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Notes

Introduction

- 1 J. Hoberman, 'The Strange Films of Joseph Cornell' in *American Film* Vol. 5, no. 4 (January 1980), pp. 18–19
- 2 These terms will be explained in more detail in Chapter Two.
- 3 P. Adams Sitney, 'The Cinematic Gaze of Joseph Cornell' in *Joseph Cornell*, ed. Kynaston McShine (New York: Museum of Modern Art, 1980), p. 87
- 4 Siegfried Zielinski, *Deep Time of the Media: Towards an Archaeology of Seeing and Hearing by Technological Means* (Cambridge, MA: MIT Press, 2006).
- 5 Michel Foucault, *The Archaeology of Knowledge* (London: Routledge, 2002). See also Simon Werrett, 'Review of Deep Time of the Media' in *Technology and Culture* Vol. 48, No. 2 (April 2007), p. 440
- 6 Walter Benjamin, *Berlin Childhood Around 1900* (Cambridge, MA: Harvard University Press, 2006).
- 7 Sitney, 'The Cinematic Gaze of Joseph Cornell', p.87
- 8 Joseph Kosuth, 'Art After Philosophy' in Charles Harrison and Paul Wood (eds.), *Art in Theory 1900–2000* (Oxford: Blackwell, 2003).

Chapter One

- 1 Email correspondence with author.
- 2 Shub was an early Soviet film-maker who radically re-edited European and American films, and whose historical documentary masterpiece *The Fall of the Romanov Dynasty* (1927) was constructed out of newsreel, amateur and other found footage.
- 3 It is worth noting that the category 'found footage' and the notion of applying the term 'collage' to film did not find traction until the 1960s. The pioneering film-maker Emile de Antonio described his working practices in the 1960s as centring around 'the idea of working with dead footage – a kind of collage junk idea I got from my painter friends.' (In Alan Rosenthal, 'Emile de Antonio: An Interview', *Film Quarterly*, Autumn 1978, Vol. 32, No. 1, pp. 4–17). See also: Paul Arthur, 'The Status of Found Footage', in *Spectator*, Vol. 20, No. 1, pp. 57–69
- 4 Michele Pierson, 'Jacobs' Bergsonism' in Michele Pierson, David E. James, and Paul Arthur (eds.), *Optic Antics: The Cinema of Ken Jacobs* (Oxford: Oxford University Press, 2011), pp. 196–212
- 5 Malcolm Turvey, 'Ken Jacobs: Digital Revelationist' in *October*, Summer 2011, No. 137, pp.107–124
- 6 Email correspondence with author.
- 7 Eivind Røssaak, 'Acts of Delay: The Play Between Stillness and Motion in *Tom, Tom, The Piper's Son*' in Michele Pierson, David E. James, and Paul Arthur (eds.), *Optic Antics: The Cinema of Ken Jacobs* (Oxford: Oxford University Press, 2011), p. 99
- 8 Gilles Deleuze, *Cinema 2: The Time-Image* (London: Continuum, 2005), pp. 19–20
- 9 Jerome Lettvin et al, 'What The Frog's Eye Tells The Frog's Brain' in William C. Corning and Martin Balaban (eds.), *The Mind: Biological Approaches To Its Functions* (New York: Interscience Publishers, 1968), pp. 233–258
- 10 Ken Jacobs, 'Eternalism, a method for creating an appearance of sustained three-dimensional motion-direction of unlimited duration, using a finite number of pictures', United States Patent, Patent No.: US 7030902 B2, issued April 18, 2006. Available at: <http://www.google.com/patents/US7030902> accessed September 5, 2012.
- 11 David Schwartz (ed.), *Films That Tell Time: A Ken Jacobs Retrospective* (New York: American Museum of the Moving Image, 1989), p. 44
- 12 *Ken Jacobs: Three Features and a Short*, DVD Anthology (Electronic Arts Intermix, 2010).
- 13 P. Adams Sitney, *Visionary Film: The American Avant-Garde, 1943–2000* (Oxford: Oxford University Press, 2002), p. 330
- 14 Gwendolyn Foster, *Captive Bodies: Postcolonial Subjectivity in Cinema* (Albany, NY: SUNY Press, 1999), p. 62
- 15 Jodi Hauptman, *Joseph Cornell: Stargazing in the Cinema* (London: Yale University Press, 1999).

- 16 Brian L. Frye, 'Rose Hobart' in *Senses of Cinema*, Issue 17, November–December 2001. Accessed 20/09/1012. Available at: <http://sensesofcinema.com/2001/cte/hobart/>
- 17 There is some dispute over whether the filter should be a deep night blue or a purple-hued rose. Accounts of the 1936 screening seem to agree that it was blue, while accounts diverge on the of the correct colouring of the later prints made by Anthology Film Archives and the multiple digital versions telecined from archive prints since the turn of the millennium. Ken Jacobs claims that Cornell gave him a blue filter along with the film in the early sixties, and that it was Jonas Mekas' decision to tint the subsequent prints rose.
- 18 I am grateful to Dr. Jon Burrows for suggesting this interpretation.
- 19 Deborah Solomon, *Utopia Parkway: The Life and Work of Joseph Cornell* (New York: Farrar, Straus and Giroux, 1997), p. 42
- 20 Hauptman, *Stargazing in the Cinema*, p. 100
- 21 Ken Jacobs, email correspondence with the author.
- 22 See for instance: David Bordwell, *Narration in the Fiction Film* (London: Routledge, 1987), pp.205–231
- 23 Tom Gunning, 'Films That Tell Time: The Paradoxes of the Cinema of Ken Jacobs' in *Films That Tell Time: A Ken Jacobs Retrospective* programme notes (New York: American Museum of the Moving Image, 1989), p. 9
- 24 *Holiday in Brazil*, Nestor Amaral and His Continentals, (Tops Records/Mayfair Records, 1957).
- 25 Although there is disagreement on which tracks from 'Holiday in Brazil' should be used. Many sources cite the correct tracks as 'Forte Allegre' (sic) and 'Belem Bayonee'. It is unclear what 78 rpm records Cornell used for the original screening in 1936.
- 26 Jacques Rancière, *The Future of the Image* (London: Verso, 2009), p. 15
- 27 Georges Didi-Huberman, *Confronting Images* (Pennsylvania, PA: Penn State Press, 2005), p.16
- 28 *Ibid*, p.16
- 29 Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1982), pp. 26–27
- 30 Gerard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge: Cambridge University Press, 1997).
- 31 Cf. Roland Barthes, 'The Photographic Message' and 'The Rhetoric of the Image' in *Image, Music, Text* (London: Fontana Press, 1977); Barthes, *Camera Lucida*; Vilém Flusser, *Towards a Philosophy of Photography* (London: Reaktion Books, 2000); W. J. T. Mitchell, 'The Photographic Essay: Four Case Studies' in *Picture Theory* (Chicago: University of Chicago Press, 1995); Victor Burgin, 'Seeing Sense' in *The End of Art Theory* (Basingstoke: Palgrave Macmillan, 1986); John Berger, 'Understanding a Photograph' in *The Selected Essays of John Berger* (London: Bloomsbury, 2001)
- 32 Rancière, *The Future of the Image*, pp. 1–31
- 33 *Ibid*, p. 14
- 34 *Ibid*, p. 15
- 35 *Ibid*, p. 13
- 36 Quoted in Paul Arthur, '“A Panorama Compounded of Great Human Suffering and Ecstatic Filmic Representation”: Texts on Ken Jacobs' in Michele Pierson, David E. James, and Paul Arthur (eds.), *Optic Antics: The Cinema of Ken Jacobs* (Oxford: Oxford University Press, 2011), p.28
- 37 William C. Wees, *Recycled Images: The Art and Politics of Found Footage Films* (New York: Anthology Film Archives, 1993), p. 11
- 38 Rob Yeo, 'Cutting Through History: Found Footage in Avant-garde Filmmaking' in Stefan Basilico (ed.) *Cut: Film as Found Object in Contemporary Video* (Milwaukee, WI: Milwaukee Art Museum, 2004), p. 17
- 39 Yeo, 'Cutting Through History', p. 25
- 40 *Genie in a Bottle*, Christina Aguilera (RCA, 1999); *Hard to Explain*, The Strokes (Rough Trade, 2001); *A Stroke of Genie-us*, Freelance Hellraiser (bootleg mashup, 2001)
- 41 Eduardo Navas, 'Regressive and Reflexive Mashups in Sampling Culture' in Stefan Sonvilla-Weiss (ed.), *Mashup Cultures* (Vienna: Springer Wien New York, 2010), p. 166
- 42 Navas, 'Regressive and Reflexive Mashups in Sampling Culture', p. 167
- 43 Kim Middleton, 'Remix video and the crisis of the humanities' in *Transformative Works and Cultures* Vol. 9 (2012)
- 44 Paul J. Booth, 'Mashup as temporal amalgam: Time, taste, and textuality' in *Transformative Works and Cultures* Vol. 9 (2012), 1.2

- 45 Malcolm Turvey, *Doubting Vision: Film and the Revelationist Tradition* (Oxford: Oxford University Press, 2008), p. 3
- 46 Hans Georg Gadamer, *Truth and Method*, 2nd Edition (New York: Continuum, 2003), p. 103
- 47 W. J. T. Mitchell, *What Do Pictures Want: The Lives and Loves of Images* (London: University of Chicago Press, 2005), pp. 28–56
- 48 Jacques Rancière, *The Emancipated Spectator* (London: Verso, 2011), p. 14
- 49 Ibid, p. 13
- 50 Felix Guattari, 'Cracks in the Street' in *Flash Art* No. 135, 1987, p. 83
- 51 Guattari, 'Cracks in the Street', p. 83
- 52 Or perhaps we should say some of the work – much work is produced with precisely these goals in mind. And why wouldn't they be, when this is the central discourse around the value and validity of contemporary art?

Chapter Two

- 1 Vivian Sobchack, *Carnal Thoughts: Embodiment and Moving Image Culture* (Berkeley: University of California Press, 2004), Vivian Sobchack, *The Address of the Eye: A Phenomenology of Film Experience* (Princeton, NJ: Princeton University Press, 1992), and 'The Active Eye: A Phenomenology of Cinematic Vision' in *Quarterly Review of Film and Video* vol. 12, no. 3 (1990): 21–36.
- 2 Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham: Duke University Press, 2000), and Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media* (Minneapolis, MN: University of Minnesota Press, 2002).
- 3 Jennifer Barker, *The Tactile Eye: Touch and the Cinematic Experience* (Berkeley: University of California Press, 2009).
- 4 Marks pays particular attention to intercultural video works that work upon the senses to evoke nostalgic experiences for immigrant audiences.
- 5 Haptic visuality denotes a kind of looking that 'tends to move over the surface of its object rather than to plunge into illusionistic depth, not to distinguish form so much as to discern texture. It is more inclined to move than to focus, more inclined to graze than to gaze'. Marks, *The Skin of the Film*, p. 162.
- 6 Alois Riegl, *Late Roman Art Industry* (Rome: G. Bretschneider, 1985), originally published 1901.
- 7 Mark Paterson, *The Senses of Touch: Haptics, Affects, and Technologies* (Oxford: Berg, 2007), p. 85
- 8 Ibid.
- 9 Jonathon Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, MA: MIT Press, 1992). However, Crary does suggest that, up until the turn of the nineteenth century, vision and touch were on a more equal footing, and were even conceived as an integrated unity, a sensorium not unlike that described by Schmarsow later in this chapter. Nevertheless, Crary examines the centrality of the camera obscura as the defining metaphor for objective knowledge up until his proposed turning point in the period 1810–40. This maintains the sense, I would argue, that the optical was considered a privileged and preferred way of gaining an image or idea of the outside world, even if the necessarily hybrid state of the human sensorium was recognized.
- 10 Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth Century French Thought* (Berkeley and Los Angeles: University of California Press, 1993).
- 11 Marks, *The Skin of the Film*, p. 167
- 12 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (London: Continuum, 2004), p. 543
- 13 Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (London: Verso, 2002), p. 247
- 14 Jay Hetrick, 'What is Nomad Art? A Benjaminian Reading of Deleuze's Riegl', in *Deleuze Studies* 6.1 (2012): 27–41
- 15 Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction' in *Illuminations* (London: Pimlico, 1999), p. 216
- 16 *Texture Matters: The Optical and the Haptical in Media*. Research project led by Klemens Gruber and Antonia Lant, running May 2012–April 2014 at the Institut für Theater-, Film- und Medienwissenschaft, University of Vienna.

- 17 As explained in a paper entitled 'Sitting, Seeing, Stroking: Why Texture Matters in Media Theory' given by Antonia Lant and Klemens Gruber at the NECS 'Time Networks: Screen Media and Memory' conference, Lisbon, June 2012.
- 18 Mitchell W. Schwarzer, 'The Emergence of Architectural Space: August Schmarsow's Theory of "Raumgestaltung,"' in *Assemblage*, No. 15 (1991): 48–61, p. 50
- 19 Schwarzer, 'The Emergence of Architectural Space', p. 51
- 20 Schwarzer, 'The Emergence of Architectural Space', p. 54
- 21 Barker, *The Tactile Eye*, p. 75
- 22 See also: Kendall Walton, *Mimesis as Make-Believe: On the Foundations of the Representational Arts* (Cambridge, MA: Harvard University Press, 1990), and Hans Georg Gadamer, 'Poetry and mimesis' in *The Relevance of the Beautiful and Other Essays* (Cambridge: Cambridge University Press, 1986).
- 23 Jonathan Crary, 'Spectral' in Caroline A. Jones (ed.), *Sensorium: Embodied Experience, technology, and Contemporary Art* (London: MIT Press, 2006), pp. 209
- 24 Ibid.
- 25 Though the narrative confusion that was, for a very long time, a distinctive flaw, has been addressed in the most recent restoration released in 2010, based on an intact print of Lang's original cut.
- 26 In *Fata Morgana* it is the Sahara desert and the phenomenon of mirages that are the subject.
- 27 Turvey, *Doubling Vision: Film and the Revelationist Tradition*, p. 5
- 28 Jean Epstein, 'On Certain Characteristics of *Photogénie*' in Sarah Keller and Jason N. Paul (eds.), *Jean Epstein: Critical Essays and New Translations* (Amsterdam: Amsterdam University Press, 2012), p. 294
- 29 Epstein, 'On Certain Characteristics of *Photogénie*', p. 295
- 30 Christian Keathley, *Cinephilia and History, or The Wind in the Trees* (Bloomington, IN: Indiana University Press, 2006).
- 31 fanvid-recs.com, accessed 12 February 2013.
- 32 For a theoretical exploration of the significance of consumer DVD technology for the history of cinephilia and contemporary film-viewing, see: Laura Mulvey, *Death 24x a Second* (London: Reaktion Books, 2006).
- 33 Henry Jenkins, 'How to watch a Fan-Vid', blog post on *Confessions of an Aca-Fan: The Official Weblog of Henry Jenkins*, http://henryjenkins.org/2006/09/how_to_watch_a_fanvid.html Accessed 13 February 2013.
- 34 Epstein, 'On Certain Characteristics of *Photogénie*', p. 296

Chapter Three

- 1 Jean-Luc Nancy, *The Fall of Sleep* (New York: Fordham University Press, 2009), p. 28
- 2 Ibid.
- 3 Sitney, 'The Cinematic Gaze of Joseph Cornell', p. 80
- 4 Dawn Ades, *Surrealist Art: The Lindy and Edwin Bergman Collection at the Art Institute of Chicago* (London: Thames and Hudson, 1997), p. 28
- 5 Deborah Solomon, *Utopia Parkway* (New York: Farrar, Strauss and Giroux, 1997), p. 55
- 6 Comte de Lautréamont, *Maldoror and Poems* (London: Penguin, 1978), p. 217
- 7 Juan A. Suárez, *Pop Modernism: Noise and the Reinvention of the Everyday* (Chicago: University of Illinois Press, 2007), p. 147
- 8 Salvador Dalí, 'Non-Euclidean Psychology of a Photograph' and 'Surrealist Objects' in *The Collected Writings of Salvador Dalí* (Cambridge: Cambridge University Press, 1998).
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- 10 Suárez, *Pop Modernism*, p. 149
- 11 Ades, *Surrealist Art*, p. 57
- 12 Solomon, *Utopia Parkway*, p. 57
- 13 Ibid, p. 92
- 14 Ibid, p. 91
- 15 Rebecca Solnit, *Wanderlust: A History of Walking* (London: Penguin, 2000), p. 199
- 16 Solnit, *Wanderlust*, p. 4

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- 17 While slow-moving films that engage with notions of time are nothing new, the slow cinema genre or CCC (Contemporary Contemplative Cinema) as it is known to some, has emerged as a consolidation of this style amongst a number of film-makers including Tsai Ming-Liang, Apitchatpong Weerasethakul, Carlos Reygadas and Bela Tarr.
- 18 Mark Toscano, 'Archiving Brakhage' in *Journal of Film Preservation*, (2006) No. 72, pp. 13–25
- 19 Des O'Rawe, 'Towards a poetics of the cinematographic frame' in *Journal of Aesthetics and Culture*, Vol. 3 (2011).
- 20 Solnit, *Wanderlust*, p. 198
- 21 David Harvey, *The Enigma of Capital and the Crises of Capitalism* (London: Profile Books, 2011), pp. 161–162
- 22 Harvey, *The Enigma of Capital*, p. 165
- 23 Paul Virilio, *The Information Bomb* (London: Verso, 2005), p. 3
- 24 Virilio, *The Information Bomb*, p. 9
- 25 Mulvey, *Death 24x a Second*.
- 26 Jonathan Sterne, *MP3: The Meaning of a Format* (Durham and London: Durham University Press, 2012), p. 11.
- 27 Garrett Stewart, *Framed Time: Toward a Postfilmic Cinema* (Chicago: University of Chicago Press, 2007).
- 28 Gilles Deleuze, *The Logic of Sensation* (London: Continuum, 2004), pp. 99–100. See also: Simon O'Sullivan, 'From Stuttering and Stammering to the Diagram: Deleuze, Bacon and Contemporary Art Practice' in *Deleuze Studies*, vol. 3, no. 2, December 2009: 247–258.
- 29 Sterne, *MP3: The Meaning of a Format*, p. 2.
- 30 We might be able to substitute 'movement' for 'activity' – but the understanding must include stationary elements that are simply having their position within the frame altered because of camera movement, as well as elements that are in motion.
- 31 Post by the user 'doron' on WFMU's *Beware of the Blog*. Posted 12/07/2012, accessed 9/11/2012. Available at: <http://blog.wfmua.org/freeform/2012/09/433-on-spotify.html>
- 32 John Cage, *Silence: Lectures and Writings* (Middletown, CT: Wesleyan University Press, 1973).
- 33 The Long Now Foundation was founded in 1996 to 'provide a counterpoint to today's accelerating culture and help make long-term thinking more common', and to 'creatively foster responsibility in the framework of the next 10,000 years'. Accessed 11 January 2013. Available at: <http://www.longnow.org/about>
- 34 *AV Festival: As Slow As Possible* website. Accessed 17 February 2013. Available at: <http://www.avfestival.co.uk/programme/2012>
- 35 Also the location for Cornell's film homage to the murdered waitress Joyce Oates, whom he had befriended.