Between Site-Specificity and Landscape in Video Art

Yuda Ho (RES Film and Television)

Supervisor/ Daniele Rugo

Brunel University London for the degree of Doctor of Philosophy

Oct 2020

Abstract

Since its invention, cinema has had a long history of experimentation and exploration of the relationship between "screen," "moving image," and "place." However, it is only in the last few decades that artists influenced by the site-specific art movements of the 1960s have started to use dynamic outdoor space in substantial ways. This kind of site-specific cinema privileges a number of distinct characteristics that could redefine cinema in new ways, such as the application of the long take, a non-narrative structure and a tendency towards a direct representation of time. This practice-based research explores site-specific cinema from two aspects: on the one hand, this research investigates how site-specific cinema develops a distinctive relationship between moving image, space and spectator. On the other hand, this research adopts Deleuze's film-philosophy to explore the essence of the image in site-specific cinema. Focusing on the development of a filmmaking methodology, this research explicitly analyses the application of static shots, long takes, and balanced composition in Ozu's films, and applies this to site-specific cinema, thereby denoting a new model of cinematic experience. By using a reflective practice approach, this research aims to contribute original knowledge through its contextual reviews and original artworks used as case studies.

Table of Contents

List of Diagrams

List of Figures

Chapter 1: Introduction

1.1 After Cinema

"Cinema's 100 years seem to have the shape of a life cycle: an inevitable birth, the steady accumulation of glories and the onset in the last decade of an ignominious, irreversible decline…But such films not only have to be exceptions — that's true of great achievements in any art. They have to be actual violations of the norms and practices that now govern movie making everywhere in the capitalist and would-be capitalist world — which is to say, everywhere." (Sontag 1995: 1)

Since its birth in the year 1895,[1] the shared experience of projected cinema has become a kind of social institution, while film as a medium has become the dominant art form of the twentieth century. Image and sound installations employing projection technologies are now ubiquitous in galleries, museums and even public spaces. Since the late 1960s, new terms have emerged among many artists and critics, such as video installation art, immersive video art, video projection mapping, expanded cinema, gallery film, digital cinema, outdoor cinema, interactive video projection and site-specific art. All the film practices described by these terms intend to challenge traditional notions of form, content and technique in different ways, and could be considered as post-cinema conditions that emphasise the relationship between cinema and digital, interactive, networked, mobile, algorithmic, aggregative and environmental elements. In addition, due to the proliferation of images on devices and screens, such as televisions, computers, smartphones, and even ubiquitous outdoor media displays, both filmmaking and spectatorship have undergone substantial changes. In 1995, Susan Sontag in her "A Century of Cinema" lamented that the hundred-year-old art form was in irreversible decline. Sontag observed that the traditional patterns and models of cinema had been replaced by 'any size' screens and a variety of surfaces, so much so that the very idea of cinema as a craft has gradually changed. According to Sontag, if the aesthetic character of the film obsession fades, there will no longer be "cinephilia," and we will see "the death of

---

[1] When Auguste and Louis Lumière unveiled their invention, the Cinématographe, at the Salon Indien du Grand Café in Paris on December 28, 1895, the art form of film was born.

cinema." At the end of the essay, Sontag writes: "If cinema can be resurrected, it will only be through the birth of a new kind of cine-love" (Sontag 1995: 4). In fact, in the twenty-first century, the traditional medium of film has been replaced by digital technology, while the traditional institutions of film are not necessarily confined to the traditional theatre space, but can distribute content on the new platforms, such as YouTube, Vimeo, Netflix and even outdoor urban screens. In the context of today's crisis of cinema, Sontag's notion of "the death of cinema" is a major concern of this research as it raises fundamental questions about the role of new cinema: What do we mean by cinema today? How can the traditional medium and institutions of film be redefined or revivified in terms of creating new combinations of images?

In order to respond to the above initial questions, rather than looking at the tendency of cinema as a digital technique, this research reconsiders the nature of cinema by moving film to the outdoor environment and investigating the role of spatial elements in the process of filmmaking as an approach to forming a new type of cinema. As Shane Denson and Julia Leyda point out in *Post-Cinema: Theorizing 21st-Century Film*: "Post-cinema is not just after cinema, and it is not in every respect "new".... it is the collection of media, and the mediation of life forms, that 'follows' the broadly cinematic regime of the twentieth century—where 'following' can mean either to succeed something as an alternative or to 'follow suit' as a development or a response in kind" (Denson and Leyda 2016: 2). In this sense, post-cinema does not mean creating a new media art as a way to redefine cinema; instead, post-cinema could be considered as a transformation from cinema to post-cinema, where this transformation is based on the history of cinema, what Sontag calls "cinephilia." Thus, this research intends to investigate the aesthetics of film according to the history of cinema on the one hand, and on the other hand to develop a new form of cinematic experience by integrating the idea of site-specific art. To this aim, I use the term, site-specific video art, which does not refer to the particular events using a mega-sized screen to play certain works in the outdoor environment, such as outdoor cinema events or drive-in cinema from American culture,[2] but rather refers to a particular work for which an artist is concerned with

---

[2] The first drive-in theatre – Theatre de Guadalupe – was opened in Las Cruces, New Mexico, United States, on April 23, 1915.

the characteristics of place to create a new form of cinema through finding a distinctive relationship between the content of the film, the spectator experience and the place of the film.

The term, site-specific art, originally comes from a particular art movement emerging out of the lessons of Minimalism during the late 1960s and the early 1970s. Miwon Kwon has observed that "the term site-specific has been uncritically adopted as another genre category by mainstream art institutions and discourses" (Kwon 2002: 1). According to Kwon, site-specific used to "imply something grounded, bound to the laws of physics and to be obstinate about 'presence,' even if they were materially ephemeral, and adamant about immobility, even in the face of disappearance or destruction" (Kwon 2002: 11). For instance, Robert Smithson's "Spiral Jetty" (1970) is the most well-known site-specific artwork in this genre. "Spiral Jetty" was built with more than 6,600 tons of black basalt rocks and sands gathered from a site 1,500 feet and a 15 feet wide counterclockwise around the Great Salt Lake in Utah, United States. From above, its shape is similar to a curly tail extending from the lake. Robert Smithson also documented the construction of this land art in a 32-minute colour film. Due to the nature of the lagoon, the landscape appeared as an artist's canvas constantly changing with the natural rhythm of the wave corresponding to the human-made structure. In "Spiral Jetty," human actions and the natural environment are integrated in the process of the production, where all kinds of creations and activities evoke reflections of time and temporality. Because the shape of the Spiral Jetty will eventually disappear into dust, the spiral structure of the work proves a crystal-line structure of time[3] in which "the salt at the jetty serves as a material index of the passage of time" (Smithson 2004: 97). In his essay "The Spiral Jetty" (1972), Smithson wrote that "each cubic salt crystal echoes the Spiral Jetty in terms of the crystal's molecular lattice. Growth in a crystal advances around a dislocation point, in the manner of a screw[4]" (Smithson 1972: 147). Smithson also pointed out: "The Spiral Jetty could be considered one layer within the spiralling crystal lattice, magnified trillions of times... Here is a reinforcement and prolongation of spirals that reverberates up and down

---

[3] Smithson's crystalline model of time disregards linear, progressive, or triumphalist models by imagining time as an opaque encrustation around a fault or fracture. (Smithson 2004: 98).

[4] By referring to "the manner of a screw," Smithson alludes to a common flaw in crystal structures known as the screw dislocation (Smithson 2005: 97).

space and time" (Smithson 1972: 147). In this sense, the Spiral Jetty not only raises the discussion on "where art is" but also the notion of "when art is." Through interaction with the context of the site, site-specific art evokes a reciprocity between artwork, space and time. Kwon observed that site-specific practices intend to "incorporate the physical conditions of a particular location as integral to the production, presentation, and reception of art" (Kwon 2002: 1).

In the 1960s, artists were the first to work with the moving image outside theatre spaces by producing time-based media installations, which "have provided a means for artists to develop a 'post-medium' practice, one that moves between media and is not restricted to a particular one" (Nash 2007: 141). When one looks at the spatiality in time-based media installations, the films or moving images leave the cover of theatre space and put themselves into non-theatre spaces, such as museums, galleries and even public space. The traditional form and content of cinema have been transformed into a new type of cinema through an intersection with the concept of cinema, contemporary art, and site-specificity. In her book *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (1999), Rosalind Krauss adopted Stanley Cavell's notion of 'automatisms'[5] to link the traditional context of the film with the technical or material support, where "the specificity of mediums, even modernist ones, must be understood as differential, self-differing, and thus as a layering of conventions never simply collapsed into the physicality of their support" (Krauss 1999: 53). In her book, Krauss took the work of Marcel Broodthaers as an example to reconsider mixed-media installations in relation to her concept of the post-medium condition. For Krauss, the film apparatus is a kind of medium in which "medium specificity is still maintained and at the same time internally differentiated according to the heterogeneity and interdependence of its components"(Kim 2016: 12). Thus, Krauss points out:

The medium or support for film being neither the celluloid strip of the images, nor the camera that filmed them, nor 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

---

[5] The concept of automatism on the one hand believes that the film does not require the intervention of the director and the photographer, and the audience also accepts the magic of the film in this automatic situation.

the audience's position caught between the source of the light behind it and the image projected before its eyes. (Krauss 1999: 25)

From Krauss's point of view, a medium is redefined as "a set of conventions derived from (but not identical to) the material conditions of a given technical support" (Krauss 1999: 296). In other words, the structure of conventions refers to how the possibilities of a given technical or material support can apply to artists' creations. The structural convention in the time-based media installation mostly indicates a way of filmmaking which consists of "the celluloid strip, the camera that registers light on the strip, the projector which sets the recorded image into motion, and the screen" (Kim 2016: 12). Accordingly, the identification of a medium is not only determined by its medium specificity in technologies, but also implies the diversity of an assemblage in multiple ways where the medium has to reinvent or rearticulate in "a post-medium age, the post-medium condition" (Krauss 1999: 20).

Despite the growing number of video installations taking place in non-theatre spaces, the idea of site-specific video installations formed by integrating two kinds of art forms in the post-medium condition is still a new domain for theoretical discussions and artistic practices. In site-specific video installations, this medium not only refers to the technical support, including the camera, the film projector and the screen, but also refers to the site where the production and presentation of images occurs and can be seen by spectators. In order to link the concept of site-specificity with cinema, this research proposes that a body of film as a site-specific video installation plays a significant role in attempting to bridge the gap between film theory and site-specific art, where these two kinds of art practices both share the notions of time and space. In this research, many of the films or site-specific artworks I discuss are certainly informed by an awareness of time change in response to the location of the work. Thus, this research focuses on films or art practices corresponding to ideas of slowness and duration of time, in which the content of the films are mostly presented in the forms of "time-image," "structural films," "non-fiction films" and "non-narrative landscape films," such as James Benning's landscape work and Yasujirō Ozu's films that use mainly a static camera.

As practice-based research, this research aims to examine how a body of film can work with the identification of the site as a kind of artistic expression in the outdoor environment, and

how the nature of cinema can be redefined and reinvented as the assemblage between the work of art (film, moving image), the site and the spectator. On the one hand, this research intends to explore the significance of spatiality and temporality in the development of cinema and video art as a way to distinguish site-specific video installations from the traditional form of cinema characterised by a theatrical experience. On the other hand, this research investigates the emergence of site-specific video installations, which is not only based on the history of cinema in relation to film theory, but also evokes a trilateral relationship between the image (the work), the viewer and the site. However, even though these kinds of site-specific film practices have emerged in outdoor space since the mid-1990s, concern with spatiality in cinema has existed since the very beginning of filmmaking, and can be traced back as early as the birth of cinema and even the pre-cinema age. The next section of the discussion, therefore, draws attention to spatiality in the development of cinema and projected image installation, and makes a variety of considerations and experiments in developing the notion of site-specificity as applied to cinema.

1.2 From Pre-Cinema to Post-Cinema

The Lumière brothers' *Workers Leaving the Lumière Factory* (1895) is considered to be the first projected film in the history of cinema. This short film was presented in only 46 seconds with 800 frames and made in the 35 mm film format at a speed of 16 frames per second. Although most people assume that the first film in the history of cinema was made in 1895, the architectural site of the movie theatre was not popular until 1905.[6] Before that, films or moving images generally played in loops in cafes, theatres, galleries or shopping arcades, just like most video works shown in public space today. However, if we trace the historical trajectory of cinema, it becomes clear that the experiments with projected image installations were emerging prior to the invention of cinematography in the so-called a pre-cinema age. For instance, the photo magic lantern had been developed by the mid-seventeenth century (Ruffles 2004: 16); Robertson's first phantasmagoria performance was presented in 1797 (Castle 1995: 140); the first prototype of the stereoscope was invented in 1838;[7] Fuller's serpentine dance accompanied with theatrical lighting and magic-lantern projections was performed during the 1890s, and also the panoramic paintings were popular in the nineteenth-century.[8] All of these optical devices relied on the projected image installation to interplay the different production contexts between viewer and viewing that were taking place. Different from the trajectory of cinema whose development only occurred in the theatre space , the projected image installation, the pre-cinema installation focused on "the physical material of the film, the arrangement of the apparatus, the embodiment of the viewer and the parameters of the space" (Foster 2003: 75).

In 2003, Malcolm Turvey and George Baker organised a round table to discuss the phenomenon of the projected image in contemporary art. Participants included Hal Foster,

---

[6] In 1905 in Pittsburg, movie theatre owners Harry Davis and John Harris established the nickelodeon which can be considered as the model of movie theatres today.

[7] The earliest type of stereoscope was invented by Sir Charles Wheatstone in 1838. It used a pair of mirrors at 45-degree angles to the user's eyes, each reflecting a picture located off to the side.

[8] Panoramas was first introduced by the Irish artist Robert Barker in Edinburgh, Scotland, in 1787. These kinds of massive circular paintings provided a continuous, 360-degree view of a famous battle, landscape, cityscape, or seascape.

Chrissie Iles, Matthew Buckingham and Anthony McCall. Iles pointed out:

> Mechanical reproduction, of course, has been important to artists since it first emerged in the nineteenth century. In fact, we should go further back to the eighteenth century, when artists were dealing with the camera obscura on the one hand and the panorama on the other. Both can be cited as the precursors of the twentieth-century artistic concern with both the projection of an image in space, and the three-dimensionality of experiencing an image in space. (Iles 2003: 71)

Even though film practices in cinema and video installation have demonstrated different tendencies and trajectories, they have not always run in parallel directions. When one looks back at the development of film, at the beginning of the 1920s, the avant-garde movements gave rise to experimental film influenced by abstract painting, and paid attention to the potential of the film medium as the means of expression. Artists such as Man Ray, Fernand Léger, Gerhard Richter, Viking Eggeling, Walter Ruttmann and John and James Whitney took up the physical material of film for artistic experiments in "a Kandinsky-like fusion between art, film, and music" in an attempt "to create a synthesis between image, sound and colour" (Iles 2003: 72). These kinds of films do not follow standard production procedures, nor do they abide by the rules of narrative film grammar, and sometimes they are made by mistakes or accidents according to a pictorialist sensibility. In the 1950s, the experimental filmmakers had shifted their focus from the abstract idea to "a poetic or literary idea of personal expression, and an interest in language" (Iles 2003: 72). Video works such as Maya Deren's experimental silent films,[9] Jonas Mekas's poetic films and Ken Jacobs's "Little Stabs at Happiness"(1960) and "Blonde Cobra" (1963) provide the model of the literary narrative which consists of a series of fragmented scenarios from the documentary material. Under the influence of conceptual art and Minimalism in the 1960s and early 1970s, the artists found a connection between film and sculpture, such as in Andy Warhol's "Empire" (1964),[10] Nam

---

[9] Maya Deren's "Meshes of the Afternoon" (1943) can be described as an expressionistic "trance film," full of dramatic angles and innovative editing. It seems to investigate the ephemeral ways in which the protagonist's unconscious mind works and makes connections between objects and situations.

[10] In 1964, Andy Warhol shot a silent film, which consists of eight hours of continuous footage of the Empire State Building in New York.

June Paik's "TV Buddha" (1974)[11] and Anthony McCall's "Line Describing a Cone" (1973). In these video works, the film became a kind of sculpture where the viewer was no longer to stand still and watch, with the sculptural form instead encouraging the viewer to move around its space. As Baker said: "Cinema or projection will simply become a sculpture, that cinema will become a kind of object of interaction, which it is not in the traditional theatre space" (Baker 2003: 92-93). In the mid-1970s, Dan Graham created a series of time-delay video installations for which he established an environment with a special arrangement of mirrors and video recorders where the viewer is recorded, and the monitor is played with a delay. Using this setting, the mirror and delayed image created an effect of the presence or absence and challenged the relationship between the space, the images and the viewer. At the same time, the so-called "structural film" emerged by employing the conceptual idea into non-narrative film in accordance with a uniquely filmic and self-reflexive approach.[12] Structural films such as Michael Snow's "Wavelength" (1967), Hollis Frampton's "Zorns Lemma" (1970) and Takashi Ito's "Ghost" (1984) emphasised the trilateral relationship between the artist, the real world and the film.

At the turn of the 1990s, there was a return to the influence of narrative films by re-editing or re-producing the original classic film segments, as well as "a strong element of nostalgia for a particular period of Hollywood" (McCall 2003: 86). This tendency can be seen in works such as Douglas Gordon's "24 Hour Psycho" (1993), Pierre Huyghe's "The Third Memory" (1999) and James Benning's "Easy Rider" (2012). As Iles says: "artists' use of film in the 1990s, particularly popular Hollywood film, is partly to do with wanting to engage with, and perhaps influence, the connective tissue that film creates, and participate in a common language of communication" (Iles 2003: 73). Matthew Buckingham also points out: "I think much of the contemporary interest in cinema within the art world is due to the rich familiarity with its history, which can be mined for its resonance with viewers" (Buckingham 2003: 73). In this respect, the contemporary video artists were treating film as a socialising medium, an interplay between cinema, literature, visual arts and new media. Meanwhile, a number of

---

[11] In the early 1960s, Paik began to experiment with TV sets. In *TV Buddha* (1974), a sculpture of Buddha gazes into its own image, relayed through a closed-circuit television system.
[12] According to P. Adams Sitney, the four characteristics of the structural film are "fixed camera position…the flicker effect, loop printing, and re-photography off the screen" (Stiney 1979: 370).

French artists — such as Pierre Huyghe, Philippe Parreno, Liam Gillick, Dominique Gonzalez-Foerster (Barikin 2012: 2) and Eric Baudelaire — attempted to bring their attention back to space. Rather than focusing on a phenomenological concern with space, Huyghe and others dealt with the connection between fictionalised scenarios and constructed spaces. In the early 1990s, Huyghe conducted a series of billboard projects (see Figure 1.1 and Figure 1.2) that "engages the time codes of contemporary society" (Barikin 2012: 1). Huyghe's billboard was "a photograph of the specific event printed on the scale of the billboard, while the characters on the print appeared as life-size" (Barikin 2012: 23), with the billboard installation superimposing two realities: the actual image (the construction site) and the virtual image (the recorded image). This kind of interplay in the loop between event and image, the present and the past, is aptly captured by Gilles Deleuze's term "crystal image." In *Cinema 2: The Time-Image* (1985), the crystal image is described as "the point of indiscernibility of two distinct images, the actual and the virtual, while what we see in the crystal is time itself, a bit of time in the pure state, that very distinction between the two images which keeps reconstituting itself" (Deleuze 1985: 82). As Baker writes, "film is now seen as a tool to directly immerse the work into a kind of construction of psychological intensity, as opposed to analyzing the representation product" (Baker 2003: 85).

Figure 1.1: Pierre Huyghe, *Rue Longivic* (1994).

Figure 1.2: Pierre Huyghe, *Little Story* (1995).

1.3 Research Questions and Chapter Structure

In the context of the history of the projected image installation described above, it is not difficult to see that forms of projected image installations have never stopped changing, evolving from popular phantasmagoria to the use of magic lanterns and stereoscopic photography to the any-sized urban screens which are becoming ubiquitous in public space today. The transformation of these video installations not only comes from the development of media technology, but also emphasises the changes in the location of the film, shifting from cafes, theatres, galleries and museums to urban space close to where people live. Thus, the question asked by this research is not just "What is cinema today?" but also "Where is cinema?" and "When is cinema?"

By drawing on a more recent term and concept "site-specific video installation," this research aims to re-discover and re-evaluate the characteristics of such art practice by conducting interweaving investigations of contemporary art, film theory and classic films. This research aims to identify the resulting characteristics that emerge through site-specific video installations that are distinctive from previous forms of moving image installations, where the film medium is presently becoming an element of the urban environment through the combination of the moving image, the site and spectator experience. This research attempts to explore and question the essence of site-specific video art: What role does site-specificity play in the development and execution of new types of video artworks? How are the components of site-specific video arts merged and morphed into the new domain of urban space? What is the relationship between the work, the viewer and the site?

In order to respond to the research questions, this research is divided into five chapters which cover the definitions of specific terms, a literature review on the relevant topics, the implications for design and the results of the practices. In this research, I argue that site-specific video installation is a distinctive type of moving-image medium, yet it resonates with the nature of cinema by emphasising the notion of time and space. Chapter 1 begins with an exploration of the idea of site-specific video installation, from defining the terminology used in this research, to introducing Deleuze's concepts relevant to contemporary art such as rhizome, deterritorialisation and reterritorialisation. This chapter also discusses a range of

artworks by Larry Gottheim, Nika Radić, Cristina Lucas and James Benning, all of which use long takes with a static camera to develop a distinctive relationship between the moving image, the landscape and the spectator.

Chapter 2 looks at the methodology used for this practice-based research. In order to keep the process strongly interwoven with the research questions, the research methodology is based on Donald Schön's "reflective practice model" (1983). This method summarizes the action-reflection cycle into three phases of working: Planning, Acting, and Thinking. This loop of reflective practice is interwoven with investigations into classic films, a literature review, and the development of my own filmmaking practices. It is important to see how the results of the video practices are influenced by Deleuzian philosophy and the artists' film works. Chapter 3 provides a theoretical background on Deleuze's account of time and space which can open a discussion of the cinematic treatment of the time-image in the application of site-specific video installations. In his books *Cinema 1* (1983) and *Cinema 2* (1985), Deleuze divided cinema into two meta-categories: the movement-image and the time-image. By emphasising the function of time in cinema, this chapter focuses on how the body of the film in the structure of the time-based medium can create a new assemblage of images in the outdoor environment. This chapter also includes a review of Yasujirō Ozu's unique cinematography with long takes, low-angle compositions and static cameras.

Chapter 4 consists of two parts. The first part addresses the specific influences from Ozu's tatami shots and pillow shots which can be applied to the video practices in site-specific video installations as a direct representation of time. The second part examines and reviews the combinations of each component in the site for a specific duration of time with a focus on how each project can demonstrate a model of cinema in order to reveal a distinctive relationship between the content of the film, the place of the film and the spectator experience. Chapter 5 concludes the above site-specific video practices as case studies to analyse what are the key points for developing a conceptual framework for the application of site-specific video installations, as well as summarises my observations and findings in response to the research questions.

1.4 Site-Specificity in Sculptural Practices

The term "site-specific" emerged out of Minimalist sculptural practices in the late 1960s. Between the late 1960s and the early 1970s, prominent artists sought to deny the traditional notion of sculpture and to erase distinctions between painting and sculpture. Rather than presenting their artworks in a white, clean and pure exhibition space detached from the outside reality and historical, economic, and social context, they were eager to seek the informal exhibition stage where the spatial overlap of text, photographs and video recordings, and physical places and actions, became a part of the artwork. Site-specific art is meant to become part of its locale, and to restructure the viewer's conceptual and perceptual experience of that locale through the artist's intervention.

Robert Morris's 1966 essay, "Notes on Sculpture: Part II," is often cited as the primary text on early site-specific art. Here Morris wrote that the work of art "takes relationships out of the work and makes them a function of space, light, and the viewer's field of vision" (Morris 1966: 15). Site-specific works deal with the environmental components of given places. The scale, size, and location of site-specific works are determined by the topography of the site, whether it be urban or landscape or architectural enclosure. It is what Richard Serra said: "To remove the work is to destroy it" (Serra 1994: 194). The works become part of the site and restructure both conceptually and perceptually the organisation of the site. The art critic Douglas Crimp also made a similar argument, pointing out that "minimalism's radicalism lay not only in the displacement of the artist-subject by the spectator-subject but in securing that displacement through the wedding of the artwork to a particular environment" (Crimp 1993: 16-17). Under this premise, the specificity of the site is not only the subject establishing the artwork in the place, but it also emphasises a transitive definition of a site, forcing a self-conscious perception in which the viewers confront their own action to locate, to place the work.

In recognition of the sculpture's position in contemporary art, the art historian Rosalind Krauss published the essay, "Sculpture in the Expanded Field" (1979), in which she used a precise diagram featuring four quadrants: "site-construction," "marked sites," "axiomatic structures" and "sculpture" (Krauss 1979: 30-44). Krauss attempted to clarify what these art practices were, what they were not, and what they could become if logically combined. In this

diagram, the landscape artist Robert Smithson's works are assigned to "marked sites," combining landscape and non-landscape, and Richard Serra's works can be classified in the "axiomatic structure" quadrant, combining architecture and non-architecture. "Sculpture" is in a double negative context within Krauss's design quadrant; it is neither landscape nor architecture.
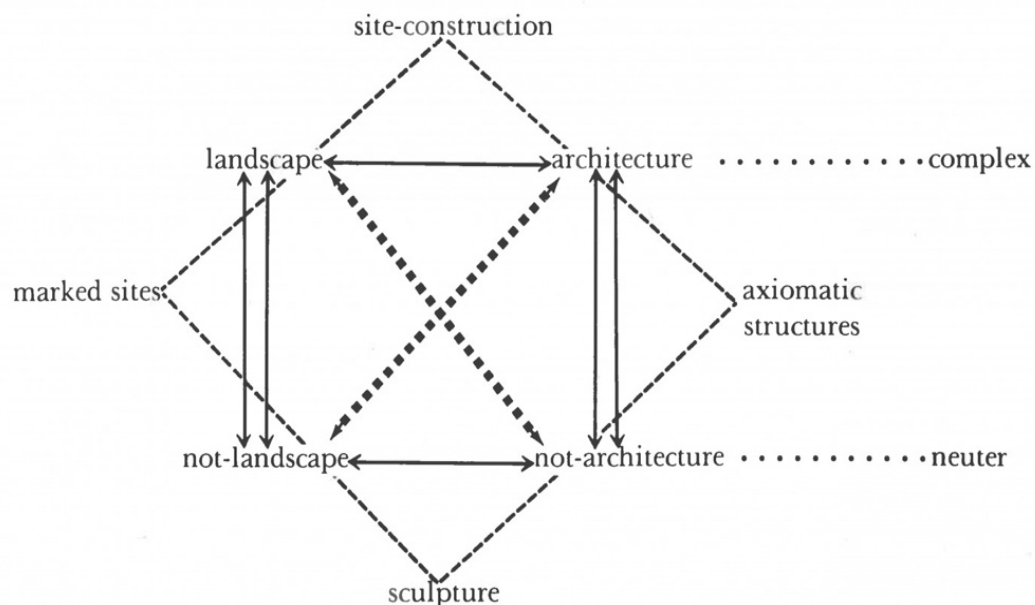
Diagram 1.1: Rosalind Krauss's model (1979).

In the 1980s, art practices gave rise to new terms such as "site-determined," "site-oriented," "site-referenced," "site-conscious," "site-responsive," and "site-related"(Kwon 2004: 1), all of which refer to site as the core element where artworks, building, landscape and people depend upon each other and demonstrate a sequence of changes. They combine "ideas about art, architecture, and urban design, on the one hand, with theories of the city, social space, and public space, on the other" (Deutsche 1996: 11). Recently, Cameron Cartiere expanded Krauss' diagram in "Sculpture in the Expanded Field" (1979) to include further categories for four additional art practices namely: "place-specific (public)art," "site-specific (public)art," "installation within a gallery or museum context" and "component sculpture"(Catriere, Willis 2008). All the categories take "site" to mean "place of artwork."
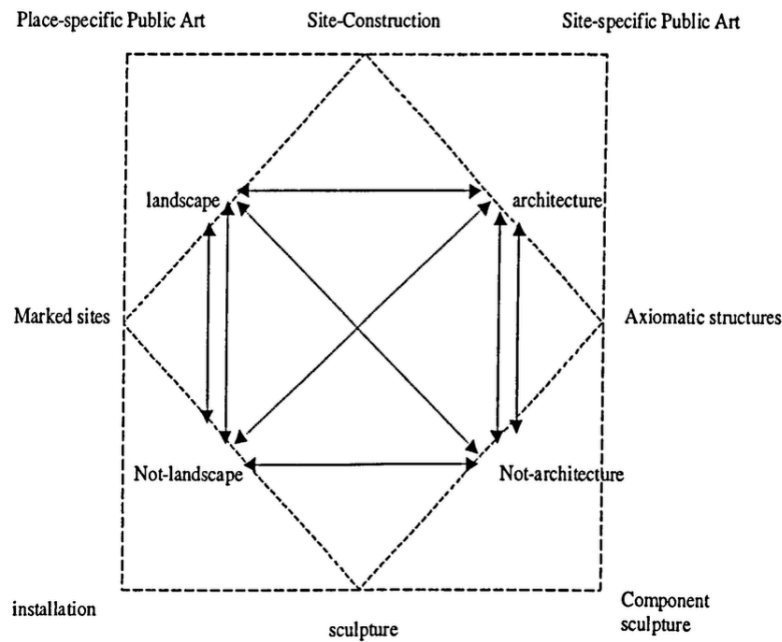
Diagram 1.2: Cameron Cartiere's model (2003).

Contrasting the above definition of the site (a fixed position, whether it be an environmental space or a workplace), James Meyer coined the term "functional site," pointing out: "The functional site is a process, an operation occurring between sites, a mapping of institutional and discursive filiations and the bodies that move between them (the artist's above all).... It is a temporary thing; a movement; a chain of meanings devoid of a particular focus" (Meyer 1995: 2). As Kwon writes, "the site is now structured (inter)textually rather than spatially, and its model is not a map but an itinerary, a fragmentary sequence of events and actions through spaces, that is, a nomadic narrative whose path is articulated by the passage of the artist" (Kwon 2004: 29). Kwon argues that site-specific art can be moved from one place to another to embrace nomadic movement, but on the other hand, artists are still fascinated with the fixed concept of the site with its local identity. As site-specificity has developed over the past thirty years, the definition of the site has shifted from a physical location— grounded, fixed, actual— to a fluid vector — fluid, nomadic, dynamic, mobile and virtual.

22

1.5 Site-Specificity in Video Practices

"Space is not merely the setting of stories but actually generates the narrative both in prose and films, assuming the status of a character and becoming the fabric of the narrative itself. Cinema may appear to be more successful than other art forms in conveying the dynamics of space, but the usual analysis of film does not devote much attention to this. However, space can be seen to contribute to the dynamics of the narrative and can be shown to play an important part in the development of a variety of considerations, both ideological and artistic."
(Konstantarakos 2000: 1)

Since the mid-twentieth century, more and more site-specific art practices have been taking place in non-art spaces or non-art institutions. These art practices occur in our daily living environments, such as in streets, public spaces, shopping malls and commercial buildings, or are even exhibited in unfamiliar spaces such as abandoned hospitals, factories, or underground tunnels. On the one hand, such art practices attempt to escape the colonising effect of the art museum and to evade the limits of institutional determination; on the other hand, the works occurring in urban space give rise to an understanding of place as a mutable concept that encompasses the interactions between various aspects of social and cultural influences.

Among these art practices, site-specific video art refers to works that only exists in a certain place by utilising the materials of the environment to create a new form of cinema. For instance, Larry Gottheim's "Fog Line" (1970) depicts a grassland scene made by a fixed long shot at every 11 seconds intervals (see Figure 1.3). "Fog Line" in its literal meaning contains two separate categories of image (fog and wire/line) which foregrounds not simply natural landscape, but the intersection of natural process and human technological development. More recently, Nika Radić used video projection to replace the existing window of a building so that the image inside the window frame melts with the interior space to create a narrative context for the space, such as in "3 Windows" (2007) (see Figure 1.4) and "Gallery Cleaning" (2009). Another example is Cristina Lucas's "Touch and Go" at Liverpool Biennial 2010, a film documenting Liverpool local retired workers throwing stones at the façade of an abandoned commercial building. The final work of "Touch and Go" was exhibited and projected on a large

screen in the grand entrance hall alongside the broken windows of the building façade (see Figure 1.5). This abandoned building in the work of "Touch and Go" is not only the main character but as a kind of space for an immersive cinema experience. From the above examples, it would seem that site-specific video art projects are able to encompass the environment in the concept of the video installation. On the one hand, they are driven by the production process rather than the narrative content; on the other hand, they are driven by the viewing experience with more poetic and aesthetic ideas. In other words, the relationship between image and place maintain the potential for narrative structure not in the context of the film, but in relation to the film's environment, which empowers the audience's active participation in response to the film's construction.

Michael Newman examines the art of cinematography from the mid-1990s to the present in his book *Moving Image in the Gallery since the 1990s* (2009), arguing that contemporary art of cinematography has absorbed the ideas of cinema in the historical context and transformed the discussion of the meanings of space in moving images which can be recognized in the following five directions. The first category, which deals with the act of showing and exhibiting moving image in the art gallery responds to the idea of "cinema of attraction"[13] in early film. In this respect, the viewer is no longer fixed in the seat. Rather she is encouraged to directly interact with the moving image without a narrative in the film. The second direction draws the comparison between the linear narrative structure and circular narrative structure. Due to the circular narrative structure being without beginning or end, the film is like a jigsaw puzzle, which makes its content more mysterious and emphasizes the effect of visual perception in a form of looping videos. The third direction deals with the extension of the original film by employing its frame, filming location, narrative structure or even reconstructing the original plot. The fourth direction echoes the changes in film media. In the digital era, viewers can arbitrarily interrupt, repeat or fast forward images while playing DVDs. Thus, artists use all of these elements to evoke a fundamental change in the quality of the moving image. In the fifth direction, instead of considering film as a product, artists focus

---

[13] The term "cinema of attraction" can be defined as a cinema that displays its visibility, willing to rupture a self-enclosed fictional world for a chance to solicit the attention of the spectator. The cinema of attractions is aware of the audience, and in reply is creating images specifically for them to see.

on the process of filmmaking to challenge traditional subject-object hierarchies. These possibilities do not cover all the paths of video art's response to the history of film. This chapter will continue to examine film directors' crossing of the boundary between film and art, and the way in which video installation emphasizes the various ways that the film is shaped and structured by its status of site-specificity.

Figure 1.3: Larry Gottheim, *Fog Line* (1970).

Figure 1.4: Nika Radić, *3 Windows* (2007).

Figure 1.5: Cristina Lucas, *Touch and Go* (2010).

1.6 James Benning's Landscape Films

James Benning's work attempts to unfold a temporalisation of space and spatialisation of time. Benning's films are difficult to classify because they fuse elements of American structuralism, the narrative avant-garde and experimental documentary. Benning is generally seen as a structuralist filmmaker, such that the duration of a shot is the length of a reel of film,[14] but he prefers to call his works landscape films. Not only as a filmmaker, Benning is also a film professor at the California Institute of the Arts, where he has taught the course "Looking and Listening" for 30 years. In the course, Benning teaches literally how to become an observer through "looking and listening," a principle which has been core to his filmmaking since 1971. In Benning's films, the landscape is regarded as a function of time from which all changes result. Benning once described an exercise from a class he taught at the California Institute of the Arts: "I'd take ten or twelve students someplace (an oil field in the Central Valley, the homeless area near downtown Los Angeles, etc.)…The only rule was that they were not allowed to talk when in the field, nor were they allowed to bring with them any recording devices—even pen and paper. I never required a paper, or a work of art, or led a discussion. If there was an assignment, it was to become better observers" (Benning 2012).[15]

However, to obtain this kind of knowledge of "looking and listening" is an almost impossible task; the only way that we can approach it is to be there by walking and stepping on the site and even crossing through the site. In other words, the primary condition of the observer is to integrate himself into the environment as much as possible. In Deleuze's words, this is a process of "deterritorialisation," a process of becoming landscape which facilitates every connection between self and object. On the other hand, if the landscape film can be seen as the result of the director's lesson of looking and listening, the film is an automatic result of cinema's photographic nature, in which the photographic images have been manufactured rather than represent a hand-made picture of the world. As the film critic Iván Álvarez points out in *Documenting Cityscapes: urban changes in contemporary non-fiction film* (2015): "The

---

[14] *Ten Skies* (2004), for example, consists of ten shots of ten skies for ten minutes and *13 Lakes* (2004) of thirteen shots of thirteen lakes also for ten minutes.
[15] Benning in "Draw It with Your Eyes Closed: The Art of the Art Assignment", *Paper Monument*, 2012. Excerpted at http://www.papermonument.com/web-only/liam-gillick-and-james-benning/.

film is the mediator between landscape, filmmaker and audience where its composition determines the audience's experience of the landscape and also echoes the filmmaker's experience while filming it" (Álvarez 2015: 45).

The film *Casting a Glance* (2007) can be taken as an example. Benning visited Robert Smithson's "Spiral Jetty" (1970) located in the Great Salt Lake in Utah 16 times between May 2005 and January 2007. Representing a milestone in the land art, "Spiral Jetty" was changed by its environment due to the inevitable transformative forces of nature. In order to capture the changes that occurred on the site, the shots capture different angles of the shore, from the ground and the air at different times and seasons for the 80 minutes that the film runs. He described:

"From morning to night it is allusive, shifting appearance (radical or subtle) may be the result of a passing weather system or simply the changing angle of the sun. The water may appear blue, red, purple, green, brown, silver, or gold. The sound may come from a navy jet, passing geese, converging thunderstorms, a few crickets, or be a silence so still you can hear the blood moving through the veins in your ears." (Benning 2007: 253-254)

Despite the fact that *Casting a Glance* is more intuitively immersive than static photographic archives, the film still challenges the true experience of the location. This inner criticism of "presence" is also a key component of Benning's film. From this point of view, the film *Casting a Glance* at the beginning reveals the message that even if you physically go to the scene of the filming, you will not arrive there. This is because even if the audience does return to the scene, everything will become different at that time as the landscape is continuously changing. This is true also for all locations. Time never stops and the real world is never static; it is always in motion. Benning not only attempts to use the film to provide a metaphor for space but also presents another perspective on the nature of time and space.

Figure 1.6: James Benning, *Casting a Glance* (2007).

1.7 Deleuze and Cinema

"I wasn't trying to apply philosophy to cinema, but I went straight from philosophy to cinema. The reverse was also true, one went right from cinema to philosophy… One naturally goes from philosophy to cinema, but also from cinema to philosophy."
(Deleuze 2000: 366)

Avant-garde art movements spanning from the 1960s through the 1990s, which included Minimalism, Conceptualism, Abstract Expressionism, Pop Art and Postmodernism, amongst others, developed a particularly critical approach to modern Western industrial civilisation, and at the same time could be said to have created a crisis of contemporary art. The proliferation of media technologies, the prevalence of ideological critiques, and tendencies towards focusing on materiality and media themselves, resulted in many seeing artistic expression as losing its humanity and authenticity. Furthermore, because of commercial and media intervention, as well as the efforts of many artists, the boundaries between art and commodity seemed to disappear, creating further difficulty in defining what contemporary art is in relation to other cultural productions. This has resulted in the definition of art becoming even more controversial in contemporary art theory and philosophy.

In this respect, Deleuze emphasises that artists should be liberated from the limitation of images by seeking to search the third type of image between abstract and figurative art in a continuous process of change. In *A Thousand Plateaus* (1980), Deleuze writes that an act of creation relying on a cross-disciplinary way of thinking reminds us of the importance of multiplicity so that the thing seems like a plateau which connects any multiplicity to other multiplicities, is to turn toward the infinite possibilities of the connections. He uses the concept of "rhizome" as a metaphor emphasising that the thought of creation should go through the multiplicity linked to very diverse modes of coding (social, political, economic) by superficial underground stems to form a territory with multiplicities and abstraction, but that should never be over-coded. A rhizome cannot be rooted in a place stuck to a certain source, like a tree is linked between points and positions, but should be a nomadic system extending its own lines of infinite possibilities. Deleuze states that: "A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. The tree is filiation, but the

rhizome is alliance, uniquely alliance. The tree imposes the verb 'to be' but the fabric of the rhizome is the conjunction, 'and … and … and…'" (Deleuze and Guattari, 1980: 27).

In *Cinema 1: The Movement-Image* (1983), Deleuze criticises the semiotics of the cinema, the leading film language based on the semiology of Saussure. For Deleuze, classic films rely on editing the time frame (compressing real-time) to convey a linear plot, and the concept of time is required to be conveyed through the movement (action), while time becomes spatialised in the process. In this style of filmmaking, time is condensed and the passing of time in the movement-image is focused around the movement of the protagonist, where his action leads to a corresponding situation in the context of space. In other words, the evidence of time is based on how the protagonist acts in the environment and, through his actions, the situation is changed. In this sense, the role of the movement-image is to provide an indirect expression of time, which constructs a linear plot by focusing on the actions of its protagonist.

In *Cinema 2: The Time-Image* (1985), Deleuze analyses European films created after World War II, mainly focusing on Italian Neorealism of the late 1940s and the French New Wave of the 1960s and 1970s. Through these works, Deleuze develops a new approach to interrupting the concept of time that contrasts the classic movement-cinema. In these European films, the concept of time is no longer fragmented and condensed and the passing of time can be expressed in its own right, while the image is the direct evidence of time passing. At the same time, the time-image can express a virtual concept of a "parallel universe." For Deleuze, time not only exists in a single space-time but also exists in other infinite numbers of possible timelines in a virtual state where each one has its own space-time and becomes the real existence at the present time. In Deleuze's words, the time-image "evokes the 'simultaneity' of presents in different worlds' that exist if we conceive of time as a virtual labyrinth" (Deleuze 1985: 103). Observing time from the above point of view, what interests Deleuze are not images of something established for narrative structure, but rather images caught up in the flow of time, film as "event" rather than "representation." In both *Cinema 1* (1983) and *Cinema 2* (1985), Deleuze regards "the film itself as a philosophical instrument, a generator of the concept and the film as a concept for audio-visual art, not in the language, but in the movement and time" (Stam 2000: 258).

1.8 The Rhizome

"A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines. You can never get rid of ants because they form an animal rhizome that can rebound time and again after most of it has been destroyed. Every rhizome contains lines of segmentarity according to which it is stratified, territorialized, organized, signified, attributed, etc., as well as lines of deterritorialisation down which it constantly flees. There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome."

(Deleuze and Guattari 1980: 9)

The term "rhizome" was coined by Deleuze and Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia* (1980). The literal meaning of the word "rhizome" refers to a plant stem that may either grow horizontally at the soil surface or in other orientations underground, such as in the case of ginger, asparagus and bamboo. In the introduction chapter of *A Thousand Plateaus*, Deleuze and Guattari adopt the characteristics of the rhizome, using the metaphor of shoots growing vertically from a horizontally spreading stem to describe a certain way of thinking that contrasts a traditional thinking mode based on dualism (one/ others, man/ woman, good/ evil).

The philosophy of dualism emphasises how cause and effect in a hierarchical system have become the mainstream model of thinking in Western society. Deleuze and Guattari use the idea of the shape of a tree as a metaphor for understanding this type of thinking. On the one hand, the image of a tree represents a clear structure of cause and the effect (the seed is the cause, the tree is the effect); on the other hand, the image also represents genealogical lineage as the family tree. No matter how the tree grows its branches, they all come from the trunk itself. The tree symbolises a single point of the origin and offspring (branches), representing a closed system. This closed system not only emphasises its isolation but defines what the differences between "I" (the tree) and "others" (not the tree) are.

Deleuze and Guattari influenced by Nietzsche, criticize the fact that the idea of dualism simplifies the causal relationship between things and even strengthens the influence derived

from a single source. For instance, in *Anti-Oedipus: Capitalism and Schizophrenia* (1972), they argue that psychoanalysis places too much emphasis on the root or the origin by imposing the image of a tree, such as concluding that the root of a mental problem could be from a tragic childhood experience. As a result in *A Thousand Plateaus*, considered the sequel to *Anti-Oedipus*, Deleuze and Guattari attempt to develop the idea of "rhizome" to replace the traditional model of a tree.

As a rhizome is characterised by rootlessness, there is neither "the beginning" nor "the end," but always a middle (milieu) where the shoots emerge. The rhizome can connect any point to any other point. In Deleuze and Guattari's words, "One that becomes Two or even directly three, four, five etc. It is not a multiple derived from the one, or to which one is added (n+1). It is comprised not of units but of dimensions, or rather directions in motion" (Deleuze and Guattari 1980: 21). In this sense, the rhizome can be understood as "an ever-expanding labyrinth without a centre, capable of either opening up new horizons or closing down possibilities" (Sutton and Martin-Jones 2008: 14). Unlike the structure of the tree, which is a set of points made by the vertical growth of its branches, a rhizome is made of lines formed by expanding its offshoots in a horizontal dimension, "whose development avoids any orientation toward a culmination point or external end" (Deleuze and Guattari 1980: 24). While emphasising their diversity and constant flow, the rhizome is anti-genealogy and becomes a process of "deterritorialisation" and "reterritorialization" through "lines of flight." The lines of flight refer to the nomadic process and are created at the edge of the rhizomatic formation, which intends to escape from a closed and hierarchical system, to get free from the restriction of signifying sign system produced or reproduced by such as state-machine or the authoritarianism. That is to say, a rhizome "brings into play very different regimes of signs and even nonsign states" (Deleuze and Guattari 1980: 23).

1.9 Deterritorialisation and Reterritorialisation

"Make a map, not a tracing. The orchid does not reproduce the tracing of the wasp; it forms a map with the wasp, in a rhizome."
(Deleuze and Guattari 1980: 11)

"Deterritorialisation" is one of the many concepts invented by Deleuze and forms part of a triad with reterritorialisation, and territory. Territory refers to a clear distinction between regions, but not one that is as simple as the borders or boundaries. Territory not only can refer to the region of a country, but also to specific and abstract areas, such as natural sciences, humanities and social sciences, politics, ideology and language. In *A Thousand Plateaus*, Deleuze uses the concept of the machine to assemble, connect and to constitute an assemblage emphasising that the machine is not a metaphor but that life is in fact literally a machine. According to Deleuze, a machine does not have a closed identity, has no clear purpose or intention and has no specific function or utility; it has the meaning only if it is in relation to another machine and produces its own association. In other words, a machine is made by the production process. Think of the relationship between a bicycle and a human body. Once the body connects with the bike, it becomes another machine — the human body becomes a cyclist. In this sense, the bicycle becomes a vehicle, but the operation of the cycle as a machine could be changeable due to different connections. Once the bicycle is placed in a museum, it becomes a work of art, whereas the human body becomes an artist.

If we consider the rhizome as a diverse, nomadic, nonhierarchical and nonsignifying system, we might think about how this complex system operates in a constant process. The terms deterritorialisation and reterritorialisation are used to describe this constant process of transformation. According to Deleuze and Guattari, "a rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines" (Deleuze and Guattari 1980: 10). Furthermore, along this "line of flight," it has the potential to move into new territories. At that moment, it creates the possibility of transformations either inside (itself) or outside (a territory). According to Deleuze's account, this is the process of deterritorialisation. The process of deterritorialisation is always accompanied by the process of reterritorialisation, the one is about abandoning, destroying, or removing a territory as a

new territory, and the other is more about rebuilding and restructuring a new territory that has experienced deterritorialisation. Deleuze and Guattari give an example to explain this process: "The orchid deterritorialises by forming an image, a tracing of a wasp; but the wasp reterritorializes on that image. The wasp is nevertheless deterritorialized, becoming a piece in the orchid's reproductive apparatus. However, it reterritorializes the orchid by transporting its pollen. Wasp and orchid, as heterogeneous elements, form a rhizome" (Deleuze and Guattari 1980: 11).

This example shows that deterritorialisation will be accompanied by reterritorialisation. When the wasp encounters the orchid, the orchid is no longer a complete orchid, as it is in the process of deterritorialisation (the process of becoming a wasp). Simultaneously, because the pollen is brought to another place by a wasp, the process of deterritorialisation is also occuring. This process, in turn, is the wasp's deterritorialisation and reterritorialisation. Deleuze and Guattari give further explanation of this process. Whatever a becoming-wasp of the orchid and a becoming-orchid of the wasp, each of which "brings about the deterritorialisation of one term and the reterritorialization of the other" (Deleuze and Guattari 1980: 11). All such encounters create an assemblage as a heterogeneous connection, and the two things are assembled to produce a double becoming.

Nevertheless, this terminology of deterritorialisation and reterritorialisation is now commonplace in debates about the globalisation of culture in both the physical and the virtual domains. When we use the internet, we simultaneously gain access to every community online. At that moment, the deterritorialising process begins "as the local culture is enveloped by the global community" (Osborne 2016: 82). Beyond the paradox of cultural globalisation, this kind of thinking is also reminiscent of what Rem Koolhaas's proposal in the 2000 Pritzker Architecture Prize, when he said:

"Compared to the occasional brilliance of architecture now, the domain of the virtual has asserted itself with a wild and messy abandon and is proliferating at a speed that we can only dream of...The communities we cannot imagine in the real world will flourish in virtual space. The territories and demarcations that we maintain on the ground are merged and morphed beyond recognition in a much more immediate, glamorous and flexible domain—that of the

electronic." (Koolhaas 2000)

Koolhaas may use different terms to illustrates the same situation as what Deleuze imagined, but there is no doubt that we are already living in the flexible domain of urban space, where the concrete physical objects embodied with virtual objects becomes the process of deterritorialisation and reterritorialisation.

Chapter 2: Practices in Time and Space

2.1 The Ontology of the Photographic Image

This chapter begins by reviewing the research questions articulated in the first chapter: What role does site-specificity play in the development and execution of new types of video artworks? How are the components of site-specific video arts merged and morphed into the new domain of urban space? What is the relationship between the work, the viewer and the site?

When considering the form of cinema in site-specific video practices, it is necessary to define and clarify the following: what is the core concept of the practices in the new combination of the images in the outdoor environment? What kind of cinematic arrangement can be applied in the outdoor environment? And what kinds of knowledge can be learned or gained from this practice? Following Sontag's lament on the "death of cinema," one could argue that the form of cinema embracing new elements and technology has been reinvented in many ways, in which these kind of experiments in filmmaking further expand the spectrum of cinema in post-cinematic conditions. As mentioned in Chapter 1, if we take for granted that the birth of cinema occurred when the Lumiere brothers' short films were first publicly screened in Paris on 28 December 1895, the prehistory of film might go beyond the invention of the first successful camera, [16] tracing back to early inventions such as the magic lantern and phantasmagoria in the 18th century, in an era that can be referred to as "pre-cinema." Today, the development of film has continued to prosper in the digital era, which can be referred to as "post-cinema." Looking at the development of cinematic apparatus nearly 300 years, no matter how cinematic effects and ideological effects have changed through the development of technology, there are three essential elements forming the basis of cinema experience that have not yet changed. These three elements are place (the site of the film), projection (display of the moving image), and screen (medium of interface), and forms of cinema are more or less configured or reconfigured by these three elements. "Place" can be a theatre, a gallery

---

[16] In 1845, Sir Francis Ronalds invented the first successful camera to make continuous recordings of an instrument 24 hours per day.

space, a museum space or a public space; "projection" not only refers to the context of projected images, but also to the projection of light beams; "screen" can refer to a theatre screen, smog, water, the human body and an architecture façade. The relationship between the three elements is inseparable. Without the support of all three elements, the experience of the movie cannot be fully delivered to the audience. On the one hand, this research explores the arrangement of the apparatus in site-specific video installations as a new type of cinema. On the other hand, this research regards a site-specific video installation as following the trajectory of cinema towards its post-medium conditions, which sees the core concept of the video installation still indebted to and influenced by classic cinema and its media specificity, but delivered to the audience in different and expanded media conditions.

According to Bazin's account, the invention of cinema was not due to a historical accident, but due to necessity. Bazin made this argument in his article "The Ontology of the Photographic Image" (1967), where he mentioned that the invention of cinema did not emerge as a result of the development of technology, but was triggered by human desires and motivations to represent or reproduce the reality. In the article, Bazin used psychoanalysis to analysise the development history of the plastic arts, including mummies, statuaries, paintings, photography and cinema. The common ground of these art forms could be defined by their function as "a defense against the passage of time" (Bazin 1967: 9). However, the major difference between cinema and other forms of plastic arts is based on the way time is preserved, in that, cinema goes beyond the limitations of static time and meets the human desire to copy reality in a way that is true to the duration of time. Thus, Bazin said, "photography has freed the plastic arts from their obsession with likeness… Photography and the cinema on the other hand are discoveries that satisfy, once and for all and in its very essence, our obsession with realism" (Bazin 1967: 12).

In Bazin's view of the plastic arts, the aesthetic characteristics of painting, photography, and cinema are sought to replicate reality and reveal the truth. The development of plastic arts refers to the trajectory from the beginning of sculpture to the invention of cinema, in which the history of plastic arts could be considered as the history of documentary realism. However, the impulse to copy reality not only comes from the direct imitation of appearances or the development of the equipment, but also from psychological/existential needs: it meets our

desire to exclude people and create illusions by mechanical reproduction. For Bazin, "the aesthetic qualities of photography are to be sought in its power to lay bare the realities" (Bazin 1967: 15). In this respect, the aesthetic of the photographic image is obsessively concerned with the exact reproduction of reality, which makes photography different from other arts as a result of its essential objectivity, in that, the photographer or cinematographer is just selecting the subject and determining the shooting angle and shooting duration, rather than creating art by the hand. Bazin pointed out,

> Originality in photography as distinct from originality in painting lies in the essentially objective character of photography….All the arts are based on the presence of man, only photography derives an advantage from his absence. Photography affects us like a phenomenon in nature, like a flower or a snowflake whose vegetable or earthly origins are an inseparable part of their beauty. (Bazin 1967: 13)

Hence, the emergence of photography and cinema subverted the traditional aesthetic of copying appearance with likeness. In Bazin's words, "the photographic image is the object itself, the object freed from the conditions of time and space that govern it" (Bazin 1967: 14). On the one hand, the process of recording is a purely mechanical operation which reduces human interference to create an absolutely objective fact. On the other hand, the art of photography is not determined by the artist's creation, but by the beauty of nature which emphasises the importance of looking and listening, instead of imagination and imitation. Based on this premise, Bazin argued that the film should faithfully replicate the reality. In addition, the images should speak for themselves rather than let the directors speak. In this respect, he believes that the use of montage derived from the silent films can no longer be fully applied to the sound films. Thus he said: "It is understandable, as a matter of fact, that the sound image, far less flexible than the visual image, would carry montage in the direction of realism, increasingly eliminating both plastic expressionism and the symbolic relation between images" (Bazin 1967: 33). In contrast to the use of montage, Bazin favored the use of "the depth of field" exemplified in films such as Orson Welles' *Citizen Kane* (1941) and Jean Renoir's *The Rules of the Game* (1939). Bazin used terms such as "deep focus," "depth of field," "in-depth shot," "soft focus," "composition in-depth" and "panning shots" (Bazin 1967: 33-38) to express or imply a similar concept as a long take in the modern films. Accordingly, Bazin

summarised the characteristics of "the depth of field" in the following way: first, the depth of field emphasizes the experience of the viewer as being "into a relation with the image closer to that which he enjoys with reality" (Bazin 1967: 36); second, the depth of field prompts the spectator to think about and sense the images more pro-actively and independently rather than experiencing the montage as part of the filmmaker's intentions or pre-conceived design; third, on the metaphysical level, the depth of field reinforces a means of expression unfolding closer to real time and inhabiting the realms of uncertainty and ambiguity.

In this respect, Bazin emphasises cinema's ability to gain access to reality from the flow of time, in which the absence of man identified with the mechanical mediation of reality operates through an "in-depth shot" and "the depth of field" as a kind of realism that can be found in the works of Italian Neorealism. For Bazin, cinema "makes a molding of the object as it exists in time and, furthermore, makes an imprint of the duration of the object" (Bazin 1967: 97). In addition, the long takes, anti-narrative form, the duration of time and use of nonprofessional actors in Neorealist films are also major concerns in Deleuze's conception of cinema: "Everything remains real in this neo-realism (whether it is film set or exteriors) but, between the reality of the setting and that of the action, it is no longer a motor extension which is established, but rather a dreamlike connection through the intermediary of the liberated sense organs" (Deleuze 1985: 4). Of Deleuze 's two books on cinema, *Cinema 1* (1983) focuses on traditional realism with "a setting which is already specified and presupposes an action" to initiate "the strong sense-motor situations" (Deleuze 1985: 5); while *Cinema 2* (1985) focuses on the optical and sound situations of neo-realism, in which the space in these films whether disconnected, or emptied usually tends to lose its specificity, without any synsigns, [17] and might be called "any-space-whatever." Therefore, unlike traditional realism which gives objects real emotional value and imagery, new realism does not add meaning to objects, but emphasises the importance of their own existence. Deleuze's discussion of time and space in *Cinema 1* (1983) and *Cinema 2* (1985) will be further discussed in Chapter 3.

---

[17] The synsign is a set of power-qualities as actualized in a milieu, in a state of things or a determinate space-time (Deleuze 1983: 142).

The practices in this research consider cinema as a tool that has the capacity to capture or transform time and space in the process of making a film. Deleuze develops the term "dispositif"[18] to describe this heterogeneous situation in which the dispositif supported by the apparatus becomes a purely conceptual and immaterial subject that transcends the arrangement of apparatus into an ideological meaning of mechanisms. Deleuze insists that the function of dispositif is operated by the plurality of these mechanisms to create a link between heterogeneous elements. Thus dispositif is not referring to a singular dispositif, but to the "multi-linear ensemble" (Deleuze 1992: 159). In Deleuze's account, the dispositif is different from the basic apparatus[19] of optical devices, referring to a kind of cinematic hardware. Jonathan Crary, therefore, gives a precise definition of a dispositif in *Techniques of the Observer: On the Vision and Modernity in the Nineteenth Century*(1992). As Crary says that,

> The optical devices in question, most significantly, are points of intersection where philosophical, scientific, and aesthetic discourses overlap with mechanical techniques, institutional requirements, and socioeconomic forces. Each of them is understandable not simply as the material object in question, as part of a history of technology, but for the way in which it is embedded in a much larger assemblage of events and powers. (Crary 1992: 8)

In the practice, I ask: what kind of ensembles could take place, and what kind of connection could be made through heterogeneous ensemble consisting of the temporal and spatial elements in the outdoor environment, once the assemblage of elements affects the dispositive through moving to the outdoor environment. In order to emphasise "spatialisation" interplay between place, moving image and screen, the practices consisted of a site-specific video installation with the above mentioned three essential elements of cinema incorporated into the apparatus: a portable high-definition video projector, a projection screen and a movie screen frame. Thus, the site-specific video installation practice could be considered as a way

---

[18] Deleuze, Gilles. "What Is a Dispositif? " *Michel Foucault, Philosopher*. Ed. & Trans. Timothy J. Armstrong. London: Harvester Wheatsheaf, 1992. 159-168.
[19] Jean-Louis Baudry developed the concept of "apparatus" in his two essays, "Ideological Effects of the Basic Cinematic Apparatus" (1970) and "The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema" (1975), which became a so-called "apparatus theory."

to examine the function of dispositif in terms of how the site becomes a primary concept concerned with projection and the properties of the projective configuration, and how the site operates in the cinematic experience of time and space.

Two pre-determined criteria were used for identifying the role of apparatus in the implementation of the practices: first, the film was taken with a digital camera using the single take, fixed-camera technique, meaning the scene was shot from one perspective in one take. In order to minimise human intervention in the process of filmmaking, my role in the process was to merely switch the devices on and off. Once the recording was completed, none of the footage was edited but was instead directly transmitted from camera to screen in digital format via a memory card. (see Chapter 2.4, "Choosing the location," for more details). Secondly, in terms of apparatus setting, all the equipment needed to meet the requirements related to travelling, quick assembly and adjustability to allow for adaptation to the environment. The entire installation consisted of three essential pieces of equipment: a portable projector, a projection screen and a set of movie screen frames. All the equipment was lightweight and designed for one person to handle and set up, as well as was wireless and had a long battery life.

2.2 Reflective Practice Model

The research methodology is based on Donald Schön's "Reflective practice" model, which simplifies the action-reflection cycle into three phases: planning, acting, and thinking. In *The Reflective Practitioner – How Professionals Think in Action* (1983), Schön points out that experts' technology-oriented approach tends to ignore audience needs, whereas the action-reflection model is a tool which enables learning from experience in a specific situation, the establishment of a new understanding of phenomenon and changes in the situation, and the development of new methods with technical efficiency to deal with problems (1983: 42) . As Schön says,

> When a practitioner reflects in and on his practice, the possible objects of his reflection are as varied as the kinds of phenomena before him and the systems of knowing-in-practice which he brings to them. He may reflect on the tacit norms and appreciations which underlies a judgement, or on the strategies and theories implicit a pattern of behaviour. He may reflect on the feeling for a situation which has led him to adopt a particular course of action, on the way in which he has framed the problem he is trying to solve, or on the role he has constructed for himself within a larger institutional context. (Schön 1983: 62)

Moreover, Schön advocated using reflective practice to replace an approach based on technical-rationality. Technical-rationality is "a process of problem solving" in which "problems of choice or decision are solved through the selection, from available means, of the one best suited to establish one" (Schön 1983: 40). Schön also points out that "In real-world practice, problems do not present themselves to the practitioner as given. They must be constructed from the materials of problem situations which are puzzling, troubling, and uncertain" (Schön 1983: 40). In contrast to technical-rationality, Schön proposed two types of reflective practice models named reflection-in-action and reflection-on-action. Reflection-in-action is a process of continuous acting based on what is happening in the present moment. The action in reflection-in-action is intuitive and creative, such that "improvisation consists in varying, combining and recombining a set of figures within the scheme which bounds and gives coherence to the performance" (Schön 1983: 55). Reflection-on-action means that there

will be a thinking about the practice undertaken after a certain period. When you get yourself out of action, you begin to reflect on your actions by analysing or interpreting the information and comparing your work with other similar works to find similarity or difference. Schön says, "he (a practitioner) may reflect on the tacit norms and appreciations which underlies a judgement, or on the strategies and theories implicit a pattern of behaviour. He may reflect on the feeling for a situation which has led him to adopt a particular course of action" (Schön 1983: 62-63). In the context of the practices in this research, reflection-in-action means the execution of each project. Once a project is completed, there is a review or a reflection on the practice (reflection-on-action) and the next action (reflection-in-action) is taken. The topic for each proposed project can be related or independent.

The methodology for the site-specific video practices was based on three stages of the action-reflection cycle: planning, acting and thinking. The planning section describes the details of the preparatory work undertaken, highlighting specific aspects and focuses of the site-specific installation. The acting section describes the work in progress and the results to demonstrate how the installation offered an appropriate representational medium for the urban landscape. The third section focuses on the examination of each practice, enabling me to identify the pros and cons of different types of models and outcomes. In the structure of the whole thesis, Chapter 2 and Chapter 4 discuss the process of the site-specific video practices, which could be considered as my action-reflection according to the theoretical background mentioned in Chapter 1 and Chapter 3. The final outcomes of the practices took place in the summer and winter seasons and are named *Parallel Presents* (2019) and *Passing Landscapes* (2020).

2.3 Planning

The practice consisted of a site-specific video installation with three main elements: place (the site of the film), projection (display of the moving image), and screen (medium of interface). According to the definition of site-specificity, an artwork and its environment are inextricably linked. Site-specific works deal with the environmental components of given places. The scale, size, and location of site-specific works are determined by the topography of the site. The environment is part of the work. Once the work leaves the environment, the work no longer exists.

The practice can be considered as a site-specific installation as the film was placed in the outdoor environment, and the moving image could not have existed without being established in relation to the site. Place (place of the film), projection (moving image) and screen connect with each other and create an assemblage of cinematic place. Place, in the sense used here, not only refers to the place where the moving image has been produced, but also to the place where the moving image is displayed. Thus, place simultaneously becomes a subject for filming, screening and viewing in the chain of process. In the course of the form of video installation, this chain produces sequences of pre-production, production and post-production, during which a narrative can unfold from the heterogeneous components in between the real space and the screen space. Taking place as a significant concern, the purpose of the practice primarily focused on the factor of place and its interactions with moving image, screen and even the reaction of the audience. Clearly, time and space can be represented, experienced, performed and documented in the place of the site.

When considering the practice as a cinematic format installation, time and space become primary organising or structuring principles in the site-specific video practices. Not only do the nature of time and space provide the basic framework for subjective reality, but they

function as the structure of the movement (action) in Deleuze's account of cinema: the movement-image and the time-image.[20]

---

[20] In both *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*, Deleuze regards the film itself as a philosophical instrument, a generator of the concept and the film as a concept for audio-visual art, not in the language, but in the movement and time.

2.4 Choosing the location

The way in which a location is chosen can provide insights into the relationship between the image and the site, making the choice of location in this practice relevant to the three research questions. In the practice, the filming location not only refers to the place where the moving image was produced but also to the place where the moving image was displayed. Therefore, I developed four criteria for choosing the location.

1. The first criterion considered location as a typology of urban space. In connection with the subject matter, I documented a typology of man-made architecture at midnight when there were only a few people around the place. The atmosphere of the space was empty, isolated and silent. A lack of people on the one hand reinforces the significance of an object's existence purely based on its function and form in urban design, and on the other hand demonstrates a kind of aesthetic in related to social and cultural background. A man-made architectural environment is composed of numerous material objects, such as streets, houses, street lamps, signs, and other infrastructure. With its characteristics of universality and globalisation, a human-made architecture may be found in different locations with the similar atmosphere and the same function. Furthermore, the concept of time can be categorised as part of typology. For instance, the time of shooting, the duration of the moving images, the changes in the natural light and even the subtle landscape changes are all topics that can be classified. Therefore, the plan for the site-specific installation developed into two major themes. First, I took into account the street furniture on the sidewalk where the field recording took place between 3 am and 6 am (see Chapter 2.7, "Zebra Crossing," "S Road" and "Bus Shelter"). The second theme concerned the landscape captured from a window in the daytime between 3 pm and 6 pm (see Chapter 2.7, "Blue, Metal, Snow, Sky" and "White Forest").

2. The documentation of the urban landscape resembles a field survey approach. The image is not only seen as an object represented but is also used as a tool for the systematic

analysis of urban planning or urban sociology.[21] The purpose of documenting is to present as much as possible an accurate depiction of landscape. All the recording footages can be regarded as a kind of visual data by summarising its homogeneity and heterogeneity through comparison. The essence of video recording is based on the nature of "witnessing" and "archive." Thus, the role of image embodying all the visual information aims to preserve events occurring in a frame of the temporal and spatial environment. In order to emphasise its objectivity and neutrality, the style of filming should avoid any deliberate dramatic shots or visual expressions. These shots were taken by a single long take of the deserted landscape with the depth of field without any editing and post-production. Moreover, the image presents as a historical retrospective which can link what has happened in the past with what is happening in the current moment. Since the late 1960s, German artists Bernd and Hila Becher[22] began to document a series of industrial architecture, including blast furnaces (1969-1995), gas tanks (1965-2009), water towers (1972-2009), winding towers (1966-1997), coal bunkers (1974), framework houses (1959-1973), and industrial façades (1972-1995). All of these were organised and categorised according to typologies, and most were presented in grids of pictures. According to the requirements of the apparatus, I decided that the proposed site should be a public space with at least 15 square metres of open space to ensure that all the equipment could be correctly installed. In addition, an open public space made it possible to frame a composition by centring the subject. Adopting the techniques of Deadpan photography,[23] I applied a frontal shot from a similar distance, a horizontal perspective with a single vanishing point and other techniques in the practice. Moreover, as the site for recording was also the site for screening, difference in the site's environment, such as light source, traffic volume, sound level or colour temperature in space, needed to be considered on both occasions.

---

[21] Urban sociology describes the study of human life and interaction with urban systems from a sociological standpoint. Urban sociology is sometimes used to provide input for city planning and urban design.

[22] Bernd and Hila Becher first began their project of systematically photographing industrial structures in the late 1950s and is known for their devotion to the principles of New Objectivity, began to influence a new generation of German artists at the Dusseldorf School of Photography.

[23] Deadpan photography is a cool, detached, and unemotional presentation and, when used in a series, usually follows a pre-defined set of compositional and lighting rules. This style originated in Germany and is descended from Neue Sachlichkeit, New Objectivity, a German art movement of the 1920s that influenced the photographer August Sander who systematically documented the people of the Weimar Republic. Now this style of photography associated with Edward Ruscha, Andreas Gursky, Thomas Ruff, The Bechers and many others.

3. Because the image is produced by the optical system, a digital camcorder or a digital camera is developed up to a certain extent. Digital cameras are not only more accurate and much faster than human perception, but also feature an automated image-processing program. In the practices ("Zebra Crossing no.1 and no.2"), the image was screened on the site where the image was recorded. In other words, the same image was recorded and presented at the same location. The relationship between the field and the apparatus can be regarded as a chain of production phases: pre-production (seeing), production (recording), and exhibition (installation setting). All of these phases occurring at the same location depend upon each other and form a chain of image representations. In order to enhance this automated image-processing program and minimise human intervention, my role was only as an operator during the entire self-generating process.

4. In order to emphasize production by automatic means, none of the recording footage was edited and it did not go through any post-production process. The raw images were only transmitted from one device (a camcorder) to another (a projector) in digital format via a memory card. All of these settings were intended to emphasise the automatic approach and highlight the influence of 'place' in the relationship between 'screen' and 'image'. Meanwhile, when I released the control of the image and freed its limitations from an individual viewpoint, the image became neutral and unemotional and devoid of obvious narrative structures. Nevertheless, some details are hidden in the mechanical city system, in that we can find out a pattern or narrative behind a model of socialisation by carefully looking and listening. However, there is another part based on randomness which is unpredictable, has no hints or clues and moves towards new possibilities of starting or ending. The randomness not only occurs during the recording but also in the performance of screening.

2.5 Working with Images

Rather than looking at the role of the image as a narrative context, the practice focused on how images react or interact with the site and what role does site-specificity plays in the development and execution of new types of video artworks. In this section, I develop concepts for the three types of interactions that occur between images and place that could be implemented into the practice of site-specific video installation.

1. Similar Composition

    Similar composition refers to the placement of screen images which have the same composition or a similar composition as the place of the installation. The technique for this approach is to place the screen image in perfect alignment with the horizon line and screen edges. By installing the images into the urban environment, the purpose of similar composition is to make an installation disappear into the environment by indicating its existence as a digital reality (digital archive), making it possible to communicate with the landscape in the current moment without boundaries which emphasises the communications between digital domain and real domain, improvised performance or unplanned events either in the on-screen or off-screen[24] space.

2. Surreal Composition

    Surreal composition, where there is no obvious similarity between the screen image and its surrounding, can be considered opposite to the similar composition described above. The composition could depict a different scene of landscape or use an optical illusion technique to depict an object in three dimensions. This approach of using a realistic image to produce a surreal image in an urban environment has been referenced as related to the development of trompe-l'œi[25] since ancient Greek and Roman times. Trompe-l'œi is an art technique that has been widely implemented in public arts and has found its application in the surface of objects or building façades, challenging the boundary

---

[24] Off-screen is existing or happening outside the frame of the cinema or television screen while onscreen is as seen on a screen (as of television, film, or computer) rather than in real life.

[25] Trompe-l'oeil is an art technique involving extremely realistic imagery in order to create the optical illusion that the depicted objects exist, instead of being mere, two-dimensional paintings. The name is derived from French for "trick the eye", from tromper - to deceive and l'oeil - the eye.

between the two-dimensional paintings and three-dimensional sculptures. In addition, surreal composition requires a perfect setting so that the work can be perceived according to the principle of one-point perspective. Therefore, the requirements related to an image are strict. The image needs to have a relatively higher resolution and a precise perspective to confuse the viewer's perception of reality and imagery reality.

3. Circuit Composition

   Circuit composition refers to a particular screen environment where a screen installation and the architectural objects (a wall, a building, a door) create a sense of temporary space enclosed by the two dimensions of existence. Circuit composition is always combined with the effect of these two techniques. If the screen image is the same as the place, it creates a mirror space within a juxtaposition of real and recorded time and space is created. If the image is not the same, a pathway appears by which to enter the new domain of reality from the physical world to the virtual world. The two dimensions of reality define the boundary for three-dimensional space, and the distance between two walls provides a physical space to process viewer interactivity in an in-between area.

2.6 Apparatus Setting

This section describes the necessary hardware I prepared for the video installation. The installation consisted of the three elements of basic equipment: a portable projector, a movie screen and a movie screen frame. When it came to the feasibility and locomotion of the apparatus, all of the devices used were chosen to support the following basic principles: 1) the whole installation was designed for one person to handle and setup; 2) all the devices were portable, rain resistant, easy to assemble, lightweight and small in size; 3) as the environment was mostly outdoors, the digital equipment was able to be charged by the internal battery rather than external power supply; 4) all the components were chosen for their simplicity, generality and universality, so that the replacement or construction of the setup of the whole installation could be easily achieved using a universal format provided by a local retailer.

Portable Projector

Since the development of projection technology, portable projectors or a pico projectors have gained popularity on the market due to their reasonable price and high image quality, thereby encouraging the potential for large-screening in a variety of applications. Rather than looking at the issue of resolution, my concerns when it came to the practice were throw ratio, image size and battery life. Throw ratio refers to the size to which an image can be thrown from a certain distance of the projector. There are two different ways to calculate throw ratio, D/W=T (distance divided by width equals throw) or TxW=D (throw multiplied by width equals distance). For instance, if the throw ratio is 1.9 and I need a screen size that is 6 feet wide, the distance that I need to place the projector will be 11.4 feet (347.5 cm) away from the screen. The above formula provides us with a basic way to calculate the distance and screen size, but the ratio is also affected by different kinds of projector lenses and screen aspect ratios. The relationship between a projector, screen and distance establishes a temporary visual space in the urban environment which encourages the audience to perceive, interpret, participate or interact with the sequence of the projection process. Distance not only refers to the projection area based on the throw ratio but also to the capacity for interaction in the specific space where a narrative unfolds in the relationship between the image, the screen

and the viewer. Furthermore, a portable projector with a built-in battery can last for continuous work of two to three hours in most consumer models. On the one hand, the ability of locomotion without an external power supply gives a sense of Guerrilla art which challenges the boundary between the image and the environment; on the other hand, a device without an external cable may be easier to hide in the environment and may cause less environmental damage.

Screen Material

#1 Blackout Cloth

Blackout cloth is a very common material used for a projection screen, especially in a home theatre setting. This is not only because of it is budget-friendly, but also because its surface can result in better image quality. Nevertheless, black cloth is an opaque material which does not allow light to pass through, and it can only produce an image on one side. Therefore, blackout cloth is suitable for use in a front-projection setting, and can emphasise the position of the projector or indicates the position of a point of view in real space.
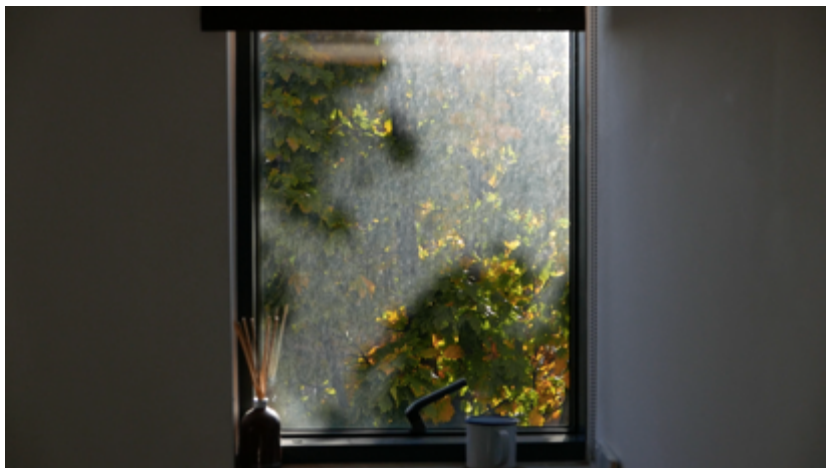
Figure 2.1: The actual view from the room window, London, 2017.

Figure 2.2: Projection image onto a blackout cloth overlapping with the real window scene.

Figure 2.3: The actual view from the living room window, London, 2017.
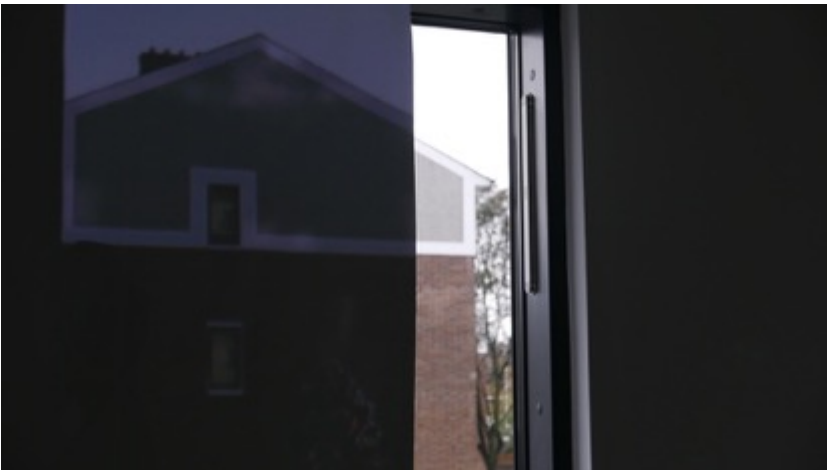
Figure 2.4: Projection image onto a blackout cloth overlapping with the real scene.

Figure 2.5: Projection image and its reflection overlapping with a lively street scene.

#2 Nonwoven Fabric

Nonwoven fabric has been widely used in consumer products (clothes, face masks, bath wipes, tea bags, shopping bags, pillows, etc.,) and in manufacturing processes (agriculture, insulation material, medicine and healthcare). Due to its durability and flexibility, the texture of the fabric can hold high tensile strength in an outdoor environment. Nonwoven fabric is porous as a result of its interweaving of different fibre layers, which allow light to pass or penetrate through it. Therefore, nonwoven fabric is translucent, which can be used in both front-projection or rear-projection. Nonwoven fabric was used as a screening material in the site-specific installation, such as in "Zebra Crossing no.1 and no.2".

Figure 2.6: Details of nonwoven fabric (semi-transparent).

Figure 2.7: Installation prototype with the nonwoven fabric.

#3 Shoji Paper

Shoji paper made of rice and other ingredients is in particular used for washitsu, a tatami rooms. A washitsu is a Japanese-style private space, surrounded by windows and partitions (sliding doors with both sides covered in shoji paper). Because shoji paper is translucent, the space is completely isolated from the window and partitions, creating an ambiguous atmosphere and a mysterious and bright environment. Nevertheless, the price of shoji paper is much higher than the above two options. In addition, shoji paper is made of organic fibre that lacks durability and tends to be fragile in a harsh environmental conditions.

Figure 2.8: Details of shoji paper.

Screen Installation

In order to project large-scale images that correspond with the scale of the urban environment, I designed two types of screen frame prototypes, one of which measured 3 metres wide by 2 metres high, and the other is 2 metres wide by 2 metres high. In a screen installation, the form of the frame should be a simple rectangle shape, with the frame covered over by screen material from the bottom to the top. The screen frame itself should disappear into the environment, with only the moving images appearing in the dark environment.

Prototype 1

This prototype can be considered as an economical, flexible, lightweight and foldable model of a screen frame. The structure of the screen frame was constructed using two aluminium tripod stands and one telescopic rod in the middle. The screen material was only hung three sides behind the frame assembled by grommets. Due to all the components being adjustable, the structure and dimension of the frame could be easily changed to fit the environmental conditions or the images needed. In this case, the screen frame was assembled 3 metres wide by 2 metres high. When I erected this screen frame in the outdoor environment for the first time, the aluminium tripod stand was too fragile to support the screen material in the windy environment, and the telescopic rod easily became distorted due to its lightweight structure and length of 3 metres.

In general, considering its lack of stability, this prototype was a failure and could not be used in the installation setting, where the site was an open urban space exposed to natural forces. However, given that it is lightweight, portable and quick to assembly and disassemble, this prototype would be perfect for use for temporary screening in an indoor environment or a semi-open outdoor space covered by a shelter. All the equipment can be carried by a single person, and all parts can be assembled or disassembled in 20 to 30 minutes, evoking the possibility of locomotion from one location to another location.

Figure 2.9: All the necessary equipment for prototype 1.

Figure 2.10: Outdoor field testing (prototype 1).

Prototype 2

The purpose of prototype 2 was to work towards achieving the stability necessary for placement in the urban environment, while still maintaining the qualities of portability and quick assembly. Based on the experience creating prototype no.1, two improvements were made in prototype 2. First, I shrank the size of the screen frame from 3 metres by 2 metres to 2 metres by 2 metres and replaced the structure of the frame with PVC pipes. PVC pipes are low cost, lightweight, have the principles of generality and universality, and can be assembled to form any kinds of structures using connectors and joints. Second, in order to secure the PVC frame to the ground, I used tent ropes and sandbags to stabilise the whole frame structure and against windy conditions. When I erected the PVC frame on the proposed site, I adjusted tent ropes to secure the screen frame in a stable and balanced way in response to the environmental conditions at the time. The PVC screen successfully stood in an open space with a windy conditions for almost three hours from 4 am to7 am.

This prototype consisted of 20 components that resembled a puzzle game and could be constructed in 20 to 30 minutes by a single person. All the components could fit into a normal sized 12 ft. fishing rod bag and could be comfortably carried by a person while walking in the city. Once the screen material was attached to the frame structure, the dimension of the frame (2 metres by 2 metres) could produce a nearly 100-inch screen size image (screen diagonal 2214 cm x 1245 cm) based on a 16:9 screen aspect ratio. Using the simple mathematic formula (TxW=D) mentioned above, if the throw ratio was 1.9 and the screen size was 2 metres wide, I needed roughly 3.8 metres to place the projector. These data provided me with the basic information I needed to install the installation and arrange the apparatus set in accordance with dispositif.

Figure 2.11: Indoor installation setup (prototype 2).

Figure 2.12: All the necessary equipment for prototype 2.

Figure 2.13: Outdoor field testing (prototype 2).

2.7 Acting

"Seeing, just seeing, not rendering visible what is thought, but rendering what is seen thinkable." (Neumann 2005)[26]

#1 "Zebra Crossing"

Video link: https://vimeo.com/268875688, https://vimeo.com/268946190

A zebra crossing is the site of an in-between area connecting two territories. Characterised by longitudinal stripes painted on the road, a zebra crossing is visible to both drivers and pedestrians and has a clear meaning: pedestrians can walk across the road on the stripes whereas vehicles must come to a complete stop behind the stop line. As the domain of pedestrians is completely divided from the domain of vehicles on the road, a zebra crossing creates for pedestrians a temporal space with a duration of 60 to 100 seconds, which can be regarded as a heterogeneous space or a form of temporal museum space for exhibition. Thus, I intended to play an optical game in this in-between area. A screen installation was set up on either side of the sidewalk, such that pedestrians on the other side became audiences standing at the best perspective point. Once people started to cross the road and walk towards the screen, the movement could be seen as the starting point of a scenario, with a narrative unfolding at that moment and finishing when they pass through the screen. In this installation all the movement is followed a kind of social rule which forms the structure of this video installation.

---

[26] Rudiger Neumann in conversation, December 2, 2005.

Figure 2.14: Zebra Crossing no.1, digital film, colour, sound, 8 minutes and 2 seconds.

Figure 2.15: Zebra Crossing no.2, digital film, colour, sound, 10 minutes and 33 seconds.

Endless Time (Screen + Space)

The video footage of the zebra crossing was projected on a 2 metres by 2 metres screen with a pipe stand (prototype 2) via a portable projector. This nocturnal installation was set up on one side of the sidewalk to enclose the zebra crossing as the circuit composition (please refer to Chapter 2.5, Working with the Images). The projection screen was also placed in a specific position in the space, and at a certain point with a single point perspective a perfect alignment with the horizon occurred, thus reconnecting the space that the rectangle of the screen had interrupted. In addition, the installation was designed with an eye-level perspective for pedestrians where the best spot for viewing the work was on the opposite side of the sidewalk. The distance of the zebra crossing across the road measured 28 metres, and it created a temporary and simple cinematic space composed of a simple composition with the buildings, the traffic light, the zebra crossing and passing vehicles. In "Zebra Crossing no.1," the composition frame was filled with a typical four-storey council house where a vanishing point was at the eye-level of the spectator towards the silver gate on the ground floor of the building. The installation was set up on the opposite side of the sidewalk, which was an open public space, resulting in the silver gate on the screen and the real silver gate being connected by the zebra crossing in both digital and physical forms. The intention here was to create a 'Droste Effect'[27] in the urban landscape by evoking a sense of infinity. In "Zebra Crossing no.2", the composition featured new office buildings under construction, a crane on the top of a building and a clean pedestrian crossing on the road. In both "Zebra Crossing no.1 and no.2," the composition was rigid with straight lines made by man-made architecture reflecting the slowness and sublimity of the urban landscape, especially in the condition without human presence and activity. In "Zebra Crossing no.1," the flashing yellow traffic light indicated a mechanical time in the hierarchy of the urban system. In the "Zebra Crossing no.2," a camera was set up under the traffic light, and the white balance was set to automatic. When the traffic light flashed, the colour of the film changed every second due to the changes in the white-balance, reflecting a kind of mechanical time structure in response to the environmental changes.

---

[27] Droste Effect refers to an artistic technique that creates a recursive picture in which a smaller version of the image is placed inside itself repeatedly.

Because this was a piece of outdoor video projection work, the ideal screening time ran from approximately 8:30 pm to 6:30 am, such that the video of around 30-minute length played 20 times until sunrise on the next day. The projection beam of light became slowly invisible and disappeared due to the effect of sunlight. The ending time for this screening was, therefore, the local sunrise time on that day, meaning that the time would vary depending on the day. It conceives of time as a virtual labyrinth. Time not only exists in a single space-time, but also in an infinite numbers of other possible timelines in a virtual state, each of which has its space-time and becomes the real existence in the present.

Figure 2.16: The Installation view (digital mockup).

Figure 2.17: The Installation view (digital mockup), the front view.

Passing Time (Screen + Viewer)

When viewers enter a space, they easily find the best spot to perceive a cinematic work. In this position, the viewer is standing at almost the same location as the author/ artists. Simultaneously, the viewer is in a sense experiencing the total cinematic experience, not only from the screen image but from all the surroundings, including the sound, odour, temperature, etc. When a viewer leaves the viewing spot and moves towards the projection screen or even passes through the screen, the screen itself is semi-transparent, and the viewer is in the sense passing different layers of composition: foreground, middle-ground and background. This evokes a number of interactions between screen image and landscape, artificial light and natural light, passing time and present time, seeing and being seen, author and actor. The whole installation can be regarded as an emblem of production stages: pre-production, production, post-production. The image, buildings, trees, people and all the elements come to form a circuit composition in time and space without the beginning of the end.

Figure 2.18: The installation view, 5 am, London.

Figure 2.19: The installation view, the front view and back view, 5 am, London.

Figure 2.20: The installation view, the projection image overlapping with a passing truck.

#2 S Road

Video link: https://vimeo.com/258018497

An S road is a type of road design which intends to decrease the speed of vehicles or increase the attention of drivers. This kind of road is particularly used in mountain districts and is well known for its image in racing games such as the Monaco Grand Prix or the Tour de France. The location that I found is an S shaped road is on York Way between the London Boroughs of Islington and Camden. York Way is one of the main streets running east to west in central London. The spot that I placed a camcorder was under a bridge, and the surroundings consisted of an industrial estate, warehouses, office units and private parking spaces. The whole atmosphere was grey, cold, dispassionate and urban without any natural elements, especially at night from 3 am to 6 am. Due to the bridge above turning the road below into something of a tunnel, each car passing under the bridge generated a strong echo effect, composing an urban landscape pattern with both sound and visual components.

The perspective shot was from eye level and looked down the road. The S road with its curved shape gave the composition of the frame a more dynamic structure and added the possibility of dramatic movement for the subject. Nevertheless, all the architectural elements in the frame were still and made from concrete and steel without any organic elements. By contrast, the fluidity and mobility in the frame was based on the random movements made by motor vehicles and pedestrians. The difference between the still image and the moving image of this scene is based on the quality of randomness. In addition, no hints help the viewer recognise time in the still frame, with only the volume of traffic heard in the moving image indicating the passing of time in the structure of the city rhythm.

Figure 2.21: S Road, digital film, colour, sound, 11 minutes and 16 seconds.

#3 Bus Shelter

Video link: https://vimeo.com/269049093

A bus shelter constructed with a roof, a steel structure and a bench is a relatively large piece of street furniture that tends to have a functional and simple design and be placed on a sidewalk. The shooting position for this film was set up on the opposite side of the street to a bus shelter, and the shot used central framing with a single-point perspective to fill the bus shelter in a frame. Since the shooting time was at around 3 am, the road was quiet with minimal traffic. Everything was peaceful, and nothing in particular happened. Nevertheless, the scene had an air of expectation given the timetable indicating an upcoming bus. The video installation was therefore placed at the same spot opposite the bus shelter. In this kind of setting, projection images are not only the representation of the object, but also create a sense of déjà vu. It is interesting to see how the screen images interact with the real object. Is this bus the same as the one on the screen? Is the driver the same or different? Does everything start with a scenario and end with an object? What is the beginning and what is the end? All of these questions create suspense in space and indicates an invisible time system based on a 24-hour routes transportation system.

Figure 2.22: Bus shelter, digital film, colour, sound, 12 minutes and 30 seconds.

#4 Blue, Metal, Snow, Sky / #5 White Forest

Video link: https://vimeo.com/257979433, https://vimeo.com/261266690

"Blue, Metal, Snow, Sky" and "White Forest" were both taken using a static shot from a window in the same room from 1 pm to 3 pm on 28 February 2018. Since the observation occurred from inside a room isolated from the outside environment, the moving images here are only understandable and describable within the framework of aesthetic concerns. In "Blue, Metal, Snow, Sky," the film begins with a long take of the blue sky with heavy snow. The duration of the shot is 11 minutes and 14 seconds. In this piece, I intended to reduce my interpretation of the landscape as an author while emphasising my role as an observer. In the composition of the work, all the elements of cloud, snow and smoke form an organic construction made up of nature. Time is, thereafter, being reminded when the formation of the cloud has been transformed. In addition to the natural elements, there are two types of man-made objects appearing in the frame: a roof tower on the left corner which represents a stable, permanent and immobilised object; and an aeroplane appearing twice across the cloud representing a temporal, random and mobile object. The film initiates a journey characterised not by narrative but rather by a precise observation of the landscape (the cloud formation, smoke and snowfall).

Following the same concept, "White Forest" also develops its theme in a slow, calm and soundless fashion. A static shot is taken of the same scene from the same window using a different angle, which creates a different appearance of the landscape. The composition is made by a variety of vertical lines, such as trees, snowfall, street lights, buildings, window frames, etc. Compared with the open composition of "Blue, Metal, Snow, Sky," "White Forest" is a closed composition depicting man-made architecture. All the elements in the frame are formed vertically, with even the trees growing straight and tall and able to be recognised as a part of urban design. The film begins with a shot of a moment where there is heavy snow and ends with one where there is little snow. The appearance of a building façade gradually appears over time. The colour of the landscape is changed from white to brown, depicting the sequence of change as being related to architecture and nature. I intended to use both works to celebrate the beauty and sublimity of nature. In both works, I could not make a plan

to catch a shot. Rather, I needed to find a chance to start a narrative (turn on the camera) and another chance to end it (turn off the camera).

Figure 2.23: Blue, Metal, Snow, Sky, digital film, colour, sound, 11 minutes and 14 seconds.

Figure 2.24: White Forest, digital film, colour, sound, 24 minutes and 1 second.

Chapter 3: From the Deleuzian to the Dynamic Landscape

3.1 Deleuze's Space and Time

This chapter intends to explore Deleuze's account of time and space in *Cinema 1* (1983) and *Cinema 2* (1985). In these books, Deleuze divided works in two types of film forms, with one type comprised of pre-World War II cinema called "the movement-image" and the other of post-World War II cinema called "the time-image." However, this classification of two types of cinema is not based on the operational definition of filmmaking in relation to Hollywood film style; on the contrary, Deleuze understands film as philosophy. In an interview published in *The Brain Is the Image* (1986), Deleuze says, "I wasn't trying to apply philosophy to cinema, but I went straight from philosophy to cinema. The reverse was also true, one went right from cinema to philosophy [….] One naturally goes from philosophy to cinema, but also from cinema to philosophy" (Deleuze 1986: 366). This way of thinking about film as philosophy can be further explained in relation to Deleuze and Guattari's *What is Philosophy?* (1991). Here the authors write that "there are no simple concepts. Every concept has components and is defined by them. It therefore has a combination. It is a multiplicity, although not every multiplicity is conceptual. There is no concept with only one component" (Deleuze and Guattari 1991: 15). In other words, every concept is defined by other concepts and any concept has components that come from other concepts which correspond to other problems and coexist on the same plane. The term "concept" doesn't refer to a single dimension of knowledge, but to a variety of planes. In addition, there is an inherent unity between the constituent elements of a concept and this unity defines the scope of a plane. The boundary between concepts in this plane is ambiguous, which means that the independent variables in a concept are no longer present; the variables are already inseparable from each other and combine with other coexisting concepts. Deleuze and Guattari explain further: "Here concepts link up with each other, support one another, coordinate their contours, articulate their respective problems, and belong to the same philosophy, even if they have different histories" (Deleuze and Guattari 1991: 18). In this sense, the object (film) of philosophical study and research can be regarded as a kind of a theoretical or conceptual practice in which the object is involved.

This research focuses on the question of the site-specific video installation. That is, the research attempts to follow the trajectory of Deleuze's idea of time-image, by discovering and utilising some concepts from his film-philosophy, such as time-crystal image (1985: 79), assemblage, becoming, still lives (1985: 17), pillow shots (1985: 16), and pure optical and sound situations (1985: 9). Through these perspectives, this research aims to re-examine the content of the site-specific video installation embedded with the above concepts. The focus of this research is to understand how these concepts link with each other to create a new syntax in cinema. As Deleuze points out, "A work of art is a new syntax, one that is much more important than vocabulary and that excavates a foreign language in language. Syntax in cinema amounts to the linkages and relinkages of images, but also the relation between sound and the visual image" (Deleuze 2000: 370). For Deleuze, the syntax of film is not based on a semiotic structure of filmic language referring to signifier and signified in between image and sound.[28] All forms, images, sound, light, space and other components are constructed in a form of rhizome, a type of grass- roots thinking. Through the process of deterritorialisation and reterritorialisation, image is constantly expanding its territory through lines of flight. In *A Thousand Plateaus* (1987), Deleuze and Guattari write: "A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds" (1987: 3). In other words, a book as a form of machine is established by what kind of connection it links, what kind of context it transmits, and what kind of assemblage it makes. According to this sense, as Clarke says, "cinema has become the perfect example to demonstrate Deleuze's concept of cinema as an autonomous machine – a 'spiritual automaton' in which moving images are substituted for human" (Clarke 2014: 1).

---

[28] In 1968, Christian Metz used Saussure's theory of semiotics in film analysis to develop a film language called "Semiotics of Cinema." He proposed that the difference between film language and natural language is that the language of cinema is a signifying system, a kind of artistic expression for one-way communication.

3.2 The Brain Is the Image

Deleuze derives his understanding of the image from Henri Bergson's *Matter and Memory* (1896). For Bergson the image equals movement. Bergson states in the first chapter of *Matter and Memory* that "Images themselves, they cannot create images; but they indicate at each moment, like a compass that is being moved about, the position of a certain given image, my body, in relation to the surrounding images" (Bergson 1896: 10). According to Bergson's account, "the material world is made up of objects, or images, of which all the parts act and react upon each other by movements" (Bergson 1896: 74). While an image occupies the centre and links with the other images, every image is within certain images governed by its mutual relations either from interiority or exteriority, and at each of its movements the relative images continually changes. For Bergson, the exposition of a world is the image (movement) formed by their reciprocal actions and reactions from an aggregate of images as a kind of cinema in itself. Bergson concludes his well-known three theses on movement with two formulas: "real movement = concrete duration and "immobile sections + abstract time." In *Creative Evolution* (1911) (the second thesis), Bergson regards film as "immobile sections + abstract time (Bergson 1911: 2) = false movement" (Deleuze 1985: 1), which is equivalent to natural perception and is a related movement to the any-instant whatever, a modern conception of movement.[29] However, Deleuze argues that even though the film is constituted by immobile sections (24 frames per second), it is not still photos nor a related movement, but an intermediate image. Thus, Deleuze believes that the film is not structured by "immobile section + abstract time," but by dynamic facets, that is, a movement-image that transcends natural perception. Nevertheless, the paradox is that whilst the original concept of movement-image was invented by Bergson in *Matter and Memory* (1896), he seems to neglect it in *Creative Evolution* (1911). Deleuze also argues that it is due to the development of camera movement, montage and cutting, that film can actually become the very movement-image that Bergson discussed in *Matter and Memory*. In the other words, it can be said that Bergson predicted the development of cinema with the concept of the movement-image.

---

[29] In "Creative Evolution" (1911), Bergson explains this idea in relation to human existence. He states: "But it is expedient to disregard this uninterrupted change, and to notice it only when it becomes sufficient to impress a new attitude on the body, a new direction on the attention" (1911: 2).

Above all, even if the films referenced in *Cinema 1* and *Cinema 2* are divided according to pre- or post-World War II and can be characterised according to two types, we should not regard *Cinema 1* and *Cinema 2* as two different systems. On the contrary, we should consider that them as following the same path forged by Bergsonian philosophy. If we do so, we can regard Deleuze's *Cinema 1* as a supplementary explanation to Bergson's movement-image, in that there is an absolute movement operated by actions and reactions which is indivisible, heterogeneous and irreducible. Deleuze explains that the human brain is a screen which receives the external act and the light from the material world. It intercepts some beams of light according to human's perception of the reality. Deleuze says that "The identity of the image and movement stems from the identity of matter and light" (Deleuze 1983: 60). These beams of light are shown in the human brain as "images." However, light that has not been intercepted in the material world is always larger than that which is intercepted in the brain because human's considerations and interests are insignificant compared to the material world. Thus, the concept of image makes us more conscious of our own consciousness where action and reaction function in a universal variation to convince us that the movement will always occur for a concrete duration. In *Cinema 1*, Deleuze sees classics films as based on the sensor-motor system in a variety of movement images, such as the perception-image, affection-image and action image.

In *Cinema 2*, the time-image is derived from the break in the sensory-motor link, which produces the appearance of an image other than the movement-image. The premise of the time-image can be identified in the movement when movement is no longer localisable and loses its coordinates, it cannot be measured. This irregular movement interrupts human perception where the perception cannot be extended to all actions. As Deleuze explains, "A purely optical and sound situation does not extend into action, any more than it is induced by an action" (Deleuze 1985: 18). The gap between the movement and the perception has become an obstacle that needs to be overcome. Thus, Deleuze expands the concept of "duree" by modifying "a sensory-motor model"[30] based on cause-effect relations. Deleuze proposes a

---

[30] Deleuze points out: "What was aberration in relation to the movement- image cases to be so in relation to these two images: the interval itself now plays the role of centre, and the sensory-motor schema restores the lost proportion, re-establishes it in a new mode, between perception and action. The sensory-motor schema moves forward by selection and co-ordination" (1985: 40).

model of time-image characterised by nonlinear and loose structures, narrative fragmentation, improvisation, etc., which has been practiced in French New Wave films, Italian neo-realism films and Ozu's films. According to Deleuze, the time-image has a triple reversal that is opposite to the action-image. Firstly, Deleuze believes that "time is no longer the measure of the movement, but movement is the perspective of time" (1985: 22). Secondly, the image is not only for seeing but has to be read, such that it is readable as well as visible. In a readable image, the image is not a signifier representing movement but tends to enter into internal relations by its opsigns and sonsigns. Finally, the fixity of the camera no longer represents the movement, but is defined by the mental connections that directly affect the audience. It turns from a recording to a camera consciousness which communicates directly with the audience through various means such as "questioning, responding, objecting, provoking, theorematizing, hypothesizing and experimenting" (Deleuze 1985: 23). As Pisters writes, "new camera consciousness is fundamentally related to 'a life' that is nonpersonal and non-subjective and yet highly specific and individuated, always part of a concrete assemblage" (Pisters 2003: 4). It purposes a way to break away from the type of artificial plot, to escape from a world of clichés, to defect from the interests of people, to leave the centre, and to seek a powerful and direct reality.

In the second half of *Cinema 2*, Deleuze emphasises the role of brain and thought. On the one hand, "the brain itself functions like a screen which is not to psychoanalysis or linguistics but to the biology" (Pisters 2003: 7). There is the discovery of a topological "cerebral space" (Deleuze 1985: 211), which is no longer satisfied with creating various types in closed pathways or repetitive or habitual patterns of behaviour, thought and emotion. This new relationship with our own brain mentioned by Deleuze is more like the pure optical and sound situation which continually processes the paradigm of integration and differentiation and passes through "relative mediums [milieu]" (Deleuze 1985: 211) to achieve the co-presence of an inside deeper than any internal medium, and an outside more distant than any external medium. On the other hand, there is a break and an interval in the brain which comes up against cuts in the continuous network of the brain. Deleuze points out, "we no longer believe in an association of images - even crossing voids; we believe in breaks which take on an absolute value and subordinate all association" (1985: 212). For Deleuze, that is not to say that the irrational cut mimics the function of the brain, and neither is the cerebral mechanism

in the brain similar to the linkage of images. In other words, instead of attempting to replicate the true reality, the time-image intends to present the way in which "we make assemblages and rhizomatic connections" (Pisters 2003: 7) in our own brain.

3.3 The Crystals of Time

Bergson divides time into two systems: one is time in the sense of the scientific measurement, that is, "spatialized time"; the other is time according to Descartes' metaphysics. For Bergson, time is not a linear "clock time," meaning the flow of time should not be conceived as a physical or mechanical movement of time. Rather, time, existing in thought, is experienced through intuition, called concrete duration, "duree." For both Bergson and Deleuze, the concept of time is based on the second definition. The so-called time in the present contains past memories and future imagination, as described by Bergson: "what I call my present has one foot in my past and another in my future" (Bergson 1896: 177). "Duree" is a term used to describe such a condition of time. Time is like a river: each stream infiltrates with each other, and merges into an indivisible and continually changing movement where time is continuous and everything is fluid in motion. In this respect, Bergson draws the first great schema in *Matter and Memory* to illustrate the operation of "duree" (see diagram 1). In the schema, O denotes an object, A denotes the spiritual effect closest to immediate perception, B, C, D... denotes the effects of the spirit of gradually expanding and stretching, and B', C', D'... denotes corresponding to B, C, D..., the outlines and details depicted by B, C, D... (Bergson 1896: 127-128). For instance, when we accidentally encounter an ex-lover, what we have in our mind is not an automatic recognition, but the deep recognition of spiritual activity. At this time, on the one hand, all kinds of memories appears (B, C, D...), while, on the other hand, an ex-lover in front of you has various outlines and characteristics corresponding to these memories (B', C' , D'...).

FIG. I.
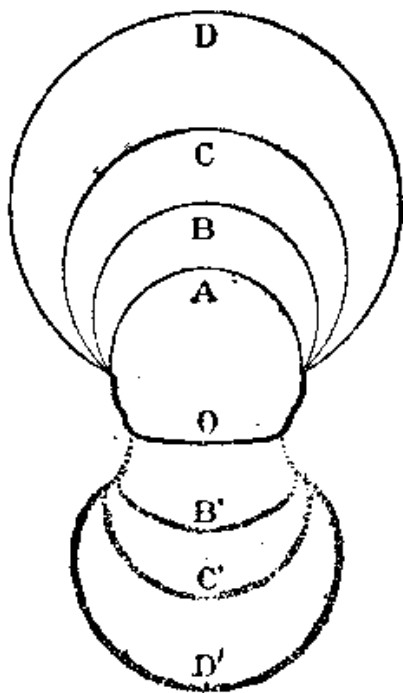
Diagram 3.1: The first great schema.

Theoretically, the smallest circuit in this schema should be composed of AA', which can be the smallest point in extreme cases. Hence, A' could be understood as being integrated by object O. Compared to the circuits of B, C, D...=B', C', D'..., which are gradually expanding, an infinitely contraction of AO represents the recollection with the present perception, in which those (B, C, D...=B', C', D'...) happen at the same time, but we cannot say where perception ends or where memory begins. In fact, that point simultaneously generates and exchanges in the boundaries between reality and the imagination, perceptions and recollections, the present and the past, which makes it difficult to distinguish between the two. That point with infinite contraction is the so-called "crystal of time" in which time splits itself into a multi-faceted present and past. Thus, the transparent side of the crystal makes all the present pass, whereas the opaque side of the crystal preserves all the past. Both sides constitute the crystal in which the past and the present exist simultaneously and constantly exchange. For Deleuze, film actually appears as "a model of the crystal-image" (Deleuze 1985: 77) which provides the perfect interpretation of the mechanism of the reproduction. Time in the film has been re-organised and given its own dimension, which creates a transcending experience beyond the

individual experience in the real world. In this respect, the fundamental operation of the crystal-image is a pure optical and sound situation.

Compared to a sensory-motor situation based on cause-effect relations, a pure optical and sound situation is characterised as "the break of sensory-motor link" (1985: 173) in which the image (the time-image) does not adhere to a linear narrative and cancels its function in a circuit of perception-action images. The pure optical and sound image is expressed in film as "the proliferation of empty spaces, abandoned spaces, disconnected space, and any-space whatevers" (1985: 272). While the movement-image constitutes time in its empirical form in that "the past is a former present, and the future a present to come" (1985: 271), movement from successive shots becomes an indirect representation of time. For the movement-image, time is no longer measured by movement, but time in itself become the measurement of movement. On the contrary, the time-image becomes a direct presentation of time in which the image has a double-sided effect in both the past and present, the actual image and the virtual image. As Deleuze points out, "There is no longer any linkage of the real with the imaginary, but indiscernibility of the two, a perpetual exchange" (1985: 273). The time-image as direct representation is related to the concept of duration and the splitting of time in which "it divides time into a present which is passing and a past which is preserved" (1985: 274). On the one hand, the duration is a subjective consciousness of time, in that time is indivisible, non-quantitative and heterogeneous. The duration exists in the state of internal consciousness and appears in the continuous psychological facts without space intervention. On the other hand, the splitting of time means that every moment is decomposed into present and past. Time links with the continuous change of our perception and memory, which constitutes our inner life. As Deleuze says, "Subjectivity is never ours, it is time, that is, the soul or the spirit, the virtual. The actual is always objective, but the virtual is subjective: it was initially the affect, that which we experience in time; then time itself, pure virtuality which divides itself in two as affector and affected, 'the affection of self by self as definition of time" (1985: 82-83).

3.4 Frame, Set and Assemblage

Deleuze uses the concept of the frame to explain the relationship between space and image. According to Deleuze's writing in *Cinema 1*, film is not represented by "immobile section + abstract time," but by movement (Deleuze 1983: 9-11). All the things appearing in this movement, including people, objects and space constitute a frame. Each frame is the spatial representation of the image, and Deleuze considers a framed image as a closed system, depending on whether the components of this closed system are fixed (constant) or variable (dynamic). As Deleuze says, "the frame has always been geometrical or physical" (Deleuze 1983: 13). The frame is "the determination of a closed system, a relatively closed system which includes everything which is present in the image - sets, characters, props" (Deleuze 1983: 12). When the frame consists of spatial parallel lines or diagonal lines, this composition shows a balance in which the motion is considered to be a constant. This is a "geometric frame," such as "Antonioni's deserted landscapes," and "Ozu's vacant interiors" (Deleuze 1983: 12). When the frame consists of dynamic actions (act), it is a "physical frame," which can be found in the frames of Griffith's, Eisenstein's, and Gance's films which are "conceived as a dynamic construction in act" (Deleuze 1983: 13). In addition, Deleuze further explains the difference between a set and a whole. While the frame can be understood as an information system or a closed system depending on the amount of data (information), the differences between the information can be divided into a small set and a larger set, where "the set of all these sets forms a homogeneous continuity, a universe or a plane [plan] of genuinely unlimited content" (Deleuze 1983: 16).

However, whether it is a set, various sets or even all the sets, it still cannot become a "whole." The set or all the sets can be subdivided into sub-sets or composed of a larger set, but a whole has no elements and a whole cannot be split. Thus, the whole is like a thread which traverses between different sets. Through this thread-like line, all the sets pass into each other and are integrated into the whole. In other words, "a whole is the open related to time and spirit; and a set is composed by the components related to content and space" (Deleuze 1983: 17). Moreover, Deleuze uses the concept of an "out-of-field" to clearly explain the connection between the set and the whole. An "out-of-field" (Deleuze 1983: 17) refers to what is neither seen nor understood, but is nevertheless perfectly present. In fact, the out-of-field has two

different aspects. One is a relative aspect (related to the set): when the set is visible and becomes the frame, there must be a larger set or other invisible sets in relation to it, in that these invisible sets will eventually appear as a new frame by means of an out-of-field. The other aspect is an absolute aspect (related to the whole): all the sets are in the process of the duration, which is open to the immanent body of the whole universe. In this respect, time becomes the fundamental factor in bringing the set (the frame) to the trans-spatial and the spiritual level. For example, "Antonioni's geometric frame where the awaited character is not yet visible" (Deleuze 1983: 18); and Hitchcock's frame as "a mental image, open (as we will see) on to a play of relations which are purely thought and which weave a whole" (Deleuze 1983: 18). These two aspects are always intertwined, and all the frames imply the out-of-field in relation to time and space in the form of a whole.

As Ian Buchanan writes, "the tripartite schizoanalytic concepts of body without organs, assemblage and abstract machine reveal the basic matrix of Deleuze's account of the cinematic image" (Buchanan 2006: 119). This structure reframes the modulation of frame, shot and montage. As Deleuze points out: "What originates from montage, or from the composition of movement-image is the idea, that indirect image of time" (Deleuze 1983: 32). When the modulation of the frame deterritorialises the image by presenting it in a new way (body without organs), the shot assemblages various elements within a closed system frame where "the montage is the abstract machine of cinema that links the frames and gives the twin powers between the two" (Buchanan 2006: 142). Deleuze and Guattari claim that: "The abstract machine (montage) sometimes develops upon the plane of consistency (the frame), whose continuums, emissions, and conjugations it constructs, and sometimes remains enveloped in a stratum (the shot) whose unity of composition and force of attraction and prehension it defines" (Deleuze and Guattari 1987: 71). Although the above concepts are quite abstract, the meaning expressed here is similar to Deleuze and Guattari's concept of the "machinic" assemblages in *A Thousand Plateaus* (1987). Adopting the concept of "rhizome" as a new way of thinking leads to the construction of a map "that is always detatchable, connectable, reversable, modifiable" (Deleuze and Guattari 1987: 21) and contributes to a new unity. Deleuze and Guattari use the metaphor of "the war machine" (Deleuze and Guattari 1987: 396-400) to explain such a situation. In the combination of "man-horse-stirrup constellation," a man is no longer isolated, but forms a new relationship with the horse to

become a new war combination. In this man-horse assemblage, the change has been taken by both the man and the horse, which is a function of "becoming-animal in the war machine" (Deleuze and Guattari 1987: 396). However, we do not perceive the becoming in most cases; what we perceive is only a transcendental world, or an external world; but only through art (cinema) can we perceive what we are missing from perceptuality, what events are produced by the qualities of pure differences in the flow of time and what characteristics of art presents as the becoming-imperceptible, "that brings into play the cosmos with its molecular components" (Deleuze and Guattari 1987: 280).

3.5 Pure Optical and Sound Image

In *The Matrix of Visual Culture: Working with Deleuze in Film Theory* (2003), Patricia Pisters identifies two approaches to the image. The first conceives "the image as a representation that can function as a (distorted or illusionary) mirror for identity construction and subjectivity" (Pisters 2003: 4), whereas the second is focused on a new camera consciousness and its mental connections where "the dominant image of thought is defined by thinking in terms of representations" (Pisters 2003: 6). According to this classification, the first approach is referring to the apparatus theory taken into account from psychoanalysis. For instance, Jean-Louis Baudry was the first to draw on psychoanalytic theory to analyse the camera as an institution. He argued that the cinema is ideological in that it creates an ideal, transcendental viewing subject where the apparatus ensures that "the cinema places the spectator, the 'eye-subject,' at the centre of vision" (Creed 1998: 5). Christian Metz, who adopted Lacanian psychoanalytic theory "in the context of the imaginary and the symbolic" (Creed 1998: 8) also argued that film is a sort of reflecting mirror of the image in the screen-spectator relationship. By contrast, the second approach is a Deleuzian one influenced by Henri Bergson, making it different from traditional apparatus theory that sees images as representation. In a Deleuzian approach, images do not have a fixed meaning, but they always "need to be reconsidered and related to their specific assemblages" (Pisters 2003: 5). This approach emphasises a new camera consciousness, which would no longer be defined by the movement it is able to follow or perform, but by the mental connections it is able to enter into. This second approach in Deleuze's terms is the pure optical and sound image.

In the first chapter of *Cinema 2*, titled "Beyond the Movement-Image," Deleuze describes the neo-realism that occurred after World War II, which proposed a new approach to replace the "montage" with "long shots," thereby corresponding to the concept of what Bazin calls the "Image-Fact."[31] This kind of films, oriented by "seeing" rather by "action-response," is what Deleuze calls "pure optical and sound image." If we consider that film lies in the fact of

---

[31] Bazin pointed out this is "a fragment of concrete reality in itself multiple and full of ambiguity, whose meaning emerges only after the fact, thanks to other imposed facts between which the mind establishes certain relationships." Both Bazin and the Neorealists were looking at the cinematic medium as just that, a medium, a means of getting to the world and getting the world to us without intervening in it (Robert 1983 :34).

"seeing," the most valuable tool in the film format is that it is able to create a transcending experience along the dimensions of time and space, which is impossible to experience or see in real life. For Deleuze, film is "time-image," the art of time, in that time exists in a nonlinear system that contains the present, past memories and future imaginations. Neo-realist films and modern films are aimed at this new reality, which is always blurred and needs to be interpreted.

Example of such modern films include De Sica's *Bicycle Thieves* (1948) and *Umberto D.* (1952); Rossellini's tetralogy - *Germany Year Zero* (1948), *Stromboli* (1950), *Europe '51* (1952), and *Journey to Italy* (1954); Visconti's *Obsession* (1943), *La Terra Trema* (1948) and *Rocco and His Brothers* (1960); Antonioni's *Story of a Love Affair* (1950) and *The Eclipse* (1962); and the films of Fellini, Robbe-Grillet, Godard, Tati, and Rivette. This list, of course, also includes Japanese director, Yasujiro Ozu, who had a different trajectory from neo-realism, but achieved the most significant results in terms of pure optical and sound situation. Ozu was also "the first to develop pure optical and sound situation" (Deleuze 1985: 13), and is considered the inventor of opsigns and sonsigns. This is the reason Deleuze gives Ozu an individual chapter, separating his method from the neo-realist directors and French new-wave directors (this research will discuss Ozu and his methods in the next chapter). Today, as engaged in the scholarly work of Tiago de Luca[32] and others, the list of films with "pure optical and sound image" has been expanded with the films of Wim Wenders, Hou Hsiao-Hsien, Edward Yang, Wong Kar-Wai, Tsai Ming-Liang, Jia Zhangke, Hirokazu Koreeda, Michael Haneke, Claire Denis, Lav Diaz, Bela Tarr, etc., also belonging to this category.

For Deleuze, all the films listed above no longer can be characterized by the movement-image, but instead by the scenes of walks, wandering and everyday banality. Thus, these films with disconnected space, empty spaces, amorphous spaces and still lifes are freed from the actions and plots (the sensory-motor links) which have dominated in classic films. As Deleuze says,

---

[32] Tiago de Luca is the author of *Realism of the Senses in World Cinema: The Experience of Physical Reality* (2014) and the editor of *Slow Cinema* (2016). He has focused on slowness as a current trend in world cinema by selecting the work of Carlos Reygadas, Tsai Ming-liang and Gus Van Sant.

If it is true that the sensory-motor situation governed the indirect representation of time as consequence of the movement-image, the purely optical and sound situation opens onto a direct time-image. The time-image is the correlate of the opsign and the sonsign. It never appeared more clearly than in the author who anticipated modern cinema, from before the war and in the conditions of the silent film, Ozu: opsigns, empty or disconnected spaces, open on to still lifes as the pure form of time. Instead of 'motor situation - indirect representation of time', we have opsign or sonsign - direct presentation of time.
(Deleuze 1985: 272-273)

In addition, the concept of time, in Bergson's words, "duree," is a coexistence situation in between the present and the past without a centre and a focus. Thus, the question is how we can reflect the concept of "duree'" (duration) in the format of moving images. Deleuze locates the answer to this question in post-World War II modern films. As he writes,

> The question now becomes: 'What is there to see in the image?' (and not now 'What are we going to see in the next image?'). The situation no longer extends into action through the intermediary of affections. It is cut off from all its extensions, it is now important only for itself, having absorbed all its affective intensities, all its active extensions. This is no longer a sensory- motor situation, but a purely optical and sound situation, where the seer [voyant] has replaced the agent [actant]: a 'description'. (Deleuze 1985: 272)

In the movement-image, the concept of time relies on a linkage of movements, in that time is proved through motion. If the concept of time is based on the presupposed sensory-motor link, it represents time as the number of motion, and it is still a form of space. This is similar to a metaphor used to describe the "spatialized time": when a swinging pearl strikes the next pearl, the movement of the swing represents as each tick of the clock as one second. As a result, a linkage of movements can also represent one second, one minute, one year and so on. Once the movement stops (swing stops), this means a time pause or break for the audience. However, this way of expressing time is, in the end, an expression of time in physics, such that the movement can only give a "mobile section of duration," but not the entire time experience. In the time-image, time does not attach itself to these movements. Time is beyond the existence of images, movements and spaces. We do not need to emphasise the

existence of time through movements, in that the moving images are essentially recorded changes in time. Bi Gan, a young Chinese director, uses a vivid metaphor to explain how to deal with time in film: "There is an invisible bird and you can't see it. While I cover it with a cage and paint colors on it, then you can see it. The invisible bird is time. The cage is the whole space described by the long shot where the dreamy illusions are colors in the context"[33] (Bi 2016). In order to capture this invisible bird, the most representative in time-image is to shoot the still lifes. As Deleuze says, "the bicycle, the vase and the still lifes are the pure and direct images of time. Each is time, on each occasion, under various conditions of that which changes in time. Time is the full, that is, the unalterable form filled by change. Time is the visual reserve of events in their appropriateness" (Deleuze 1985: 17).

For Deleuze, time-image does not eliminate movement-image, but reverses its relationship with the movement (a time-image has a subordinated movement).[34] In other words, time is no longer a numerical value or the measurement of movement, a kind of indirect representation, but instead the movement is the result of a direct presentation of time. Put simply, the movement is the evidence of the passing time. Thus, the connection between the movements should not be regarded as a process of action and reaction, or fall into the consciousness of clichés.[35] Rather, connections between the movements should be seen as traces of time in motion, where the narrative is driven by time. This concept reverses the relationship between the image and the narrative where the image no longer surrenders to the narrative from a series of action-images. It is more important to create an atmosphere for the image, where the image is not only to be looked at, but also to be readable and to let the viewer enter the introspective inner world. This is so-called the "pure optical and sound image" which not only includes "opsigns" and "sonsigns," but also "reading signs" and "meaning signs." Deleuze writes,

---

[33] Bi, Gan. "An interview with Kaili Blues director Bi Gan: time is an invisible bird." Movie Magazine July 2016. 15 July, 2016.

[34] While the movement-image and its sensory- motor signs were in a relationship only with an indirect image *of* time (dependent on montage), the pure optical and sound image, its opsigns and sonsigns, are directly connected to a time-image which has subordinated movement (Deleuze 1985: 22).

[35] Deleuze points out that the five characteristics that caused the crisis of the action-image : the dispersive situation, the deliberately weak links, the voyage form, the consciousness of clichés and the condemnation of the plot (Deleuze 1983: 210).

As the eye takes up a clairvoyant function, the sound as well as visual elements of the image enter into internal relations which means that the whole image has to be 'read,' no less than seen, readable as well as visible… Even when it is mobile, the camera is no longer content sometimes to follow the characters' movement… but in every case it subordinates description of a space to the functions of thought. This is not the simple distinction between the subjective and the objective, the real and the imaginary, it is on the contrary their indiscernibility which will endow the camera with a rich array of functions, and entail a new conception of the frame and reframings. (Deleuze 1985: 22-23).

In the films of Antonioni or Ozu, one often comes across shots that resemble still lifes, such as a bicycle leaning against a wall or a vase on a table. Even though the image looks static to an extent, the viewer still experiences time through the static long shot. From the point of view of Deleuze, this experiencing of time is "duree." In order to understand how "duree" processes in the still lifes, this research uses James Benning's film *Casting a Glance* (2007) as an extreme example for illustration. While the audience is watching the landscape shot by Benning, Robert Smithson's "Spiral Jetty" land art, which continuously changes its appearance as it is slowly eroded by the tides, can also be observed. This change in the "Spiral Jetty" is irreversible, just like time. Even if we were to return to Benning's shooting location today, we could not see the exact same land art from the same perspective. The gap between the reality and the image is the result of "duree." In Benning's *Casting a Glance*, the image not only presents a period of landscape change, but also describes the system about nature, a universe of constant change that includes such example as sunrise and sunset. In this universal system, nothing can be surpassed where all the movements and actions are accompanied by the system. Because everything is part of a system, the difference between the mobility and immobility can be regarded also as a part of a system following the universal rule of time. For an instance, the image of a static bicycle does not mean that the bicycle will never move, but instead symbolises that the bike has been unused for a period of time, an idle period. In "duree," even if the object is still and no longer moving, the progress of time will never stop. Through the documentation of the still lifes, a seemingly blank time can highlight the periodic changes between the mobility and immobility in the course of time. These kinds of changes,

whether it is in a small system (a daily task) or in a big system (life and death), they all surrender to the law of time.

3.6 The Art of Ozu: the Poetics of Cinema

As Deleuze points out, Yasujiro Ozu was "the first to develop pure optical and sound situations" when "the Europeans did not imitate him, but came back to him later via their own methods" (Deleuze 1985: 13). In the method that he developed himself, Ozu is best known for the stationary low-angle shot, the so-called 'tatami shot'.[36] During his entire directorial career, Ozu rarely moved his camera, always placing it in a low position approximately 30 cm above the ground which is about 14-15 cm above the tatami mat (Sato 1989: 21). Ozu expressed himself through a consistent cinematic style that constructed a carefully balanced world, often associated with traditional Japanese aesthetics and lifestyle. As the Chinese director Jia Zhangke says, "in the case of films by Ozu and the Taiwanese director Hou Hsiao-Hsien, both filmic languages come from their philosophy of life: the power of observation in the stillness. It actually evokes a sense of deep respect for the object through an attitude of watching and listening" (Jia 2009: 138). In addition, in Hou Hsiao-hsien's essay "Revisiting Yasujiro Ozu" (2010), he mentions that he had read the description of observation in Donald Richie's "Ozu: His Life and Films" (1974). In Ozu's films, the gaze of vision is an attitude of listening and watching in which, this is the same attitude taken when people are watching Noh (theatre), the Japanese tea ceremony (chanoyu) or the Japanese art of flower arrangement (ikebana). In his essay, Hou Hsiao-hsien also addresses why he himself uses a fixed camera in most of the scenes: "As far as I am not moving a camera, it is because I prefer to use non-professional actors. For non-professional actors, it is best not to alert them.... therefore, I use a medium shot to shoot long so I can capture them in the environment I have framed. In order to capture the reality, to re-establish the image of the reality in terms of my obsession with the real world, it becomes a static long shot" (Hou 2010).

As a result of the filmic language used in the films of Ozu and Hou Hsiao-hsien, the static long shot brings the audience an experience similar to watching a painting. The composition in each frame is carefully arranged by the director, with all the clues of the plot subtly hidden in the frame. That is to say that the event occurs in a constructed frame, a single space. The

---

[36] Wen Jiang (2003) address that Ozu adopted this camera position because the convenience of low-angle shots as Ozu inferred in his interview.

action itself is not described by the montage of close-up shots, but is observed from an appropriate distance, creating a sense of poetic links in the ambiguity between the presence and the absence. Moreover, in order to create cinema as a poetic art form, Ozu relied on an extremely rigorous and accurate pre-production process based on the system in operation at the Shochiku film studio at the time. In his hand sketched storyboards (see Figure 3.1), we can see how the precise control in his film. Every storyboard indicates how many seconds and filmstrips are needed for each shot and the total length of the film. Even though the storyboard is substantially different from the finished piece in most of other filmmaking situations, Ozu can always perfectly implement the idea of the storyboard in his filming. Yoshiyasu Hamamura, who worked for Ozu as an editor for many years, said in an interview: "When I communicated with Ozu, the length of the film was more accurate than the length of time, for example, 4 seconds of film means 6 feet of filmstrip; if you need a glance, that is 8 frames in the filmstrip; and if you need that glance to stay a little longer, it is 1 second which requires 1.5 feet of filmstrip" (Sato 1989: 66-67). Hou Hsiao-hsien once described that he generally used approximately 25,000 feet of film in a film (a 90-minute movie is 8,100 feet of film). He said, "I used 40,000 feet to make a film, and even in the film *Café Lumiére* (2003), a tribute to Yasujiro Ozu on the centenary of his birth, I used 160,000 feet on this Japanese film, whereas, Ozu completed a film with only 20,000 feet on average" (Hou 2010). Clearly, the value of a film is not established upon the economic cost of filming, but Ozu created a unique film form which can be quantified and formalised in the process of filmmaking as a result of his rigorous work attitude and long-term studio experience. As Ozu once said, "Some people have asked me, how about making different themes in a movie? But I replied that I am selling tofu. How do people who make tofu to make a curry rice or a tonkotsu? How can it be delicious?" (Ozu 2013: 45). His philosophy of film derived from an elaboration of life and became artistic achievements, allowing him to engage in an exploration of film aesthetics and film form, and profoundly impacting subsequent filmmakers such as Hou Hsiao-hsien, Wim Wenders, Claire Denis, Lindsay Anderson, Aki Kaurismaki, Tsai Ming-liang, Hirokazu Koreeda and Jia Zhangke.
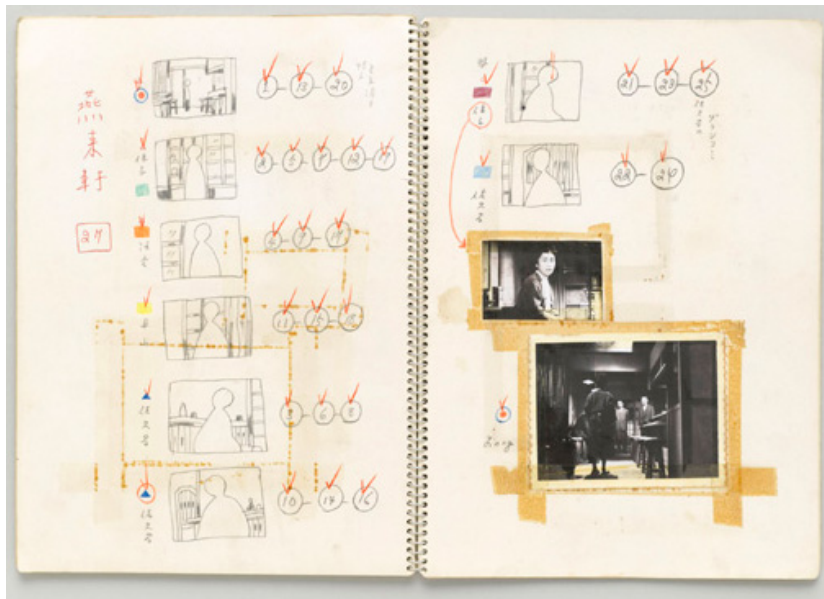
Figure 3.1: Ozu's storyboard for *An Autumn Afternoon* (1963).

Space is the main factor in Ozu's films, while the actor becomes a cinematic element placed in the appropriate position according to the director's instructions. In the documentary about Ozu, *I Lived, But...* (1983), directed by Kazuo Inoue, an anonymous actor said, "the performance is very restricted to the form. This means that Ozu saw the actors as kinds of puppets that only the director could give a soul to." Ozu also compared the actor with the untrimmed flower, in that its beauty of life can only be expressed through the tailoring of the director. From the perspective of Deleuze, this is because the action-image disappears and is replaced by the purely visual image of what a character is*,* as well as by the sound image of what he says. When banal dialogue constitutes the main content of the script, the most important considerations are choosing an actor based on his physical and moral appearance and the establishment of any dialogue whatever, apparently without a precise subject-matter. Similarly, the Malaysia born, Taiwan-based director, Tsai Ming-liang, also said, "I hope that Lee Kang-sheng[37] will never become a professional actor, at least not in my movies. It is like actors in Bresson's films whose neutral performances are awe-inspiring and plain-spoken and have never been discussed as so-called acting. In this way of performance, it seems more realistic and convincing.... walking, drinking, eating, bathing, sleeping, urinating, snoring,

---

[37] Lee Kang-sheng is a leading actor in all of Tsai's films. Tsai Ming-Liang and Lee Kang-sheng have had a long-term collaboration since 1989 and by 2018 had collaborated on 33 works including feature films, short films, TV dramas and video installations.

vomiting, killing cockroaches... Lee Kang-sheng is born to be slower than others to do these daily, repetitive, meaningless, and occasionally derailed movements, which creates a unique atmosphere in time and space...this way, I feel it is closer to reality, which becomes my artistic expression in the film" (Tsai 2002: 155). In Ozu's films, the acting role is to serve the space (an image of a home) and a perfect type of the traditional Japanese family; on the contrary, in Tsai's films, the space is home for a lonely person or a homeless person. Even though the role of the character and the atmosphere of the space in Ozu's and Tsai's films are quite different, the functions of the roles are consistent. Through the accumulation of daily and meaningless behaviours, people and space gradually go through a process of "becoming" where the character and the space gradually merge into a new unity. In this sense, the space is used for the character, and vice versa. Even if the character disappears, the audience still can find links between the space and the character.

In Deleuze's words, Ozu's creates any-space-whatevers, which includes two forms of spaces: one is "the disconnected space" (Deleuze 1985: 8) and the other is "the empty space" (Deleuze 1985: 16). The disconnected space means that "the connection of the parts of the space is not given, because it can come about only from the subjective point of view of a character who is, nevertheless, absent, or has even disappeared, not simply out of frame, but passed into the void" (Deleuze 1985: 8). In other words, the disconnected space is the unique psychological space that is able to develop the imaginary gaze that evolves into the subjective point of view by the disappearance of the character. For the Italian director Michelangelo Antonioni, the objective image is based on the subjective image in that the true reality must go through the mental level, a process from the objective to the subjective. For instance, in *Il Grido* (1957), Antonioni describes a lost man wandering aimlessly in search of a trace of his lover, Irma. *L'Avventura* (1960), is about a woman who has disappeared on an island and *Identification of a Woman* (1982) is also a story about searching for a departed and disappeared woman. Antonioni lets his protagonists disappear in the movie, and through his/her gaze, the spaces appear broken and disconnected, differently from the traditional point of view shot and develops what one could call a spiritual and mental gaze. As Deleuze points out, "The imaginary gaze makes the real something imaginary, at the same time as it in turn becomes real and gives us back some reality. It is like a circuit which exchanges, corrects, selects and sends us off again" (Deleuze 1985: 9).

The second form of any-space-whatever is the empty space. If in the disconnected space, the characters are suffering from the absence of another character, in the empty space, the characters are "suffering less from the absence of another character than from their absence from themselves" (Deleuze 1985: 9). In this sense, this space refers to the gaze of a person whose character is objectively emptied. For example, in the ending scene of *L'Eclisse* (1962), Antonioni juxtaposes a series of 58 shots composed of streets and buildings where characters used to meet. This refers the space back to "the lost gaze of the being who is absent from the world as much as from themselves" (Deleuze 1985: 9). However, in addition to the above two types of spaces, there is an Ozu-style shot of an empty space. This is different from the empty space in Antonioni's film, which shows a situation where one had existed, but has disappeared; whereas, the empty space in Ozu's film reveals the characteristic of autonomy. Rather than creating a space suffering either from the absence of the character himself or from the absence of another, the space in Ozu's films tends to achieve the "absolute," an empty space without characters and movement. Through a kind of pure contemplation, the empty spaces in Ozu's films bring about the identity of the mental and the physical, the real and the imaginary, the subject and the object, the world and the I (Deleuze 1985: 16). In these empty spaces there is no difference between the observer and the observed. Ozu's empty shots, as Geist writes, "reveal the power of emptiness, of a lack of information, to suggest a multitude" (Geist 1994: 288).The most well-known empty space is the 10 second static shot of the vase at the end of *Late Spring* (1949). Unlike Antonioni, who used montage to express time, Ozu used long shots to achieve the same effect. For Ozu, time is no longer a montage of spaces attached to the shots, and time instead directly emerges within a single shot. In *Late Spring*, Ozu shows us how the still life of the vase becomes "durée," in which "the still life is time, for everything that changes is in time, but time does not itself change, it could itself change only in another time, indefinitely" (Deleuze 1985: 17). In this respect, a long shot of the vase highlights the constant and fluid form of time, which is a direct representation of time, a pure optical and sound situation. Deleuze concludes that,

> In short, pure optical and sound situations can have two poles: objective and subjective, real and imaginary, physical and mental. But they give rise to opsigns and sonsigns, which bring the poles into continual contact, and which, in one direction or the other,

guarantee passages and conversions, tending towards a point of indiscernibility (and not of confusion). (Deleuze 1985: 9)

In general, the art of Ozu has always been recognised as utilising an anti-traditional film grammar, such as in the case of his violation of the 180-degree rule and avoiding the effect of fades and dissolves. And as a kind of auteur cinema, the Ozu's signature style of filmmaking includes low angle camera positions, the static camera, empty space, pillow shots, precise compositions and contemplative pacing. As the practice in this research intends to take "the empty space" as the main subject in the format of the site-specific video installation by using a fixed-camera technique, it explores a new syntax of the cinematic space in the assemblage of image and space, screen space and public space, reality and image reality. The next chapter of this research will focus on Ozu's creative approach, especially on his application of the long shot in relation to the static camera and the symmetrical composition, the subjective and objective image and the tempo and the direction, as well as explore the connection between the site-specific video works and Ozu's empty space.

3.7 Ozu's Methodology

Today and more than 50 years after Ozu's death, film critics and scholars from both Asia and the US and Europe have provided important insights into his methodology. The first Western country to discover Ozu was the United Kingdom. At the London Film Festival in 1958, Yasujiro Ozu's *Tokyo Story* won the Sutherland Trophy, making it the winner of the Best Film Award in the UK. As a result, Ozu's reputation gradually spread to the United States, France, Germany and other Western countries. During the 1970s and 1980s, 10 years after Ozu's death, a wave of research on Ozu emerged. In particular, Donald Richie's *Ozu: His Life and Films* (1974) laid the foundation for an overall understanding of Ozu from the Western perspective; Paul Schrader's *Transcendental Style in Film: Ozu, Bresson, Dreyer* (1972) promoted Yasujiro Ozu as one the three representatives of the contemplation of slow cinema with the transcendental style (the other two are France's Bresson and Denmark's Dreyer); and Tadao Sato's *The Art of Yasujiro Ozu* (1979), provided overview of Ozu's 54 works (including the data of incomplete or partially lost films), thereby contributing a more complete understanding of his philosophy for future research activities. This list of course also includes Deleuze, who regarded Ozu as the pioneer of the pure optical and sound image, especially in his methodology of the still lifes. The image with the still objects evokes the existence of time which can be purely existed rather by actions and reactions which perfectly echoes Deleuze's concept of "time-image." However, we do not know Ozu's arguments for these interpretations of his films, such as "time-image" or "pure optical and sound image." An understanding of Ozu's initial intention in terms of his methodology can only come from Ozu's words, which can be collected from Ozu's notes and interviews from film screening events during the 1950s. From another perspective, even if we know Ozu's purposes in filming, we cannot really understand Ozu's methodology, because the connotation of the image is always greater than the words used by the director to describe them. The image not only contains the director's intention, but also directly presents an exposition of a world across time, space, nationality and language which transcends plot and life experience, and links to the human perceptions in terms of the inner life in our spirit.

The process of filmmaking including framing, shooting and editing, must be completed by the director's eye, which is to say that the director's vision of a world must convey the

connotation of the film. Therefore, one way to understand Ozu's methodology is to seek to understand Ozu's worldview. Even though Ozu discussed his unique cinematography in a number of interviews, it is still difficult to understand Ozu's true intentions. Ozu once said that he had read Victor Oscar Freeburg's *The Art of Photoplay Making* (1918) when he was young, but said that "the whole book was trying to explain a simple concept by using many complicated words, it is like saying that this konjac is so delicious because it has added some soy sauce, sugar and a little pepper to make it delicious" (Tanaka: 1989). When Ozu was interviewed or wrote articles, he deliberately explained the complex reason behind his cinematography in a very simple way. Ozu tells us that that film is, first and foremost, a practice. In the context of the Japanese film industry at the time, people did not study film at school, but at the film studio where they learned how to make movies through the mentoring system. The art of filmmaking was more practical than philosophical. Thus, the development of a director's signature style was a process of constant trial and error. Through the reflections from each practice, a unique style and a viewpoint could be created. From this point of view, film is like other crafts that need to be practiced. A film director needs to continually make films to gain knowledge through the experience where the process of making a movie is also a process of understanding film. In the process of making the film, the director usually knows what he wants to do, but, at the beginning of his career, he does not know why. That is to say, that it is easier to make a film than to understand it, and knowing is more difficult than making when it comes to the art of filmmaking. As Hou Hsiao-Hsien once said,

Movies are not for talking, they don't make sense. Basically, movies are actually going to be filmed. When you continuously shoot movies, and get more shots, you will shoot a better movie. Then there is the eye of vision. When you have been watching things all the time including watching movies, reading books and watching things around you, you will have a taste, a kind of point of view. Once you have a good taste, your movie will achieve at a high level. And the reason for this is very simple. Because you have to pass the film through your eyes, it is all about looking at things and seeing things.
(Hou: 2009)

During Ozu's directorial career, he was also influenced by many outstanding filmmakers and especially by the Hollywood film style of the 1920s. Among these filmmakers, Ernst Lubitsch was his favorite director. As Ozu said,

> As a director, Lubitsch's greatness can be seen from these scenes. For example, there are four characters in a scene. If there is only one character who makes an action, the general way of cinematography is to insert a close-up shot in between the shots to emphasize that action. But Lubitsch uses the long shot to enclose all four characters in a single frame which demonstrates a complete change of the scenery. We can clearly see that one person is taking action among the four people… Instead of using close-up shots, it (the long shots) creates better results than using close-up shots, so his talent is superior.
> (Sato 1989: 167)

Lubitsch's way of filmmaking had a great influence on Ozu's films. Take Lubitsch's film, *The Marriage Circle* (1924), for example. First, almost all of the shots taken by Lubitsch are static shots in *The Marriage Circle*. The second influence concerns the similar shapes in the composition, where the postures of the wife and the doctor standing side-by-side are in a way reminiscent of the fixed camera-subject relation in Ozu's late works. In addition, Ozu began his early career as a silent comedy film director, which links with the background of Lubitsch. Nevertheless, the films of Ozu and Lubitsch provide the quite different viewing experiences when it comes to the content and the form. From this point of view, the value of Ozu is like that of other great directors who present the world through the lens of their own unique perspectives. Therefore, while this research is practice-based, a focus on Ozu's methodology not only allows for exploration the details of cinematic techniques, but also can emphasise on the way of "seeing" to re-examine Ozu's images in terms of identifying a direct or indirect influence on the site-specific video works.

3.8 The Art of Symmetry

In general, Ozu's aesthetic style is based on symmetrical compositions. In order to keep the balance of the composition, Ozu used a static camera in a low-angle position to stabilise the frame. Nevertheless, his pursuit of symmetrical composition was extreme. Ozu directed 54 films in his career. Among them, the films released before 1931 were all silent comedies in which the signature style of Ozu was not yet clear. Ozu's cinematic style first appeared in *Tokyo Chorus* (1931) and continued until his last film *An Autumn Afternoon* (1962). During these 32 years, Ozu made 33 films, displaying an almost stubborn use of the same approach to describe similar themes: "the relationship between father and son, husband and wife within the Japanese family" (Sato 1989: 12). The development of his cinematic techniques in these films, such as his exclusive use of a 50mm lens, the fixed position of the camera, a frontal shots, etc., are neither based on film theory nor comprised by technical factors. On the contrary, Ozu's persistent approach in filming comes from his personal preferences and personality finding its way into his artistic creation. In the 1958 symposium hosted by Akira Iwasaki and Iida Shinbi, Ozu explained why he did not want to use any movement of the camera: "It (moving the camera) doesn't match my personality. My philosophy of life is that the small things follow the big system, the big issues follow the morality, whereas art is doing things in my own way in that the things that I didn't really appreciate tend to be unconvincing to others" (Sato 1989: 31). However, Ozu did not respond positively to the reason why he insisted on a static camera in the symposium. Nevertheless, any movement of camera is clearly not conducive to constructing a perfect symmetry of composition. This research intends to explore Ozu's art of composition from the angle of different approaches of framing.

First of all, Ozu is enthusiastic about shaping every single frame into a symmetrical composition, emphasising "the geometric proportions and extreme simplicity of the Japanese middle-class home" (Ostende 2016: 42). As is well-known, Ozu was an amateur photographer when he was young and began his career as a camera assistant. He is the kind of director who actively participated in cinematography. In the 1958 symposium, Ozu said, "When I was young, I was very interested in photography techniques. I was always interested in trying different angles of shots, but now I have no interest at all. I just want to shoot in the most understandable way that anyone can understand" (Sato 1989: 28). Because Ozu rejected the

use of any movements of the camera, he devoted his energy to the film's composition, dialogues and the actors' performances. In general, if you use tracking shots, the movement of the camera always follows the movement of people or objects, which ensures that the viewer's attention is focused on the centre of the screen. In other words, the movement of the camera replaces the movement of the viewer's perception. In contrast, if the camera is static with a fixed composition, the actor can only perform in the limited field of vision of the camera. Meanwhile, the focus is no longer on the centre of the screen, but will instead be on the entire screen, so that any small change in detail will attract the attention of the viewers. In addition, the range of movement in the static shots should be restricted to avoid exceeding the field of vision of the camera. Therefore, when Ozu filmed interiors, he mostly put the camera on the side facing the wall in the square room, where the sides of the tatami mat, the fusuma and the Shoji screen window became parallel lines aligned with the frame border. The architectural structure of the Japanese style house and the parallel lines inside the house were combined in a geometric composition (see Figure 3.2). When he filmed outdoor scenes or anywhere that cannot form a symmetrical composition, he used props to achieve the balance (see Figure 3.3). According to Shohei Imamura, a Japanese director who won two Palme d'Or awards and worked as an assistant to Ozu in the early 1950s,

> The link of Ozu's works was generally lacking in order. I did not realize it when I was an assistant director. I found out when I started to make my films. Even if there were two shots in the same scene, Ozu still ignored the connection between the two. When the scene changed, props which were unrelated to the previous scene suddenly appeared in the frame. These props were necessary for this scene, but not necessary in the connection between the scenes.... (Sato 1989: 57)

Thus, although the space created by Ozu may look natural, it is always artificial in some way. Shigehiko Hasumi, a Japanese film critic, also expressed the view that Ozu's houses revealed a quality of spatial anomaly in the form of "the absent staircase" (Hasumi 1998: 85). This quality is evident in *Equinox Flower* (1958) and *An Autumn Afternoon* (1962), in which a staircase that is deprived of any architectural function is never exposed in the frame, giving the impression that the first floor is suspended in the air (Ostende 2016: 42). In addition, the same object often appears in different shapes from various perspectives, as Ozu insisted on

taking shots at the same location, regardless of how many times he had already repeated the same perspectives at that place, such as the foyer, kitchen, living room or corridor. All the repeated place scenes are shot from the same angle and the same position (Sato 1989: 13). Moreover, all the interiors are arranged with a high degree of compositional and spatial organisation. For instance, the sliding door is always facing the entrance hall and the fusuma is pulled apart at a certain angle. Through these careful arrangements, Ozu's aesthetics of composition are perfectly presented.

Figure 3.2: Still from *Equinox Flower* (1958).

Figure 3.3: Still from *An Autumn Afternoon* (1962).

The second approach, compared to the arrangement of objects in spaces in interior locations, the placement of characters within a scene is more complicated when it comes to effort to ensure symmetrical composition. For instance, in most films, characters usually talk face to face in scenes of two people talking. However, in Ozu's films, the two people often sit in parallel facing to the same direction, such that their similar posture constructs a similar shape in the composition. These two similar shapes present in perfect harmony with the careful arrangement of the interior, such that the similarities in the posture pattern not only maintain the balance of the frame, but also add organic shapes which can compensate for a symmetrical composition formed only by straight lines. According to Tadao Sato, a Japanese film critic and the current president of the Japan Institute of the Moving Image, the similar shapes in Ozu's composition present the relationship between father and son/daughter, husband and wife, lovers, etc., "Through placing two roles in a similar posture and position, the relationship between the two shots not the opposite but the harmony, not the conflict but the coordination" (Sato 1989: 61). For example, in a famous scene in *Late Spring* (1949), a father and his daughter who is to be married, traveled together to Kyoto. While staying at a Japanese-style hotel, the father and daughter sit side by side on the bed facing the same direction without eye contact, and only turned their faces to each other during the conversation (see Figure 3.4).

Figure 3.4: Still from *Late Spring* (1949).

The third approach used by Ozu in his films concerns the pattern of movement within the frame. When the actor needs to move across the screen, the direction of his movement and

the speed have been carefully considered and designed, and characters always enter and leave the frame according to a certain rule. When the characters enter the frame, they almost always come from the deep area in the background, or from both sides of the foreground, and then leave towards the depth. In other words, Ozu did not allow actors to cross the screen from the left side and then leave to the right. Therefore, when he filmed walking scenes in the bedroom, the living room or the corridor, the camera always faced an exit in the background where the actors could enter or exit the scene. Similar compositions also appeared in Hou Hsiao-hsien's films (see Figures 3.5 and Figure 3.6). In addition, Ozu's composition not only shows the beauty of the symmetry, but also attempts to make the audience feel the flow of time in the space. This is evident in a scene of *Late Autumn* (1960), in which the plot revolves around a rich old man who slips out of his home to meet with a mistress. While his daughter is walking up and down the corridor between the laundry yard and the kitchen, the old man quickly changes clothes, playing hide-and-seek with his grandson before slipping out the door. The length of the corridor is designed according to the time it takes the old man to change clothes and slip out of the house. In Ozu's films, the sense of time is based on the real movement of characters captured by a long shot. Therefore, the flow of time is not generated by editing, but is actually happening in the moment of seeing. In order to create the rhythm of an ideal life order, the posture of the actors, the direction of walking, and the time of walking have been carefully designed by Ozu. In this respect, we can see that Ozu considered all of the details in the film not for expression but for function. The grammar and composition in Ozu's films is like a Japanese architecture, in that "we can see all the supports, and each support is as necessary as any other" (Richie 1963-1964: 11).

Figure 3.5: Still from *Good Morning* (1959).

Figure 3.6: Still from *A City of Sadness*, directed by Hou Hsiao-hsien, 1989.

Even though the basic form of Ozu is constructed by the orderly structure of the movement and the symmetrical composition, Ozu deliberately included a few scenes that were not arranged in a Japanese traditional manner and not in the orderly form. One example is a scene from *Late Spring* (1949), in which Noriko (Setsuko Hara) is wearing her bridal dress on her wedding day when another character, Masa (Haruko Sugimura), returns to the living room

with a bag, seemingly to see if there is anything that has been forgotten. She takes a look around the room before exiting. "Through these meaningless and even clumsy behaviors, the function of these clips break the balance of the original structure of the films, but at the same time narrow the distance between the audience and the characters" (Sato 1989: 15). In general, when the entire film is made with geometric composition in an elaborate mise-en-scene, it is easy to give the audience feelings of indifference and boredom or an impression of an industrial or lifeless state. But there is no such feeling in most of Ozu's films. One of the reasons for this is that the occasional disorder of the characters among the scrupulousness of Ozu's scenes creates a sense of humour and casualness, evoking a circular structure between order and disorder.

3.9 Ozu's Exterior Shots

All the above three approaches concern shots in indoor environments, whereas the fourth approach focuses on exterior shots in Ozu's films. Besides Ozu's early career in the silent films, his films produced after 1930 had been always set the background in the same place: Tokyo. Indeed, Ozu successively released many films with the name of Tokyo, such as *Tokyo Chorus* (1931), *Woman of Tokyo* (1933), *An Inn in Tokyo* (1935), *Tokyo Yoitoko* (1935), *Tokyo Story* (1953) and *Tokyo Twilight* (1957). In other words, Ozu's films from the 1930s onwards demonstrate how he used exterior shots to record the changes in Tokyo's landscape and Japanese culture. As Wim Wenders said, "Ozu's films always tell the same simple stories, of the same people, in the same city of Tokyo… They show how life has changed in Japan over forty years. Ozu's films show the slow decline of the Japanese family and the collapse of national identity" (Wenders 1991: 60). Although Ozu's films are about Tokyo, the main plot usually takes place inside the house. Thus, the use of the exterior shot mainly occurs in two situations. In the first situation, the function of the exterior shot is to reveal the location. In Ozu's films, the sequence of the shots is strictly constructed in a logic system. Donald Richie explains that "each shot has its place within the sequence and the orders of the sequence is usually long shot- middle shot- close-up shot- middle shot- long shot" (Richie 1963-1964: 12). Richie also explains, "the sequence in Ozu is the paragraph and within these paragraphs the shot becomes the sentence" (Richie 1963-1964: 12). If there is a scene happened inside the house, Ozu always uses the long shot to express the scenery around the house, then uses the middle shot to express the indoor scene where the action occurs, and slowly closes up how the characters perform in the environment. If there is a scene appeared many times in the film, each time the first shot of that scene always be the long shot of the scene's exterior. The image of the exterior shot will be showed when the scene is happened inside the building and doesn't matter if it is repeated multiple times. From this point of view, the function of the exterior shot is to reveal the scene's location in which he uses the long shot to establish the scene and directs the audience to view the sequence as the sentence in a logic way.

In the second situation, the exterior shot is used to connect two scenes which are intervening shots of scenery and allow time to pass in between scenes. Thus, the function of the exterior shot is used to create the scene transitions where the plot is about to change. As Desser points out, "Instead of a direct cut between scenes, Ozu finds 'intermediate spaces.' These are

sometimes intermediate in a literal sense, in that they fall between the action just completed and the action forthcoming" (Desser 1997: 10). In *Tokyo Story* (1953), for example, the plot revolves around an elderly couple that has traveled from Onomichi and arrived in Tokyo. Ozu uses three exterior shots to describe the transition from rural to urban life. The first take is a shot of smoke stacks and the second is a small railroad crossing and power lines which might be taken as representative of Tokyo, with its high energy and prominence in the postwar era (Desser 1997: 10). Through these two shots, Ozu does not directly indicate the location of Tokyo where the shots of urban landscape and infrastructure might be seen somewhere in Japan which evoke the state of any-space-whatevers. However, the third shot directly shows the doctor's house, giving a clear sign that we are in Tokyo. Nanbu Keinosuke, a prewar Japanese film critic, coins the term "curtain shot" (Sato 1989: 57) to refer to the function of the transition scene resembling the function of the curtain in the traditional Japanese drama, which shields the stage before the performance and during breaks. Similarly, Noël Burch, an American film theorist, coined another term "pillow shot" in his book *To the Distant Observer: Form and Meaning in the Japanese Cinema* (1979) to describes the function of the transition scenes by linking with pillow words in classical Japanese poetry.[38] He explains that: "while these shots never contribute to the progress of the narrative proper, they often refer to a character or a set, presenting or re-presenting it out of narrative context" (Burch 1979: 161). From this point of view, the function of the exterior shot as a curtain shot or pillow shot is to divide the scenes and shift the meaning of what comes next.

According to Japanese architecture critic Taro Igarashi, in his essay "Yasujiro Ozu as an Architect" (2009), Ozu's films are a good catalogue of typical images of the families and houses of Tokyo before the reconstruction in the 1960s. He analyses the unmanned scenes in Ozu's films and identifies three major types of outdoor scenes: houses, famous city architectures and industrial districts. Therefore, this research analyses the compositions in these three types of outdoor scenes in relation to space and city, as well as identifies the visual elements as similar to a still-life painting. The first type is the residential house. In *Good*

---

[38] Burch cites Robert H. Brower and Earl Miner thus: "*Makurakotoba* or pillow-word: a conventional epithet or attribute for a word; it usually occupies a short, five-syllable line and modifies a word, usually the first, in the next line. Some pillow-words are unclear in meaning; those whose meanings are known function rhetorically to raise the tone and to some degree also function as images."

Morning (1959), Ozu uses a long shot to show the residential houses set side by side, composing an image of everyday life of the past (see Figure 3.7). We can also find the similar compositions in *Tokyo Story* (1953), *Equinox Flower* (1958), *Late Autumn* (1960), and *An Autumn Afternoon* (1962). These shots of houses share the same characteristics: the house is not a single building in solitude, and houses are rather arranged side by side in parallel rows, presenting a type of multi-family dwelling. In addition, Ozu did not film the building from the front, choosing instead to film from the side, thereby highlighting the horizontal and vertical elements in the space such as eaves, windows, doors, fences and building facades. The principle of this composition of horizontal and vertical lines is similar to the geometric composition in the interior environment arranged by pillars, fusumas (paper sliding doors), windows and shojis (paper sliding doors).

Figure 3.7: Still from *Good Morning* (1959).

Nevertheless, the themes in Ozu's films created after World War II are mostly focused on the middle-class family. If we look through Ozu's entire career spanning the decades from the 1920s to the 1960s, the image of home in his films gradually evolved from portraying the dilemma of the life in working class families to depicting the homes of middle classes under the influences of capitalism. The city of Tokyo went into decline in the 1950s and early 1960s after the end of World War II, all while new settlements in the outskirts of the city were being

constructed, such as Kenzo Tange's 1960 Tokyo Bay plan[39]and preparations for the 1964 Tokyo Olympics.[40] Also, the end of the Pacific War in 1945 revealed "destruction caused by air raid bombing [which] created a housing shortage in Japanese cities of more than 4 million units, and the total disruption of their basic transport and industrial infrastructures" (Pernice 2006: 253). Most families lived in poverty and unstable conditions at that time, whereas the families in Ozu's films lived in a wealthy, stable and harmonious environment clearly inconsistent with the real situation faced by most people. Ozu said, "The society after the war is turning chaotic, dirty and immoral which makes me feel disgusted, but this is the reality. At the same time, there is another reality which is clean, pure and beautiful. If you can't pay attention to these two realities at the same time, you can't really become a director..." (Ozu: 1949). Therefore, we might understand the image of family depicted by Ozu as a resistance to the disappointment of real life, a nostalgia for the past and a pursuit of conservatism. As Sato explains, "Ozu didn't simply unfold the traditional Japanese lifestyle from the distant memories of the past, but found in modern life" (Sato 1989: 70). With regard to the relationship between society and Ozu, his pursuit of conservatism will be further explained in the next chapter.

The second type of outdoor scene is famous city architecture. According to Igarashi (2009), some famous architecture appeared briefly in Ozu's shots, such as: Ginza in *Late Spring* (1949) , *Flavour of Green Tea Over Rice* (1952) and *Tokyo Story* (1953); the Tokyo Holy Resurrection Cathedral and Tokyo National Museum in *Early Summer* (1951); the National Diet Building in *Tokyo Story* (1953); the Marunouchi Building in *Early Spring* (1956); the Meiji Life Museum in *Flavour of Green Tea Over Rice* (1952); Tokyo Station and St. Luke's International Hospital in *Equinox Flower* (1958); the Tsukiji Hongan-ji temple in *Record of a Tenement Gentleman* (1947) and "Equinox Flower" (1958); the Engaku-ji temple, the Kiyomizu-dera temple and the Ryōan-ji temple in *Late Spring* (1949); Osaka Castle and the Toji temple in *The End of Summer* (1961); Daiosaki Lighthouse in *Floating Weeds* (1959); Korakuen Stadium in *Flavor of Green Tea Over*

---

[39] Tange proposed a highly structured extension of Tokyo into Tokyo Bay, with the Tokyo of tomorrow as a linear system with many smaller centres and people living along the axis working for decentralised firms without losing the opportunity for physical interaction.
[40] The 1964 Tokyo Olympics have triggered several major urban development projects that have continued to benefit the city over the last 50 years, including new highways, sports venues, hotels, airports and railway lines.

Rice (1952) and Tokyo Tower which was completed in 1958 in *Good Morning* (1959) and *Late Autumn* (1960). Even though these examples of well-known architectures appear in Ozu's films and some even reappear many times in different films, but these architectural icons are merely a sign indicating the current position rather than the development of the plot. That is to say, the use of these exterior shots does not relate to the plot or the historical background. As Mitchell Schwarzer noted, "Ozu's sense of style depends neither on peculiarity nor perfection, and only occasionally does he use famous architecture. The shots range over traditional and modern buildings, from wooden apartments to high-rise apartments to vase factory complexes" (Schwarzer 2004: 231). If we look at some scenes in the composition, we might find that his sense of visual style is based on a pure aesthetic preference. Some examples include: the scene of a juxtaposition of the lighthouse and wine bottle in *Floating Weeds* (1959); Tokyo Tower in the final scene of *Late Autumn* (1960), which highlights its large structure with architectural features; the shots of the stone lantern, which identify the setting as Onomichi at the beginning and end of *Tokyo Story* (1953); and the shot of the Korakuen Stadium floodlights in *Flavour of Green Tea Over Rice* (1952) (see Figure 3.8). The beauty of Japanese architecture is perfectly presented through the films' rigorous composition. The scenes are divided vertically by straight lines along the positive direction of the horizontal axis which is consistent with the principle of Ozu's indoor composition.
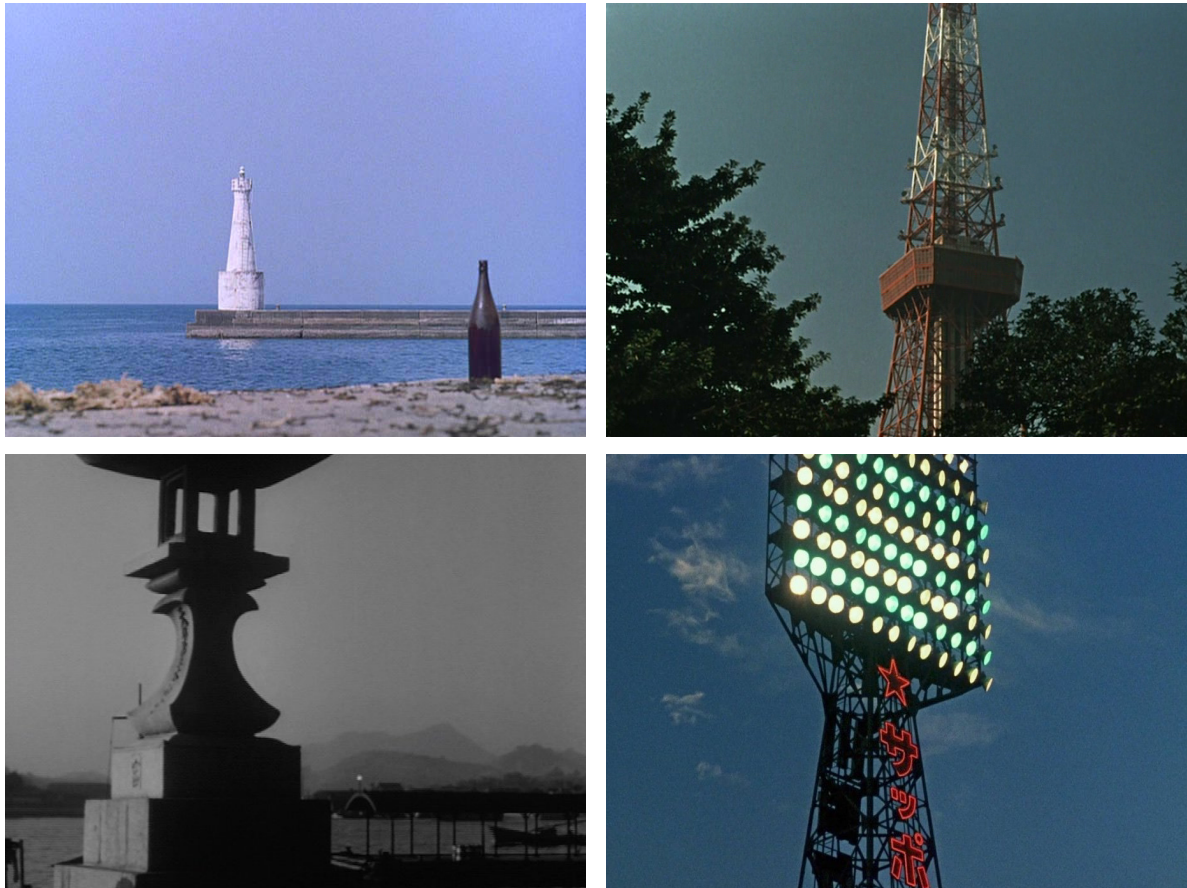
Figure 3.8: Ozu's exterior shots.

An overview of Ozu's directorial career from 1927 to 1962 before and after World War II reveals the historical context in which he was working. Japan suffered from an economic crisis and a high rate of unemployment in the 1930s, the wars in the 1940s, and the process of urbanisation and modernisation in the 1950s. In addition, as Sato pointed out, "The era in which he lived was a time where the fundamental family system in Japanese traditional culture was in crisis and changed" (Sato 1989: 347). Although Tokyo at the time was undergoing a period of reconstruction and eventually turned into an international metropolis, Ozu attempted to present only one side of the reality, as a stable, beautiful and peaceful one, especially in his films of the 1950s. In fact, the beauty and peace of the locations he shot was not consistent with the historical background of the 1950s. In his films, the lives of middle-class families during or after the war continued to exist in a stable way, evoking a period of the past golden times before the war. Under his lens, the appearance of architectures and the arrangement of interior or exterior objects show a taste of the bourgeoisie. As Sato explains,

In *Late Spring* (1949), Ozu devotes his energy to constructing the world with an extreme form of symmetry where people acts and lives inside, whereas he rejects everything else outside of the frame of the symmetrical world. Even the shots of Tokyo streets, the landscape is very different from *Record of a Tenement Gentleman* (1947), in that Ozu no longer uses the shots to show the ruins around us or demonstrate the ugly sides of the society that actually exist in the real world. (Sato 1989: 295)

From this point of view, the city of Tokyo as represented by Ozu is an abstract concept of a city image laid over the urban landscapes, forming his unique perspectives. Finally, the third type of outdoor scene in Ozu's films is in the form of shots of industrial districts, which deliver the most impressive visual elements of Ozu's outdoor scenes, especially in his early films. According to Igarashi (2009), some unknown factories appear briefly in Ozu's shots, such as: the shots of factory towers and power lines in *An Inn in Tokyo* (1935); shots of factory chimneys and smoke in *The Only Son* (1936); shots of gas tanks in *A Hen in the Wind* (1948); shots of factory chimneys in *Tokyo Story* (1953); shots of the small mountainside manufacturing town in *Early Spring* (1956); shots of chimneys with red and white stripes in *An Autumn Afternoon* (1962) (see Figure 3.9); and so on. Igarashi also mentions in his essay (2009), "Ozu was born in the semi-rural industrial district of Tokyo (Fukagawa) in 1903, where he lived for nearly 25 years. When Ozu was hired by the Shochiku film company as an assistant cinematographer in 1923, and he continually worked and experienced life in the Shochiku Kamata studio until 1936. This period of time was also the preliminary stage of industrialization and urban sprawl after the Russo-Japanese War (1904-1905)" (Igarashi 2009). In addition, the city of Tokyo progressed a series of urban reconstruction plans in order to host the 1964 Olympics after the recovery period (1946-1954). Based on his background, Ozu's shots of suburban residential and industrial use as a typical example of social space correspond to these urban redevelopment projects on the one hand, and on the other hand accord with the memories of his hometown. During the 1950s, however, the city's downtown area was still located in the north and east of Tokyo from the Edo-era, then from the early 1960s sprawled around in all directions as Tokyo's suburbs. Contrasting the landscape from his childhood with his shots of industrial districts, the image of a factory often appeared in Ozu's films and became an iconic object signifying changes in the social environment and his

childhood memories in Fukagawa. Although Tokyo through the lens of Ozu is often portrayed as an ideal urban scene, we can also find that the appearances of houses and landscapes were continually changing from one film to the next during his 40 years directorial career. As Wim Wenders stressed in his tribute to Ozu, *Tokyo-Ga* (1985), "[The body of Ozu's works] depicts the transformation of life in Japan. Ozu's films deal with the slow deterioration of the Japanese family, and thereby, the deterioration of a national identity...As thoroughly Japanese as they are, these films are at the same time universal. In them I can recognize all families in all countries of the world, as well as my parents, my brothers and myself."

Figure 3.9: Ozu's exterior shots.

In summary, Sato Tadao's *The Art of Yasujiro Ozu* (1989) points out that Ozu's methods can be categorized according to the following 10 specific rules: 1) the Tatami shots with low-angle framing; 2) a fixed and unmoving camera; 3) a setting of the similar shapes; 4) acting with a minimum of movements; 5) facing the camera as actors talk to each other; 6) the symmetrical and stationary compositions; 7) using direct cuts rather than fades or dissolves; 8) pillow shots;

9) the rhythm of the film; and 10) the restrained style of performance. Even though these essentials provide us with a framework for identifying Ozu's methodology, it is important to also acknowledge that his syntax of film focuses on the connection between images, as well as on images within a perfect conjunction of form and content for exploring "a sacred treasure of the cinema" (Wenders: 1985). This echoes the word of Sato: "It is impossible to imitate him, because his personality is not to imitate. Ozu's methods are not only based on the techniques, but also his thoughts. That is to say, it is impossible to learn Ozu's methods without understanding his thoughts" (Sato: 2006).

Spanning more than 30 years, the works of Ozu coincide with several important periods in the history of cinema, such as the shift from silent to sound films, or the change from black-and-white to colour. Ozu proved successful at adapting to these changes and made silent films, black-and-white films and colour films. Nevertheless, Ozu made his first sound film after sound film technique had already been developed for a long time, and he made his first colour film *Equinox Flower* in 1958, although colour film had been popular since 1930s.[41] We can conclude from this that Ozu was a director who "was slow to adopt new technologies, but also avoiding the forms based on the grammar rules" (Schilling: 2013). Therefore, every time he decided to try new materials, such as changing from black-and-white films to colour films, he did not abandon the way of filming that he had insisted upon in the past. Ozu continued to stubbornly tell the same simple story and use the same low-angle framing to improve his signature style of filmmaking. After his first color film *Equinox Flower* (1958), Ozu began three consecutive remakes: *Good Morning* (1959), which looked exactly the same as *I Was Born, But...* (1932); *Floating Weeds* (1959), which naturally linked directly to *A Story of Floating Weeds* (1934); and *Late Autumn* (1960), which seemed to reinterpret the story of *Late Spring* (1949). Because Ozu adopted a consistent style (such as by following the above 10 rules) in both silent and late colour films, Ozu's films are easily reminiscent of the American silent films of the 1920s due to their static shots in geometrical frames, which give the audience a sense of conservatism. However, his conservative cinematic language is not only "a purification of the standard continuity system" (Anderson: 2016) through a material obsession with old

---

[41] The first sound film took place in Paris in 1900. The first synchronised sound film was released in New York in 1923. The first vocal singer of the feature film *The Jazz Singer* was released in 1927. By the early 1930s, sound films had become a global phenomenon.

things, but also the pursuit of the essence of humanity, and even the pursuit of the essence of cinema. Ozu spoke of the essence and purpose of his films:

I think of the essence when I encounter the camera, it is all about finding the love in the human relationships under the lens.... After the war, perhaps the human customs and psychological conditions have changed both qualitatively and quantitatively, but there is still human natures existed...That is the warmth of the people. What I pursue in my films is how to present this warmth of the people perfectly on the screen. (Ozu: 1949)

This pursuit of essence is reflected in the relationship of form and content. In terms of Ozu's form, the balanced and stable composition of the frames makes the audience to focus on the changes in the details, and even discover the relationship between objects and the environment, objects and people, and people and people. This attention to changes is processed very slowly as the still lifes, which also involves Deleuze's concept of "duree." As Deleuze notes ,"Ozu's still lifes endure, have a duration, over ten seconds of the vase: this duration of the vase is precisely the representation of that which endures, through the succession of changing states…The bicycle, the vase and the still lifes are the pure and direct image of time" (Deleuze 1985: 17). In addition, the composition of similar shapes enhances the contrast of character attributes in the division of space between straight lines and horizontal lines, or between mathematical geometry and organic forms, which can link with many poetic or philosophical thoughts. On the other hand, when it comes to his content, Ozu prefers to depict the same story dealing with the same subject matter. For instance, Ozu used the same actors in several of his films, giving them the same names in each: "Shukichi" for the father figure, "Koichi" for the eldest son, and "Kyoko" for the daughter. Even the names of places are the same in different films. For example, "the restaurants and bars are named Wakamatusa or Luna, and the coffeehouses are always named Bow and Aoi or Bar Accacia" (Richie 1974: 12). Meanwhile, Ozu tells the same story by referencing his early works, only shifting from the relationship between father and son to father and daughter, etc. Moreover, Ozu's constant style, through a process of repetition, also echoes the process of deterritorialisation as outlined by Deleuze and Guattari. Throughout his entire career, Ozu stubbornly adheres to his core philosophy of film, making films through the reflection of his own works and continuing to incorporate the tremendous changes in the social environment

and the adoption of new technologies. From his first film to his last, Ozu's films are the process of "becoming" through evolution. Nevertheless, it is unquestionable that Ozu's films are still Ozu's films.

From this perspective, Ozu has created a pure and essential world for film formation, which transcends time and space and an understanding of both Eastern and Western cultures. Ozu's films therefore show a reproduction of life over generations, such as when we see Ozu's spirit reborn in Hou Hsiao-hsien's films since the mid-1980s in Taiwan; and Jia Zhangke's recognition of the images in Hou Hsiao-hsien's film *The Boys from Fengkuei* (1983) as very close to his childhood memories, despite him being born in a Chinese village and beginning his career in the early 90s. As Jia mentions in *Notes on Films 2008-2016* (2018),

At first, I did not even know where Fengkuei was. When I saw the film, the young Taiwanese boy who appeared on the screen turned out to be a similar face to my friends from my hometown which made me feel close to the film...Finally, I seem to understood a truth through Hou Hsiao-hsien's films: because the individual experience is so precious, for the director, it (filmmaking) is all about how to visualize and communicate the individual experiences in terms of your attitude towards the world. (Jia 2018: 128)

This kind of déjà vu felt towards an image not only derives from our common life experience, but also from the memory of the films. The film interwines with the dimensions of images in an assemblage that incorporates those in reality, those in our past memory and even those in our memory of the other films, which echoes the idea of the crystal-image, in that the concept of images is time, "on each occasion, under various conditions of that which changes in time. Time is the full, that is the unalterable form filled by change. Time is the visual reserve of events in their appropriateness" (Deleuze 1985: 17).

Chapter 4: Parallel Presents and Passing Landscapes

4.1 Section 1: Ozu's Influence

This chapter intends to investigate how the filmmaking practice intersects and is animated by the theoretical background developed in previous chapters. Furthermore the chapter outlines my reflections on the specific video installations conducted in the summer of 2019 and the winter of 2020. In order to address where the idea for this research originates from, this chapter is divided into three sections. The first section focuses on the evidence related to the specific impact of Ozu's cinematic approach in terms of framing, such as the style of the composition, the direction of the movement, the position of the camera and the point of view. However, there is another dimension of composition towards the outside of the frame which is not presented in the works of Ozu. Thus, the practice in this research attempts to extend Ozu's principle of compositions in cinema, and Deleuze's concept of rhizome and time-image in the context of the site-specific video installation, including the composition in the frame and out of the frame, the audience's visual range and the perspective, as well as the potential effects of the spatial interaction between the images on-screen and off-screen. The second section analyses the video installations in connection with the conditions of the site, not only focusing on the dispositif of the video installation in the outdoor environment, but also overviewing the project's context and location within current trends in the development of site-specific art since the 1970s. The discussion in this section will shift from the issue of "what is cinema?" to the issue of "where is cinema?" by exploring the relationship between film and video installation, with the goal of finding a new configuration of site-specific installation. Finally, the third section summarises the overall process of the practices from prototyping and screening, to collecting interviews by focusing on the three primary research questions raised in the first chapter. In this way, the whole research process represents a loop of reflective practice, acting, and thinking.

In Chapter 3, this research argued that the characteristics of Ozu's films are not associated with images produced through complex camera movements or dynamic montage, but instead with symmetrically balanced composition featuring static shots and slow rhythm, through which the images provide the evidence of time and vice versa. In other words, the concept of time is inherent to the images. In her *The Matrix of Visual Culture: Working with Deleuze in Film Theory* (2003), Pisters mentions two approaches of seeing in respect to developments in contemporary cinema and contemporary audiovisual culture: the one focuses on the psychoanalytic model of the eye, which conceives the image as a representation;[42] and the other focuses on the rhizomatic model of the brain, which expresses a network of relations to images and the world. The practices in this research intends to adopt the second model of seeing as a Deleuzian approach to the image. Different from the first model, which is defined by movements as well as shaping or re-structuring the concept of time through the montage, the second approach is defined by a plane of immanence which emphasises the intertwined images in the relationship between the virtual and the real. Rather than focusing on the image as representations by emphasising the metaphoric or symbolic meaning of the images as in the traditional cinematography, Deleuze's way of seeing advocates a new kind of camera consciousness in deep and complex meditation on time. For Deleuze, this complicated network relationship exists in our brains, which link the images, sounds, ideas, concepts, and affects in a rhizomatic way. As Pisters points out, "In Deleuze's immanent conception of images, the brain itself functions as a screen. It is here that we make assemblages and rhizomatic connections" (Pisters 2003: 7). "The brain is itself an image. The brain is the screen" (Pisters 2003: 219). In this respect, a shot is no longer an indirect representation of time seen as the measure of the movements or a montage of shots, rather a shot has become a direct representation of time in the succession of images. In other words, any image is involved in what has happened in the past and what is happening in the present. Meanwhile, there is a third dimension of image commuting between the present and the past. It presents a three-dimensional time of the crystal-image through the present, the past and the process of going

---

[42] "In traditional film theory, the cinematographic apparatus (perhaps as an "old" form of camera consciousness) conceives the image as a representation that can function as a (distorted or illusionary) mirror for identity construction and subjectivity" (Pisters 2003: 4).

back-and-forth between the two, where the chain of time is heterogeneous. By linking the connections between the past and the present, the form of time can be regarded as a kind of infinite time-loop. It is like a labyrinth with multiple entrances and exits in Escher's paintings. While the projected film is intertwined with the screen space and real space, the situation of the site-specific installation is similar to Escher's labyrinth. What is more likely to occur is something akin to Deleuze and Guattari's smooth space, which is a matter of fields without landmarks or directional clues, like the desert.

In *A Thousand Plateaus* (1980), Deleuze and Guattari wrote that "Smooth space is a field without conduits or channels. A field, a heterogeneous smooth space, is wedded to a very particular type of multiplicity: nonmetric, acentered, rhizomatic multiplicities that occupy space without counting it and can be explored only by legwork" (Deleuze and Guattari 1980: 371). For Deleuze and Guattari, space consists of the power of smooth and striated space which is different from Euclidean space, as they describe:

> It is a space of contact, of small tactile or manual actions of contact, rather than a visual space like Euclid's striated space...They do not meet the visual condition of being observable from a point in space external to them; an example of this is the system of sounds, or even of colors, as opposed to Euclidean space.
> (Deleuze and Guattari 1980: 371)

The concept of space here refers to the expression of nomadic aesthetics in the sense of geography covering political, historical, cultural, artistic, and media functions of the space. Smooth space is defined by "a non-centralized organization, the nomad, the variability and the polyvocality of directions" (1980: 382) as the space of the rhizome type. For example, "the desert, steppe, ice, sea and local spaces of pure connection" (1980: 493) belong to smooth space. On the contrary, striated space is defined by a fixed and static system with a central perspective where the regions and boundaries are divided by lines or trajectories. Deleuze and Guattari maintain that "in striated space, lines or trajectories tend to be subordinated to points: one goes from one to another. In the smooth space, it is the opposite: the points are subordinated to the trajectory" (1980: 478). Nevertheless, smooth space and striated space are either divided or combined. These two types of spaces are characterised by multiplicity

and continuously being adapted to each other. As Deleuze and Guattari point out, "smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space" (1980: 474). From the perspective of art, the smooth space relates to the object of a close vision and the element of haptic space in the short-term memory by integrating the visual, sound and tactile elements in the field; whereas the striated space is in the distant vision and presented in a more optical space associated with the long-term memory. Deleuze and Guattari claim that "the smooth is both the object of a close vision par excellence and the element of a haptic space... The Striated, on the contrary, relates to a more distant vision, and a more optical space — although the eye in turn is not the only organ to have this capacity" (1980: 493). Deleuze and Guattari give some examples here. For instance, "a painting is done at close range, even if it is seen from a distance"; "composers have close-range hearing, whereas listeners hear from a distance" and "writers write with short-term memory, whereas readers are assumed to be endowed with long-term memory" (1980: 493). In site-specific video installation, the video work by itself can represent a kind of smooth space, where pure optical and sound images raise the state of "any-space-whatever" and open its possibility of integrating the surroundings and the audience in the dynamic outdoor environment without boundaries. In addition, site-specific video installation is presented in urban landscape which can be considered as a night event with short-term memory, rather than an object installed in place with long-term memory. As Deleuze and Guattari point out, "perhaps we must say that all progress is made by and in striated space, but all becoming occurs in smooth space" (1980: 486).

Based on Deleuze and Guattaris' concept of space and time, this research practice aims to demonstrate how I worked with these concepts in applying site-specific video installation in a complex outdoor situation that included things like whizzing cars, ambling pedestrians and passing winds. This practice-based research includes two site-specific video installation projects conducted in the summer of 2019 and the winter of 2020. Each project was composed of two or three video works and set up for the public screening in the outdoor environment. The site-specific project that took place in the summer of 2019, *Parallel Presents*, can be taken as an example. The installation was set up in front of the Antonin Artaud Building at Brunel University London and consisted of three video works: "S Road," "Bus Shelter" and "Winter Forest" (see more details in Chapter 2). In these video works, the

composition of images was influenced by Ozu's filmmaking methods, such as his single perspective, geometric composition and fixed camera position. Furthermore, the footage for the video works was taken from around 3 am to 5 am in the deserted midnight streets, representing the change from night to dawn at the very beginning of the day. When the outdoor video installation started playing at 7:30 pm, the image coming from the projection beam gradually appeared after sunset at around 9 pm in the summertime. Meanwhile, the images in the frame slowly showed the changes in the urban landscape from midnight to dawn through the flow of the film. In this way, time was framed in both on-screen and off-screen situations, with the time shown on-screen going from night to day (3 am to 5 am) and the screening time off-screen was from day to night (7:30 pm to 10:30 pm). This idea of a time loop not only links the concept of time through the projection light and the natural light, but the image on the screen also interacts with the image off the screen, so that the film blurs the difference between the past and the present, the virtual and actual realms. This process of melding time between the installation and the site is similar to Deleuze's concept of the rhizome where "the mantra of the rhizome is 'and…and.…and' without beginning or end (always interbeing, intermezzo)" (Bonta and Protevi 2004: 146). According to this account, this video installation can be considered as a test for forming an image space in the process of deterritorialisation and reterritorialization, where the video works are deterritorialised from themselves and perfectly combined with the environment to create a sense of smooth space. Thus, this site-specific video installation can be divided into two levels of compositions: the one refers to the cinematic composition in the frame, and the other to the composition outside the frame. The composition in the frame is associated with the placement and the arrangement of the visual elements presented in the frame, such as the camera angle, the principle of geometric composition and the posture of the character; whereas the composition out of the frame is impacted by temperature, humidity, the time of sunlight and topography, and associated with actual components in the physical environment, such as the buildings, related infrastructure and the passing objects.

First, Ozu's cinematic approach to composition strictly adheres to the principle of balanced geometric composition regardless of whether it is an indoor or outdoor scenes (see Chapter 3.8, The Art of Symmetry). The specific character or object is obsessively placed in the centre of the frame. If there is more than one highlighted character or object, they are placed

symmetrically on the left and right sides of the frame. In Ozu's long takes, a low camera position is always employed to expose the floor to the lower edge of the frame where the character or object is horizontally placed on it. David Bordwell summarises Ozu's distinctive approach to visual design: "upright shapes and parallel lines arranged for balance across the frame; a tendency toward bilateral symmetry on the vertical axis; static elements near the edges of the frame which introduce graphic equivalences or tensions" (Bordwell 1988: 76). Richie also claims that "the end to which all these pains were taken was, of course, composition. Ozu had various ways of creating it, but all were necessarily based on his ideas of balance and geometry" (Richie 1977: 128). Thus, in Ozu's rigid frames, the characters or objects try to avoid making violent movements or actions. Instead, they are acting with a minimum of movements harmoniously integrated into the environment to express the "vast[ness] of void time in which nothing much ever happens" (Silver 2012). Therefore, the subjective concept of time in the austere style of Ozu's films is not only expressed through the performance of the characters, but through carefully composed scenes to show the flow of time, such as the angle of the fusuma sliding doors or windows, the style of furniture or interior design, the character's position, or the pace of walking. Jonas Mekas, a pioneering avant-garde filmmaker, said after watching the film *Tokyo Story* (1953), "there is in it none of the stuff from which movies are made—images, movement, light. But, my God, what a movie!" (Silver 2010).[43] In addition, in Ozu's compositions, especially in his pillow shots, the frame is composed by the visual elements which do not seem to change the meaning of the object, but by what you see and what you hear, such as: a still vase or a lantern in the garden in *Late Spring* (1949). The use of these empty scenes is not about communicating the plot, nor does it connote a special meaning. These pillow shots are usually used to connect two places as a transition scene, such as the atmospheric transition from country to city. Noël Burch, who coined the term "pillow-shot," claims that "the emptiness of Ozu's pillow-shots is far more absolute, far more ambiguous, unsituated as it is in diegetic space-time…It is empty of characters…because the shot is outside the film, shows a setting or a prop in and for itself"(Burch 1979: 293).

---

[43] Silver, Charles. "Yasujiro Ozu's Tokyo Story." *Moma.org*. An Auteurist History of Film, 2010. Web. 10 July. 2010.

Nevertheless, when it comes to images in site-specific video installation, the viewer not only perceives images on the screen but also images of landscape off the screen. This maintains a double presence of natural forms as real objects and of geometrical forms as cinematic subjects in the narrative space of the cinema. Thus, the shots in the installation works of "S Road" and "Bus Shelter" (for more details, see Chapter 2) deal with the emptiness of urban landscape by focusing on how the composition of the image affects or communicates with the real space in the context of time and space. Influenced by Ozu's interior and exterior compositions, both video works were taken by a single static shot and filmed at York Way in London's King's Cross around many warehouse spaces, new-build office buildings, car wash companies and even nightclubs. In "S Road," the image of the city is characterised by a specific way of seeing: the centred, emptied, deserted, industrial look of the urban landscape, and a sense of the emptiness of the place (see Figure 4.1). In the background, bridge piers and office buildings create a frame within a frame on the road. In the lower third of the frame, the road surface is divided by sidewalk and a driveway. Since the road is sloping downhill, the image is composed of a series of different frame geometries connected through the s-shaped road. An arrangement of the architectural elements provides vertical and horizontal lines for the rigid composition which is similar to the way Ozu used fusuma sliding doors, shoji screens, ceilings and windows to form a geometrical composition. By contrast, the s-shaped road is designed according to the topography, with the fast movement of vehicles on the road adding dynamic visual elements to the rectangle frame. Since the whole composition is constructed around an architectural object that is stable, concrete, unmoving and silent, the flow of traffic moving and the people walking in and out of the frame are the only moving objects in the film, which can represent the evidence of time passing in the place, thereby creating the image of a river in the urban landscape. Additionally, there are some branch paths along the road in the composition where the people or vehicles might randomly converge into the main stream of traffic before continuing down to the unseen end of the road in the background. At the time, when people or vehicles in the frame are moving towards the camera in the foreground, they are directly facing the viewer outside the screen, in this way echoing Ozu's cinematography in the low camera position and his "tendency to have the characters face the camera" (Gerow 2018: 54).

Figure 4.1: "S Road," 2019. 10:07 pm, the installation view, Brunel University, London.
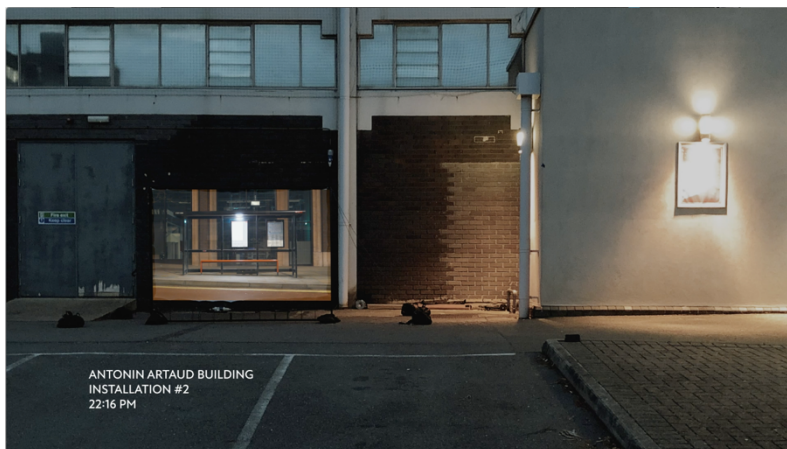
Figure 4.2: "Bus Shelter," 2019. 10:16 pm, the installation view, Brunel University, London.

In "Bus Shelter" (see Figure 4.2), the composition idea has been influenced by Ozu's famous shot of a vase (see Figure 4.3). Similar to a vase as an item of home furniture, a bus shelter represents an item of street furniture on the scale of the urban landscape. For Ozu, it is a vase without function (flower), and to express itself as a still life which does not contain any actions or reactions to link with the previous or next sequence, but maintains itself as a separate event in the film. In Deleuze's words, it is raised to "the state of any-spaces-whatevers, whether by disconnection, or vacuity"(Deleuze 1985: 15). Like Ozu's shot of a vase, the bus shelter in the film stands in the centre of the frame, with the horizontal line of the road in the lower fourth portion of the frame. In the background, Ozu's shot of a vase shows a semi-transparent shoji screen reflecting the tree's shadows from the outside. In "Bus Shelter," the background image shows a glass window reflecting the inside of an office building. It describes the specific situation where the bus shelter is not functioning at midnight but is highlighted in the beauty of its geometrical structure in the streetscape. However, the bus (274 route) is

a 24-hour service and never loses its facilitating roles of transportation, which is to say that there is always a timetable for the bus route conceptually related to the idea of time. Thus, a suspense-generating question is raised: where is the bus now and when will it come? In this respect, the bus shelter without its function does not merely present as a still life at midnight, but indicates the "un-coming" bus that is absent at the moment and has not yet arrived according to the time table. As vehicles on the screen drive through the composition of the frame from the right (or left) side to the left (or right), they correspond to the real vehicles passing by outside the screen, which is reminiscent of the viewer's experiences of waiting for a bus by emphasising the importance of looking and listening. According to Deleuze's account, "there is no longer a sensory-motor situation, but a purely optical and sound situation, where the seer [voyant] has replaced the agent [actant]: a 'description'"(Deleuze 1985: 272). For Deleuze, "emptied spaces and still lifes are two aspects of contemplation, of thought" (Deamer 2018: 262). Both "S Road" and "Bus Shelter" can represent my response to Ozu's emptied spaces and still lifes in contemplating the sublime beauty of the urban landscape.

Figure 4.3: The vase shot in Late Spring, Yasujiro Ozu, 1949.

The second dimension of Ozu's influence is in the practice of using a tripod-mount static camera. One principle of Ozu's composition is that an indoor or outdoor scene with or without characters has always been taken from a fixed camera position, similar to a traditional way of painting that relies on a fixed perspective to create a subject. Due to the fixed camera being set two to three feet above the ground, the subject has to be subordinated to the rules of perspective. Therefore, the corresponding relationship between the camera position and the filmed subject is fixed which evokes the significance of seeing and being seen. In Ozu's films, the protagonists or objects often perform in a sitting position and invest the setting with their

gaze in the eye-level view to the audience. On the one hand, these shots of the protagonists seated on tatami mats directly face the audience, which echoes the posture of the audience sitting on the movie theatre seat. On the other hand, because the lens axis is "to set between halfway and two-thirds of the way down the object to be filmed" (Bordwell 1988:77), the camera's low position invest the viewer with the ability to feel like they are in the same environment as Ozu's characters. However, Ozu's low camera is not based on its angle, but its height, in that the height of the camera has not been fixed at a certain distance (two or three feet above the ground) but can vary considerably depending on the height of the filmed object. Bordwell said,

> When shooting a human figure, this position puts the head quite high in the shot. In filming something close to the ground – a baby, a table, a slumped-over person – the camera gets lowered correspondingly. If the filmed object is at a considerable height, say a building or a lamp hanging from the ceiling, the camera position is elevated… Thus, Ozu's camera position is not absolute but proportional, always lower than what it films but varying in relation to the subject's height. (Bordwell 1988: 77)

According to the subject's height in the film, the camera positions in "S Road" and "Bus Shelter" vary based on the proportion of the filmed subjects. In an outdoor cinematic environment, the viewer often sees the images from a standing or moving position instead of a sitting position. Therefore, the camera is placed about four to five feet above the ground, which corresponds to an average adult's height at eye level. At the same time, the image has been captured by a static shot with a single perspective where the filming subject and the viewer are placed in a direct line of vision crossing the boundary between the images on-screen and off-screen. Based on this setting, "S Road" and "Bus Shelter" can represent two kinds of infrastructure in our daily lives. In "S Road," there is a scene of a character walking on the sidewalk towards the foreground from the depth of the frame. It evokes the reciprocity between the character and the viewer, the direction of walking and seeing, the movements on-screen and off-screen. In "Bus Shelter," the shot of the bus shelter aims to evoke the experience of waiting for a bus at midnight. When vehicles are passing fast through the foreground, the viewer's gaze will be affected by the direction of the car's movement. Furthermore, sound plays a vital role in the setting of the installation. In both the summer

and winter projects, the sound effects in the video installations overlap with the surrounding sound in the public parking space at Brunel University London. The audience can hear the sound effect from the film mixed together with the ambient sounds coming from the environment before they approach the site and see the image clearly. In "Bus Shelter," the sounds of the engines accompanying the whizzing vehicles going past create an optical and sound situation similar to the parking space where the video installation was located. During the screening, I found that the audience was easily affected by sound factors either on-screen or off-screen and subconsciously searching for the source of the sound. In the setting of "Bus Shelter," there was a drive-through area in front of the video installation, and the direction of traffic in the film corresponded to the direction of vehicles in the drive-through area. This was due to the sound of an engine often preceding the appearance of a car image in the film. When the audience stood in front of the video installation to watch the film, they were often confused by the source of sound and unclear as to whether this was coming from the ambient sounds in their surroundings or the sound of the traffic in the film.

The third dimension of Ozu's influence on the practice relates to the direction of movement. While there are few walking shots in Ozu's movies, shots that seem to be ordinary demonstrate his technical ingenuity and his strict principle of balanced composition. Because Ozu's composition is geometric with vertical and horizontal lines, the vanishing point of the perspective often appears at the centre of the screen, such as at the doorway. Therefore, to avoid destroying the careful balance of the composition, Ozu never allowed the character to cross from the left side of the screen to the right side. The character's path often starts from the left (or right) side of the screen and then leaves the depth of the screen. Ozu preferred not to use a close-up to bring out the action itself; instead preferring to use a long take to cover all the actions by the characters that must be performed in real-time on the screen. Nevertheless, if a shot of walking related to the progress of the plot, the walking speed of the character and the distance of the walking trail were considered by Ozu, such as in the scene of an old man slipping out of his home in *Late Autumn* (1960) (for more details, see Chapter 3.8) . Additionally, these kinds of mundane shots of "an ordinary or everyday situation, in the course of a series of gestures" (Deleuze 1985: 2) are characteristic of modern cinema. Through the inclusion of walking or wandering shots, the images have been "freed from the law of sensory-motor connections in classic cinema and become the pure optical-sound

image" (Deleuze 1985: 3) which can be established in what Deleuze calls "any-space-whatevers."[44] Thus the difference between classic cinema and modern cinema is highlighted by a new way of seeing to replace the way of action. That is to say, the audience can no longer follow characters' actions in the film in which the existence of the characters is mainly to produce movements, with the characters instead turning into something of an audience in the film: their performances have moved from dramatic action to a focus on a practice of looking and listening.

In the summer and winter projects, each exhibition consisted of two outdoor video installations: one was on the right side of the Antonin Artaud Building, facing the university's main car park where there is a wide road leading to the school entrance; the other was a relatively closed space on the left side of the building, facing a drive-through lane and a row of parking spaces. In the summer project, named *Parallel Presents* (2019), the installation on the right side showed the work "S Road" and the other on the left showed "Bus Shelter." In video installations, the images and the appearance of the site not only had a similar composition, but also indicated the same direction of movement, with the objects in the films moving in the same direction as the people and vehicles in the real space. In "S Road," the image could be seen by the viewers according to the fields of vision from the moment they stepped into the parking space to the moment they saw the scene of the seemingly unending road on the screen. In this site-specific video practice, I tried to bring the audience's field of vision through a single perspective to connect the image on-screen and off-screen, to suggest a blurring of the boundary between the real world and image world. In "Bus Shelter," the viewer's vision was affected by the direction of the movement whether on-screen or off-screen. Because the composition of the film was similar to the surrounding site, the image of the bus shelter was perfectly merged into the real parking space to create a unified optical and sound situation. In this optical and sound situation, the objects (vehicles) in the film travel in and out of the frame, echoing the scene of cars passing by. Thus, the linkage between these two scenes is established by the direction of the movement from right to left (or vice versa).

---

[44] Deleuze points out: "Ozu's space raises the state of any-space-whatevers whether by disconnection, or vacuity" (Deleuze 1985: 15). This includes two forms of spaces: the one is the disconnected space (Deleuze 1985: 8), and the other is "the empty space" (Deleuze 1985: 16).

In the winter project, named *Passing Landscapes* (2020), I used the same setting as the summer project, the same arrangement of the equipment and the same location. The major difference between the winter and summer projects was relied on the structure of the film, as I added some walking scenes to Passing Landscapes in between the original films ("S Road" and "Bus Shelter") in order to enhance the relationship between the audience and the images, as well as to make connections between the two installations. In the summer project, the audience could see "S Road" and "Bus Shelter" as the two independent works. But, in fact, the shooting locations of these two works in both cases took place along York Way, London, about 500 metres away from each other. In other words, when the audience sees someone walking from the depth to the foreground of the screen in "S Road," we can expect that this person definitely came from the bus shelter along York Way; in the same way, if someone walks through the tunnel and moves towards the vanishing point in "S Road," we can also expect that this person will also pass through the entire composition of "Bus Shelter" from right to left. In this respect, a connection between the two works was already applied in the summer project of 2019. However, for the winter project, I documented the paths between the two scenes by walking with a hand-held camera. Therefore, the structure of the film for the first installation is: "S Road" – "Walking Shot #1" – "Bus Shelter" – "Walking Shot #2" – "S Road" …; while the structure for the second installation is: "Bus Shelter" – "Walking Shot #2" – "S Road" – "Walking Shot #1" – "Bus Shelter"…(see Figure 4.4 and Figure 4.5). These walking shots were taken by subjective shots, in that the long tracking shot moved along the road in a direct line making it difficult for the audience to identify the direction of the movement from Point A (S Road) to Point B (Bus Shelter), or vice versa. Therefore the way to distinguish the direction of the route is by seeing the passing objects in their corresponding positions in the frame. In addition, since the two installations were located about 100 metres apart from each other, the audiences needed to walk forward, backward, rightward and leftward to see the two works individually. In other words, when the audience moved, the scenes in the film also moved towards the same destination, evoking a sense of "any-space-whatevers," with the audience in the present replacing the absent characters in the film.
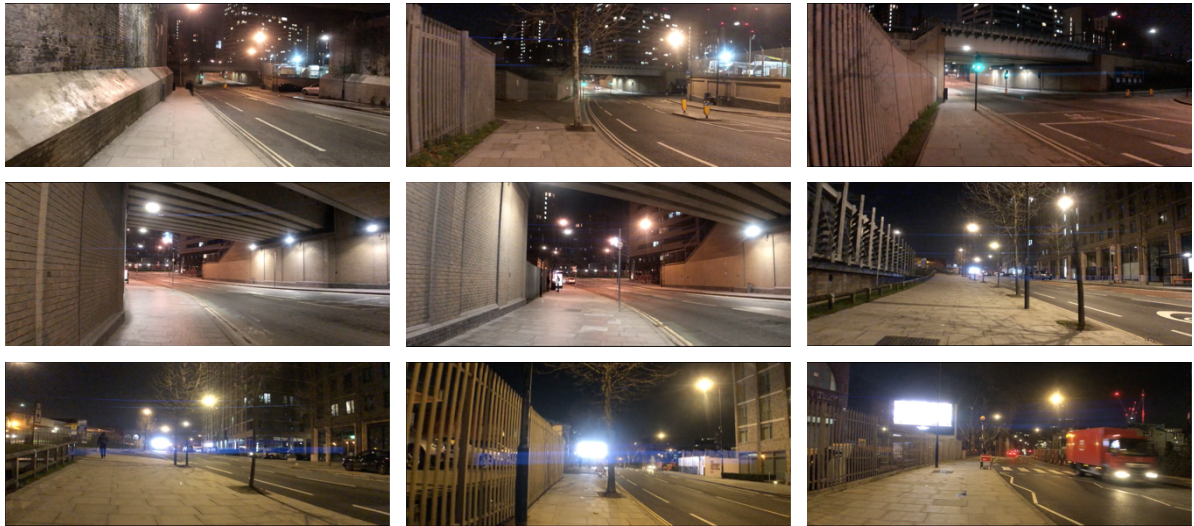
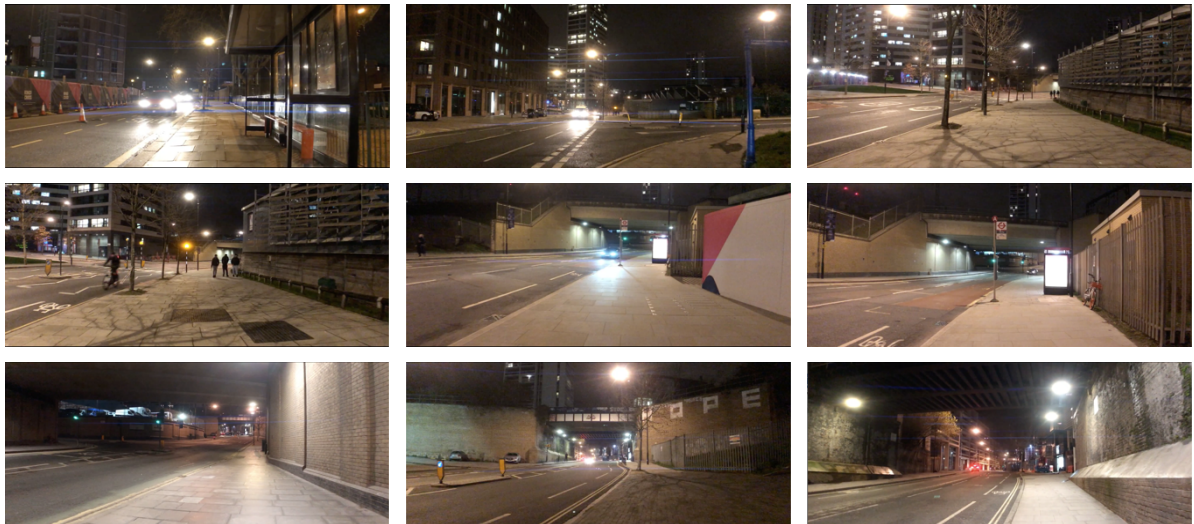Figure 4.4: "Walking Shot #1," (2020). Screenshots from the original footage, York Way, London.

Figure 4.5: "Walking Shot #2," (2020). Screenshots from the original footage, York Way, London.

4.2 Section 2: Between Cinema and Installation

If the influence of Deleuze and Ozu on the work is to discuss the point of view of "what is cinema?," the focus of this section is to discuss the issue of "where is cinema?". The discussion in this section explores the relationship between film and video art and the development of a new configuration in the form of site-specific video installation. This research intends to identify the differences between film and installation art and to historicise the development of video-based installation in order to explore and respond to the question "where is cinema?". Influenced by the site-specific art of the 1960s and the expanded cinema of the 1970s, the aesthetic of video-based installation is formed by its non-narrative style, which develops a new logic for the filmmaking process that can be an alternative to that of the traditional commercial film, and emphasises the use of new technology to create new possibilities for moving images in the convergence of film and new media.

The site-specific art movement, grown out of conceptualism and minimalism, emerged in the late 1960s, when artists tended to adopt the form of sculpture to produce films with an anti-narrative and anti-illusionist style. As Trodd summarises, "since the 1960s and 1970s, artist's film has often seemed obliged to follow an imperative to be anti-narrative, to occupy the flattened temporal horizon of an extended experiential present, and to be anti-illusionist" (Trodd 2008: 373). In addition, Gene Youngblood's *Expanded Cinema* published in 1970 has had great a great influence on many media artists, many of whom took advantage of current technologies to create new mechanisms for replacing an old film mechanism. According to Youngblood, the difference between the old and the new mechanism lies in the division between two types of cinemas: one is commercial entertainment cinema which belongs to the past and religiously follows three formulas;[45] the other is new media art which is in the present and represents the possibilities of future cinema outside the old formulas.[46] In

---

[45] In "Expanded Cinema" (1970), Youngblood writes: "the history of popular entertainment, in terms of its conceptual content, can be divided into three general categories: (1) idealization, which corresponds to states of happiness in which life is seen as a heavenly experience and man is characterized by his most noble deeds; (2)frustration, an expression of the conflict between inner and outer realities; (3) demoralization, generally expressed as "the blues" (1970: 67).

[46] Youngblood also points out, "The new art... posits an entirely new world view which shifts cultural values from a death-oriented, commemorative, past-enshrining culture to a life-oriented, present-oriented civilization…" (1970: 68).

Expanded Cinema (1970), Gene Youngblood examines a vastly expanded list of new films such as computer-generated movies, multiple-projection environments, holographic cinema, and cybernetic cinema as a part of expanded cinema. He argues that cinema as a new combination of media and as a mechanism of the contemporary cinematic institution must be expanded and is required for a new consciousness. Rather than producing films based on the old formula in commercial entertainment, artists use the current technology to create possibilities for new media by giving us new instruments to think with and a new area to explore in our thinking.

Krauss explains that art in the post-medium condition "would involve the relationship between a technical(or material) support and the conventions with which a particular genre operates or articulates or works on that support" (Krauss 1999: 5). Rodowick also points out that "what appears on digital and electronic screens does not fully conform to the criteria by which in the past we have come to recognize something as a created, aesthetic image" (Rodowick 2007: 94). Rodowick adopts Cavell's concept of "Automatisms,"[47] in which he defines these new media between cinema and other arts as "forms, conventions, or genres that arise creatively out of the existing materials and material conditions of given art practices" (Rodowick 2007: 42). Thus, the meaning of images is not only presented in the condition of new technology or the expression of materiality, but also through the process of assembly where cinema and its environment are "becoming" a perceptual realism which can trace back to time-based spatial media like photography and film. Rodowick writes,

> The idea of cinema persists as a way of modeling time-based spatial forms with computers, but cinema is only one of myriad functions that computers can simulate or model...Our audiovisual culture is currently a digital culture, but with a cinematic look. And cinema, too, is increasingly just another element of digital culture.
> (Rodowick 2007: 133)

---

[47] Stanley Cavill believes that each art form has its own automatic mechanism, which limits the meaning of artworks, and that an artist's task is to give a certain medium a new automatic mechanism to expand its possibility.

This argument is relates to what Geiger and Littau have called 'cinematicity', how "cinematicity perpetually leaves its traces in that which is not 'properly' traditional cinema, and in that which supposedly is." Cinema "transmits across and is mutually influenced by other media" (Geiger and Littau 2013: 3), while, as Lovejoy suggests,

> The history of video as a medium can be seen as a history of its gradual convergence with the mediums of film, the computer, and the Web by offering further control over optical effects, motion, and time; improved audiovisual storage, editing, image resolution, compression, and transmission of streaming video; and, finally, projection possibilities on the scale of theater events. (Lovejoy 2004: 147)

Based on this premise, this research argues that site-specific video installation as a form of a time-based medium links with cinema's past on the one hand and the post-medium condition on the other. Site-specific video installation can be regarded as an assemblage composed of the work (film), space and viewer. As Butler summarises,

> Gallery film and video installation is a hybrid form, situated between the institutions of cinema and the art gallery and anticipating new media practices. It registers its historical location between media forms and institutions in the intricacy and multiplicity of its spatial and temporal dynamics…it can also be used in subtle and precise ways to address the complex situation of the contemporary subject in mediatized time and space. (Butler 2010: 323)

In the 21st century, the relationship between film and installation art "seems most sharply defined not by its apparatus but by its indexical nature" (Butler 2010: 312). On the one hand, the images in the practices of the site-specific video installations were shot in long take with a static camera, meaning that the installations are reminiscent of Deleuze's time-image as a direct-representation of time, rather than consist of the perception, affection and action images. On the other hand, the cinematographic dispositif[48] of the site-specific installation refers to the screen, the projection technology, the space of the installation and the position

---

[48] The concept of dispositif arose in the 1970s in the works of the French structuralists Jean-Louis Baudry and Christian Metz as a way of defining how spectators situate themselves in relation to cinematic representation, a state that was described as being close to dreams and hallucination (Parente and Carvalho 2010: 40).

of the spectator, which echoes the model of the primitive cinema of the 19th century. Even though most people assume that cinema was born in 1895, the idea of the movie theatre was not popular until 1905. Before that, the films generally played on a loop in cafes, theatres, galleries, amusement sites or shopping arcades, in many respects structurally similar to video works shown in public spaces today.

In the following section, how site-specific video installations develop a relationship between the work itself, the spectator and the surrounding environment is discussed. Furthermore, it is crucial to take into account this new combination of the images through the assemblage of the above relations.   Each site-specific video installation work is the results of cinematic expressions of the concept of time in a reciprocal relationship between the viewer, the work (the film), and space.

4.3 Where is Cinema?

According to Christian Metz, the term "cinema" refers to the mechanism of the contemporary cinematic institution, including film production, exhibition and the chain of the overall mechanism of a film.[49] In Deleuze's account, discussions of contemporary films in both *Cinema 1: The Movement-Image* (1983) and *Cinema 2: The Time-Image* (1985), are limited to the film text, whereas the site as the cinematic institution for exhibition is mostly overlooked. Nevertheless, when we consider that the mechanism of cinema is structured around a screen, a projector, and the audience located in a specific space, cinema can be seen as a kind of aural-visual installation art. Even though the dispositif of cinema might be different from the dispositif of video installation, they share the relationship between the viewer, the work (the film), and space. The term "installation" indicates that "an artist must actually come and install the elements, including electronic components in the case of video, in a designated space" (Morse 1991: 154). As *Reiss* says,

> There is always a reciprocal relationship of some kind between the viewer and the work, the work and the space, and the space and the viewer…To refine the definition further, therefore, one might add that in creating an installation, the artist treats an entire indoor space (large enough for people to enter) as a single situation, rather than as a gallery for displaying separate works. (Reiss 1999: 13)

In this respect, the relationship between the film, the viewer, and the space can be developed according to two trajectories as two types of cinematic forms in the history of cinema. On the one hand, the relationship between the film and the viewer can be analysed from the film as a text for aesthetic or symbolic meaning. From this point of view, space is standardised under the influence of the film industry, and the disappearance of space becomes a prerequisite for the construction of a cinematic viewing experience. For instance, as Rudolf Arnheim summarises in *Film as Art* (1932), "Photography and its offspring, film, are art media so near

---

[49] In "History/ Discourse: Notes on Two Voyeurisms" (1975/76: 21), Metz writes: "I am at the cinema. The images of Hollywood film unfold before my eyes. One of those narrative representational films - - not necessarily made in Hollywood - - that we think of when we talk about `going to the pictures'; the type of picture that it is the function of the film industry to produce. Not simply the film industry, but, more widely, the whole contemporary cinematic institution."

to nature that the general public looks upon them as superior to such old-fashioned and imperfect imitative techniques as drawing and painting" (Arheim 1932: 158). For instance, James Benning's *Desert* (1995), *Four Corners* (1997) and *Utopia* (1998) consist of a series of static shots accompanied by voice-over narration, which is influenced by "the Hudson River School tradition of sublime and luminist painting" (Boczkowska 2017: 116); and Ozu's methodology in filmmaking has been considered as a kind of "Sumi-e ink drawing" (Richie 1977: xiii). This is film as art in the sense of the traditional trajectory towards the form of cinematic expression.

On the other hand, there is a different kind of film, influenced by sculpture and growing out of anti-narrative and anti-spectacle traditions, resulting in a film language different from the traditional cinematic expression. In this kind of film, the content of images has been objectified and the self-perception of the viewing subject in the non-narrative structure has been enhanced, which makes it difficult for the viewer to identify the actors appearing on the screen with the illusionist identification. Richard Serra's *Hand Catching Lead* (1968) stands as an example of this. Here the artist took a shot of his arm from right to left in a fixed frame, while his entire torso and the face were outside the frame. The picture frame shows that the artist's hand rhythmically trying to grab bits of lead falling above. Once he catches the lead, he just lets it go and waits for the next chunk of lead to fall. This action continues for three minutes as the entire piece of film. Art historian Benjamin Buchloh points out that, "they (Serra's films) are neither purely sculptural, if this implies the acceptance of certain conventions regarding materials and procedures, nor do they unequivocally obey the specific formal principles of film, a hybrid form combining narrative elements with a photographic image language" (Buchloh 2000: 1). Buchloh also believes that Serra's films present two essential procedures in the context of sculpture: one is the procedure of fragmentation between subjective perception and objective representation;[50] the other is the real-time process of a task-oriented performance.[51]

---

[50] Buchloh points out: "Therefore no subject-object relationship is established between viewer and actor; the viewer experiences the bodily activity in an optical frame that remains within the limits of his self-perception, which seems extended by the image. Fragmentation here thus means the deliberate abolition of the separation between subjective perception and objective representation" (Buchloh 2000: 14-15).

[51] Buchloh writes: "all of Serra's early films imply two essentially new procedures, which change substantially the methods of sculptural reflection and have farther-reaching implications than a strictly formalist analysis like

As Buchloh points out:

> Fragmentation here thus means the deliberate abolition of separation between subjective perception and objective representation. From this abolition, however, results the elimination of any narrative or dramatic quality in the representation of a sequence of actions, reducing it to a self-referential activity, a self-evident representative function without any 'meaning' whatsoever. (Buchloh 2000: 15)

Nevertheless, there is an essential difference between cinema and video installation. Whether it is a Hollywood film or a gallery film playing in a theatre or a museum, the aim is to create a space that can be isolated from the outside world, so that the effects of external factors (social, historical, cultural, economic, environmental and political) will be minimised and excluded through the architectural form of a black box or a white cube. On the contrary, site-specific cinema is the art of organising time and space. The work of art only exists when it has been assembled and opened to the public in a specific location at a specific time. It is different from a film or a video that can be broadcast from anywhere and at anytime. In the site-specific video installation, the context of the film will be affected by the changes in environmental factors. Given the diversity, ambiguity, and complexity of spatial forms and patterns such as streets, deserts, coastlines, ruined monuments, historical buildings and urban landscapes, the concept of time in video installation takes on a far more complex connotation than in works exhibited in theatre spaces. The space of the viewer's present in a certain period determines the experience of the images. At the same time, the real-time experience includes what happens off the screen, which adds a layer of time to the time-images appearing on the screen.

Since the mid-1960s, the development of video installation within anti-narrative and anti-illusion approaches has implied a rigorous concern with conceptual and spatial issues, different from a route towards seeing films in a movie theatre. As Baker points out, "there is a kind of utopian hope that, in the exhibition space, in the museum or gallery, cinema or

---

Krauss's might reveal. One of the procedures is fragmentation…; the other is the real-time process of a task-oriented performance, which defines the films dramaturgically and limits them temporally" (Buchloh 2000: 14).

projection will simply become sculptural, that cinema will become a kind of object of interaction which it is not in the traditional theatre space"(Baker 2003: 92-3). However, Trodd (2008) criticises a gallery film or a video installation relying too much on the conditions of sculpture, arguing that this confines the context of video installations to two approaches: one emphasises the materiality of the medium (such as in Anthony McCall's, Richard Serra's and Moholy-Nagy's films); and the other enhances the viewing experience through the physical space, which heightens the experience of the present moment[52] (such as in Robert Smithson's and Tacita Dean's films). Trodd also argues that "these ambitions for film are born of a particular narrative of avant-garde film's development from a sculptural trajectory; and they are dependent upon a construction of sculpture as an object of immediate physical experience which I think the history of 'sculptural film' itself might encourage us to challenge" (Trodd 2008: 373). Thus, the dichotomy between narrative and non-narrative approaches becomes a clear indicator of the distinction between traditional films and sculpture films. If the film is narrative, it creates a passive viewer, a fixed viewing angle that cannot be roamed freely; and if the film is non-narrative, it creates an active viewer, multiple viewing angles and a dynamic viewing experience. However, since the late 1990s, the long-term relationship between cinema and sculpture tied with a non-narrative structure and immersive visual images has gradually become a form of self-indulgent formalism and lost its reflective self-consciousness in meaningless visual experiments. Among the films that can be characterised in this way are those in which the mode of production and the display of the artwork become the central axis of the works rather than the image content. Nowadays, the pursuit of innovation and breakthroughs in the materiality of the medium is no longer the focus of contemporary artists. Approaches to narrative film and non-narrative film are not the key to distinguishing between film and installation art. For contemporary video artists, the current challenge is to avoid indulging in formalistic exploration that does not touch upon the essence of images in the current digital culture context, as the content of the image in a variety of new combinations has become the main focus among many such artists.

---

[52] In "Lack of Fit: Tacita Dean, Modernism and the Sculptural Film"(2008), Trodd says, "Such a route is a consequence of the critical view that gallery film develops from a certain construction of the sculptural model, film, as it takes on the conditions of sculpture, becoming more palpably materialist and devoted to a physically heightened experience of the present moment"(2008: 373).

Therefore, this research explores another route that is compatible with the context of cinema and video installation. This route reveals the possibility where the video installation is no longer an object of the original or media specific spatial arrangement.[53] The meaning of the image can be extended from the internal space of the image to the external space outside the screen frame. The video content is no a non-narrative, whereas the fictional narrative can rather be completed through the audience's actions and reactions in the real-time environment. As Catherine Fowler notes, there is a trend in the contemporary video installation such that "gallery films may return to the flat frontal image, yet through their form and content they engage with a combination of concerns that derive from first, the cinematic avant-garde and second, expanded cinema practice" (Fowler 2008: 254). Such returns to a new combination of cinema have made the shift from the focus of the materiality to the image with the referential meaning, where the viewer's attention has shifted from the state of the projection images to the imaginary space presented by the images. This kind of approach can be regarded as a redefinition of cinema on the one hand, and on the other hand, an echo of the idea that the moving image is a function of time in the domains of time and space. As Alison Butler points out,

> While the return of the frame as window could be seen in this context as a symptom of a resurgent illusionism, it can also be seen as an alternative critical strategy that mirrors the turn in recent film theory from materialism to ontology. In the digital era, the film seems most sharply defined not by its apparatus but by its indexical nature; and in fact this is not really a turn away from materialism, as this indexical quality is, before all else, material – the point of actual contact between the image and its referent…the combination of index and trace, or spatial and temporal deixis, has become the defining property of the medium. (Butler 2010: 312)

From the 1960s to the 21st century, these two trajectories towards film and installation art have not always been wholly parallel, but have often intertwined each other as a continued convergence of film, media, and space. The associated terminology across the historical trajectory, including video art, artists' films, gallery films, screen-reliant installation art, media installation art, documentary installation and site-specific installation. These specific terms

---

[53] See for example the work of Rafael Lozano-Hemmer, including *Under Scan* (2005) and Solar Equation (2010).

refer to dynamic imagery under the influence of environmental factors in a new combination of time and space, which can be regarded as what Deleuze calls "becoming." Thus the creation of each new term/concept into cinema is a process of the convergence of images and other things. In Deleuze's words, there is a constant process of deterritorialisation and reterritorialisation. The definition of cinema will never be fixed in a single form in time and space, but continually expand its fields in a variety of domains by collaborating with other art forms. Therefore, the term "cinema" today has a significant difference from Bazin's ontological argument for cinema. In the digital era, the concept of cinema should not only be understood inwardly through the film's ontology but should also consider outward contemporary art when it comes to exploring "where is cinema."

As the practice-based research, the strategy for examining the major concerns of "where is cinema?" in this research is not only to find a place to display a film outside of cinema, but also to explore the combination of film and space as a new definition of cinema. This strategy does not intend to distinguish between film and installation art as two different film languages or two different types of cinematic forms. On the contrary, this research emphasises a new path beyond the principle of dichotomy which attempts to expand upon how the moving images transform the space in a site-specific setting and to recall the cinematic experience in public spaces outside institutional spaces. For instance, Chrissie Iles (2000) divides film and video installations from the mid-1960s to the present into three distinct phases. The first two phases are called "the phenomenological and performative phase" and "the sculptural phase," while the third phase is termed "the cinematic phase."[54] Iles points out, "Yet the distinct features of each stage of its maturation are inseparable from the wider context of the avant-garde contemporary art practice to which it belongs, and the issues of space that emerge are remarkably parallel" (Iles 2000: 252). Furthermore, Fowler (2012) follows Iles's three-stage development of video installation. She believes that in the cinematic stage, artists no longer pursue the effects of "interventions, montage and collage, or the expansion of projection" (Fowler 2012: 27-8); but challenge the discourse of the "death

---

[54] Iles writes: "From the early experiments of the sixties to the present widespread use of video projection, the spatial issues of video and film installation can be said to have evolved in three distinct phases. The first phase can broadly be termed the phenomenological, performative phase; the second, the sculptural phase; and the third, current phase, the cinematic" (Iles 2000: 252).

of cinema" as "undead, unfinished and unfixed" (Fowler 2012: 28) by cooperating with the film through the replacement or reproduction of retrospection. She observes that artists such as Douglas Gordon, Steve McQueen, Pierre Huyghe, and others have remade specific fragments of the film as a tribute to the classic films which "reference the visible image-bank of cinema's past" (Fowler 2012: 26). Fowler summarises that these kinds of contemporary video practices " should no longer be associated with discourses of cinema as dead, at an end, and part of history," but cinema's past should be remembered as "undead, unfinished, and unfixed" (Fowler 2012: 28). Rather than the replacement of retrospection with original footage, contemporary artists prefer the replacement with the introspective view to shift "our understanding of cinema's past as being not 'there,' with the original footage, but 'elsewhere,' with the viewer" (Fowler 2012: 28).

All this however does not imply that one abandons the knowledge of cinema or minimising the influence of cinema's past. On the contrary, one should regard cinema as a constant process of deterritorialisation and reterritorialisation. The concept of cinema expands its territories through the line of flight. This expansion does not rely on a single direction but extends its connections into multiple directions as an assemblage of images like a rhizome. The concept of cinema is being redefined, in that the process is being combined with other concepts and formed as a new definition of cinema by transforming the space it occupies. Thus, the video installation in the present cinematic phase not only presents an introspective view to the essentials of the image but emphasizes the glamour of cinema's past in the interpretation of different time and space. Based on this research background, this research uses the term "site-specific video installation," which combines two concepts: film and installation art. When it comes to film, this research continues the idea of Deleuze's time-image and Ozu's methods in filmmaking. The site-specific video practices employed in this research used the long-take technique to create a pure optical and sound situation in exploring how images interpret the concept of time in the outdoor environment to unfold a possible narrative upon spatial elements. When it comes to installation art, this research adopts the perspective of sculpture from the development of video art. These practices intended to take into account of the non-narrative structure between the on-screen and off-screen situation, and evoke a multiple perspective viewing experience in urban landscapes by creating a new cinematic viewing experience. The next section of this research will conduct

an in-depth analysis and discussion of the site-specific practices in the summer and winter projects by questioning how the image combinations act and play in their relationships with the spatial factors and how the concept of time can be presented and displayed in the dynamic outdoor environment.

4.4 Section 3: Two Projects

In both the summer and winter projects, the practice of site-specific installation explored the concept of time through the relationships between the works (film), space and the viewer. Because both projects took place at the same location, seasonal changes in landscape and light affected the projection image on the site. In addition, in order to document the mundane details of the city, the content of the video works consisted of a nocturnal scene of a deserted urban landscape filmed with a static camera. In terms of subject matter and the method of shooting, the kinds of shots used were not particularly innovative and were instead reminiscent of the primitive ways of filmmaking used in early films. Similarly, Ozu's long take technique was also influenced by the early silent films of the 1920s. But why did this research insist on such a technique? On the one hand, these static shots are not only associated with early cinema, but have also appeared in modern cinema where "opsign or sonsign" (a purely optical or sound situation) become a "direct presentation of time" instead of a "sensor-motor situation – indirect representation of time" (Deleuze 1985: 273). Thus, the images on-screen link with the images off-screen in the vast rhizomatic network of images. Any image we see resonates with other images in a variety of new combinations, including images from individual or collective memories, imaginary images, images from movies, or other media images. On the other hand, according to Deleuze and Guattari, "the rhizome is an acentered, nonhierarchical, nonsignifying system without a general and without an organizing memory or central automaton, defined solely by a circulation of states" (Deleuze and Guattari 1987: 21). In this respect, site-specific video installation could be regarded as a type of rhizome composed of the virtual and actual images in the link between on-screen and off-screen landscapes. As Deleuze points out, "there is no pure actual object. Every actual is surrounded by a mist of virtual images…Virtual images react to the actual" (Deleuze 1996: 183-184). Therefore, both the summer and winter project in this practice-based research intended to employ Deleuze's notion of "rhizome" to connect their images on- and off- screen, and to explore a new combination of images that is spatially heterogeneous in urban landscapes over time and space. As Pisters says, "A work of art is a new syntax, one that is much more important than vocabulary and that excavates a foreign language in language. Syntax in cinema amounts to the linkages and relinkages of images, but also the relation between sound and the visual image" (Pisters 2000: 370). It is crucial to examine how the images have

direct or indirect effects in a reciprocal relationship between the works (film), the space and the viewer.

From another perspective, the site-specific video installation can be regarded as a film displayed in a sculpture style, which is also anti-narrative and anti-protagonist. Since the idea of the site-specific video installation is not to display the screen in the existing theatre space (for example, an outdoor stage or a giant outdoor digital screen), the proposed plan for both the summer and winter practices always begins with the site selection before moving to the arrangement of the audio-visual equipment, and ending up with the interaction with the space. In both the summer and winter practices, more than one screen installation was displayed at the site, but the position of the screen and the content of the image was determined according to the specific attributes of the site, such as the style of architecture, the function of space, the possible audience composition, the direction of audience movement and the audience point of view. Therefore, the concept of the practices not only focused on the connection between the virtual and the actual, but also on the linkage between different screens, the dialogue between the image and the space or time, and the interaction between the space and the audience. At the same time, since a video installation is exposed to the outside environment, it is a particular and ephemeral event, shaped by the constant change of sunlight, temperatures, humidity, wind, sound and traffic. The screening of the video works at the site is unique. It is impossible to reproduce the complexity of the environment under the same conditions. That is to say that the site-specific video installation is not only environment-specific but also time-specific.

Considering the aspects mentioned above, these practices of site-specific video installation were divided into two phases. The first phase named *Parallel Presents* took place in the summer of 2019 and the second phase named *Passing Landscape*s took place in the winter of 2020. Both practices took place at the same location, the Antonin Artaud Building at Brunel University, London. These two projects can be regarded as a series of works based on the reciprocal relationship between the image, the landscape and the audience. The summer project mainly emphasised the relationship between the image and the landscape, while the winter project emphasised the relationship between the image and the audience. The site for the installation was southwest of the campus and next to the university's main car park (see

145

Figure 4.6). The Artaud Building is a two-storey industrial-style piece of architecture with a chimney on top featuring five performance spaces, a rehearsal room, a recording studio, a radio studio, five editing rooms and a multi-purpose room. Generally, the space is used by university students and staff from the Film, Television and Theatre departments. Since the academic term ends in early June, only a few students move around the building space during the summer term. Thus, the focus of the summer practice was mainly on the relationship between the image and the environment. As a result, *Parallel Presents* attempted to explore the connection between the virtual and actual images at the site which can be tested by the following aspects: the compositions both on- and off-screen, the disappearance and reappearance of the images due to the effect of sunlight, and the content of the images in relation to the spectator's movement and point of view.

Figure 4.6: The installation view from the university's main parking space.

In the installation set up during the summer term, the target audience consisted of pedestrians who happened to be passing through the University's main parking space or the Artaud Building. From 7:30 to 10:30 pm when the installation was being displayed, the projection image varied depending on what time the pedestrians saw it due to being affected by natural light. In other words, the projection image was composed of the assemblage of the image on-screen and the image of the landscape off-screen, and constantly changed under the dynamic environmental conditions. What the image perceived by the viewers at the moment is presented as a fragmentation time in a parallel process between two dimensional and three-dimensional spaces. Because it was not necessary to watch the duration of the whole outdoor screening for three hours, the amount of time viewers spent watching on the content of the video varied from 10 seconds to 10 minutes. Thus, the concept of the work

was not established on the movement of the camera to show a particular event in a period of time like a "mobile section of duration." Rather, each video installation was only composed of a single shot without protagonists, plots, or tracking subjects, and intended to present Deleuze's concept of duree, which is a direct presentation of time on the site. In Deleuze's words, "the bicycle, the vase, and the still lifes are the pure and direct images of time. Each is time, on each occasion, under various conditions of that which changes in time" (Deleuze 1985: 17).

In *Parallel Presents*, from the moment the audience enters the field (the parking space), the process of territorialisation and de-territorialisation is initiated according to the scope of the site. At the first encounter, the audience may get a glance of a parking space or a building. When approaching the installation from a distance, the audience may see the screen image within the composition of the real scene from a large-scale perspective, and then the images on the screen in detail. At the beginning of the whole process of the viewing experience, the audience's perception of space comes from the functionality of the infrastructure and a need to maintain spatial awareness of the existing spatial attributes (a parking space or a factory-style building). Upon finding a video installation in the space, the audience begins to realise that the function of the space has changed or has been redefined and becomes curious about the content of the image in the installation. When the spectators approach the screen and their eyes focus on the images on the screen, the screen image and the surrounding environment are perfectly combined in the specific moment. What is decisive for this combination is the perspective of human eyes at a specific spot on the site. This site-specificity shapes a relationship between the image on the screen and the image from the actual landscape, which is a relationship that undergoes a constant process of crystallisation between the past and the present. In other words, space that the viewer perceives at the time is no longer divided into two different kinds of realism, but crosses the boundary between images on-screen and off-screen, and presents a new combination of images across time and space. This kind of configuration echoes what Deleuze calls "the plane of immanence" which "contains not just filmic images but all images relating to a life" (Pisters 2003:4). Throughout the whole process, the audience not only participates in the work displayed in the space but is potentially transformed in a constant process of territorialisation, deterritorialisation, and reterritorialisation. Regarding the setting of the installation, since the

147

summer sunset time is around 9:00 pm when the screening time starts at 7:30 pm and ends at 10:30 pm, we can see a transition from day to night, in which the image is gradually becoming clearer and more obvious.

In this setting, the images disappear from the screen at the beginning of the installation due to the intense sunlight and reappear on the screen due to the dark environment at the end. Thus, the disappearance and reappearance of the images on the screen is in a continual process of change affected by the flow of time. This process of changes between the two states of the images can be understood by Deleuze's term "becoming." According to Deleuze's account, all images are theoretically virtual in a "plane of immanence,"[55] in that the image makes a link between the virtual and the actual realms under the process of a becoming, which transforms everything without goal or reason. For Deleuze, a becoming is a constant movement that is not determined by the state of the thing, "not to be attributed to a given figure, a given aggregate or element" (Deleuze and Guattari 1980: 201). It does not raise the question "What happened?" and is not involved in the imitation of a subject or in the reproduction of images. A becoming is established on the basis of a certain assemblage, where everything is connected in a rhizomatic way with multiple directions and possibilities, in which each becomings "can no longer be attributed to or subjugated by anything signifying" (Deleuze and Guattari 1980: 10). As Pisters says, "The virtual and the actual form ever-growing and ever-changing crystals in which it is sometimes difficult to distinguish between the two" (Pisters 2003: 215). In this respect, when images are merged with the environmental elements, the linkages and relinkages of the images bring about the process of deterritorialisation and reterritorialisation where "all assemblages are formed just as much as other kinds of images: both virtually (in memory) and actually (moving our senses in the present) they affect us" (Pisters 2003: 218). The relationship between deterritorialisation and reterritorialisation is not necessarily opposite, nor are the two in conflict with each other, instead operating as two steps in a constant process of change where the function of reterritorialisation itself lies within the function of deterritorialisation.

---

[55] In "Immanence: A Life" (1997), Deleuze writes, "Absolute immanence is in itself: it is not in something, to something; it does not depend on an object or belong to subject....We will say of pure immanence that it is A LIFE, and nothing else....A life contains only virtuals.... What we call virtual is not something that lacks reality but something that is engaged in a process of actualization following the plane that gives it its particular reality" (26-31).

Parallel Presents emphasizes the interplay between the images and their relations to the environment in which the video installations are deployed. In the open public space, which functions as striated space, all the becomings occur in the field as a heterogeneous smooth space through a circulation of deterritorialisation and reterritorialisation. Thus, the purpose of the practice is not to unveil the symbolic or the semiotic meanings that go beyond the images, but instead to concentrate on ways of seeing as practices that develop new relations between the virtual and the actual, the internal and the external circumstances.

4.5 The Feedback

"The filmic representation of constant transformation in the dynamic landscape has clear advantages over static pictorial media because, on the one hand, it lends presence to the reception of a photographic image and therefore the character of an experience. On the other hand, motion can pervade the landscape as a space. Time can be reflected in abstract or realistic forms, it creates an important second frame of reference for the landscape experience." (Truniger 2013: 81)

The relationship between the audience, the image and the space in these video works arises as a process of the interplay between the combined processes of deterritorialisation and reterritorialisation. The summer practice "Parallel Presents" includes three video works, two of which were displayed in the outdoor environment of the Artaud Building, and one of which was displayed in the ground floor window inside the Artaud Building (see Figure 4.7). Each of the three video works was played in a continuous loop and equipped with a set of Bluetooth speakers to synchronise sound and image. The two outdoor installations, "S Road" and "Bus Shelter," represent two kinds of pedestrians with different statuses and perspectives. "S Road" shows an angle of vision where the viewer's line of sight is parallel to the direction of the road and the sidewalk. In this fixed point-of-view perspective, motor vehicles and the pedestrians move from the background to the foreground, and vice versa, when entering and leaving the frame. "Bus Shelter" shows another pedestrian behaviour in the form of waiting for a bus. Since the bus shelter is placed in the centre of the picture, the viewer's point of view is mainly affected by vehicles passing by from right to left, and vice versa. Unlike the movement in "S Road" which is from background to foreground (or foreground to background), "Bus Shelter" only allows objects to move in and out of the frame from right to left (or left to right).

Figure 4.7 The video installations were installed inside and outside of the Artaud Building.

Based on these two models of pedestrian perspectives, the setting of the dispositif in these two video installations was also determined by and corresponded to the specificity of the site. "S Road" was located on the right side of the building adjacent to the main driveway of the parking area. As the participants moved in front of the screen to view the images, the video installation allowed the viewer's line of sight to be extended from the road on-screen to the driveway off-screen (see Figure 4.8). For "Bus Shelter," the installation was located on the left side of the building and adjacent to the laboratories and parking space. Since the space in front of the video installation was partly divided into parking spaces, the viewers stood in the parking space to view the images, and the vehicles in the parking lot drove in the same direction as those in the images on the screen (see Figure 4.9). The third work, "White Forest," was installed inside the Artaud Building and projected onto the ground floor window. This scene depicting snowing outside was taken from the inside of the room during a snowstorm. When the installation was set up in the summer, the view out of the window was replaced by images taken in a different location and season but that created a similar composition to fit with the environment, thereby becoming a new spatial combination. The front and back doors of the building were generally kept open during the screening, and the participants could choose their own route for viewing these three works inside and outside of the building. Whether the route started from the inside of the building or the outside of the campus, the participants could see a sequence of images when leaving or entering the building and passing through the parking area. These three works seemed to be separated from each other when it came to landscape contexts and the way of viewing, but each work harmoniously blended into the overall space to present a heterogenous space between the actual and virtual images. During the screening period, from 7:30 pm to 10:30 pm, around 20 to 30 people randomly

151

passed near to the installation site. Because sunset on that day was at around 9:40 pm, the audience could only see a blank or blurred image accompanied by an ambient sound at the beginning of the film, and only a few people saw the clear and distinct image that emerged after 10 pm as a new combination of visual and optical situation (see Figure 4.10).

Figure 4.8 "S Road," 2019. Video installation (300cm x 200cm).
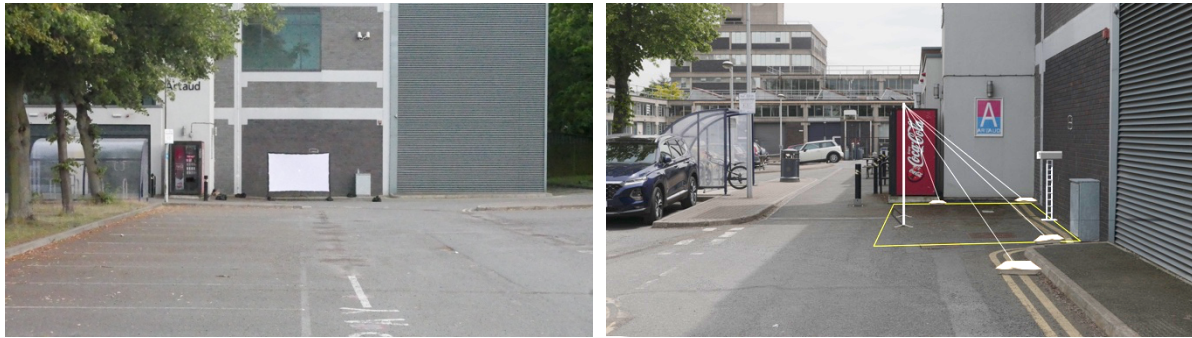

Figure 4.9 "Bus Shelter," 2019. Video installation (300cm x 200cm).

Figure 4.10 *Parallel Presents*, 2019. Site-specific video installation, Brunel University, London.

The roads, bridges, traffic lights, factories, and office buildings that appeared on the screen were basically infrastructural facilities which can be found not only in London but also in many

places around the world. Consequently, the off-screen elements surrounding the Artaud Building showed a similar urban landscape appearance and corresponded to the elements on the screen. In an interview concerning the summer project, one participant described the video installation:

"In this video installation, I see the shots of the surroundings, like a car passing by or snow falling from the sky. The scene that I am really seeing is in a different location, but not in a different style of the environment. Both are in industrial surroundings. So, it is interesting to see how it (the video) merges with what you hear and what you see as well."

Film critic Iván Villarmea Álvarez has pointed out a process of urbanisation occurring in the urban change in contemporary non-fiction film, in that "cities no longer resemble each other: they rather look like an abstract idea that exists only as an image" (Álvarez 2015: 12). This is because postmodern urban planning aims to "generate simulated or cloned urban morphologies" and "tends toward homogenization: places may be different, but their appearance is increasingly similar" (Álvarez 2015: 12). Accordingly, all objects, whether on-screen or off-screen appear as images that go beyond the regional scale and tend to the form of internationalism, such as industrial-looking buildings, geometric architecture, S-shaped roads and the pavements. In this respect, the context of the images enforces the process of deterritorialisation which can be understood by "established patterns of real-and-imagined cultural and spatial identity at every scale from the local to the global" (Soja 2000: 212).

In the process of reterritorialisation, the image in each video installation consisted only of a single shot from the beginning to the end without editing, without camera movement, and with no stories and no protagonists. On the one hand, rather than filling the image with plots, the project aimed to set the viewer's field of vision free with a fixed perspective. As a result the viewer's line of sight was no longer locked to a particular character, and his/her attention was placed on the overall changes occurring in the dynamic outdoor environment. Moreover, as a result of removing the narrative from the image, the event occurring in the film was just a fragment of the whole. In other words, the whole film was composed of many fragments isolated from each other, thereby enhancing the coexistence between the present moment and the memory of the present. As one interview participant mentioned:

"I think it is interesting, especially because it is outside. So you have the natural elements out there, such as the lights that are on. And you have the surrounding sounds. You can hear people in different directions. It is a kind of complex situation with what you see and hear….So it is interesting to see how complicated the things going on are."

This response might be related to the crystal image in the sense that cinema is enacted and emplaced not just in terms of time but also of space, and space itself - these natural, built and architectural spaces - can be said to be imbued with memory traces, traces and perceptions that are potentially altered, collapsed, and reconfigured in the presence of the video installation. As Deleuze points out, "the crystal-image is, then, the point of indiscernibility of the two distinct images, the actual and the virtual, while what we see in the crystal is time itself, a bit of time in the pure state, the very distinction between the two images which keeps on reconstituting itself" (Deleuze 1985: 82). In this respect, the process of watching films is filled with many unexpected factors and uncertainties in the loop between the event (actual) and the image (virtual). By removing the audience's expectations in relation to the plot itself, *Parallel Presents* aims to generate awareness of seeing, rather than a scrutiny or understanding of the plot.

On the other hand, images of cityscapes which frequently appear in our daily life and are familiar to the audience or a random passersby are featured in *Parallel Presents*, including a deserted road in the early morning, an empty bus stop shelter, motor vehicles whizzing around the streets, the light of a flickering streetlamp, falling snow and the speed of walking pedestrians. All of these components construct the rhythm of a city, not only occurring on the screen in *Parallel Presents* but also at the actual site corresponding to what was happening at the moment in the place. Even though the images and the sounds on and off-screen did not always correspond, the juxtaposition of the two dimensions of the reality demonstrated a harmonious blend of the landscape in constructing the loop of the city rhythm from day to night without real temporality and spatiality. As one interview participant said,

"I think it is because of the three different screens. When you walk down the street, you get changes in sound and changes in the image as well….it is quite interesting to see how

your perceive changes as you walk and how you experience different things. In terms of sound, because we are in an industrial built-up place, you have these car sounds. I think it always merges these two sounds together. So, there is a merging between reality and the video which does not occur in the cinema. You get a very simulating experience of the cinematic world here."

In this project, the objects in the arrangement and composition of the film do not reveal any information about the place and have no symbolic meaning. Rather than representing objects, the project also enforces the process of reterritorialisation which generates "new efforts by individuals and collectivities, cities and regions….to reconstitute their territorial behavior, their fundamental spatiality and lived spaces, as a means of resisting and/or adapting to the contemporary condition" (Soja 2000: 212). In this respect, the summer project emphasises all the changes of these objects in the flow of time as the perception of pure movement, and even as fragments to reconfigure our experience of time in the context of the overall landscape.

In the second phase of the practice, *Passing Landscapes* (2020), I adopted a similar arrangement to that used in *Parallel Presents (2019),* but added a series of transition shots in between the two original films ("S Road" and "Bus Shelter") to shape a positive relationship between the audience and the images, as well as to make connections between the two installations. Since the installation was also held at the Artaud Building and displayed during the fall semester, the target audience was university students who used a multi-purpose room every Monday, from 3:00 pm to 5:00 pm, and also have a certain familiarity with the space where the installation was set up. Time for the screening was extended forwards and backwards half an hour according to the class schedule. Therefore, the students could view a series of images either on-screen or off-screen before entering the classroom at around 3 pm (see Figure 4.11), and see the changes in the images after leaving the classroom at around 5 pm (see Figure 4.12). In other words, the audience might see not only a small part of the work, but a work that spans over a period of time, which is the image in a process of becoming.

Figure 4.11 *Passing Landscapes*, 2020. The installation view, 3: 30 pm, Uxbridge, London.

Figure 4.12 *Passing Landscapes*, 2020. The installation view, 5: 30 pm, Uxbridge, London.

In *Passing Landscapes*, I walked with the camera along York Way, London, in search of the passing objects in the urban landscape in order to see the details and to find stories through physical constructions. These walking shots were taken on the same route every one hour from 2 am to 6 am, allowing them to depict the changes in the landscape and the objects from night to early dawn (see Diagram 4.1). The images in the first installation show a static shot of "S Road" for the first 11 minutes and then a transition shot of walking for the next 8 minutes. After that, there is another static shot of "Bus Shelter" for 12 minutes followed by another transition shot for 9 minutes and so on.

Installation #1 (Right next to the Artaud Building) / The structure of the film				
The order of the sequence	Title (duration) / Starting (shooting) time			
1	S Road (11:06)	W #1-1 (08:16)/ 2 am	Bus Shelter (12:30)	W #2-1 (09:26)/ 2:30 am
2	S Road (11:06)	W #1-2 (07:36)/ 3 am	Bus Shelter (12:30)	W #2-2 (07:31)/ 3:30 am
3	S Road (11:06)	W #1-3 (07:17)/ 4 am	Bus Shelter (12:30)	W #2-3 (08:15)/ 4:30 am
4	S Road (11:06)	W #1-4 (06:51)/ 5 am	Bus Shelter (12:30)	W #2-4 (08:18)/ 5:30 am
5	S Road (11:06)	W #1-5 (09:23)/ 6 am	Bus Shelter (12:30)	W #2-5 (08:05)/ 6:30 am

Diagram 4.1: The structure of the film, Installation #1.

Installation #2 (Left next to the Artaud Building) / The structure of the film				
The order of the sequence	Title (duration) / Starting (shooting) time			
1	Bus Shelter (12:30)	W #2-1 (09:26)/ 2:30 am	S Road (11:06)	W #1-2 (07:36)/ 3 am
2	Bus Shelter (12:30)	W #2-2 (07:31)/ 3:30 am	S Road (11:06)	W #1-3 (07:17)/ 4 am
3	Bus Shelter (12:30)	W #2-3 (08:15)/ 4:30 am	S Road (11:06)	W #1-4 (06:51)/ 5 am
4	Bus Shelter (12:30)	W #2-4 (08:18)/ 5:30 am	S Road (11:06)	W #1-5 (09:23)/ 6 am
5	Bus Shelter (12:30)	W #2-5 (08:05)/ 6:30 am	S Road (11:06)	W #1-1 (08:16)/ 2 am

Diagram 4.2: The structure of the film, Installation #2.

Therefore, the structure of the film is as follows: "S Road" – "Walking Shot #1-1" – "Bus Shelter" – "Walking Shot #2-1" – "S Road;" or "Bus Shelter" – "Walking Shot #2-1" – "S Road"– "Walking Shot #1-2" – "Bus Shelter." The distance between the two filming locations could be recognised by documenting the walking distance in real-time, which illustrates the comparison between the walking path within the frame and the path in the real environment, as well as the connection between the two screens. Once the spectators started to move from one installation towards another, the image on the installation simultaneously headed in the

same direction as their movements out of the frame. As a result, walking became not only a forward motion at a human pace, but also a mirror image of the action on- and off-screen. By adding transition shots between two locations, the relationship between the audience and the screens could be evoked by a complex interplay of images through changes in time, the direction of movements and the short-term memory of the space. In this respect, this video installation could be regarded as a representation of the dynamic landscape depicted through the medium's temporality and spatiality. This new combination of image also recalls what Deleuze calls the combination of the "man-horse-stirrup constellation," in which a man is no longer isolated, but forms a new relationship with the horse to become a new war combination. In both the summer and winter projects, the images were no longer isolated, but existed in a new combination with the audience, the space, and the installations. In general, in both phases of the practices, the combination of the images was based on the rhizome, in that images linked with each other in the form of becomings with resulting images changing due to the effect of natural light, the difference in seasonal climate change, the structure of the films, the duration of seeing, and even the influence of the viewing audience.

Figure 4.13 *Passing Landscapes*, 2020. The installation view, 6: 00 pm, Uxbridge, London.

Figure 4.14 *Passing Landscapes*, 2020. The installation view, 6: 15 pm, Uxbridge, London.

Chapter 5: Conclusion

5.1 Space and Time in Site-Specific Video Art

The aim in this research has been to identify and map a number of developments in site-specific video installations, which have taken place in the outdoor environment and appeared in our daily living spaces. Since the 1990s, cinema as a kind of social institution for a celluloid-based medium has gradually declined. The post-cinema condition has triggered several changes in cinema which are not in every respect new but push cinema beyond its previous formal boundaries and invite new linkages with other media. In this respect, the research combined an array of approaches and perspectives whose principles relate to the developing notion of space and time in site-specific video practices. On the one hand, these kind of video practices are influenced by the site-specific art of the late 1960s, inasmuch as they move out of the museum/theatre space and into public spaces, combining with the everyday physical environment in different ways. On the other hand, the concept of time plays a central role in these cinematic practices, and here one finds echoes of Deleuze's concepts concerning the time-image, pure optical and sound situations, rhizome, deterritorialisation and reterritorialisation. Accordingly, a site-specific video installation is a relatively new term, which defines the use of film material, fixed location, and the deployment of the cinema projector for the outdoor environment. In addition, most site-specific video installations are non-narrative films based on static shots presented in loops, so that the audience cannot distinguish between the beginning and the end. Thus, this research has argued that a site-specific video installation activates the process of the superposition of two kinds of images across different times and spaces, with the work itself not only presenting its own time on-screen, but also demonstrating the current time off-screen. The primary research questions that have animated this research are: What role does site-specificity play in the development and execution of new types of video artworks? How are the components of site-specific video arts merged and morphed into the new domain of urban space? What is the relationship between the work, the viewer and the site?

160

The approach to answering the research questions involved interweaving investigations of classic films, a literature review, and the development of my own filmmaking practices combined with reflexive thinking on these. This research has been attentive to the ideas of Yasujirô Ozu, a master of Japanese cinema who is often invoked as a precursor of cinematic slowness and long takes. Not only was Ozu the first director to develop pure optical and sound situations, but Ozu's aesthetic and philosophical approaches to geometric compositions, pillow shots and directions of movements, can be put into relation with Deleuze's concept of time-image as well with my own application of site-specific video practices. When applied to the practices, what is intriguing about Ozu's films relates to his static shots and his focus on settings devoid of human presence. However, crucially unlike the type of spectatorship structure present in cinemas, in site-specific video installations, images are composed by overlaying the virtual image with the actual image corresponding to the viewer's path and point of view in real-time and space. Thus, the main focus of this research on site-specific video art has not only concerned on the context of the film, but has also on emphasised the trilateral relationship between the image (the work), the viewer and the site. Therefore, the strategy of this research has been to apply Deleuze's and Ozu's film philosophy to re-examine and re-evaluate the characteristics of site-specific video installations as a resurgence of the classic film and a tendency towards the development of post-cinema.

At its starting point, the research adopted Susan Sontag's argument developed in "A Century of Cinema" (1995). Here she lamented that the traditional patterns and models of cinema had been replaced by screens of any size and on a variety of surfaces, such that, the idea of cinema as a craft had gradually declined under the impacts of industry standards for making and distributing films. Nevertheless, for Sontag, none of these factors was more frustrating than the disappearance of cinephilia. For her, the cinephilic love of movies was the main reason for the revival of post-war Italian neorealism and even the French New Wave that swept across the world. This lends background to Sontag's statement that: "If cinephilia is dead, then movies are dead too" (Sontag 1995: 4). In the other words, if the cinephilic love of movies no longer exists, their aesthetic value and taste also collapse. From this perspective, cinephilia is the saviour of the future of cinema. As Sontag points out at the end of the essay: "If cinema can be resurrected, it will only be through the birth of a new kind of cine-love" (Sontag 1995: 4). Based on this assumption, this research has intended to explore the significance of

cinephilia from Deleuze and Ozu's points of view and whether the model of time-image can be used in the practice of site-specific installation as a means of post-cinema and a way to revive cinema in the twenty-first century. However, unlike the movement in expanded cinema in the 1970s, which resulted in exploration of new ways of filmmaking and the deployment of technology to challenge the conventions of spectatorship, in the early 1990s there was a tendency for artists, born under the influence of television and Hollywood, to use the classic films as a common language of communication through reproducing or reinterpreting the content of the movie clips in non-theatre spaces. For example, Douglas Gordon's *24 Hour Psycho* (1993), Pierre Huyghe's *The Third Memory* (1999) and James Benning's *Easy Rider* (2012) are all based on particular Hollywood films but appeared in gallery spaces. These video artworks did not intend to challenge the way of filmmaking or redefine the means of cinema, but they emphasised the importance of a kind of heterogeneous space in between the fictionalised scenarios and the constructed space. According to Christian Metz, the term "cinema" refers to the mechanism of the contemporary cinematic institution, including film production, exhibition space and the chain of the overall mechanism of that film. The term "dispositif" refers to the overall function of the apparatus, which is the disposition or arrangement of the operations of the apparatus that informs the spectator's relationship with the film. In the apparatus theory of Metz, Baudry and Heath, they define the cinema architecturally as a configuration of three elements: projector/film, screen and spectator. Despite the fact that the role of space in cinemas has been widely discussed in a mode of the architectural site of the theatre, the role of space in the outdoor environment is new and needs to be further understood. Thus, the purpose of this research has been to investigate how contemporary film is taking place in outdoor spaces, not only in the production of duration, but also in the setting of the dispositif.

Based on this premise, this research began with a discussion of the relationship between film and site-specificity. First, it explored the notion of the site in contemporary art, which was introduced in the late 1960s when the term, site-specific art was born under the influence of Minimalism and was flourished throughout the 1970s and 1980s. In 1966, Robert Morris's essay, *Notes on Sculpture*, outlined the primary principles of the early site-specific works. As Morris stated in *Notes on Sculpture: part 2*: "The better new work takes relationships out of the work and makes them a function of space, light, and the viewer's field of vision….It is in

some way more reflexive because one's awareness of oneself existing in the same space as the work is stronger than in previous work, with its many internal relationships" (Morris 1966: 11-22). That is to say that the basis of the site-specific artworks is established by a function of space, light and the viewer's field of vision. In 1979, Rosalind Krauss wrote, *Sculpture in the Expanded Field*, where in order to locate the concept of site as a part of the work, she drew a four-quadrant diagram consisting of "site construction," "marked sites," "axiomatic structures" and "sculpture" (Krauss 1979: 30-44). In the 1980s, these new terms emerged, such as "site-determined," "site-oriented," "site-referenced," "site-conscious," "site-responsive" and "site-related" (Kwon 2002: 14). All these terms take the site as the core element in the existence of the work, which explicitly includes the spatial factors as the main theme of the work. According to Kwon, site-specificity "used to imply something grounded, bound to the laws of physics. Often playing with gravity, site-specific works used to be obstinate about 'presence,' even if they were materially ephemeral, and adamant about immobility, even in the face of disappearance or destruction" (Kwon 2002: 11). Since the late 1960s, the land artists or the site-specific artists have intended to use the earth to replace canvas, creating work that "is constituted by a combination of physical elements: proportions, scale, texture, lighting conditions, topographical features and traffic patterns" (Holling 2016: 61). One of the most famous site-specific sculptures is Richard Serra's Tilted Arc (1981-1989). The dispute over its placement caused a series of public debates about whether the work should be removed. Finally, the work was removed from Federal Plaza in 1989. Emphasising the relationship between the location and the work, Serra insisted that "to remove the work is to destroy the work," implying a challenge to the mode of exhibition. In other words, a change of location means a change in the work. From this point of view, the artwork was not meant to be "site-adjusted" or "site-relocated," where "the works become part of the site and restructure both conceptually and perceptually the organisation of the site" (Serra 1989: 34-47).

From another point of view, James Meyer coined the term "functional site" which extends the meaning of site to a mobile and nomadic model. As Meyer said: "The functional site is a process, an operation occurring between sites, a mapping of institutional and discursive filiations and the bodies that move between them (the artist's above all)…. It is a temporary thing; a movement; a chain of meanings devoid of a particular focus" (Meyer 1995: 2).

Following the concept of the nomadic site, Miwon Kwon criticised the concept of site-specificity as a fixed location. She argued that, on the one hand, site-specific art can be relocated from one place to another to embrace "a nomadic fluidity of subjectivity, identity and spatiality" (Kwon 2002: 8), while, on the other hand the concept of site relevance to local identity as a part of the work still coexists with the work. Therefore, the concept of site-specificity is not limited to a fixed location, but also can also be nomadic and mobile in the dynamic relationship between work and site.

When it comes to the discussion on the nomadic site, the philosophy of Gilles Deleuze is useful in investigating the relationship between film and space in site-specific video works. The fundamental concept in Deleuze's philosophy of contemporary art is rooted in the concept of a rhizome. For Deleuze and Guattari, a rhizome is a way to show how art is connected to the world and it is also a way in which everything is generated in the world. A rhizome cannot be rooted in a place stuck to a certain source, like a tree is linked between points and positions, but instead is a nomadic system extending its own lines of infinite possibilities. In this respect, Deleuze emphasises that artists should be liberated from the limitation of images by searching for the third type of image between abstract and figurative art in a continuous process of change. This research has argued that the site-specific video installation is a continuous process of change between the work and the site. As the environment changes in the multiple dimensions of becomings, the generation of images of site-specific video art across the virtual and physical realms is a process of deterritorialisation and reterritorialisation through lines of flight. The lines of flight refer to the nomadic process and are created at the edge of the rhizomatic formation, which intends to escape from the closed and hierarchical system. Thus, the relationship between the image and the site can be understood as a dynamic process of assemblage in terms of a process of becoming.

Deleuze divides cinema into two meta-categories: the movement-image and the time-image. By considering Deleuze's classification of classic films, one can see that movement-images are basically distinguished by space, while time-images are distinguished by direct representation of time. This research focused on exploring how the site-specific video art embeds Deleuze's conception of time by discovering and re-examining the concepts from his film philosophy, such as the crystal image, assemblage, still life, pillow shots and pure optical and sound

situations. To understand the time-image, we first need to understand what direct images of time are. Deleuze borrowed Bergson's concept of duree (duration) to form a theoretical model of the crystal image. In Bergson's first great schema, two points make a circuit where the point with infinite contraction is the so-called crystals of time in which time splits itself into present and past with multi-faceted dimensions. Similarly, Bergson's second great schema is composed of an inverted cone and a plane where the inverted cone represents the memory of the past and the plane represents the actual present. When the memory descends through the cone to the summit that inserts into the plane, it is the crystal. Therefore, the crystal image linking with two models of time blurs the linkage between the past and the present, and between the virtual image and the actual image. The realisation of crystal images in movies is a pure optical and sound situation. Deleuze believes that "in everyday banality, the action-image and even the movement-image tend to disappear in favour of pure optical situations, but these reveal connections of a new type, which are no longer sensory-motor and which bring the emancipated senses into direct relation with time and thought" (Deleuze 1985: 17). In other words, further drawing on Deleuze, what has happened to the post-war cinema is that the essence of film no longer involves the operation of the sensory-motor schema (movement-image) as an indirect image of time, which is instead replaced by pure optics and sound as a direct image of time. Thus, the idea of the crystal image became my main concern in both the 'Summer Practice' (2019) and 'Winter Practice' (2020) in this research.

Deleuze pointed out that Yasujiro Ozu was "the first to develop pure optical and sound situations without knowing the European counterparts" (Deleuze 1985: 13). This research investigated the characteristics of Ozu's films associated with the symmetrical composition within static shots and pillow shots, in which the images provide evidence for the duration of time as the concept of the time-image. In the method he developed, Ozu is best known for the stationary low-angle shot, the so-called "tatami shot." Emphasising an attitude of listening and watching in the gaze of vision, Ozu used this filmmaking method in most of his films. In order to achieve Ozu's aesthetics in the applications of site-specific videos, this research adopted three approaches to explore Ozu's art of composition. The first approach is a symmetrical composition based on "the geometric proportions and extreme simplicity of the Japanese middle-class home" (Ostende 2016: 42). Because Ozu rejected any movements of

the camera, he used a static shot with a fixed composition, such that actors could only perform in the limited field of vision of the camera. Therefore, the viewer's eyes are no longer focused on the centre of the screen and focus can instead be on the entire screen, with any small change in detail potentially attracting attention. The architectural structure of the Japanese style house and the parallel lines inside the house are used as the backdrop of a geometric composition. When filming an outdoor scene or a place that could not be constructed according to a symmetrical composition, Ozu used some props to achieve the balance. The second approach deals with shapes and positions in the compositions. By placing two objects in a similar shape and position, the relationship between the two "shows not the opposite but the harmony, not the conflict but the coordination" (Sato 1989: 61). Moreover, through the careful arrangement of interior or exterior shots, the similarities in the posture pattern not only maintain the balance of the frame, but also add organic shapes which can compensate for the symmetrical composition formed by only the straight lines. The third approach relates to the direction of movement in the frame. When the actor moves across the screen, the direction and the speed of his movement have been carefully considered and designed by Ozu. Indeed, the characters always enter and leave the frame in accordance with a certain rule in Ozu's films. Specifically, when the characters entered the frame, they almost always emerge from the deep area in the background, or from both sides of the foreground, and then leave towards the depth. Besides his compositions, Ozu used exterior shots to create the scene transitions, the so-called "curtain shots" or "pillow shots." From Deleuze's point of view, these kinds of mundane shots of an ordinary or everyday situation are characteristic of contemporary cinema. Through highlighting a new way of seeing, this research argued that the images have been "freed from the law of sensory-motor connections and become the pure optical-sound image" (Deleuze 1985: 3), which can be established in the form of site-specific video installation.

5.2 Implications for Site-Specific Practices

This practice-based research investigated how site-specific video installations develop a distinctive relationship between moving images, viewers and space in the development of cinema. I conducted two site-specific projects, named "Parallel Presents" (2019) and "Passing Landscapes" (2020). Informed by Donald Schön's reflective methodology, these projects function as a cyclical developmental process to identify the characteristics of site-specific video art that are distinctive from previous forms of moving- image installations, in an effort to answer the three research questions. Each practice is reflected in the next practice with the observation of site-specificity, allowing the results of each case study to be fed into the next. Thus, the significance of the practices lies in their demonstration of how do I work with Deleuze's concept of cinema in the application of the site-specific video installation completing in a complex outdoor situation.

In both the site-specific video practices, there is a series of audio and visual elements that change over time in the assemblage of the images, both on-screen and off-screen. In the practice, "Parallel Presents" focused on the linkage between the image on-screen and off-screen where the nocturnal scene of a deserted urban landscape filmed in a single static shot corresponds to the characteristics of a site experiencing dynamic changes in its landscape. The second-phase project, "Passing Landscapes," was established using the same arrangement of the apparatus as the first-phase project. However, the second-phase project did not stop at using the same footage for comparison of the different results of becomings under two environmental conditions, but also emphasised the viewer's participation and field of vision into to the geographical aspect of the site by adding transition scenes between two long takes. In both phases of the practices, the assemblage of the images was based on Deleuze's concept of rhizome to link with two realms of time and space in forms of becomings, where the resulting images are altered due to the effect of natural light, changes in weather, the structure of the films, the duration of seeing, and the position of the spectator. Put simply, the first-phase project concerned how to discover the characteristics of site-specific video installation in the new domain of urban space, while the second-phase project investigated a distinctive relationship between the spectator and the cinematic experience. Through these two projects, the findings of this practice-based research are rooted in the body of knowing-

in-action derived from the original artworks produced in a cyclical process, from which the resulting outcome has been used as a way to respond to the central research questions. Thus, the following findings are presented based on the results and reflective thinking of the practices conducted respectively in 2019 and 2020.

1) Unlike the site-specific art in the form of sculpture, the relationship between the films and the site is a constant process of change, which is more related to the concept of time. In this respect, the concept of site-specificity in video installation includes the combination of things in space on the one hand, and on the other hand, it refers to what is happening in the present moment of time. For the practices of site-specific video installations, the images relied on projection light can only be clearly seen after the sunset time. Therefore the idea of time not only links to the continuous changes of light through the mixture of the projection image and the natural light, but also the image in the frame corresponding to the surroundings out of the frame, which blurs the difference between the virtual and the actual, the past and the present, in the continuum of time. As a result, the spatial and temporal narrative of the site-specific video installation is developed when the ephemeral projected light, moving image, surrounding sound and specific context of space merge together. For viewers, the process of observing the images transform from blur to clarity is also the process of becoming that occurs between the images and the environment. The signification of site-specific video installation does not intend to promote the representation of the image or to distinguish between the objective and subjective images in space. Rather, the way of seeing in site-specific video installations advocates a new kind of camera consciousness in deep and complex meditation on time. This complicated relationship exists in our brains, linking the images, sounds, natural light, voices and different time and space in a rhizomatic way. The image is no longer an indirect representation of time seen as the measure of the movements or a montage of shots; instead, the image has become a direct representation of time. For example, when the installation "Parallel Presents" was displayed from 7:30 to 10:30 p.m., the resulting projected images affected by the natural light were varied depending on what time the pedestrians saw the images. The images were composed of the assemblage of the image on-screen and the image of the landscape off-screen, and constantly changed under the dynamic environmental conditions. What the image perceived by the viewers at the moment was presented as a fragmentation time in a parallel time integration of two spaces. As a result,

I have argued that site-specific video installation is a distinctive type of cinema as a direct representation of time, where the images change all the time through the use of the fixed screen location, the long take, the single static shot and the similar composition with the environment to invoke pure optical and sound situations in the site.

2) Site-specific video installations present a perfect model of rhizomatic thinking. Deleuze writes in *A Thousand Plateaus* (1980): "A whole rhizome, a molecular segmentarity that does not permit itself to be overcoded by a signifier like the cutting machine, or even to be attributed to a given figure, a given aggregate or element…. and molecular lines that intersect each other within the large-scale cells and between their breaks" (Deleuze 1980: 222). According to Deleuze's account, the concept of time-image is an inauguration of pure optical and sound situations which links with all the potentialities of the images and "enters into a circuit which turns back on them, then launches another circuit" (Deleuze 1985: 65). In site-specific video installations, all the potentialities of the images connect and become a real existence in the actual space. In the practice, the connection was based on the components on-screen and off-screen to create a certain degree of communication in the outdoor space. For instance, sirens are heard in the distance, the speeding cars passing through the tunnel, lights are flashing, people are walking on the street at midnight, the bus shelter is empty and snow is falling from the sky. While all these details emphasise the aesthetic of duration in the form of slowness, they also evoke a communication which draws the viewer's attention to what is and will be happening in the scene's overall slowness. This communication not only occurred in the appearances of two landscapes, but also in the setting of the video installations, the viewer's field of vision, the directions of movement and the function of space on and off the screen. Like a rhizome with no central axis, no unified point of origin and no given direction of growth, the site-specific video installation intended to dissolve the boundary between the virtual and the actual, to evolve the quality of the image without considering the original footage, and to distort the viewer's sense of time and space through transversal communication. From this perspective, all the elements were involved in the multiple dimensions of conversations with the present and the past, the actual and the virtual objects. In order to evoke the possibilities of communication in the outdoor environment, the practices of filming reveal the specific influences from Ozu's cinematic approach associated with symmetrically balanced composition and slow rhythm, such as static shots, pillow shots,

the direction of the movement, the position of the camera and the point of view. In the site-specific installations, the video works for both the summer and winter events were taken by single static shots and filmed at York Way in London's King's Cross, around many warehouse spaces, new-build office buildings, car wash companies and even nightclubs. The arrangement of the architectural elements on the screen provided vertical and horizontal lines for the rigid composition, which was similar to the way Ozu used the fusuma sliding doors, the shoji screens, the ceiling, and the windows to form a geometrical composition. Moreover, the practices also adopt Ozu's concept of still lifes and emptied spaces by using long-take shots to create a pure optical and sound situation in the outdoor environment. All of these approaches emphasised the changes of these objects in the flow of time as the perception of pure movement.

3) Site-specific video installation emphasises a reciprocal relationship between the viewer, the work, and the site. From Deleuze's point of view, it is a process of becoming that results from a complex interplay in the processes of deterritorialisation and reterritorialisation. For Deleuze, becoming is a constant movement that is not determined by the state of the thing. Instead of raising the question "What happened?" or involving the imitation of a subject or the reproduction of the images, a becoming is established on certain assemblages where everything is connected in a rhizomatic way with multiple directions and possibilities, where each becoming "can no longer be attributed to or subjugated by anything signifying" (Deleuze and Guattari 1980: 10). When the images are merged with the environmental elements, the linkages and relinkages of the images bring about the process of deterritorialisation and reterritorialisation. In the practices, the viewer, the work and the space are in the form of different levels of becomings. In the summer practice, the viewer is no longer isolated, but forms a new relationship with the work and the space. For example, the images that the viewers perceived in the moment are determined by the effect of the natural light, as well as the time of sunset. In the winter practice, this new combination raises a new relationship related to the viewer's field of vision, the distance of the walks, the pace of walking in the interplay between the physical and virtual geography. Both practices intended to evoke the reciprocity between walking and seeing and between vectors of movement and points of view in the relationship between the images on-screen and off-screen, in order to create a new syntax for artworks.

5.3 Conclusion

Echoing the argument of "the death of cinema" at the end of this research, the cinephilic love of movies can be said to animate the rise and decline of cinema. The aim in this research was to understand how the nature of cinema could be maintained when a new type of spectatorship based on site-specificity is created. Throughout the body of the thesis, this research proposed to connect the two kinds of art forms by developing another deployment mode or viewing mode in the content of the film. From this point of view, cinema never disappears, but regenerates itself by producing another kind of new cinema through the process of deterritorialisation and reterritorialisation. Rather than creating a type of cinema by means of mechanical reproduction or the impact of new technology, site-specific video installation emphasises the importance of film as a kind of craft to create a new kind of optical and sound situation through the new assemblage of the components of cinema.

Based on the three findings outlined above, I summarise here the three characteristics that are embodied in site-specific video arts, as the primary principles for subsequent research and practices. First of all, I conclude that the "presence" is the first characteristic of site-specific video art. In site-specific video installations, the presence not only refers to the present moment of things in space, but also refers to the spatial and temporal narrative of things in between the image reality and the actual reality given the duality of space and time. Unlike most site-specific installations used for permanent displays where the works become part of the site, site-specific video art is a temporal art only used for temporary exhibitions, and the content of its video work can be easily removed and relocated to another public exhibitions. In both the practices, the evidence of the presence was demonstrated and presented in the triangular relationship between the work, the spectator and the site. In other words, the presence of the works was only created when the ephemeral projected light, the moving images, the participation of viewers and the specific context of the space came together. Without emphasising the viewer's participation in the presence of time and space, the video installation can only be seen as a temporary theatre set up in outdoor environments.

Secondly, an "event" is the second characteristic of site-specific video art. Because specific video installations are always presented in a loop without a beginning and end. The audience does not intend to watch the entire film from the beginning to the end, but instead perceives the duration of the work at a specific moment in time. Therefore, each viewer sees different dimensions of the work depending on when and where he perceives the work. This mode of movie-viewing results in every viewing experience being unique and irreproducible, where the viewer's participation can be regarded as a kind of an event in a public space. In site-specific video installations, an event refers to an unexpected situation where an act of being is in a continuous process of change connected with various elements through becomings. In other words, an event is created by individuals and collectives, cities and the site, the presence and absence of things to reconstitute its territorial behaviour as an act of being. In both the practices, the setting of the dispositif is determined and corresponds to the specificity of the site. Even though the content of the images was roughly the same, the viewing experience might have differed as a result of different ways of communication and different assemblages of spatial elements. In this respect, a site-specific video installation emphasises all the changes of these objects in the flow of time as the perception of pure movement, and reconfigures our experience of time in the context of the overall landscape.

Finally, "participation" is the third feature of site-specific video installations. The difference between site-specific video installations and other forms of cinemas relates to ways of participation, in that site-specific video installations encourage viewers to go out of the room by using their eyes and bodies to experience sounds and images from anywhere in the site. As Deleuze says: "With the cinema, it is the world which becomes its own image, and not an image which becomes world" (Deleuze 1983: 57). In other words, if the world becomes the image, the audience not only participates in the production of the image, but also in the composition of the entire world. From Deleuze's point of view, "the actual image and the virtual image coexist and crystallize; they enter into a circuit which brings us constantly back from one to the other; they form one and the same 'scene' where the characters belong to the real and yet play a role" (Deleuze 1985: 83). Accordingly, a circuit in a site-specific video installation is rooted in the concept of time which allows everything to pass through an infinite number of circuits in a process of deterritorialisation and reterritorialisation. At the same time, the spatial and temporal narrative unfolds upon the viewer's participation.

Therefore, in site-specific video installations, participation is not about viewing a piece of work, but also about encouraging audiences to become involved by applying their memories and experiences of life across the multiple layers of reality.

To sum up, site-specific video arts present a triangular relationship between the work, the viewer and the site. In the summer practice, I used the concept of time to connect the images on-screen and off-screen, while in the winter practice, the setting of the installations was established as the summer project, but created a new communication between two screens through dialogue between the virtual and physical geography. However, in this triangular relationship, there are still many possible ways to create a relationship of some kind between the viewer and the work, the work and the site, and the site and the viewer. Through the possibilities of new connections, cinema could be reborn and transformed into another form of cinema by embodying the change of the site. In other words, as a form of post-cinema, site-specific video installations do not use an absolute division to distinguish cinema and site-specific arts or even other forms in contemporary arts. On the contrary, the focus of site-specific video arts is on how the components of site-specific video installations are constantly being transformed in becomings through the linkages of independent images in a triangular relationship between the work, the viewer and the site.

Appendix

Video Works

Ho, Yuda. *The Window*. 2017, Kings Cross, London, https://vimeo.com/426735867.

Ho, Yuda. *The Window 2*. 2017, Kings Cross, London, https://vimeo.com/428786723.

Ho, Yuda. *Zebra Crossing*. 2018, Kings Cross, London, https://vimeo.com/268875688.

Ho, Yuda. *Zebra Crossing No.2*. 2018, Kings Cross, London, https://vimeo.com/268946190.

Ho, Yuda. *Bus Shelter*. 2018, Kings Cross, London, https://vimeo.com/269049093.

Ho, Yuda. *S Road*. 2018, Kings Cross, London, https://vimeo.com/258018497.

Ho, Yuda. *White Forest*. 2018, Kings Cross, London, https://vimeo.com/261266690.

Ho, Yuda. *Blue, Metal, Snow, Sky*. 2018, Kings Cross, London, https://vimeo.com/257979433.

Ho, Yuda. *Parallel Presents*. 2019, Antonin Artaud Building, Uxbridge, London, https://vimeo.com/351516555.

Ho, Yuda. *Route 1*. 2019, Kings Cross, London, https://vimeo.com/423918827.

Ho, Yuda. *Route 2*. 2019, Kings Cross, London, https://vimeo.com/424360479.

Ho, Yuda. *Passing Landscapes*. 2020, Antonin Artaud Building, Uxbridge, London, https://vimeo.com/425873012.

Bibliography

A

Alvarez, Ivan. *Documenting Cityscapes: urban changes in contemporary non-fiction film*. London: Wallflower Press, 2015.

Andersen, Thom. "Ozu Yasujiro: the master of time."*bfi.org.uk. Sight & Sound Film Magazine*. Web. Dec. 2016.

B

Bazin, Andre. "The Ontology of the Photographic Image." *Film Quarterly*, Vol.13, No.4, Summer 1960: 4-9.

Becher, Bernd, and Hilla Becher. *Basic Forms.* Munich: Schirmer/Mosel Verlag GmbH, 2014.

Becher, Bernd, and Hilla Becher. *Typologies of Industrial Buildings*. London: MIT Press, 2004.

Bernardi, Joanne. *Writing in Light: The Silent Scenario and the Japanese Pure Film Movement*. Detroit: Wayne State University Press, 2001.

Bi, Gan. "An interview with director Bi Gan: Time Is an Invisible Bird." *Movie Magazine*. Web. July 2016.

Bordwell, David. *Ozu and the Poetics of Cinema*. New Jersey: Princeton University Press, 1988.

Buchanan, Ian, and Gregg Lambert, eds. *Deleuze and Space*. Edinburgh: Edinburgh University Press, 2005.

Burch, Noel. *To the Distant Observer: Form and Meaning in the Japanese Cinema.* Berkeley: University of California Press, 1992.

Bonta, Mark and John Protevi. *Deleuze and Geophilosophy*. Edinburgh: Edinburgh University Press, 2006.

Bordwell, David. *Ozu and the Poetics of Cinema*. New Jersey: Princeton University Press, 1988.

Butler, Alison. "A Deictic Turn: Space and Location in Contemporary Gallery Film and Video Installation." Screen 51.4 (Winter 2010): 305-23.

Buchloh, Benjamin. "Process Sculpture and Film in the Work of Richard Serra." Richard Serra. Eds. Hal Foster and Gordon Hughes. Cambridge, MA: MIT Press, 2000 [1978]. 1-20.

Burch, Noel. *To the Distant Observer: Form and meaning in the Japanese cinema*. Berkeley: University of California Press, 1992 [1979].

Brunsdon, Charlotte. *London in cinema*. London: British Film Institute, 2007.

C

Castle, Terry. *The Female Thermometer: Eighteenth-Century Culture and the Invention of the Uncanny (Ideologies of Desire)*. Oxford: Oxford University Press, 1995.

Cartiere, Cameron and Willis, Shelly., ed. *The Practice of Public Art*. London: Routledge, 2010.

Clarke, David B., ed. *The cinematic city.* London: Routledge, 1997.

Crimp, Douglas. *On the Museum's Ruins.* Cambridge: MIT Press, 1993.

Crary, Jonathan. *Techniques of the Observer: On the Vision and Modernity in the Nineteenth Century.* London: MIT Press, 1992.

Creed, Barbara. *Film and Psychoanalysis*. Oxford: Oxford University Press, 1998.

Cairns, Graham. "Historical Cinematic Space: The Architecture of Culture in Jean Renoir's Le Grande Illusion and Yasujiro Ozu's Tokyo Story." *Film & History* Vol.44, Iss.2 (Fall, 2014): 22-44.

Choi, Jinhee, ed. *Reorienting Ozu: A Master and His Influence*. New York: Oxford University Press, 2018.

D

Deleuze, Gilles. *Cinema 1. The Movement-Image*. London: The Athlone Press, 1992 (1983).

Deleuze, Gilles. *Cinema 2: The Time-Image*. London: The Athlone Press, 1994 (1985).

Deleuze, Gilles, and Felix Guattari. *Anti-Oedipus. Capitalism and Schizophrenia.* London: The Athlone Press, 2000 (1972).

Deleuze, Gilles, and Felix Guattari. *A Thousand Plateaus.* Minneapolis: University of Minnesota Press, 2003 (1980).

Denson, Shane, and Julia Leyda, ed. *Post-Cinema: Theorizing 21st-Century Film.* Falmer: REFRAME Books, 2016.

Deleuze, Gilles. "What Is Dispositif?" *Michel Foucault Philosopher*. Ed. & Trans. Timothy J. Armstrong. London: Harvester Wheatsheaf, 1992: 159-168.

Deleuze, Gilles, and Felix Guattari. *What Is Philosophy?* New York: Columbia University Press, 1994.

Deutsche, Rosalyn. *Evictions: Art and Spatial Politics.* Cambridge: MIT Press, 1996.

Flam, Jack, ed. *Robert Smithson: The collected writings*. Berkley: University of California Press, 1996.

De Luca, Tiago. *Slow Cinema*. Edinburgh: Edinburgh University Press, 2015.

E

F

Foucault, Michel. "Of Other Spaces: Utopias and Heterotopias," *in Rethinking Architecture: A Reader in Cultural Theory*, Neil Leach (ed.). London: Routledge, 1999.

Flaxman, Gregory, ed. *The Brain Is the Screen: Deleuze and the Philosophy of Cinema*. London: University of Minnesota Press, 2000.

Fowler, Catherine. "Into the Light: Re-considering Off-frame and Off-screen Space in Gallery Films." New Review of Film & Television Studies 6.3 (2008): 253-67.

Fowler, Catherine. "Remembering Cinema 'Elsewhere': Introspection in Gallery Films." Cinema Journal 51.2 (2012): 26-45.

G

Geiger, Jeffrey, and Karin Littau, (eds.) *Cinematicity in Media History*. Edinburgh: Edinburgh University Press, 2013.

Geist, Kathe. "Playing with space: Ozu and two-dimensional design in Japan." *Cinematic Landscapes: Observations on the Visual Arts and Cinema of China and Japan* (1994): 283-298.

Glöde, Marc. "From Expanded Cinema to Environments and Audiovisual Multimedia Spaces,"in *Audiovisuology Compendium*, ed. by Dieter Daniels and Sarah Naumann. Koln: Walther Konig, 2010.

Groom, Amelia. *Time (Documents of Contemporary Art)*. London: Whitechapel gallery, 2013.

H

Hammond, Paul, ed. *The shadow and its shadow: surrealist writings on the cinem*n. San Francisco: City Lights Books, 2000.

Hsieh, Tehching, and Adrian Heathfield. *Out of Now: The Lifeworks of Tehching Hsieh*. London: MIT Press, 2015.

Hasumi, Shigehiko. "Yasujiro Ozu." *Habiter,* Cahiers du Cinema (1998): 85-108.

Hou, Hsiao-hsien. "Revisit Yasujiro Ozu." *The Beijing News* . Web. 12 Dec. 2013.

I

Igarashi, Taro. "Yasujiro Ozu as an Architect." *umdb.um.u-tokyo.ac.jp. The University of Tokyo*. Web. 2009.

Iles, Chrissie. "Film and Video Space." Space, Site, *Intervention: Situating Installation Art*. Ed. Erika Suderburg. Minnesota: Minnesota UP, 2000: 252-62.

Iles, Chrissie. *Into the Light: The Projected Image in American Art 1964-1977*. New York: Whitney Museum of American Art, 2001.

J

Johnstone, Stephen. *The Everyday (Documents of Contemporary Art)*. London: Whitechapel gallery, 2008.

Jia, Zhangke. *Notes on Films (1996-2008)*. Beijing: Peking University Press, 2009.

Jia, Zhangke. *Notes on Films (2008-2016)*. Beijing: Peking University Press, 2018.

K

Kaye, Nick. *Site-specific art. Performance, place and documentation*. London: Routledge, 2000.

Keiller, Patrick. *The view from the train: cities & other landscapes.* London: Verso Books, 2014.

Kim, Jihoon. *Between Film, Video, and the Digital: Hybrid Moving Image in the Post-Media Age*. London: Bloomsbury, 2016.

Krauss, Rosalind. "Sculpture in the Expanded Field," *in October, Vol.8*, 30-44. London: MIT Press, 1979.

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

Kwon, Miwon. *One place after another: site-specific art & locational identity*. Cambridge: The MIT Press, 2004.

Khatchadourian, Haig. "Space and Time in Film." *The British Journal of Aesthetics*, Volume 27, Issue 2, 1 February 1987: 169–177.

Krauss, Rosalind. "Sculpture in the Expanded Field." *October 8* (Spring 1979): 30-44.

Krauss, Rosalind. "Richard Serra: Sculpture." *Richard Serra*. Eds. Hal Foster and Gordon Hughes. Cambridge, MA: MIT Press, 2000 (1986): 99-146.

L

Lapworth, Andrew. "Cinema, thought, immanence: Contemplating signs and empty spaces in the films of Ozu." *Journal of Urban Cultural Studies* 3.1 (2016): 13-31.

Lefebvre, Henri. *The Production of Space*. Oxford: Blackwell, 1996.

Lefebvre, Martin, ed. *Landscape and film*. London: Routledge, 2006.

Lim, Song-Hwee. *Tsai Ming-Liang and a Cinema of Slowness*. Honolulu: University of Hawai'i Press, 2014.

M

MacDonald, Scott. "Testing your patience: Scott MacDonald talks with James Benning." *Artforum International* 46.1, 2007.

MacDonald, Scott. *Adventure of Perception: Cinema as Exploration*. Berkeley: University of California Press, 2009.

MacDonald, Scott. *The Garden in the Machine: A Field Guide to Independent Films About Place*. Berkeley: University of California Press, 2001.

Martin-Jones, David and Damian Sutton. *Deleuze Reframed: Interpreting Key Thinkers for the Arts*. New York: I.B. Tauris & Co.Ltd., 2008.

MacDonald, Scott. *The Garden in the Machine: A Field Guide to Independent Films About Place*. Berkeley: University of California Press, 2001.

MacDonald, Scott. "Exploring the New West. An Interview with James Benning." *Film Quarterly*, Vol. LVIII, 2005: 2-15.

Metz, Christian. *The Imaginary Signifier*. Trans. Celia Britton, Annwyl Williams, Ben Brewster, and Alfred Guzzetti. Bloomington: Indiana UP, 1982 [1977].

Morse, Margaret. "Video Installation Art: The Body, the Image and the Space-in-Between." *Illuminating Video: An Essential Guide to Video Art*. Eds. Doug Hall and Sally Jo Fifer. San Francisco, CA: Aperture Bay Area Video Coalition, 1991. 153-67.

N

Newman, Michael. "Moving Image in the Gallery since the 1990s," in *Film and Video Art*, ed. by Stuart Comer, London: Tate, 2009.

O

Ozu, Yasujiro. *Ozu Yasujiro boka wa tofuya dakara tofu shika tsukuranai*. Tokyo: Tohan Co., Ltd, 2013.

P

Paper Monument, ed. *Draw It with Your Eyes Closed: The Art of the Art Assignment*. New York: n+1 Foundation, 2013.

Pichler, Barbara and Claudia Slanar, ed. *James Benning*. Vienna: Austrian Film Museum, 2007.

Pisters, Patrica. *The Matrix of Visual Culture: Working with Deleuze in Film Theory*. Stanford: Stanford University Press, 2003.

Q

O'Sullivan, Simon. "From Aesthetics to the Abstract Machine: Deleuze, Guattari and Contemporary Art Practice." *Deleuze and Contemporary Art.* Ed. Stephen Zepke and Simon O'Sullivan. Edinburgh: Edinburgh University Ltd., 2010.

Ruffles, Tom. *Ghost Images: Cinema of the After Life*. 2004. North California: McFarland & Co, 2004.

R

Richie, Donald. "Yasujiro Ozu: The Syntax of His Films." *Film Quarterly* Vol. 17, Iss. 2 (Winter, 1963-1964): 11-16.

Rosenbaum, Jonathan. "Is Ozu Slow?" *sensesofcinema.com*. *senses of cinema* Issue 4. Web. Mar. 2000.

Reiss, Julie H. *From Margin to Center: The spaces of Installation Art.* Cambridge, MA: MIT Press, 1999.

Richie, Donald. *Ozu: His Life and Films*. Berkeley: University of California Press, 1977 [1974].

Rodowick, David N. *The Virtual Life of Film*. Cambridge, MA: Harvard University Press, 2007.

Rudolf, Arnheim. *Film as Art*. Berkeley: University of California Press, 1957 [1932].

S

Shiel, M. and Fitzmaurice T., ed. *Cinema and the city: film and urban societies in a global context.* Oxford: Blackwell Publishers Ltd., 2001.

Sontag, Susan. *A Century of Cinema*. Frankfurter Rundschau, 1996.

Stam, Robert. *Film Theory: An Introduction.* Oxford: Blackwell Publishers Ltd., 2000.

Schön, Donald. *The Reflective Practitioner: How Professionals Think in Action*. London: Ashgate Publishing, 1983.

Sitney, P. Adams. "Structural Film." *Film Culture Reader*. Ed. P. Adams Sitney. New York, 1970: 326-349.

Sitney, P. Adams. "Landscape in the cinema: the rhythms of the world and the camera." *Landscape, Natural Beauty and the Arts*. Eds. Salim Kemal and Ivan Gaskell. Cambridge, 1993: 103-126.

Sontag, Susan. *On Photography* (electronic edition). New York, 2005 (1973).

Sato, Tadao. *The Art of Yasujiro Ozu*. Beijing: China Film Press, 1989.

Schwarzer, Mitchell. *Zoomscape: Architecture in Motion and Media*. New York: Princeton Architectural Press, 2004.

T

Tsai, Eugenie, and Cornelia Butler, ed. *Robert Smithson*. Los Angles: The Museum of Contemporary Art, 2004.

Turvey, Malcolm, et al. "Round Table: The Projected Image in Contemporary Art," *in October, Vol. 104,* Spring: 71-96. London: MIT Press, 2003.

Truniger, Fred. *Filmic Mapping: Documentary Film and the Visual Culture of Landscape Architecture, Landscript Vol.2.* Berlin: jovis Verlag GmbH, 2013.

Tanaka, Masumi. *Yasujirō Ozu: notes after the war*. Tokyo: Film Art Inc, 1989.

Tsai, Ming-Liang. *What Time Is It There?* Taipei: Aquarius Press, 2002.

Trodd, Tamara. "Lack of Fit: Tacita Dean, Modernism and the Sculptural Film." Art History 31.3 (2008): 368-86.

U

V

Viola, Bill. "Territorio do Invisivel – Site of the Unseen." Ed. Rio de Janeiro. São Paulo: Centro Cultural Banco do Brasil, 1994: 46.

W

Wen Jiang, "Mu – "Wa" Culture in Yasujiro Ozu's Films," *Journal of Beijing Film Academy*, June 2003, 71, CNKI.

Wenders, Wim. "TOKYO-GA: Ozu, A Relic Of The Cinema (An excerpt from the script TOKYO-GA)." *AX1 Films*. Web. Aug. 2009.

X

Y

Youngblood, Gene. *Expanded Cinema*. New York: P. Dutton & Co., Inc, 1970.

Z

Zepke, Stephen, and Simon, eds. *Deleuze and Contemporary Art.* Edinburgh: Edinburgh University Ltd., 2010.

Film Distribution Information

Workers Leaving the Lumière Factory. Dir. The Lumière brothers, 1895. Film.

The Marriage Circle. Dir. Ernst Lubitsch, 1924. Film.

Tokyo Chorus. Dir. Yasujirō Ozu, 1931. Film.

Woman of Tokyo. Dir. Yasujirō Ozu, 1933. Film.

An Inn in Tokyo. Dir. Yasujirō Ozu, 1935. Film.

Tokyo Yoitoko. Dir. Yasujirō Ozu, 1935. Film.

The Rules of the Game. Dir. Jean Renoir, 1939. Film.

Citizen Kane. Dir. Orsen Welles, 1941. Film.

Obsession. Dir. Luchino Visconti, 1943. Film.

Record of a Tenement Gentleman. Dir. Yasujirō Ozu, 1947. Film.

Bicycle Thieves. Dir. Vittorio De Sica, 1948. Film.

Germany Year Zero. Dir. Rossellini, 1948. Film.

La Terra Trema. Dir. Luchino Visconti, 1948. Film.

Late Spring. Dir. Yasujirō Ozu, 1949. Film.

Story of a Love Affair. Dir. Michelangelo Antonioni, 1950. Film.

Stromboli. Dir. Rossellini, 1950. Film.

Early Summer. Dir. Yasujirō Ozu, 1951. Film.

Flavour of Green Tea Over Rice. Dir. Yasujirō Ozu, 1952. Film.

Europe '51. Dir. Rossellini, 1952. Film.

Umberto D. Dir. Vittorio De Sica, 1952. Film.

Tokyo Story. Dir. Yasujirō Ozu, 1953. Film.

Journey to Italy. Dir. Rossellini, 1954. Film.

Il Grido. Dir. Michelangelo Antonioni, 1957. Film.

Tokyo Twilight. Dir. Yasujirō Ozu, 1957. Film.

Equinox Flower. Dir. Yasujirō Ozu, 1958. Film.

Floating Weeds. Dir. Yasujirō Ozu, 1959. Film.

Good Morning. Dir. Yasujirō Ozu, 1959. Film.

Little Stabs at Happiness. Dir. Ken Jacobs, 1960. Film.

L'Avventura. Dir. Michelangelo Antonioni, 1960. Film.

Rocco and His Brothers. Dir. Luchino Visconti, 1960. Film.

The End of Summer. Dir. Yasujirō Ozu, 1961. Film.

An Autumn Afternoon. Dir. Yasujirō Ozu, 1962. Film.

The Eclipse. Dir. Michelangelo Antonioni, 1962. Film.

Blonde Cobra. Dir. Ken Jacobs, 1963. Film.

Empire. Dir. Andy Warhol, 1964. Film.

Wavelength. Dir. Michael Snow, 1967. Film.

Fog Line. Dir. Larry Gottheim, 1970. Film.

Spiral Jetty. Dir. Robert Smithson, 1970. Film.

Zorns Lemma. Dir. Hollis Frampton, 1970. Film.

Line Describing a Cone. Anthony McCall, 1973. Projected light beam.

TV Buddha. Dir. Nam June Paik, 1974. 18th century wooden sculpture, closed-circuit television camera and JVC Videosphere TV.

Identification of a Woman. Dir. Michelangelo Antonioni, 1982. Film.

I Lived, But... Dir. Kazuo Inoue, 1983. Film.

Ghost. Dir. Takashi Ito, 1984. Film.

A City of Sadness. Dir. Hou Hsiao-hsien, 1989. Film.

24 Hour Psycho. Dir. Douglas Gordon, 1993. Film.

Rue Longivic. Dir. Pierre Huyghe, 1994. Billboard.

Little Story. Dir. Pierre Huyghe, 1995. Billboard.

Deseret. Dir. James Benning, 1995. Film.

Four Corners. Dir. James Benning, 1997. Film.

UTOPIA. Dir. James Benning, 1998. Film.

El Valley Centro. Dir. James Benning, 1999. Film.

The Third Memory. Dir. Pierre Huyghe, 1999. Film.

Los. Dir. James Benning, 2000. Film.

SOGOBI. Dir. James Benning, 2001. Film.

Café Lumiére. Dir. Hou Hsiao-hsien, 2003. Film.

13 Lakes. Dir. James Benning, 2004. Film.

TEN SKIES. Dir. James Benning, 2004. Film.

Under Scan. Dir. Rafael Lozano-Hemmer, 2005. Interactive video art installation.

Casting a Glance. Dir. James Benning, 2007. Film.

3 Windows. Dir. Nika Radić, 2007. Three-channel video installation.

Gallery Cleaning. Dir. Nika Radić, 2009. Two-channel video installation.

Ruhr, Dir. James Benning, 2009. Film.

Solar Equation. Dir. Rafael Lozano-Hemmer, 2010. The giant sun-like installation.

Touch and Go. Dir. Cristina Lucas, 2010. Single-channel video installation.

Nightfall. Dir. James Benning, 2011. Film.

Two Cabins. Dir. James Benning, 2011. Two-channel video installation.

Easy Rider. Dir. James Benning, 2012. Film.

Walker. Dir. Tsai Ming Liang, 2012. Film.