[ii] Definition of contemporary contemplative cinema by Harry Tuttle on the blog *Unspoken Cinema* (2007). A further discussion of this style of cinema can be found in 'Filming a Miracle: *Ordet*, *Silent Light*, and the Spirit of Contemplative Cinema' (Warner, 2015).

CHAPTER 3:
PRACTICE II: THE ROLE OF THE TAXONOMY OF AFFECTIVE TONALITY
IN PRODUCING A NARRATIVE

The purpose of this chapter is to outline and further develop a taxonomy of affect, and to explore the application of the taxonomy to my own practice whilst employing a more traditional narrative form. Certain components of the image in *Practice ii* will be isolated and discussed in relation to their affective-operational function. These components are termed 'affective elements'. This isolation is done in order to help us to understand how certain affective elements operate as a whole across the duration of *Practice ii*. Different affective elements have been isolated in order to illuminate their usage in the cinema of affective tonality. In the introduction to this thesis the affective elements that comprise a film were compared to a tapestry in which colour, movement, light and sound can be approached as part of an overlapping collage of affect and sensation. This comparison is an important starting point for this chapter. A tapestry is comprised of a series of threads that combine to make a whole that is greater than the sum of its parts. It is possible to focus on individual threads, and to do so tells us something of the nature of the tapestry as a whole. However, once it is part of a tapestry the individual thread can only be fully understood in relation to the other threads in the system and the complete tapestry. So it is with the cinema of affective tonality and the affective elements that comprise the totality of the film. In this chapter, individual affective elements will be isolated in order to understand how they work holistically over the duration of the film.

Deleuze in *Cinema 1* makes reference to Hitchcock's fondness for comparing cinema to tapestry. Deleuze states: 'action, and also perception and affection, are framed in a fabric of relations' (1992: 199). The concept of

affective tonality allows a consideration of a film as one image. The singular image that is the film makes a mark on the viewer. The affective tone of this one image, the film, is transferred to the spectator. However, closer inspection of the singular image reveals a 'fabric of relations' in the form of smaller units or affective elements. To understand how these elements operate it is useful to turn to C. S. Peirce's conceptualization of the sign. Peirce's invention of semiotics conceives of signs as combinations of images (Deleuze, 1989: 30). The affective elements described in this chapter operate as a collection of images in a Peircian sense. To borrow again from Deleuze, the affective elements discussed below are 'nodes of abstract relations' (1992: 204). Affective elements can exist on their own, but it is only through their combination that they produce a cinema of affective tonality.

The triadic nature of the sign is a useful way to consider the flow of affective images in a cinematic narrative. For Peirce, a sign does not exist independently. It is made up of a series of signs that exist historically in the mind (body) of the interpreter. By using the form of the triad to open up and disrupt the dualistic nature of the sign, Peirce posits the possibility of multiple and infinite readings of the sign. John K. Sheriff notes that 'any sign or collection of signs that a person has experienced in the past can become an object in the representamen-object-interpretant relationship, i.e., to have meaning, to be thought about' (1994: 37). Affective elements exist within the work to build up a picture of the whole, a larger, singular image. It is what Sheriff describes as a *quali*-consciousness: 'Any number of qualities or ideas may merge (generalize), but when they do so they lose their individual identities and become part of the new *quali*-consciousness or idea' (1994: 39). Just as 'signs signify because of their qualities *and* their relations' (Sheriff, 1994: 41),

the affective elements of the cinema of affective tonality are only fully actualized in relation to each other. Thus it is important to understand the qualities of affective elements *and* their relations.

The taxonomy of affective tonality proposed in the introduction, which was also used as a structuring device for *Practice i*, will be expanded upon here. The taxonomy of affective tonality can act as a toolbox for filmmakers to consider structure and narrative from the position of affect. The taxonomy also enables a language for practitioners and theoreticians to think through the triangle of affect/narrative/cinema.

Practice ii is a short film that makes use of a very simple narrative structure. The film is fifteen minutes long, and the narrative is centred on the meeting of two characters. In terms of narrative structure, it is my most conventional of piece of practice. The story is as follows: a woman meets a man in a pub for a first date. It is implied that the two people know each other, possibly from work. The male protagonist arrives in the area from elsewhere. The female protagonist lives in the area. She is an immigrant from Eastern Europe, and he is an English man. She is in her mid-forties, and he is in his mid-twenties. They meet in a pub, have a drink and then leave. They pick up a bottle of wine from the local shop and go back to her house. She shares the house with several other people, renting one room only. They go to her room, drink wine, talk nervously and have sex. When they have finished, he dresses and leaves. The film ends with her turning her back to the camera. Cut to black.

If the film were to be dissected in terms of traditional narrative structure, it could be said that the film has two 'acts': the first act concerns the meeting in the pub, the second act takes place at the woman's house. There are turning points in the narrative, such as the meeting of the two central characters and

69

the decision to leave the pub and go back to the woman's house, but these plot points are not grand events in the Aristotelian or McKeeian[i] sense. The narrative of the film is not concerned with character arcs, discoveries or reversals (Aristotle, 2013: 30). The film is concerned with the mood and tone created by the space, and the actions of the characters within the space. Both characters are lonely. They both feel out of place in their surroundings, and they are looking for a connection with another human being. The themes and ideas that drive the narrative again draw comparisons to John Updike's commentary on the work of Franz Kafka.

> The century since Franz Kafka was born has been marked by the idea of 'modernism'—a self-consciousness new among centuries, a consciousness of being new. Sixty years after his death, Kafka epitomizes one aspect of this modern mind-set: a sensation of anxiety and shame whose center cannot be located and therefore cannot be placated; a sense of an infinite difficulty within things, impeding every step; a sensitivity acute beyond usefulness, as if the nervous system, flayed of its old hide of social usage and religious belief, must record every touch as pain. In Kafka's peculiar and highly original case this dreadful quality is mixed with immense tenderness, oddly good humor, and a certain severe and reassuring formality.
> (1983: 3)

The images in *Practice ii* carry with them an awareness of the characters' anxiety and an acute recognition that touch brings pain, yet despite the pain and the anxiety there is an overwhelming desire for tenderness and intimacy. The aim of this short film is to impart a feeling to the spectator, and perhaps shift perception in order to make the spectator feel and think and see in new ways, even if this new way of feeling is temporary. The intention of the film is to impart (a) feeling(s) rather than tell a story. The process of imparting feelings is the aim of the cinema of affective tonality.

The characters in the film are anonymous. They remain unnamed throughout the film. Like many in the modern city, they look for connection in each other, yet it can be observed in their reactions that they are aware that

closeness can bring pain. Their lives, like the images in the film, are fragmented, but this dark quality of life is mixed with tenderness and humour. It is the brief moment of affection that the film aims to capture, while it tries to bestow the same fleeting experience upon the spectator. Rather than tell a story using linguistic techniques and audio-visual language alone, the film uses tonal techniques with which to affect the spectator and evoke a certain response that has some symbiotic resonance with the characters in the film. The story in this sense is not derived from the progression of plot points or character development, but rather the narrative is embodied in the spectator. The spectator understands the condition of the characters not through a purely cognitive deconstruction of a plot told through a visual and auditory language of cinema, but through an affective state shared with the characters at the end of the film.

The film was shot using the video camera function on an iPhone 4, which gives the image a low-fi aesthetic. The iPhone 4 produces images that could be seen to be analogous to Super 8 analogue film. No filmmaker or cinephile with a trained eye would mistake the two formats, but there is a low-fi quality to both images that makes them kindred spirits in aesthetics. There is a limit to the amount of detail that Super 8 film can capture compared with larger formats (such as 16mm and 35mm film) due to its small frame and lower resolution (Kodak: Super 8mm Film General Tips, no date). In the right hands, Super 8 films can exude a dreamlike aesthetic, as can be seen, for example, in the films of Derek Jarman (O'Pray, 1996).[ii] The relatively lower resolution of the iPhone 4 and the saturation levels of the colour rendition imbue the images with a distant, almost ethereal quality. The images produced for *Practice ii* never really fall into full abstraction, but to view the film is to look through smog at images that are

71

recognizable and yet somehow slightly removed from reality. This is the reason for choosing to shoot the film on an iPhone 4.

Film and digital moving-image acquisition is getting better and better. Although the term 'better' is quite a subjective term, the fidelity of the modern digital image is very high. Film stocks are often virtually grainless, especially after undergoing a digital intermediate process. Digital cameras are producing cleaner images in relation to digital picture noise. The DSLRs that shoot motion have a very crisp and clinical look. Digital Cinema cameras also produce a very clean and clear image. The images are sharp, and if the sensors are exposed correctly they produce very little picture noise, even at high ISOs.[iii] *Practice ii* has a dirtier look, and is far less clinical than a standard high-definition image. This matches the tone of the film. The images are not overly clean and sharp. Noise and the occasional digital artefact muddy up the picture. These artefacts break up the digital image, and give the film a texture that can evoke what can be described as haptic visuality, in a mix of Marks' Deleuzian conceptualization and Alois Riegl's distinction (Marks, 2000: 161). The haptic visuality evoked by the texture of the film is 'more inclined to move than to focus, more inclined to graze than to gaze' (Marks, 2000: 161) in a Rieglian sense. Digital picture noise and grain have a life, and give an image a texture that is both opaque and sensual. This matches the tone and narrative of the film, which is simultaneously ambiguous and tender. John Bailey ASC notes that grain has a unique, random structure that is 'organic, alive, vibrant' (Maltin, 2013). Picture noise resides on the surface of the film, like an extra layer. Watching *Practice ii* is like looking at the world reflected in a dirty mirror.[iv]

Unlike *Practice i,* a screenplay was written for *Practice ii.* In a traditional screenplay one page is equated to one minute of screen time (King, 2005: 33,

Field, 2006: 44). Thus a ninety-page screenplay should result in a ninety-minute film. However, the screenplay for *Practice ii* is only seven pages long, whilst the finished film is fifteen minutes in length. The process of filmmaking in this sense aims to eschew or subvert traditional narrative filmmaking technique in which the screenplay is the base for practice. The filmmaking process is usually informed by the word on the page, but in this instance the latter is seen as a guide rather than a blueprint. The spoken word, or dialogue, is almost completely absent from the screenplay for *Practice ii.* Only the last two lines of dialogue were written in the original screenplay. The major chunk of dialogue that occurs in the film when the two central characters meet in the pub was completely improvised by the actors themselves. The intention here was to capture the awkward nature of first-date exchanges. Approximately forty minutes of dialogue in total were filmed, with about five minutes of dialogue included in the finished scene. This allowed a lot of experimentation and led to spontaneous results. In the finished scene there are moments in which the characters struggle to hold a conversation, which leads to several moments in which no dialogue occurs. The characters, and the spectators, are left listening to the general noise of the pub. It is during these moments of non-conversation that I become aware of my own body, as both an editor and a spectator. During these moments of silence I stop decoding the language being spoken, and I am left alone with the characters. The affective tone of the film seems to seep out through the cracks in the conversation, between the stutters and the pauses. This is further accentuated through the use of the long take.

The principle established in the first piece of practice, that of meaning being derived through rhythm and duration, is taken further in *Practice ii*. Whereas *Practice i* has the form of an experimental piece, *Practice ii* is more

clearly recognizable as a short narrative film. There are several moments in which extended shot length is used to privilege duration and rhythm, and ultimately affect. The most extreme use of the long take occurs at approximately the midpoint of the film, in which the couple dance for just over two minutes. Whilst this is a less extreme version of the nine-minute-and-thirty-two-second shot in *Practice i*, it is still a particularly long shot in relation to the average for classical narrative cinema. The average shot length in classical or Hollywood narrative cinema fluctuated between eight and eleven seconds in the period between 1930 and 1960, whereas the average shot length of many films fell to below five seconds between 1960 and 2004 (Bordwell, 2006: 121–123). The long take is a more common feature of European art cinema and what Matthew Flanagan refers to as slow cinema (2012), in which average shot lengths tend to be a lot longer. In extreme cases average shot lengths can exceed ninety minutes, as seen in *Russian Ark* (Sokurov, 2002) and *Birdman: Or (The Unexpected Virtue of Ignorance)* (Iñárritu, 2014),[v] but it is more common to see shot lengths averaging between 30 seconds and three minutes, as in the films of established and canonical art-house directors such as Andrei Tarkovsky, Michelangelo Antonioni, Béla Tarr, Abbas Kiarostami and Carlos Reygadas, amongst many others (Flanagan, 2012). The long take in art-house cinema is often associated with a cinematic realism.

The key instigator of a theory of the long take in relation to realism is, of course, André Bazin (2005). The last line of André Bazin's essay 'The Evolution of the Language of Cinema' is telling. Bazin states that 'the film-maker is no longer the competitor of the painter and the playwright, he is, at last, the equal of the novelist' (2005: 40). This comment is symptomatic in that Bazin implies a hierarchy among the four art forms. Cinema here is linked closely, and for Bazin

74

favourably, with an art form primarily concerned with telling stories through the use of a linguistic system. Bazin also famously ends a re-edit of his essay on the ontology of the photographic image with the phrase 'on the other hand, of course, cinema is also a language' (2005: 16). In his introduction to *What is Cinema?* (2005) Dudley Andrew notes that this famous phrase was added later, years after the original essay was written. Nonetheless, this statement does cement Bazin's position as a theorist who privileged cinema's linguistic properties. This is supported by Bazin's later essays, particularly 'The Evolution of the Language of Cinema'. Bazin draws comparisons through implication between the long take and Walter Benjamin's notion of aura (1968). For Bazin, the long take brings us closer to the real, and is thus privileged over montage. To reinforce this point of view he states that 'the beauty of a copy is no substitute for the authenticity of a Vermeer' (2005: 46). Nevertheless, the long take in *Practice ii* is not about the authenticity of representation in a Bazinian sense. Rather, the long take is approached through the bodily sensation of time, as conceptualized by Jon Beasley-Murray (1997: 49). The rhythm and movement within the image act in a similar way to the affectual image in *Practice i*, in that the shot privileges sensation and embodied experience. The shot is not particularly realist, although the style of the film—with its use of long takes and naturalistic settings, its preference for medium and wide shots, and its working-class characters—could be described as realist, at least in spirit.

The shot itself occurs outside the traditional narrative space of the film. It is a sequence that breaks up the narrative and signals a move from one state to another, that of the formal date and the more intimate setting of the female protagonist's home. It is an undefined space, and it could be described, following Deleuze, as 'an any-space-whatever'. For Deleuze, an any-space-

75

whatever exists outside the traditional mode of action (1992: 111). Shadows are a key element of the any-space-whatever, as is the lack of distinct spatial markings. These elements are present in the dance sequence, which functions as an affective moment. The background of the image is dark, and the characters are picked out by a spot of light. The location is unknown, and it is difficult to identify what kind of space it is. The shot exists outside of the temporal and spatial logic of the narrative, and it is a moment in which there is little plot progression. In this sense the image opens itself up to affect. Duration here is important, and the continual movement over time allows the spectator the opportunity to cease decoding the image. The dance is not strictly representational in this manner; it is not accompanied by music, as one would expect in a traditional dance sequence, and it does not occur in the usual space for dancing, that of a dance hall or disco/nightclub. The two protagonists are also alone in this moment. They are away from people, and the background is shrouded in shadow, separating the two dancers from any clearly identifiable location. The sequence is not solely about the culturally defined ritual of dancing, but is more about the rhythm and movement of bodies through space. Tiago de Luca notes that a sparse and empty *mise en scène* affords the spectator relief from the scanning of an image in search of narrative cues, and privileges a 'viewing experience through a sensuous contact with material reality' (2014: 10), free from narrative interaction in a traditional, linear, Aristotelian sense. The image is accompanied by sounds of the pub, which includes the rhythmic beat of bar maintenance. This beat operates in a similar way to the sound of the darts hitting the dartboard in *Practice i*. The beat helps to accentuate the rhythm of the movement.

76

There is of course a representational element to the sequence. Despite the lack of music, it should be clear that the couple are dancing. It is the most intimate moment of the film so far. The couple are close, and the lack of music serves to accentuate this closeness. Up until this moment the couple have been exchanging words in a conversation. This conversation is inevitably leading to a more intimate exchange, which both characters desire. That conversation is a symbolic or metaphorical verbal slow dance. However, the dance sequence on which the narrative of the film hinges is not metaphorical.

There are no metaphors in the cinema of affective tonality.

The dance sequence is a rhythmic moment, which allows an embodied experience of both the banality of the situation, as in *Practice i*, and the intimacy of the relationship between bodies. The moment stands for itself, as an expression of physicality. The banal is present in the ongoing conversation, which is an extension of the moment in the pub in which inconsequential opinions on beverage preference and local knowledge are shared. The conversation that has been taking place is a non-conversation of sorts, but the intimate exchange of the dance is very much real. There is a pressure in the shot, as there is tension in the pub, which is only relieved when the characters leave the frame. In *Sculpting in Time*, Andrei Tarkovsky discusses filmic rhythm as created through the time pressure running through shots in a film (1986: 114). For Tarkovsky, time is directly imprinted on a shot, and it is the pressure created by the imprint of time that creates the rhythm of the film. This time pressure is felt keenly in the shot of the couple dancing. The shot reaches breaking point as the camera pans to the right and stops on a row of wall-mounted lights. The pressure and rhythm felt in the shot do not end when the film cuts to the subsequent image. The rhythm and vibration of this shot, and

77

others before it, are felt in the shots that follow. The affective tone of this moment is felt, and it resonates after the shot ends in the same way that ripples flow out from a stone thrown into water after the stone has disappeared from view. It is thus somewhat disingenuous to write of individual shots as if they were somehow autonomous entities. The affective timbre of each shot is dependent upon the shot(s) that come before and the shot(s) that follow.

Preceding the dance sequence is a wide angle of the pub. The deep-focus sequence shot pans approximately 270 degrees, from the table at which the couple are speaking to the jukebox in the corner, surveying as it does the pool table, the bar and the dartboard (seen in *Practice i*). This preceding shot could be described as an example of *temps mort*. *Temps mort*, or dead time, is described by András Bálint Kovács as moments in the narrative that are a 'representation of a time sequence in the protagonist's life, where nothing happens, for example, transitions from one location to another, waiting, having nothing to do' (2008: 156). In the 270-degree pan the spectator is removed from the spatial proximity of the characters, as the position of the camera pushes the characters into the background. The characters are filmed simply talking about nothing of particular importance. The camera pans to reveal the world of the pub as it continues to exist without regard to the unfolding narrative. The fruit machine flashes, and anonymous men sit silently on stools at the bar. The camera finally comes to a stop at a jukebox, which is not playing any music. The late Greek filmmaker Theo Angelopoulos describes *temps mort* as an evocation of musical pauses which allow 'the viewer to grasp the sense of the entire sequence' (2001: 26 cited in Flanagan, 2012: 97). The panning shot that surveys the whole pub allows time for the rhythm of the preceding dialogue sequence to resonate with the spectator, whilst also enabling a moment of

78

quietude before the dance sequence. The moment of *temps mort* leads into a newly emerging affective rhythm, thus allowing the body to adjust to the changing somatic field.

The shot that follows the dance sequence is shorter than the two preceding shots, lasting six seconds, and it is more abstract in nature. The shot itself is a low angle on a streetlight, although the light is difficult to identify on first viewing. Due to the relatively low dynamic range[vi] of the digital sensor and the position of the source light facing directly into the lens of the camera, the image of the lamp is overexposed. A bright white light cuts through the centre of the frame, splitting the image in two and thus obscuring the representational quality of the image. Considering Bergson's (2004) adage that the difference between the qualities of affect and representation is a difference of degree and not of kind, the image that follows the dance sequence is closer to the quality of pure affect than to that of representation. Following the dance sequence with a purely affective image allows a gestation of affect. The affective tone of the moment is elongated. It is a pause in the rhythm of the film that has a similar function to that of the preceding *temps mort*. Thus the intensity of the long take is increased and preserved. The long take in *Practice ii* signifies a change in affective register, and signals a new movement in the tone of the film. It is a simple technique that is used to accentuate the tonal nature of the narrative of the film.

Practice ii features several prominent close-up shots. The film opens with three close-up or medium close-up shots. These three shots serve several functions in the affective tone of the film, as well as helping to establish the affective key in which the film will be played. The film begins:

Black screen, cut to:

79

Close-up: a face of a woman. She is dressed in black, lit from the right of frame by daylight coming in through the window. She smokes. She is framed by shadow and the dark black of her hair. She exhales smoke, whilst tilting her face up to the right. The light catches the left of her neck, which is tense from the movement of her head.

Cut to:

A hand holds a cigarette above an ashtray. The cigarette is rolled through the fingers before being stubbed out with pressure. The hand pushes down on the cigarette stub several times. Each time pressure is exerted on the stub, the hand becomes tense, changing state. There is light coming in from the right of frame. The light hits the top right of the hand. It is a soft light, but it still highlights the muscles and bones of the hand as it becomes tense. Once the cigarette is extinguished, the fingers of the hand flick out briefly, causing the shape of the hand to change.

Cut to:

A man's face in profile. The face is surrounded by a sea of bright lime green. The features of the face are sharp. The chin and nose are clearly defined against the bright green background. By virtue of the choice of framing, the top of the man's head is cut off, which serves to highlight the sharpness of the features further. The body of the man sways slightly, as his head tilts up and down. He looks directly out of the right-hand side of the frame.

The images that open the film do not serve a direct narrative purpose when they first meet the spectator (although a retrospective narrative analysis could be applied). They do not exist to establish the theme of the film, nor do they build or contribute to characterization. The images collide violently, and they lack any clear spatial or temporal link. These three images are affective

studies of facial and bodily tension, and they will be interpreted against the following theoretical concepts: the third meaning (Barthes), the punctum (Barthes), *photogénie* (Epstein) and the affection-image (Deleuze).

The punctum, 'the moment that pricks me' (Barthes, 1993: 27) for Barthes, is the element of an image that exists outside a traditional semiotic reading and does not need to be culturally decoded. It exists for Barthes in photography, and appears by accident rather than design. Barthes describes the punctum as an element that shoots out of a picture like an arrow which pierces the viewer. As Barthes describes it, the punctum is also a 'sting, speck, cut, little hole' (Barthes, 1993: 27). Just like the invisible and poignant atmosphere that exists in the films of Tarkovsky as attested by Robert Bird (2008), the punctum is difficult to describe in words. The punctum is a sharp feeling. It could be deemed desirable to begin a film of affective tonality with a sharp feeling.

The work of French filmmaker and theoretician Jean Epstein, as well as elements of Deleuze's work on cinema, helps to flesh out the use of the punctum in the opening close-ups of *Practice ii*. The punctum is similar to what Barthes terms the obtuse or third meaning in cinema. The third meaning can be located, but not described. It is significance that is important. Barthes notes: 'The filmic is that in the film which cannot be described, the representation which cannot be represented' (1977: 64). Barthes writes on a scene from Sergei Eisenstein's *Ivan the Terrible Part 1* (1945), decoding the image by noting down an informal and symbolic level of signification. Barthes also identifies a third level of signification, which is harder to pin down (1977: 53). The third meaning for Barthes is that part of the image which holds the viewer's attention despite a

81

clear lack of symbolic significance, which perhaps exists outside of knowledge and culture.

As stated earlier, *Practice ii* opens with a close-up, which lasts for approximately sixteen seconds. Shot length is important here also. The act of holding the close-up allows a privileging of the third meaning. The image of a woman in a kitchen smoking a cigarette exists without context. She is anonymous, as she remains throughout the film. She has no backstory, no history, and there are few signs to decode. The spectator is allowed to look upon the image without being prompted to work at a cognitive level. The image does not ask questions, nor does it function to set up a narrative. Whilst the shot is not especially long, it does run for longer than one would expect of an average shot in narrative cinema. The shot is a study of light falling across a face, the movement of the face and the exhaling of smoke. These three elements of the image are designed to evoke an emotional and affective response in the spectator.

Barthes' third meaning has parallels with Epstein's *photogénie*. *Photogénie* has been defined by Paul Willemen as 'a fleeting moment of experience or emotional intensity, a sensation that the viewer cannot describe verbally or rationalise cognitively' (1994). *Photogénie* is not easy to describe or quantify, but it is something that seems to exist. It is a moment of movement inside the body that emerges from a collision between the image and the spectator. It is an affect, but not one that comes directly from an easily identified and localized touch, as in the pin pricking the finger; instead it is an affect that comes as if from the air, like a slight breeze that washes over the skin and then resides within as a vibration. It is a feeling that you cannot locate, but you know

it is there. This is the feeling elicited by the three elements of the opening image: light, skin and movement.

Jean Epstein describes *photogénie* as 'the art of cinema' (2012: 293). For Epstein and Delluc the ability to elicit such a feeling is one of cinema's most unique properties, and serves to elevate it to an art form. Epstein describes the photogenic as 'any aspect of things, beings, or souls whose moral character is enhanced by filmic reproduction' (2012: 293). It is a sentiment that is indirectly echoed by director Robert Bresson when he notes that cinema should 'make visible what, without you, might never have been seen' (1977: 39). The opening shot allows the spectator to look at a face, and to study the play of light and movement in a way that would not normally be expected or accepted in everyday life. The opening shot is a moment that reveals the face to the spectator in a Bressonian sense. The spectator is allowed to look upon the face as though seeing it for the first time, free from concept.

Drawing on Deleuze's notion of the affection-image, the close-up deterritorializes a face or object (1992: 97), taking it out of its spatial-temporal setting and distancing it from social function (Bogue, 2003: 76). Deleuze states: '[as] soon as we consider complex shots, which go beyond the simplistic distinction between close-up, medium shot and long shot, we seem to enter a "system of emotions" which is much more subtle and differentiated, less easy to identify, capable of producing non-human affects' (1992: 110). Both Epstein and Delluc write of an element of the cinema that exists outside narrative but touches the spectator, like Barthes' punctum or third meaning. The photogenic element exists outside narrative, but not necessarily outside meaning. The act of pricking the spectator creates meaning and adds to the tone of the film. The

83

opening shot of *Practice ii* is like the opening note of a musical composition, in that it sets the key in which the film will be played.

The two shots which follow the opening close-up serve a similar purpose in that they are establishing an affective rhythm which is to be continued throughout the film. The second close-up continues the close study of skin and light established in shot one. The hand in the second shot could be described as what Nathaniel Dorsky calls a devotional object. In *Devotional Cinema*, Dorsky writes:

> If you have ever looked at your hand and seen it freshly without concept, realized the simultaneity of its beauty, its efficiency, its detail, you are awed into appreciation. The total genius of your hand is more profound than anything you could have calculated with your intellect. One's hand is a devotional object. If a film fails to take advantage of the self-existing magic of things, if it uses objects simply to mean something, it has thrown away one of its greatest possibilities.
> (2005: 38)

The shot of the hand also allows a study of light and skin, and muscle and bone. The hand too is deterritorialized, as through framing it is cut off from its owner. It is an anonymous hand, an orphan hand. The image of the cigarette links it to the woman in the opening frames, but the two entities have not had the opportunity to meet. It is *a* hand, not *her* hand. In fact, it could be *the* hand, seen afresh, as the face was previously. The affective note of the second shot is similar to the first, although the intensity is higher. The tension in the hand evokes a different affective response in the spectator. This is accentuated through the final frames of the shot, in which the fingers of the hand flick out in a violent motion. This final flick is a sharp end to a peaceful introduction. The movement of the hand propels the spectator into the next shot, the cut to which is quite a violent one.

The tension of shot two is carried into shot three in several ways. In shot three we are presented with another face, this time male. The deterritorialized

84

image of the face is a Deleuzian affection-image. It is again a study of the face, but this time it is different. There is of course a change of gender, and a change of age, but the most striking difference is the change of perspective. The man looks through the frame from left to right. He is shot in profile, which accentuates the sharp detail of his features. His face is tense, and his movements are tentative and unbalanced. This is quite a stark contrast with the soft image of the face in shot one. There is also a significant luminance and colour change between shot two and shot three. Large areas of the frame in shot two are dark or completely black, and there is little use of colour in the take, save for a few dull red and brown tones in the background of the image. The major colour in the frame is the hand's skin tone, which is quite pale. Shot three introduces a large, bright block of colour in the form of the green wall. This block of colour encompasses over half the frame. The abrupt nature of the cut and the significant changes in the physical properties of the image present a small shock to the nervous system of the spectator. The pupils of the eye are forced to quickly adjust to the brightness of the image, causing a miosis or constriction of the pupils. Different synapses in the visual cortex of the brain are also stimulated due to the introduction of a new colour (Zeki, 1999: 3, Rogers, 2010: 30). Thus the affective rhythm of the sequence has taken a new turn. It is a sharp ending to the opening sequence, which is reflected in the length of shot three. The last shot in the sequence is the shortest at approximately five seconds. It is the visual equivalent of a symbol crash at the end of a musical movement. This is accentuated once more by the cut to a predominantly black screen at the end of the sequence, sending the film back into a more relaxed state. Close-ups in this opening sequence, and in the rest of the film, are used

85

as affective studies. In the cinema of affective tonality, the close-up is not used to give information; rather it is a carrier of specific sensations.

The three initial shots work together to create an opening sequence which is about establishing the affective tone of the film. It is a rhythmic opening of physical elements, rather than one which focuses on semantic narrative. This rhythm continues into the sequences or movements which follow. Close-ups are used sparingly throughout the rest of the film. They are used at intervals to return to the opening notes of the establishing moments. Seven minutes into the film there is an image of the woman. This time the image is concerned with the movement of the eyes, as the character switches from a state of avoiding the gaze to an act of looking. This movement is repeated twice in an attempt to capture the look in action. Towards the end of the film there is also a series of close-ups in a return to the opening rhythm, only this time in a slightly different key. When the two characters enter the woman's home we are presented with a close-up of a young boy in the hallway, followed by a reverse shot of the man returning the boy's look. This shot-reverse-shot serves no purpose in the plot of the film, but the contrast, and the uneasy nature of the exchange, disrupts the logic and the tone of the moment.

There are also other uses of the close-up which occur outside the narrative flow of the film. These moments or images, such as the close-up of a glass of gin and tonic, result in brief rhythmic pauses in the flow of the film. In the case of the gin and tonic, the camera focuses on the bubbles which rise to the top of the glass. The movement and flow of the bubbles is the key focus here. There is a shot of a green pool table and a red carpet, which deal with light and shadow as well as colour, which will be considered next. The use of framing and shot size, specifically the close-up or medium close-up,

accentuates the photogenic qualities of images within the film. These are moments of heightened affective resonance.

David Bordwell and Kristin Thompson write on the use of colour as a signifying form in cinema in *Film Art: An Introduction* (2008), although the authors do not spend much time discussing the topic. In their comprehensive examination of the formal elements of cinema, colour plays a marginal role in the discussion. David Batchelor argues that colour has been marginalized in Western culture for centuries in discussions of art practice, cultural theory or philosophy (2000). Colour in classical narrative cinema is often used as a signifying or symbolic tool. Colour can be used as a metaphor for the theme of the film, or to signify the internal state of the character or certain aspects of a character's personality. Colour can also be used to highlight an important element in the frame, and to draw the eye of the spectator. Certain colours can also be associated with certain genres of narrative cinema (Bordwell, 2006, Bordwell and Thompson, 2008). The practice of using colour for signification does not take into account the affective qualities of colour, which are the most important elements of a cinema of affective tonality. Looking towards experimental and art cinema brings us closer to an affective reading of colour. Filmmaker Derek Jarman's book *Chroma: A Book of Colour* (1995) contains some useful insights. The book opens with a poem:

> Chroma
> Brilliant, gorgeous, painted, gay,
> Vivid, flaunting, tearaway,
> Glowing, flaring, lurid, loud,
> Screaming, shrieking, marching, proud,
> Mellow, matching, deep and sombre,
> Pastel, sober, dead and dull,
> Constant, colourful, chromatic,
> Party-coloured and prismatic,
> Kaleidoscopic, variegated,

87

Tattooed, dyed, illuminated,
Daub and scumble, dip and dye,
High-keyed colour, colour lie.
(Jarman, 1995: 1)

The range of adjectives, verbs and nouns used all evoke the affective quality of colour. The words suggest emotion, vibration, rhythm, tone and movement. The opening of the book prompts the reader to think of colour as a force, not a symbol. Throughout the book Jarman writes about or alludes to the physical properties of colour. For Jarman, colour has smell and taste; it bristles and pricks the skin. The cinematographer Christopher Doyle takes a similar approach to Jarman in his relationship with colour. For Doyle, colour is energy and emotion, and colour is directly linked to feeling. Doyle studies colour through engaging with his emotional responses to colour in space (Doyle, 2005, 2007, 2014).

The use of colour plays an important role in the affective tone of the film. The colour scheme in all three practice pieces revolves around red and green with elements of blue. There are several examples of blocks of colour being used throughout the film. The main colours used, red and green, appear in blocks in several places throughout the films. The two central characters are wearing red and green coats. The male character also wears green trousers. The decor of the pub includes large areas of red, such as the table and the chairs and sofa areas. The walls of the female character's bedroom are green. Her bed linen is red and her mattress is green. This colour choice is based around opponents rather than a palette decided upon because of a theme of semiotic significance.

In all practice pieces colour is used for its affective intensity. The pure sensation of colour as an affective image is employed for its vibratory qualities

88

rather than its representational or metaphorical qualities. To draw again on Deleuze's concept of the affection-image, colour is what Ronald Bogue describes as 'decontextualized affects-in-themselves' (2003: 81). There are several moments in which blocks of colour encompass the whole screen. In the first few moments of entering the pub, the spectator is presented with two blocks of colour. Two shots follow each other: the first is a patterned red carpet, and the second is an image of the bright green felt of a pool table. The red and green colour pattern was chosen for its physiological opponency. Red and green are oppositional colours, existing at polar ends of the colour scale. Leonardo da Vinci famously noted that colours that work in opposition are the most pleasing. Thus red and green, orange and blue, and yellow and purple are pairings of colours that work well together. The neuroscientist Semir Zeki notes that oppositional colours have a direct effect on the visual cortex in the brain. In his book on the brain's response to art, *Inner Vision: An Exploration of Art and the Brain* (1999), he expands upon da Vinci's maxim by mobilizing findings from neuroscience: 'Cells in the visual system that are excited by red are inhibited by green, those that are excited by yellow are inhibited by blue and those that are excited by white are inhibited by black (or vice versa for each)' (1999: 3). By making use of the affective properties of colour, the filmmaker is able to excite and inhibit certain parts of the brain and engender a physiological response. Alfred Hitchcock was aware of cinema's ability to affect properties in the brain. Screenwriter Ernest Lehman recalls a moment during the making of *North by Northwest* (Hitchcock, 1959) in which Hitchcock talked of the nature of the filmmaking process and audience response:

> 'Ernie, you know, we're not making a movie. We're constructing an organ, the kind of organ that you see in a theatre. And we press this chord and now the audience laughs. And we press that chord, and they gasp. And we

89

press these notes, and they chuckle.' He said, 'Someday we won't have to make the movie. We'll just attach them to electrodes and play the various emotions for them to experience in the theatre.'
(Lehman in *Destination Hitchcock*)

Colour is a vital component in the formation of affective tone. Zeki notes that colour is recognized in the brain before form or movement (1999: 58 cited in Kennedy, 2000: 179). There is a sensorial primacy to colour, which can be harnessed by the filmmaker when considering the construction of affective tone.

The final elements of the taxonomy of affective tonality to be considered in this chapter are elemental traces and texture. These are elements of the image that the spectator will not necessarily experience at a cognitive level, and which have no representational value. These elements of the image do not form a part of a system of semiology under any current conceptual framework. These elements do not stand for anything other than themselves. They do, however, have a life of their own, and they are a key component of the image. These elements consist of film grain, digital picture noise, and fluctuations and vibrations of light.

Film grain and vibrations are very much part of the viewing experience, yet most technical considerations of grain or picture noise seem to view these elements as a defect of the image, and as problems to be solved. Upon releasing a new film stock, Kodak will often boast about the low levels of grain.[vii] In the cinema of affective tonality these elements are not defects, but a vital component of the texture of an image. Experimental filmmaker Norman McLaren famously wrote: 'if I find a film dull, I find it infinitely more entertaining to watch the scratches' (cited in Barker, 2009: 23). Whilst the spectator may not explicitly notice the texture of an image, there is no doubt that it affects the viewing experience. Chris Marker's *La jetée* (1962) is an interesting film to

consider in this respect. As every critic or commentator on Marker's seminal film will tell you, *La jetée* is a film composed almost entirely of still images, apart from one moving image of a woman waking from sleep. The use of the phrase 'still image' to describe Marker's *photo roman* is accurate and yet somewhat misleading. The film is comprised of photographs, but these images are anything but still. Anybody who has seen *La jetée* knows that the images are erratic. These still images shake on the screen, almost as though they are trying to escape the confines of the frame. They ripple, shake and vibrate through the frame. Layers of grain dance on the surface of the image. The grain is barely perceptible, present but not present. One cannot grasp or hold onto this picture grain, as it disappears as quickly as it appears. They work as a team, the ethereal grain. They only have a life as a group, as individually they would not be perceived at all. The vibrations of the images and the picture grain help to give life to the image. One could also consider a documentary feature, such as Robert Flaherty's *Man of Aran* (1934). The images in Flaherty's film have a poetic beauty, but just as the sea off the coast of Aran shimmers in the sun, so does the film stock as minute exposure levels change from frame to frame. These micro-elements of the image are often overlooked by the filmmaker/critic, but they are a vital component of a film's affective make-up, and grain or lack of grain contributes significantly to the tone of the film.

Several film theorists have engaged with the idea that images on screen have a textural quality. In *Texture in Film*, Lucy Fife Donaldson investigates this property of film. For Donaldson, texture can refer to:

> The tactile quality of a surface, the way a surface is changed by light, paint or other materials, the composition of fabric or narrative (as in the root of the word, to make/weave), the pattern of sound (rhythm and register) and the 'concrete' properties of language (metre, diction, syntax).
> (2012)

91

Ian Garwood also refers to texture in his monograph *The Sense of Film Narration* (2013), in which he examines texture in the films of Alejandro González Iñárritu, John Lasseter, Todd Solondz, Johan Grimonprez and Paul Thomas Anderson.[viii] As well as these formal elements, there is also the 'quality of the image'. Quality in this instance refers to the elemental nature of the image, such as contrast, sharpness, digital noise or film grain.

The images in *Practice ii* consist of a lot of digital noise. The images could be described as grainy. The colours are also saturated, but they lack sharpness due to the slightly lower resolution (1280 x 720, rather than the 1920 x 1080 of full HD) and the digital noise. This serves to increase the textural feeling of the image itself. There is an ethereal or uncanny quality to the image, which places it at a distance from the viewer. It lacks fidelity, and it appears almost as though the screen is dirty. This is a narrative element of the film, although it works through experience rather than story or character. It allows the audience to experience the nature of the place represented and simultaneously be affected by the micro-movements of the noise on the screen. This relates closely to the mood of the film. The texture of the image is a central harmonic element of the film, always present but just out of reach.

In *Practice ii* the process of narrative film production employed formal affective elements in order to create a narrative film that was structured around rhythm, tone and mood rather than classical narrative structure. The film and the filmmaker took advantage of pre-existing affective states, which were captured in the camera and reshaped through the edit to be released into the wild to alter the affective state of the spectator through the experience of watching the film itself. Vincanne Adams, Michelle Murphy and Adele E. Clark describe the condition of living under modern capitalism as an affective state of

anticipation (2009: 247). This affective state of anticipation dominates modern life through the act of living in a constant state of uncertainty whilst one prepares for the potential of experiencing future trauma. This affective state of anticipation brings the future forward in order to colonize the present. The act of watching a film in this instance is a moment of decolonization in which the future is unfolded from the present moment and new affective regimes may persist. Sarah Ahmed notes that through the act of stubbing one's toe on a table leg an impression of the table leg is left on one's body. This impression exists on the toe itself, but also in the movement away from the object and the audible noise made. For Ahmed this is a flow of sensations and feelings which *become* consciousness of pain (2004: 29). Just as the table leg leaves its mark on the toe, the film also leaves its mark on the body. However, with the act of watching the film, the flow of sensation is not so specifically localized as it is in the case of Ahmed's toe or Bergson's finger. The flow of affective elements emerges from varying temporal points, yet they do not leave one specific mark. In fact they do not leave a visible mark at all, but they do result in a change of the normative affective state.

The key objective for the cinema of affective tonality is to provoke a change in normative affective states through the use of various affective elements. These affective elements are the filmic equivalent of musical notes. They can be used in different ways in order to create a composition which may be played on the body of the audience, thus shaping their affective relationship with the content of the film and the world around them once they finish watching the film and drift off into other affective encounters.

Practice ii has allowed experimentation with different elements of the taxonomy of affective tonality, and a further consideration of the body of the

filmmaker in the process of production. The taxonomy of affective tonality informed all levels of production. At the level of pre-production, costume choices and location were determined through a consideration of colour. The camera choice and the shooting style were also informed by the taxonomy, as were the editing decisions in post-production. The biggest shift in the approach to practice occurred during the production process. As mentioned in the introduction, the cinema of affective tonality is a digital form, as one's affective relationship with the camera and the location acts as a guiding principle in the process of image creation. During the production process I was able to respond to fluctuations of light, changes in contrast and colour, and arbitrary meetings between actors and the location (such as actors standing in a specific area of light or colour), and capture these moments on camera quite spontaneously. The recordings of these moments were not intended to capture footage to forward a plot. Rather, the filming and audio-recording was a case of collecting notes in order to later form an affective composition.

In the following chapter I will reflect upon the production of *Practice iii* and *Practice iv*, whilst putting together the final pieces of the cinema of affective tonality. *Practice ii* is the most conventional piece of work I have produced in terms of narrative cinema. There is a plot, which is easily followed, and whilst the character motivations are ambiguous, it is possible to logically interpret their actions. *Practice iii* and *Practice iv* are my attempts to move away from the clear, linear logic of classical narrative cinema and move towards a pure cinema of affective tonality. The chapter includes an explanation of the techniques used to achieve this goal, and an addition to the taxonomy of affect, which takes the form of a list of five conditions for the production of a cinema of affective tonality.

[i] Robert McKee is the author of the bestselling screenwriting book *Story: Substance, Structure, Style, and the Principles of Screenwriting* (1999), which is often said to be essential reading for filmmakers interested in narrative (particularly Hollywood) cinema (Parker, 2003, Zinoman, 2009, Baer, 2013). McKee was famously depicted by actor Brian Cox in Spike Jonze's *Adaptation* (2002), a film concerning, amongst other things, the screenwriting process.

[ii] A comprehensive examination of Jarman's work can be found in Michael O'Pray's *Derek Jarman: Dreams of England* (1996).

[iii] Digital Cinema cameras such as the Canon C500, C300 Mark II and C100 Mark II boast a top ISO of 102,400 (Cinema EOS Cameras—Digital Cinema—Canon UK, 2015).

[iv] This mirror is very much *not* of the Lacanian persuasion.

[v] *Birdman* is an Oscar-winning Hollywood production, but director Alejandro González Iñárritu certainly comes from an art-house tradition, having directed the Spanish-language films *Biutiful* (2010) and *Amores Perros* (2000), as well as the polyphonic *Babel* (2006).

[vi] In cinematography, dynamic range refers to the amount of light a film stock or digital sensor is able to capture, measured in camera stops. More information can be found in Kodak http://motion.kodak.com/motion/About/The_Storyboard/4294971099/index.htm

[vii] The product blurb for the Vision 3 500T Color Negative film states that 'our proprietary advanced Dye Layering Technology (DLT) gives you noticeably reduced grain in shadows' (Kodak Vision3 500T Color Negative Film 5219/7219, no date).

[viii] Specifically, *Amores Perros*, *Toy Story 2*, *Palindromes*, *Double Take* and *Magnolia*.

CHAPTER 4:
PRACTICE III: A VALIANT FAILURE,
PRACTICE IV: THE CINEMA OF AFFECTIVE TONALITY

In the previous two chapters I have made an attempt to map out a taxonomy of affect in order to create a toolbox for filmmakers to use in the production of the cinema of affective tonality. I have written about the body of the film, and the body of my ideal spectator. However, there is a missing body: the body of the filmmaker. My own embodied response to the filmmaking process is a vital component in the production of the cinema of affective tonality from the perspective of film practice. In what follows I will reflect upon my decision-making process and the role of my relationship with the body of the camera and the body of the edit.

Practice iii is a twenty-one-minute-long film which looks at the home life of the central character featured in the first two pieces of practice. *Practice iv* brings together the three previous films through a re-edit. *Practice iv* represents an archetype for the production of a cinema of affective tonality. In all four pieces of practice I have made an attempt to understand the world of the central character through an embodied relationship with the images on screen. The process of producing *Practice iv* was the most complex of all my practice work, and I achieved the final results through an engagement with and reflection on my own subjective relationship with the material gathered. In this case 'material' refers to the rushes produced during filming. I shaped the material through the shooting specifically, but also through the editing of the footage in order to produce a finished film. However, the life of the material at times drove the process. It is the affective relationship between the screen of the editing machine and the body of the editor that I will be reflecting upon later in this

chapter. The results of the edit for *Practice iii* led to a need on my part as a filmmaker to disrupt the spatial and temporal continuity not only of *Practice iii,* but also of *Practice i* and *Practice ii.* I feel that this disruption of continuity led me closer to achieving a cinema of affective tonality.

In my third practice piece I wanted to continue observing the life of the unnamed man from the first two films. This time, I wanted to observe him in his home, and I wanted to introduce a third character; this character would be a stranger who disrupts the daily routine of the man. The film also has a story or plot; this story is more ambiguous than that found in the second film, albeit still closer to a traditional narrative film than that presented in *Practice i*. In terms of structure, *Practice iii* sits somewhere between *Practice i* and *Practice ii*. The third practice piece has a beginning, middle and end, in that order. The central character does go through a change in that he moves from one location to another (his house to his shed), and his life is changed by the introduction of an outside force. He does not have a goal in the sense of a traditional narrative, and he is a passive rather than an active character. The role of the central character differs in this regard from *Practice i* and *Practice ii*, in which the unnamed man is both active and goal-oriented. His goals in those films can be considered simple and his journey mundane, but he does have goals and objectives. He wants to throw a bullseye, and he wants to connect with another human being (perhaps the second goal is not so simple, but the journey as presented in *Practice ii* is arguably mundane). Active, goal-oriented characters are a key component of classical Hollywood narrative cinema. The importance of this classical character type has been hailed by theorists of narrative structure from Aristotle (2013) to William Archer (2011), Robert McKee (1999) and Syd Field (2005, 2006). In the third piece of practice I wanted to move

further away from a classical, goal-oriented structure in an attempt to avoid or disturb potential narrative expectations that a spectator may have. There are some plot markers that help to anchor the work as a narrative piece. I do not want the films to fall into pure abstraction, as to do so would certainly herald a different project altogether. My films are about human experience, and that fact alone links them to the theatre of Greek antiquity; but the status of the protagonist separates the film from classical narrative. The central character 'drifts' through the space: not only does he have no goal, but he is also incapable of having any effect on the world around him. This is not a wholly original character trope, of course. Deleuze identified this character in the crisis of the action-image (1989, 1992), which emerged in the cinema after the end of the Second World War through the films of the Italian neorealists and in the films of the French New Wave, and which is echoed in films by the directors of the New American Cinema of the 1970s, specifically Martin Scorsese, Francis Ford Coppola, George Lucas and Alan J. Pakula. In the crisis of the action-image, characters are unable to affect their milieu, thus complicating Todorov's classic structure of equilibrium, disequilibrium and new equilibrium, or as Deleuze formulates it, the structure of situation-action-situation or action-situation-action.

The Man in *Practice iii* differs from *Taxi Driver*'s Travis Bickle (Scorsese, 1976) or *The Conversation*'s Harry Caul (Coppola, 1974) in that he makes no attempt to affect the world around him. The Man stands enveloped in a fluctuating pool of affect. He is not a victim of circumstances beyond his control. Rather, his body is a witness to forces. In *Practice iii* I wanted to capture these forces on camera, as well as to film the effects of these forces on the body of the protagonist. In order to achieve this I moved in closer to the characters,

99

employing extreme close-ups, and I allowed the camera to move over the body. I have tried to film the figural, and in this case I am drawing upon the work of Francis Bacon, but more specifically Deleuze's engagement with Bacon in his monograph *Francis Bacon: The Logic of Sensation* (2003). In *Practice ii* I filmed a dance; in *Practice iii* the whole film *is* a dance. It is a dance between the lens of my camera, the body of the characters and the ontological make-up of the spectator. In *The Logic of Sensation* Deleuze refers to El Greco's painting *The Burial of the Count of Orgaz* (1586–1588) in order to begin to conceptualize the figural. For Deleuze, the figures in the top half of the painting are liberated, relieved of their representative roles; these figures are only about sensation, particularly in the celestial sense in that they concern an image of the heavens (2003: 9). The figural privileges sensation and moves 'beyond both the illustrative and the figurative' (Deleuze, 2003: 34). There are moments in *Practice iii* in which the camera sweeps over the surface of various bodies: human and non-human bodies, porcelain bodies and liquid bodies. The camera focuses on ripples and creases in the skin, milk as it flows over the rim of a cup, and hairs standing on end. These shots were captured using a technique called 'freelensing'. This is a technique in which images are captured with the lens detached from the camera and reversed, resulting in light leaks, unusual focal patterns, a very shallow depth of field, and shorter focal distances that enable a focus on objects close to the camera lens. The resulting images teeter on the edge of abstraction, being simultaneously identifiable and somehow strange. Bodies stretch and blur, and they move in unusual ways. The images are figural rather than figurative. Deleuze clarifies this distinction when writing on the paintings of Bacon: 'The figure is still figurative, it still represents someone… it still narrates something' (2003: 97). The figural does not represent or narrate,

100

but rather it captures forces. In the words of Bacon, the figural 'create[s] resemblance, but through accidental and nonresembling means' (Sylvester, 1987: 105–107 cited in Deleuze, 2003: 98). The images in *Practice iii* present an engagement with the figural, which represents feelings and forces as much as it does objects.

The affective tone conveyed in *Practice iii* is of loneliness, confusion and anxiety. The protagonist lives a solitary and quiet existence in a bachelor's home. Birds and a cat occupy his garden, their image echoed in the collection of ceramic birds found scattered around the house. A new character is introduced to the film in the form of The Stranger, who breaks into The Man's garden and later into his house. The Stranger begins to slowly move into The Man's shed whilst removing The Man's belongings from his house. The film ends on an image of The Man in the shed, surrounded by objects from the home such as paintings, statues and kitchenware. The film's image reflects the emotional and affective state of the character, and this is achieved through the texture and rhythm of the film. I chose to use close-ups and a shallow depth of field to obscure the view of The Stranger and to affect the shape and consistency of the objects being filmed. *Practice i* and *Practice ii* were shot with a wide-angle lens for the majority of the film. *Practice i* was filmed on a 35mm lens, and *Practice ii* was filmed on a 29mm lens. A wide-angle lens yields a larger field of view, and a deeper depth of field at equivalent f-stops. The focal lengths used in the first two films produce a field of view similar to that of normal vision. The choice of lens lends the first two films a feeling of vérité in that there is less disruption to habitual vision. In *Practice iii* habitual vision is disturbed in order to create a feeling of the uncanny in the spectator. This feeling is imparted by the film to create an affective harmony between the protagonist and the

> **Comment [MS1]:** The guideline document referenced in this endnote also needs to be added to the bibliography.

viewer. Susan Sontag states that the director Robert Bresson makes films of narrative experience (2009: 181). Sontag shares André Bazin's view that film is a language, and whilst the content of much of this thesis appears to be diametrically opposed to this sentiment, Sontag's analysis of a Bressonian language can be of use for conceptualizing a film practice of affective tonality. Sontag notes that Bresson's films are about tranquillity and spiritual balance, and that the films themselves induce this feeling in the spectator (Sontag, 2009). It is Bresson's unique ability to induce a feeling in the spectator which corresponds with the theme and narrative of the film that makes Bresson a superior filmmaker in the eyes of Sontag (2009). In many ways this is the intention of the cinema of affective tonality: to induce a feeling in the spectator which is analogous to the film's subject.

Compared with the two previous films, *Practice iii* has a looser narrative structure in the traditional sense. I have attempted to mobilize the entire taxonomy of affect in order to allow the spectator to understand a moment in a person's life through a variation of affective tone. The spectator does not *know* the protagonist, but *understands* the protagonist through the feeling imparted by the tapestry of affect. I have expanded upon the techniques used in the first two pieces of practice and experimented with new techniques. An RGB colour scheme is deployed, as well as blocks of colour which are not attached to objects but are themselves blocks of sensation. Texture is considered, as well as movement of the camera and movement within the frame. I introduce an anonymous character in the form of The Stranger to act as a form of affective disruption. The film presents a dualistic relationship between human/nature and domestic/wild. This is mirrored by the protagonist and the domesticity of his house, and by the wildness of the garden and the animals that occupy this

102

outside space. The protagonist's desire to join the wild is present in the ceramic birds found in his house. This desire, like all desire, is both seductive and frightening. The dualistic nature of this relationship is problematized by the appearance of the stranger. He literally ignites a fire within the domestic setting. He consumes with an animalistic recklessness, and he is possessed of a strength and physicality that are not available to The Man. The protagonist is both drawn to and frightened of The Stranger's image. In *Practice iii* fear and desire are represented not by an object, but through duration, rhythm and sensation.

At the stage of shooting and editing *Practice iii* I knew the affective tone I wished to produce, and I had a good idea of how I wanted to produce this tone. I had certain techniques at my disposal, developed though my taxonomy of affect. I knew that I wanted to experiment with different techniques, so as to further test the method developed in the first two pieces of practice. I had also come to the realization that the taxonomy of affect alone is limited, and as such does not allow a full expression of the cinema of affective tonality. This was hinted at in the previous chapter when I wrote of the impossibility of viewing a single shot or a single frame as an individualized unit separate from the rest of the film. The filmic techniques laid out in the taxonomy cannot be fully realized on an individual basis. A single thread in a tapestry cannot be removed from a structure and studied in isolation, as to do so would be to rob the thread of its affective force and risk the unravelling of the rest of the tapestry. In *Time and Free Will*, Henri Bergson offers a commentary on the impossibility of counting the strokes of a distant bell without losing something of the nature of the sound. To count the strokes one must separate them, and by doing this one loses the qualitative impression made by the series of sounds (Bergson, 2002: 54). The

103

same is true for the cinema of affective tonality. The techniques established in the taxonomy are relational, as it is only through their relations that they become tonal rather than linguistic.

In *Practice iii*, and subsequently *Practice iv*, I had to take a different approach to the construction of the films. Through the development of each piece of practice I moved further away from the use of the traditional screenplay. For each film I had an overview/synopsis, and a scenario which bore a resemblance to the traditional screenplay. However, the scenario was discarded in the edit, as attention had to be paid to the material being shaped into a finished film. In order to effectively and affectively shape the film, I needed to respond to the perceived affective resonance of the material. My emotional response was integral to producing an affective-tonal narrative composition. Deleuze comments on Bergson's reflections on art and music. Bergson considered the storytelling arts to be lesser than the emotive arts (Bergson, 1935 cited in Deleuze, 1991). For Bergson and Deleuze, the novel is the classic example of the storytelling art, whereas music is the emotive art form (Deleuze, 1991: 135). The creative aspect of emotion is important for the cinema of affective tonality. In *Bergsonism* Deleuze states that a piece of music about love is not about a love for a specific person, but rather about the transference of emotions from the piece of music to the hearer, and from the hearer to the piece of music (1991: 110). Barbara Kennedy comments upon the musical nature of cinema in *Deleuze and Cinema: The Aesthetics of Sensation* (2000), and it is something that I have made reference to in previous chapters. The film spectator is nudged by the emotional resonance of the film in an experiential mode. It is my job as a filmmaker to respond to the rhythm of the footage when working with the already shot material.

104

I am a filmmaker of affective tonality, and I have to experience the material during the construction of the film in order to know something of the affective nature of the material I am gathering during the process of shooting. In the editing suite I introduce disparate material to see what new possibilities arise. I listen to and feel the footage to understand what feelings it imparts to me. I am now in a relationship with my material which is less hierarchical. I listen out for the film, and respond to the timbre of the images. To borrow a phrase from documentary filmmaker Frederick Wiseman, editing the film is a voyage of discovery (Grant, 1992). The editing process is an exchange of emotional responses: my emotional response to the material, and the material's reciprocal response to itself.

I managed to use a wide range of techniques in *Practice iii*, and the results are positive. The structure of the film obfuscates linearity, which serves to heighten the sense of the uncanny and unease, which is the central tone produced through the film. The film skips through time, moving from day to night in a fluid fashion. It was my intention to create more of a dream logic in the film in which a continuity of space and time are disrupted. The editing decisions here were driven by the reverberatory elements of the image, as mapped out in the taxonomy of affect. Historically, editing styles have been split between continuity editing, which developed in the early silent-film period and resulted in the classical Hollywood style of editing (Bordwell et al., 1985), and montage, developed by Soviet filmmakers in the 1920s.[ii] There have been variations of these two techniques throughout the history of cinema—Steven Shaviro's analysis of Harmony Korine's *Spring Breakers* (2012) gives a good example of modern cinema's subversion of continuity editing (Shaviro, 2013)—but the split in editing styles in narrative cinema is still very pronounced.

There are examples of continuity editing in *Practice iii*, specifically the utilization of shot-reverse-shot. For example, the protagonist is seen at various times looking out of frame. These shots are followed by a cut to a second shot, the focus of which can be assumed to be the object of the protagonist's gaze. The third shot is again of The Man looking. An example of this technique is provided in the first scene in The Man's kitchen. It is morning, and The Man is making breakfast for himself. In the middle of this preparation he turns his head to the left, and he looks out of frame left. I cut to a shot of pigeons eating bread in the garden, before cutting back to The Man. It can be assumed that the man is looking at the pigeons. In classical narrative cinema this sequence shot would often serve the purposes of character identification and narrative development. The second shot would give information that might be important for the plot, and it could also help to move the plot forward. The sequence also positions the spectator with the character doing the looking, in that the spectator sees what the character sees. The cut in classical narrative cinema would be motivated by the act of looking, as though the image and edit are attached to the vision of the character.

In my example from *Practice iii* the pigeons are not important for the plot. If the three shots are taken out of the context of the film as a whole, the second shot can be seen as an example of the spectator seeing what the protagonist is seeing. The shots that follow problematize this reading of the sequence, however. The image begins to move as the camera pans to the left whilst The Man continues to make breakfast. This movement is broken up with two more cuts to the pigeons in the garden. These two cuts do not correspond to the gaze of the character; he is still looking at his breakfast. The second two cuts to the pigeons respond to the movement and the colour on screen. The slight

106

movement that occurs on screen and the large blocks of red that exist within the frame are cut and disrupted. The smooth qualities of the image, the colour and the slow movement, are violently interrupted. The Man appears to be quite composed and relatively still within the frame, but he is at the beginning of an emotional and psychological disruption. This is echoed in the violent cuts to the image. The soundscape is also disrupted by the sound of the pigeons. The sound of a dripping tap, and later the sound of a boiling kettle, create a rhythm and a heightened sense of duration in the sequence. The repetitive nature of the sound serves to unify the space and time in which the images occur. This unity is undermined by the repetitive shots of the pigeons, as the sound that appears to emanate from these animals seeps into the image. I cut back to The Man looking out of the frame twice more in this sequence:

Shot 1: Medium shot, The Man looks up and out of frame.

Cut to:

Shot 2: Medium long shot, the garden.

Cut to:

Shot 3: Close-up, The Man looks up and out of frame.

In this instance the linearity of time is disrupted. I do not show two shots of The Man looking, separated by a moment in time. Rather, I repeat the same image of The Man looking, at different intensities. The second shot of The Man in close-up increases the affective intensity of the moment, as The Man and the spectator are brought closer together. The shots together do not give information; they are a study in the movement of the head. The cuts to the kitchen serve to establish the affective tone of the scene. It is here that I want to break the habitual vision of the spectator to make them *feel* uneasy. In this way

107

the spectator can begin to know something of the internal state of the character through a change in their own internal state.

The affective tone of *Practice iii* is one of uneasiness and of the uncanny, and in this sense the film is successful. Once I had finished with the editing process I screened the film back to myself, and whilst I felt a resonance with the affective tone of the film, I was not fully satisfied with the results. The three films made so far had been an exploration of and an experimentation with technique. In *Practice i* I explored rhythm, duration and movement in a more formalist mode, which bore more resemblance to experimental film than traditional narrative cinema. The techniques were expanded upon in *Practice ii* in a film which had a more traditional narrative structure. *Practice iii* was to take the next step in experimenting with technique. The different formal elements used in the third film were effective and affective, but the combined elements did not work together quite as well as I had planned. The individual elements worked well, but the combination of the disparate parts did not yield a satisfactory whole. As previously noted, the affective resonance of one image depends upon the images that surround it, and in this instance the whole was less than the sum of its parts.

I tried to figure out what was wrong and why my response to the film was lacking. After serious consideration I came to the conclusion that there were too many traditional narrative elements. In *Practice iii* I wanted to take the next step towards understanding the cinema of affective tonality by moving further away from the classical story arc, which is identifiable in *Practice ii*, whilst still retaining some of the features of traditional storytelling. On reflection, the decision to retain storytelling elements was a mistake, as it left me somewhere between classical narrative cinema and a more abstract experimental form, yet

108

with a film that was not fully identifiable as either one or the other. The storyline concerns the central character's move from his house to his shed, prompted by the appearance of an unnamed stranger. This narrative was intended to be the scaffolding upon which the affective tone would be built using the techniques detailed above, but in doing so I included too many semiotic markers. These semiotic markers include: the protagonist's investigation of the shed, which occurs at regular intervals throughout the film; the dripping tap and its subsequent fixing; the disappearance of objects from the kitchen; and wide shots intended to show objects in the house. This led to a confusing situation in which I was attempting to privilege affect, whilst inviting reading and cognitive interpretation from spectators. I was trying to *read* my own film, when I should have been *feeling* my own film.

I am still making narrative cinema, but a different category of narrative cinema. My starting point for this research project was an idea and a belief that the concept of affective tonality would allow a more cinematic form of filmmaking. I had in mind a holy grail of pure cinema which could exist within the realm of narrative. I would make a cinema concerned with human experience, as narrative has always been, but this cinema of human experience would be formally constructed on cinema's own terms. By that I mean the cinema of affective tonality would not borrow from the structure of other art forms in the way classical narrative cinema has done in the past, but would draw from the taxonomy in order to compose a given affective tone which was unique to the form itself. The three films produced so far have been variations on a theme: an insular male protagonist negotiates a world which is in equal parts confusing, seductive, frustrating and frightening. The Man does not openly express emotional responses to his surroundings, but over the three films a complex

109

picture of this character has been created. There is also a linearity to the three films, in which the characters pass through time in a regularly ordered fashion. This linearity is problematized somewhat in *Practice ii* and *iii*, but I felt that I needed to further disrupt the flow of perceived time in order to open the *feeling* of the film to affective tonality. Drawing on Peirce's concept of the third in semiotics, I decided to attempt to triangulate the three films in order to create a fourth piece of affective-tonal cinema which disrupts linearity and allows the three separate films to respond to each other within a singular affective framework, that of *Practice iv*.

In *Practice iv* images from the dartboard, The Man's house and the pub interrupt each other, as though invading the consciousness of each image. The three films now present themselves as one affective image, rather than three distinct pieces of cinema. By merging the three films to create a fourth, distinctive piece of practice, I have significantly broken away from what Steven Eastwood describes as the vernacular of cinema (2007). The narrative in *Practice iv* is cyclical and non-linear, but not in the traditional sense. Jean-Luc Godard is often quoted as stating that cinema has a beginning, a middle and an end, but not necessarily in that order (Corliss, 1981). Godard's famous maxim is the most basic definition of non-linear narrative: linear events presented out of chronological order. The structure of *Practice iv* is more complex than this, as it is not possible to distinguish a clear chronology of events; thus the cause-and-effect relationship which structures much of narrative cinema, and indeed my previous three pieces of practice, has been broken down. The film ends where it begins, with The Man throwing darts, as though we are viewing events in the midst of an eternal cycle. The film presents the fluctuation of a body in action, whilst moving through varying temporal and spatial circumstances. The formal

110

structure of *Practice iv*[iii] is a variation of that established in *Practice i*. The film avoids resolution, and the temporal discontinuity encourages the spectator to resist decoding the image in order to understand what it is that the film is 'about'. The cinema of affective tonality is not *about* anything at all. The act of letting go of narrative causality is liberating in that it allows the spectator to succumb to a sensory experience.

The affective tone of *Practice iv* is established in the opening one minute and thirty seconds. The film opens on a black screen accompanied by the rhythmic sound of darts hitting the board, although this sound could equally be coming from a machine on a factory floor, or from any other repetitive action. It is the repetitive sound of the mundane. The sound here comes before the image. Walter Murch observes that the development of cinema in the early twentieth century is an inverted mirror of human gestation: 'We gestate in Sound, and are born into Sight, Cinema gestated in Sight, and was born into Sound' (1994: vii). The opening of *Practice iv* is a brief return to a gestation state in so far as sound precedes image. The image appears from the darkness of the screen, bringing light, and the spectator and the film are born. The opening moments of the film can also invite parallels with the act of waking from sleep, with the introduction of light and movement. The spectator does not know exactly where they are, but that is not important. They are to be introduced to a feeling.

The brief opening sequence ends with a series of freeze-frames. These freeze-frames punctuate the end of the sequence in an attempt to catch and literally freeze an affective moment. It is a technique used throughout the film at various points. The freeze-frames serve a rhythmical purpose in that they change the pace of the film as though we are listening to a visual key change,

111

and they allow a slowing of time in order to focus in on an element of the image. These freeze-frames were discovered in the edit whilst engaging with the footage over long periods of time.

A filmmaker develops an intimate relationship with the images that appear on the screen of an editing machine. Each piece of footage is watched over and over again. Filmmakers see footage in a unique way. They see it forwards, they see it backwards. The footage is sped up to lightning speed as minutes pass by in seconds. Thanks to the development of non-linear editing systems, filmmakers are able to easily and quickly jump from one moment in film-time to another. The speed can also be slowed to a metaphorical snail's pace; the filmmaker is able to move slowly through the footage, frame by frame, stopping every 1/24th of a second to study the image in detail. Walter Murch is quick to correct the commonly held belief that an editor's job is to decide when to cut. For Murch, an equally important part of an editor's job is deciding when not to cut. An editor makes twenty-four decisions every second: 'No. No. No. No. No. No. No. No. No. No. Yes!' (2001: 16).

The relationship between the filmmaker and the editing machine is also incredibly tactile. You feel the footage with the tips of your fingers. I have never been tempted to reach out and stroke the screen, but my fingers are constantly stroking the keyboard and mouse. My fingers tap down hard on shortcut keys which propel the footage forward or stop an image dead in its tracks, or else I softly stroke the surface of my mouse to track through a specific shot. My finger will hover over the right cursor key as I decide whether or not to move forward a frame. Sitting in front of the editing machine, my body moves the footage, but the footage also moves my body, propelling me into action as I am faced with an image that pricks me, a decisive moment which gives me pause. The

112

machine regulates my breathing. My respiratory rate increases as the perfect image eludes me. I exhale in exasperation as I struggle to find the right combination of images, and I hold my breath as I meet the perfect moment.

There is a moment towards the end of the first shot in *Practice iv* in which The Man approaches the dartboard to retrieve his darts. He picks the first two darts from the board, and turns back towards the camera as he grabs the third dart. He fumbles with the final dart, and has to reach again to pull it cleanly from the board. He does not look back towards the board as he does this. Rather, he continues his journey back to the oche[iv] whilst feeling for the dart, his face a mixture of concentration and annoyance. This small movement causes an extra strain on his arm, briefly exposing the shape of the body and face in an unusual and interesting way. This image grabbed hold of me as I moved slowly through the footage trying to find an out-point, a point in which to cut. I paused the image on that final frame, and as I did so my body paused also. I held my breath and my body became deathly still, like a statue. I felt my ribcage contract and my muscles tense. This was the point in which I realized that the edit needed to be driven by my affective responses to my material. My body knew that this was the moment to cut. To return to Barthes, I was struck by the punctum in the image, a moment that pricked and bruised me (Barthes, 1993: 27). I focused in on the arm, the face and the folds in the neck: in short, the tension in the body, which matched my own. I wanted to capture this moment on the screen and give something from the editing suite to the spectator. I slowed the footage down and used freeze-frames. This was my attempt to capture and highlight the punctum—an attempt to bottle that moment of affective tonality which pricks or even bruises. I punched in on the image, jumping closer to the body, causing the image to jut like a dart. The image cuts

113

to black as I reach the peak of a small visual crescendo. I return to this technique a further seven times in the film, and each time it is to highlight a movement: a tension in the neck or mouth, a drift of smoke, or a furrow of the brow. It is how the film ends, on a freeze-frame and several short beats that punctuate the final moments before an abrupt cut to black.

I also take an affective approach to the shooting of the film. During the pre-production stages for each film I moved further away from a fixed script or scenario. I had a very clear idea as to how *Practice i* was to look, and I had a good idea as to the length of the film and the structure. *Practice i* was relatively straightforward in this regard, as I knew which elements of the image I wanted to experiment with. *Practice ii* also had quite a clear structure, although the response to the screenplay was far looser. The screenplay for *Practice ii* presented a series of scenarios, but within those scenarios there was room to respond to the locations and the affective elements of the space. The immediacy of digital technology was invaluable for this purpose. The first image of The Woman smoking in the kitchen was captured in the morning, before shooting had officially begun. Imola Gaspar, the actor, was standing by the window smoking a cigarette whilst we prepped the shooting kit for the day ahead. It was relatively early, and the orange light of the rising sun shone through the window. The light beautifully picked out the side of her face, the muscles in her neck and the details of her hand. I responded to this moment with the camera, and I knew almost instantly that this would be the shot to introduce the character. I responded to the combination of light, movement and colour. In this regard, the concept of affective tonality can shape the shooting of a film. The filmmaker in the production of affective tone must be sensitive to the formal elements derived from the taxonomy of affect.

114

Sensitivity to the affective elements of a space results in the acquisition of footage that responds to mood and tone, rather than story or narrative. Christopher Doyle writes on a similar technique developed in his working relationship with Wong Kar-Wai. Doyle tries to capture what he has termed '*kongjing*'. He explains: 'They're not conventional establishing shots, because they're about atmosphere and metaphor, not space. The only thing they establish is a mood or a totally subjective POV. They're clues to an ambient world we want to suggest, but not explain' (2006: 278). There are images in *Practice ii* and *Practice iii* which are a result of my affective response to the environment. In the opening of the pub scene there are blocks of colour, such as the green of the pool table, and the red of the carpet, which were shot as I responded to the affective resonance of the particular space at a particular time of day. The first shot in the pub is of the movement and diffraction of light as it passes through the window of the pub and the lens of the camera. This shot serves no narrative purpose; it simply catches the movement of light. The tone of the space directs my body as I move around the location. I notice the way the sun hits the pool table, and I move towards it without thinking. When shooting the dance sequence in *Practice ii* I had originally planned to hold the shot on the couple as they moved through the frame. I had pictured this shot in my mind, but my body had other ideas. Whilst the couple danced towards the left of frame I felt a weight in my left shoulder, and I began to push gently on the arm of the tripod. The camera began to move towards the right, and I eventually came to a stop on a row of yellow lights attached to the wall. I too was involved in the dance. The movement of their bodies moved my own, and the draw of the lights on the wall gave me direction.[v]

You cannot include such direction in a screenplay. Affective responses must emerge from an encounter with the world. You can suggest it in writing, and you can give visual and audible cues to yourself and your team, but the green of the pool table does not exist in the imagination or through description; it only comes into being through an encounter. Language affects in a wholly different way. To borrow a phrasing from the painter Edward Hopper, if I could explain it in words I would not have to make the film.[vi]

In *Practice iii* I looked for elements of nature, and the way nature moved in relation to a static central character. The Man is often still, standing like a tall, thin pine tree, feet rooted to the ground. He is seen looking through windows and standing in doorways as the world moves around him. The only time he really moves with purpose is when handling the dead flesh of a chicken. I respond to different types of movement, from the macroscopic to the microscopic. My body was drawn to so many small movements, as though trying to counter the stillness of the protagonist. I caught birds in flight and fight, a cat prowling, dandelion seeds, leaves from a tree shaking in the wind, and a small army of ants and other insects. When The Man left the house via the front door I noticed the dust flying as the air was disturbed. The camera did not pick it up so clearly on the first take. More light was called for, allowing a clear view of this elemental dance happening around The Man.

Elements of travel and nature are present throughout the films. In *Practice iii* and *Practice iv*, even stone and ceramic birds are given a life through the use of light, camera movement and sound. The sun shining through trees casts shadows over a headless stone bird, giving the illusion of movement, and a ceramic robin is brought to life through the drifting of focus and the sharp splitting of light. All the while the sound of wind and birds chirping lends an extra

116

depth to the image. The sound of traffic and trains coming in and out of stations can often be heard in the background, as well as the sound of darts and the walla[vii] of the pub. There is a blanket of sound, suggestive of life and action, which envelops the majority of the film. The sound only disappears at one point: I cut to an image of The Woman's hands in the pub, and a shot of the lower half of The Man's mouth. Upon the cut to the hands, the sound drops out. Both the spectator and I are left to experience silence for the first time since the film began. This move to silence serves three purposes. Firstly, as I watch the film at this moment I become hyperaware of my own body. I am aware of the sound I make in my chair, and the internal feeling of inhaling and exhaling. This is an uncomfortable feeling, as I am no longer able to be an anonymous observer. The feeling of discomfort causes me to slow my own body, and to become still in a way that is similar to the feeling I have in the editing suite. Secondly, it allows a closer examination of the hand and the face. The hand is shot on a wide lens, which distorts the image, making the fingers appear unnaturally long. The whole hand has an uncanny look, which is also heightened by the pink pigment added to the image. The two shots appear as a moment out of time: fascinating, but at the same time uncomfortable. The awkward emotional states of the protagonists are felt intensely. Thirdly, the return of the soundtrack makes me momentarily aware of my hearing and some of the complexities of the soundtrack, as well as providing a release of tension. The sound is back, the intimate image is gone, and I can relax.

Practice iv uses memory as a structuring device, in that the images emerge onto the screen just as memories flash into our consciousness, beyond our own volition. The images are not necessarily being narrated by a particular character in what Deleuze would describe as a recollection-image (1989: 105).

Rather, the images sneak up on me, out of time, as one may be shocked by the sudden visit of an unexpected memory whilst travelling on a train or staring into the abyss of a company meeting. The images themselves are not sheets of past, as Deleuze describes recollections (1989: 105): in *Practice iv* it becomes difficult to define or identify with certainty which moment represents the actual present. Therefore the memory images are not of the past, because we cannot unpick the film's sequencing in order to define a chronology. The images in *Practice iv* exist outside the boundaries of linear time; in this sense they are not recollections of any specific memory, but rather they are the expression of a direct bodily experience of memory. Thus the cinema of affective tonality is not a non-linear cinema in way that *Citizen Kane* (Welles, 1941), *The Killing* (Kubrick, 1956) or *Pulp Fiction* (Tarantino, 1994) are non-linear. These three films by Welles, Kubrick and Tarantino present moments or scenes out of chronological order, but one could easily re-edit the three films to present events in a linear time frame.[viii] It is not possible to do this with *Practice iv*. Once I found the rhythm of the re-edit of the final piece of practice, I stopped trying to decode the image and make *sense* of the relations between the characters and their milieu. I gave my body over to the affective tone of the film.

Practice iv presents the truest image of the cinema of affective tonality. The three films which precede this final piece of practice have acted as a training ground, an experiment and a theoretical conversation. Deleuze states that cinema allows the invention of concepts and new ways of thinking (1989, 1992). My position behind the word processor, the camera and the editing machine brings new thoughts into being, both on the page and on the screen. The final process of bringing the three films together into one discrete whole allowed a thorough reflection on the affective process of production. From this

118

position I am able to make additions to the taxonomy of affective tonality in order to develop further guidelines for composing a cinema of affective tonality.

A guide to composing[ix] a cinema of affective tonality: five conditions

The process of editing the four pieces of practice which comprise my investigation into the cinema of affective tonality has come to an end. From this position I am able to present a further five conditions for composing the cinema of affective tonality. These five conditions complement the taxonomy of affective tonality. The taxonomy concerns the threads of the tapestry, whereas the five conditions present an overarching guide to producing the cinema of affective tonality. The five conditions are complementary, and they build upon one another. They are as follows:

1. No screenplay.

2. No storyboard.

3. Be aware of and responsive to your shooting surroundings—be open to texture, colour, light, ambient sound and movement.

4. Listen to your body in the edit.

5. The structure of memory takes precedence over cause and effect.

1. No screenplay

The traditional screenplay or scenario is not an appropriate form for the cinema of affective tonality. Steven Price notes that the conditions which gave rise to the screenplay form—industrial-scale filmmaking and print culture—are in decline (2013: 1). The screenplay form emerged in tandem with narrative filmmaking as developed in Hollywood in the early twentieth century, and the form of the screenplay had to serve an industrial function (Price, 2013: 6).

Cinematic affect cannot be written or imagined: it must be experienced. To express an affective tonal cinema through the written word is not possible, and trying to do so is a futile exercise. I began to understand this in the pre-compositional stages of *Practice ii*, in which the traditional screenplay format of textual description and dialogue was abandoned, to be replaced by whole pages that were blank apart from a single statement to convey a mood or an idea. The need to turn away from the screenplay was confirmed by *Practice iii*'s failure to fully convey the intended affective tone. This failure began with the written word and the form of the screenplay with its privileging of structure, characterization, inciting incidents and so forth. To return to Antonioni, the form cannot be separated from the content (Chatman, 2008: 11). The evocation of the spirit of Antonioni brings us on to condition two.

2. No storyboard

If cinematic affect cannot be written, it also cannot be drawn. Meticulous pre-production, and the detailed planning of every shot, is a feature of classical narrative cinema, and is probably best exemplified in Alfred Hitchcock's approach to production. Hitchcock would arrive at a film set on day one of principal photography with the film already made, mapped out in his head and meticulously storyboarded. In the article 'Director's Problems', Hitchcock states that he aims at 'getting a complete vision of my film before it goes to the studio floor' (1995: 186). The process of production was simply the act of photographing the storyboards or the film that existed within his head. [x] Alternatively there are filmmakers such Michelangelo Antonioni, who would arrive on location (Antonioni's films made far more use of location shooting), where he would try to find the correct shot in response to a given situation

(Arrowsmith, 1995, Chatman, 2008). In a 2005 interview on *The Culture Show* the cinematographer Christopher Doyle states that he feels a certain energy from specific locations, and that he will, for example, walk into a bar and ask himself 'how blue do I really feel'? With the use of storyboards, you never get to ask the question 'how blue do I really feel?' With storyboarding one is not able to respond to the affective tone of a space. The biggest problem with the use of a storyboard is that it lacks the three essential components of cinema: time, movement, and the direct experience of the cut.

3. Be aware of and responsive to your shooting surroundings—be open to texture, colour, light, ambient sound and movement

Working without a storyboard forces the filmmaker to respond differently to their immediate surroundings, and signals a shift in film-thinking. Rather than arrive on location with a clear list of shots, the filmmaker of affective tonality arrives on set with a set of forces to capture. The filmmaker of affective tonality must be willing to create and metaphorically bottle different elements from the taxonomy of affective tonality. The filmmaker must develop a bodily relationship with the camera lens and the digital viewfinder or LCD screen, which allows a response to the shifting formal elements of the emerging image.

4. Listen to your body in the edit

The body of the editor and the body of the editing machine are absent from canonical theories of editing. The Soviet filmmakers and the masters of continuity editing, as well as the editors of European art cinema, all refer to the body of the image, especially in terms of rhythm and tempo. Editing for classical narrative cinema can be a very analytical process, in which cuts are made to

121

forward the plot or reveal information. Walter Murch (2001) writes of the importance of emotion when choosing a cutting point, but his reference is to the emotion on screen, which excludes his own affectual response. When editing the cinema of affective tonality, the filmmaker must respond to the peculiar movements of the body when it is engaged with the editing machine. The filmmaker must listen with the whole of their body, from the tips of the fingers to the depths of the spleen; they must listen for movements in the image and in themselves.

5. The structure of memory takes precedence over cause and effect

The narrative structure does not progress in terms of the cause-and-effect laws of character action. The narrative is more concerned with internal states, and the transferal of these internal states, than with laws of action. Just as memory images permeate our consciousness without regard for our volition, so the images of the cinema of affective tonality have no regard for the regular laws of space and time. The screen is porous in this regard. Images may slip in and out of time, and over and under each other. We recognize this structure, as it mirrors our own consciousness. Thus we understand that the images do not need to be interpreted or read; rather, the images need to be felt and experienced. They wash over us like waves of the sea. They rain down on us like a million tiny grains of sand falling from the sky. There is no need for analysis here, psycho or otherwise.

[i] Focal lengths are 35mm equivalent, as established by Guideline of the Camera and Imaging Products Association, document DCG-001-Translation-2005, *Guideline for Noting Digital Camera Specifications in Catalogs*, revised 11 October 2005.

[ii] Detail on the development of Soviet montage can be found in the writings of Lev Kuleshov (1992), Vsevolod Pudovkin (2006), Sergei Eisenstein (1992) and Dziga Vertov (1985).

[iii] The film starts and ends on the same action, and although there is a clear running time to the film, it is possible to begin watching at any point in the film. This is exemplified by a screening of the film which took place at the Exploding Cinema event as part of the Goldsmiths Besides the Screen conference. The film was screened on a loop on a digital projector; no sooner had the last dart been thrown than the film started again. The looping system, and the position of the screening (in a dark, open room towards the back of the building), encouraged spectators to enter and leave the screening at any point.

[iv] The oche in the game of darts is the line designating the position of the thrower. In Professional Darts Corporation rules, the oche is five feet and eight inches from the board (Rules of Darts, no date).

[v] I have used these techniques in various documentary scenarios. On several occasions participants have commented on my appearance whilst shooting. People have asked the producer if I am feeling okay, or if they have done something to make me angry. I have had to reassure people that I am perfectly happy. Opening to the affective tone of the moment has an effect on my body and my face. I look and feel with an intensity which is interpreted by people as the sign that I am in some kind of emotionally distressed state.

[vi] In an interview with *Time* magazine entitled 'The Silent Witness', Hopper famously said: 'If I could say it in words there would be no reason to paint' (1956: 37).

[vii] Walla: a sound-effects term describing the murmur of a crowd in the background (Walla, no date).

[viii] A re-edit of these films would result in a different experience of the films, rather than simply reordering events. The result would be so fundamentally different that you would not be able to claim to have seen the same film. Despite this, a simple reordering of scenes would be a very straightforward task.

[ix] I have chosen to refer to the process of conceiving, shooting and editing a film as an act of composing. The finished film is a composition. This very deliberate and unusual phraseology is oppositional, in that it stands against the traditional notion of film production. Films are seen as something to be produced in an industrial context, a viewpoint that carries with it ideas and assumptions based on the mode of production, themes, and notions of narrative and plot. Composition has a very different meaning and different cultural associations in both the arts and the sciences. In the arts, the term composition is often used in relation to music and poetry, two of the more rhythmical art forms. In chemical sciences, composition refers to the make-up of elements. The cinema of affective tonality is more closely aligned with rhythmic and compositional elements from the arts and sciences.

[x] A wonderfully detailed exploration of Hitchcock's working methods, and an assessment of his films, can be found in the books *Hitchcock* (Truffaut et al., 1987) and *Hitchcock on Hitchcock* (Hitchcock, 1995).
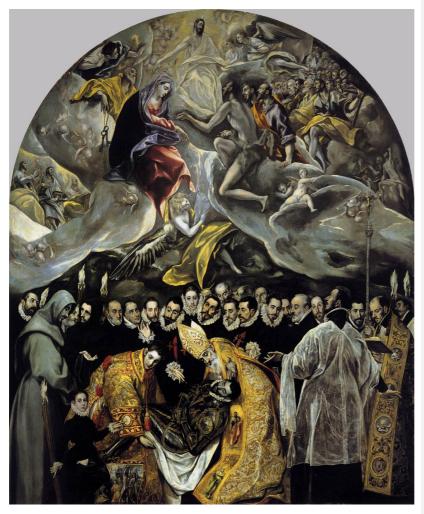
123

Figure 3: Doménikos Theotokópoulos 'El Greco', *The Burial of the Count of Orgaz.* 1586–1588.

CHAPTER 5:
CONCLUSION: A CINEMA OF AFFECTIVE TONALITY

The aim of the cinema of affective tonality is to place the spectator in the embodied position of the central character(s). This cinema is not about knowing, but about feeling. The cinema of affective tonality imparts a feeling, and that feeling corresponds with the narrative experience of the characters. Upon finishing the film, the spectator may not easily be able to tell you the details of the plot, for plot is not the main concern of our cinema. They will, however, have experienced a feeling induced by the cinematic apparatus at play. The taxonomy of affective tonality proposed in this thesis is not a blueprint for an idealized structure for the production of affective tonality. That is not the aim of this thesis. What has been proposed is a set of tools that can be freely used by filmmakers working in narrative cinema or documentary cinema. The taxonomy and the guidelines can also enable researchers working with varied visual methods to think about the production of moving-image works in a more affective way. The taxonomy of affective tonality allows one to *think feeling* through moving-image practice, and it gives the practitioner a language through which to consider and conceptualise this feeling.

The four films were made over a period of three years, and during this time I controlled of every stage of the production. I devised the concept for the films, I wrote a scenario, and I collected the footage. I spent many hours in front of the editing machine looking over every pixel of the image, and listening intently to even the most minute of sounds. The editor has an extremely intimate relationship with the images of the film. We spend hours locked away in a dark room exploring the body of the image. A person could go through their whole life and not experience the intimacy felt between an editor and that

126

machine. It is a private, delicate and often tumultuous relationship. Yet despite my meticulous and intimate relationship with the making of these films, I still do not really know what they are *about*, as these films are not really *about* anything in a traditional sense. To quote Christopher Doyle: 'Don't worry, you don't have to figure it out, just succumb to it, that's the point' (cited in Godfrey, 2011). To add to this, I cannot give you a narrative concerning the life of the central character of the films. I cannot give you a backstory, details of his childhood, or how he came to be living the life he is currently living. I do not know his name or intimate details about his circumstances. I cannot even tell you much about the journey he undertook during the course of the films. However, I do know something of the nature of his being-in-the-world. There is something of his ontological make-up that now exists in my own ontological make-up. I have been infected by his spirit. My body knows something of his world which is difficult to express in words. I have an a priori knowledge of his existence.

By the time the films have ended I have inherited a feeling which has been passed from the film to myself. I carry this feeling with me in the darkness of the editing suite as the film fades to black, and I take it with me when I leave the building and walk out into the street. As I walk through the streets after screening my film, I hold with me a knowledge of the central character that exists outside my current experience. To return to Gormley's assertion: 'attending a cinema screening is a masochistic endeavour' (2005: 12). When sitting in a darkened room in front of a screen and an array of speakers, we willingly submit to a series of affects. We cease taking action, and we surround ourselves with a pool of sensation. The act of sitting in this darkened room is akin to returning to a womb-like state. We cannot have any tangible effect on the world. All we can do is simply sit back and experience the play of affect. In

127

this regard, the cinema experience is a break from reality and a return to a pre-active state. From a philosophical perspective, in this womb-like state we are able to gather a priori knowledge through the experience of affective tonality. From a scientific perspective, affective tonality imparts something akin to a genetic memory to the spectator, and the spectator carries this memory with them as they leave the cinema.

The concepts of a priori knowledge and genetic memory here serve not as metaphors, but as frameworks through which to fully understand the process of affective tonality. For clarity, I am not suggesting that one is literally reborn when one leaves the cinema. I am, however, drawing a direct parallel between the act of experiencing the cinema of affective tonality and a preconscious state. Whilst we are in a preconscious state, certain feelings can be imprinted upon us. Plato argues that a priori knowledge exists before birth; it is a knowledge carried from one life to the next (Scott, 2006). Parallels can be drawn between Plato's a priori knowledge and Brian G. Dias and Kerry J. Ressler's experiments with genetic memory. Dias and Ressler examined the inheritance of parental traumatic exposure between different generations of mice (2014: 89). They achieved this by exposing mice to odour fear conditioning. They found that 'subsequently conceived F1 and F2 generations had an increased behavioral sensitivity to the F0-conditioned odor, but not to other odors' (Dias and Ressler, 2014: 89). The genetic memory was passed on to two further generations of mice, causing them to avoid a certain smell despite never having had direct experience of the smell itself.

To leave the laboratory and return to ancient Greece, Socrates and Meno engage in a dialogue with the intention of defining virtue. Socrates asks a young slave boy a series of mathematical questions concerning the geometric

128

dimensions of squares and circles. The boy is initially unable to correctly answer Socrates' questions, but after some time and a further series of probing questions the boy arrives at the correct answer. Socrates asserts that the boy possessed knowledge of geometry without ever being taught.

> *Socrates*: If there have been always true thoughts in him, both at the time when he was and was not a man, which only need to be awakened into knowledge by putting questions to him, his soul must have always possessed this knowledge, for he always either was or was not a man?
> (Plato, 2012)

The mice in Dias and Ressler's lab, and the slave boy in Plato's dialogue, all possess knowledge not gained through direct experience. As I emerge from the embryonic state of film viewer into the bright light of day, I too possess a knowledge not taught but passed on to me. This knowledge does not come from my immortal soul, nor is it genetic: it is imparted to me through the affective tone created in the screening room, wrapped around me like amniotic fluid, absorbed through my skin.

This amniotic absorption does not negate notions of representation. Spectators from varied cultural backgrounds will respond to the films in different ways. *Practice i* is the affective manifestation of the banal achieved through the rhythmic patterns of the game of darts. For certain spectators this is indeed a very banal situation, yet for viewers that are perhaps not familiar with the sport of darts the film may be a source of fascination. I could very easily tie myself up in knots trying to negotiate representation in my films. The only way to avoid these issues would be to move into pure abstraction, but even this poses problems. Firstly, to deal with narrative cinema—to which the cinema of affective tonality certainly belongs—one must produce representational images. Secondly, even purely abstract imagery carries with it cultural associations. For example, meanings associated with varying colours differ from culture to culture

129

(Madden et al., 2000). It is for this reason that the taxonomy and the guidelines suggested in this thesis cannot be used as a blueprint, but rather are a set of guiding principles. My films produce a certain set of affects in me. Your response may well be different, and that is okay. Affects are wild and difficult to pin down. The affective intensities of cinematic images are difficult if not impossible to measure. Affects are often personal, and my affective response to the same stimuli will change over a lifetime, or even over a single evening. For this research project I am my own ideal spectator. To reference Thomas Elsaesser and Malte Hagener:

> Each type of cinema (as well as every film theory) imagines an ideal spectator, which means it postulates a certain relationship between the (body of the) spectator and the (properties of the) image on screen. (2010: 4).

I have created affects for myself as a filmmaker during the process of composition, and during the consumption of the finished films. During this process, concentrating on my own affective response was a necessity, and this necessity influenced my representational choices. The central character in all four films is a white, English male, as am I. I do not purport to represent anyone other than myself. In this regard the films are not rhetorical, but rather a performance of the self.

I have made representational choices which run against the grain. The gaze of the camera was turned upon the male character. The topic of enquiry was not a fetishized European woman or an Othered character. The camera is focused on The Man for the majority of the films' duration. The camera studies the face in close-ups and mid-shots. Macro photography is used to explore the body of the male character(s). The Woman, in her most eroticized image, is photographed lying in her bed. She appears in profile, with her gaze fixed on

130

the ceiling. Her eye does not meet the camera. When she moves, she turns away from the camera. She is composed, and often nonchalant in her actions. The power relations are clear: she is in control of the situation, and she will be making decisions and taking actions. The representational decisions were both ethical and methodological.[i] I grew up in a working-class community, and I have spent a perhaps unhealthy and certainly unnecessarily large amount of time throwing darts at a dartboard. I have direct experience of the banal inertia of the situation, which enables me to ethically and authentically capture these affects. These are my affects, and I hope that I am able to convey them to a spectator; but this cannot be assured, and nor should it be. I have neither the desire nor the magical ability to take possession of and control your affective constitution. Hitchcock's metaphor of the giant organ plugged directly into the audience's brain is a useful image to lead into a conversation about affect, but it would be quite a dystopian vision if this machine were ever to become a reality.

The four films produced, which comprise a major component of this research, express the central argument of the thesis. They represent that which cannot easily be put into words. As stated in the introduction, affect in cinema is often difficult to write about, especially when it comes to atmosphere and mood. One cannot easily explain in words a gut feeling or a sensation felt in one's toes whilst watching a film. The films produced for this research project can more readily express those affects, percepts and blocks of sensation. The production of the four films allowed me to experiment with form and build upon my argument. The process of making also allowed a different form of thinking. Different ideas emerge when I place myself behind the camera, or when I sit down in front of an editing machine. The production of my films enabled a different style of thinking, but also a different way in which to express ideas. It is

131

for this reason that I think the only way to really understand the make-up of the cinema of affective tonality is to watch the films, and to understand, if only slightly, the concept through your own body.

The aim of this thesis is to change the direction of the conversation, or to at least offer new avenues for discussion around film practice and what can be considered cinematic narrative. The cinema of affective tonality constitutes a shift in what can be considered the transformative nature of narrative. David K. Danow argues that 'transformation, some kind of change… is the invariable constituent that makes drama, as one consideration, watchable, and narrative readable' (1998: 89). In the cinema of affective tonality the transformation occurs in the spectator, rather than in the characters depicted on screen. The transformation is shifted from being solely representational to being one of feeling. Tarkovsky writes that cinema 'allows an utterly direct, emotional, sensuous perception of the work' (1986: 176). I would like to reappropriate this statement for the cinema of affective tonality: direct, emotional, sensuous perception *is* the work. The films composed do not paint a picture, but allow the spectator to be woven into one.

In this sense, the thesis is concerned with a kind of aesthetics as originally coined by Alexander von Baumgarten in 1735. As David Howes and Constance Classen note, for Baumgarten aesthetics has to do with the 'plenitude and complexity of sensations, which culminated in the perception of art' (2014: 19). This definition of aesthetics differs from Immanuel Kant's use of the term, which was concerned with what Howes and Classen describe as a 'disinterested contemplation and judgement of beauty' (2014: 19). The four pieces of practice and the accompanying thesis could then be seen as a return to Baumgarten, in that they are an attempt to navigate and codify the complexity

132

of sensations that move between screen and spectator so as to be used by film practitioners in the composition of a cinema of affective tonality.

This research project had two aims. Firstly, the project aimed to mobilize affect theory, as conceptualized by film studies scholars, in order to develop a framework in which to think through narrative film practice affectively. Secondly, through experiments in film practice, I aimed to reconceptualize narrative structure in order to privilege a holistic approach to affect over Aristotelian linearity. The combination of these two aims has led to the conceptualization of a new mode of narrative filmmaking, which I have termed the cinema of affective tonality. As can be read in the introductory chapter, affect theory has long been established as a method of analysis in film studies. The advantages of approaching cinema beyond textuality have been thoroughly debated, and theoretical approaches have been applied to the field of film theory. The affective turn (Clough and Halley, 2007, Gregg and Seigworth, 2010) has had less of an impact on film practice at the level of research, or at the level of art and industry, however. Whereas the affective turn has clearly shaped writing about film, it has yet to explicitly influence the making of film. Affect film theory argues that linguistics and semiotics constrain the understanding of cinema whilst disregarding some of the fundamental formal and conceptual elements of the image. Chapter 4 details the way in which narrative film practice is overly concerned with grammar and linguistics, with a reliance on the individual shot, the screenplay and the storyboard. By applying concepts from affect theory to film practice I have been able to offer an alternative to the language-based approach to the construction and production of narrative cinema. Narrative cinema in a Western context has suffered from the same issues as film studies in terms of a reliance on language-based systems of understanding. It is then

no surprise that film studies in its original incarnation took language and grammar as its starting point, as the films being studied were born of the same systems. This thesis offers an approach to the construction of film narrative that is based around affect, rhythm and sensation, rather than signification and representation. My engagement with film practice allowed the testing of concepts and the development of a film practice framework that serves as an alternative to a film grammar approach to narrative filmmaking. The framework, consisting of the taxonomy of affect and the five conditions for the production of a cinema of affective tonality, facilitates a film-thinking which privileges affect over storytelling, and therefore presents a shift in the discourse which allows a reconceptualization of what cinema can become. Following this framework, narrative filmmakers can be liberated from a dependence upon cause-and-effect relations, and shots that carry information and meaning can be eschewed in favour of images that carry specific force and sensation. Whilst the films produced as part of this research project carry specific affects, the affective framework presented is flexible enough to be used to originate affective works in a wide variety of social, cultural or political contexts.

The second aim of this thesis is to consider narrative outside Aristotelian linearity, and to place a renewed focus on the holistic play of affect that works across the duration of a film. In Chapter 1 and Chapter 2 I argue that this play of affect does not just contribute to narrative, but rather the feeling and sensation produced by these affects *is* the narrative. The central argument of the thesis revolves around two propositions:

1. To narrate in cinema is to impart a feeling.

2. The power of cinema lies in its ability to disrupt affective tonality and rebuild it anew.

The application of the method presented in this thesis is demonstrated through narrative cinema, but it is not limited to this mode of filmmaking. The theoretical underpinnings of this research project draw from affect studies and the analysis of fiction film, and my practical applications of this method is built upon experiments in narrative film practice conducted at undergraduate and master's level. Therefore, affective tonality and narrative cinema is the logical starting point for this exploration. However, there is scope for the taxonomy of affective tonality to be employed as a method in other areas of research in which digital moving image work is a key component. Documentary cinema and sociological research are two areas in which I would be particularly interested in taking this research further.

The method and approach established in this thesis have already been employed on different sociological research projects, which have included a moving image work as a method. These include the Leverhulme Trust funded project *Migration, Health and Well-being: Health Practices in Place* (Rabikowska, Hawkins, Dyck, Ortega-Alcázar, 2012) and the Food Standards Scotland-funded project *In or Out: A Slice of What We Eat* (Wills and Hawkins, 2015). I was employed as a filmmaker on both of these projects to assist with the gathering of visual data, and the dissemination of research findings through video via DVD and online platforms. In the project funded by the Leverhulme Trust, the concepts underpinning the taxonomy of affect were implemented in order to better visually represent the participants of the research in the final DVD video. This project investigated the health making practices of three migrant groups in London. The research project included filmed interviews and participant observation. A style of shooting which attempted to capture the affective resonance of the research participants' experience was employed in

135

order to add depth to the talking head videos. Limitations are imposed on the production of an affective video in this scenario, due to obligations of perceived authenticity that researchers from a sociological background felt towards the representation of the research participants. The interdisciplinary challenge of this method was discussed alongside footage shot for *Migration, Health and Wellbeing* at the Visual Dialogues seminar at the Open University (Hawkins, 2010). A similar method was employed in *In or Out…*, in order to capture the energy and movement of the young people involved in the project.

Documentary cinema and ethnography films are particularly suited for further exploration of this method. This is supported by the creation of the *Sensory Ethnography Lab* at Harvard University. According to the lab's website, "[t]he Sensory Ethnography Lab (SEL) is an experimental laboratory… that promotes innovative combinations of aesthetics and ethnography" (The Sensory Ethnography Lab, n.d.). Irina Leimbacher discusses two of the SEL's most successful films, *Leviathan* (Paravel, 2012) and *Manakamana* (Spray, Velez, 2013), commenting on the formers visceral, violent imagery, and the latter's small gestures (2014: 36). Leimbacher notes the lab's emphasis on aesthetic experience and the force of the cinematic form (ibid). The lab's emphasis on affective experience and the visceral imagery goes some way to prove the potential for further developing an affective ethnographic form. The ethnographic filmmaker, David MacDougall's comments on the body and the moving image, presented in his monograph *The Corporeal Image* (2006), highlight the potential of the concept of affective tonality for documentary and ethnographic cinema. MacDougall argues,

> Filming is fundamentally acquisitive in "incorporating" the bodies of others. The filmmaker's consciousness must also expand to accommodate these other bodies, but it cannot hold them all; they must be given to others – or

at least returned to the world. In achieving this, the bodies of the subject, the filmmaker, and the viewer become interconnected and in some ways undifferentiated. (28)

An investigation into the relationship between the body of the filmmaker and the body of the film and the documentary subject would make for an appropriate starting point for an exploration into affective tonality and documentary practice.

The possibilities of an affective-tonal documentary will be tested in my next practice as research project in the form of the film, *Husband and Wife* [working title] (Hawkins, forthcoming). The documentary will engage with the experience of a woman from central Europe who travels to London in order to collect the ashes of her dead husband. Her husband had immigrated to the United Kingdom in order to find work, before he died. The film mixes personal interviews with an observational style, whilst the form of the film will take an affective, tonal approach to the representation of female agency. The film will attempt to capture the force of action of the character, as well as interior subjectivities. The film draws upon Lucy Bolton's mobilization of the philosophy of Luce Irigaray, who notes that rhythm, gesture and light have the potential to constitute a visual language for depicting female interiority (2015: 52). The film captures the rhythm of interior and exterior movements, from the movement through the streets of London to small gestures of the body and engagements with personal objects. Through an affective visual form, the film presents a physical and emotional journey of a woman regaining a semblance of autonomy. The film is scheduled for completion in the summer of 2018.

There is potential to experiment with this method in different areas of film practice, but it is important to acknowledge the fact that there are several limitations to the research project, particularly in relation to spectator reception and the industrial structure of film production, as well as financing. Martin's

137

article on the cinema of Weerasethakul in *Sight and Sound* argues that regular audiences find it difficult to watch and to comprehend films that do not correspond to classical narrative structure or present images that are representationally ambiguous (2010: 16). The affective-tonal films produced for this research project do not present a radical departure from established cinematic imagery, but they do offer an alternative to filmmaking practices that put plot and story at the centre of meaning making process. The films of affective tonality take a poetic approach to meaning, and, as Sobchack observers in relation to Shane Curruth's *Upstream Color* and Terrence Malick's *To the Wonder* (2012), these types of films have,

> also put a lot of viewers to sleep (if they haven't already fled the theatre). Not everyone likes poetry-and not all poems are successful in their attempts to condense and figure something otherwise amorphous or invisible in concrete imagery (2014, 53).

Sobchack's observation strikes at the heart of the limitation of my proposed method of film practice from the perspective of both reception and financing. Understanding meaning through the body is a complicated process, and the results are not at all guaranteed. One cannot, in good conscience, promise a funder, whether research council, arts grant board or film production company, that your affective delivery will be met with the intended response from the target audience. This is the case with all art forms, but this uncertainty is accentuated when employing such a fluid form as the proposed cinema of affective tonality. It would be very difficult to reach a wide audience with such films, and this difficulty is then transferred to the issue of raising finance for the production and distribution of such films. The difficulties in raising finances for films that take an experimental approach to form and/or structure is notoriously difficult. Antonioni, a director whose challenging, poetic and critically lorded

oeuvre has cemented his position in the art house canon[ii], found it notoriously difficult to raise financing for his films (Lyman, 2007), and his films found it difficult to turn a profit. *Zabrinskie Point* (Antonioni, 1970) lost a record amount of money for the financers, Metro-Goldwyn-Mayer (Chatman, 2008: 7). Government funded film funding boards are more likely than private financers to have a remit that is not centered solely on profit. The British Film Institute (BFI) Film Fund state that they support "diverse, bold and distinctive films" (British Film Institute, 2018), and they have partly financed films directed by Andrea Arnold, and Joanna Hogg. The BFI have also distributed films directed by Apichatpong Weerasethakul. I have cited all three directors as examples of filmmakers whose narrative practice corresponds with that of a cinema of affective tonality. The BFI film fund does, however, require a screenplay to be submitted as part of the funding process (ibid), as would be the case for many if not all funding bodies supporting narrative cinema. A mode of filmmaking that eschews the screenwriting process would therefor find it incredibly difficult to raise finances through well-established routes for feature film. This is not to say that funding would be impossible. Research councils are increasingly supporting filmmaking as research, as is the case with projects such as *Rehearsing Reality* (Simoes, 2007), *Buried Land* (Eastwood, 2010), and *Love in the Post: From Plato to Derrida* (Callaghan, 2016) to give just three examples funded at least in part by the Arts and Humanities Research Council.

The limitations of this method may also differ depending on the demands of a particular project. It is possible that only certain elements from the taxonomy of affective tonality and the conditions for production be taken up by researchers/filmmakers. This research project is not intended to produce a dogmatic manifesto on a specific filmmaking practice. It would be possible, and

139

in fact theoretically and artistically beneficial, for a filmmaker to implement elements of this thesis that they find useful, and to abandon the elements which are not of value to a particular project. In this regard, the project may have a life outside of its original direction, which may take it in unexpected directions.

In the opening pages of *A Thousand Plateaus*, Deleuze and Guattari state that 'there is no difference between what a book talks about and how it is made' (1987: 4). This is also true for a cinema of affective tonality: the subject of a film is its affects. These affects carry the feeling of the film and imprint them on the spectator. To return to Bergson, the cinema of affective tonality presents a shift in the consideration of narrative film, from a storytelling art to an emotive art in which there is a transference of emotions from the film to the viewer and from the viewer to the film. Thus the cinema of affective tonality has two unique functions. It offers film theorists a new approach for the analysis of film narrative whilst adding to the field of affect theory. It also presents a toolbox to be used by filmmakers, through which a new form of narrative filmmaking can emerge. If this thesis is at all Deleuzian, it is in this toolbox approach. To paraphrase Deleuze and Guattari, this thesis surveys and maps affects, and even realms that are yet to come (1987: 5), in order to present a taxonomy which filmmakers may use to construct cinema from affect. The four films that accompany the written component of this thesis are an embodiment of my own affects. The taxonomy of affect and the five conditions for the production of a cinema of affective tonality enable affective narrative cinema to be shaped by others.

I would like to end with a reference to a conversation I had with my wife, the academic and filmmaker Marta Hawkins. We were discussing the subjectivity of affect, and the affective shape of my films. She expressed a

140

desire to present the affective tone of her own subjective experience of being in a pub in south-east London, as it was certainly different from my own. I replied that the affective framework that is the result of this research could help her to shape her own cinematic affects. In short: these are my affects, show me yours!

---

i Of course, it is difficult to make a methodological decision that is not also ethical.

ii In 1993 Antonioni was awarded an honorary Oscar "in recognition of his place as one of cinema's master visual stylists" (Chatman, 2008: 7).

REFERENCES AND BIBLIOGRAPHY

Literature consulted

Abel, R. (1988) *French Film Theory and Criticism, Volume 1: 1907–1929*. Princeton: Princeton University Press.

Adams, V., Murphy, M. and Clarke, A. E. (2009) Anticipation: Technoscience, Life, Affect, Temporality. *Subjectivity*, 28(1): 246–265.

Adorno, T. (1980) Letter to Walter Benjamin. In F. Jameson (ed.), *Aesthetics and Politics*. London: Verso.

Ahmed, S. (2004) Collective Feelings: Or, the Impressions Left by Others. *Theory, Culture & Society*, 21(2): 25–42.

AHRC (2007) *AHRC Beyond Text: Performances, Sounds, Images, Objects: Research Programme*. Arts and Humanities Research Council.

Andrew, D. (2005) Foreword to the 2004 Edition. In A. Bazin, *What is Cinema? Volume 1*. Berkeley: University of California Press.

Angelopoulos, T. (2001) *Theo Angelopoulos: Interviews*. Mississippi: University Press of Mississippi.

Aristotle (2013) *Poetics*. Oxford: Oxford University Press.

Arrowsmith, W. (1995) *Antonioni: The Poet of Images*. New York: Oxford University Press.

Artaud, A. (1976) *Antonin Artaud: Selected Writings*. Berkeley: University of California Press.

Ayer, A. J. (1961) *The Problem of Knowledge*. Harmondsworth and Baltimore: Penguin.

Baer, D. (2013) How Screenwriting Guru Robert McKee Teaches Brands To Tell Better Stories. Available at: http://www.fastcompany.com/3020314/bottom-line/how-screenwriting-guru-robert-mckee-teaches-brands-to-tell-stories (accessed 10 August 2015).

Barad, K. (2007) *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham: Duke University Press.

Barad, K. (2012) Intra-actions. *Mousse*, 34: 76–81. Available at: http://www.academia.edu/1857617/_Intra-actions_Interview_of_Karen_Barad_by_Adam_Kleinmann (accessed 2 July 2015).

Barker, J. M. (2009) *The Tactile Eye: Touch and the Cinematic Experience*. Berkeley, Los Angeles and London: University of California Press.

Barrett, E. and Bolt, B. (2007) *Practice as Research: Approaches to Creative Arts Enquiry*. London and New York: I. B. Tauris.

Barthes, R. (1977) *Image, Music, Text*. New York: Hill and Wang.

Barthes, R. (1986). *The Responsibility of Forms*. Oxford: Basil Blackwell.

Barthes, R. (1993) *Camera Lucida: Reflections on Photography*. London: Vintage.

Bazin, A. (2005) *What is Cinema? Volume 1*. Berkeley: University of California Press.

Batchelor, D. (2000) *Chromophobia*. London: Reaktion Books.

Beasley-Murray, J. (1997) Whatever Happened to Neorealism? Bazin, Deleuze and Tarkovsky's Long Take. *Iris: A Journal of Theory on Image and Sound*, 23: 46-82.

Benjamin, W. (1968) *Illuminations: Essays and Reflections*. New York: Random House.

Bensmaia, R. (1986) Foreward: The Kafka Effect. In G. Deleuze and F. Guattari, *Kafka: Towards a Minor Literature*. Minneapolis and London: University of Minnesota Press.

Berghahn Journals Projections (2016) Available at: http://journals.berghahnbooks.com/projections/ (accessed 19 August 2016).

Bergson, H. (1935) *The Two Sources of Morality and Religion*. Notre Dame, Indiana: University of Notre Dame Press

Bergson, H. (1999) *Duration and Simultaneity: Bergson and the Einsteinian Universe*. Manchester: Clinamen Press

Bergson, H. (2002) *Henri Bergson: Key Writings*. New York: Continuum.

Bergson, H. (2004) *Matter and Memory*. Mineola: Dover.

Berlant, L. (2006) Cruel Optimism. *Differences: A Journal of Feminist Cultural Studies*, 17(3): 20–36.

Beugnet, M. (2007) *Cinema and Sensation: French Film and the Art of Transgression*. Carbondale: Southern Illinois University Press.

Bird, R. (2008) *Andrei Tarkovsky: Elements of Cinema*. London: Reaktion Books.

Bolton, L. (2015 [2011]), *Film and Female Consciousness: Irigaray, Cinema and Thinking Women*, Basingstoke: Palgrave Macmillan.

144

Bogue, R. (2003) *Deleuze on Cinema*. New York: Routledge.

Boorman, J. and Donohue, W. (eds) (2006) *The Director's Cut: The Best of 'Projections'.* London: Faber and Faber.

Bordwell, D. (2002) Intensified Continuity: Visual Style in Contemporary American Film. *Film Quarterly*, 55(3): 16–28.

Bordwell, D. (2005) *Figures Traced in Light: On Cinematic Staging*. Berkeley: University of California Press.

Bordwell, D. (2006) *The Way Hollywood Tells It*. Berkeley: University of California Press.

Bordwell, D. and Carroll, N. (eds) (1996) *Post-Theory: Reconstructing Film Studies*. London and Wisconsin: University of Wisconsin Press.

Bordwell, D. and Thompson, K. (2008 [1979]) *Film Art: An Introduction*. Eighth edition. New York: McGraw-Hill.

Bordwell, D., Staiger, J. and Thompson, K. (1985) *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. London: Routledge.

Bradshaw, P. (2011). Wuthering Heights – review. [online] *The Guardian*. Available at: https://www.theguardian.com/film/2011/nov/10/wuthering-heights-film-review [Accessed 31 Aug. 2017].

Bradshaw, P. (2013). Upstream Color – Review. [online] *The Guardian*. Available at: https://www.theguardian.com/film/2013/aug/29/upstream-color-review [Accessed 30 Aug. 2017].

Bradshaw, P. (2014). Exhibition review – Joanna Hogg Creates a Masterful Cinematic Enigma. [online] The Guardian. Available at: https://www.theguardian.com/film/2014/apr/24/exhibition-review-joanna-hogg [Accessed 30 Jan. 2017].

Bresson, R. (1977) *Notes on Cinematography*. New York: Urizen Books.

British Film Institute. (2018). *Production and development funding*. [online] Available at: http://www.bfi.org.uk/supporting-uk-film/production-development-funding [Accessed 5 Jan. 2018].

Buckland, W. (2009), *Puzzle Films: Complex Storytelling in Contemporary Cinema*. Oxford: Wiley-Blackwell.

Carroll, N. (1988) Film/Mind Analogies: The Case of Hugo Münsterberg. *Journal of Aesthetics and Art Criticism*, 46(4): 489–499.

145

Cameron, R. P. (2018) Truthmakers. In M. Glanzberg (ed.) (forthcoming), *The Oxford Handbook of Truth*. Oxford: Oxford University Press.

Chaiken, M. (2013) The Dream Life, Film Comment. (49)2: 31-33.

Chateau, D. (2009) Do Film Studies Form a Discipline? Arthemis lecture, Concordia University, Montreal, 19 March.

Chatman, S. (2008) *Michelangelo Antonioni: Poetry and Motion—The Film Art of Michelangelo Antonioni*. London: Taschen.

Chion, M. (1994) *Audio-vision: Sound on Screen*. New York: Columbia University Press.

Christie, I. and Taylor, R. (1988) *The Film Factory: Russian and Soviet Cinema in Documents 1896–1939*. London: Routledge & Kegan Paul.

Cinema EOS Cameras—Digital Cinema—Canon UK (2015) Available at: http://www.canon.co.uk/for_home/product_finder/digital_cinema/cinema_eos_cameras/ (accessed 14 August 2015).

Clough, P. and Halley, J. (2007) *The Affective Turn: Thinking the Social*. Durham: Duke University Press.

Colman, F. (2009) Introduction: What is Film-Philosophy? In F. Colman (ed.), *Film, Theory and Philosophy: The Key Thinkers*. Montreal and Kingston: McGill Queen's University Press.

Conard, M. T. (2009) *The Philosophy of the Coen Brothers*. Lexington: University Press of Kentucky.

Cooper, S. (2013) *The Soul of Film Theory*, Basingstoke/New York: Palgrave Macmillan.

Corliss, R. (1981) Cinema. Over Easy. *Time*, 118(11): 90.

Damasio, A. R. (1999) *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*. London: Vintage.

Damasio, A. R. (2004) *Looking for Spinoza: Joy, Sorrow, and the Feeling Brain*. London: Vintage.

Damasio, A. R. (2006) *Descartes' Error: Emotion, Reason and the Human Brain*. London: Vintage.

Danow, D. K. (1998) Towards a Theory of Transformation in Narrative. *American Journal of Semiotics*, 11(3–4): 87–101.

Darke, C. (2013). Slowly but Surely: Locarno Holds Steady with Films that Reward a Patient Eye. *Film Comment*. 49(6), pp. 60-61.

146

Deamer, D. (2011) A Deleuzian Cineosis: Cinematic Semiosis and Syntheses of Time. *Deleuze Studies*, 5(3): 358–382.

Deleuze, G. (1988) *Spinoza: Practical Philosophy*. San Francisco: City Lights Books.

Deleuze, G. (1989) *Cinema 2: The Time-Image*. London: Athlone Press.

Deleuze, G. (1991) *Bergsonism*. New York: Zone Books.

Deleuze, G. (1992) *Cinema 1: The Movement-Image*. London: Athlone Press.

Deleuze, G. (2003) *Francis Bacon: The Logic of Sensation*. London and New York: Continuum.

Deleuze, G. and Guattari, F. (1986) *Kafka: Toward a Minor Literature*. Minneapolis and London: University of Minnesota Press.

Deleuze, G. and Guattari, F. (1987) *A Thousand Plateaus: Capitalism and Schizophrenia*. London and New York: Continuum.

Delluc, L. (1917) Beauty in the Cinema. In R. Abel (ed.), *French Film Theory and Criticism, Volume 1: 1907–1929*. Princeton: Princeton University Press.

de Luca, T. (2014) *Realism of the Senses in World Cinema: The Experience of Physical Reality*. London and New York: I. B. Tauris

Saussure, F. (1983). *Course in General Linguistics*. LaSalle, Ill.: Open Court Publishing.

Dorsky, N. (2005) *Devotional Cinema*. Second edition. Berkeley: Tuumba Press.

Doyle, C. (2006) Don't Try for Me Argentina: Shooting on Wong Kar Wai's *Happy Together*. In J. Boorman and W. Donohue (eds), *The Director's Cut: The Best of 'Projections'.* London: Faber and Faber.

Descartes, R. (1996) *Meditations on First Philosophy: In which the Existence of God and the Immortality of the Soul are Demonstrated*. Cambridge: Cambridge University Press.

Devlin, W. J. (2011) *The Philosophy of David Lynch*. Lexington: University Press of Kentucky.

Donaldson, L. F. (2014) *Texture in Film*. Basingstoke: Palgrave Macmillan.

Donaldson, L. F. (2012) Texture in Film CFP. Available at: https://www.cci.utk.edu/conference/texture-film (accessed 15 July 2015)

Dynamic Range (2009) Available at:
http://motion.kodak.com/motion/About/The_Storyboard/4294971099/index.htm
(accessed 25 August 2015).

Eastwood, S. (2007) *Cinema into the Real*. PhD thesis. Slade School of Fine Art, University College London.

Eisenstein, S. (1961) *Film Form: Essays in Film Theory*. San Diego: Harcourt.

Eisenstein, S. (1970) *The Film Sense*. New York: Harcourt.

Eisenstein, S. (1992) *Eisenstein: Film Essays and a Lecture*. Princeton: Princeton University Press.

Elsaesser, T. (2009) The Mind-Game Film. In W. Buckland, (ed.), *Puzzle Films: Complex Storytelling in Contemporary Cinema*. Oxford: Wiley-Blackwell.

Elsaesser, T. and Hagener, M. (2010) *Film Theory: An Introduction Through the Senses*. London and New York: Routledge.

Epstein, J. (1977) Magnification and Other Writings on Film. *October*, 3: 86-93.

Epstein, J. (1988) Les Images du ceil. In R. Abel (ed.), *French Film Theory and Criticism, Volume 1*. Princeton: Princeton University Press.

Epstein, J. (2012) On Certain Characteristics of *Photogénie*. In S. Keller and J. N. Paul (eds), *Epstein Collection: Critical Essays and New Translations*. Amsterdam: Amsterdam University Press.

Field, S. (2005) *Screenplay: The Foundations of Screenwriting*. New York: Delta.

Field, S. (2006) *The Screenwriter's Workbook: Exercises and Step-by-Step Instructions for Creating a Successful Screenplay*. New York: Delta.

Fielding, H. A. (2009) Maurice Merleau-Ponty. In F. Colman (ed.), *Film, Theory and Philosophy: The Key Thinkers*. Montreal and Kingston: McGill Queen's University Press.

Flanagan, M. (2008) Towards an Aesthetic of Slow in Contemporary Cinema. Available at: http://www.16-9.dk/2008-11/side11_inenglish.htm (accessed 12 December 2014).

Flanagan, M. (2012) *'Slow Cinema': Temporality and Style in Contemporary Art and Experimental Film*. PhD thesis. University of Exeter.

Frampton, D. (2006) *Filmosophy*. London and New York: Wallflower Press.

Gaiger, J. (2002) Introduction. In J. G. Herder, *Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream*. Chicago: University of Chicago Press.

Gardner, C. (2009) Roland Barthes. In F. Colman (ed.), *Film, Theory and Philosophy: The Key Thinkers*. Montreal and Kingston: McGill Queen's University Press.

Garwood, I. (2013) *The Sense of Film Narration*. Edinburgh: Edinburgh University Press.

Gilbert, J. (2009) Deleuzian Politics? A Survey and Some Suggestions. *New Formations*, 68: 10–33.

Godard, J. L. (1972) *Godard on Godard*. New York: Viking.

Godfrey, A. (2011) Chris Doyle Made a Japanese Monster Porn Musical. Available at: http://www.vice.com/en_uk/read/chris-doyle-underwater-love-interview (accessed 18 July 2016).

Goodman, S. (2010) *Sonic Warfare: Sound, Affect and the Ecology of Fear*. Cambridge and London: MIT Press.

Goodridge, M. and Grierson, T. (2012) *FilmCraft: Cinematography*. London: Ilex.

Gormley, P. (2005) *The New-Brutality Film: Race and Affect in Contemporary Hollywood Cinema*. Bristol: Intellect.

Grant, B. G. K. (1992) *Voyages of Discovery: The Cinema of Frederick Wiseman*. Chicago: University of Illinois Press.

Gregg, M. and Seigworth, G. J. (eds) (2010) *The Affect Theory Reader*. Durham: Duke University Press.

Gregor, M. J. (1983) Baumgarten's Aesthetica. *Review of Metaphysics*, 37(2): 357–385.

Grieveson, L. and Wasson, H. (eds) (2008) *Inventing Film Studies*. Durham: Duke University Press.

Guerrero, A. L., Barceló Rosselló, A. and Ezpeleta, D. (2010) Stendhal Syndrome: Origin, Characteristics and Presentation in a Group of Neurologists. *Neurología* (English edition), 25(6): 349–356.

Gunning, T. (1986) The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde. *Wide Angle*, 8(3+4): 63-70.

Gunning, T. (2012) Preface. In S. Keller and J. N. Paul (eds), *Jean Epstein: Critical Essays and New Translations*. Amsterdam: Amsterdam University Press.

Hardt, M. (1993) *Gilles Deleuze: An Apprenticeship in Philosophy*. London: UCL Press.

Hardt, M. (2002) What are Affects Good For. In P. Clough and J. Halley (eds), *The Affective Turn: Thinking the Social*. Durham: Duke University Press.

149

Hasson, U., Landesman, O., Knappmeyer, B., Vallines, I., Rubin, N. and Heeger, D. J. (2008) Neurocinematics: The Neuroscience of Film. *Projections: The Journal for Movies and Mind*, 2(1): 1-18.

Hawkins, M. (2010). *Interdisciplinary Challenges: Understanding Data and the Interpretive Act*. paper presented to Visual Dialogues Seminar 3, ESRC and The Open University, 22nd October.

Hawkins, M. (2011) Cinema, The Thinking Machine: Filmosophy. In M. Tamboukou (ed.), *Crossing Conceptual Boundaries III*. London: University of East London.

Henderson, B. (1971) Two Types of Film Theory. *Film Quarterly*, 24(3): 33–42.

Hitchcock, A. (1995) *Hitchcock on Hitchcock: Selected Writings and Interviews*. London: Faber and Faber.

Hopper, E. (1956) The Silent Witness. *Time*, LXVIII(26): 37.

Howes, D. and Classen, C. (2014) *Ways of Sensing: Understanding the Senses in Society*. Oxford and New York: Routledge.

Jarman, D. (1995) *Chroma: A Book of Colour*. New York: Overlook Press.

Keller, S. and Paul, J. N. (eds) (2012) *Jean Epstein: Critical Essays and New Translations*. Amsterdam: Amsterdam University Press.

Kember, S. and Zylinska, J. (2012) *Life After New Media: Mediation as a Vital Process*. Cambridge: MIT Press.

Kennedy, B. (2000) *Deleuze and Cinema: The Aesthetics of Sensation*. Edinburgh: Edinburgh University Press.

King, V. (2005) *How to Write a Movie in 21 Days: The Inner Movie Method*. New York: HarperCollins.

Kodak: Super 8mm Film General Tips (no date) Available at: http://www.motion.kodak.com/motion/Products/Production/Spotlight_on_Super_8/Super_8mm_Resources/tip.htm#1t (accessed 12 August 2015).

Kodak Vision3 500T Color Negative Film 5219/7219 (no date) Available at: http://motion.kodak.com/motion/Products/Production/Color_Negative_Films/5219.htm (accessed 29 August 2015).

Korine, H. (2013). *Spring Breakers Director Harmony Korine: 'It's like a state of transcendence' - video interview*. [online] The Guardian. Available at: https://www.theguardian.com/film/video/2013/apr/04/spring-breakers-harmony-korine-video [Accessed 17 Sep. 2017].

Kovács, A. B. (2008) *Screening Modernism: European Art Cinema, 1950–1980*. Chicago: University Of Chicago Press.

Kristeva, J. (1982) *Powers of Horror: An Essay on Abjection*. New York: Columbia University Press.

Kuleshov, L. (1992) *Kuleshov on Film: Writings by Lev Kuleshov*. Berkeley: University of California Press.

Langer, S. K. (1953) *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key*. London: Routledge & Kegan Paul.

Langer, S. K. (1957) *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art*. Third edition. Cambridge: Harvard University Press.

Lariviere, J. (2013). Morally Pink Complexion: Harmony Korine's Spring Breakers. [online] *The Brooklyn Rail*. Available at: https://brooklynrail.org/2013/04/film/morally-pink-complexionharmony-korines-spring-breakers [Accessed 17 Sep. 2017].

Leimbacher, I. (2014) *The World Made Flesh*, Film Comment. (50)2: 36-39.

Lim, D. (2013). Building a Movie Language in Layers: Shane Carruth of 'Primer' Directs 'Upstream Color'. [online] Nytimes.com. Available at: http://www.nytimes.com/2013/03/17/movies/shane-carruth-of-primer-directs-upstream-color.html [Accessed 27 Aug. 2017].

Lumet, S. (1996) *Making Movies*. New York: Knopf Doubleday.

Lupton, C. (2004) *Chris Marker: Memories of the Future*. London: Reaktion Books.

Lynch, D. (2012) 'David Lynch' interviewed by Matt Diehl for *Interview Magazine*, 7th January 2012. Available at https://www.interviewmagazine.com/film/david-lynch accessed 18th November, 2017.

MacDougall, D. (2006) *The Corporeal Image: Film, Ethnography and the Senses*. Princeton and Oxford: Princeton University Press.

Maltin, L. (2013) Premature Burial for 35mm Film. Available at: http://blogs.indiewire.com/leonardmaltin/premature-burial-for-35mm-film (accessed 15 August 2015).

Marks, L. (2000) *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*. Durham and London: Duke University Press.

Martin, A. (2009) Vilém Flusser. In F. Colman5 (ed.), *Film, Theory and Philosophy: The Key Thinkers*. Montreal and Kingston: McGill Queen's University Press.

Martin, A. (2010). Extraordinary Joe. *Sight and Sound*, 20(12), pp.16-19.

Martin-Jones, D. and Brown, W. (2012) *Deleuze and Film*. Edinburgh: Edinburgh University Press.

Massumi, B. (1992) *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. Cambridge and London: MIT Press.

Massumi, B. (2002) *Parables for the Virtual: Movement, Affect, Sensation*. London and Durham: Duke University Press.

McKee, R. (1999) *Story: Substance, Structure, Style and the Principles of Screenwriting*. London: Methuen Publishing.

Merleau-Ponty, M. (1964) *Sense and Non-Sense*. Evanston: Northwestern University Press.

Merleau-Ponty, M. (1964a) *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History, and Politics*. Evanston: Northwestern University Press.

Mulhall, S. (2008) *On Film*. Abingdon and New York: Routledge.

Mullen, L. (2009) State of Mind. *Sight and Sound* (19)10: 16-19.

Mulvey, L. (1975) Visual Pleasure and Narrative Cinema. *Screen*, 16(3): 6–18.

Münsterberg, H. (2006 [1916]), *The Photoplay: A Psychological Study*, New York: Hardpress.

Murch, W. (1994) Foreword. In M. Chion, *Audio-vision: Sound on Screen*. New York: Columbia University Press.

Murch, W. (2001) *In the Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press.

Naremore, J. (2001) Foreward. In R. B. Ray, *How a Film Theory Got Lost, and Other Mysteries in Cultural Studies*. Bloomington: Indiana University Press.

Nava, M. (2005) Thoughts on Contextualizing Practice. *Journal of Media Practice*, 6(3): 179–184.

Nichols, B. (1991) *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press.

O'Pray, M. (1996) *Derek Jarman: Dreams of England*. London: BFI Publishing.

O'Pray, M. (2003) *Avant-garde Film: Forms, Themes and Passions*. London: Wallflower.

Overbey, D. (ed.) (1979) *Spring Time in Italy: A Reader on Neorealism*. Hamden: Archon Books.

Parker, I. (2003) The Real McKee: Lessons of a Screenwriting Guru. Available at: http://www.newyorker.com/magazine/2003/10/20/the-real-mckee (accessed 10 August 2015).

Peirce, C. S. (1960) *Collected papers of Charles Sanders Peirce*. Cambridge, Massachusetts: Harvard University Press.

Plantinga, C. (2009) *Moving Viewers: American Film and the Spectator's Experience*, Berkeley and Los Angeles: University of California Press.

Polan, D. (2007) *Scenes of Instruction: The Beginnings of the US Study of Film*. Berkeley: University of California Press.

Powell, A. (2009) Antonin Artaud. In F. Colman (ed.), *Film, Theory and Philosophy: The Key Thinkers*. Montreal and Kingston: McGill Queen's University Press.

Price, S. (2013) *A History of the Screenplay*. London: Palgrave Macmillan.

Pudovkin, V. (2006) *Vsevolod Pudovkin: Selected Essays*. London: Seagull Books.

Rancière, J. (2006) *Film Fables*. Oxford and New York: Berg.

Rancière, J. (2007) *The Future of the Image*. London and New York: Verso.

Rancière, J. (2009) *The Emancipated Spectator.* London and New York: Verso.

Ray, R. B. (2001) *How a Film Theory Got Lost, and Other Mysteries in Cultural Studies*. Bloomington: Indiana University Press.

Rees, A. L. (1999) *A History of Experimental Film and Video from the Canonical Avant-garde to Contemporary British Practice*. London: BFI Publishing.

Riegl, A. (1995) Excerpts from 'The Dutch Group Portrait'. *October*, 74: 3–35.

Robinson, K. (ed.) (2009) *Deleuze, Whitehead, Bergson: Rhizomatic Connections*. Basingstoke and New York: Palgrave Macmillan.

Robnik, D. (2009) Siegfried Kracauer. In F. Colman (ed.), *Film, Theory and Philosophy: The Key Thinkers*. Montreal and Kingston: McGill Queen's University Press.

Roddick, N. (2011) A Question of Class. *Sight and Sound*. (21)3: 13.

Rodowick, D. N. (1997) *Gilles Deleuze's Time Machine*. Durham and London: Duke University Press.

Rodowick, D. N. (2007a) An Elegy for Theory. *October*, 122: 91–109.

Rodowick, D. N. (2007b) *The Virtual Life of Film.* Cambridge: Harvard University Press.

Rogers, K. (ed.) (2010) *The Eye: The Physiology of Human Perception*. New York: Britannica Educational in association with Rosen Educational Services.

Romney, J. (2010) In Search of Lost Time. *Sight and Sound*, 20(2): 43–44.

Romney, J. (2010). Uncle Boonmee Who Can Recall His Past Lives. *Sight and Sound*, 20(12): p.77.

Romney, J. (2013). Enigma Variations. *Sight and Sound,* 23(9): 50-53.

Romney, J. (2014). Coming Apart. *Film Comment*. 50(4): 40-43.

Rules of Darts (no date) Available at: http://www.pdc.tv/rules-of-darts (accessed 26 July 2016).

Schefer, J-L. (1995) *The Enigmatic Body: Essays on the Arts by Jean-Louis Schefer*. New York: Cambridge University Press.

Shaviro, S. (1993) *The Cinematic Body*. Minneapolis and London: University of Minnesota Press.

Shaviro, S. (2008) The Cinematic Body Redux. *Parallax*, 14(1): 48-55.

Shaviro, S. (2009) *Without Criteria: Kant, Whitehead, Deleuze and Aesthetics*. Cambridge and London: MIT Press.

Shaviro, S. (2010) *Post-Cinematic Affect*. Winchester: Zero Books.

Shaviro, S. (2012). *Post-Continuity*. [online] Shaviro.com. Available at: http://www.shaviro.com/Blog/?p=1034 [Accessed 14 Sep. 2017].

Sheriff, J. K. (1994) *Charles Peirce's Guess at the Riddle: Grounds for Human Significance.* Bloomington: Indiana University Press.

Sinnerbrink, R. (2009) Hugo Münsterberg. In F. Colman (ed.), *Film, Theory and Philosophy: The Key Thinkers*. Montreal and Kingston: McGill Queen's University Press.

Sobchack, V. (1992) *The Address of the Eye: A Phenomenology of Film Experience*. Princeton: Princeton University Press.

Sobchack, V. (2012), 'Fleshing out the Image: Phenomenology, Pedagogy, and Derek Jarman's Blue', *Cinema 3*: 19-38.

Sobchack, V. (2014). Stop Making Sense. *Film Comment,* 50(1), pp. 50-53.

Sontag, S. (2009) *Against Interpretation and Other Essays*. London: Penguin.

Sorfa, D. (2016) What is Film-Philosophy? *Film-Philosophy*, 20(1): 1–5.

Stables, K. (2011) *Review: Wuthering Heights*, Sight and Sound. (21)12: 82.

Sullivan, G. (2005) *Art Practice as Research: Inquiry in the Visual Arts*. California and London: Sage.

Tarkovsky, A. (1986) *Sculpting in Time: Reflections on the Cinema*. Austin: University of Texas Press.

Taussig, M. (1993) *Mimesis and Alterity: A Particular History of the Senses*. New York and London: Routledge.

Teodoro, J. (2009) Silent Witness: An Interview with Carlos Reygadas by José Teodoro. *Cineaste*, 34(2): 15-21.

The Sensory Ethnography Lab. (n.d.). *The Sensory Ethnography Lab*. [online] Available at: https://sel.fas.harvard.edu/index.html [Accessed 9 Jan. 2018].

Tomasulo, F. P. (1997) Theory to Practice: Integrating Cinema Theory and Film Production. *Cinema Journal*, 36 (3): 113-117.

Tracy, A. (2014) Exhibition. *Sight and Sound*. (24)5: 62-63.

Truffaut, F., Hitchcock, A. and Scott, H. G. (1987) *Hitchcock*. London: Paladin.

Tuttle, H. (2007) (Technical) Minimum Profile. Available at: http://unspokencinema.blogspot.com/2007/01/minimum-profile.html (accessed 10 November 2012).

Updike, J. (1983) Foreward. In F. Kafka, *Kafka: The Complete Stories*. New York: Schocken Books.

Uroskie, A. V. (2005) La Jetée en Spirale: Robert Smithson's Stratigraphic Cinema. *Grey Room*, 19: 54–79.

Vertov, D. (1985) *Kino-eye: The Writings of Dziga Vertov*. Berkeley: University of California Press.

Walla (no date) Available at: http://filmsound.org/terminology/walla.htm (accessed 26 July 2016).

Walsh, M. (2004) The Immersive Spectator: A Phenomenological Hybrid. *Angeliki: Journal of the Theoretical Humanities*, 9(3): 169-185.

Warner, R. (2015) Filming a Miracle: *Ordet*, *Silent Light*, and the Spirit of Contemplative Cinema. *Critical Quarterly*, 57(2): 46–71.

155

Weddle, D. (2003) Lights, Camera, Action: Marxism, Semiotics, Narratology—Film School isn't What it Used to Be, One Father Discovers. *Los Angeles Times Magazine*, 13 July.

Wheatley, C. (2008). Rushes: Where Distributors Fear to Tread. *Sight and Sound*. 18(3), pp. 10-11.

Whitehead, A. N. (1933) *Adventure of Ideas.* London: Macmillan.

Whitehead, A. N. (1979) *Process and Reality: An Essay in Cosmology.* New York: Free Press.

Whitehead, A. N. (2007) *The Concept of Nature*. New York: Cosimo.

Wicclair, M. (1978) Film Theory and Hugo Münsterberg's The Film: A Psychological Study. *Journal of Aesthetic Education*, 12(3): 33–50.

Willemen, P. (1994) *Looks and Frictions: Essays in Cultural Studies and Film Theory*. London: British Film Institute.

Wilson, A. (2013). *'Blue', Derek Jarman, 1993*. [online] Tate. Available at: http://www.tate.org.uk/art/artworks/jarman-blue-t14555 [Accessed 24 Jul. 2017].

Zinoman, J. (2009) Robert McKee's Unconvincing Story. Available at: http://www.vanityfair.com/news/2009/11/robert-mckee-200911 (accessed 10 August 2015).

Zeki, S. (1999) *Inner Vision: An Exploration of Art and the Brain*. Oxford: Oxford University Press.

Video sources consulted

Doyle, C. (2005) Christopher Doyle on *The Culture Show*. Available at: https://www.youtube.com/watch?v=iDMRB5cCrzY (accessed 28 August 2015).

Doyle, C. (2007) Christopher Doyle interview. Available at: https://www.youtube.com/watch?v=BrjekWJyp2k (accessed 28 August 2015).

Doyle, C. (2014) Christopher Doyle: Filming in the Neon World. Available at: https://www.youtube.com/watch?v=97Gwbl27w10 (accessed 28 August 2015).

Podcasts consulted

Shaviro, S. (2013). *Steven Shaviro on Spring Breakers by Harmony Korine*. Cultural Technologies: Conversations on Media, Art, Science.

Warburton, N. (2008). *Stephen Mulhall on Film as Philosophy*. Philosophy Bites.

Films cited

Adaptation (2002) Directed by Spike Jonze.

Amores Perros (2000) Directed by Alejandro González Iñárritu.

Babel (2006) Directed by Alejandro González Iñárritu.

Birdman: Or (The Unexpected Virtue of Ignorance) (2014) Directed by Alejandro González Iñárritu.

Biutiful (2010) Directed by Alejandro González Iñárritu.

Blade Runner (1982) Directed by Ridley Scott.

Blue (1993) Directed by Derek Jarman.

Buried Land (2010) Directed by Steven Eastwood.

Citizen Kane (1941) Directed by Orson Welles.

Destination Hitchcock: The Making of 'North by Northwest' (2000) Directed by Peter Fitzgerald.

Double Take (2009) Directed by Johan Grimonprez.

Exhibition (2013) Directed by Joanna Hogg.

Fish Tank (2009) Directed by Andrea Arnold.

Heat (1996) Directed by Michael Mann.

Husband and Wife [working title] (forthcoming) Directed by Matthew Hawkins.

Il deserto rosso (1964) Directed by Michelangelo Antonioni.

In or Out: A Slice of What We Eat (2015) Directed by Wendy Wills and Matthew Hawkins.

In the Mood for Love (2000) Directed by Wong Kar-Wai.

Ivan the Terrible Part 1 (1945) Directed by Sergei M. Eisenstein.

La jetée (1962) Directed by Chris Marker.

Leviathan (2012) Directed by Véréna Paravel.

Love in the Post: From Plato to Derrida (2016) Directed by Joanna Callaghan.

Magnolia (1999) Directed by Paul Thomas Anderson.

Manakamana (2013) Directed by Stephanie Spray and Pacho Velez.

Man of Aran (1934) Directed by Robert J. Flaherty.

Migration, Health and Well-being: Health Practices in Place (2012) Directed by Marta Rabikowska, Matthew Hawkins, Isabel Dyck, Illiana Ortega-Alcázar.

Mulholland Drive (2001) Directed by David Lynch.

North by Northwest (1959) Directed by Alfred Hitchcock.

Palindromes (2004) Directed by Todd Solondz.

Pierrot le fou (1965) Directed by Jean-Luc Godard.

Pink Flamingos (1972) Directed by John Waters.

Psycho (1960) Directed by Alfred Hitchcock.

Pulp Fiction (1994) Directed by Quentin Tarantino.

Red Road (2006) Directed by Andrea Arnold.

Rehearsing Reality (2007) Directed by Nina Simoes.

Russian Ark (2002) Directed by Aleksandr Sokurov.

Salò, or the 120 Days of Sodom (1975) Directed by Pier Paolo Pasolini.

Schindler's List (1993) Directed by Steven Spielberg.

Spring Breakers (2012) Directed by Harmony Korine.

Strike (1925) Directed by Sergei Eisenstein.

Taxi Driver (1976) Directed by Martin Scorsese.

The Conversation (1974) Directed by Francis Ford Coppola.

The Killing (1956) Directed by Stanley Kubrick.

The Pawnbroker (1964) Directed by Sidney Lumet.

The Piano (1993) Directed by Jane Campion.

The Stendhal Syndrome (1996) Directed by Dario Argento.

The Wizard of Oz (1939) Directed by Victor Fleming.

To the Wonder (2012) Directed by Terrence Malick.

Toy Story 2 (1999) Directed by John Lasseter.

Uncle Boonmee Who Can Recall His Past Lives (2010) Directed by Apichatpong Weerasethakul.

Upstream Color (2013) Directed by Shane Carruth.

Unrelated (2007) Directed by Joanna Hogg.

We Need to Talk About Kevin (2011) Directed by Lynne Ramsay.

Winter's Bone (2010) Directed by Debra Granik.

Wuthering Heights (2011) Directed by Andrea Arnold.

Zabrinski Point (1970) Directed by Michelangelo Antonioni

Artworks cited

Bruegel the Elder, P. (1555) *Landscape with the Fall of Icarus*. Painting. Royal Museums of Fine Arts of Belgium, Brussels, Belgium.

Duchamp, M. (1969) *Étant donnés: 1º la chute d'eau, 2º la gaz d'éclairage…* Sculpture. Philadelphia Museum of Art, Philadelphia, USA.

Theotokópoulos, D., 'El Greco' (1586–1588) *The Burial of the Count of Orgaz.* Painting. Parish Church of Santo Tomé, Toledo, Italy.

APPENDIX 1:
PRACTICE I OUTLINE FOR SHOOTING

Practice I: Bullseye.

Single Shot. 1 take.
Locked off Frame. No Movement of the camera,
only movement of bodies within the frame.
A young man attempts to through a bullseye.
He is not the best dartplayer in the world.
Watching him play is quite frustrating. There
is a build up of tension over time.
Some tension is released upon the throwing
of the bullseye.

APPENDIX 2:
PRACTICE II SCREENPLAY

EXT. TRAIN STATION — DAY

Train tracks. Traffic and birdsong mix.

A train rushes past.

People leave the station in a hurry.

The exit is narrow, causing a momentary bottleneck of shirts, ties, saris and overalls.

The crowd quickly thins, leaving one man standing outside the station exit.

He wears a shirt and trousers. The suit is not made to measure.

It looks old.

He looks lost.

TITLE CARD.

EXT. HIGH STREET — DAY

A woman stands in front of an ill-kept red brick wall.

She wears an ill-kept long blue dress.

She is lovely.

A glance at her watch, and

INT. PUB — DAY

Bubbles rise up in a pint glass.

Three weather-worn men sit at a bar.

The woman in the blue dress sits in the corner alone, with what looks like a gin and tonic.

The carpet is fading, once multicoloured. Sunlight shines in through high windows, casting patterns on the floor.

A man in an old suit enters.

He looks around, spots the woman in the corner.

She forces a smile.

He is next to her now.

164

Sitting,

drinking.

They talk,

tentatively,

nervously,

broken English.

Small movements,

small glances.

His face is straight, but caring.

He sees her lips,
her neck,
her breasts.

165

INT. MUSIC HALL

The man and woman dance. Slow music, slow movement.

And light.

A soft spotlight.

They move in circles.

INT. BEDROOM — DAY

The man stands against a wall. His shirt is open.

INT. PUB — DAY

A flash of cheap blue cotton.

The door is pulled open.

The man and the woman leave.

EXT. HIGH STREET — DUSK

The street is busy. It's rush hour.

Buses pass in both directions.

Car horns can be heard.

The man and the woman cross the street.

He stands outside a newsagent. The window is full of handwritten paper advertisements.

Multicoloured cards offer rooms to rent, vans for hire, massages and music classes.

She comes out of the shop with a bottle of wine.

INT. HALLWAY, HOUSE — DUSK

Two familiar figures can be seen through the large window of a double-glazed door.

After what sounds like the fiddling of keys the woman enters, with the man not far behind.

She walks to the kitchen, with wine in hand.

He stands at the bottom of a staircase,

looking.

A stranger stands in the kitchen, making a sandwich, returning the gaze.

INT. BEDROOM — DUSK

The man stands in the middle of the room.

It's unfamiliar to him. He looks around, examining the decor and familial memorabilia. A woman's whole life in one room.

He does not touch a thing.

INT. UPSTAIRS LANDING — DUSK

The woman stands at the top of the stairs, behind a half-open door. She looks through the contents of a small bag.

The man can be seen through the gap in the door.

INT. BEDROOM — DUSK

The door is pushed open, and the woman walks in, her lips a little redder than before.

The man turns in her direction.

> WOMAN.
> My room.

> MAN.
> Yes.

Silence lingers.

Deep breathing.

She comes closer.

He is still,

for a moment.

He kisses her.

Their figures merge.

He steps back,

she steps forwards.

They fall out of sight.

The sound of KISSING and PANTING can be heard.

Clothes crumple.

Bodies hit a bed.

A thin layer of condensation covers the bedroom window. Water droplets slide down the pane of glass. Occasionally these droplets collide, merge briefly and break off from each other.

INT. BATHROOM — NIGHT

The man stands in front of a toilet, naked from the waist down.

INT. BEDROOM — NIGHT

The woman is in bed, covered by a duvet.

The door opens.

The woman looks up.

> MAN.
> (O.S.)
> It's late.

> WOMAN.
> Yes.

The sound of the man putting on his trousers can be heard, followed by footsteps.

Bent down, he kisses her on the lips.

He can be heard moving towards the door.

> MAN.
> (O.S)
> I will see you Monday morning?

> WOMAN.
> See you on Monday.

The woman rolls over onto her back.

The streetlights are on. Orange dots shine through net curtains.

EXT. HIGH STREET — NIGHT

The man walks away, merging with the neon glow of the high street, before fading away into darkness.

INT. BEDROOM — NIGHT

The woman, in bed, rests her eyes.

FADE TO BLACK.

APPENDIX 3:
PRACTICE III SCREENPLAY

EXT. STREET — NIGHT

A street on the edge of the city.

A row of Victorian houses, cars, wheelie bins, a
normal street illuminated by the orange glow of
streetlights.

A mattress rests against a wall in one of the front
gardens, probably waiting to be picked up by the council's
refuse collectors.

A young man moves towards the mattress. At least it looks
like a young man; it's difficult to tell in the dark. He
grabs the mattress, rips it over the wall and drags it,
casually, off down the street.

EXT. GARDEN — NIGHT

Overgrown shrubs in an unkempt garden. Some RUSTLING is
heard. A bright light, probably from a torch, cuts through
the dark of the night, illuminating leaves and branches for
a moment before leaving them in darkness.

The light catches something: a movement, an eye, two,
like tiny stars.

A fox?

Gone.

A young man stands outside his back door with a torch in
hand.

INT. KITCHEN — NIGHT

A kitchen, or more accurately a bachelor's kitchen.

The place is neat and tidy, but there is plenty of work
that needs to be done to the house.

The walls need painting, radiators need fixing. Everything
is half-finished.

Maybe it's been like this for a week, maybe a year. The
owner has every intention of finishing the job, but as we
know, this is no guarantee that it ever will be done.

A table and two chairs are pushed up next to the wall.

A plate, chicken and chips, some ketchup.

Three paintings hang on the back wall.

A young man (mid-twenties?), clean-shaven but casually
dressed, pulls up a chair and sits down with a cup of

173

tea.

This is our protagonist. He's clearly a creature of
habit.

He was last seen wielding a torch in the back garden of
this house.

He seasons his food with a little salt and pepper, and
begins to eat his dinner.

EXT. GARDEN — DAY

In the light of day it can be seen that the garden
echoes the house. A few flowers have sprung, a tree has
been trimmed, but the dead branches still litter the
ground. An old rusty bicycle is tucked in behind an old
wooden shed.

Harry walks through the garden in an old green
bathrobe.

He shuffles towards the old shed and peers through
the shit-brown windows.

Once convinced that no monsters hide behind the
Plexiglas, our hero moves around to the front of the
construction and slowly opens the door.

The inside of the shed is cluttered with tools and scraps
of wood, nothing out of the ordinary.

Except,

some old blankets, a grey-blue colour, and an old pillow.

A mattress,

resting in the corner amongst other rusty shed-type
paraphernalia.

It looks as though someone has been resting their
head in this cold, wooden box.

INT. KITCHEN — DAY

Harry, in his shabby green robe, turns on the tap and adds
water to the kettle.

He puts the kettle on to boil and grabs a cup and a bowl
from the cupboard.

He reaches towards a porcelain hen, opens her up and grabs
a teabag.

Small drops of water leak from the tap.

Harry notices, gives the tap an extra turn and the
dripping stops.

He opens another cupboard.

Lined up are clear plastic boxes, all labelled:

                    Sugar
                  Cornflakes
                    Coffee

He reaches for the cornflakes and opens the box.

EXT. GARDEN — DAY

Birds flutter, small flowers sunbathe, the wind rustles
through the leaves

la la la.

The sound of the kettle BOILING can be heard.

There is a pond, covered in green algae.

If there were ever fish in this pond they have long
since moved on.

INT. KITCHEN — DAY

Steam rises from the kettle.

A fly buzzes around a naked light bulb.

A teabag in a mug, levitating on a cloud of boiling
water.

The clear liquid begins to turn brown as the tea infuses
with the water.

Milk now mixes with the tea.

Harry turns his head towards the window and stares out
into the garden.

The tea verges on overflowing as the milk keeps pouring
into the mug. The liquid reaches the top and hangs,
momentarily, to the rim before spilling over the top.

Milk runs down the side of the mug and onto the granite
kitchen worktop.

The liquid continues to flow, off the end of the kitchen
side, down the bright red cabinets and onto the floor.

A white puddle begins to form on the wooden floorboards.

175

EXT. GARDEN — DAY

The shed.

The door, ajar.

The latch, lockless.

The muddy plastic windows.

EXT. BACK OF HOUSE — DAY

At the back of The Man's house is a window to the kitchen, the back door and a bathroom extension.

The window to the kitchen is dirty. Not as dirty as the shed window, but still in need of a little TLC.

I'm sure The Man has every intention of cleaning it...

one day.

The outline of the man can be seen through the window. It's hard to describe what it is that he is doing.

One might say: he is milling about.

In other words, busy doing nothing.

INT. HALLWAY — DAY

Harry, wearing a green duffel coat, throws a rucksack on his back.

Packed up and ready to go, he opens the door and leaves the house.

The only living presence left behind is a fly buzzing through the house.

EXT. GARDEN — DAY

The garden is empty, but some movement can be detected in the background.

A figure can be seen towards the back of the garden.

It's a stranger, young, maybe mid- to late twenties. He wears a dark blue coat and tatty denim jeans.

He stares in the direction of the house.

176

INT. KITCHEN — DAY

The kitchen is empty, quiet.

Some movement can be seen outside the window. The

Stranger moves close to the windowpane.

He peers in.

INT. BEDROOM — NIGHT

Harry is tucked up in bed.

Really tucked up.

His white sheets are tight around his slim frame. He
stares at the ceiling. A small bedside lamp glows orange.
It's the type of lamp that could be used for reading,
although there is no sign of a book by the bed.

The sound of MUSIC can be heard. It's distant and muffled,
probably from next door. Although not loud, the repetitive
electronic thud of the bass would be enough to prevent one
sensitive to such sounds from sleeping.

INT. BEDROOM — CONTINUOUS

Harry stands in front of his bedroom window.

EXT. GARDEN — NIGHT

There's movement in the garden, albeit indistinct.

It's the shape of a man, moving through the grass towards
the shed.

He opens the door and disappears inside.

INT. BEDROOM — NIGHT

Harry observes from the bedroom.

EXT. GARDEN — NIGHT

The windows to the shed look even murkier under moonlight.
The brown sludge that clings to the cheap plastic looks
as though it may take on a life of its own, like it could
start creeping about, sliding down the pane of its own
volition.

Behind the windows, inside the shed, there is movement.

At least, it looks like movement.

It could be a trick of the light.

No, it's definitely movement. And light, a dim orange
light.

The Stranger, no doubt.

INT. KITCHEN — DAY

Pink, wrinkly flesh.

Fast running water, at first clear then pink, running into
a plughole.

Harry washes a whole chicken in the kitchen sink.

He turns off the water.

Small drops of water fall from the tap.

With a THUD, he drops the carcass onto a wooden chopping
board, turns the thing over and picks up a kitchen knife.

With his spare hand he reaches to the sink and tightens
the tap.

He brings the knife down, and begins to chop up the animal
into smaller pieces. The tool he has chosen is not
particularly good for the job at hand.

Harry has to really hack at the flesh and bone, but with a
bit of perseverance he manages to get the job done.

These newly portioned pieces of poultry are not the most
aesthetically pleasing, but it looks as though there is
enough meat for a few meals at least.

The tap begins to drip, again.

INT. KITCHEN — CONTINUOUS

He sits at the table, in his usual seat. His dinner is in
front of him.

To his left is an extra portion of food.

He eats.

INT. BEDROOM — NIGHT

The Man lies in bed, tucked in like an Egyptian mummy.

A SQUEAKING sound can be heard. It's distant, but

probably from inside the house.

It gets a little louder.

Footsteps?

Yes, footsteps.

And a door opening.

Now the sound of WATER can be heard.

A running tap.

The Man's breathing deepens slightly. It seems as though he is starting to feel uncomfortable.

INT. KITCHEN — NIGHT

The cupboard doors underneath the sink are open.

A man has his head in the cupboard, under the sink.

His legs are spread out across the kitchen floor.

It's not clear as to exactly what it is that he is doing, but he seems to be fiddling with some of the pipes there.

He moves from under the sink and switches the water on and off.

Drying his hands on his jeans, he moves over to one of the cupboards above the worktop and opens the door to take a look inside.

Plates, cups and bowls in three neat lines, inside the cupboard.

The door closes, a flurry of red.

He pulls open the wine rack,

opens the fridge, and takes out the plate of food left over from Harry's dinner.

The stranger sits at the table, eating.

EXT. GARDEN — DAY

Daylight.

The sound of morning, birds CHIRPING, a slight breeze.

The Man walks out of the house. He looks out towards

the garden and then down to his feet.

He approaches the shed.

He reaches the door and sees:

a padlock.

This sudden appearance of this foreign object stops Harry in his tracks.

He grabs the padlock, gives it a shake and moves around to the side of the shed.

Placing his hands against the windowpane, he looks into the shed.

EXT. GARDEN — NIGHT

Old tree branches are piled up in the corner of the garden. It looks as though the wood was felled some time ago.

The stranger gathers some of the old timber and arranges it in the middle of the garden.

There's a spark, an old Zippo lighter.

The twigs and kindling slowly catch fire, turning red, then orange.

The stranger warms his hands by the blaze.

INT. BEDROOM — NIGHT

A bedroom window.

A small orange lamp.

The Man stands, looking out of his window.

The Man's POV: the fire burns in the garden.

The silhouette of the stranger can be seen crouching next to the blaze.

The Man moves away from the window, briefly. He peeks his head back through the window.

He sees the flame dancing in the night. The silhouette is shuffling, rocking slightly.

He looks towards his hands. Back out of the window.

The silhouette moves, as though looking into the bedroom.

EXT. GARDEN — NIGHT

The house is dark. A small light can be seen in the bedroom window.

The stranger no longer faces the fire, but looks towards the house.

The light goes off.

INT. HALLWAY — NIGHT

The Man stands in his hallway with his back to the door. He has something in his hand.

A mobile phone.

He looks at the phone, presses a button.

The freshly illuminated screen brings a little light to the dark of the hallway.

He presses another button, then stops.

He cancels the call, extinguishing the light in the hallway.

EXT. GARDEN — DAY

A small, black pile of ash surrounded by unkempt green grass. A gentle breeze picks up a few grey flakes, sending them up into the air, momentarily, before dropping them to the ground.

The Man looks down at the remains of his guest's midnight bonfire.

The sun rises in front of him.

INT. KITCHEN — DAY

The Man moves sluggishly around the kitchen.

He opens his cupboard and reaches for a bowl.

No bowls!

His row of bowls has vanished.

A little confused but unperturbed, he opens another cupboard and grabs a bowl.

He tilts the bowl in order to inspect the inside. He doesn't look impressed with what he sees.

With a little more determination he moves to the kitchen sink and rinses away the years of neglect.

CLICK.

Kettle's boiled.

Without taking the time to dry his new bowl, he reaches for his porcelain hen.

Gone!

No tea.

A pause for thought.

Bottom cupboard, next to the sink.

A plastic box, used to store a supply of teabags.

With his spare hand he reaches for the tap, but this time there is no drip.

A pause.

He then reaches for his box of cornflakes.

These too have vanished.

The Man looks a little unhappy.

A little smoke rises from his toaster. POP.

Toast springs forth.

He now sits at the kitchen table, eating toast.

A picture is missing from the back wall. There are now two paintings where there once were three.

INT. HALLWAY — DAY

The Man leaves for work.

INT. BACK DOOR — DAY

A narrow walkway by the back door. A selection of men's shoes clutter up the narrow space.

The back door opens. The Stranger walks through the space.

INT. STAIRS — DAY

The stranger darts across the top of the stairwell.

INT. BEDROOM — DAY

A telescope is positioned next to the window, pointed
towards the stars.

The stranger approaches the telescope and peers through
the viewfinder.

INT. BEDROOM — CONTINUOUS

The stranger lifts two small weights for exercising, maybe
10kg each.

He curls his biceps, lifting the weights vigorously with
relative ease.

INT. BEDROOM — CONTINUOUS

The stranger looks towards The Man's bed. It's unmade.
The sheets are in a pile and the pillows are strewn across
the mattress.

He moves to the sheet and rips it off the bed. He gives
the sheet a shake, sending it high into the air, towards
the ceiling.

EXT. STREET — DUSK

The Man approaches his house. He is carrying several
blue carrier bags full of groceries.

He opens his door and enters the house.

INT. HALLWAY — DUSK

He closes his door behind him, and stops for a moment.

He's listening.

Silence.
He moves forward.

The sound of the back door CLOSING can be heard.

He stops.

INT. KITCHEN — CONTINUOUS

Blue carrier bags are scattered about the kitchen floor.

Some of the contents have fallen out.

The Man stands by his window.

183

EXT. GARDEN — DUSK

Pigeons circle the garden.

INT. BEDROOM — NIGHT

A bedroom window.

A small orange lamp.

No one to be seen.

The sound of RUNNING WATER can be heard, first quiet, then a little louder.

Then louder still.

Then

INT. BATHROOM — NIGHT

Water running into a bathtub.

Bubbles.

The sound is distorted, like it's being heard from underwater.

An arm appears,

wet,

a torso,

a leg.

The stranger's hair is wet, parts of his face covered in soap.

He disappears, underwater, under bubbles.

EXT. GARDEN — NIGHT

The Man stands outside the bathroom. The frosted glass is lit from behind.

The shadow of a person can be seen moving through the window.

He is frozen, still.

INT. BATHROOM — NIGHT

The stranger stands in the bath, facing the wall, holding

184

the shower.

The shower is running, soap runs down his back.

His naked body moves through the layer of foam.

Water washes away the soap.

INT. KITCHEN — DAY

The Man stands in front of his table. His dinner is in front of him, but his chair is gone.

He walks around to the other side of the table, picks up the spare chair and carries it around to his usual seating position.

Problem solved, he sits down to eat. He takes a few bites of his food, but he seems uninterested in what's on his plate.

EXT. GARDEN — NIGHT

The Man stands by his back door. He leans against the wall, almost nonchalant, but there is a tension in his body.

He holds his torch in his hand.

A small lamp flickers above his head.

His thumb moves anxiously over the button of the torch. He is poised like a gunslinger outside an old saloon.

A RUSTLING sound is heard. The Man moves forward.

CLICK.

The torch lights up, pointed to the ground for now, as The Man continues to edge forward.

He stops at the edge of the patio.

He raises the torch.

The light cuts through the night. The trees and shrubs are momentarily scratched with light.

The light catches a leg, jeans.

A part of a coat.

The Stranger's face. The light holds on this image. The movement stops. The face stares ahead.

The Man looks at The Stranger. He holds still, doesn't

move.

And then,

he was gone.

The light from the torch begins to move again, quickly, as if searching for another image of The Stranger.

But nothing.

The moves the torch. It shines straight at us, blinding.

EXT. GARDEN — DAY

The garden. Harry walks towards the shed, cup of tea in hand. He has two weeks of beard growth on his face.

The door to the shed is open. The padlock is gone.

The shed is full of The Man's belongings. Chairs, plates, teabags.

His pictures hang on the wall.

The Man enters the shed, and sits down in the chair. He looks at home here. He takes a sip of his tea, and as he does the shed door slowly closes.

FADE TO BLACK

CAST AND CREW

The Man – Harry Macqueen
The Woman – Imola Gaspar
The Stranger – Csaba Krisztik

Camera Team
Alejandra Fernandez
Adam Waide
Johan Fernandez

Sound
Andrew Phoenix

Production Coordinator
Marta Hawkins

Location Assistants
Roy Howell
Neil Cole
Kevin Godby
Karen Wilson
Roxana Novak
Tomek Novak
Mateusz Novak
Danny O'Dowd
Theresa O'Dowd

Still Photographer
Goretti Pereira