

曾經說過的事 *

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請關燈。¹

我們在黑暗的戲院裡，舒適地坐在座位上，被陌生人和認識的人們所包圍著。我們正準備「解放我們的身體」²，就在放映機開始播放、並將長方形的光束投過我們的頭頂上方的時候。

靜止在這個空的空間裡，「我們的情感慣性成了唯一的行李」³，我們讓自己臣服在一種互為主體的時間—「一種共同體的心靈時間」⁴，一種全神貫注的社群主義練習。

只有在這個「應該被稱作電影院」的場所，「一種（至少包含我們二種感官的）獨特感知與記憶的獨特體驗」才能實現。⁵

斷續地發光的長方形，在這裡更確實地回應我們賴以為生的呼吸合奏。⁶

彷彿可觸知的發光長方形在我心裡活了過來⁷，也斷續性地淹滿我們缺席的身體。

那是我們的四邊形。

「或許它的全然在場能告訴我們的，就像我們在其中可能發現的任何特定事物一樣的豐富。」⁸

「深思我談論電影（cinema）的話語，你會看見我的影片（film）。」⁹

電影是一個概念，一個抽象的權力，一種「心靈的事物（cosa mentale）」。「光化學膠卷是一種材料，一種如同生命一般充滿著間隙的事物。」¹⁰

電影是非物質的，它可以被概念化，而且它不受任何技術的形式所侷限。¹¹

電影是蒙太奇，是光與時延的構成。電影可以使用，也可以不使用機器投放。

電影是一項可被理解的事物，召喚動態的思想——「原初的一成為了二，並帶給它新的全體。」¹²我們的文化偏執地要求給它一個身體

一個文化的夢：

暗箱的發明，人的頭骨，柏拉圖的洞穴，地球的軟體¹³，大教堂與它們的彩繪玻璃，思想的電突觸¹⁴，文藝復興繪畫，透視法的發明，相對論，第七藝術，巨石陣¹⁵，偏執的聚光：完全電影（total cinema）的神話。¹⁶

電影攝影是書寫電影的藝術：

- 無名氏：Comment va la peinture?
- 塞尚：Imbécile, je ne fais pas de la peinture, je fais un tableau.¹⁷

或許電影機器的誕生，只不過是一種歷史的偶然。¹⁸

機器：

「電影的媒材或支撐物既不是影像的賽璐璐片，也不是拍攝它們的攝影機；不是賦予它們動態生命的放映機，也不是藉由放映機投至銀幕上的光束，更不是銀幕本身；而是這所有事物加總起來，包括了觀眾位於背後的光源和眼前的投影之間的位置。」¹⁹

「你知道，當你真正在擴展它的時候，你幾乎就再度縮限了它！」²⁰

注意（影像）機器的唯物辯證法之謎：

光。影。
攝影機。放映機。
以前。現在。
暗房。明室。
負片。反轉片。

放映機。銀幕。
眼睛。手。
放映間。觀眾席。
技術（Tekné）。故事（Fabula）。
地方空間。宇宙任一點。²¹
放映師。觀看者。
前。後。
身體。心智。
缺席。在場。

時距。影格。
動。靜。
旋轉。推進。
供片盤。收片盤。
機械。走位。²²
光景。幾何。²³

時間結構。空間結構。
長方形。錐形。²⁴
音量大小。聲場平面。
變焦。空間。²⁵
軌跡。視界。
視覺強化。空間敘事。
難以置信的懸念。當下的處境。
本體論。現象學。

24格。1秒。
幻像。物質。
節奏。流動。
閃光。癲癇。
固態。氣態。
數學。建築。
物性。劇場性。²⁶
Greenberg。Krauss。²⁷
藝術史。電影史。²⁸

停（Cut）。

在播放膠卷過程中，「你在觀看的幻影其實只有真正發生的一半時間，至於另外一半的時間則發生在攝影機的快門與快門之間。因此如果有另一台攝影機，它將絲毫不差地在同時程以等長度拍攝而成。」²⁹

「讓自己成為一台精確的儀器。」³⁰

干預機器的空間語法，重新組織它的場面調度。

「這個機器的零件就像是在沒有相接的情境下無法觸及彼此的事物，〔…〕」³¹

闡連相連的向量，構劃在機器「之間」的外圍與內部的走位：蒙太奇—姿態（montage-gestures）。

樞紐（nexus；一種補充的效益）：「空間中的身體從各自不相隸屬的軌跡上醒了過來。」³²

影片的身體，放映師的身體，觀眾的身體，某種異質組成的身體。

空間。在兩個組成之間的空間，負值的雕塑。被追蹤的運動，運動的序列，距離，位移。相關位置的限定組合。環環相銜。

位置以及目標物（其所投射行動的種種可能），與我們所在的實存空間事物之間的知覺連結（音量，質量，密度，尺寸，重量）。

勾勒軌跡，向量，張力，沒影線；一段距離。

在展現與任其看見之間的差別。

等待，過程，加強注意。

在黑暗中聆聽之動作。

「運用這些難耐的時刻。」³³

藉著「剪輯—呈演」，喚醒了細微的顯像。

影像的趨力，時間與空間。

書寫電影之動作（act），一種行動（action）。

於是，這就是我來到的地方。

這個世代的禮讚，電影的再發明。³⁴

經驗是心智的，它是起作用而被合理化的思想和感覺。

我曾經有過我自己的經驗，觀於那些他人做過的事。對於釐清我自身的生活有所幫助。我的經驗—我的觀點—大概就是這樣來的。在另一方面，你試圖就他人可以解讀的面向說明你的工作。我想我有興趣的是分享，並願意分享。我的生存歸功於他人分享他們的經驗。我們工作是為了服務我們的需求，給出某種世界的一致性看法。所以，假如我們有共同的需求，我們的工作對他人就有價值。學習是有幫助的，它可以闡明我們的處境。藝術是極其社會性的活動。³⁵

按：

* 〈曾經說過的事〉最初是由德黑蘭（伊朗）的當代藝術出版（Contemporary Art Publications）在2015年以英語和波斯語出版；法語版本展覽發表在Érik Bulloet策劃的《Le film et son double》（巴黎MAC Val瓦爾德馬恩當代藝術博物館，2015年）的展覽手冊裡。西班牙語／英語限量版伴隨著2016年的《曾經說過的事》（Things Said Once / Cosas dichas una vez）展覽由La KINO與Loop（巴賽隆納）藝術博覽會發表。在2017和2018年則被收錄在《Luminous Void（虛空光明）》（編輯：Rouzbeh Rashidi與Maximilian Le Cain，愛爾蘭都柏林實驗電影會社）和《Du film performatif（表演電影）》（編輯：Érik Bulloet，法國巴黎It: Editions出版社）裡。中文翻譯：鄭文琦。

¹ Hollis Frampton, “A Lecture”, On The Camera Arts and Consecutive Matters: The Writings of Hollis Frampton. 編輯：Bruce Jenkins, MIT Press出版，2009年，125頁。

² 「我們可以脫掉我們的鞋子，如果這可以讓我們鬆開我們的身體。」（We may remove our shoes, if that will help us to remove our bodies）出處同上。

³ Hollis Frampton弗其實是說：「…我們帶著特定的感情慣性。」（出處同上），但藝術家傾向西班牙文版的翻譯（Hollis Frampton, Especulaciones. Escritos sobre Cine y Fotografía, Museu d'Art Contemporani de Barcelona, 2007, p. 9），再將它翻譯成英文。

⁴ José Luis Brea, “Transformaciones contemporáneas de la imagen–movimiento: post–fotografía, post–media, post–cinema”, Acción Paralela nº 5, Madrid, 2000, p. 39.

⁵ Raymond Bellour, La Querelle des dispositifs (Paris, P.O.L, 2012, p. 14), as cited in Érik Bulloet, Cine sin cine. Notas de lectura sobre “Paracinema: la desmaterialización del cine en las prácticas artísticas”, Salón Kritik, Madrid, August 2015.

⁶ 「在所有藝術中，沒有一種能比電影更充份而複雜地回應生命的呼吸之流，也沒有別的任何藝術，可以如此自由地開放給呼吸的分享。」，Hollis Frampton, “Mental Notes”, op. cit., p. 255。

⁷ 「在這種觀看的非常過程裡，我們自己的頭顱就像黑暗的戲院，我們眼前所見的世界，在某個意義上成為了銀幕。」 Nathaniel Dorsky, Devotional Cinema, Tuumba Press出版，2005，23頁。

⁸ Frampton, “For a Metahistory of Film: Commonplace Notes and Hypotheses,” op. cit., p. 130.

⁹ Roland Sabatier, “Contempla mi palabra que habla de cine”, in Próximamente en esta Pantalla: el Cine Lettrista. Entre la Discrepancia y la Sublevación (Ed. Eugeni Bonet and Eduard Escoffet), Museu d'Art Contemporani de Barcelona, 2005, p. 331. See also: Nicole Brenez, Introduction to Lettrist Cinema (Sternberg Press, Berlin, 2014).

¹⁰ 「你會開著你的車，你的頭腦裡思緒奔馳著，在經過六條街，二個紅燈和一個左轉之後，你又回到駕駛和思考上，『誰在駕駛？』我是如何辦到的？我停在紅燈前。我到了哪裡？換個說法就是，生活就是充滿了間隙。」 Nathaniel Dorsky, op. cit., 29頁。

¹¹ For further discussion, see my Paracinema: la desmaterialización del cine en las prácticas artísticas, Trama, Madrid, 2012. A chapter is translated into English and published online in Experimental Conversations Journal n. 11 (Spring 2013).

¹² The third law of Eisenstein's dialectic montage. See Gilles Deleuze, Cinema 1: The Movement–Image, Athlone Press, 1986, p. 34.

¹³ Gene Youngblood, Expanded Cinema, EP Dutton & Co., New York, 1970.

¹⁴ Stan Brakhage, “Inspirations” (1996), in Essential Brakhage: Selected Writings on Filmmaking, Documentext, 2001, p. 211.

¹⁵ 根據 Frampton所說，「（它是）意識與光線之間交流的紀念碑。」摘引於Robert Haller, Lecture on Hollis Frampton, 為 Anthology Film Archives的Hollis Frampton檔案謄寫（2006年夏天諮詢）。

¹⁶ André Bazin, “The Myth of Total Cinema”, in *What is Cinema*, University of California, 1967, p. 236

¹⁷ Jean-Luc Godard, *Pensar entre imágenes. Conversaciones, entrevistas, presentaciones y otros fragmentos*, (Ed. Nuria Aidelman and Gonzalo de Lucas), Intermedio, Barcelona, 2010, p. 450.

¹⁸ See Jonathan Walley, “The Material of Film and the Idea of Cinema: Contrasting Practices in the Sixties and Seventies Avant-Garde Film,” in *October*, Vol. 103 (Winter 2003), pp. 15–30. For further discussion, see Pavle Levi, *Cinema by Other Means*, Oxford University Press, 2012.

¹⁹ Rosalind Krauss, “A Voyage on the North Sea”: *Art in the Age of the Post-Medium Condition*, Thames & Hudson, London, 2000, p. 25.

²⁰ Jodie Mack, Interview with Jodie Mack (by Jennifer Stob). *INCITE Online Journal*, Published June 4, 2015. This contradiction is elucidated in Jonathan Walley, “Identity Crisis: Experimental Film and Artistic Expansion” (*October* Vol. 137, Summer 2011, pp. 23–50).

²¹ Dziga Vertov defined his Kino-Glaz as «that which couples together any point whatsoever of the universe in any temporal order whatsoever». 維托夫的「間隔理論」(Theory of the intervals) (1922年發表) 將影像間的時間約定為「某個預留人類主體能為自己挪用知覺的，空的場所。」德勒茲摘錄於“Towards a Gaseous Perception”，op. cit.，80–81頁。

²² A performance occurs in the relationship between the film and its indispensable support. According to Nicole Brenez, “the advent of the digital makes it possible to grasp a posteriori a specific constituent of the image made on film: its instability. And it does this in three different ways: within the frame, where the density of the print is variable; from one frame to the next; and in the traction movement produced by the unreeling of the film”，收錄於“Perennial Unstable”，Tacita Dean, *Film. A book about the importance of the analogue in the digital age* (編輯：Nicholas Cullinan)，倫敦泰德美術館，2011年，55頁。Bruce McClure，他利用他的表演中這些組成成份的可能性，為我們呈現「放映機，其機械、光學和聲響系統，在被個別分軌後，重新導入戲院裡，並非作為電影安靜而可靠的僕人，而是作為一個明星」。摘錄於Jonathan Walley, “Not an Image of the Death of Film’: Contemporary Expanded Cinema and Experimental Film”，發表於*Expanded Cinema: Art, Performance, Film*，Tate，2011，247頁。

²³ 「投影誕生於鮮為人知的歷史，而後者隸屬於物理、幾何、光學、心理學、圖像再現、影視行業（奇觀）。最短的定義是，最平常的字典轉達該詞意義不明的特質：在一面屏幕上投出影像並在一層平面上再現聲音的動作。（...）就project一字而言，尋常意義和envision（預見）、imagine（想像）、pre-mediate（預想）、foresee（預知）等詞有關，雖然也關係著 eject（射）、expel（出）、throw（噴）、throw（拋）、push（推）。再換一個說法，它喚起思想一如物理或身體發動的活動。」Dominique Païni, “Should We Put an End to Projection?”收錄於*October* no.110（2004秋季），23頁。

²⁴ 「在物理上，錐狀的光束都是集中到放映機的透鏡上，然而，人們所意識到將自身投向銀幕的這股光束的內在投射（影）性，彷彿可觀才是它的目標。」Paul Sharits, “Words per Page” (1970)，收錄於Paul Sharits (exh. cat., ed. Yann Beauvais)，*Les presses du réel*，2008，109頁。

²⁵ 「我想要擁有狂喜與分析。（...）難道電影不是這種相遇的唯一場合嗎？」The *Collected Writings of Michael Snow*，Wilfrid Laurier大學出版社，1994，226頁。

²⁶ In “Art and Objecthood” (1967) Michael Fried invoked a kind of theatricality, in the phenomenological sense of the term, to designate the pull of minimalist sculpture.

²⁷ Rosalind Krauss embraces the notion of “differential specificity” (or “differential condition”) to posit the work of artists who understand that their task is to look beyond reductivist modernism (an approach associated to theorist Clement Greenberg) in order to reinvent or rearticulate the medium of film in the age of the post-medium condition. For further reading see: Bruce Jenkins, “Unmasking the Post-medium Condition,” (in Tacita Dean, *Film*, op.cit., p. 87), and Andrew V. Uroskie, *Between the Black Box and the White Cube: Expanded Cinema and Post-war Art* (University of Chicago Press, 2014, pp. [7]–[15]).

²⁸ 「整個藝術史變成不過是電影史的某條註腳的這天注定會到來。」 Hollis Frampton, op.cit, 頁160。

²⁹ Simon Field and Peter Sainsbury, “Zorns Lemma and Hapax Legomena: Interview with Hollis Frampton“, Afterimage no. 4 (Autumn 1972), London, p. 66. Cited in Christopher Burnett, “Frampton’s Other Work”, Afterimage no. 12 (March 1985), p. 8.

³⁰ Robert Bresson, Notes on Cinematography, Urien Books, New York, 1977, p. 1.

³¹ 「〔...〕而這種相互依賴性也將，隨著視覺所至、映入眼界的對象的行經軌跡，勾勒出觀者與視界相對於彼此的現身。」 Krauss, op. cit., 25。

³² Frampton, “For a Metahistory of Film: Commonplace and Hypotheses,” op. cit., p. 135.

³³ Bresson, op. cit., p. 28.

³⁴ 「除了當下被召喚者，此中並無歷史。」 Stan Brakhage, op.cit., p. 210。

³⁵ Hollis Frampton, as cited in Robert Haller, op. cit.

²⁸ Rosalind Krauss embraces the notion of “differential specificity” (or “differential condition”) to posit the work of artists who understand that their task is to look beyond reductivist modernism (an approach associated to theorist Clement Greenberg) in order to reinvent or rearticulate the medium of film in the age of the post-medium condition. For further reading see: Bruce Jenkins, “Unmasking the Post-medium Condition,” (in Tacita Dean, *Film*, op.cit., p. 87), and Andrew V. Uroskie, *Between the Black Box and the White Cube: Expanded Cinema and Post-war Art* (University of Chicago Press, 2014, pp. [7]- [15]).

²⁹ «A time will come when the whole history of art will become no more than a footnote to the history of film», Hollis Frampton, op.cit., p. 160.

³⁰ Simon Field and Peter Sainsbury, “Zorns Lemma and Hapax Legomena: Interview with Hollis Frampton”, *Afterimage* no. 4 (Autumn 1972), London, p. 66. Cited in Christopher Burnett, “Frampton’s Other Work”, *Afterimage* no. 12 (March 1985), p. 8.

³¹ Robert Bresson, *Notes on Cinematography*, Urien Books, New York, 1977, p. 1.

³² « [...] and this interdependence would figure forth the mutual emergence of a viewer and a field of vision as a trajectory through which the sense of sight touches on what touches back» Krauss, op. cit., 25.

³³ Frampton, “For a Metahistory of Film: Commonplace and Hypotheses,” op. cit., p. 135.

³⁴ Bresson, op. cit., p. 28.

³⁵ «There is no history except as it is invoked in The Present» Stan Brakhage, op.cit., p. 210.

³⁶ Hollis Frampton, as cited in Robert Haller, op. cit.

- ¹⁵ Stan Brakhage, "Inspirations" (1996), in *Essential Brakhage: Selected Writings on Filmmaking*, Documentext, 2001, p. 211.
- ¹⁶ According to Frampton, «a monument to the intercourse between consciousness and LIGHT», as cited in Robert Haller, *Lecture on Hollis Frampton*, paper transcript in Hollis Frampton file in Anthology Film Archives (as consulted in Summer 2006).
- ¹⁷ André Bazin, "The Myth of Total Cinema", in *What is Cinema*, University of California, 1967, p. 236
- ¹⁸ Jean-Luc Godard, *Penser entre images. Conversations, entretiens, présentations y otros fragmentos*, (Ed. Nuria Aidelman and Gonzalo de Lucas), Intermédio, Barcelona, 2010, p. 450.
- ¹⁹ See Jonathan Walley, "The Material of Film and the Idea of Cinema: Contrasting Practices in the Sixties and Seventies Avant-Garde Film," in *October*, Vol. 103 (Winter 2003), pp. 15-30. For further discussion, see Pavle Levi, *Cinema by Other Means*, Oxford University Press, 2012.
- ²⁰ Rosalind Krauss, "A Voyage on the North Sea": *Art in the Age of the Post-Medium Condition*, Thames & Hudson, London, 2000, p. 25.
- ²¹ Jodie Mack, *Interview with Jodie Mack* (by Jennifer Stob). INCITE Online Journal, Published June 4, 2015. This contradiction is elucidated in Jonathan Walley, "Identity Crisis: Experimental Film and Artistic Expansion" (*October* Vol. 137, Summer 2011, pp. 23-50).
- ²² Dziga Vertov defined his *Kino-Glaz* as «that which couples together any point whatsoever of the universe in any temporal order whatsoever». His "Theory of the intervals" (published 1922) designates the gap between images as «an empty place which prefigures the human subject in so far he appropriates perception to himself». Cited in Deleuze, "Towards a Gaseous Perception," op. cit., p. 80-81.
- ²³ A performance occurs in the relationship between the film and its indispensable support. According to Nicole Brenez, «the advent of the digital makes it possible to grasp *a posteriori* a specific constituent of the image made on film: its instability. And it does this in three different ways: within the frame, where the density of the print is variable; from one frame to the next; and in the traction movement produced by the unreeling of the film» in "Perennial Unstable", Tacta Dean, *Film. A book about the importance of the analogue in the digital age* (Ed. Nicholas Cullinan), Tate, London, 2011, p. 55. Bruce McClure, who has exploited the possibilities of these constituents in his performances, presents us with «the projector, whose machinery, optics, and sound system have been shunted to the wayside, re-enters the theatre not as cinema's silent and faithful servant, but as a star» Cited in Jonathan Walley, "Not an Image of the Death of Film": Contemporary Expanded Cinema and Experimental Film," in *Expanded Cinema: Art, Performance, Film*, Tate, 2011, p. 247.
- ²⁴ «Projection arises from a little known history belonging to the fields of physics, of geometry, of optics, of psychology, of pictorial representation, of show business [spectacle]. In its shortest definition, the most ordinary dictionary relays the equivocal character of the word: the action of projecting images on a screen and the representation of a volume on a flat surface. [...] To the word *project*, common sense associates the words *envision, imagine, pre-mediate, foresee*, as much as *effect, expel, throw, push*. Put otherwise, words that evoke the activities of thought as much as of physical or bodily exertion» Dominique Paini, "Should We Put an End to Projection?" in *October* no. 110 (Fall 2004), p. 23.
- ²⁵ «Physically, the conic shape is directive toward the projector lens; yet, we sense the internal projectiveness of the beam directing itself toward the screen, as if magnitude was its target» Paul Sharits, "Words per Page" (1970), in *Paul Sharits* (exh. cat., ed. Yann Beauvais), Les presses du réel, 2008, p. 109.
- ²⁶ «I like to have ecstasy and analysis. [...] Or is film the only occasion for this meeting?» Michael Snow, in "Michael Snow and Bruce Elder in conversation", *The Collected Writings of Michael Snow*, Wilfrid Laurier University Press, 1994, p. 226.
- ²⁷ In "Art and Objecthood" (1967) Michael Fried invoked a kind of theatricality, in the phenomenological sense of the term, to designate the pull of minimalist sculpture.

Notes

* Things Said Once was first published in English and Farsi by Contemporary Art Publications in Tehran (Iran) in 2015. A French translation appeared in the booklet of the exhibition *Le film et son double* (MAC Val Paris 2015), curated by Erik Bullof. A Spanish/English limited edition was published by La KINO and Loop Festival (Barcelona) to accompany the exhibition *Things Said Once / Cosas dichas una vez*, 2016. In 2017, it appeared published in *Luminous Void* (eds. Rouben Rashidi y Maximilian Le Cain, Experimental Film Society, Dublin Ireland), and in 2018 in *Du film performatif* (ed. Erik Bullof, It: Editions, Paris, France). The Mandarin translation is by Rikey Tén.

¹ Hollis Frampton, "A Lecture". *On The Camera Arts and Consecutive Matters: The Writings of Hollis Frampton* (Ed: Bruce Jenkins), MIT Press, 2009, p. 125.

² «We may remove our shoes it that will help us to remove our bodies», *ibid.*

³ Frampton actually says, «bringing with us a certain habit of the affections» (*ibid.*), but I prefer the Spanish translation (Hollis Frampton, *Escritos sobre Cine y Fotografía*, Museu d'Art Contemporani de Barcelona, 2007, p. 9.), which I've re-translated into English.

⁴ José Luis Brea, "Transformaciones contemporáneas de la imagen-movimiento: post-fotografía, post-media, post-cinema", *Acción Paralela* nº 5, Madrid, 2000, p. 39.

⁵ Raymond Bellour, *La Querelle des dispositifs* (Paris, P.O.L., 2012, p. 14), as cited in Erik Bullof, *Cine sin cine. Notas de lectura sobre "Paracinema: la desmaterialización del cine en las prácticas artísticas"*, Salón Kritik, Madrid, August 2015.

⁶ «Of all the arts, none responds more fully and intricately to the flow of the breath of life than does film, nor does any other give itself so freely to the sharing of breath», Hollis Frampton, "Mental Notes," *op. cit.*, p. 255.

⁷ «In the very process of seeing, our own skull is like a dark theatre, and the world we see in front of us is in a sense a screen», Nathaniel Dorsky, *Devotional Cinema*, Tuumba Press, 2005, p. 23.

⁸ Frampton, "For a Metahistory of Film: Commonplace Notes and Hypotheses," *op. cit.*, p. 130.

⁹ Roland Sabatier, "Contempla mi palabra que habla de cine", in *Próximamente en esta Pantalla: el Cine Letrista. Entre la Discrepancia y la Sublevación* (Ed. Eugeni Bonet and Eduard Escoffet), Museu d'Art Contemporani de Barcelona, 2005, p. 331. See also: Nicole Brenez, *Introduction to Lettrist Cinema* (Sternberg Press, Berlin, 2014).

¹⁰ «You might be driving your car and your mind wanders off into thought, and six blocks, two red lights, and a left turn later you return to your driving and think, "Who was driving?" How did I do that? I stopped at red lights. Where was I? In other words, life is full of gaps», Nathaniel Dorsky, *op. cit.*, p. 29.

¹¹ For further discussion, see my *Paracinema: la desmaterialización del cine en las prácticas artísticas*, Trauma, Madrid, 2012. A chapter is translated into English and published online in *Experimental Conversations* Journal n. 11 (Spring 2013).

¹² The third law of Eisenstein's dialectic montage. See Gilles Deleuze, *Cinema 1: The Movement-Image*, Athlone Press, 1986, p. 34.

¹³ «One of the foremost tasks of art has always been the creation of a demand which could be fully satisfied only later». Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, Pimlico, 1999, p. 230

¹⁴ Gene Youngblood, *Expanded Cinema*, EP Dutton & Co., New York, 1970.

So, this is where I came in.

The chant of my generation, the reinvention of film.³⁵

Experience is mental. It's thought and feeling acted upon and rationalized.

I've had my own experience of the things others have done. It's helped to clarify my own life. My experience—my view—came about this way. On the other hand, you try to account for your work in terms others can understand. I think I'm interested in sharing and would like to share. I owe my survival to others sharing their experiences. We work to serve our needs, to give some coherence view of the world. So, if we have needs in common, our work will be of value to others. Learning can be helpful. It can illuminate our condition. The arts are supremely sociable activities.³⁶

«Be a precision instrument myself»³¹

Intervene in the spatial syntax of the apparatus. Reorganize its mise-en-scène.

«The parts of the apparatus would be like things that cannot touch *on each other* without themselves being touched, [...]»³²

Articulate connecting vectors. Conceive choreographies around and in the “betweens” of the apparatus: *montage-gestures*.

The nexus (a complementary feat): «the resurrection of bodies in space from their dismembered trajectories»³³

Film’s body, the projectionist’s body, the audience’s body. *One* heterogeneous body.

The space. The spaces between two parts, sculptures in negative. The traced movements, the sequences of movements, the distances, the displacements. A finite set of related positions. Enchainment.

Positions and objects (the possibilities of action they project). The perceptual bond to things in our own bodily space (volume, mass, density, scale, weight).

Draw trajectories, vectors, tensions, vanishing lines. A dance.

The difference between showing and *letting see*.

The wait, the processes, accentuate attention.
The act of listening in the dark.
«Use these *impatiences*»³⁴

Bring into life subtle emergences by virtue of *montage-gestures*.

Time and space as projective powers.

The act of writing cinema, an action.

In the running of film «you're actually watching an illusion of only half of what took place. The camera's shutter was closed the other half of the time. So that there is another cinema of equal length that could have been made precisely at the same time»³⁰

Behold the enigma of material dialectics in the (film) apparatus:

Light. Darkness.
Camera. Projector.
Before. Now.
Darkroom. Lightroom.
Negative. Reversal.

Projector. Screen.
The eye. The hand.
Projection booth. Auditorium.
Tekné. Fabula.
Local space. Any point of the universe.²²
Projectionist. Spectatorship.
Front. Back.
Body. Mind.
Absence. Presence.

Interval. Frame.
Movement. Stillness.
Rotation. Propulsion.
Supply reel. Take-up reel.
Mechanics. Choreography.²³
Spectacle. Geometry.²⁴

Time structure. Space structure.
Rectangle. Cone.²⁵
Volume. Surface.
The zoom. The room.²⁶
Trajectory. Horizon.
Visual magnification. Spatial narrowing.
Suspension of disbelief. Present situation.
Ontology. Phenomenology.

24 frames. 1 second.

Illusion. Material.
Rhythm. Flux.
Flicker. Epilepsy.
Solid state. Gaseous state.
Mathematics. Architecture.
Objecthood. Theatricality.²⁷

Greenberg. Krauss.²⁸
History of Art. History of Film.²⁹

Cut

The apparatus:

«[T]he medium or support for film being neither the celluloid strip of the images, nor the camera that filmed them, not the projector that brings them to life in motion, nor the beam of light that relays them to the screen, nor that screen itself, but all of these taken together, including the audience's position caught between the source of the light behind it and the image projected before its eyes»²⁰

«You know, when you're really expanding it, you've almost constricted it again!»²¹

«Contemplate my word which speaks about cinema and you will see my *film*»⁹

Cinema is an idea, an abstract power, a "cosa mentale". Photo-chemical film is a material, a physical thing full of gaps, like life.¹⁰

Cinema is immaterial, it can be conceptualized, and it's free of any form of technology.¹¹ Cinema is montage, formation of light and duration. Cinema is projected with or without machines.

Cinema is an intelligible matter that invokes mobile thought – «the One which becomes two and gives it a new unity»¹². Our culture obsessively requested a body for it.¹³

A cultural dream:

The invention of the camera obscura. Our skull. Plato's Cave. The software of the Earth.¹⁴ Cathedrals and their stained glasses. The electrical synapses of thought.¹⁵ Renaissance painting. The invention of perspective. The theory of relativity. The seventh art. Stonehenge.¹⁶ The convergence of an obsession: the myth of total cinema.¹⁷

Cinematography is the art of writing cinema:

- Anonymous: *Comment va la peinture?*
- Cézanne: *Imbécile, je ne fais pas de la peinture, je fais un tableau.*¹⁸

Perhaps the invention of the cinematographic apparatus is no more than a historical contingency.¹⁹

Please turn out the lights.¹

We are in the dark theatre, comfortably seated, surrounded by strangers and people we know. We are about to «remove our bodies»², just as the projector is turned on and throws its rectangle of light above our heads.

Suspended in this null space, «with the habit of our affections as our only luggage»³, we surrender ourselves to an inter-subjective time – «the psychological time of a community»⁴, a communitarian exercise of attention and concentration.

This is the only place where that «which is worthy of being called cinema», «a unique experience of perception [of at least two of our senses] and memory», can take place.⁵

It is here where the intermittent light of the rectangle responds more palpably to the unison of our vital breathing.⁶

The rectangle of light lives literally in our mind⁷ and bathes our absent bodies intermittently.

It is our rectangle.

«Perhaps its sheer presence has as much to tell us as any particular thing we might find inside it».⁸

