

**What is it 'to move' a photograph?
Artistic tactics for *destabilizing*
and transforming images**

Belén Cerezo

A thesis submitted in partial fulfilment of the requirements of
Nottingham Trent University
for the degree of Doctor of Philosophy

January 2015

I, Belén Cerezo, declare that this submission is my own work, and has not been submitted for any other academic award. The use of all materials from sources other than my own work has been properly and fully acknowledged.

Abstract

What is it ‘to move’ a photograph? Artistic tactics for destabilising and transforming images.

This dissertation presents the findings of practice-led research that explores how artistic practices intervening in existing images ‘move’ images — in the sense of destabilise and transform. The notion ‘to move’ has guided this investigation and it has offered new insights on artistic tactics regarding the operations of de-contextualisation and re-contextualisation, montage, the categories of the still and the moving image and the ‘affective encounter’ that stems from touching. In parallel to exploring the artistic tactics of gleaning, working with archives, the performance-lecture, montage and the tactic I have called ‘performing documents’, this enquiry has also examined how images function, as this was crucial to conduct operations with them.

Artistic practices that stemmed from existing images have been common over the last three decades. In the 1980s they operated through an understanding of the notion of ‘appropriation’ as ‘pastiche’. In contrast, this investigation, which also begins from working with existing images, explores photography through performance. These two artistic forms have often been defined in oppositional terms. This enquiry argues for a ‘performative materiality’ to renovate the discourse on images instead of the usual privileging position of the ‘textual’. This renovation deterritorialises and reterritorialises territories that are usually separated, in this case photography and performance, representation and presentation: putting these categories under pressure.

As a result, this investigation re-conceptualises the notion of *appropriation*, through the practice of *gleaning*, towards an ethical and regenerative mode based on ‘invocation’, ‘restitution’ and ‘profanation’. Specifically, the work/research makes evident a form of ‘affective encountering’ of images which acknowledges their materiality, advocating that the materiality of images contributes to the functioning of images as much as the indexicality (image content). Through a focus on the materiality of images, this enquiry has provided new, nuanced insights on the issue of the agency (and resistance) of images, on the images that challenge the categories still and moving image, and a shift from photographs as containers of time to producers of time.

This investigation, based on the question “What is it ‘to move’ an image?”, has generated new insights and reflections which allow us to understand images in a way that is more nuanced and dynamic, and yet grounded in their material properties. Rather than approaching these problems through prevailing methods, this enquiry has undertaken an innovative performative approach that explores the space *in-between* images, criss-crosses the *margins* and touches photographs. This performative approach—these affective encounters—have been central to challenge assumptions and offer new understandings of what images are and, more importantly, ‘how they do what they do’.

Acknowledgements

Many people have provided help and support during the course of this research. First and foremost, I would like to express my gratitude to my supervisors Professor Tom Fisher, Dr. Katja Hock and Emma Cocker, as well as my initial supervisor Jean Baird, who gave generously of their time and expertise and from whose advice I have benefited enormously. I am especially grateful to Emma Cocker, for her thorough and judicious dedication to the practice and critical reading of the text and for being in constant dialogue with me on the project.

Thanks also to Nottingham Trent University for funding this research. Within the Department of Fine Art, I would like to thank Joanne Lee and Duncan Higgins for their comments on sections of my work and also Jonathan Gillie, Jim Boxall and Geoffrey Litherland who provided extremely valuable technical support. I am grateful to Dr. Laura González for helping in the initial stages of this research when I was in need of support. Thank you, Maite Veláz for the ongoing dialogue regarding the formalisation of this research practice. Thanks, Izaskun Etxebarria for your insights when I tested out the exhibition for the first time. My belief in this project was sustained and encouraged by the stimulating conversations with Rosario Montero. I would also very much like to thank Dr. Jorge Oter for sharing his research with me, which has been of great benefit on the area of still images that move. I also want to thank the colleagues and friends Rebecca Lee, Dr. Rebecca Gamble, Dr. Katy Soar, Frank Abbott and Danica Maier who have been close to me in either a professional or a personal capacity while I was conducting this research. Finally, I would like to express my deepest gratitude to my parents and family.

Table of contents

Abstract.....	ii
Acknowledgements	iii
Table of contents	iv
List of Photographs, Videos and Films	vi
Introduction.....	1
Motivations and Aims, Location and Necessity	2
But... what does it mean ‘to move’?	8
Contributions to knowledge	10
Methodology	11
Introduction.....	11
The relationship between theory and practice	13
A multi-method approach	15
Artistic practice: artistic data. The importance of experimentation.....	17
Active Reflection	18
The role of the ‘research exhibition’: exhibition as research.....	20
Structure of the doctoral submission.....	25
Structural overview of this dissertation	25
Chapter 1. From what are images to what are images for.....	29
Introduction.....	31
What are images?.....	32
The ‘Iconic Turn’ and the ‘Pictorial Turn’, between representation and presentation.....	33
The complexity of understanding representation.....	33
‘Pictures’ and ‘images’	34
The agency of images	34
Margins	36
I want to see	45
The inhabitants of the images	47
<i>How to open my eyes?</i>	50
Photographs as documents	58
To distrust of images.....	59
What are images for?	60
Chapter 2. Gleaning through Appropriation	62
Introduction.....	63
Gleaning as a tactic	64
Account of the gleaned photographic materials: Photographs as objects.....	65
Key features of the gleaned photographic materials.....	76
Gleaning in <i>Mnemosyne’s Atlas</i> by Aby Warburg and <i>The Arcades Project</i> by Walter Benjamin ...	76
Akram Zaatar's gleaning.....	78
What is appropriation? Different accounts of appropriation	79
Appropriation as pastiche in the 80s.....	80
Appropriation as invocation, profanation and restitution	81
Images as commons	83
Analysis of the photographic series	83
Examination of <i>The cure, after Warburg</i> : Images as butterflies	93

Conclusions.....	98
Chapter 3. Working with archives and Filmic Montage for the future.....	100
Introduction.....	101
The case study: <i>The Territory between the Images</i>	101
A visual form of knowledge: Working with archival imagery	107
From gleaning to the working with archival imagery, the land registry.....	107
Photographs in albums: photographs' materiality	109
Google Earth as an archive	111
The materiality of digital images	113
Archives, time and Benjamin.....	114
A knowledgeable form of seeing through Montage	116
Why must montage be reinvented?.....	116
Montage in film: Hollywood versus Eisenstein.....	117
First montage in <i>The Territory between the Images</i>	117
Second montage in <i>The Territory between the Images</i>	118
Montage and Warburg's interval	118
Soft Montage.....	120
Emerging models of contemporary montage.....	123
Conclusions.....	127
Chapter 4. The still image is animated, movement in the still image.....	131
Introduction.....	132
<i>Moving Stills</i>	134
Analysis of the performance-lecture <i>Moving Stills</i>	140
Photography and film in theory	140
The <i>moved</i> , the <i>moving</i> and the image <i>in motion</i>	141
<i>Still-moving</i> , blurring distinctions.....	142
What is the 'rostrum camera'?	142
Contemporary artistic practices, Akram Zaatari's <i>This Day</i>	145
Artistic experiments	146
<i>Moving Stills, Moving Stones</i>	148
Conclusions.....	155
Chapter 5. Moving photographs, Touching photographs.....	159
Introduction.....	160
The tactic 'performing documents'	161
<i>Caught red-handed</i> . Examination of the use the tactic of 'performing documents' in screen-based practices	164
Farocki's hands: the precise hands of a surgeon.....	164
The tactic <i>performing documents</i> in contemporary artistic practices	168
Touching photographs	174
Conclusions.....	176
Conclusions.....	178
Bibliography	186
Appendix.....	198

List of Photographs, Videos and Films

All images no credited are by the author

Figure 1. Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.	22
Figure 2. Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.	23
Figure 3, Figure 4. Research exhibition, installation view, space 2, Primary, Nottingham, November 2014.	24
Figure 5. <i>Margins</i> , 2014: Screen capture of the SAR Research Catalogue	36
Figure 6. 'Research exhibition', installation view, space 1, Primary, Nottingham, November 2014.	38
Figure 7. <i>Margins</i> , 2014, 'Research exhibition', installation view, space 1, Primary, Nottingham, November 2014.	39
Figure 8. <i>Margins</i> , 2014, 'Research exhibition', installation view, Space 1, Primary, Nottingham, November 2014.	40
Figure 9. <i>Margins</i> , 2014, details	41
Figure 10. <i>Margins</i> , 2014, details	42
Figure 11. <i>Margins</i> , 2014, details.	44
Figure 12. Joanan Hadjithomas and Khalid Joreige, <i>I want to see</i> , 2008, 75 min. film poster.	46
Figure 13, Figure 14. Rabih Mroué, <i>The inhabitants of images</i> , performance-lecture, first presented in 2009.	49
Figure 15 and Figure 16. <i>How to Open my Eyes?</i> , 2012, script for the performance-lecture	55
Figure 17. <i>How to Open my Eyes?</i> , 2012-2014, 'research exhibition', Primary, 2015	56
Figure 18. <i>How to Open my Eyes?</i> , 2014, details.	57
Figure 19. <i>Photos of study, Hair-products</i> , 2011-2014, colour photographs.	68
Figure 20. <i>Photos of study, Hair-products</i> , 2011-2014, colour photographs.	69
Figure 21. <i>Photos of study, Hair-products</i> , 2011-2014, colour photographs.	70
Figure 22. <i>Objects of Study, Hair-Products</i> , 2012-2014, colour photographs, installation view, Primary, March 2015.	71
Figure 23. <i>Photos of study, Photo-envelopes</i> , 2011-2014, colour photographs.	73
Figure 24. <i>Photos of study, Photo-envelopes</i> , 2011-2014, colour photographs.	74
Figure 25. <i>Objects of Study, Photo-envelopes</i> , 2012-2014, colour photographs, installation view, Primary, March 2015.	75
Figure 26. Akram Zaatari, <i>Objects of Study/Hashem El Madani/Studio Practices/Scratched Portrait of Mrs. Baqari. Saida (Lebanon)</i> , 1957. Modern gelatin-silver print, 2006, Arab Image Foundation.	79
Figure 27. Photos of study, Photo-envelopes, detail.	84
Figure 28. Photos of study, Photo-envelopes, detail.	85
Figure 29. <i>Photos of study, Hair-products</i> , detail.	86
Figure 30. <i>Photos of study, Hair-products</i> , detail.	87
Figure 31. Anne Collier, <i>Zoom (Jerome Ducrot)</i> , 2011, C-print, framed, 104.1 x 128.8 cm.	89
Figure 32. Jean-Luc Moulène, <i>39 Strike objects presented by Jean-Luc Moulène, La Pantinoise</i> , 1999-2000.	90
Figure 33. Jean-Luc Moulène, <i>39 Strike objects presented by Jean-Luc Moulène, The pan of the 17 from Maufrance</i> , 1999-2000.	91
Figure 34. Figure 35. Jean Luc Moulène, <i>Products from Palestine</i> , 2002-2004.	92
Figure 36. Aby Warburg, <i>Mnemosyne-Atlas</i> , 1924 – 1929, Nr. 79	94
Figure 37. <i>The Cure, After Warburg</i> , 2013.	96
Figure 38. <i>The cure, after Warburg</i> , 2013. detail	97
Figure 39. <i>The cure, after Warburg</i> , 2013. detail	97
Figure 40. Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.	104
Figure 41. Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.	105
Figure 42 and Figure 43. <i>The territory between the images</i> , 2012, detail	109
Figure 44, Figure 45, and Figure 46. <i>The territory between the images</i> , 2012, detail	111
Figure 47, Figure 48 and Figure 49. <i>The territory between the images</i> , 2012, detail	113
Figure 50. Aby Warburg, <i>Atlas Mnemosyne</i> . Plate 77	119
Figure 51. Jean-Luc Godard, <i>Number Two</i> , film, 1975, 88 min.	121
Figure 52. Harun Farocki, <i>Feasting of Flying</i> , 2008, six-channel video (b/w and colour, sound and silent, different duration)	122
Figure 53. Harun Farocki, <i>Workers Leaving the Factory in Eleven Decades</i> , 2006, twelve-channel video (b/w and colour, sound and silent, different duration)	122
Figure 54. Ibon Aranberri, <i>Hydraulic Policy</i> , 2004—2010, 98 framed photographs, dimensions variable.	123

Figure 55. Ibon Aranberri, <i>Hydraulic Policy</i> , 2004—2014, Installation view, Wiener Secession, 2014	124
Figure 56. Ibon Aranberri, <i>Hydraulic Policy</i> , 2004—2014, Installation view, Wiener Secession, 2014	124
Figure 57, Figure 58 and Figure 59. Camille Henrot, <i>Grosse Fatigue</i> , 2013, video: color, sound, 13 min.	126
Figure 60. Camille Henrot, <i>Grosse Fatigue</i> , 2013, video: color, sound, 13 min.	127
Figure 61. Example of the experiments based on re-filming still images that explore how still image might contain movement. The disembodied technique of the ‘rostrum camera’ is the guiding notion for these experiments.	147
Figure 62. <i>Moving Stills, Moving Stones</i> , Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.	150
Figure 63. <i>Moving Stills, Moving Stones</i> , Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.	151
Figure 64. <i>Moving Stills, Moving Stones</i> , Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.	152
Figure 65. <i>Moving Stills, Moving Stones</i> , 2014, details.	153
Figure 66. <i>The Territory Between the Images</i> , 2012, detail.	161
Figure 67 and Figure 68. <i>How to Open your Eyes?</i> 2012, detail.	162
Figure 69. <i>Moving Stills, Moving Stones</i> , 2014, detail	162
Figure 70. Harun Farocki, <i>Images of the world and the inscription of war</i> 16mm. 1988, 75min. detail	165
Figure 71 and Figure 72. Harun Farocki, <i>Images of the world and the inscription of war</i> 16mm. 1988, 75min. detail.	166
Figure 73. Harun Farocki, <i>Images of the world and the inscription of war</i> 16mm. 1988, 75min. detail.	167
Figure 74 and Figure 75. Harun Farocki, <i>The expression of the hands</i> , 1997, 30 min.	168
Figure 76. Akram Zaatari, <i>On photography, people and modern times</i> , 2010, two-channel video installation, 38’	169
Figure 77, Figure 78, Camille Henrot, <i>Grosse Fatigue</i> , 2013 (video, color, sound, 13 min).	170
Figure 79. Andrew Norman Wilson, <i>The inland printer - 164</i> , Inkjet print on rag paper, painted frame, aluminium composite material.	174
Figure 80. Andrew Norman Wilson, <i>North of England institute of mining engineers. Transactions, volume 9 - 306</i> , Inkjet print on rag paper, painted frame, aluminum composite material	174
Figure 81. <i>Touching Photographs</i> , work in progress.	175

Introduction

Motivations and Aims, Location and Necessity

Never has the image imposed itself so forcefully in our aesthetic, technical, everyday, political historical universe. Never has it shown so many and such raw truths, and yet never has it lied to us so much while asking for our credulity; never has it proliferated so much and never has it suffered so much censorship and destruction. Never, then — this impression is no doubt due to the very nature of the present situation, its *burning* character — has the image suffered so many tearings, so many contradictory claims and so many crossed rejections, immoral manipulations and moralizing execrations.¹

This opening quote from Georges Didi-Huberman, art historian at the École des Hautes Études en Sciences Sociales in Paris, frames this investigation by tackling the current complexity of the issue of the image. Didi-Huberman continues his analysis on the image addressing the functions of images with the following question:

Doesn't our difficulty in orienting ourselves come precisely from the fact that a single image is capable, from the outset, of bringing all of this together and of being understood alternately as document and as dream object, as work and as passing object, as monument and as object of editing, as not-knowing and as object of science?²

Indeed, this multiplicity of the functions of images indicates the difficulty of making sense of images. This complex situation urged me to delve into images in order to cast some new light on them, despite the difficulties this involved. Hence the notion of the image (in a broad sense and more specifically photographs) guides this research and is also the focus of the investigation. This indicates the necessity to undertake this investigation.

Within this practice-led research, as a working visual artist/photographer and thus as a practitioner, I set out to explore how artistic tactics 'move' images. My primary aim was to perform this investigation through the production of a body of artworks and art experiments. During the second year of this work the notion 'to move' an image led to the following questions: What might the notion 'to move' signify? How might it account for destabilising and transforming the meanings of images? And further, what sort of artistic objects are produced then? I soon realised, as I will explain, that in order to 'move' images, it is key to understand their functions and modes of operation, that is to say, 'what images do and how they do it'³. Thus, in this enquiry these two operations of exploring tactics for 'moving' images and of finding ways to understand the functions of images and productivity have occurred *close at hand*.

¹ Georges Didi-Huberman, 'When images touch the real' in *Iceberg, La Realidad Invisible*, Cal Cego, Barcelona, 2014, p. 181

² *ibid.*, p. 181.

³ Tom Holert, 'Visual Antagonisms and a Critique of the Frame' in *Image Counter Image*, P. Dander & J. Lorz, Haus des Kunst, 2012, p. 31.

These issues rose from some problematics that I had encountered in my practice prior to beginning this investigation. These problems, which were rooted in the complexity of (the functioning of) photographs were causing me confusion and dissatisfaction⁴. However, this seeming confusion turned out to be rather productive⁵. In regard to this, it has been noted that ‘confusion is not just normal, it can indicate a good response⁶’ as cultural theorist Richard Johnson comments. The issue of why understanding how images function is important to be able to work with them and also to shed some light on them will be unfolded in Chapter 1.

Here, I will provide a brief auto-ethnographic account on the role and position of photography in my artistic trajectory and on why images do concern me. This will include some information on my educational and professional backgrounds that helps to situate the researcher. During my undergraduate studies in Fine Art⁷ (1995 -1999) I became interested in the photographic medium and I explored both *making* (as constructing) and *taking* (as capturing) photographs. Surely it was the indexical status of the photographic image - as it’s a trace of its referent, including fictional referents such as the case of *mise-en-scène*, in the world that attracted me⁸. Thus, I was exploring the photographic medium, its specific possibilities (which could be found in the genre of ‘street photography’⁹) and also different contexts where photographs might be shown and encountered. Later on, I studied Art and Visual Culture¹⁰, photography being central to my practice. Through Visual Culture and Visual Studies I gained a better understanding of how photographs operate in other discursive spaces as distinct from an artistic one, such as the context of everyday social practices, and the media and advertising. In 2002, I started to exhibit my artworks by taking part in numerous exhibitions¹¹. As the result of needs that emerged in my practice I continued to

⁴ In order to explain this confusion and dissatisfaction I have used the metaphor of when one feels let down by a friend. This triggers one to re-examine the relation, and also one’s behaviour and expectations. Therefore, it could be said that this confusion and dissatisfaction initiates some reflections and questioning as it occurred for me.

⁵ Richard Johnson noted that ‘personal engagement to the topic itself is what keep us going, not exact quote from Richard Johnson’ Richard Johnson, *The Practice of Cultural Studies*, London, Sage, 2004, p.63

⁶ Richard Johnson, *The Practice of Cultural Studies*, London, Sage, 2004, p.63.

⁷ I studied Fine Art in the University of the Basque Country (Bilbao, Spain). It was a new curriculum with no specialities. This enabled students to explore different disciplines.

⁸ David Campany, *The Cinematic The Cinematic*, Whitechapel Art Gallery, 2007. p.12.

⁹ John Szarkowski, curator and critic who was curator of photography in the MOMA for almost three decades, argued that ‘street photography’ is the photographic genre that is the quintessential of photography as it is specific of this medium. This idea has been discussed as it raises many problems. See Steve Edwards, *Photography: A Very Short Introduction*, Oxford, New York; Oxford University Press, 2006, p. 61.

¹⁰ I studied a BA in Art and Visual Culture in University of the West of England from 1999 to 2001.

¹¹ Here I would highlight the exhibition the group and travelling *Otros hábitos, Otras miradas*, PHotoEspaña, INJUVE.

study the history and theory of the photographic medium, and in 2004 I began an MPhil in Photography and New Audio-visual Media¹². In fact, this interplay between theory, history and practice continues to be at the heart of my artistic research, this dissertation will unfold this in the Methodology section. Further, I was concerned about the social uses of photographs, their materiality and also their circulation and reception: issues that were embedded in my photographic work *Plastic People*, 2007-2008¹³. More specifically, it explored the appropriation, the sale, the usage and the circulation of consumer and touristic imagery in the form of plastic bags in Central Asia. Importantly, *Plastic People* was the starting point of this research. Then, I believed that it was worth developing additional research around the material conditions of the production, circulation, uses and reception of certain capitalistic-consumer photographs.

This explanation of my artistic background also helps to situate this research (and the artist-researcher). This investigation is located within the fields of Visual arts and Photography. These are the two disciplines from which the research originated. Further, these are also the disciplines where the research locates and where the epistemological contributions have been made. Also, for the progress of the research I investigated some practitioners (especially filmmakers) and theorists that belong to other disciplines such as Film Studies and Performance, indeed as this dissertation will unfold this has also be key to provide new insights on the functioning of images.

Let me now address the confusion and dissatisfaction I was experiencing prior to beginning this research. It was threefold. Firstly, I was dissatisfied with photographs; they were silent, still and *statue-like* and also *too* open to interpretation, almost as if they were porous and they could absorb any meaning¹⁴. In fact, this issue of the image as ‘an area of resistance to meaning’, as Roland Barthes commented, was becoming frustrating for me¹⁵. Nevertheless, paradoxically, I could not avoid being attracted to images due their functioning as documents, as I will tackle in Chapter 1. Summing it up, I was experiencing the difficulty of controlling and fully understanding images. These issues highlight the agency of images — their capacity to act and to resist — that is one of the main issues that this investigation examines.

¹² I undertook this studies in the Universidad Politecnica de Valencia and I submitted my MPhil dissertation in 2008.

¹³ Link to personal website <http://belencerezo.com/webpage/plastic-people/>

¹⁴ This can be seen as negative or positive.

¹⁵ Roland Barthes, ‘The Rhetoric of the Image’, in *Image, Music, Text*, New York: Hill and Wang, 1977.

Secondly, I knew that I did not conceive photography *just* as a pictorial medium in the way of the likes of Jeff Wall. In fact, I wanted to ‘re-move’ photography from its links to painting. Further, I believe that the potential of artistic practices based on the photographic image do not reside in cultivating an ‘individual style’¹⁶. In contrast, as noted by Jan Baetens, the potential of photographs is linked to an understanding of photography as a ‘minor’ art — following philosophers Gilles Deleuze and Felix Guattari’s notion of ‘minor literature’ elaborated from Kafka’s novels. For them, the main features of this form of art are: (a) politicisation: considering the artwork not as entertainment but as a social act, (b) collectivisation: transforming the author into a community spokesperson and (c) deterritorialization; exceeding the limits between territories that are usually separated¹⁷. I found these features in Felix Gonzalez-Torres’ work which I will discuss in Chapter 2 when situating appropriation in the 1980s; Hans Peter Feldmann’s, who playfully and stubbornly focuses on exploring existing images and also Jean Luc Moulène’s *oeuvre*, which thoroughly questions the functions and productivity of images and involves the analysis, replication and transformation of the mechanisms active in different photographic genres which I will discuss in Chapter 2 too. Furthermore, this is a crucial feature of the work of Rabih Morue and Harun Farocki whose novel, interdisciplinary and essayistic practices have contributed enormously to the development of this research. This is particularly encouraging to the researcher to test out new modes of working and writing.

Finally, I was also dissatisfied with the vertiginous speed of the global art system that brings together the artworks to the public¹⁸. Thus I wanted to embark upon an intense and focused period of artistic research to fully examine the ins and outs of making. I hoped that this would provide a solid platform wherein to develop a rigorous research practice in order to answer questions like: what sort of knowledge do art-objects contain or perform?

¹⁶ Alan Sekula, *Photography against the grain*, Halifax: Nova Scotia College of Art and Design, 1984, p. xi.

¹⁷ Jan. Baetens, ‘Fotografía y estudios culturales’ in *Instantáneas de la teoría de la fotografía*, Arola, 2009. p. 129.

Jan Baetens explains that it is said that photography is a “minor” art, usually referring to the social status of photography as it is not (or it has not been) so valued in traditional arts as painting and sculpture. Baetens comments that this doesn’t tell that much about photography and he also suggests that this definition is not that helpful anymore due to the changes taken place in the arts in the twentieth century.

¹⁸ Prior to beginning this investigation, I had co-ordinated the Education Department of Manifesta (Art Biennial) in 2010 and I had self-published the photo-book *Somewhere Better, Nowhere Better* in 2009.

These two issues of (a) the functioning and modes of operation of images, and (b) artistic tactics for destabilising and transforming images are at the core of the need to undertake this research.

Returning to the outset of this enquiry, the initial and primary aim of this investigation was to examine the artistic tactics employed to destabilise and transform images within the context of the production of a body of artworks and experiments. Crucially, within this research/work tactics are never permanent and they change depending on the circumstances, using Michel De Certeau's understanding¹⁹. For De Certeau, a tactical way of working implies paying attention to the surrounding situation as a poacher, being alert to the interstices where one can manoeuvre guilefully in order to achieve an immediate or short-term aim²⁰. Then this means selecting different methods, adapting others and inventing new ones such as the one I have called *performing documents*²¹. Within my artistic practice, tactics are continually adapting and changing according to practice needs.

Additionally, to understand how images operate I set myself the constraint of *just* utilising existing images. Indeed, not producing more images has proved to be really productive. I did want to find ways 'to move' existing images, or as Didi-Huberman has expressed poetically 'to look for the ashes in the images, to look for where they burn or ways to make them burn'²².

Regarding the need to undertake the research, and its significance within the field of research that it is located, this investigation was needed (a) because the discourses *on* and *around* images ought to be developed and re-newed, and (b) because art's specificity resides in their tactics, and arguably, the challenge of many artists is to destabilise and transform images, in other words, to produce disruptions and re-significations.

Attending to the need to renew the discourses on and around images, this investigation aims to contribute to build up new discourses on and around images, which avoid mysticisms. This is certainly my intention in this thesis and in this way it will help us to navigate in *our lives surrounded by images*. Much has been written in the last decades about the saturation of

¹⁹ Michel De Certeau, *The Practice of the Every Day*, University of California Press: Berkeley, 1984. This tactical approach to artistic practice links to this inquiry's attempt to not arrive at a position but to a positionality, in the vein of what Irit Rogoff discusses in *Terra Infirma*, see Bibliography.

²⁰ Michel De Certeau, *The Practice of the Every Day*, University of California Press: Berkeley, 1984.

²¹ This new method is studied in depth in Chapter 5.

²² Georges Didi-Huberman, 'When images touch the real', *Iceberg La Realidad Invisible*, Barcelona, 2014.

images in the current world-life being; French theorist Jean Baudrillard²³ propagated these ideas. In fact many have defined our rapidly evolving media landscape as over-saturated. *We live around images*, one could say that they are *everywhere*. Besides, more and more images are being produced all the time. Would we all agree on this? Is it like this? Is this a fact? Theorist Thomas Keenan feels uncertain about this over-saturation, he wonders whether we haven't always 'been over-saturated and moving too slowly to catch up with everything?'²⁴.

Now, returning to the issue of the over-saturation of images, if we did agree on it, the issue indeed would be how we might conceive of this situation, which raises multiple epistemological and political dilemmas. Some authors have undermined images; what's more, they have responded by demonising the image and also arguing for the mere banalization of images. Instead, authors like the critic and curator Valentín Roma have commented that the problem is not the banalization of images, but the problem is always in the discourse²⁵. Indeed, Roma remarks that we live in a world of banal discourses on images. This for him would be the problem; then Roma urges writers to find new ways 'to re-narrate -if this word exists- the image from other perspectives'²⁶. Here I would also point to the responsibilities of artists and researchers.

In this investigation, through employing several tactics for destabilising and transforming existing images, I produced artistic experiments and artworks that could be regarded as counter-images. The notion of counter-images is relevant to discuss the renewal of images. Counter-images in the sense of antagonistic images; nevertheless, this idea that images can be opposed to images is 'far from obvious', as Tom Holert comments²⁷. Holert wonders how is it that 'images may oppose or be made to oppose each other or something outside themselves?'²⁸. Crucially, Holert ponders 'for the very suggestion that there can be such a thing as "counter-images" requires a certain consensus as to what images are, and, perhaps more important, what images do and how they do it'²⁹. This is exactly what this investigation does in Chapter 1 acknowledging the importance of analysing 'what images do

²³ Baudrillard, J., 'El extasis de la comunicación', in H. Foster (ed.), *La Postmodernidad*, Kairos, Barcelona, 2002. P. 188.

²⁴ Thomas Keenan and Hito Steyerl, What is a document?, *Aperture* vol. 214, Spring 2014, p.64.

²⁵ *La Nube*, radio program, RTVE Radio 3, Spain, 26/01/2012.

²⁶ <http://www.rtve.es/alacarta/audios/en-la-nube/nube-rostros-26-01-12/1305182/>

²⁷ *ibid.*

²⁸ T. Holert, 'Visual Antagonisms and a Critique of the Frame', p.31

²⁹ *ibid.*

and how they do it'³⁰, in other words, the issue of the functions and the modes of operation of images.

Why might it be socio-politically relevant to produce counter-images? Crucially, producing counter-images involves also a deterritorialization in the Deleuzian sense, as indicated above. Regarding the production of counter-imagery, Harun Farocki's words have resounded within this investigation as well as his practice. As a brief overview, Harun Farocki, (1944-2014), is a German —the media theorist and film-maker - whose experimental moving-image installations have been shown during last two decades in art centres and museums as he started to produce installations. Farocki's tactics and understanding on images have been key and enlightening in the development of this inquiry and his work and ideas will be discussed further in chapter 3 and chapter 5. Farocki stated that in his own critical practice he wasn't interested in commenting on the images but in 'creating an slight displacement of significance and, this way, create an implicit significance' as 'they have the power to create images and distribute them'³¹. This notion of the displacement of significance is important within this research as it is at the core of the art works and experiments produced wherein.

Indeed, this practice-led research hasn't engaged in the simplistic dichotomy of the image and the counter-image; the operations undertaken are more complex. My aim was never to create *my own reality* based on or through the existing images, but rather to turn our attention to the interplay between the world, images and knowledge, always avoiding simplistic answers to complex questions. Throughout this thesis's unfolding — and through the close analysis of the artistic data generated — this issue of the counter-image will be illuminated.

But... what does it mean 'to move'?

At the outset of this investigation, the working title was 'What does it mean "to move" an image?' Here with the verb 'to move' I meant to destabilise and transform in order to create counter images, as I have just described. Moreover, the verb 'to move' seemed to imply a set of extremely thought-provoking and productive meanings — even contradictory ones — in regard to the *still* photograph. Thus, 'to move' also begged other questions: what might the

³⁰ *ibid.*

³¹ *Soy Camara*, television program, RTVE, 2nd April 2011, last accessed 21/01/2015
<http://www.rtve.es/alacarta/videos/soy-camara/soy-camaraprograma-del-cccb-apropiacion/1063096/>

different meanings of ‘to move’ have to offer for this my artistic research? How might the polysemic term ‘to move’ illuminate the artistic tactics I undertake? In beginning to explore these questions, let me set forth some definitions of ‘to move’³²:

- (1) to change position, or to make someone or something change position,
- (2) to progress or develop in a particular way,
- (3) to begin to live in a different house or area,
- (4) to begin doing something in order to achieve an aim or solve a problem,
- (5) to change from one subject to another in a discussion, speech, piece of writing etc.,
- (6) to persuade someone to change their opinion or decision, or to be persuaded to change yours,
- (7) to affect someone emotionally, especially by making them feel sad and serious,
- (8) if you move in a particular world, circle, society etc. you spend time with people who belong to that particular group or social class,
- (9) to get rid of something by selling it,
- (10) to go or travel very fast,
- (11) to make a formal proposal at a meeting or in court,
- (12) to leave a place.

These different meanings, importantly, enabled this enquiry to reflect upon the nuanced specificities of the artistic tactics employed in this research. Let me give the reader a brief account of them:

In Chapter 2 ‘Gleaning through Appropriation’ the movement corresponds with an understanding of ‘to move’ as ‘to leave a place’ (12) and we might say also ‘to begin to live in a different house or area’ (3). This understanding of ‘to move’ parallels with the notion of de-contextualisation - in the sense of defamiliarization, bewilderment and ‘detournement’-and also acknowledging the importance of context for understanding photographs. Then, in Chapter 3 ‘Working with Archives and Filmic Montage for the future’ ‘to move’ is regarded as to combine using filmic montage as the tactic, expanding on the notion of decontextualisation. Later on in Chapter 4 ‘The still image is animated, movement in the still image’, ‘to move’ implies to give movement to the still image, in other words, to animate or to set it into motion in the sense of (1) ‘to change position, or to make someone or something

³² See Mac Millan Dictionary Online version:
<http://www.macmillandictionary.com/dictionary/british/move>, last accessed 03/01/2015

change position'. Finally, in Chapter 5 'Moving photographs, Touching photographs' the notion of 'to move' indicates to touch (us) emotionally and also physically. This understanding contains the (7) definition 'to affect someone emotionally, especially by making them feel sad and serious'.

Contributions to knowledge

This investigation, aimed to explore artistic tactics that destabilise and transform the meanings of images based on the question 'What is it "to move" an image?', has generated new insights and reflections which allow us to understand images in a more nuanced and dynamic way, grounded in their material properties. Rather than approaching these problems through prevailing methods, this enquiry has undertaken an innovative performative approach. This performative approach — these affective encounters — have been central to challenge assumptions and offer new understandings of what images are and, more importantly, their functions and modes of operation.

Therefore this investigation contributes to the re-conceptualization of photography through performance; two artistic forms have often been defined in oppositional terms. This enquiry argues for a 'performative materiality' to renovate the discourse on images instead of the usual privileging position of the 'textual'. This renovation deterritorialises and reterritorialises territories that are usually separated, in this case photography and performance, representation and presentation: putting these categories under pressure.

As a result, this investigation re-conceptualises the notion of *appropriation*, through the practice of *gleaning*, towards an ethical and regenerative mode based on 'invocation', 'restitution' and 'profanation'. Specifically, the work/research makes evident a form of 'affective encountering' of images which acknowledges their materiality, advocating that the materiality of images contributes to the functioning of images as much as the indexicality (image content). Through a focus on the materiality of images, this enquiry has provided new insights on the issue of the agency of images, on the images that situate between the so-called still and the so-called moving image (challenging these categories) and a shift from photographs as containers of time to producers of time, and 'the commons'.

This investigation contributes to the fields of Visual Arts, Photography and Photography Theory, Visual Studies, Performance Studies, Image Studies, Art Criticism and

Artistic Research. Due to the fact that this research is interdisciplinary, new understandings will occur in and in-between disciplines.

Methodology

Introduction

This section will unfold the methodology employed in this practice-led investigation to ensure the required rigour. This first part of this section will address some of the features that constitute its basis in order to illuminate the selected methodological approaches chosen, modified and created within this enquiry. The following subsection will cover key methodological issues that have defined this investigation. The first one is ‘The relationship between theory and practice’ and tackles the functioning of practice and theory within this investigation. The second one ‘A multi-method approach’ addresses the utilization of a multi-method technique in order to look for (and invent) the best strategies and methods. Next section ‘Artistic practice: artistic data. The importance of experimentation’ deals with this core method that operates alongside reflection, that is the issue discussed in the next section ‘Active Reflection’.

To begin with, regarding practice-led research, it is important to keep in mind some of the main epistemological features of Carole Gray and Julian Malins. The first one is that ‘the practitioner *is* the researcher; from this informed position, the practitioner identifies researchable problems raised in practice, and responds through aspects of practice’³³. The second one is ‘that the researcher is also the researched, therefore the methodology needed to allow for the multi-faceted nature of the role of the practitioner-researcher’³⁴. This means that throughout the progress of this enquiry I undertake several positions depending on the needs of every stage of the research process.

Further, as discussed by Norman K. Denzin and Yvona S. Lincoln, it is significant to highlight that ‘qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretative, material practices that make the word visible (...). At this level, qualitative research involves an interpretative, naturalistic approach to the word. In

³³ Gray, C., and J. Malins, *Visualizing Research: A Guide to the Research Process in Art and Design*, Ashgate Pub Ltd. p.20.

³⁴ Cited in Harty, D., ‘Drawing/experience. A process of translation’, Doctoral thesis, Loughborough University, 2009. p.12. Gray, C., and J. Malins.

other words, the qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meaning people bring to them'³⁵. Also, this research has taken into account Donna Haraway's feminist accounts about partial perspectives in her situated epistemology that brought to the fore that objectivity can only be reached through situated knowledges which treat the world and the object of knowledge as an actor³⁶.

Thus, acknowledging 'complexity and real experience'³⁷ and the *situatedness* of this qualitative practice-led investigation I 'adopted and developed a methodology that ensure the rigorous approach' that research requires³⁸. Importantly this included creating the adequate conditions for experimentation and innovation for a high standard contemporary visual practice. Also, the employed methodology has been generative rather than restrict³⁹. Additionally, Gray and Malins also state that the fact that practice-based methodologies are emergent as the 'research strategy grows and unfolds from the practitioner's interaction with the research question and context'⁴⁰. This has been the case of this investigation, some key methodological aspects and methods emerged and gain relevance as the research developed (discussed in detail further on). Within this investigation, the choice of tools and the research practices to be employed were not set in advance. As a result, I selected different methods, adapted methods and invented new ones within my research⁴¹.

Action research has been used an overall methodological approach. As a brief overview, action research originated in education research, and 'its definition varies in time, place, setting'⁴². However, one of its main characteristics are that it is situational, implying also that 'works on the principle that the researcher is more likely to learn from an experience if approached with intent'⁴³. Likewise, action research is a cyclical and reflective process⁴⁴, indeed this active reflection is at its core employing self-evaluation⁴⁵.

³⁵ Denzin, N.K., and Y.S. Lincoln., *Handbook of Qualitative Research*, Sage Publications, Inc, 1994, p.3.

³⁶ Haraway, D. 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, vol. 14/no. 3, (1988), pp. 575-599. p, 592.

³⁷ Gray, C., and J. Malins, , p. 20.

³⁸ Harty, D., p.10

³⁹ Ibid..11

⁴⁰ Gray, C., and J. Malins, p. 72.

⁴¹ Ibid, p. 74

⁴² Ibid.

⁴³ Harty, D., 'Drawing/experience. A process of translation', Doctoral thesis, Loughborough University, 2009. p. 14.

⁴⁴ Ibid

⁴⁵ Gray, C., and J. Malins, p. 74

As noted by Gray and Malins, action research can be used in different context and also in art and design. Within my investigation, I have applied action research: (a) I set up some parameters for initial exploration and experimentation defined by my aims; (b) Then, responding to the results and findings (artistic data, explained further on) these parameters and the aims were redefined and refined through a decision-making process in which reflection *in* and *on* action were key; (c) Next, for a second phase of the circle I worked within the refined parameters... (d) After, another phase of review and reflection that expanded and/or challenged previous understandings assisting new insights to emerge... and so completed four cycles. This way, action research enables the required rigorous, explorative, experimental⁴⁶ and flexible approach that this investigation needed. These ideas will be addressed in the following section.

The relationship between theory and practice

According to different authors and practitioners the relationship between theory and practice in practice-as-research raises different dilemmas. I experienced these dilemmas in this practice-led investigation, even after having set up some aims and some parameters in which to work with and within at the beginning of the research. As mentioned previously, the main aims at the initial stage were to explore through my artistic practice different tactics for working with existing photographs and to investigate the complex issue of the functioning of images. These parameters were concise and clear, and also open enough in order to attend to *the* practice in this investigation. This might initially sound simplistic but, as it will be explained, the relationship between theory and practice is complicated and the different authors' insights have contributed to shape the interplay between theory and practice in this investigation.

For Kim Vincs, choreographer and interactive dance artist and researcher, the dilemma offers two possible ways of proceeding. The first way is pursuing an investigation in which the practice tries to answer or explore a number of issues. The second approach considers and takes into account the fact that art works inevitably and deliberately disrupt and go beyond

⁴⁶ Katy Macleod and Lin Holdridge have commented that artistic academic research as 'any such new subject, with no previous academic research history, will, of necessity, be more experimental in its approach'. Macleod, K. & Holdridge, L. *Thinking Through Art – reflections on art as research*, London: New York: Routledge, 2006. P, 2

‘the most carefully targeted’⁴⁷ research questions. In regard to this, I agreed that the hazard of undertaking an investigation wherein practice ought to answer certain questions was that the practice then might become just an illustration of ideas, and subsequently not functioning as art-works. This understanding, alongside Hito Steyerl’s insights on images’ resistance to the imposition of theory, enabled this investigation to fully put the focus in the practice.

For the artist-film-maker, writer and lecturer Hito Steyerl⁴⁸, the relationship between the image and theory is very problematic. Steyerl has explored and discussed images’ resistance, and she explains that she consistently fails in her practice to live up to any ideas she would have on a theoretical level. For Steyerl ‘this disjunction between practice and theory is probably normal, and anybody working with images will have noticed their strong resistance and autonomy. It is very difficult to impose one’s own theoretical views on material, without killing its own peculiar energy, which would be a pity, and completely beside the point’⁴⁹.

For that reason, following the already mentioned ideas about the capacity of artistic research to exceed the research questions it became crucial to identify and create the adequate conditions for artistic research. This would enable the artistic experiments (this notion will be addressed below) and the artworks to operate and produce novel insights, also exceeding what I may have anticipated. Thus, within this enquiry, artistic practice has led the research and it has had a fundamental interrogatory role.

Additionally, some of Nicholas Davey’s understandings of art theory as *theoria* have operated in this investigation. For him, the notion of *theoria*, based on the Ancient Greek concept of contemplation, facilitates re-thinking the relationship between theory and art practice, and as a result it wouldn’t be seen in oppositional terms. Thus, for *theoria*, in contrast to conventional theory, the failure to confirm a hypothesis might count as a success as it enables ‘expected alteration of expectation regarding the scope and the ambition of an artwork’⁵⁰.

⁴⁷ Vines, K., ‘Rhizome/Myzone: A Case Study in Studio-Based Dance Research’, in Barrett, E. Bolt, B. (ed.), *Practice as Research: Approaches to Creative Arts Enquiry*, London, I.B. Tauris, 2007, p. 100.

⁴⁸ Hito Steyerl holds a Ph.D in Philosophy from the Academy of Fine Arts, Vienna.

⁴⁹ Begg, Z., and Steyerl, H., *Making Films Politically : Interview with Hito Steyerl*, 2007, <<http://www.zannybegg.com/hito.htm>>, (accessed 25 January 2015).

⁵⁰ Davey, N. 2006, ‘Art and Theoria’, in Macleod, K. & Holdridge, L. *Thinking Through Art – reflections on art as research*, London: New York: Routledge, 2006. p-36.

To conclude on the relationship between theory and practice in this investigation, I will stress that throughout the progress of this enquiry, artistic practice and theory have probed to be intertwined in a fruitful and nourishing dialogue. In other words, theory and practice are interdependent and interconnected⁵¹. Consequently, this PhD thesis will reflect the ongoing interplay between theory and practice, between the *thinking* and the *making*, and between the *making* and reflection. My main area of research has been the practice, yet it is a practice that produces theory. This way, within this investigation the artist-researcher has studied the theories, and has digested them and incorporated them.

A multi-method approach

As it will be unfolded throughout this thesis, a multi-method (an array of research tools and artistic tactics) has enabled the artist-researcher to make art, reflect, think, write and poke around ensuring rigour while also allowing speculation and experimentation⁵². Indeed, at the initial stages of this investigation, it was almost impossible to state with any certainty how the research would develop and what the outcomes would be. ‘However, it is important to speculate- to have some kind of vision of the desired outcomes’⁵³. In fact, it was this open and experimental methodology that has allowed for the production of new thinking-feeling in a rhizomatic way, following Deleuzian terms. Through producing new understandings through making. Through thinking through making, following what could be regarded more as a hunch than a rationale. This is important inasmuch as within artistic research the *somewhat* questions are arguably more often arrived at.⁵⁴

Regarding the range of different methods that has been used and invented; these methods have been crucial in the production of artistic experiments, reflection, close analysis, the production of artworks, and the detailed analysis of artworks by both other practitioners and

⁵¹ This understanding is also highlighted by Dr. Deborah Harty in her practice-led research. Harty, D., 2009.

⁵² Also Sarat Maharaj stressed the closeness between rigor and rigor-mortis, rigor-mortis is fixed and dead and in order to keep the enquiry live. Following this, I would want to argue that through openness and experimentation are vital to avoid this rigor-mortis.

Conference ‘Unconditional Love’, Society of Artistic Research, London, Chelsea College of Arts, University of the Arts London, April 215.

⁵³ Gray, C., and J. Malins, Visualizing Research: A Guide to the Research Process in Art and Design, Ashgate Pub Ltd, 2004, p. 84.

⁵⁴ This implies that throughout this investigation I have been dealing with a high degree of uncertainty (in the form of not-knowing). This uncertainty was to be acknowledged as another important part of this experimental research; through trusting my methodology I got to (partially) deal with it.

I⁵⁵. Also, these methods equal what I have called tactics following De Certeau's ideas. This methodological approach has been pluralist, and the multi-method technique is similar to the notion of the 'bricoluer' as she/he is always looking for the best strategies and methods. As noted by Brewer and Hunter, 'the researcher produces a bricolage, that is, a piece-together, close-knit set of practices that provide solutions to a problem in a concrete situation'⁵⁶. As a bricoleur I have worked 'between and within competing and overlapping perspectives and paradigms'⁵⁷ with an awareness of the research implications of those disciplines. The various methods chosen, adapted and invented are related, often forming a developmental set, which is coherent'⁵⁸. Consequently, the research constitutes a 'bricolage, a complex, dense, reflexive. One may consider it a collage-like creation that represents the researcher's images, understandings, and interpretations of the world'⁵⁹. This way of working as a bricoleur has been pivotal for producing the artworks and experiments that will be presented and examined in the following chapters.

For practice-led research, wherein the methodology stems and responds to 'practice and context, and the use of the terms such as "tools", "collage", "construction", "reflection", and "interpretation"'⁶⁰, these terms are used in this dissertation. Being more specific and giving some examples, montage will be equivalent to construction when referring to the configuration of the 'research exhibition' in order to show the epistemic claims that this investigation has produced. In addition, I have employed photography theory and critical visual methodology as the basis for interpreting and examining photographs and artworks. Critical approach to visual culture involves taking images seriously, thinking about the social conditions and effects of visual objects and considering my own way of looking at images⁶¹. Moreover, I have also studied the work of Aby Warburg and Walter Benjamin, as they were avant-garde artists and thinkers that, as Hito Steyerl says, there is a particular track in artistic research that they started. They also developed research tools that I have examined this. Furthermore, I have employed reflective critique and practice as a method. Reflection was

⁵⁵ This close examination has drawn mainly on the disciplines of Image Studies, Photography Theory, Visual Culture, Art criticism and Film Studies.

⁵⁶ Quoted in, Gray, C., and J. Malins, p. 74

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Gray, C., and J. Malins, *Visualizing Research: A Guide to the Research Process in Art and Design*, Ashgate Pub Ltd, 2004, p. 74.

⁶¹ Rose, G., 'Visual Methodologies: An Introduction to the Interpretation of Visual Materials', Sage Publications Ltd, 2007, p.12.

used *in*, *on* and *for* action⁶², which included journals to jot down insights, mindmaps and brainstorm ideas (the functioning on active reflection in this investigation will be discussed later).

In regard to the multi-method technique, I want to stress that apart from the conventional circumstances of studio-practice and theoretical research, research has taken place in several different contexts such as attending and presenting at conferences, visiting exhibitions, participating in the *Summer Lodge*⁶³, in *Show and Listens*⁶⁴, *Thinking Through Practice*⁶⁵, participating in the workshops ‘The methodology of the project’⁶⁶ and ‘Expositions’⁶⁷, presenting my practice in different contexts, having conversations with fellow artists and researchers... These contexts have contributed to create the appropriate conditions to develop this research in several ways such as observing other practitioners and researchers to ‘place the research in context, and gain other perspectives’⁶⁸ that set light into the specificities of this enquiry⁶⁹.

Artistic practice: artistic data. The importance of experimentation

⁶² Gray, C., and J. Malins, *Visualizing Research: A Guide to the Research Process in Art and Design*, Ashgate Pub Ltd, 2004, p. 62.

⁶³ *Summer Lodge* is an annual event where for ten days each July, the Fine Art studios and workshops of Nottingham Trent University are transformed and play host to a gathering of diverse artists. It is intended as an opportunity to think through making by being able to work for a while without many of the usual constraints and distractions. It is a collective space in which to undertake experiments, pursue new ideas and allow unexpected leaps of imagination. Participants in the Summer Lodge will include current NTU tenured and hourly paid staff, artists working in the city of Nottingham and beyond, and student assistants with the aim of initiating new dialogues and critical exchange through engaging together in a period of sustained studio/workshop practice. Documentation of previous Summer Lodge is available online at <http://www.summerlodge.org/>, last accessed 21/01/2015

This information is the description facilitated by Nottingham Trent University.

⁶⁴ *Show and Listen* is an educational format employed at Nottingham Trent University, in which the artistic experiments are displayed as participants discussed the work. Within the context of the PhD I set up my work in several occasions.

⁶⁵ *Thinking Through Practice*, TTP, is a student-led research group from Nottingham Trent University. Through a series of discussions, seminars, exhibitions and performances this group explores artistic research within the context of doctoral studies.

⁶⁶ ‘The methodology of the project’ was a workshop led by the artist Antoni Muntadas, it took place in the Museum of Contemporary Art (MUSAC) in Leon, Spain, in 2012. Within this workshop, I produced the video-installation *The Territory between the Images* that is the case-study examined in Chapter 2. More info: <http://deacmusac.es/la-metodologia-del-proyecto-antoni-muntadas-junio-2012> last accessed 21/01/2015.

⁶⁷ In the workshop on artistic research ‘Expositions’, participants and guests examined the notion of ‘exposition’ regarding artistic research and practice and, also, its relation to academic discourse, questions of publication and uses of technology. This workshop was organised by Transart Institute and it took place in Berlin in summer 2014. <http://www.transart.org/expositions/> last accessed 21/01/2015.

⁶⁸ Gray, C., and J. Malins, *Visualizing Research: A Guide to the Research Process in Art and Design*, Ashgate Pub Ltd, 2004, p.20.

⁶⁹ Gray and Malins also comment that reflection takes place during discussions and conversations with others, *Ibid.* p. 20.

One of the major methods of research within this inquiry has been the production of artistic experiments and a body of artworks. In fact, these are both equally important within artistic research, whereas in artistic practices *per se* it is only the final results that tend to be shared, as noted by Michael Schwab⁷⁰. Furthermore, he remarks that the artistic experiments could be considered the artist's data and that within artistic research the artistic experiments should be scrutinised in order to turn them into epistemic claims, as this dissertation does.

In addition, the artistic experiments and artworks also function as theoretical objects, as defined by Hubert Damisch. For Damisch a theoretical object is 'an object that obliges you to do theory but also furnishes you with the means of doing it'⁷¹. In fact, this is a highly specific feature of artistic things inasmuch as 'artistic things are epistemic things *par excellence*'⁷²; in the sense that they allow new thinking-feeling as noted by Henk Borgoff 'they evade any definitive epistemological grip while at the same time open up a possible perspective on what we do not yet know'⁷³.

For the production of these experiments and artworks, this investigation required a level of tacit knowledge. Michael Polanyi, who invented this term, draws examples from the recognition of faces and the use of tools'⁷⁴, this way tacit knowledge would be based on previous skills. Authors like Donald A. Schön acknowledge its importance in the context of investigations in which reflection is key. Within this investigation, an exploratory and experimental approach has enabled the adequate progression of this sustained and elongated enquiry. Through this exploratory and experimental approach supported by previous knowledge I was able to produce new artistic experiments and artworks that contain novel insights and claims. In this operation of uncovering and discovering these new insights active reflection (in, on and for action) was crucial.

Active Reflection

⁷⁰ Michael Schwab presented these ideas in the workshop on artistic research 'Expositions', see previous page.

⁷¹ Sophie Berrebi, 'Photography as a Training Manual'. *Afterall*, vol. 28, Autumn-Winter 2011, p 41. Original quote in Yves-Alain Bois, Denis Hollier, Rosalind Kraus and Hubert Damisch, 'A Conversation with Hubert Damisch', October, vol. 85, Summer 1998, p.8.

⁷² Henk Borgdorff, *The conflict of the faculties, Perspectives on Artistic Research and Academia*, Leiden University Press, 2012, p.181-182.

⁷³ *ibid.*

⁷⁴ Schön, D.A., *The Reflective Practitioner- How Professionals Think in Action*, London: Temple Smith, 1983. P.52

Active reflection was an important method utilised within this research to ensure rigour during the research process and to complete the action research circles. Further, ‘reflective practice attempts to unite research and practice, thought and action into a framework for inquiry which involves practice, and which acknowledges the particular and special knowledge of the practitioners⁷⁵’, as Gray and Malins have pointed out.

Active reflection occurs *in*, *on* and *for* action. Artist and researcher Irene Kopelman comments concerning the methodology she used in her practice-led PhD study:

As a methodology, mine is a way of staying with things in every stage of the process, from the field work to the studio work. In order to remain close to one’s practice, one must continue to reflect upon and learn from it, and in order to do so must spend time with it⁷⁶.

Within this investigation I have become ‘a self-observer through reflection *on* action and *in* action’⁷⁷. Reflection *in* action and *on* action has enabled the level of care and attention⁷⁸ that incipient ideas and insights require⁷⁹. A committed attention and care are components of active reflection, because ‘reflective practice requires a regular and critical evaluation and analysis of thought and action’⁸⁰. This way, I arrived at original discoveries because ‘new ideas are vulnerable’, as is written in one of my note-books.

Reflection *for* action sustains the notion of reflection also for future actions supporting this way ‘the dynamic and recursive reflection process’⁸¹.

This raises the question: How does one capture, nurture and look after these emerging insights? When does reflection happen? In regard to different modes of reflection, while reading literature, one is connected to the research, visiting exhibitions, attending lectures and

⁷⁵ Gray, C., and J. Malins, p.22.

⁷⁶ Hopelman, I., ‘The Molyneux Problem, Five backstage stories — and a map of why and how’, Doctoral thesis, MakHU, Utrecht School of the Arts. Utrecht, 2011, p.35.

⁷⁷ Gray, C., and J. Malins, p.20.

⁷⁸ ‘Care + Attention’ was an event organised by Emma Cocker and Joanne Lee for the Conference ‘Unconditional Love’ that comprised a constellation of presentations, performances and other forms that exposed ‘the exposition of research emerges as poetic and performative, generating moments of potential resonance and dialogue’. My research/work ‘How to Open my Eyes’, that will be examined in chapter 1 was presented in this conference.

‘Unconditional Love’, Society of Artistic Research, London, Chelsea College of Arts, University of the Arts London, April 215.

http://www.societyforartisticresearch.org/fileadmin/autoren/pdf/unconditional_love.pdf

⁷⁹ Here I also mean emerging insight in the practice that were fragile,

⁸⁰ Gray, C., and J. Malins, Visualizing Research: A Guide to the Research Process in Art and Design, Ashgate Pub Ltd, 2004, p. 123.

⁸¹ Gray, C., and J. Malins, Visualizing Research: A Guide to the Research Process in Art and Design, Ashgate Pub Ltd, 2004, p. 57.

conferences... I have also paid attention to my own ways of making and ‘setting up’ art.. Thus, during this research I have identified different strategies to capture emerging and fragile new insights, such as taking notes while reading because as ‘reading actively means recording your feelings and comments about a text, as well as taking notes from it in a more passive way⁸²’, then some of the fragile thinking occurred while reading or attending lectures or seminars, because, indeed ‘we also take notes as we take notes’⁸³. Also, revisiting and re-reflecting on experiments and works in progress what a crucial part of the development of the research.

Therefore, regarding this investigation’s methodology, it has been crucial to actively reflect and to critically examine my artistic experiments and artworks in depth, all the time working out what it is going on in a sort of *looping back* strategy⁸⁴. These methods of active reflection and close examination are the cornerstone in this enquiry. I had to trust the process, having a set of ideas as a base, but not really knowing what will happen.

Reflection, and close examination enabled me to distinguish the specificities of my contemporary approach (and those of other artists) from the ways in which such techniques and concepts have been used previously. In this respect, close examination has been central to determine the contributions to knowledge this enquiry offers.

The role of the ‘research exhibition’: exhibition as research.

This section will explain the role of the ‘research exhibition’⁸⁵ within this investigation and also how it has been organised in two spaces: Space 1 and Space 2. It is important to acknowledge that the operations of setting up the works and displaying them in the exhibition space have been fundamental. Indeed, through the setting up and display of the works, what is occurring in them has been *expressed* and revealed. In fact, ‘the formal aspects of exhibition

⁸² Richard Johnson, *The Practice of Cultural Studies*, London, Sage, 2004, p.68

⁸³ Ibid, 76.

⁸⁴ Emma Cocker noted this in one our meetings.

⁸⁵ When reflecting upon the ‘research exhibition’ I had in mind Didi-Huberman’s ideas. For him, the exhibition is a device associated to nomadism and deterritorialization — a *war machine*, in Deleuzian terms, entailing potency. The ‘research exhibition’ attempts to increase the thinking-feeling potency never imposing power on the spectator.

Georges Didi-Huberman, ‘La exposición como máquina de guerra. Keywords’. *Minerva*, v. 16.11 2011, pp. 24-28. 25/01/15

http://www.circulobellasartes.com/fich_minerva_articulos/La_exposicion_como_maquina_de_guerra_%286489%29.pdf

and transmission significantly affect and inform the meaning of a work of art.’⁸⁶ Within this investigation, the ‘research exhibition’ exposes the research, articulating the enquiry and the main findings.

Space 1 gathers three artworks that articulate some of the main findings of this investigation. The works are *Margins*, *The Territory Between the Images* and *Moving Stills Moving Stones*. The way these works are staged highlights the issues of the materiality of images and their three-dimensionality. Also these works evidence how the issue of the haptic is raised in the border between the still and the moving image. Importantly, certain elements in some works shed light on the other works. The ‘research exhibition’ might be thus understood also as a montage. Indeed, within the definition and configuration of the ‘research exhibition’ montage has been the key method to put the research together in a way that it illuminates the main findings. Space 2 gathers together artworks and work in progress, which help to understand additional aspects of the methodology of this investigation.

The display of this artistic research — the formal aspects of the artworks and the exhibition in the gallery space was tested out on several occasions. The process of defining the display involved trying out the spatial arrangement of the works. This is key as I explicitly try to propose new modes of bodily engagement with the artwork paying attention to the spatiotemporal relations between the bodies and photographic objects, between artworks and spectators. Within this dissertation, I will reflect and critically discuss the ‘research exhibition’ — the way the artworks are displayed in it — because it is important for the unfolding of the arguments of this investigation.

⁸⁶ A. Alberro, ‘The gap between film and installation art’ in *Art and the moving image: A Critical Reader*, T. Leighton (ed.) Tate Publishing in association with Afterall, London, 2008, p. 429.



Figure 1. Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.



Figure 2. Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.

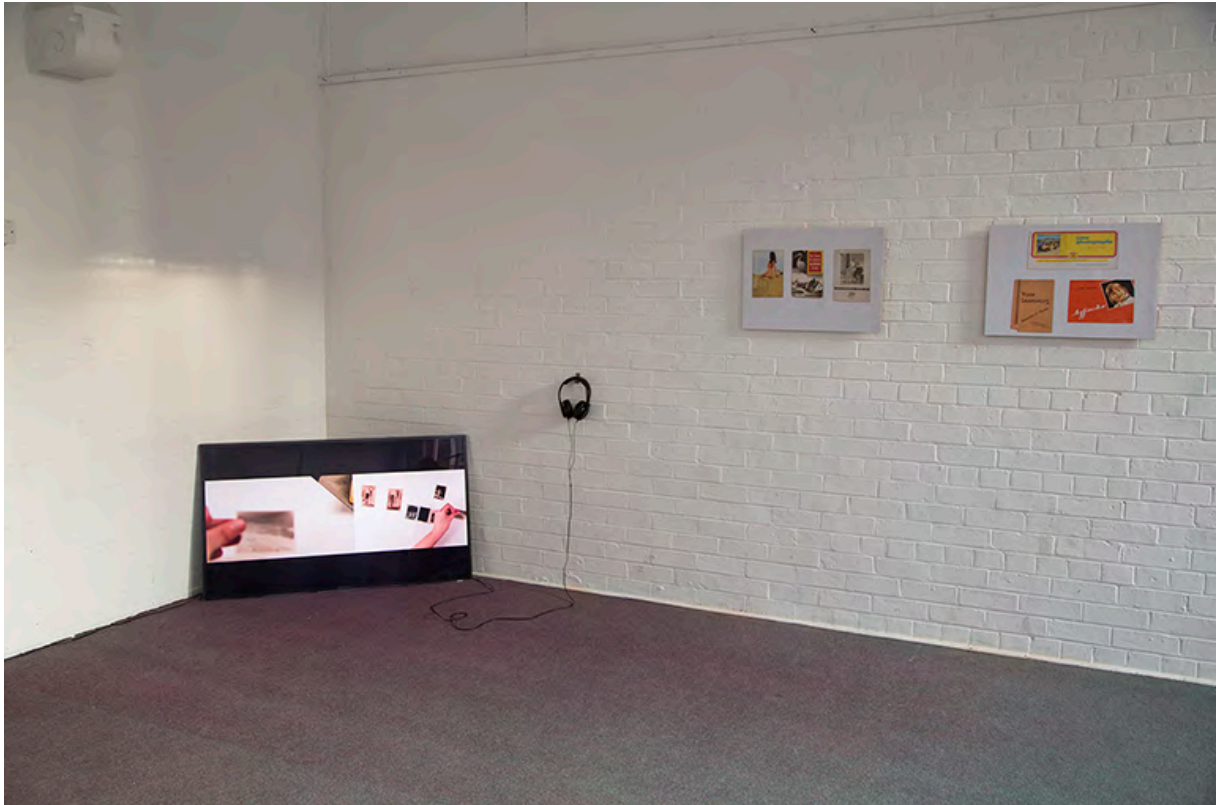


Figure 3, Figure 4. Research exhibition, installation view, space 2, Primary, Nottingham, November 2014.

Structure of the doctoral submission.

This PhD submission is formed by this dissertation and a practical component that consists of several artworks and experiments. The dissertation will expose the practice as research delineating how the artistic research unfolded ‘from artistic ideas to epistemic claims’⁸⁷. Therefore, within the written component a reflective and critical distance has been employed to allow the practice to be ‘simultaneously the subject and the object of an enquiry’⁸⁸; in this way, ‘practice can deliver in one proposition both a thought and its appraisal’⁸⁹.

In this dissertation, visual documentation of the artistic experiments and the artworks is displayed when it is appropriate for the development of the arguments. The artworks based on the moving-image are displayed online on the Research Catalogue⁹⁰. This investigation identified the SAR Research Catalogue — an international database for artistic research provided by the Society for Artistic Research⁹¹ — as one of the most suitable ways of exposing, evidencing and organizing the visual/audio/performative elements of my research. Therefore, I have employed the SAR Research Catalogue as an online repository to expose some parts of this artistic research. The reader will be guided to the relevant page in the Research Catalogue through a table inserted in the text that includes the link. Access to the internet will be required during the reading of this thesis, particularly for Chapters 1, 3 and 4.

Structural overview of this dissertation

This dissertation is composed of this introduction, five chapters, the conclusion and an appendix. The five chapters feature three key interrelated elements: (a) close analysis of my

⁸⁷ Michael Schwab & Henk Borgdorff (eds.), *The exposition of Artistic Research: Publishing Art in Academia*, Leiden University Press, 2014, p. 15.

⁸⁸ *ibid.*

⁸⁹ *ibid.*

⁹⁰ The Research Catalogue (RC) is a searchable database for archiving artistic research. RC content is not peer reviewed, nor is it highly controlled for quality, being checked only for appropriateness. As a result, the RC is highly inclusive. The open source status of the RC is essential to its nature and serves its function as a connective and transitional layer between academic discourse and artistic practice, thereby constituting a discursive field for artistic research. The RC creates a link between (1) elaborated documentation of the work; and (2) expositions and comments that engage with the contribution of the work as research. The Research Catalogue is provided by the [Society for Artistic Research \(SAR\)](http://www.researchcatalogue.net). Link: <http://www.researchcatalogue.net>

⁹¹ The Society for Artistic Research (SAR) is an international, non-profit organisation that nurtures, connects and disseminates artistic research as specific practices of creating knowledge and insight. SAR facilitates a range of encounters for its community of artistic practitioners in the pursuit of transformative understanding that impacts on political and societal processes as well as on cultures of research and learning. SAR has an international membership drawn from individual artists, as well as academic and non-academic institutions. Link <http://www.societyforartisticresearch.org/>

artistic experiments and artworks, (b) examination of the work of various artists and filmmakers and (c) discussion of key theoretical issues. And below is an overview of these chapters and an explanation of the function of the appendix.

Chapter 1 is entitled 'From what images are to what are images for' and lays the foundations for this investigation as it presents and examines the epistemological and methodological terrain wherein this research is situated. Chapter 1 has a form that mirrors the beginning of this research, thus it tackles several concerns under these sub-headings: 'What are images?', 'To renew the discourse around images', 'Margins', 'I want to see', 'The inhabitants of the images', 'How to Open my Eyes?', 'Photographs as Documents', 'To distrust of images', 'What are images for?'. These sections shed light on the issues of the complexity of images and the importance of investigating how images function. This chapter also starts to identify some of this enquiry's findings around the materiality of photographs and the issue of performance. Investigation encompassed the production of two artworks *How to Open my Eyes?* (2012) and *Margins* (2014) which are analysed in depth. Further, I have also examined how the encounter with certain artworks helped to develop the enquiry.

Chapter 2 'Gleaning through Appropriation' focuses on the role that the artistic tactic of gleaning has performed in this investigation re-conceptualising this tactic through the concept of appropriation. Specifically, I rely on some fruitful understandings of appropriation as *invocation*, *restitution* and *profanation*. This way this enquiry proposes to situate the notion of appropriation within ethical and emancipatory parameters, these understandings are somehow intrinsic to my approach to the tactic of gleaning. Gleaning existing photographic-materials, which might be regarded as leftovers, is one of the main tactics employed in this investigation since these gleaned materials are the primary component of the practice. In this chapter, I examine the series of photographs *Photos of Study*, *Hair-products* and *Photos of Study*, *Photo-envelopes* through the notion of appropriation. The investigation has produced some findings and revelations about the connections between materiality and use of photographs. Additionally, this chapter contextualises this research within other artistic practices based on gleaning (Jean Luc Moulène, Akram Zaatari, Anne Collier, Agnès Varda and Harun Farocki) and in relation to the pioneering key artistic and epistemic projects *Mnemosyne's Atlas* by Aby Warburg and *The Arcades Project* by Walter Benjamin. In this chapter the movement/motion of images stems from de-contextualisation and re-contextualization in the sense of 'to begin to live in a different house or area' (3).

Chapter 3 ‘Working with Archives and Filmic Montage for the future’ examines my own work *The Territory between the Images*, 2012 (TTBI) as a case study. This chapter explores how in TTBI the tactics of working with archival imagery and montage produce some counter-images that propose alternative models of History drawing on Walter Benjamin. These counter-images are based on the potentials of images and on the productive tactic of montage as existing image are transformed (moved) through the proximity to others. These issues are grounded in Warburg’s ‘iconology of the interval’ and filmic montage processes, specifically Harun Farocki’s notion of ‘soft montage’. To conclude this chapter, I examine the work of contemporary artists Camille Henrot and Ibon Aramberri suggesting that current emerging modes of working with imagery based on superimposition might illuminate a re-examination of montage practice. This chapter continues the investigation on the importance of addressing the materiality of images to understand how images function.

Chapter 4 ‘The still image is animated, movement in the still image’ addressees the issue of still photographs that move, that is to say, that contain movement. It does so expounding and interrogating the images that emerge from re-filming a still image through the ‘rostrum camera’ — a disembodied film-making technique employed in animation and in documentary filmic practices. Research has been conducted through artistic practice and theoretical research in the fields of photography theory, film theory and documentary filmmaking practices and also in the philosophy of movement. The artistic practice has taken the form of: (a) the performance-lecture *Moving Stills* (b) a series of silent video-experiments (c) *Moving Stills, Moving Stones*, all this artistic research takes the principles of the ‘rostrum camera’ as the guiding notion. This research provides new understanding into the issue of what does it mean that a still image moves through analysing the issue of movement *per se*.

Chapter 5 ‘Moving photographs, Touching photographs’ addresses how the body, and more particularly the hands, *move* images interrogating the movement/motion that emerges in the encounter between the hand(s) and the photograph(s). This way this chapter strengthens the examination conducted in the previous chapter illuminating and interrogating the tactic that I have called ‘performing documents’ and, secondly, Chapter 5 attempts to provide new knowledge on the role of the hand within artistic and social practices nowadays. This interrogation draws on my artistic research and theoretical research on the hand and touch, the notions of performance and performativity and affect. This chapter scrutinises the tactic ‘performing documents’ present in several artworks of mine and crucial in this investigation,

and my ongoing research practice *Touching photographs* composed of images taken by myself as well as a collection of gleaned images. This chapter also examines how Harun Farocki, Akram Zaatari and Camille Henrot, artists whose practice has been discussed already in this investigation, have employed the tactic ‘performing documents’. Finally, this chapter proposes that the sense of touch can help us to understand how a photograph functions with regard to its affective qualities. In doing so, this chapter draws on the meaning of *to move* as *to touch, to affect*.

The conclusion articulates and summarises the main areas of research and it recapitulates the findings, new understandings and reflections originated from this enquiry.

Finally, the appendix is a ‘research portfolio’ that charts the major artistic experiments and artworks produced during this investigation. While the ‘research exhibition’ presents the edited selection of the findings of this research and an overview of the methodology through the work *How to Open my Eyes?*, the ‘research portfolio’ tracks the experimentation, the decisions, the selection, the testing out of the displays, other artworks produced during these years and also the changes and the reiterations that constitute the development of this research. Thus, this ‘research portfolio’ helps the reader/viewer of this thesis to understand the ‘journey’ of this research, also including some dead ends and some areas that might be explored in the future. Further, the ‘research portfolio’ includes additional materials such as abstracts

Chapter 1. From what are images to what are images for

What are images?

or

Margins

or

I want to see

or

The inhabitants of the images

or

How to open my eyes?

or

Photographs as documents

or

To distrust of images

or

What are images for?

Introduction

*How does one start at the beginning, if things happen before they actually happen?*⁹²

This first chapter ‘From what are images to what are images for’ grounds this investigation through presenting its epistemological and methodological context. The aim in this chapter is to examine how images and photographs are ‘complex things’ and that therefore they need further and close examination. In order to do this, this first chapter has a form that resembles the initial stages of this investigation that began with broad questions and concerns that narrowed down progressively.⁹³ Thus, this chapter gathers and ponders on these *triggering* questions and concerns. As shown above, this chapter has not one title but many titles; this is indicated by the ‘or’ in-between them. These titles correspond with the sections that comprise this chapter. Below I give a short account of these sections.

The first section ‘What are images?’ tackles the complexity of defining and understanding images through providing several accounts of the notion of the image. More specifically, it explores the etymology of the word *imago* in Roman times noted by Georges Didi-Huberman and W.J.T. Mitchell’s distinction between *pictures* and *images*. It also discusses the ‘Iconic turn’ and the ‘Pictorial turn’. Section 2 ‘To renew the discourse around images’ argues for the need of a renewal of discourses to overcome the recurrent argument of the over-saturation of images that is used frequently to undermine images. The third section ‘Margins’ exposes my work *Margins*, which tackles how photographic images function by drawing attention to their materiality rather than their indexical relationship to the world. This way, *Margins* starts to raise some new questions around images and highlights that photographs are objects and have three dimensions. *Margins* is the first artwork and *epistemic object* of mine examined within this thesis and it is also at the beginning of the research exhibition. Then, the forth section ‘I want to see’ draws upon the film with the same title to introduce the key notion of performance and to address how through performance — and the body — new affective insights can be generated. Section 5 ‘The inhabitants of the images’ discusses the notion of the performance-lecture, which has been fundamental within this research to explore other modes of art writing, and also examines a performance-lecture by

⁹² Clarice Lispector, *The House of the Star*, Carcanet, Manchester, 1986, p. 11.

⁹³ The novel *Agua Viva* by Clarice Lispector has also several titles and she uses ‘or’ in-between them. Clarice Lispector, *Agua Viva*, New Directions, 2012.

Rabih Mroué with this section's title. Then, the sixth section 'How to open my eyes?' exposes and analyses my performance-lecture with the same title. In this multifaceted performance-lecture I perform some of the materials that I had gleaned pondering on some concerns around perception and images. Later on, section 7 'Photographs as documents' scrutinises how within the common understanding of photographs as documents coexist the notions of photographs as evidence, photographs as something to teach us and photographs as catalysts of events. Importantly, these three understandings of photographs have driven this investigation. Then, the eighth section 'To distrust of images' analyses the importance of distrusting images, following Harun Farocki's words, within this investigation. Lastly, section 9 'What are images for?' interrogates why it is so relevant to examine the functions of images and not so much what images are.

Within this chapter, the investigation was conducted primarily through artistic research and theoretical research in the fields of Photography Theory, Visual Studies Theories and Image Theory. Artistic research has encompassed the production of two works: *How to open my eyes?* and *Margins* which will be analysed in depth alongside the work of several artists.

As an short summary, this chapter will scrutinize and emphasise why understanding how images function is important to be able to work with them and also to shed some light on them.

What are images?

As we all experience, photographs are integrated into our daily lives via different sources such as advertising, tourism, social networks et cetera. Photographic images have existed for almost two centuries and their production, use and distribution have contributed to the configuration of our identities in several different ways. Images mediate our experience, and are themselves mediated by other images. At the core of this, these complex questions reside: What are images? What are pictures? What is representation? What are photographs?

This investigation has inquired into these issues through structuralist and poststructuralist Photography Theory — including key figures such as Victor Burgin and John Tagg — and Image theory, Visual Studies and Visual Culture studies. Within this section, two key image theorists have helped me to delve into the complexities of images: W.J.T. Mitchell

and Georges Didi-Huberman alongside practitioners and philosophers such as Maurizio Lazzarato, Sueli Rolnik and Franco Berardi (Bifo).

The ‘Iconic Turn’ and the ‘Pictorial Turn’, between representation and presentation

To contextualise this investigation it is important to examine the rise of academic interest in the image; therefore I have researched into the ‘Iconic turn’ and the ‘Pictorial turn’. At the beginning of the 1990s Gottfried Boehm, German Professor in Art History and philosopher who works in Germany, and W. J. T. Mitchell, Professor in English Literature and Art History at the University of Chicago, both independently identified an iconic and a pictorial turn in culture.⁹⁴ These two expressions the ‘Iconic turn’ and the ‘Pictorial turn’, and the work of these two authors have been used on many occasions to refer to the origin of the ‘image science’ (Bildwissenschaft) in the German context and to the Visual studies or Visual Culture Studies in the Anglo Saxon context. For both of them, the iconic or the pictorial turn indicates a change in the point of view. In their definitions Boehm and Mitchell also comment on the linguistic turn, presented by the philosopher Richard Rorty in the 1960s. Although the iconic and the pictorial share some concerns, it is important to highlight that Visual Studies usually have been more concerned with an interpretative paradigm in which the image is understood as a representation; whereas, on the other hand, in the German context, the image is understood more as a presentation, fitted with agency that needs to be analysed in relation to the beholder.⁹⁵ This agency of images has been one of the issues that this enquiry has paid attention to. Also, a key figure is Georges Didi-Huberman who doesn’t belong to the Anglo-Saxon or German context.

The complexity of understanding representation

Just to give an example of the complexity of understanding representation, the Oxford English Dictionary gives eight definitions to this one term.⁹⁶ One of them defines *representation* as ‘the fact of standing for, on in place of, some other thing or person...’. For Mitchell, representation does not only mediate the knowledge we consume, it also affects knowledge through fragmenting, negating, etc. Thus, representation constructs knowledge. He asks us to

⁹⁴ Ana García (ed.), *Filosofía de la imagen*, Ediciones Universidad de Salamanca, Salamanca, 2011, p. 16.

⁹⁵ *ibid.* p. 24.

⁹⁶ See Oxford Dictionary Online version:

<http://www.oxforddictionaries.com/definition/english/representation?searchDictCode=all>, last accessed 03/01/2015

stop seeing representations as only particular kinds of objects, but to instead think of representation 'as relationship, as process, as the relay mechanism in exchanges of power, value, and publicity' noting that 'nothing in this model guarantees the directionality of the structure' instead suggesting a 'unstable, reversible, and dialectical structure'⁹⁷. Above all, Mitchell states that '*re-presentation* is always a giving back, a present returned or ... a *taking* back of the present'⁹⁸.

‘Pictures’ and ‘images’

According to Mitchell, pictures would be a deliberate act of representation as in the verbs ‘to picture’ or ‘to depict’ evidence, whereas images would be a less voluntary, perhaps even passive or automatic act — ‘to image or to imagine’. Mitchell also suggests that pictures would belong to a specific kind of visual representation — the ‘pictorial’ image — whereas images would belong to the whole realm of iconicity — verbal, acoustic, mental images. Within Mitchell’s understanding pictures would be the constructed concrete objects or the ensemble — frame, support, materials, pigments — and images would refer to the virtual appearance that it provides for a beholder. For Mitchell, a picture is unique, it is a singular object, it is materialised, as the idea that one can hang a picture demonstrates; whereas the image is something that appears in the picture and then it could be copied, transmitted to a different medium⁹⁹.

Researching the etymology of the word ‘image’ in ancient Rome, Georges Didi-Huberman suggest that the *imago* ‘poses the questions of its *taking* and that of its *restitution*’¹⁰⁰. These two concepts of taking and restitution help me to unpick the critical operations that I undertake with images¹⁰¹ and this idea of restitution will be examined further in Chapter 2.

The agency of images

⁹⁷ W. J. T. Mitchell, *Picture theory: Essays on verbal and visual representation*, University of Chicago Press, Chicago, 1994, p.420.

⁹⁸ *ibid.*

⁹⁹ Symposium ICI, *Image counter image*, link to the presentations:

<http://www.hausderkunst.de/index.php?id=717&L=1> last accessed 23/01/2015

¹⁰⁰ The Greek term *eikon* presents some differences to the Roman one. Huberman discusses this in 'Returning an Image', in *Image Counter Image*, Edited by Patrizia Dander, Okwui Enwezor. ed., 2012.

¹⁰¹ Georges Didi-Huberman, 'Returning an Image', in *Image Counter Image*, P. Dander & J. Lorz, Haus des Kunst, 2012, p. 73.

However, one fact is uncontested, even in the typically controversial neurosciences: you cannot unsee a picture - once perceived, a picture cannot intentionally be deleted from human memory. For scholars of image science (*Bildwissenschaft*), pictures are active! They impart actions and have an impact both within and outside an individual. The “theory of the image act” proposes that there is an active force which resides within images, and that there is a process by which images come to life¹⁰².

The issue of the agency of images, that is to say, the capacity and potentiality of images to act, is explored throughout this inquiry and it is one of the main findings. Here it will be introduced from a theoretical point of view. It is important to mention that not much has been written about this issue, although some scholars and artists are expressing certain interest in it at the moment.

Within the group of theorists that have highlighted the agency of images in constructing identities, in other words that pictures are active agents and not mere products of societies, we find Maurizio Lazzarato, Suely Rolnik and Franco Berardi (Bifo). Lazzarato states that 'images, signs and statements do not represent something, but rather create possible worlds.'¹⁰³ And he gives two examples: the demonstrations in Seattle where the motto was 'a different world is possible' and how corporations use signs, images and statements in this 'cognitive capitalism' period¹⁰⁴. Furthermore, Suely Rolnik argues that we reconfigure ourselves through advertising imagery and not through ourselves¹⁰⁵. In addition, in connection to these ideas, Bifo Berardi comments poignantly that 'what interests us in the image is not its function as a representation of reality, but its dynamic potential, its capacity to elicit and construct projections, interactions, narrative frames... devices for structuring reality'¹⁰⁶. With these words Bifo is highlighting the agency of images and how they construct and present 'the real' and not 'represent' it. In connection to these ideas, Mitchell states:

Images are not just a particular kind of sign, but something like an actor on the historical stage, a presence or character endowed with a legendary status, a history that parallels and participates in the stories we tell ourselves about our own evolution from creatures 'made in the image' of a creator, to creatures who make themselves and their world in their own image.¹⁰⁷

¹⁰² Marion G. Muller, 'Resistance is Futile' in *Image Counter Image*, P. Dander & J. Lorz, Haus des Kunst, 2012, p. 49.

¹⁰³ Maurizio Lazzarato, *Struggle, Event, Media*, eicp, 2003. Available at: <http://eicp.net/transversal/1003/lazzarato/en> [Accessed 7/10/2011].

¹⁰⁴ Yann Moulier coined the term 'cognitive capitalism' to refer to the current stage of capitalism when knowledge has become an important commodity.

¹⁰⁵ Suely Rolnik commented on these questions during her presentation *A cielo abierto. Activaciones del cuerpo, invenciones de sentido* at the conference, *Historias que no se han escrito*, in CA2M, Madrid, 2011, Link: <http://ca2m.org/es/pensamiento-y-debate/archivo-jornadas-de-la-imagen/769>

¹⁰⁶ Franco Berardi (Bifo), *The Image Dispositif*, Cultural Studies Review, v11 n 2, 2005.

¹⁰⁷ W.J.T. Mitchell, *Iconology: Image, Text, Ideology*, University Chicago Press, 1987, p. 9.

This research highlighted the issue of the agency of images, which is one of the main areas that this investigation addressed. Some authors propose that the iconic turn or the pictorial turn described by W. J. T. Mitchell and Gottfried Boehm was followed by a performative turn. According to these authors, this research is being carried out between visual studies and artistic practices that explore how images are not illustrative anymore but they help us to think. Within this context, the performative uses of images requires invoking their strength, their potential above their meaning; finding precisely their propositional character. This research is situated in this terrain.

Margins

Click on the link below to open the link to the SAR Research Catalogue, here you can visualize this work.

<http://www.researchcatalogue.net/view/132653/132654h>

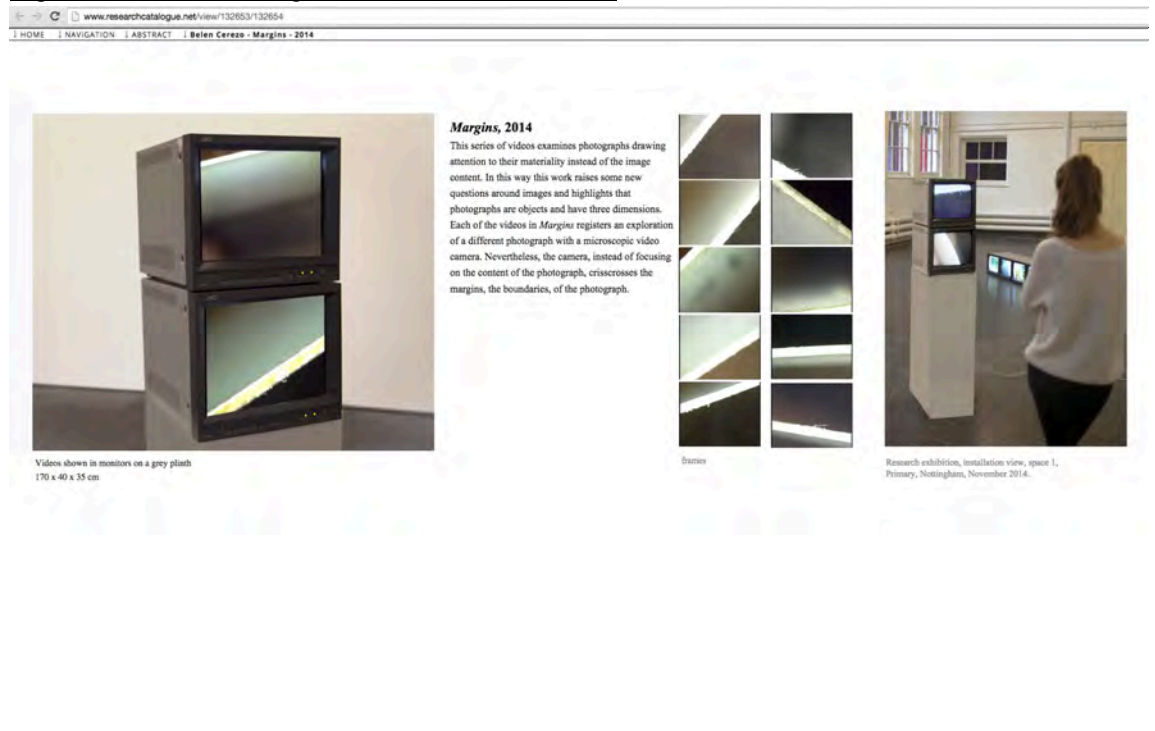


Figure 5. *Margins*, 2014: Screen capture of the SAR Research Catalogue

Belen Cerezo

Margins

2014

This series of videos examines photographs drawing attention to their materiality instead of the image content. In this way this work highlights that photographs are objects and have three dimensions. Each of the videos in *Margins* registers an exploration of a different photograph with a microscopic video camera. Nevertheless, the camera, instead of focusing on the content of the photograph, criss-crosses the margins, the boundaries, of the photograph.

Videos shown in monitors on a grey plinth
170 x 40 x 35 cm.



Margins, 2014 .

Figure 6. 'Research exhibition', installation view, space 1, Primary, Nottingham, November 2014.



Margins, 2014

Figure 7. *Margins*, 2014, 'Research exhibition', installation view, space 1, Primary, Nottingham, November 2014



Margins, 2014

Figure 8. *Margins*, 2014, 'Research exhibition', installation view, Space 1, Primary, Nottingham, November 2014.

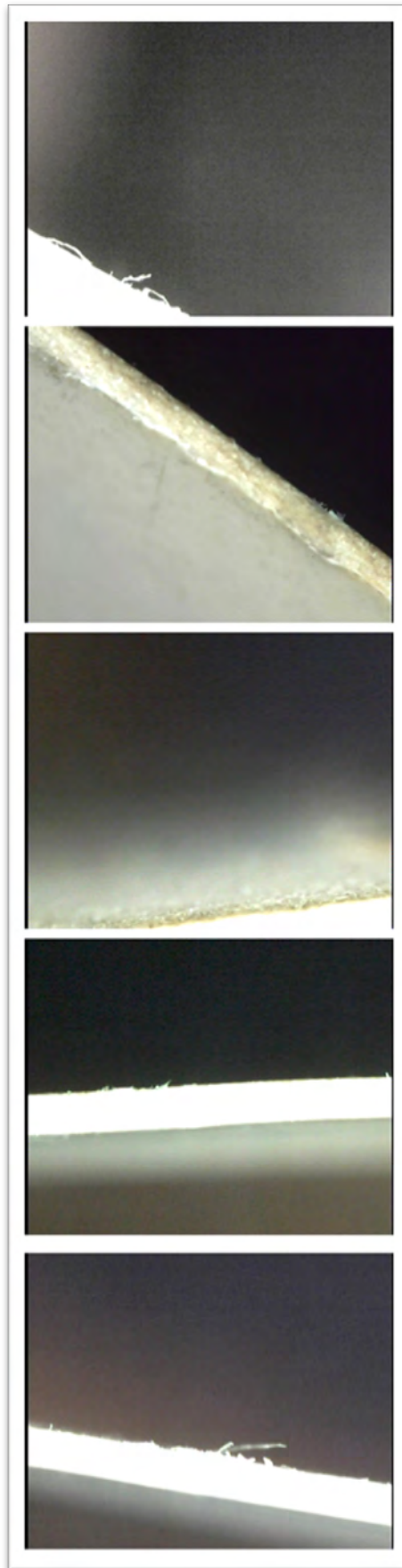


Figure 9. *Margins*, 2014, details



Figure 10. *Margins*, 2014, details

Margins is a series of short videos (between 1 and 5 min). In the ‘research exhibition’, two videos are shown on two old TV monitors¹⁰⁸ — which are on a grey plinth¹⁰⁹ and one above the other — and they convey a certain opaqueness while they are also intriguing. At first sight, attending to what appears on the screens, these videos seem abstract inasmuch as the spectator only recognises bands of colours that are changing and moving smoothly or more abruptly across the screen. A closer examination might allow the spectator to start to recognise the subject matter of these videos. Each of the videos in *Margins* registers an exploration of a different photograph with a microscopic video camera. Nevertheless, the camera, instead of focusing on the content (the printed area) of the photograph, crisscrosses the margins, the boundaries, of the photograph.

The videos have been generated with a microscopic camera. A microscope is an optical instrument used in medicine and biology to provide an enlarged view of cells, tissues and others organisms. By this means, scientists gain knowledge on how the natural world functions. In *Margins*, this scientific instrument is used, almost in a forensic way, to closely study photographs and provide some new artistic and epistemic knowledge on these ‘complex things called photographs’¹¹⁰. What is the new knowledge that *Margins* brings about? This work explores the *objectual* qualities of photographic images, their three-dimensionality and also their materiality.

Margins focuses on one of the key components of an image, which is its materiality. Indeed, photographs are generally understood as a ‘material image object, as a print’¹¹¹, though the prevalent tendency is to concentrate on the image content. *Margins* tackles the overlooked issue of the materiality of photographs through exposing the edges of the photograph. Crucially, this allows (us) to understand that photographs are a three dimensional thing¹¹², that photographs are material. Several authors among whom I would highlight the

¹⁰⁸ The usage of these monitors, which have a rotund objectual presence tellingly, also highlights the photographs’ materiality.

¹⁰⁹ The fray was similar to the colour of the monitors.

¹¹⁰ Georges Didi-Huberman, ‘Returning an Image’, in *Image Counter Image*, Edited by Patrizia Dander, Okwui Enwezor. ed., 2012.

¹¹¹ ‘in contrast to the quasi-immaterial image of the cinematographic projection, the photographic image is generally thought of as a material image object, as a print’ Ingrid Hoelzl and Friedrich Tietjen (eds), *Images in Motion*, Cahier 3, Photography Department at LUCA School of Arts, Brussels, 2012, p. 59.

¹¹² Elizabeth Edwards and Janice Hart, *Photographs Objects Histories: On the Materiality of Images*, Routledge, London, 2004, p.1.

anthropologist Elizabeth Edwards have stressed the importance of understanding photographs as materials.

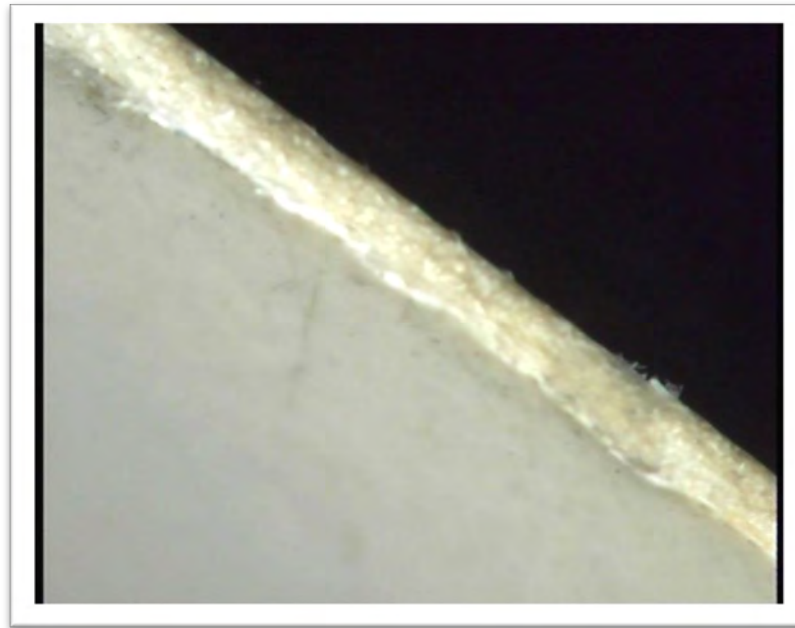


Figure 11. *Margins*, 2014, details.

Margins highlights that photographs are materials both by presenting the paper-fibre in detail and also by expressing that ‘photography is a three-dimensional thing’¹¹³. Then, the critical question might be: in what ways does the material influence image content or perform the image itself? These works show that ‘is not merely the image *qua* image that is the site of meaning but that its material and presentational forms and the uses to which they are put are central to the function of a photograph as a socially salient object’¹¹⁴.

Furthermore, travelling through the space of the photograph’s boundary, *Margins* highlights (and performs) the difficulty of truly accessing to the meaning of the image. In fact, images are complex and they show resistance; they can also be opaque. The artist and writer Victor Burgin recognises that an extended gaze on a photograph will show the photograph's resistance, he noted that ‘to look at a photograph beyond a certain period of time is to become frustrated: the image which on first looking gave pleasure by degrees becomes a veil behind

¹¹³ Elizabeth Edwards and Janice Hart, *Photographs Objects Histories: On the Materiality of Images*, 2004, p.1

¹¹⁴ *ibid.*

which we now desire to see'.¹¹⁵ *Margins* takes this resistance on the gaze as a cornerstone to illuminate what sort of things images are and how they function.

Anselm Franke's understanding on the relationship between images and boundaries is illuminating as it addresses both the functions and agency of images.

Images—in all their aggregate conditions, as sign, work of art, inscription, or picture that acts as a mediation to access something else; as social representations, symbols, schemes; from their role in cognition, the sensuous body and mimetic exchange, to the image as an object that, as a mediator, acquires an agency of its own—are what any relation presupposes, since we have no direct access to the world. Images, whether merely mental or materialized, are, by definition, boundaries: conjunction and disjunction at the same time, creation of a difference, and creation of a relation. They organize, uphold, cross, transgress, affirm, or undermine boundaries.¹¹⁶

Margins evidences Franke's idea that 'images are boundaries'. Furthermore, *Margins* demonstrates how, within this investigation, artistic practice interrogates the issue of how images function. It does so by producing a series of visual forms and epistemic objects that acknowledge the difficulties and complexities of understanding images. That's the reason why *Margins* is located in this first chapter and also at the beginning of the 'research exhibition' and it sets the ground for this enquiry and demonstrates that the investigation moves in border-line territories, paying always special attention to what occurs in the borders.

I want to see

I Want To See (original title, *Je Veux Voir*) is a film released in 2008 and directed by Joanan Hadjithomas and Khalid Joreige that analyses the desires and needs to see, even when they imply the impossibility of understanding. This film is striking and also difficult to categorise, is it a fiction film or a documentary film? I would argue that it is a performative documentary film. Indeed this film set this enquiry off to examine the complex and contested notion of performance which this section introduces drawing upon J.L. Austin's definition of the performance in linguistic theory, Judith Butler's understandings on performative acts and gender, Erika Fischer-Lichte's insights on the aesthetics of performance and its eventfulness and Elena Del Río's affective-performative concerns influenced by Deleuze. These issues will be addressed in depth in Chapter 5 to interrogate the tactic that I have named 'performing documents'.

¹¹⁵ David Campany, *Photography and cinema*, Reaktion Books, 2008, p.60.

¹¹⁶ Anselm Franke, 'Much Trouble in the Transportation of Souls, or: The Sudden Disorganization of Boundaries', in *Animism Volume I*, A. Franke (ed), Sternberg Press, p. 26.

In *I Want To See*, the Lebanese actor, playwright and artist Rabih Mroué plays himself. In *I Want To See*, the French internationally famous actress Catherine Deneuve also plays herself and she is visiting Lebanon for a Film Festival. Catherine Deneuve wants to *see* Lebanon and in this context Rabih Mroué drives her through the country to visit his family's ruined village that he hasn't *seen* yet.

In *I Want To See* Rabih plays as Rabih, Catherine is Catherine... Lebanon is Lebanon, the village is the village... Yet, what does it mean that they play themselves? It means that they use their bodies, they use their voices, their presence in front of the camera — then in front of the spectator— to create *something*. *Something* believable. And this *something* is performative at many levels. Therefore I suggest that *I Want To See* is a performative documentary film in the sense that it is a powerful device-event. This occurs for instance when Rabih Mroué and Catherine Deneuve are in the car and they look at (us) the spectators.



Figure 12. Joanan Hadjithomas and Khalid Joreige, *I want to see*, 2008, 75 min. film poster.

Within this investigation, the encounter with works such as *I Want To See* became a trigger to approach theoretically the notion of performance and performativity. Austin developed the notion of the performative attempting to distinguish between ‘constative’ and

‘performative’ utterances¹¹⁷. For him, the first ones work as statements that describe or report while the second ones perform an action; his exemplary utterance is the ‘I do’ pronounced in a wedding that has the effect of producing a marriage. Consequently, this utterance has a ‘performative force’ as it produces, as it does, something. Later on, other philosophers such as Derrida, Judith Butler and Maurizio Lazzarato have studied the notion of performativity. For Derrida, a performative act entails a transformative and provocative power. Butler discusses how identity and gender are constructed through performed acts; therefore they are mutable or fluid¹¹⁸.

Further, within theatrical studies, the notion of performance has also been key too and it ‘lies shift from theatre as a work of art to theatre as an event’ which is also an embodied event in which the spectator takes part as an embodied mind¹¹⁹. In Fischer-Lichte’s account of performance ‘presence’ and ‘representation’ are blurred, as in the case of Rabih Mroué’s works discussed in this chapter. Regarding these understandings, Elena del Río adds that performance is an ‘expression-event of unassimilable affect (unassimilable to language, binary structures, and ideological functions)’¹²⁰, and also that the performing/performative body is ‘the site where the affective event takes place, in either its productive or receptive modalities, or more likely, in both simultaneously’¹²¹. Therefore, following these accounts, performance is not just a kind of artistic production-intervention (although it is commonly used as that); it could be defined as an experience becoming an expression-event. Throughout this thesis these key understandings of performance as an expression-event will be illuminated. Also this enquiry will pose the question of how performance and the body might produce new knowledge about images.

The inhabitants of the images

During this investigation I have attended several performance-lectures; I remember vividly Rabih Mroué’s *The inhabitants of images*, first presented in 2009, that is thoroughly thought-

¹¹⁷ J.L. Austin introduced the concept of the performative in his lecture *How to Do Things with Words* (first delivered in 1955).

¹¹⁸ Judith Butler, *Gender Trouble*, Routledge, New York, 1999.

¹¹⁹ Erika Fischer-Lichte, *The transformative power of performance: A new aesthetics*. Routledge. New York, 2008, p. 36.

¹²⁰ Elena del Río, *Deleuze and the cinemas of performance: Powers of affection* Edinburgh University Press, 2008, p. 4.

¹²¹ *ibid.*

provoking and touching¹²². The notion — and the format of the performance-lecture — has enabled this enquiry to examine the overall concerns in innovative and experimental ways. But... what is a performance-lecture? What are some of its main features? How might the performance-lecture enable a speculative research practice?

The performance-lecture, as its name indicates, situates between a performance and a lecture. Then it takes elements from these two formats. The performance-lecture is characterised by direct audience encounters and its innovative methods for analysing the instability of meaning, which includes a mode of art writing that admits speculation. Also the performance-lecture allows infinite variations depending on the work content and also on its presentation form. The performance-lecture is gaining relevance within contemporary practices and more and more visual and performance artists use and explore this heterodox format.

Let's now return to *The inhabitants of images*, within Rabih Mroué's oeuvre — influenced by Foucault's ideas among others — Mroué 'explores how varied modes of art can open up a space of possibility in connection to civic and political imagination',¹²³ and for doing so he examines the uses of images in (and against) official narratives in exciting and challenging ways. In *The inhabitants of images*, Rabih Mroué's employs existing photographs such as politicians' posters and martyrs' videos and posters to tackle, among other things, the role of images in the Lebanese wars. In this way this work has found new and successful ways to open up discussions on sensitive issues in which the format of the performance-lecture is key. Crucially, *The inhabitants of images* highlights the speculative components of this format and, in this respect, it allows it to mix and play with the poetic and the political, the speculative with actual data.

¹²² Rabih Mroue performed this lecture that he defines as a non-academic lecture in CA2M, Centro De Arte 2 de Mayo, in 2011, during the Symposium 'Jornadas de La Imagen de la Comunidad De Madrid'.

¹²³ Release of Rabih Mroué: A BAK Critical Reader in Artists' Practice and new publication line, in e-flux, last accessed 23/01/2015: <http://www.e-flux.com/announcements/release-of-rabih-mroue-a-bak-critical-reader-in-artists-practice-and-new-publication-line/>



Figure 13, Figure 14. Rabih Mroué, *The inhabitants of images*, performance-lecture, first presented in 2009

In this investigation, a detailed examination of the work of the Lebanese artists Rabih Mroué and Akram Zaatari has illuminated the issue of the functions of images in what I would consider an ethical approach to dealing with existing imagery. Further, in their context marked by several wars, they have found intriguing ways to re-think these wars through innovative interrogation of the functions - and social uses- of images.¹²⁴ Throughout this investigation I shall articulate how this enquiry dialogues with Akram Zaatari's oeuvre.

¹²⁴ Importantly, regarding this issue of war Rabih Mroué stresses that he 'would want to 'think' the war instead of remembering it'. *Rabih Mroué: A BAK Critical Reader in Artists' Practice*, Cosmin Costinas, Maria Hlavajova, Jill Winder (eds), BAK, post editions, 2012, p. 18.

Within this research, I have produced two performance-lectures *How to open my eyes?*¹²⁵ And *Moving Stills-Moving Stones*.¹²⁶ The prior is discussed in next section and the latter is a key component in Chapter 4 ‘The still image is animated, movement in the still image’. Concerning the issue of artistic research, these two performance-lectures perform the enquiry reflecting on working processes. Further, more importantly, they ‘feature a kind of not knowing ... which does not represent a lack, which is not obscure, ignorant, or non-scientific but which produces an event beyond knowledge¹²⁷ in which the spectator is also asked to take an active role. Indeed, I have kept asking myself if it is possible to inhabit photographs and if so, how? In which way? How could that be done? I would suggest that *How to Open my Eyes?* proposes a way of doing this.

How to open my eyes?

The research/work (2012-2014) exposes some of this enquiry’s concerns in regard to the materiality of images, and their agency. Further, this research/work shows that it is through performativity that one notices the materials properties of photographic images in specific ways. Here, within the analysis of this research practice, I will focus on these points: description and analysis of the photographic materials, the researcher’s voice within the performance-lecture and how the performance-lecture functions as a research method that allows for speculation.

The photographic materials employed in *How to open my eyes?* are of four types: (a) old photographic papers in an envelope that was never used, (a) a book that has one photograph missing, (c) black and white photographic film, and (d) Google Earth. The old photographic papers never used are images that don’t have any image content. They are just the photographic materials. However, every time this performance-lecture has taken place — and also every time the envelope has been opened — they darkened. This way, importantly, these materials indicate the photographs’ materiality and also how photographs do change with time and usage. This issue of usage is highlighted by the second photographic material, a

¹²⁵ *How to open my eyes?* was presented in the Summer Lodge 2012. Within my investigation the Summer Lodge has had a crucial role to challenge my practice testing out new things. In this thesis I have examined the role of the Summer Lodge in the Introduction, specifically when I discuss this investigation’s methodology.

¹²⁶ In July 2013 I developed a first version of the performance-lecture *Moving Stills-Moving Stones*

¹²⁷ Pirkko Husemann, ‘The Absent Presence of Artistic Working Processes. The Lecture as Format of Performance’, performance-lecture, Frankfurt, 5/8/2004 (English version, Update March 2005) Available at: http://www.unfriendly-takeover.de/downloads/fl14_husemann_engl.pdf Last accessed 05/10/2014.

photographic book in which a photograph is missing. Within the research/work, these two photographic materials express how:

The materiality of photographs takes two broad and interrelated forms. First, it is the plasticity of the image itself, its chemistry, the paper it is printed on, the toning, the resulting surface variations. Such technical and physical choices in making photographs are seldom random ... Second are the presentational forms, such as *cartes de visite*, cabinet cards, albums, mounts and frames, with which photographs are inseparably enmeshed.¹²⁸

Further, these two photographic materials express how materiality carries another key element, 'the physical traces of usage and time'¹²⁹. In this research/work, the never-used old photographic papers and the book missing one photograph indicate that 'materiality is closely related to social biography'¹³⁰ stressing the process of production, exchange and usage in which photographic materials are enmeshed and in which they are active agents.

The third photographic-material employed in *How to open my eyes?* are black and white negatives that show the rural Spanish¹³¹. These negatives would belong to the category of the snap photo, this way they refer to the amateur uses of photography. The final photographic-material is Google Earth. Google Earth would belong to the digital sphere. Importantly, the digital sphere is described through metaphors that tend to dematerialise it, terms like 'the cloud' illustrate this idea. However, the digital is a compendium of many materials: servers, fiber, coltan, protocols, regulations, Wi-Fi antennas and software... that we encounter through the computers, tablets and smart-phones' screens. This way, Google Earth is also a kind of matter. Within this enquiry, I have worked with Google Earth on a few occasions. In this dissertation Google Earth will be discussed further in Chapter 3 'Working with archives and Filmic Montage for the future'.

In connection to the issue of the researcher's voice, in the performance-lecture and in the video, it is a different voice, a different type of writing. This writing is speculative and makes a proposition and it also produces theory. Thus, the heterodox and idiosyncratic artistic tactic of the performance-lecture is part of this enquiry's methodology. *Through* this tactic I resolve and I arrive at the reflections and conceptualizations. This *through* is key as the format of the performance-lecture allowed me 'to think' and to use images-materials. Thinking with images, this is part of my methodology, using images to think with.

¹²⁸ Elizabeth Edwards and Janice Hart, *Photographs Objects Histories: On the Materiality of Images*, 2004, p.3.

¹²⁹ *ibid.*

¹³⁰ Elizabeth Edwards and Janice Hart, *Photographs Objects Histories: On the Materiality of Images*, 2004, p. 4.

¹³¹ This is a literal translation of how rural areas are called in Spain

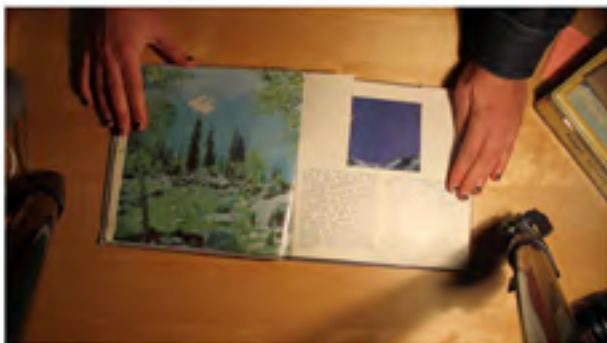
In the ‘research exhibition’ the research/work is shown in Space 2 in a video, at the end of this section you find some documentation of the video and how it was displayed in the ‘research exhibition’. Here below, I share some documentation and the script as it also works as a text. I need to clarify that the specificity of the relationship between the spoken content and the images is different when this work is seen in flesh than as a script. In a live performance-lecture, the spectator makes sense of it as s/he experiences it. Thus its poetics are stronger when it is performed and there is a temporal relationship. This temporal unfolding really activates the spoken component and the performative components of the work, and then it becomes an event and a presentation.

Belén Cerezo

How to Open My Eyes? 2012-2014

In the research/work *How to open my eyes?*, 2012-2014, I perform different photographic materials: old photographic papers that have never used, a book that is missing one photograph, black and white photographic film, and Google Earth. Within this investigation, this work exposes some of this enquiry's concerns in regard to the materiality of images and it shows that the materials properties of photographic images are highlighted through performativity.

First presented during the Summer Lodge, Nottingham Trent University, 2012.



How to open my eyes?
How to open your eyes?

Let's start with an image.

An image that isn't an image. Although it is an image and many images at the same time.

This image conveys many images and none at the same time.

This collodium self-toning paper was never used, I opened this envelope full of old photographic papers, and they had silver and bronze tones.

Every time these papers are exposed to light they change,

And I wonder whether the same could happen to other images that surround us.

So now I question whether it is possible to have an inquisition into images, if we can interrogate them, and if images are things or if they belong to another category?

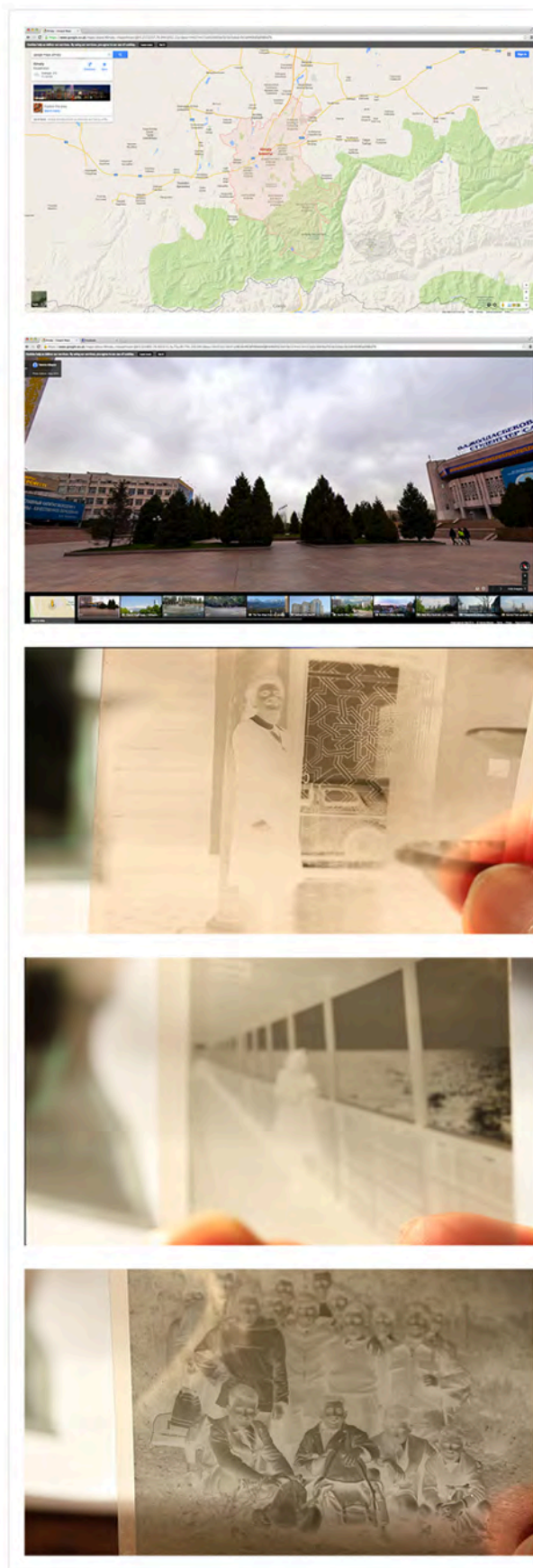
Joaquim Koester believes that when we are uncertain is when we start seeing, During last year I got lost among images to find answers, and now, I look for images to get lost in.

I tend to appeal to the images, sometimes I ask them for explanations and many times images are my interlocutors.

As it happens with this book. This book begs a question, does landscape exist only because a frame exists?

And, who did cut this page? What for?

And... what if we think on images as territories, as houses, as cities with evacuations and moves... then which are the images' thresholds?



And, are there ways to inhabit the already existing images to narrate possible futures and think through the world differently?

After having collected pictures for a while I have been thinking of the potential of performing documents because all photographs at the end are documents.

Also photography has changed a lot in the last decades, and it is not a question of capture anymore

Thus photography has become a question of performance, or, let's say of activation of an unlimited repository, virtual or not virtual.

Because reality is built with images, because images construct our realities and it is not possible to escape them

Therefore images need to be enquired over repeatedly, because as Didi-Huberman says there exists no image that does not simultaneously implicate gazes, gestures and thoughts.

Because, again as Didi-Huberman comments, we should in front of each image ask ourselves how it gazes (at us), how it thinks (about us) and how it touches (us) at the same time.

This exercise of thinking through and with the images, this exercise of close looking and looking closely can create a territory, a room, a fiction where these images exist again.

This way we can also think on images as symptoms, symptoms that materialize in other things symptoms that also generate us.

Symptoms or ghosts from history, because we are not burdened with history but with the images of history as Steiner said

So let's practice this invocation to ghosts, let's find ways and strategies to let the witches and ghosts come back.

Figure 15 and Figure 16. *How to Open my Eyes?*, 2012, script for the performance-lecture

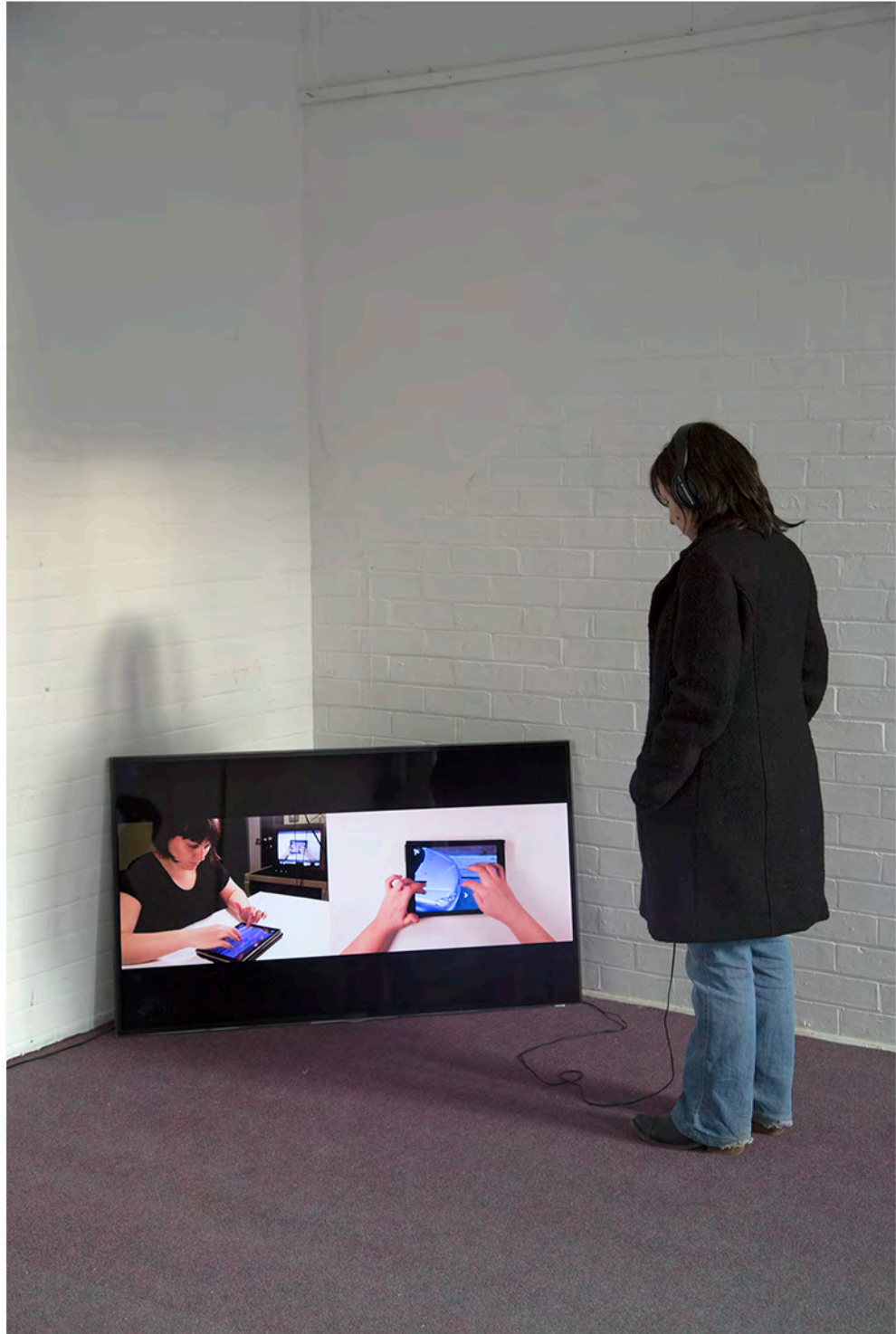


Figure 17. *How to Open my Eyes?*, 2012-2014, 'research exhibition', Primary, 2015



Figure 18. *How to Open my Eyes?*, 2014, details.

Photographs as documents

‘After having collected pictures for a while I have been thinking about the potential of performing documents because all photographs at the end are documents’, *How to Open my Eyes?*

This section will examine the forces that might be active in photographs when using the notion of the document. This issue begs these questions: Could we describe images as documents? If so, what sort of documents? What might a document be? This idea of photographs as documents resonated for me; arguably, due to its indexical relationship to the world. Of course, this is a quite common assumption of photographs as the fact that photographs are used as evidence in justice processes and legal contexts shows. Nevertheless, this issue of understanding photographs as documents is far more complex. Importantly, Didi-Huberman has addressed this complexity, for him this understanding of photographs as documents:

does not mean it would suffice to leaf through an album of ‘period’ photographs to understand the history that they partially document. The notions of memory, montage and dialectic are there to show us that images are neither immediate nor easy to understand. Indeed, they are not even ‘in the present’, as is often believed spontaneously. It is precisely because images are not ‘in the present’ that they are able to make visible the most complex time relationships that attend on memory in history¹³².

Throughout this thesis, and especially in Chapter 3 ‘Working with Archives and Filmic Montage for the future’ the notion of montage is key to tackle and shed some light on images and their functions and modes of operation.

Further, in a recent article Thoman Keenan and Hito Steyerl have discussed what a document might be.¹³³ Keenan tracks the etymology of the word *document*, which goes back to an original meaning of *to teach*, coming from the Latin *docere*. This indicates that throughout the centuries the notion of document as a lesson shifted to the current ‘evidentiary proof’ that is not exactly the same. Besides, some present-day understandings of documents point out that once a document is ‘launched, any kind of document, can go on to create a new reality by means of the constituency that shared, spread, sustained, and built it’, as Steyerl points out complicating the question of what documents might be¹³⁴. This way Steyerl highlights the important shift from understanding documents as evidence to the ‘document as trigger and catalyst of events’¹³⁵ which occurred over the last few decades. An early example

¹³² Georges Didi-Huberman, ‘When images touch the real in Iceberg’, 2014, p.185.

¹³³ Thoman Keenan and Hito Steyerl, p.58.

¹³⁴ *ibid*, p.61.

¹³⁵ *ibid*, p.60.

of this understanding of documents as events would be the moon landing, which was made into a television program¹³⁶.

In summary, then, these accounts tell us that this understanding of photographs as documents encompasses multiple narrations: (a) photographs as evidence, (b) photographs as something to teach us, and (c) photographs as catalysts of events. Within this artistic research these three understandings interrelate; so this is why I decided to work with existing photographs. To conclude this section I want to highlight that in the outset of this research I firmly believed photographs were something to ‘learn with’¹³⁷, this primary meaning of documents. Importantly, Benjamin did assign this function to images, for Benjamin images were a learning device.

To distrust of images

As a sort of negative movement in regard to the issues discussed in the previous section ‘Photographs as documents’; shortly, after the beginning of this research I realised that in order to investigate artistic tactics that ‘move’ existing images I couldn’t fully rely on them. This idea kept on reverberating in my mind: there is no such a thing as an innocent photograph¹³⁸; thus if photographs weren’t innocent, how could one trust in them? This issue could be described as a dilemma, inasmuch as an artist and researcher I had to examine my working materials — this is to say, images — with a certain suspicion.

Regarding this issue of distrusting imagery Harun Farocki has pointed out: ‘It’s essential to distrust both images and words. Images and words are woven into discourses, forming networks of meaning. My approach is searching for a camouflaged sense, clearing the debris and blocking the images.’¹³⁹ Importantly here Farocki describes his methodology and how relevant this distrust is in discourses¹⁴⁰. In fact, it has been commented that ‘Farocki’s films can be read as an ongoing analysis of his distrust of the technological

¹³⁶ Vilem Flusser, *Into the Universe of Technical Things*, University of Minnesota Press, 2011 p. 56.

¹³⁷ I have used ‘learn with’ instead of ‘learn from’ as learning with the images gives more agency to them.

¹³⁸ Sophie Berrebi *Jean-Luc Moulène: Photography as a Training Manual*, Afterall, 28, 2011, p 34-41.

¹³⁹ Harun Farocki, *Crítica De La Mirada*, Editorial Altamira, 2003). 2006, p.12-13, Translated by me.

¹⁴⁰ Furthermore, Farocki has even published a book titled ‘Desconfiar de las imagenes’, in English ‘Distrust of Images’, a compilation of his articles from 1980 to 2010. This title seems to highlight the driving force that runs through Farocki’s production.

image'¹⁴¹, and far more telling, Farocki distrusts even 'his own images (and thereby the potency of the visual media altogether)',¹⁴².

Turning our attention back to my investigation, this understanding of the need of distrusting images has encouraged me to dig into them and to work with certain images in unconventional and experimental ways trying to find what Farocki has named their 'camouflaged sense'.

What are images for?

Within this first chapter I have been dealing with the problematic issue of what images are, in other words, with the ontology of the images. Nevertheless, as the Russian formalist Victor Shklovsky commented 'more important than what things are, it's important how they work'¹⁴³. Tellingly, Shklovsky didn't care to know what images are but how they work. Indeed this is what this investigation seeks to illuminate¹⁴⁴. What are images for? What do images do? How do they do it? In other words, their functions and productivity. Through this investigation I examine how images do their work (their visual work and their material work). Shklovsky believes that in order to mount (I would say to work with) images, it is necessary to forget what they are, what they *mean exactly*, and that one has to know, instead, the possibilities for operation. This investigation explores and examines these modes of operation in order to know about the functions of images.

Chapter 1 has shown how working with existing photographs is an appropriate way to conducting this investigation on artistic tactics that 'move' images. For example, my work *Margins* has drawn attention to the materiality of images starting to pose new questions around images and highlighting that photographs are objects and have three dimensions. This chapter has also indicated the interest in performance, introducing this key notion and examining how it operates in the tactic of the performance-lecture. In my performance-lecture '*How to open my eyes?*', which has been fundamental to explore other modes of art writing, I perform some of the materials that I had gleaned pondering on some concerns around perception and images. The next chapter will dig into this tactic which I have named

¹⁴¹ Harun Farocki: *Working on the Sight-Lines*, Thomas Elsaesser, Amsterdam University Press, 2004, p. 47.

¹⁴² *ibid.*

¹⁴³ Pedro G. Romero and Didi-Huberman, 'Un conocimiento por el montaje', in *Minerva*, 2007, last accessed 23/01/2015, <http://www.revistaminerva.com/articulo.php?id=141>

¹⁴⁴ *ibid.*

purposefully gleaning. In Chapter 2 I will reconceptualise this tactic through the notion of appropriation, and I will also examine how gleaning is at the heart of this enquiry.

Chapter 2. Gleaning through Appropriation

Introduction

This second chapter ‘Gleaning through Appropriation’ examines the tactic of gleaning photographs through the concept of appropriation. Gleaning, could be defined as the act of gathering and originally referred to picking leftover grain or other produce after the harvest, is one of the main tactics employed in this investigation. This chapter discusses some of the photographic materials that I gleaned at the beginning of this enquiry arguing that they belong to the sphere of consumption, among other important features. Then this chapter also scrutinises my series of photographs *Photos of study*, *Hair-products* and *Photos of study*, *Photo-envelopes*, which show the *objecthood* of photographs. Research for this chapter has entailed the close analysis of some contemporary practices — Jean Luc Mouléne, Akram Zaatar, Anne Collier, Agnès Varda and Harun Farocki. Also, this chapter examines this research in relation to two key artistic and epistemic projects that also stem from gleaning: *Mnemosyne’s Atlas* by Aby Warburg and *The Arcades Project* by Walter Benjamin. Regarding the theoretical research, it addresses the issue of appropriation that stands for the usage of other makers' images and forms and has been employed extensively within artistic contexts. Here this chapter tracks a short genealogy of the concept of appropriation and then focuses on some recent understandings of appropriation as invocation (developed by Jan Verwoert, based on Jacques Derrida), appropriation as restitution (by Georges Didi-Huberman, also grounded on Derrida) and finally appropriation as profanation (by Didi-Huberman, derived from Giorgio Agamben). These accounts on appropriation might help to situate the tactic of gleaning in ethical and emancipatory terrains.

Regarding the overall concerns of this investigation, in Chapter 2 the notion of ‘to move’ has to do with de-contextualization and re-contextualisation, in the vein of avant-garde ideas by Bertolt Brecht and Viktor Shklovsky, and also Guy Debord’s ones developed in the 1960s¹⁴⁵. Concerning photography this de-contextualisation is fundamental as photographs are defined by their context. In terms of the role of this chapter in this dissertation, it provides an account of the initial phases of this enquiry and it also builds on some of the key points

¹⁴⁵ The term defamiliarization was employed by Viktor Shklovsky, bewilderment was used by Bertolt Brecht and ‘detournement’ by Guy Debord. Further in this thesis the conceptual differences among these terms will be tackled. Viktor Shklovsky (1893-1984) was a literary theorist, critic and writer. Bertolt Brecht (1898-1956) was a German poet, playwright and theatre director. Guy Debord (1931 –1994) was a French Marxist theorist, writer, filmmaker, and founding member of the Situationist International.

identified in Chapter 1 such as the importance of materiality to understand the functions of photographs. This chapter will also introduce new significant reflections and insights: profanation, 'the commons', and the idea of the collection/archive, which will be developed in the following chapters.

In relation to the 'research exhibition', a photograph of the series *Photos of study, Hair-products* and another from *Photos of study, Photo-envelopes* are shown in the Space 2, which gives an account of the research process.

Gleaning as a tactic

Within this enquiry, the term 'gleaning' has been used to denominate the artistic tactic based upon the gathering of diverse existing images. As has been mentioned, the original understanding of the term 'gleaning' is picking up leftovers after the harvest and it involves the idea that something has been discarded. This key characteristic will be discussed in this chapter, as it is one of the main features of the photographic materials employed in this research. The etymology of the verb 'to glean' derives from the Old French *glener*, which developed from the late Latin term *glennare* that means to 'make a collection'¹⁴⁶. In this investigation the act of gleaning goes hand in hand with making collections of the gathered imagery, as it will be clear at the end of this chapter. Consequently the etymology reflects extraordinarily well how gleaning has operated in this research.

My first intellectual and affective encounter with the concept of gleaning was through the film *The Gleaners and I* (2000) by Agnès Varda. In this film Agnès Varda examines the ethical, economical, sociological and aesthetic relevance of gleaning in contemporary France, both rural and urban, through meeting with a whole range of gleaners. *The Gleaners and I* also includes footnotes on art history and portraits of Varda herself as a gleaner of objects and footage.

Gleaning, in this film, has been described as a 'methodically unmethodical' approach to knowledge¹⁴⁷. Gleaning could also seem 'arbitrarily subjective'¹⁴⁸. Significantly, that's why

¹⁴⁶ http://www.etymonline.com/index.php?allowed_in_frame=0&search=glean&searchmode=none, online etymology dictionary, last accessed 03/01/2015

¹⁴⁷ Jakob Hesler, 'Playing with Death. The Aesthetic of Gleaning in Agnes Varda's *Les Glaneurs et la Glaneuse*', *Telling Stories: Countering Narrative in Art, Theory and Film*, Jane Tormey and Gilleen Whitely (eds). Newcastle upon Tyne: Cambridge Scholars Publishing, 2009, p. 194

the tactic of gleaning questions the cartesian method of unidirectional paths to knowledge, allowing for a non-linear enquiry in which ‘luck and play’ are core elements.¹⁴⁹

Account of the gleaned photographic materials: Photographs as objects

Within my research, I have gleaned different photographic materials, fundamentally physical photographic-objects including materials as varied as slides, travel brochures, postcards¹⁵⁰... Here I was equally interested in the image content and in the material properties of these photographic materials. Elizabeth Edwards and Janice Hart have pointed out the prominence of understanding photographs through the image content while forgetting about their physical properties. They remark:

The prevailing tendency is that photographs are apprehended in one visual act, absorbing image and object together, yet privileging the former. Photographs thus become detached from their physical properties and consequently from the functional context of a materiality that is glossed merely as a neutral support for image¹⁵¹.

In the initial stages of my enquiry, I was paying attention to both the image content and their materiality although the *objecthood* of photographs was one of my main concerns. Next I will examine two types of the first photographic objects that I gleaned: the envelopes of photographs and the packages of hair-colour products, which demonstrate this interest in the *objecthood* of photographs. Regarding the envelopes of photographs, they function as the container wherein developed pictures came from the photo shops and they were/are a secondary by-product of analogue mass-photography. Further, they reflect upon the photographic medium at various levels: the photographic industry, the amateur production of images and also point to the changes to digital(ized) images. Attending to the hair colour products, these objects are produced by beauty corporations. Also, they are very everyday, and *presumably* banal products. In them, photography functions to capture consumer's

Jakob Hesler develops this understating based on Adorno's text 'the Essay as a Form'.

¹⁴⁸ Ibid. 198.

¹⁴⁹ Ibid. 195.

¹⁵⁰ Within this enquiry, gleaning photographic materials was exciting and exhausting; particularly when in some markets or shops I have found an overwhelming quantity of photographic materials such as snapshots, postcards, slides, films, magazines, books, photo albums... due to the difficulty of deciding what to get and to the vast amount of materials that I was gathering, I set up some rules: 'no portraits and no snapshots'. Rules tend to be made to be broken, and by the time I decided this I already had gathered a number of portraits and snapshots. The reason behind this decision is that they belong to other photographic genres. These materials were gleaned in my daily life and in second-hand shops and flea markets.

¹⁵¹ Elizabeth Edwards and Janice Hart, *Photographs Objects Histories: On the Materiality of Images*, 2004, p.2

attention — in the sense noted by Suely Rolnik¹⁵² who argued that we reconfigure ourselves through advertising imagery and not through ourselves — and also to indicate the product use.

¹⁵² Suely Rolnik commented on these questions during her presentation *A cielo abierto. Activaciones del cuerpo, invenciones de sentido* at the conference, *Historias que no se han escrito*, in CA2M, Madrid, 2011, Link: <http://ca2m.org/es/pensamiento-y-debate/archivo-jornadas-de-la-imagen/769>

Belen Cerezo

Photos of study, Hair-products

2011-2014

This series of photographs presents several hair-products in which photography is a key component. These products have been re-photographed using the techniques of product photography and highlighting their 'objectual' qualities, their materiality and the marks of usage. Through this re-contextualization on the arts, these photographs comment on the role of photography.

series of photographs
digital prints on board
50 x 60 cm



Figure 19. Photos of study, *Hair-products*, 2011-2014, colour photographs.

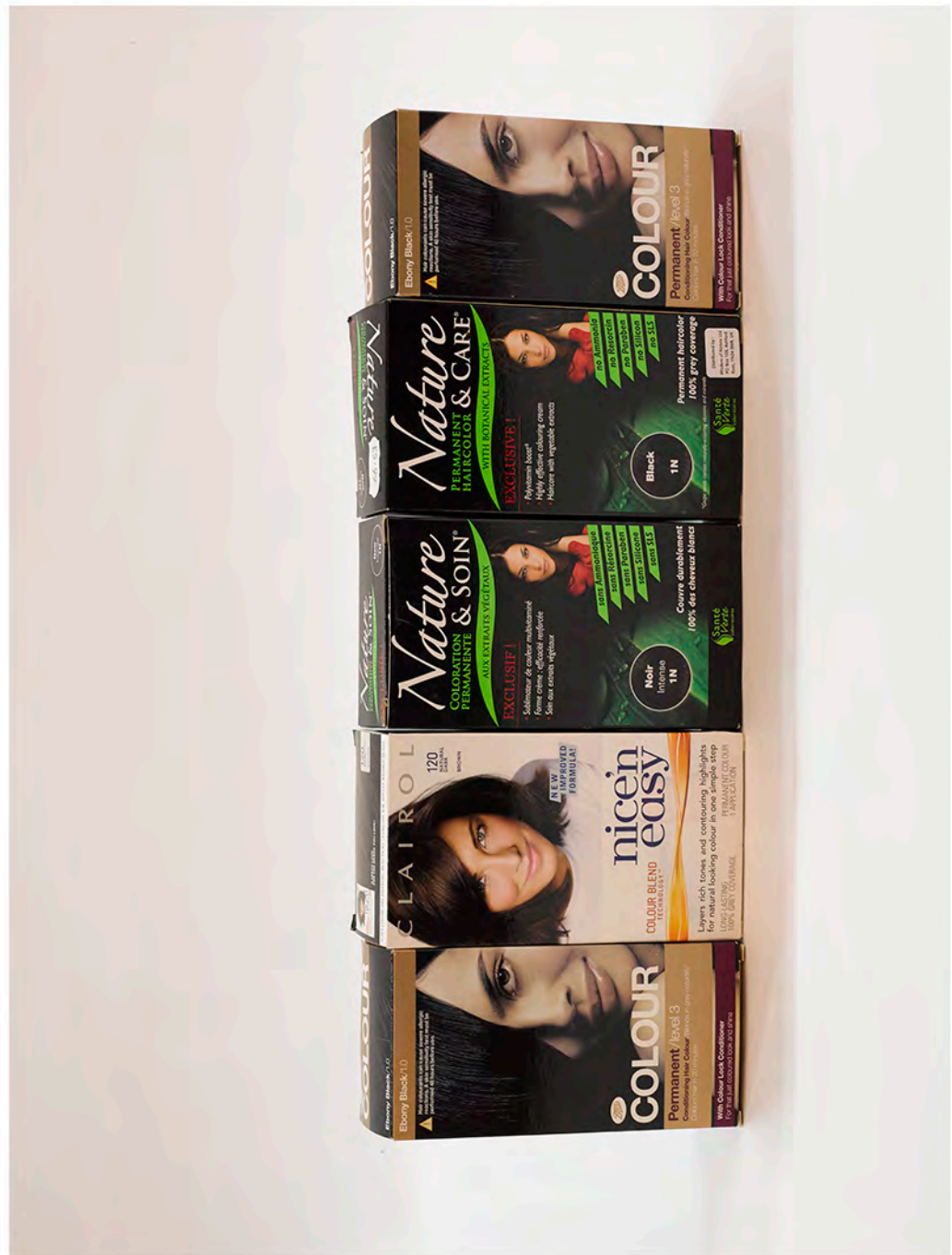


Figure 20. Photos of study, Hair-products, 2011-2014, colour photographs.



Figure 21. Photos of study, Hair-products, 2011-2014, colour photographs.



Figure 22. *Objects of Study, Hair-Products*, 2012-2014, colour photographs, installation view, Primary, March 2015.

Belen Cerezo

Photos of study, Photo-envelopes

2011-2014

This series of photographs presents photo-envelopes. These products have been re-photographed using the techniques of product photography and highlighting their 'objectual' qualities, their materiality and the marks of usage. Through this re-contextualization on the arts, these photographs comment on the social uses of photographs.

series of photographs
digital prints on board
50 x 60 cm



Figure 23. Photos of study, Photo-envelopes, 2011-2014, colour photographs.



Figure 24. Photos of study, Photo-envelopes, 2011-2014, colour photographs.



Figure 25. *Objects of Study, Photo-envelopes*, 2012-2014, colour photographs, installation view, Primary, March 2015.

Key features of the gleaned photographic materials

What are the key characteristics of the gleaned photographs? Where do they belong? The photographic materials gleaned within this first phase of the enquiry — the hair-products and the photo-envelopes — belong to the sphere of consumption, in other words, they are part of the capitalistic system. Secondly, professional commercial photographers have produced these photographs. Thirdly, these materials operate in the context of the everyday, not in the context of art. Additionally, these photographic objects could be described as banal, marginal, rejected and *apparently* devoid of interest as they are the scraps, the residues, the discarded ones.

Focusing on this characteristic of being discarded materials, I want to draw some parallels between the footage gathered by Harun Farocki and the imagery I glean¹⁵³. Farocki relied on the fact that the images that were interesting for him were usually devoid of interest for their owners.¹⁵⁴ For instance, Farocki got the footage for his film *Videograms of a Revolution* (1992)¹⁵⁵ from Rumanian television for an insubstantial sum of money.¹⁵⁶ Similarly, within this investigation, the photographic materials I gather don't seem to interest *anyone anymore*. For instance, the photographs' envelopes, arguably, might be photographic detritus that apparently don't convey any meaning or interest.

Gleaning in *Mnemosyne's Atlas* by Aby Warburg and *The Arcades Project* by Walter Benjamin

¹⁵³ Georges Didi-Huberman, 'Returning an image', 2012, p. 77

As Didi-Huberman has pointed out, Harun Farocki is often asked how he obtains his images that range from scientific, commercial, sports, political, or military.

Where did you get those materials?" we ask him, to which he replies mischievously (for with him mischievousness and humour are always tied up with exactitude and efficiency), "I do not have the right to say. Yes, I'll tell you immediately..." But he says something else and is careful to explain how he finds and how he takes the images that he shows us", *ibid.* p. 77.

¹⁵⁴ Didi-Huberman -who has researched and reflected extensively upon Farocki's work- points this out. *ibid.* p. 79.

¹⁵⁵ This film was made with Andrei Ujica. As a brief overview, "in Europe in the fall of 1989, history took place before our very eyes. Farocki and Ujica's *Videograms* shows the Rumanian revolution of December 1989 in Bucharest in a new media-based form of historiography. Demonstrators occupied the television station [in Bucharest] and broadcast continuously for 120 hours, thereby establishing the television studio as a new historical site.

¹⁵⁶ *ibid.* p. 77.

Contextualising the epistemological, political and ethical significance of working with gleaned materials, it is important to raise for consideration the key predecessor figures of Aby Warburg and Walter Benjamin since their methods and ideas pervade this investigation.

Mnemosyne's Atlas was created in the 1920s using panels on which Warburg arranged photographic reproductions of works of art and other visual materials. Warburg's work and his remarkable approach to collecting and displaying photographs will be examined further at the end of this chapter in parallel to the analysis of my artwork *The Cure, after Aby Warburg*. Some other Warburgian ideas will also be examined in next chapter. Now turning to Walter Benjamin's methods, clearly he was a gleaner. For his unfinished major literary project *The Arcades Project*, which reads the history of post-industrial Europe through objects of the nineteenth-century shopping arcades of Paris, Benjamin gleaned texts, cartoons, quotations, research notes, fragmentary commentary prints, photographs, works of art, artifacts, and architecture in thematic groups. These 'small, forgotten, or seemingly frivolous objects capture Benjamin's fascination throughout his writings, as when he wanders Moscow, ignoring its heroic Communist monuments in favor of toy stores and sweet shops¹⁵⁷'. Indeed, Susan Buck-Morss has described *The Arcades Project* as 'fragments of historical data gleaned'¹⁵⁸. Therefore, Benjamin 'took seriously the debris of mass culture' as the source for developing his thinking.¹⁵⁹

In addition, Hannah Arendt highlighted that Benjamin was perhaps the first who stressed that collecting is a kids' passion, since for them things aren't yet belongings and don't have yet a value-use.¹⁶⁰ Benjamin also added that collecting is also a hobby of rich people who are wealthy enough and don't need anything usable, so they can handle this transmutation of objects. This understanding connects also to Varda's gleaning since for her the notion of play (with words and images) is at the heart of her filmmaking practice. Within my research, playing has been also fundamental to develop new tactics and to allow this investigation to be experimental and inquisitive.

¹⁵⁷ Laura Marks, *The Skin of the Film Intercultural Cinema, Embodiment and the Senses*, Duke University Press, Durham and London 2000, p.85

¹⁵⁸ In Buck-Morss, S. 1991, *The dialectics of seeing: Walter Benjamin and the Arcades Project*, Mit Press. She comments that fragments of historical data *gleaned* 'primarily form the nineteenth- and twentieth century sources that Benjamin found' in Berlin and Paris national libraries. Page 5.

¹⁵⁹ *ibid.*

¹⁶⁰ Hannah Arendt, *Hombres en tiempos de oscuridad*. Barcelona, Gedisa, 1990, p.204. Translated by myself. Furthermore, Hannah Arendt coined the expression 'thought fragments' to refer to Walter Benjamin's 'quotational' practice as he delved into the past in order to gather small fragments to develop his thoughts.

Akram Zaatari's gleaning

Analysing the commercial uses of the gleaned photographs, I would want to situate my artistic practice in dialogue with Akram Zaatari's oeuvre that also is strongly grounded on working with gleaned commercial photographs. Akram Zaatari, a Lebanese artist and one of the founders of the Arab Image Foundation¹⁶¹, explains:

Part of my work as an artist involves collecting, looking for “documents” for potential incorporation in my work. I am interested in documents that originate outside art practices, often produced for commercial purposes, or for personal or other reasons. These works clearly originate in an economic system with a certain specificity, and in social environments where they have a particular function to play¹⁶²

Therefore, Zaatari's use of existing photographs is, as he explains, conceptually very close to my approach to gleaning. Also, Akram Zaatari argues that within his oeuvre he has created an archive of research on photographic practices, not only an archive of photographs. Clearly, this is another significant point in common; the collection —the active archive— I am creating is a collection of photographic practices that enables one to think through photography. Regarding this, Zaatari states that within his practice, ‘photography is a subject before it is a medium’ and that he would rather work on photography as opposed to with photography, which becomes a site of an intervention.¹⁶³ Furthermore, Zaatari points out that within this oeuvre, photographs are ‘documents of cultural significance’.¹⁶⁴ Also, Zaatari acknowledges the function of photographs as ‘objects of study’ in the titles of the works that I have partially borrowed for the series discussed in this chapter. Mine are titled ‘photos of study’.

The work below is *Objects of Study/Hashem El Madani/Studio Practices/Scratched Portrait of Mrs. Baqari. Saida (Lebanon)*. Here, Zaatari recuperates this negative in which the

¹⁶¹ The Arab Image Foundation (AIF) was founded in Beirut in 1996 and it is concerned with the Lebanese history in Photography. Online, the AIF as a research platform and it also appears publicly in exhibitions, publications, and films. It operates like a regular photographic foundation that collects and buys photographs; organises its documents and images, mostly around the authors of the images or the donors of the work; and maintains the narrations that accompany the images’ original sources. Its aim is described as promoting photography in the Middle East and North Africa by locating, collecting, and preserving the region’s photographic heritage and creating a centre in Beirut for the preservation and exhibition of its photographic collections, for the study of Arab visual culture, and for the promotion of contemporary Arab cultural production and analysis. Online the AIF states: ‘all images produced by Arab photographers or residents of the Arab world are of interest. Works of some photographers, previously scattered in various cities will be collected to allow a clearer understanding of their work’. Cited in Ines Schaber’s thesis, see Bibliography.

¹⁶² Akram Zaatari, ‘Photographic Documents/Excavation as Art’, in Merewether, C. *The archive*, Whitechapel, 2006. p. 181.

¹⁶³ *ibid.* 183.

¹⁶⁴ *ibid.*

scratches on the portrait are telling about the materiality of photographs and also their social uses. The story behind this photo reveals the multiply-intertwined narratives that photographs contain. The jealous husband Baqari found out what his wife had been photographed and:

he immediately went to the studio and demanded that Madani destroy the negatives. Madani refused, but he did agree to scratch across them with a pin instead. Years later, Baqari came back to the studio. By then, his wife had committed suicide, burning herself to death in order to escape him. He asked Madani to make prints from the scratched negatives; he wanted to know if there were any other negatives he didn't know about. It didn't matter if they were damaged. He just wanted to look at her again¹⁶⁵.



Figure 26. Akram Zaatari, *Objects of Study/Hashem El Madani/Studio Practices/Scratched Portrait of Mrs. Baqari. Saida (Lebanon), 1957*. Modern gelatin-silver print, 2006, Arab Image Foundation.

Examining the differences of our practices, Zaatari has focused on portraiture and more specifically in Hashem El Madani/Studio, a street photography-studio in Saida, Lebanon. Within this enquiry, in Chapter 4 'The still image is animated, movement in the still image' and Chapter 5 'Moving photographs, Touching photographs' I will return to Zaatari's practice. There, I will examine his moving-image work due to other strong links and similarities between our artistic researches and also our artistic tactics.

What is appropriation? Different accounts of appropriation

¹⁶⁵ Jacob Mikanowski, Akram Zaatari damaged negatives: scratched portrait of Mrs. Baqari, 2012 <http://monsoonartcollection.com/akram-zaatari/untitled/> last accessed 03/01/2015

Once the tactic of gleaning has been introduced I will examine the notion of *appropriation*. According to the Oxford Dictionary appropriation is 'the act of taking (something) for one's own use, typically without the owner's permission'.¹⁶⁶ Further, this dictionary also defines it as 'the deliberate reworking of images and styles from earlier, well-known works of art'.¹⁶⁷ Research into the etymology of the term appropriation indicates that it derives from the Latin *proprius* meaning one's own¹⁶⁸. Tellingly, another word that belongs to the same semantic family as *proprius* is *property*, and, arguably, capitalism is based on accumulation of wealth, goods and properties.

Within artistic practices, appropriation has been employed extensively, although it is usually associated with the postmodernist 'Pictures' New York 80's generation.¹⁶⁹ However, the notion of appropriation is troublesome since several different takes on appropriation coexist.¹⁷⁰ Here, I would distinguish three temporal moments in which the notion of appropriation has functioned differently: first during the 80s, second after 1989 (the fall of the Berlin Wall) and the final one in this century. I would suggest that in the twenty-first century, and more particularly after the economical (and sociological) collapse of 2008, the notion of appropriation is being re-thought through new prisms such as feminist and performative positions.¹⁷¹

Appropriation as pastiche in the 80s

Summarising how appropriation operated in postmodernism in the 1980s, at that time, the notion of genuine artistic creation shifted to 'pastiche' - 'the method that reassembled what was already to be found that Fredric Jameson declared to be one of the main characteristics of

¹⁶⁶ See Oxford Dictionary Online version:

<http://www.oxforddictionaries.com/definition/english/appropriation?q=appropriation>, last accessed 03/01/2015

¹⁶⁷ *ibid.*

¹⁶⁸ *ibid.*

¹⁶⁹ The exhibition "Pictures" took place in the Artist space in New York and was curated by Douglas Crimp, it showcased five artists (Troy Brauntuch, Jack Goldstein, Sherrie Levine, Robert Longo and Philip Smith) who employed photographically based mass media as a resource for their works. "'Pictures' was the forerunner of an appropriationist current that became strongly associated with certain galleries in New York". David Evans, *Appropriation, Documents of Contemporary Art*, Whitechapelr, London, 2009.

¹⁷⁰ Furthermore, authors like David Evans and Isabelle Graw use the category *appropriation art*; besides David Evans uses the term appropriation for the artists working in the 80's and post-appropriation art for the ones working after the Berlin Wall's fall in 1989.

Within this research I don't want to enter into the debates about Marcel Duchamp contribution to the development of the visual arts through the 'ready mades'; this is not the object of study of this investigation.

¹⁷¹ This new shift on the notion of appropriation has been indicated by authors such as Claire Bishop or the art platform *If I can't dance*

postmodern practices'¹⁷². In the 80s key theorists were Douglas Crimp, Craig Owens and Jameson and Roland Barthes's *The Death of the Author* was one of their founding texts. In this decade, progressive artistic practices based on appropriation (such as the influential artists Barbara Kruger or Felix Gonzalez Torres) and reactionary ones coincided. Gonzalez Torres used photography -including photography theory- as a critical method to question the modernist hegemony of originality and autonomy in art.¹⁷³

Appropriation as invocation, profanation and restitution

The 1980s notion of appropriation shifted after 1989 due to the end of the Cold War alongside with other factors, as authors including Jan Verwoert have pointed out.¹⁷⁴ Verwoert challenged previous understandings rethinking the notion of appropriation with regard to the narrative and history. He argued that historical time was not the linear progress that modernity imagined, but a 'multitude of competing and overlapping temporalities'.¹⁷⁵ For Verwoert (drawing upon Derrida's *Spectres of Marx*), the notion of appropriation within the visual arts then can be understood as an act of invocation; an invocation of something that lives through time considering that 'such temporally layered objects' cannot be possessed.

Furthermore, the notion of profanation developed by Giorgio Agamben could provide new insights to appropriation¹⁷⁶. This way, this new understanding will situate appropriation, again, in a stimulating position. Agamben discusses the meaning of the term 'to profane' for Roman jurists for whom to profane meant to return things to the free use of men. Agamben writes:

The thing that is returned to the common use of men is pure, profane, free of sacred names. But use does not appear here as something natural: rather, one arrives at it only by means of profanation. There seems to be a peculiar relationship between 'using' and 'profaning'¹⁷⁷

¹⁷² Isabelle Graw, 'Dedication Replacing Appropriation: fascination, Subversion and Dispossession in Appropriation art' in George Baker, et al., Louise Lawler and Others (Ostfildern-Ruit_ Hatje Cantz, 2004, p. 45.

¹⁷³ Gonzalez Torres' practice functioned for me as a model to rethink the three pairs of art and politics, the poetic and the political and the personal and the political.

¹⁷⁴ Jan Verwoert, 'Apropos Appropriation: Why stealing images today feels different', *Art & Research*, [Online], vol. 1, no. 2, 2007. Available from: <http://www.artandresearch.org.uk/v1n2/verwoert.html>. [11-02-2014].

¹⁷⁵ *ibid.*

¹⁷⁶ Giorgio Agamben in his text *Praise of Profanation*, available in Agamben. G., 2007, *Profanations*, Zone Books New York. Didi-Huberman has employed it to analyse Farocki's oeuvre.

¹⁷⁷ Giorgio Agamben, *Profanations*, Zone Books New York, 2007, p. 73

I would like to think, alongside this line of reasoning, that through my artistic operations upon the gleaned consumer images I profane and return images to civil imagination.

In addition, for Agamben, ‘the passage from the sacred to the profane can, in fact, also come about by means of an entirely inappropriate use (or, rather, reuse) of the sacred: namely, play’.¹⁷⁸ Therefore, appropriation understood as profanation folds back to the notion of play pointed out when analysing the tactic of gleaning in the beginning of this chapter.

Agamben also discusses how, within capitalism, in the commodities ‘separation is inhered in the very form of the object, which splits into use-value and exchange value and is transformed into an ungraspable fetish’.¹⁷⁹ Furthermore, Agamben argues that in order to profane, the commodity's initial use must be deactivated and rendered inoperative.¹⁸⁰

Finally, another extremely useful approach on appropriation can be found in understanding appropriation through the notion of *restitution*, as well developed by Didi-Huberman through the notion of restitution to the ethics of the debt and the gift drawing upon Derrida and Levinas and again examining Farocki's work. Didi-Huberman believes that when Farocki, in his films or installations, showed collections of images that were not originally intended to be public an ‘act of restoring’ occurs¹⁸¹. For Didi-Huberman, that ‘restitution implies neither annexation nor the acquisition of property’.¹⁸² Therefore this notion of taking wouldn't involve any process of appropriation or expropriation since it could be described as an act of giving back.¹⁸³

This re-examination of the tactic of gleaning through this new understanding of appropriation as restitution positions gleaning as a really significant tactic. Further, it also sheds some light on the issue of the functions of images. Gleaning, for instance in Farocki's work, contributes to situate, and re-think, images in the terrain of the commons. Now the task would be asking what sort of commons are images?

¹⁷⁸ *ibid*, p. 77.

¹⁷⁹ *ibid*, p. 85.

¹⁸⁰ *ibid*.

Full quote: ‘For to profane means not simply to abolish and erase separations but to learn to put them to a new use, to play with them. The classless society is not a society that has abolished and lost all memory of class differences but a society that has learned to deactivate the apparatuses of those differences in order to make a new use possible, in order to transform them into pure means’.

¹⁸¹ *ibid*.

¹⁸² *ibid*, p. 81.

¹⁸³ W.J.T. Mitchell, *Picture theory: Essays on verbal and visual representation*, 1994, p.420.

Images as commons

Gleaning, for instance in Farocki's work, contribute to situate, and re-think, images in the terrain of the commons. Now the task would be asking what sort of commons images are. Regarding this, Farocki's work can be considered an act of transformation, a returning, and this links with the *Roman* understanding of the concept of *imago*.¹⁸⁴ Furthermore, Didi-Huberman continues to comment that Farocki is neither interested in the question of the commodity nor that of art as such; he suggests that Farocki, instead, takes the images "to learn -never to impose his maker's mark- to learn about something only to give it back to knowledge: to *return* images to their rightful owner, that is, to the public good. All in all, to emancipate them"¹⁸⁵. Didi Huberman also comments:

One must *establish the remains*: one must go and *take* from the institutions what they do not want to show -the scraps, refuse and its refusal, the forgotten or censored images - in order to *restore* them to the rightful owner, that is, to the "public", to the community of citizens

Within this enquiry, working with images, learning with images, follows similar intellectual and political concerns as those within Farocki's work. In addition, this contextualization on the tactic of gleaning through a new understanding of appropriation in line with the notion of profanation added to the notion of restitution demonstrates the relevance of the act of gleaning in order to think-believe-understand images as commons.

Ariella Azoulay has provided another interesting account on photographs. For her, photographs cannot be owned by anybody; and she proposes that concepts of individual property and ownership are 'foreign to the logic' of photography. Azoulay comments: 'What is seen in a photograph evades all criteria for ownership, and cannot be appropriated; from this it is impossible to establish a single, stable meaning of photography that would negate or supersede all others.'¹⁸⁶

Analysis of the photographic series

Analysing now the operation of turning the gleaned photographs into artworks, in the case of the series of photographs *Photos of study*, *Hair-products* and *Photos of study*, *Photo-envelopes* the operation has consisted in re-photographing these photographic objects.

¹⁸⁴ Georges Didi-Huberman, 'Returning an image', 2012, p. 79.

¹⁸⁵ *ibid.* p. 79.

¹⁸⁶ Ariella Azoulay, *The Civil Contract of Photography*, Zone Books, New York, 2008, p. 102

Importantly, these products have been re-photographed in a professional (apparently neutral) way, exemplary of product photography.

Examining the series *Photos of study*, *Photo-envelopes* we (the beholders) get a clear understanding of the fact that photographs are never neutral nor innocent,¹⁸⁷ as indicated previously in this thesis. This photographic series shows and demonstrates the social constructions embedded in the photographic stereotypes around the picturesque and beauty, and also they point to what's *was worth being photographed*.¹⁸⁸

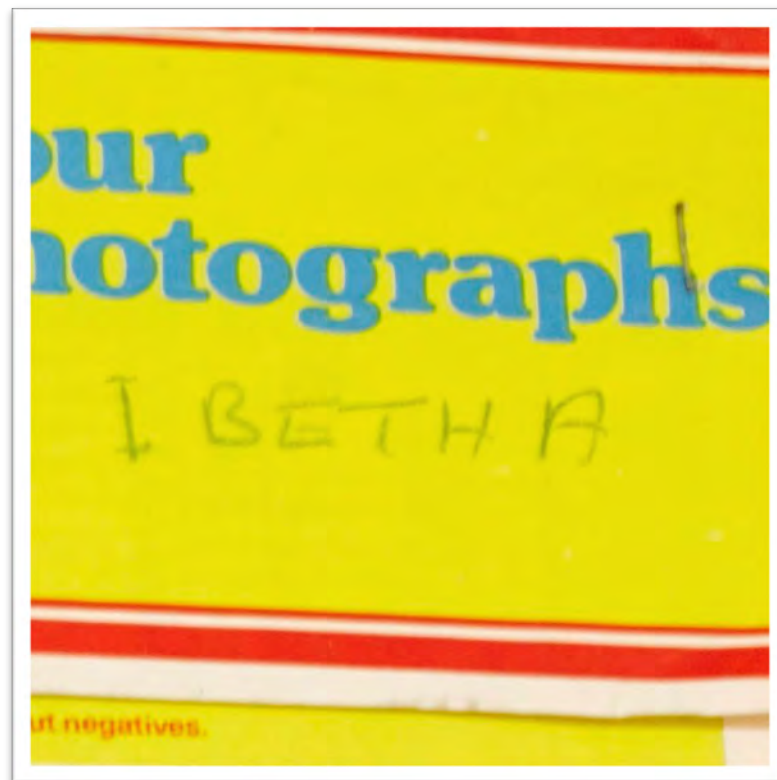


Figure 27. Photos of study, Photo-envelopes, detail.

¹⁸⁷ W.J.T. Mitchell, *Picture theory: Essays on verbal and visual representation*, 1994, p.420.

¹⁸⁸ Note the italics.



Figure 28. Photos of study, Photo-envelopes, detail.

Regarding the issue of photographs' materiality, one of the main findings of this thesis, is that these photo-envelopes contain the marks of being used. These marks 'point to the history of its presentational forms and engagements with them'.¹⁸⁹ For instance, it's evident the 'handling damage, the torn and creased corners'¹⁹⁰ (Figure 27) and other marks are annotations full of cultural significance — the hand-written text 'Ibetha', which is Ibiza written by an English speaker, which can be read on the middle yellow photo-envelope (Figure 28).

Therefore, importantly, these marks function as sociological inscriptions indicating that 'materiality is closely related to social biography' and highlight the fact that the gleaned photographic materials encapsulate cultural understandings.¹⁹¹ Further, these photographic objects participate 'in a continuing process of production, exchange, usage and meaning. As such, objects are enmeshed in, and active in, social relations, not merely passive entities in the

¹⁸⁹ Elizabeth Edwards and Janice Hart, *Photographs Objects Histories: On the Materiality of Images*, 2004, p.12.

¹⁹⁰ *ibid*, p.13.

¹⁹¹ *ibid*, p.4

processes'.¹⁹² Similar marks appear in the series *Photos of study, Hair-products*, especially in the corners of the packages (Figure 29), these marks reflecting that they have been handled. In the same detail, some marks and codes related to the production of this package can also be seen.



Figure 29. *Photos of study, Hair-products*, detail.

¹⁹² *ibid.*



Figure 30. *Photos of study, Hair-products*, detail.

One of the photographs of the series *Photos of study, Hair-products* is an assemblage of three hair-colour products with dark-haired women printed on them; their sizes and also the pictures of middle-aged women printed on them are *really, really similar*. These product packages resemble each other, they are *alike* but they are *not the same*. This feature is fundamental inasmuch as an estrangement is generated through this array of *almost* alike hair-product objects. *Photos of study, Hair-products* demonstrates effectively how the de-contextualising operation can destabilise, subvert and also give a new sense to the images.¹⁹³ Regarding the issue of decontextualization, Zaatari comments that in his work, ‘these documents circulate in an art context, as part of a process of study, therefore bringing up political, social, urban and cultural issues pertinent to the contemporary world.’¹⁹⁴

Now, returning to the central aim of this thesis, the examination of artistic tactics that ‘move’ images, we could argue that in *Photos of study, Hair-products* and *Photos of study,*

¹⁹³ This potential of de-contextualization was pointed out by Toni Serra in connection to *found footage*. Soy cámara. El programa del CCCB - Apropiación <http://www.rtve.es/alacarta/videos/soy-camara/soy-camara-programa-del-cccb-apropiacion/> [Last accessed 19/12/2012].

¹⁹⁴ Akram Zaatari, ‘Photographic Documents/Excavation as Art’, 2006, p. 181.

Photo-envelopes the movement/motion generated by gleaning has to do with the notion of decontextualization. Through this decontextualization images physically ‘move’, in the sense that they change their position. Within photography this operation illuminates the issue that photographic meaning depends highly on the context, as Allan Sekula pointed out¹⁹⁵. Therefore, this shift in context links to the important notions of defamiliarization that attempt to make the familiar unfamiliar. The concept of defamiliarization, coined by Viktor Shklovsky in 1917, is linked to the ideas of bewilderment and ‘detournement’. For Guy Debord ‘minor detournement is the detournement of an element which has no importance in itself and which thus draws all its meaning from the new context in which it has been placed. He continues giving these examples; ‘a press clipping, a neutral phrase, a commonplace photograph’¹⁹⁶. Also, for Debord detournement was a ‘power cultural tool in the service of a real class struggle (...) It is a real means of proletarian artistic education, the first step towards a *literary communism*’¹⁹⁷ Following these ideas, this research/work produces an estrangement that destabilises them. My intention is that spectators pay some attention to these photographic materials when they encounter them in the gallery context. This is one of this chapter’s contributions to the overall concerns of this enquiry.

Although *Photos of study, Hair-products* might seem simple due to having just a few elements; it does raise complex issues when we look at it. This precarious and simple assemblage of photographic images-objects, primarily, reflects on the role of images in constructing identities. Furthermore, this work fleshes out the complex daily tensions and negotiations that arise within the triangulation between subjects, places and identities. More specifically, it points to my experience as a Spanish-born middle-age woman who is living in a foreign culture-country. Examining these questions was not the purpose of this research.

Now, contextualising *Photos of study, Hair-products* within contemporary practices, it shares some similarities with Anne Collier's work (Figure 31) with regard to how the gleaned materials are shown. Both Collier and I have re-photographed the photographic objects against white backgrounds, which highlights them. However, Collier addresses the image content of those photographic materials (magazines, records...) as her practice is concerned

¹⁹⁵ Allan Sekula, *Photography Against the Grain*, 1984, p. xii.

¹⁹⁶ Cited in David Evans, 'Appropriation: Documents of Contemporary Art', 2009, p.35. From Guy-Ernest Debord and Gil j. Wolman, 'Mode d'emploi du detournement', *Les Levres neus*, no.8 (Brussels, May 1956) ; trans. Ken Knabb, in Knabb, ed., *Situationist International Anthology* (Berkeley and Los Angeles : Bureau of Public Secrets, 1981) 8-14.

¹⁹⁷ *Ibid.* p. 36.

with the issue of the gaze, feminism and popular culture. Therefore, Collier's works are flat and don't show any interest in the materiality (three dimensionality and/or marks of us) that is at stake in *Photos of study, Hair-products*.



Figure 31. Anne Collier, *Zoom (Jerome Ducrot)*, 2011, C-print, framed, 104.1 x 128.8 cm

Another important artist to consider when contextualising *Photos of study, Hair-products* and *Photos of study, Photo-envelopes* is Jean Luc Moulène, already mentioned in the introduction to this thesis. Moulène's way of using photography has resonated strongly in my artistic research since I participated in a workshop *Documents?* led by Moulène in 2009¹⁹⁸. In particular, Moulène's gleaning of *other* everyday consumer objects that encapsulate other narratives might have influenced the series analysed in this chapter.

Moulène, who worked after finishing his Degree in the advertisement industry, situates photography as the guiding notion within his oeuvre wherein, among other things, he has deconstructed the conventions of some photographic institutions such as the archive or pornography¹⁹⁹. Here I will discuss his series *39 Objects de grève présentés par Jean-Luc Moulène, 39 Strike objects presented by Jean-Luc Moulène*, 1999-2000, and *Products from Palestine*, 2002-2004.

¹⁹⁸ The workshop *Documents?* took place in CA2M, Madrid. This workshop aimed to confront the ambiguity of documents both in their usage within contemporary art and within the scientific community, going through Walker Evans's documentary style, to poetic and dialectic documents. More information: <http://ca2m.org/es/actividades-anteriores/2009/219-documentos-taller-de-creacion-con-jean-luc-moulene>

¹⁹⁹ For him, 'every photograph necessarily enters into contact with the question of the archive', Jean-Pierre Criqui, Yve-Alain Bois and Briony Fer (eds), *Jean-Luc Moulène*, Musée d'Art Contemporain Nîmes, Verlag der Buchhandlung Walther König, 2009, p. 68.

Whilst these two series depict *apparently* 'everyday objects', these objects convey complex historical, political and social meanings related to issues such as labour. In the series *Objects of Strike*, Moulène gleaned the altered objects produced by workers during strikes — for instance objects whose colour has been altered or where texts have been added. He re-photographed them and created an archive and publications.²⁰⁰



Figure 32. Jean-Luc Moulène, 39 *Strike objects* presented by Jean-Luc Moulène, *La Pantinoise*, 1999-2000

²⁰⁰ Jean Luc Moulène created the objects' archive and the photographs were also distributed in an insert in a CGT (*Confédération générale du travail*, a workers' union) publication.



Figure 33. Jean-Luc Moulène, *39 Strike objects presented by Jean-Luc Moulène, The pan of the 17 from Maufrance, 1999-2000.*

In his series *Products from Palestine*, Moulène gleaned 58 products from Palestine — from the occupied territories of the West Bank and Gaza Strip, which don't circulate as part of the world market due to imposed sanctions²⁰¹. Moulène photographed these products (mainly foodstuffs and domestic items) using the visual codes of advertising. Further he remarked that he was also thinking about weapons when he photographed some of them (Figure 34). Through this recontextualisation in the art system, these everyday objects comment on global geo-political situations.

²⁰¹ Press release <http://www.thomasdanegallery.com/exhibitions/35/overview/>

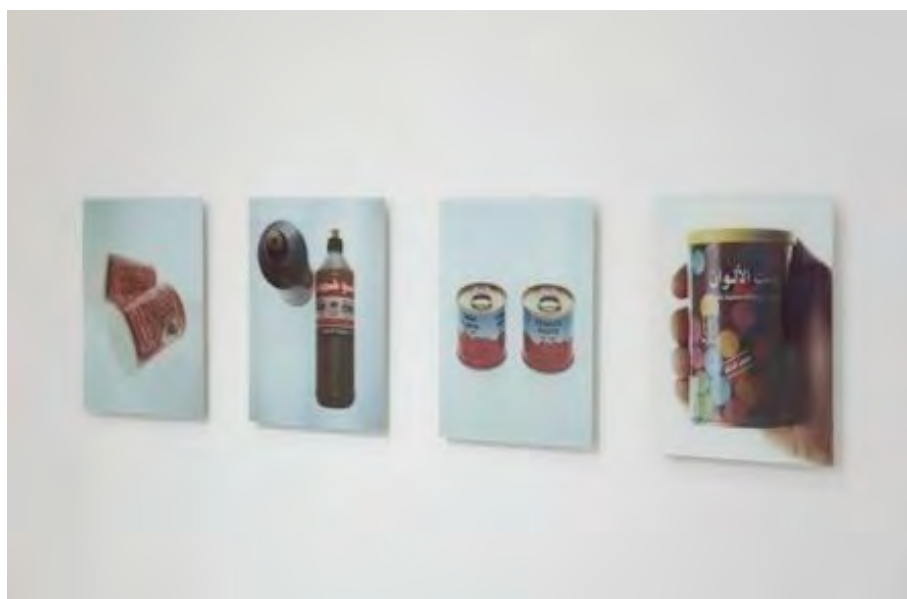


Figure 34. Figure 35. Jean Luc Moulène, *Products from Palestine*, 2002-2004.

Examination of *The cure, after Warburg*: Images as butterflies

In this last section of Chapter 2, I want to bring to the discussion my work *The cure, after Warburg* (2013) produced through gleaning and assembling. In *The cure, after Warburg* three sets of postcards bought in a flea market in Berlin collided together on a green educational panel. The main -most numerous- set of the postcards show different species of butterflies and moths; the other two sets -smaller and in black and white- show the German landscape (mountains and caves) and Adolf Hitler's house. Crucially, the butterflies and moths' required specific proficient photographic technical skills, and also the time, to be photographed. Only a professional photographer could photograph them.

Butterflies and moths seem to dominate this piece; however, it is important to remember that we can only 'see' open wing butterflies for a very brief moment, as noted by Didi-Huberman²⁰². According to him, the image is a butterfly, which shows its truth capacity only in glinting, he says:

If you want to see a butterfly's wings first you have to kill it and then put it in a glass case. Once it's dead, and only then, you can contemplate it quietly. But if you want to keep it alive, that after all it's the most interesting thing, you will only see the wings briefly, shortly, a blink of an eye. That is the image. The image is a butterfly. A butterfly is a living thing and it only shows its truth capacity in a glint.

The cure, after Warburg dialogues with *Mnemosyne's Atlas* (1925-1929) by Aby Warburg at various levels. In *Mnemosyne's Atlas* Warburg proposed a way of organising images according to cultural gestures. It's out of the scope of this investigation to provide a full description and analysis of *Mnemosyne's Atlas* due to its complexity.

For the atlas, whose full title is *Mnemosyne, A Picture Series Examining the Function of Preconditioned Antiquity-Related Expressive Values for the Presentation of Eventful Life in the Art of the European Renaissance*, Warburg gathered more than 20,000 materials (photographs of images, reproductions from books, and visual materials from newspapers and/or daily life) that he assembled in seventy nine wooden boards covered with black

²⁰² Pedro G. Romero & Georges Didi-Huberman, G. *Un conocimiento por el montaje*, revista Minerva, [Online], no. 5, 2007 <http://www.revistaminerva.com/articulo.php?id=141>. 10/02/2014

Quote in Spanish: 'Si realmente quieres verle las alas a una mariposa primero tienes que matarla y luego ponerla en una vitrina. Una vez muerta, y sólo entonces, puedes contemplarla tranquilamente. Pero si quieres conservar la vida, que al fin y al cabo es lo más interesante, sólo veras las alas fugazmente, muy poco tiempo, un abrir y cerrar de ojos. Eso es la imagen. La imagen es una mariposa. Una imagen es algo que vive y que sólo nos muestra su capacidad de verdad en un destello'.

cloth.²⁰³ Warburg had begun collecting photographs extensively in the 1880s. Around the turn of the century he began to sort them and organise them. His work on the *Mnemosyne Atlas* was carried out from 1925 until his death in 1929²⁰⁴.



Figure 36. Aby Warburg, *Mnemosyne-Atlas*, 1924 – 1929, Nr. 79

²⁰³ Research has found different data regarding the number of panels, here I rely on Ines Schaber, *Obtuse, Flitting by, and Nevertheless There – Image Archives in Practice*. Doctoral thesis, Goldsmiths, University of London. [Thesis] : Goldsmiths Research Online. 2012. p.232
http://research.gold.ac.uk/6566/1/VC_Schaber_thesis_2011.pdf

²⁰⁴ *ibid*, footnote, p. 229

Belen Cerezo

The Cure, After Warburg

2013

In this work three sets of postcards bought in a flea market in Berlin collided together on a green educational panel. The most numerous set of the postcards show different species of butterflies and moths; the other two sets, smaller and in black and white, depict the German mountains and caves, and Adolf Hitler's house. Butterflies seem to dominate this piece. However, it is important to remember that we can only 'see' open wing butterflies for a very brief moment. This artwork dialogues with Aby Warburg's methodologies that he developed to study the function of images. Also, when Aby Warburg was hospitalised in a clinic in the Swiss mountains he used to seek for butterflies.

Postcards pinned down on board
180 x 110 cm



Figure 37. *The Cure, After Warburg*, 2013

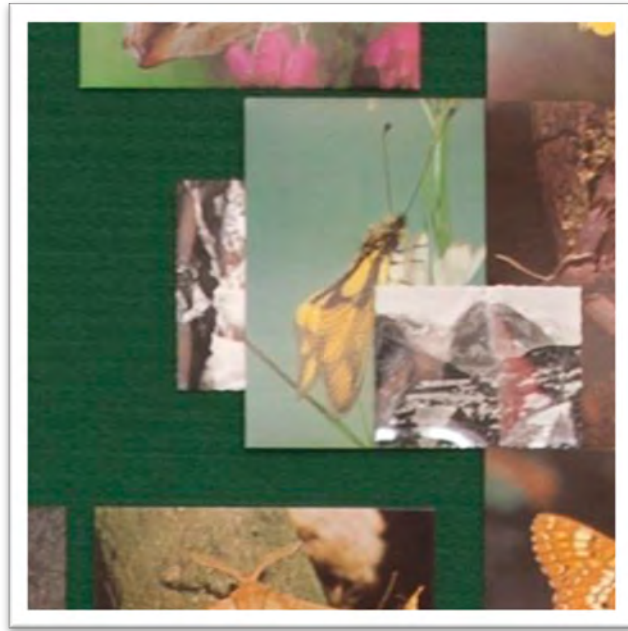


Figure 38. *The cure, after Warburg, 2013*. detail



Figure 39. *The cure, after Warburg, 2013*. detail

I consider three aspects important to a better understanding of the *Atlas*: (a) Warburg's investigation on *pathos formulas* and *survival*, which precede the *Atlas*, (b) 'his handling of the panels, which for him were not conclusive representational objects but rather testing

grounds'²⁰⁵ and (c) that the images were part of the materials for Warburg's lectures. Regarding this last point on the function of the images in the lectures, 'they were not conceived as illustrative material for the lectures; they consisted of a body of images that worked in synchrony with what Warburg was talking about. He conducted his studies through images and called his working process a 'Wissenschaft in Bildern' (science in pictures)²⁰⁶'. Therefore, *Mnemosyne's Atlas* was a dynamic project, that changed, travelled, in other words it was a work in progress that functioned as a tool for thinking through the role of images. In this sense, *Mnemosyne's Atlas*, arguably, seems to share a similar methodological approach that some parts of this enquiry. This is how I conceive my artistic practice too. In my work *The cure, after Warburg* the research process (the thinking) echoes and commingles the practice (the making) and vice versa. *The cure, after Warburg* also points to the issue of montage, which will be discussed in the following chapter.

Conclusions

This chapter has contextualised how the tactic of gleaning operates in this research presenting some restorative approaches to the notion of appropriation in opposition to the postmodern notion of 80s' pastiche. These understandings of appropriation as restitution, invocation and profanation have illuminated how appropriation within this research operates differently to previous models.

This chapter has analysed the features of the gleaned materials used in *Photos of study*, *Hair-products* and *Photos of study*, *Photo-envelopes* in regard to the photographic medium and also to the issue of photographic materiality. This analysis has brought to the fore the *objecthood* of photographs and their three-dimensionality. Also, the examination indicated the fact that the gleaned photographs have been used and are not new, paying attention to how they have been handled. Consequently, materiality is key to understand the functions of photographs.

Not less important, Chapter 2 has also situated this research/work within a wider context of other gleaner artists -Anne Collier, Jean Luc Moulène, Agnès Varda, Harun Farocki and Akram Zaatari- and has also located it in dialogue with the pioneering artistic

²⁰⁵ibid p. 232, 233

²⁰⁶ ibid. p.237.

researches of *The Arcades Project* by Walter Benjamin and *Mnemosyne's Atlas* by Aby Warburg. Consequently, I have studied the legacy of previous models of artistic research²⁰⁷. In next chapter these two key figures will be brought back into the discussion.

With regard to the way the photographs have been 'moved' in the series *Photos of study*, *Hair-products* and *Photos of study*, *Photo-envelopes* and also in *The cure, after Warburg*, decontextualization and recontextualization are the processes under consideration. And this change of context is really important for photographs as noted by Sekula. These processes are parallel to the links to the notions of *estrangement* and defamiliarization and bewilderment developed by Viktor Shklovsky and Bertolt Brecht. The term *estrangement* was coined by the Russian formalist theorist Viktor Shklovsky to denote 'a process or act that endows an object or image with strangeness by removing it from the network of conventional formulaic, stereotypical perceptions and linguistic expressions.'²⁰⁸

To sum up, Chapter 2 has demonstrated how gleaning is a robust and distinctive tactic that provides the photographic *raw* materials for my artistic research, thus it operates as the engine for a collection-archive images. Thus it enabled the subsequent development of this enquiry so gleaning will also be examined in the overall conclusions of this thesis. Indeed, the tactic of gleaning enables us to comprehend how images function and also offers new insights on them. These new insights describe images as butterflies in the poetic terrain due to their burning or glinting qualities and they also locate images as commons; both insights have been noted by Didi-Huberman.

²⁰⁷ Hito Steyerl, 'Aesthetics of Resistance? Artistic Research as Discipline and Conflict', *Mahkuzine, Journal of Artistic Research*, no. 8, 2010.

²⁰⁸ Victor Shklovsky, *Theory of Prose*, Dalkey Archive Press, London, 1991.

Chapter 3. Working with archives and Filmic Montage for the future

Introduction

This third chapter examines my own work *The Territory between the Images*, 2012, (TTBI) as a case study, which is scrutinised through the tactics of working with archives and montage. The chapter explores how the tactics of working with archives and montage might enable (a) to unfix and create some counter-images, which is the overall aim of this PhD enquiry, and (b) to illuminate how images function. This chapter contributes to the discussion from the previous chapter (which focused on analysing the tactic of gleaning through the notion of appropriation and Giorgio Agamben's ideas of profanation) in order to: first, investigate how an existing image is moved through its proximity to others, and secondly, how artistic practices might propose alternative models of History based on the potentials of images and on the tactic of montage. This examination draws on Walter Benjamin's critical discourse on the relation between history, images and the practice of montage, for whom history is not just knowledge but also action and practice to be conducted through montage.²⁰⁹ After contextualising TTBI in relation to a wider historical genealogy of montage practice, I focus on analysing it with reference to Didi-Huberman's reflections on Aby Warburg's model of the atlas and 'iconology of the interval' and, also, filmic montage processes, specifically Harun Farocki's notion of 'soft montage'. Finally, through examining contemporary practices specifically the work of contemporary artists Camille Henrot and Ibon Aramberri and my own work TTBI, I propose that these emerging ways of working might shed new light on or offer ways of rethinking these earlier models and invite a re-examination of montage practice.

The case study: *The Territory between the Images*

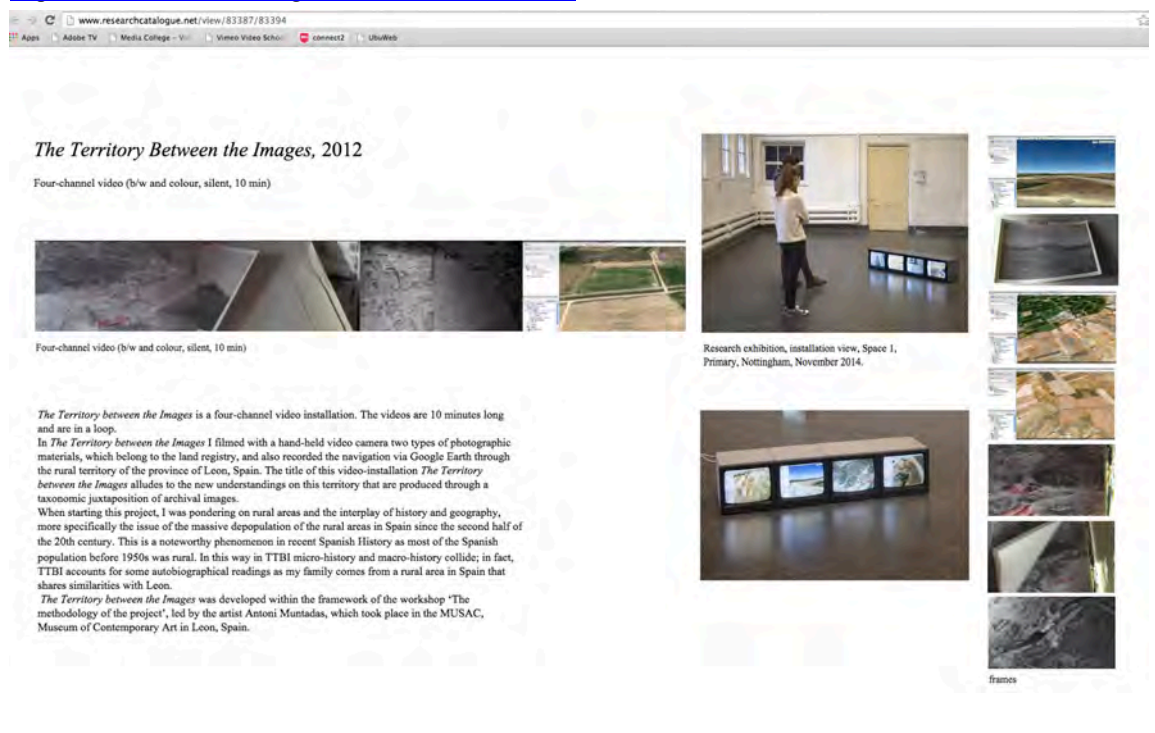
The Territory between the Images is a four-channel video installation. The videos are 10 minutes long and are in a loop. In TTBI I filmed with a hand-held video camera two types of photographic materials, which belong to the land registry, and also recorded the navigation via Google Earth through the rural territory of the province of Leon. The title of this video-installation *The Territory between the Images* alludes to the new understandings on this territory that are produced through a taxonomic juxtaposition of archival images.

²⁰⁹ Pedro G. Romero & Georges Didi-Huberman, G. *Un conocimiento por el montaje*, 2007.

The Territory between the Images was developed within the framework of the workshop ‘The methodology of the project’ led by the artist Antoni Muntadas, which took place in the MUSAC, Museum of Contemporary Art in Leon, Spain²¹⁰. When starting this project, I was pondering on rural areas and the interplay of history and geography, more specifically the issue of the massive depopulation of the rural areas in Spain since the second half of the 20th century. This is a noteworthy phenomenon in recent Spanish History as most of the Spanish population before 1950s was rural. In this way in TTBI micro-history and macro-history collide; in fact, TTBI accounts for some autobiographical readings as my family comes from a rural area in Spain that shares similarities with Leon.

Click on the link below to open the link to the SAR Research Catalogue, here you can visualize this work.

<http://www.researchcatalogue.net/view/83387/83394>



²¹⁰ Twelve artists, among them I was included, participated in the workshop ‘The Methodology of the Project’. The first part of the workshop consisted on a detailed *reconnaissance* week in Leon in January 2012, which presented us with a number of questions related to the city of Leon and also the province. A series of conversations with experts (Valentín Roma, Francisco Gutiérrez, Javier Tomé and Alfredo Puente), walks around the city or excursions to places marked by historical, political or social issues served as tools to reflect on and analyse the creation of myths and stereotypes around a public space and a territory. During a second week in June, we had discussions and continued the projects that were exhibited in a group exhibition at the MUSAC. Also a publication in the form of a newspaper was produced. Publication available here:

http://issuu.com/musacmuseo/docs/metodologia_proyecto

Info about the workshop:

<http://deacmusac.es/la-metodologia-del-proyecto-antoni-muntadas-junio-2012>

Belen Cerezo

The Territory between the Images

2012

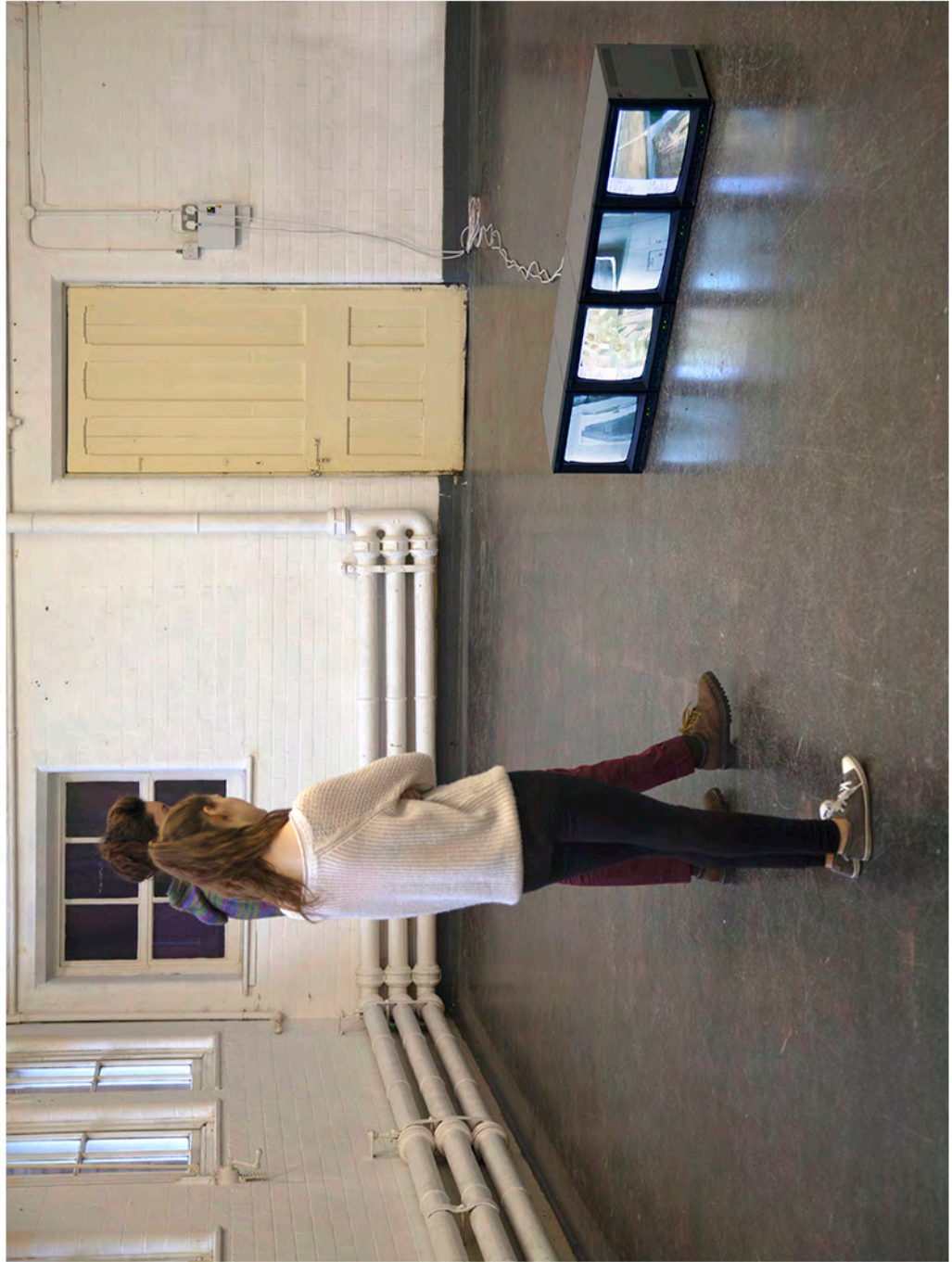
For *The Territory between the Images* filmed with a hand-held video camera two types of photographic materials, which belong to the land registry, and also recorded the navigation via Google Earth through the rural territory of the province of Leon. The title of this video-installation *The Territory between the Images* alludes to the new understandings on this territory that are produced through a taxonomic juxtaposition of archival images.

Four-channel video (b/w and colour, silent, 10 min)



The territory between the images, 2012, four-channel video (b/w and colour, silent, 10 min)

Figure 40. Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.



The territory between the images, 2012, four-channel video (b/w and colour, silent, 10 min)

Figure 41. Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.

The Territory between the Images is also situated within an essayistic mode, which doesn't point in a single direction and is capable of generating new modes of thought, as discussed by Theodor Adorno²¹¹. In other words, in TTBI different meanings interweave -as in a fabric- not just dissecting phenomena but also describing and interpreting. In doing so, the work produces new understandings that are half-expression and half-conceptual²¹² based on my artistic mode of operation that is objective and subjective, distant and intimate, present and absent.

This chapter is divided in two parts that correspond to the two tactics 'working with archival imagery' and 'montage'. The first part 'A visual form of knowledge: Working with archival imagery' offers a detailed description and analysis of the employed archival imagery paying attention to the issue of its materiality. Also it analyses how, through working with, about and in the land registry and Google Earth, I generated distinctive raw footage of Leon's rural territory that provides a comprehensive discontinuous study of this area (both spatially and temporally) and, also, illuminates how images function. What could I do then with this fragmented footage? What could I do with those heterogeneous fragments from different times? The answer was montage inasmuch as montage allowed me to assemble, combine, and organise the footage in a certain order. Thus, the second part of this chapter 'A knowledgeable form of seeing through Montage' addresses how the tactic of montage operates in *The Territory between the Images* providing knowledge from the raw footage. Montage is crucial in this artwork as it creates a moving and ever-changing taxonomy formed by four videos aligned side-by-side. Through exploring how this artwork performs a double montage since (a) montage occurs within each screen (images collide and follows one another in each single screen) and (b) images lie in terms of adjacency among the screens. This feature illuminates one of the central questions of this enquiry: how images are moved and in this case it is through the proximity of other images. The last section analyses contemporary practices -Camille Henrot and Ibon Aramberri- based also on montage attempting to shed light into the relevance of this tactic nowadays.

In relation to the broader concerns of this investigation, this chapter provides new understandings on the functions of images, specially in regard to the archival photographs'

²¹¹ Theodor Adorno, 'The essay as form', *New German Critique*, 1984, pp 151-171.

²¹² Georges Didi-Huberman., *To understand through images*, Image counter image Symposium [online]. Available at:

http://www.hausderkunst.de/index.php?id=751&L=1&tx_ttnews%5Btt_news%5D=2499&cHash=f19b059596fc67402494dc8a50469489 [Accessed 25/02/2014]. Haus der Kunst, Munich, 09/06/12

materiality, demonstrating a development from the questions unfold in Chapter 1. Concerning the issues of gleaning (and the different accounts on appropriation) addressed in Chapter 2 in TTBI it is remarkable an attempt to identify and work with other photographic materials. These new photographic materials are archival photographs and Google Earth, also related to capitalism, and they couldn't be gleaned in the same way. In this case, the gleaning is through filming as I produced some footage of photographic materials through filming in the land registry and Google Earth. Then I 'moved' these images through montage tactics.

Therefore, this chapter analyses the specificities of the archival materials employed in TTBI and it also explores the affects of montage; in particular how montage does destabilise images from fixed meanings and contexts, and following Benjamin, how montage does open up the issue of History (histories) that, as I will explain, are bound to the archive.

Within the PhD exhibition, this work is located in the Space 1 that encapsulated the main findings of this investigation. This way, *The Territory between the Images* is illuminated and vice-versa by the other works presented in this space.

A visual form of knowledge: Working with archival imagery

From gleaning to the working with archival imagery, the land registry

To begin to analyse *The Territory between the Images*, I will examine the tactic of working with archival imagery, in the sense of imagery from archives, because it is used to access the imagery employed in this artwork. As discussed in Chapter 2, within my previous research I had gleaned photographic materials. Thus when I began TTBI, I considered gleaning for imagery of the province of León so I enquired into flea markets or antique shops. However, shortly I rejected that idea suspecting that I was very likely to find just snapshots and touristic postcards²¹³. Thereby, I identified other places where I might find photographic materials such as The Historical Archive of the province of Leon²¹⁴. This institutional archive aims to conserve the documentary heritage generated by the regional and state administration in order

²¹³ I foresaw that I was going to find mainly photographs of the significant gothic cathedral and other monuments of the city. These subject matters didn't interest me due to their connection to tourism and Art History.

²¹⁴ El Archivo Histórico Provincial de León, link to the institutional webpage <http://www.archivoscastillayleon.jcyl.es/web/jcyl/ArchivosCastillaYLeon/es/Plantilla66y33/1259064329094/> / (last accessed 20/10/2014)

to make it available to the public.²¹⁵ What sorts of photographs are hosted in this archive? In terms of photographic materials, the archive hosts photographic archive of a printing press, the collection of the humanist Waldo Merino and the land registry.²¹⁶ Among these documents, the land registry imagery immediately, captured my attention, particularly the pictures of the rural territory of León. Importantly, the land registry, which in the Spanish case depends on the Ministry of Economy and Finance,²¹⁷ describes the real estate -rural and urban or with special features- and it also includes the property boundaries and other associated data primarily for fiscal and economic uses, ultimately identifying the ownership of the land.

During my various visits to the archive²¹⁸ I filmed, with a hand-held video camera using the tactic ‘performing documents’ that will be interrogated in Chapter 5 ‘Moving photographs, Touching photographs’, two types of photographic materials from the land registry. The first type was a set of black and white aerial photographs that depict the rural territory, the cultivated areas and the wastelands, the paths, the roads, the flat lands and the mountains... arranged in albums, from 1956. The second are black and white photographs from the 1970s that record isolated, simple single storey constructions; humble houses, barns or stables (Figure 42 and Figure 43). Research into the first ones indicated that the U.S. and Spanish Armies took this set of photographs, which is the first complete aerial photographic record of the Spanish territory.²¹⁹ This demonstrates a political concern to know the territory given that space and its representations are crucial for the production of power, and that within this pair of knowledge-power, photography has a key role.

²¹⁵ *ibid.*

²¹⁶ I asked the archivist because the photographs didn’t appear in the index cards. Somehow this fact reveals the lack of interest in photographs in institutional archives.

²¹⁷ This information is valuable inasmuch as it tells us the main function of the land registry.

²¹⁸ This was my second visit to the archive in January 2012.

²¹⁹ The whole set is formed by 60,000 photos approximately.

http://www.defensa.gob.es/gabinete/notasPrensa/2011/09/DGC_110907_centrogeografico.html(last accessed 20/10/2014)



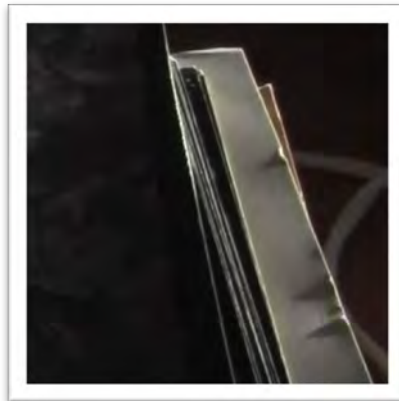
Figure 42 and Figure 43. *The territory between the images*, 2012, detail

Photographs in albums: photographs' materiality

Endeavouring to understand the rural territory through the images in the archive, I filmed the photographs within the albums and the elements that surround the photographs.

Consequently, I examined the ways the materials (materiality) influence the image content or perform the image itself, because it is 'not merely the image *qua* image that is the site of

meaning but that its material and presentational forms and he uses to which they are put are central to the function of a photograph as a socially salient object'²²⁰. Thus I filmed the pages of the albums, capturing some material features such as the hand-written lines that delimit the properties. I also filmed elements that surround the photographs such as numeric codes, adhesive tapes and diagrams (Figure 44, Figure 45, and Figure 46). Crucially all these elements illuminate the uses and functions of the photographs within the land registry, these elements determine the properties, while also evidencing the material qualities of the photographs. In other words, through these elements TTBI explores and reflects upon the importance of the physical aspects of the photographs, as units and as part of a photographic album. These elements also highlight the performance that occurs in the space of the archive. This, importantly, evidences the fact that photographs cannot 'be reduced solely to the power of the image, but the performance of that image as a material object'²²¹, as discussed by Elizabeth Edwards. Within this thesis, the issue of performance and photography will be examined in depth in Chapter 5.



²²⁰ Elizabeth Edwards and Janice Hart, *Photographs Objects Histories: On the Materiality of Images*, 2004, p.2.

²²¹ Elisabeth Edwards & Kaushik Bhaumik, *Visual sense: A cultural reader*. Oxford: Berg, 2008, p.34. These issues are extremely relevant for the tactic of Performing Photographs that I will be interrogate of in chapter 5.



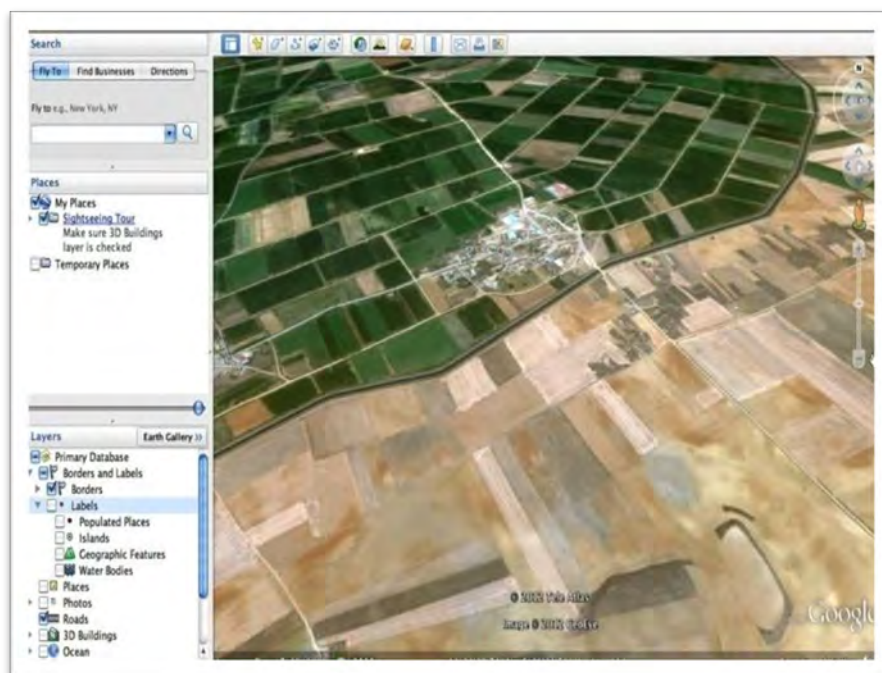
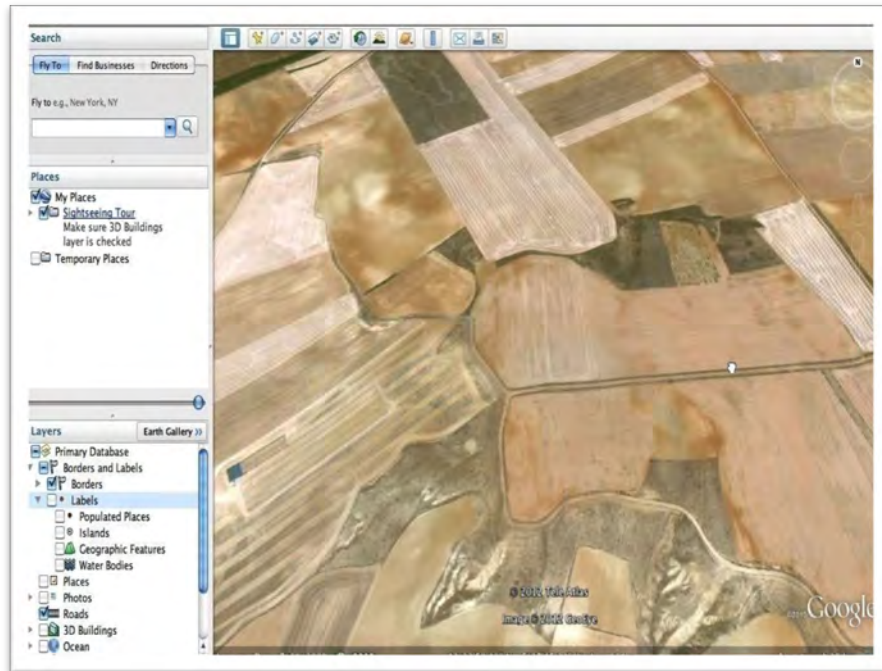
Figure 44, Figure 45, and Figure 46. *The territory between the images*, 2012, detail

Google Earth as an archive

After working in and with the land registry, I identified Google Earth as a contemporary archive, which contained imagery of the rural territory of Leon. This way, to a certain extent, Google Earth performs similar functions to the land registry. But what is Google Earth²²²? Google Earth is software that provides images of most of the world; thus, in this sense I define it as an archive, although in this case it isn't conserved by an institution but by a company. Further, tellingly, Google Earth could be defined as another consumer and capitalistic photographic product, as discussed in chapter 1, which entails economical and political power. In fact, the reader must remember that Google Earth does not show certain strategic military or other censored places, which would be the lacunae that according to Didi-Huberman are typical of archives.²²³

²²² Google Earth has greatly changed our habits when approaching places, and their uses range from the professional to the everyday recreational. I also used it in this research in several experiments and works.

²²³ Georges Didi-Huberman, *When images touch the real*, 2014, p.183.



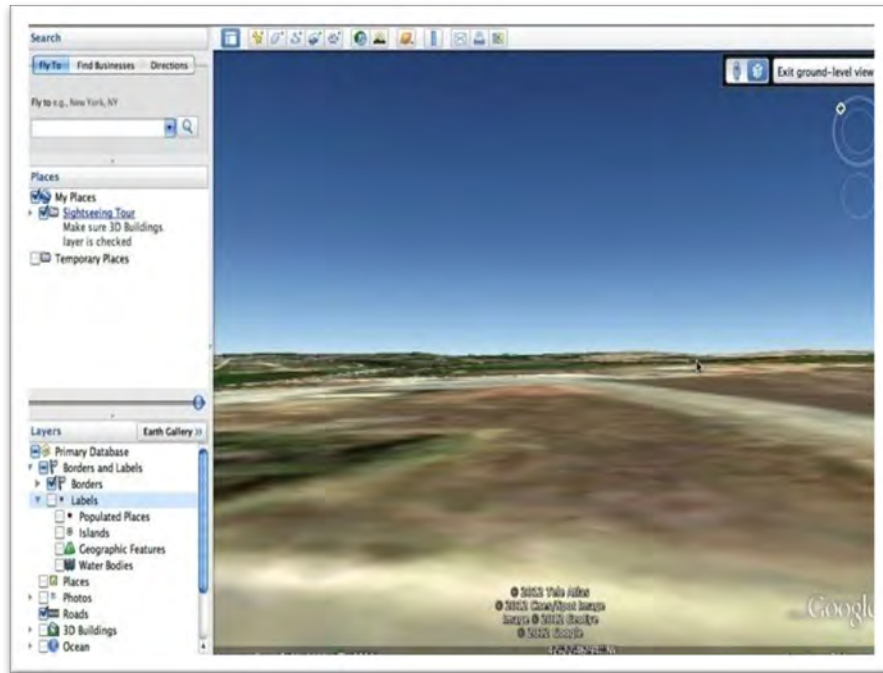


Figure 47, Figure 48and Figure 49. *The territory between the images*, 2012, detail

The materiality of digital images

In *The Territory between the Images* I navigated with Google Earth through the province of León using a computer program that recorded what appeared on the whole screen. The fact that I registered the whole screen was important to scrutinise the materiality of Google Earth's imagery that determines the functions and operations of photographs, which is one of the aims of this thesis. *The Territory between the Images* points out that digital images need to be understood through their own materiality, constrained by the screen, the speed of the connection and, above all, by the rules of the digital contexts²²⁴. In other words, they are no longer determined by the quality of paper but by the screen and by fingers tapping on the keyboard²²⁵.

These phenomena indicate that digital imagery has a different photographic materiality, defined by its own set of parameters and relations, which determine how images function in the digital milieu. Importantly, TTBI indicates some of the ways Google Earth alters 'the interactive experience of viewing photographs' and also the understanding and experience on

²²⁴ Here I follow Jonathan Crary 's understanding. For him, technologies are assemblages of both material and discourse. Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteen Century*, Cambridge, Mass.: The MIT Press, 1990, p. 30-31.

²²⁵ Elisabeth Edwards & Kaushik Bhaumik, *Visual sense: A cultural reader*. 2008, p. 34.

places²²⁶. Indeed, Google Earth allows new ways of seeing, knowing, and navigating in the world. This is shown in TTBI in a shot that is a transition from an aerial view to a ground-level one.

Archives, time and Benjamin

When dealing with an image Mieke Bal urges us to ask the following questions: What is this an image of? How does it do its visual work? And to whom does it belong?²²⁷ Addressing her latter question, the photographic materials utilised for TTBI belong to the archives that with their photographic records could be considered history's containers. Here I will use an extended quote from Ines Schaber in which she explains the history of archives and its connection with modern Europe:

While general archives have been maintained since antiquity, the modern conception of the archive and its administration was developed in revolutionary France upon the founding of the National Archives in 1789 and the Archives Department in 1796. Similarly in England the Public Record Act of 1838 legislated and outlined the management of all public repositories. The development, proliferation, and institutionalisation of archives are thus generally associated with nineteenth-century Europe. In these forms, the archive (and especially the national archive) reflected the historical positivism typical of the era. For contemporary theorists the archive has become a physical site of this kind of practice and a symbol of this philosophy.²²⁸

Archives are defined as the storage of documents and records; and photography, from its origin, has been connected with the issue of the archive. The growth of the modern European state in the 19th century, which coincided with the birth of photography, was linked to the emergence of national archives, museums, libraries, memorials and public monuments.

In *The Territory between the Images* the land registry is a starting point in order to assess the present; this video-work excavates in the archive, but not just for retrieving and presenting a history. Within TTBI, the past is the starting point for pondering on the present day. Crucially, I wasn't just interested in excavating 'the obscure history'²²⁹ of the land registry to crudely expose the fact that photographs embody geopolitical power/knowledge.²³⁰

²²⁶ ibid. 202

²²⁷ Mieke Bal, Image counter image Symposium [online]. Available at: http://www.hausderkunst.de/index.php?id=751&L=1&tx_ttnews%5Btt_news%5D=2511&cHash=6cfaefdbcc6dee0aa8c0e36577b4f090 [Accessed 25/02/2014]. Haus der Kunst, Munich, 09/06/12

²²⁸ Ines Schaber, *Obtuse, Flitting by, and Nevertheless There – Image Archives in Practice*, 2012, p.19- 20.

²²⁹ Here I refer to the fact that the first photographic aerial record of Spain was produced with *the help* of the United States.

²³⁰ Michel Foucault studied the close relationship between power and knowledge. Also Foucault studied the archive to underline that it is never a passive or innocent issue and that the archive always informs political and historical discourse. Ines Schaber, *Obtuse, Flitting by, and Nevertheless There – Image Archives in Practice*, 2012, p. 20.

No, this was not my aim, as this would have provided merely a didactic work. My interest was rather in exploring alternative modes of history that give place to the potential of the image in the sense of Benjamin's understanding of history that I will discuss below.²³¹

Benjamin's conception on History is part of his project in which he critiqued the belief in progress that characterises Modernity, which he developed in his 'Theses on the Philosophy of History'²³². Benjamin thinks that modern temporality prohibits us to 'look behind', to look at the past in a sense of reconstruction. Whereas, for Benjamin, History is not something closed; it is not an issue of the past but of the present. Therefore, for him, time is not linear, and that allows us to take leaps, and accommodate discontinuities and anachronisms. Hence, the opening up of time is central. Benjamin wrote:

To articulate the past historically does not mean to recognize it "the way it really was" (Ranke). It means to seize hold of a memory as it flashes up at a moment of danger. Historical materialism wishes to retain that image of the past which unexpectedly appears to man singled out by history at a moment of danger. The danger affects both the content of the tradition and its receivers. The same threat hangs over both: that of becoming a tool of the ruling classes. In every era the attempt must be made anew to wrest tradition away from a conformism that is about to overpower it. The Messiah "comes not only as the redeemer, he comes as the subduer of Antichrist. Only that historian will have the gift of fanning the spark of hope in the past who is firmly convinced that even the dead will not be safe from the enemy if he wins. And this enemy has not ceased to be victorious."²³³

Additionally, Benjamin comments that the image is fundamental in this opening up of History. In his fifth thesis he notes: 'The true picture of the past flits by. The past can be seized only as an image which flashes up at the instant when it can be recognised and is never seen again... For every image of the past that is not recognised by the present as one of its own concerns threatens to disappear irretrievably.' This explains the relevance of working with multiple discontinuous photographic materials in *The Territory between the Images*, because 'historical experience is obtained by the image, and images themselves are charged with history'²³⁴. In this way TTBI does not tell a 'story' in a continuous narrative but demonstrates that History is formed by all time complexities, all archaeological layers.²³⁵

Thus, through the usage of discontinuous and diachronic images *The Territory between the Images* explores how the past is crucial for the present, how the past hasn't passed...how

²³¹ M, Hernández Navarro, "Hacer visible el pasado. El artista como historiador Benjaminiano", Congreso europeo de estética. Madrid. 2010, p.6

[http://web.uam.es/otros/estetica/DOCUMENTOS EN PDF/MIGUEL ANGEL HERNANDEZ NAVARRO.pdf](http://web.uam.es/otros/estetica/DOCUMENTOS%20EN%20PDF/MIGUEL%20ANGEL%20HERNANDEZ%20NAVARRO.pdf)

²³² Walter Benjamin, 'Theses on the Philosophy of History', thesis VI, in *Illuminations*, London: Fontana, 1973.

²³³ *ibid*, p. 255.

²³⁴ Giorgio Agamben, 'Difference and Repetition: On Guy Debord's films', in *Art and the moving image: A Critical Reader*, T. Leighton (ed.) Tate Publishing in association with Afterall, London, 2008, p. 329.

²³⁵ Georges Didi-Huberman, *When images touch the real*, 2014.

History is not fixed and how these photographic materials can open up History. Below I will tackle the importance that montage has for Benjamin who identifies montage as a practice, and here this notion of practice is important, capable of opening up the archives of history.

A knowledgeable form of seeing through Montage

This section aims to provide a contextualization of montage as a critical tactic articulating the need to be aware of the differences between the montage practices of capitalism (which only reinforce and reiterate accepted norms and histories) and emancipatory forms of montage which seek to disrupt, open up or challenge the narratives therein. This section addressees the relevance of montage as a critical tactic; it does so through analysing the double usage of montage in TTBI and also examining *The Territory between the Images* in comparison to avant-garde artistic investigations²³⁶ as well as with more recent artistic practices. This contextualization will attend to the avant-garde experimental and disruptive usages and understandings of montage by filmmakers like Sergei Eisenstein and the play-writer Bertolt Brecht in the 1920s and 1930s.

Why must montage be reinvented?

Before analysing the double usage of montage in TTBI, I need to clarify the political importance of montage and why montage must be continually reinvented. Broadly speaking, montage would simply describe the operations of assembling, combining and organizing different materials. This term was 'initially borrowed from the Fordist assembly line mode of (industrial) production and the modular principles of the construction industry, draws a direct parallel with the building of a house (brick by brick) or assembling a car, out of ready-made parts.'²³⁷ In regard to creative practices, it's crucial to remember that collage and montage are related to the history of experimental filmmaking and avant-garde graphics aligned to political struggle (such as the photomontagist John Heartfield and Sergei Eisenstein) as much as to the applied arts and commercial filmmaking and arts aligned to capitalism.²³⁸ These oppositional usages indicate that there is nothing innately subversive or emancipatory in collage and

²³⁶ Hito Steyerl, 'Aesthetics of Resistance? Artistic Research as Discipline and Conflict', *Mahkuzine, Journal of Artistic Research*, no. 8, 2010.

²³⁷ Thomas Elsaesser and Malte Hagener. *Film theory: An introduction through the senses*, 2010, p. 25

²³⁸ Lars Bang Larsen, 'Germes', 27/01/2015
<http://www.nicolaiwallner.com/texts.php?action=details&id=72>

montage *per se*.²³⁹ Rather, what is vital is that montage must be continually re-invented to escape capitalistic forces²⁴⁰. This investigation contributes to the continuous reinvention (and re-examination) of the tactic of montage.

Montage in film: Hollywood versus Eisenstein

Continuing with this critical contextualisation on montage, now I will tackle filmic practices. In cinema, montage is considered ‘the principle governing the organisation of film elements²⁴¹’, thus montage would be the essence of cinema. In cinema, montage refers to the technique of film editing in which a number of shots are cut and edited to create a sequence that usually suggests a narration. Therefore, generally, in traditional or Hollywood cinema, the function of montage is simply a narrative one²⁴² (not subversive or emancipatory). In contrast to this, Soviet montage in the 1920s is political; for Eisenstein²⁴³:

the shot is a cell, and just like a living organism, it is a self-contained part that nonetheless fulfills a specific function within a larger whole... The shot is by no means a montage element. The shot is montage cell... What then characterises montage and, consequently, its embryo, the shot? Collision. Conflict between two neighbouring fragments²⁴⁴

Within this research, this understanding of montage as an idea that arises from the collision of independent shots- shots even opposites to one another- is key. In TTBI the collision of shots generates an extremely fecund friction that as Brecht pointed out ‘does not reproduce the real, but constructs an object...or rather, mounts a process’²⁴⁵. A process, a genesis, the result of a work.

First montage in *The Territory between the Images*

The first operation of montage when assembling *The Territory between the Images* took place after visualising all the rushes. Then I selected and cut some fragments in order to create a repertoire of units. They were cuts in the territory, discontinuous and diachronic cuts in

²³⁹ Greg Ulmer, ‘The object of post-criticism’, *Postmodern culture*, vol. 94. 1985, p.86.

²⁴⁰ Capitalism appropriates everything, including artistic practices. For instance, this has been the case of surrealism and montage, that’s why it is important to reinvent them.

²⁴¹ Aumont, J.A.B., Marie, M. & Vernet, M. 1992, "Aesthetics of Film, translated by Richard Neupert", p.45.

²⁴² *ibid.* p. 47.

²⁴³ Eisenstein and other Russian filmmakers didn't distinguished between ‘the practical work of making a film and the theoretical work of writing a text’, and they also explain how Eisensteins' ideas cannot “be easily summarised or pressed into a coherent and self-consistent theory...his thinking resembles a labyrinth of multiple dimensions in which one can suddenly lose one's way, as in a short story by Jorge Luis Borges or a drawing by M.C. Escher’, Thomas Elsaesser and Malte Hagener. *Film theory: An introduction*, 2010.

²⁴⁴ Thomas Elsaesser and Malte Hagener. *Film theory: An introduction through the senses*, 2010, p. 25.

²⁴⁵ Greg, Ulmer, ‘The object of post-criticism’, 1985, p.120

León's rural territory. Then, I combined two dissimilar units and so on and so forth. In this way I obtained a first assembly from the cuts. This assembly, based on the principle of permutation, generates a certain rhythm. In addition, in this first montage, the question of the fragment is fundamental: it is never arbitrary and each one works as a unit, as the tiles within a mosaic. This first montage confronts this idea of narration since it is discontinuous, similar to Benjamin's conceptualization of History discussed above.

Second montage in *The Territory between the Images*

Here, this section illuminates how *The Territory between the Images* performs a double montage since montage occurs within each monitor and also among the juxtaposed monitors. I will address this issue of the double montage through focusing on: (a) Warburg's notion of 'the iconography of the interval' in regard to montage, bringing the specific case study of TTBI into dialogue with it, (b) the concept of 'soft montage' coined by Farocki and present in his oeuvre. The conclusions I draw in this chapter will examine how the distinctive feature of 'soft montage' has been extremely important to explore the way in which an image moves (is moved) through proximity to others, helping to address the overall question that the thesis poses.

Montage and Warburg's interval

The notion of the 'Iconology of the interval'²⁴⁶ stems from the fact that in *Mnemosyne's Atlas*, discussed in the previous chapter, Warburg pinned down the images differently in all the panels based on the panel's subject matter leaving more or less open space between them accordingly. Crucially, it's this in-between space, this interval that also constitutes the meaning of the Warburg's plates. According to Michaud,²⁴⁷ what Warburg was describing through the 'iconology of interval' was a pre-filmic notion of montage in which ideas came into being through the fragmentation provoked by discontinuous units (images) placed all together on the plate. As an example, in the case of the panel 77 (figure 43) the encounter of images from different times is evident²⁴⁸. Panel 77 joins images of ancient coins, images of

²⁴⁶ Warburg alluded in his journal of 1929.

²⁴⁷ The connections between the concept of the 'iconology of the interval' and filmic montage have been analysed by Michaud in his book 'Aby Warburg and the image in motion', Zone Books, 2004.

²⁴⁸ Images of ancient coins were pinned down next to images of publicity. Images rise in a logic of contrast between the proximity of coeval photographs of life with distant representation of classical imagery, a photograph of Judith holding the head of Holofernes juxtaposed by a silhouette of Erica Sellshop, a female

publicity, snapshots, and classical imagery... This assemblage of discontinuous elements causes a collision that is similar to Sergei Eisenstein's notion of montage (the collision of independent shots) discussed above.



Figure 50. Aby Warburg, *Atlas Mnemosyne*. Plate 77

Continuing with *Mnemosyne's Atlas*, I want to argue that TTBI also operates as an atlas, similarly to Warburg's, inasmuch as the fecund frictional encounter of the discontinuous and diachronic imagery is one of the key components of TTBI. In the two works the dialectical play between juxtaposed and adjacent images performs a constant flux where past and present collide forming new meanings.²⁴⁹ Yes, in both works images *per se* are relevant (as units), although is far more important what arises in the relationship that each image is able to

playing golf, creates a different sort of relation, or as Warburg wrote in his journal, 'The Headhunter as a Woman Playing Golf'

²⁴⁹ Valdés, A. De Ángeles y ninfas: Conjeturas sobre la imagen en Warburg y Benjamin. Santiago de Chile: Orjikh, 2012.

produce with the surrounding images. This space in-between the images -the fecund interval or friction- offers new knowledgeable forms of seeing (and visual forms of knowledge as discussed in the first part of this chapter) based on heterogeneous relations and unexpected connections. This way, both works offer the spectators multiple points of entry, as an atlas does. Furthermore, they allow spectators to think, to pose questions instead of receiving answers.²⁵⁰ *The Territory between the Images* could be defined as an atlas in movement (both spatially and temporally) inasmuch as it combines a visual form of knowledge and also as a knowledgeable form of seeing, as Didi-Huberman comments.²⁵¹

Soft Montage

The second montage in *The Territory between the Images* is based on the four TV monitors that are operating synchronously fabricating a taxonomic fabric. In order to organise the images for this second montage, I created a protocol that attempted to ensure that at least two different types of photographic materials were shown in the four monitors²⁵². Importantly, this fabric embraces conflict through the friction of different fragments. This friction is a fecund tension that plays with arbitrary repetitions, ruptures and contrasts, accomplishing a certain precarious equilibrium through rhythm. Below I will expand on the analysis of this second montage through Farocki's concept of 'soft montage'.

The tactic of 'soft montage' occurs when aligning images side to side in split-screen films or multi-channel installations. This tactic is recurrent within Harun Farocki's oeuvre and he coined the term. Farocki thinks that 'soft montage' allows images to comment upon others; which contrasts with classical editing (shot/reverse shot: one image after another). Therefore 'soft montage' would operate through addition (through this and that and this other...) and simultaneity.²⁵³ In doing so, for him, 'soft montage' allows images to enter a 'logic of

²⁵⁰ Georges Didi-Huberman, *Atlas: How to carry the world on one's back?*. Madrid: Museo Nacional Centro de Arte Reina Sofía. Germany, & Phoenix Kulturstiftung. 2010, p. 52.

²⁵¹ *ibid*, p.14.

²⁵² This implies the connectivity between things as Kodwo Eshun argued in 'Creating Monument Symposium' [online]. Available at: <http://www.openartsarchive.org/oaa/content/stuart-hall-and-john-akomfrah-creating-monument-symposium-2> [Accessed 25/02/2014]. NAE, Nottingham, 08/06/2013

²⁵³ Farocki and Kaja Silverman, *In Speaking About Godard*, NYU Press, 1998, p.142.

comparison'.²⁵⁴ This way, 'soft montage' obliges the spectators to compare the images side-by-side and also to build up the associations.



Figure 51. Jean-Luc Godard, *Number Two*, film, 1975, 88 min.

Farocki notes that Jean-Luc Godard is the pioneer of using 'soft montage'²⁵⁵. He suggests that Godard could have had the idea of doubling the image from working in video since analogue video-editing was 'usually done while sitting in front of two monitors'²⁵⁶. Therefore, in contrast to film-editing, video-editing allows thinking *in* and *with* two images at the same time, rather than sequentially²⁵⁷. Godard, explicitly, shows this within his film *Number Two*, 1975²⁵⁸.

Gilles Deleuze's comments on the issue of the AND in connection to Godard's oeuvre and his montage's tactic are revelatory:

AND is of course diversity, multiplicity, the destruction of identities. (...) Multiplicity is precisely in the 'and' which is different in nature from elementary components and collections of them. Neither a component nor a collection, what is this AND? I think Godard's force lies in living and thinking and presenting this AND in a very novel way, and in making it work actively. AND is neither one thing nor the other, it's always in-between, between two things; it's the borderline, there's always a border, a line of

²⁵⁴ Goldsmith L. and Rakes R. 'One Image Doesn't Take the Place of a Previous One, Harun Farocki's *Images of War (at a Distance)* at MoMA', <http://www.brooklynrail.org/2011/10/film/one-image-doesnt-take-the-place-of-the-previous-one-harun-farockis-images-of-war-at-a-distance-at-moma>

²⁵⁵ Farocki and Kaja Silverman, p.142.

²⁵⁶ *ibid.*

²⁵⁷ *ibid.*

²⁵⁸ I consider important to stress that Godard was very interested in Brechtian theories and arguably they enabled him to conduct the formal development of soft montage.

flight or flow, only we don't see it, because it's the least perceptible of things. And yet it's along this line of flight that things come to pass, becomings evolve, revolutions take shape.²⁵⁹



Figure 52. Harun Farocki, *Feasting of Flying*, 2008, six-channel video (b/w and colour, sound and silent, different duration)



Figure 53. Harun Farocki, *Workers Leaving the Factory in Eleven Decades*, 2006, twelve-channel video (b/w and colour, sound and silent, different duration)

Farocki's usage of soft montage in multiple-channel installations, for instance in *Workers Leaving the Factory*, 2008, in *Eleven Decades* or *Feasting of Flying*, 2006, is based on juxtaposed screens that operate simultaneously showing and examining similar motifs

²⁵⁹ Excerpt from a conversation with Gilles Deleuze on the television broadcast of Jean Luc Godard's 'Six fois deux'; Cahiers du Cinema 271 (November 1976), full quote available here: <http://www.andinc.org/v1/quote.html>, 28/01/2015

excavated from the history of film.²⁶⁰ As discussed before, Farocki's soft montage is based in comparison (as it occurred in video-editing) and this comparative component also appears in *The Territory between the Images*.

Emerging models of contemporary montage

In this last section of this chapter, drawing on my video-installation TTBI in dialogue with contemporary works (specifically *Grosse Fatigue*²⁶¹ by Camille Henrot and *Hydraulic Policy* by Ibon Aranberri) I aim to identify and elaborate some of the new vocabularies, issues and questions (and even new forms of performativity) emerging within contemporary practices based on montage. Through further reflection on the models of montage discussed in this chapter, I will examine some montage-based practices that operate within the rhizomatic notions of accumulation and superimposition.



Figure 54. Ibon Aranberri, *Hydraulic Policy*, 2004—2010, 98 framed photographs, dimensions variable.

²⁶⁰ In *Feasting of Flying* the motif is the tragic failure of the hero in cinema.

²⁶¹ *Grosse Fatigue* (2013) by the French artist Camille Henrot that was shown at last Venice Biennale and it has been successful work that has raised critical attention, for instance by critics such as Claire Bishop.



Figure 55. Ibon Aranberri, *Hydraulic Policy*, 2004—2014, Installation view, Wiener Secession, 2014



Figure 56. Ibon Aranberri, *Hydraulic Policy*, 2004—2014, Installation view, Wiener Secession, 2014

In *Hydraulic Policy*, Ibon Aranberri juxtaposes an ongoing number of aerial photographs of dams and reservoirs all over Spain, which he has commissioned to be taken. Aranberri compiles the images of the reservoirs in a changing exhibiting device based on the ongoing accumulation of images. Every time the work is exhibited, new images are added and also the installation's display changes depending on the venue (superimposed on two walls or installed in succession on a grid of modular structures). This work inspects the transformation of the Spanish landscape during General Franco's dictatorship, through the construction of hydraulic reservoirs.²⁶²

In connection to Warburg's methodology in *Mnemosyne's Atlas*, discussed in Chapter 2, I would claim that in *Hydraulic Policy* the relationships between background, figure and the setting up get more complex. There is no interval. There is no space to make sense of this overwhelming accumulation. Arguably, as noted in the exhibition leaflet, this accumulation 'replicates the monstrous character of the massive blots of blue inserted in the landscape in a seemingly natural manner. Although diverse in their irregular silhouette, they appear as a unique and uniform totality, an entropic and tiring repetition of the same topic whose reception is only possible in the exhibition space'²⁶³

In *Hydraulic Policy*, montage is based on the accumulation and superimposition of the images of reservoirs provoking violent disruptions of their meaning; indeed, they have collapsed.

Grosse Fatigue, 2013, is a single-screen video by Camille Henrot produced within a residency at the Smithsonian Institute in Washington DC. Some shots capture the overwhelmingly wide range of archival materials that this institution hosts. In this video-work Camille Henrot explores the over-information that characterises contemporaneity. It is accompanied by a rhythmical masculine voice-over that recites different myths. One of *Grosse Fatigue's* key features is that a hectic and overlaying video-montage of shots takes place on the computer desktop, e.g. Shots of drawers upon drawers, turning book pages and internet navigating.

²⁶² Importantly, these hydraulic reservoirs functioned for propagandistic purposes; the hegemonic media continuously distributed images of Franco inaugurating them.

²⁶³ Miren Jaio, *Ibon Aranberri. Organogramme*, Fundació Antoni Tàpies, Barcelona, 2011.

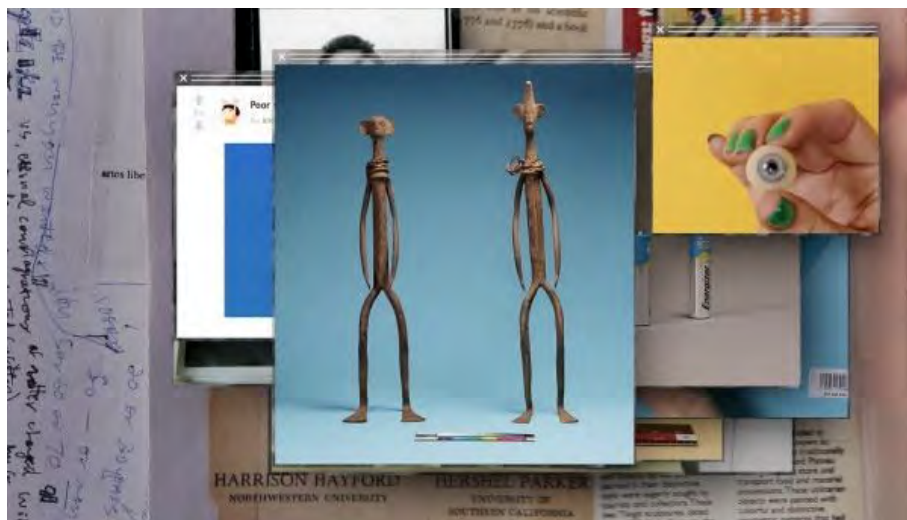


Figure 57, Figure 58 and Figure 59. Camille Henrot, *Grosse Fatigue*, 2013, video: color, sound, 13 min.

Within *Grosse Fatigue*, there is a specific moment of montage that shows the overwhelmingly enormous accumulation of shots superimposed one above the other. This frame contains what I have called the collapse of the interval.



Figure 60. Camille Henrot, *Grosse Fatigue*, 2013, video: color, sound, 13 min.

Examining the usage of the tactic of montage in *Grosse Fatigue* and *Hydraulic Policy*, I argue that we encounter a montage practice that would operate mostly through the paradigm of superimposition rather than juxtaposition (characteristic of ‘soft montage’). Due to the limitations of this PhD, I am not pursuing this line of investigation within this project. However I think it is worth pointing it out as it opens up new directions for contemporary practices.

Conclusions

Here I will reiterate and elaborate on how the tactics of working with archives and montage have enabled a better understanding of how images function, and also destabilised archival images to produce a work that arguably is a counter-image. Further, I will compile the main findings raised in this chapter and I will also consider the revelations and emerging questions that will be interrogated in Chapter 4 and Chapter 5.

Concerning the overall concerns of this investigation, Chapter 3 has discussed how *The Territory between the Images* proposes new taxonomic understandings of a territory through the fecund friction between discontinuous temporalities fabricated by a double montage. In this way this video-installation ‘moves’ archival images through montage. The tactics of

working with archives and montage have been used in a specific way, which enables us to ponder on and understand how images function. These new understandings are shaped by montage and dialogue with Benjamin's notion on H/history - the past as something present and important for the future. This is the reason why this chapter is titled 'Working with archives and Montage for the Future'. For Benjamin, the 'dialectical image' could provide glimpses of the future, of alternative futures by the juxtaposition of images, as in montage. Here, the tactic of soft montage, as it has been indicated, performs a crucial role since it allows images to operate through juxtaposition and comparison. Therefore, the friction that occurs when images are side by side is extremely relevant to understand how an image is moved through its proximity to others. This chapter has demonstrated how 'soft montage' has been crucial in order to identify some new understandings on the issue of the agency of images.

The main findings raised in this chapter are as follows:

- The materiality of images,

This chapter has analysed the materiality of archival images and Google Earth and it has highlighted the importance of the limits, of what surrounds the images, which tends to be overlooked, to understand images. Whereas the prevailing tendency is to apprehend photographs 'in one visual act, absorbing image and object together, yet privileging the former', in *The Territory between the Images* photographs aren't detached from their physical properties and consequently from their functional context²⁶⁴. This demonstrates that materiality is more than a neutral support for the image.

-The characteristics of archives

Through *The Territory between the Images*, I have discovered that archives are not 'only a place of storage but also a place of production, where our relation to the past is materialised and where our present writes itself into the future'²⁶⁵. This is fundamental to understanding the importance of archives, and also the current shifting nature of archives prompted mainly by the rise of the Internet. Nowadays, the archive is used while is being produced²⁶⁶ and it is

²⁶⁴ Elizabeth Edwards and Janice Hart, *Photographs Objects Histories: On the Materiality of Images*, 2004, p.2.

²⁶⁵ Ines Schaber, *Obtuse, Flitting by, and Nevertheless There – Image Archives in Practice*, 2012, p. 13.

²⁶⁶ Artist Roy Samaha presented briefly this idea in the Q n A during the panel discussion 'Truth Effects' available on: <http://www.hausderkunst.de/en/agenda/detail/symposium-tag-1-podiumsdiskussion-truth-effects/>

present in our homes and in our pockets- smartphones- and this produces a collapsing of time. *The Territory between the Images* explores and accounts for this new phenomenon, which is that the research, the navigation and the filming are produced at the same time.

-Archives and profanation

Continuing with the issue of archives, I have found out that it is a place of production, ‘a place of negotiation and writing’²⁶⁷. Thus, within contemporary practices many artists (we) are suspicious of the archives, of the knowledge and History (apparently) *solidified* in them. Thus, artists profane archival documents to re-write History allowing new interpretations, as noted by V. Roma:

Every document serves to write History, not to tell it, so maybe we could fantasize about an art that changes its relationship with the testimonial, which helps data to cross-dress in order to survive certain accounts that seek to dissect them, thereby allowing a particular interpretation and at the same time its opposite.²⁶⁸

These artistic operations connect to the notion of profanation discussed in Chapter 2. In *The Territory between the Images* archival imagery is profaned. Further, this profanation is not simply an abolition and erasure of separations but a way ‘to put them to a new use, to play with them’.²⁶⁹ Arguably, the hands and the cursor perform this profaning gesture, which will be fully examined in chapter 5. All these operations are against authorship and are non-possessive, reinforcing the claim of this thesis that images belong to the commons, or rather, that they are implied in a commoning practice, which is to say in a network of relationships and intercommunication.²⁷⁰

- The agency of images

The tactic of soft montage has brought to the foreground the agency of images, one of this investigation’s main findings. This agency acknowledges that images have the capacity to act and also to resist the imposition of meanings. In making *The Territory between the Images*, I experienced how I could control the images in the first montage. However, in the second montage, images resisted my will; particularly when I located four images (in movement)

²⁶⁷ Ines Schaber, *Obtuse, Flitting by, and Nevertheless There – Image Archives in Practice*, 2012, p.13.

²⁶⁸ Valentin Roma, *Rostros*, Cáceres, Periférica, 2011 p. 33.

²⁶⁹ Giorgio Agamben, *Profanations* 2007, p. 85.

²⁷⁰ "Comunes' Contra y Más allá Del Capitalismo", 08/04/14, <https://www.diagonalperiodico.net/saberes/22483-commons-contra-y-mas-alla-del-capitalismo.html>

next to each other. As I have explained, I created a protocol to (try to) control them, however, due to the number of screens images behaved autonomously demonstrating their capacity to resist and to create new understandings. This issue of the agency of images will be interrogated in the subsequent chapters to provide more light to it.

To conclude this chapter, through examining critically *The Territory between the Images* I was able to identify the core areas of my research that will be fully interrogated in next chapters. In TTBI, clearly, the presence of the hands and the moving cursor shows an agent behind the images and expresses the tension between this subjective travelling through the images and the collective fact of the archive; this performative tactic that I have called 'performing documents' will be interrogated in Chapter 5. Another significant feature in TTBI is the productive tension between still images and moving images created through re-filming still images that will be interrogated in Chapter 5.

Chapter 4. The still image is animated, movement in the still image

Introduction

This chapter addressees the issue of *still* photographs that *move*, in other words, that contain movement through expounding and scrutinising the images that emerge from re-filming a still image. These images could be defined as *still* and *moving image* at the same time and here I will call them *still-moving*. This interrogation draws on the discursive notion of the rostrum camera — a film-making technique based on re-filming still images usually employed in animation and in documentary films — because it renders an oppositional version to the tactic ‘performing documents’ that I will interrogate in Chapter 5.

Research has been carried out mainly through artistic practice and theoretical research in the fields of photography theory and film theory — studying the genealogies of both the still image and the moving image, and their places in film history —, Deleuze’s philosophy of cinema and documentary filmmaking practices that use the rostrum camera. The artistic practice has taken the form of: (a) the performance-lecture *Moving Stills* that discusses the usage of still photographs in three documentary films, (b) a series of silent video-experiments, (c) *Moving Stills, Moving Stones*, a work compound by two video-pieces that examines the relationship between the still image and the rostrum camera in opposition to the tactic that I have named *performing documents*. All this artistic research takes the principles of the ‘rostrum camera’ as the guiding notion.

Regarding this chapter’s structure, in the first section I present the performance-lecture *Moving Stills*. I also expand and interrogate the terrain between the still and the moving image reflecting upon various historical and theoretical genealogies. In the second part I present the series of video-experiments. Finally I expose *Moving Stills, Moving Stones* and analyse how this work sheds some light on the questions of still image that move, tackling the issues of the materiality and performance of photographs.

Through interrogating the research practice, this chapter will demonstrate, how within this enquiry, taking experimental approaches has been crucial and extremely productive in order to generate and test out new modes of researching and writing. This experimental procedure — linked to the issue of the essayistic in the case of the performance-lecture — generates new modes of thought which inform the artistic research.

I want to highlight that it is not my purpose in this chapter to examine the freeze-frame in cinema. Indeed this was another PhD investigation conducted by the film scholar Jorge Oter²⁷¹ and it would include films such as *La Jetée* (1962)²⁷² by Chris Marker. Neither is it to focus on the Deleuzian notion of the movement-image. Nor is this chapter just an examination of the use of the technique of the ‘rostrum camera’ in filmic practices²⁷³. The purpose is to interrogate still images that move, produced through the ‘rostrum camera’ in order to demonstrate the need to re-examine and dismantle the distinctions between still and moving image.

Prior to beginning the interrogation of *how* a still image might be also a moving image I will situate the chapter in relation to the wider concerns of this enquiry. As I stated in the introduction to this dissertation, stillness was troublesome for me before beginning this investigation. Thus I needed to explore what a moving image is. I studied Film theory and History, which usually assert that photography is the pre-history of film and the general assumption is that film adds movement to photographs. This chapter will challenge these definitions and notice that a key element introduced by the moving image is time.

Importantly, this chapter aims to shed some light on the issue of what does it mean that an image moves through analysing the issue of movement *per se* and also the concepts of destabilisation and transformation. In this chapter I examine the meaning of ‘to move’²⁷⁴ as (1) to change position, or to make someone or something change position. Further, this chapter scrutinises the different notions of ‘moving image’, ‘moved image’ and ‘image in motion’, which correspond to ‘moving image’ in English, German and French, to examine issues around time and movement and also the issue of agency of images. In addition, this chapter will also indicate how *still-movings* are appropriate and productive to interrogate the operational modes and functions of images, including their agency, which are the overall aims and concerns of this investigation.

²⁷¹ For further information on films based on filming still photographs a valuable resource is this recent PhD research by a film scholar Jorge Oter, *Formas de Inmovilidad en la Imagen cinematográfica*, Doctoral Thesis, Universidad del País Vasco, 2013.

²⁷² The film *La Jetée* was out of the scope of this investigation as in it movements are moved by the voice-over and the soundtrack and not for the use of montage of the rostrum camera. I am aware of this film, its importance and its crucial position within what could be called films based on still photographs.

²⁷³ This would include other films than the ones I am discussing in this thesis such as ‘On the Passage of a Few Persons Through a Rather Brief Unity of Time’ by Guy Debord (1959) in which he uses a photograph of himself with three friends through ‘a series of pans, zooms and pullbacks, and reframing of the same photograph’, p.182. Future research should be conducted to contribute to this area.

²⁷⁴ See dissertation’s Introduction.

Now, let's remember that Chapter 3 has examined the archival imagery used in the video-installation *The Territory between the Images* and also the different types of montage occurring therein that set images in motion. However, I have not yet examined how these images were re-filmed using the tactic that I have called 'performing documents'. As a brief introduction, this tactic will be examined in depth in Chapter 5, 'performing documents' is based on holding the photographic materials with one hand and shooting them with the other hand. Examining the tactic used in 'performing documents', I realised that the fruitful terrain (artistically and epistemologically) in which the still and the moving image merge together required close interrogation. I decided to explore the rostrum camera due to the fact that it performs an opposite version (seemingly objective as it is a disembodied technique) of my manual tactic used in *performing documents*.

Within the 'research exhibition', the work *Moving Stills, Moving Stones* is presented in the Space 1 alongside the works *Margins* — discussed in Chapter 1 — and *The Territory between the Images* — examined in Chapter 3. These three works are displayed together as they perform the main findings of this investigation; these are new understandings on images and their functions that acknowledge their materiality produced through a performative approach.

Moving Stills

Click on the link below to open the link to the research catalogue, here the reader can visualise this work.
LINK TO THE RESEARCH CATALOGUE: <http://www.researchcatalogue.net/view/133156/133157>

Belen Cerezo

Moving Stills

2013

This performance-lecture explores the certain images that are still and also moving images. The first part of this performance-lecture reflects upon genealogies of the so-called still and so-called moving image. The second one brings to the fore the images that challenge this distinction and introduces the specific case of the 'rostrum camera'. Finally, the last part presents three excerpts of documentary films in which the technique of the rostrum camera has been employed 'to move', in the sense of to set into motion, still images.

Performance-lecture, 15 min.
First performed in Primary, 2013

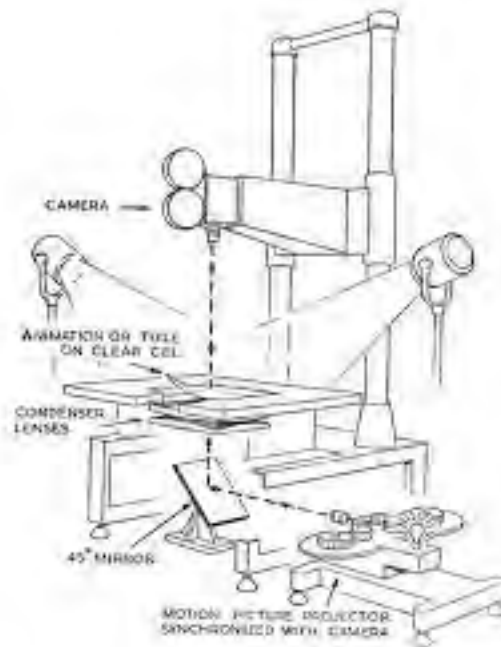
Moving Stills

1.

The distinction between still images and moving images seems to be crystal clear: the still image is assigned to the field of photography, and the moving image to film. Still images are stationary and quiet, which implies that in still images the relations between two given points do not change over time, whereas in moving image, these relations do change. Indeed, following this definition, there don't seem to be any other possibilities: images move, or they do not move' (1).

Nevertheless, in spite of the plausibility and *apparent* naturalness of this distinction between still image and moving image, this is arguably problematic. In fact, various types of arguments undermine this dichotomy, these arguments refer, among other things, to the nature of certain images and to the complexities of the images' reception, including that still images are always perceived in time (2).

Trying to include as many aspects of movement as possible in regard the still image, four categories could be established. Firstly, still images that reproduce movement of content or image carrier during exposure. Secondly, images that simulate movement through optical effects such as multiple exposure or photomontage. Thirdly, serial still images that appear to move when viewed by a mobile observer, or when manipulated by hand, for instance the case of the flipbooks. Finally, 'moving image' also includes still photographs that, lying on a movable table, are re-filmed with a camera. This camera is called the rostrum camera (3).



2.

The rostrum camera is a film-making technique that makes use of a movable camera fastened above a movable table that pans slowly, zooms in or out, or the combination of both. It has been used extensively within animation and documentary filmmaking practices. In documentary filmmaking, the most conventional use of the technique of the rostrum camera is to show still photographs of events, places or people. In these cases, the still photographs tend to operate as documents to bear witness. Generally the movements of the rostrum camera over the photographs are accompanied by a voice-over. Therefore, it could be argued that in these documentary films the rostrum camera move to follow the narrated story.

Two influential figures in the history of the rostrum camera are Ken Morse and Ken Burns. Ken Morse is Britain's premier rostrum cameraman and for many years, his work has played an important role in television documentaries. Ken Burns is a North American director of documentary films known for using archival footage and photographs. Burns comments that in 2003 Steve Jobs asked for his permission to use the term 'Ken Burns Effect' (4) for a zoom and pan feature on Apple's video production software. The 'Ken Burns Effect' became a widely known feature in iPhoto and iMovie and could be defined as a digital simulation of the analogue image-capture technique of the rostrum table.

3.

In 1963 Agnès Varda made the film *Salut les Cubains* (Hi There Cubans) using 1,500 photographs out of the 4,000 photographs taken during a visit to Cuba. Varda had studied Photography and History of Art, but she found photographs problematic. She comments: 'Photography seemed to me much too silent. It was a bit "be beautiful and keep silent"' (5). It could be said that within her oeuvre, Varda has been confronting images' muteness.

In this sequence, still photographs that depict the singer Benny Moré dancing and singing were re-filmed following the rhythm of a song. Varda suggests that to "re-film" still photographs means to add the proposition of looking at them according to certain duration, in other words, 'to animate what is stationary through the life of the gaze' (6).

Ishi no uta aka, 'The Song of Stone' is an experimental documentary film from 1963 made by Toshio Matsumoto. In this film, Matsumoto crops and dissects still photographs of a rock quarry near Aji on the island of Shikoku by professional photographer Y. Ernest Satow. Matsumoto comments that in this film he 'started on purpose from a position that rejected the information value of the material. The subject is stones, right? Rocks don't say a thing (7).' Indeed, it could be said that stones are mute, still and stationary as still photographs, therefore considering stones as the subject-matter for a film seems provoking and contradictory.

Matsumoto goes on to explain that stonecutters in this rock quarry, while extracting and polishing their blocks of stone, used to say: 'the rock is gradually coming to life' (8). This struck him. Furthermore, he finds similarities between the stonecutters work and what making a film is about for him.

Footnotes of the performance-lecture

1 Jens Schröter. 'Technologies Beyond the Still and the Moving Image: The Case of the Multiplex Hologram', *History of Photography*, vol. 35/no. 1, (2011), pp. 23-32.

2 *ibid.*

3 Ingrid Hözl, 'Moving Stills: Images That are no Longer Immobile', *Photographies*, 3:1, 2010, p.99-108.

4 Ken Burns, 'The Worst War Ever', [online], Available at:

<http://www.motherjones.com/media/2007/08/worst-war-ever>, (last accessed 18/07/2013)

5 Smith, A. , Agnès Varda, Manchester Univ Pr, 1998.

6 Jorge Oter, *Formas de Inmovilidad en la Imagen cinematográfica*, Doctoral Thesis, Universidad del País Vasco, 2013.

7 Documentarists of Japan # 9, Matsumoto Toshio, [online], Available at: <http://www.yidff.jp/docbox/9/docbox9-2-e.html> (last accessed 18/06/2014)

8 *ibid.*

9 Inaki Perurena: 'Ha habido positivos por nandrolona en el levantamiento de piedra', [online], Available at: <http://www.jotdown.es/2013/07/inaki-perurena-ha-habido-positivos-por-nandrolona-en-el-levantamiento-de-piedra/>, (last accessed 18/07/2013)

10 Jakob Hesler, 'Playing with Death. The Aesthetic of Gleaning in Agnes Varda's *Les Glaneurs et la Glaneuse*', *Telling Stories: Countering Narrative in Art, Theory and Film*, Jane Tormey and Gilleen Whitely (eds). Newcastle upon Tyne: Cambridge Scholars Publishing, 2009, p. 194

Ama Lur, Mother Land in Basque, is a film directed by Nestor Basterretxea and Fernando Larruquert in 1968. The film was shot over two years during Franco's Dictatorship when the expression of Basque identity was prohibited. Within this context, the directors wanted to make a film of affirmation in order to counter the political and cultural lack of information. According to the directors, the main aim of this film was to show their country to its inhabitants. They comment that, above all, they tried to explore a new cinematographic language, taking the model of some traditional songs as the principle for *Ama Lur*'s surprising montage.

Stone-lifting (*harri-jasotze*) is a Basque rural sport which is a variant of weight-lifting, the stone-lifter lifts a stone using his own strength and without making the use of a tool or machine, weighted or not, from floor to shoulder. There are usually two stone-lifters competing in each event, taking turns in one or several attempts, to perform the greatest possible number of lifts. A lift is considered complete when the stone has been properly balanced on the shoulder. Although it is likely that stone-lifting is closely linked to rural farming activities, there are no significant documents that mention this either as a sport or an activity. This has led to the wry saying that *harri-jasoketa* is 'the oldest sport with the shortest history'.

Although some villages retain traditional irregularly shaped stones, the main ones currently used have four regular shapes: spherical, cylindrical, cubic and parallelepiped. The stones are traditionally made of granite and their weight ranges normally from 100 kilos to 212 kilos.

In a recent interview the stone-lifter Iñaki Perurena, who lifted a record-breaking 315-kilo stone, explained how he learned stone-lifting even though he comes from an area where stone-lifting was not practised. Surprisingly, he comments that he learned to lift stones through looking at photographs (9).

Analysis of the performance-lecture *Moving Stills*

To begin the analysis of the performance-lecture *Moving Stills*²⁷⁵ I want to note that this work retains part of the methodology of this investigation. The work is a ‘performance of the methodology’ and a ‘performance of the enquiry’. Further, some of the issues, commented on in Chapter 1 in connection to the performance-lecture *How to Open my Eyes?*, also apply to this work. I re-state that the speculative components of the performance-lecture enable us to arrive at new findings.

To give a theoretical context to the performance-lecture *Moving Stills*, I will attend and reflect upon genealogies of both the still and the moving image, and discuss their place in film history. This contextualisation is key for situating the *still-moving* images. Later, I will elaborate on the group of the *still-moving* images generated through the rostrum camera, which provide the focus for this chapter.

Photography and film in theory

With regard to the issue of movement, the general assumption is that photography freezes movement. Nevertheless, examining the development of photography — as showed in *Moving Stills* — we would encounter many images that challenge this idea of freezing and argue that photography *captures* movement.

Turning our attention to certain accounts on how photography is perceived in film theory, photography is usually regarded as the prehistory of cinema²⁷⁶. The argument is that the invention of cinema was due to a desire for the replication of the real world²⁷⁷. Thus, within the genealogy of film, it tends to be defined by what it added to the photographic image, i.e. movement and projection, while photography is ‘understood as both the

²⁷⁵ The performance-lecture *Moving Stills* was first presented in the event ‘Turning thinking and making into showing and telling’. This event was part of the program Old Skool Breaks and it took place in Primary, Nottingham. Rachel Jacobs and myself designed and put this event together. For that event, I considered that the format of the performance-lecture was appropriate to expose the research -and also how it had been conducted.

²⁷⁶ Ingrid Hoelzl and Friedrich Tietjen (eds), *Images in Motion, Cahier 3*, Photography Department at LUCA School of Arts, Brussels, 2012.

²⁷⁷ This was remarked by Andre Bazin in ‘The Ontology of the Photographic Image’ cited in Ingrid Hoelzl and Friedrich Tietjen (eds), *Images in Motion, Cahier 3*, Photography Department at LUCA School of Arts, Brussels, 2012.

predecessor (still image) and the material basis (film frame) of the filmic image²⁷⁸. Ingrid Hoelzl and Friedrich Tietjen note that:

these accounts usually considered film as a dispositif of display: the spatial constellation of film projector, screen, and viewer, while photography is a dispositif of recording: the alignment of an object, a camera lens, and a photosensitive surface, generating a material image-object, which can be viewed as such, i.e. without viewing instruments such as the film projector needed for the display of the film image.²⁷⁹

Therefore, within this genealogy of film, photography is primarily defined as an immobile material image-object, whereas the cinematic image is defined by ‘movement, different kinds of movements’²⁸⁰. Thus, the notion of *stillness* has become a *cliché*, in the sense of a commonplace, for photography. Nevertheless, having in mind current digital technologies, it seems clear that the distinctions between the still and the moving image are no longer that functional.²⁸¹ Acknowledging this, some authors argue that ‘the dichotomy moving/unmoving in relation to the media of film and photography, already no longer reduced to projection or print, must undergo a media historically motivated revision’²⁸². This investigation contributes to this revision from a practice-led stance.

The *moved*, the *moving* and the image *in motion*

Pondering on the different terms used in German, English and French to refer to so-called ‘moving image’ also provides new understandings on the issue of the agency of images. Tellingly, the German ‘bewegtes Bild’ (moved image), the English term ‘moving image’ and the French²⁸³ ‘image en mouvement’ (image in motion) seem to refer to different agents. The German ‘moved image’ points to the projection apparatus, the English ‘moving image’ concentrates on what moves on the projection screen, whereas the French ‘image in motion’ can be understood as both active and passive: as a still image set in motion or as a projected image.²⁸⁴ This way, these different terms refer to different agents. Further, these notions also

²⁷⁸ *ibid.*

²⁷⁹ *ibid.*

²⁸⁰ Serge Daney, ‘From movies to moving’, in *Art and the moving image: A Critical Reader*, T. Leighton (ed.) Tate Publishing, London, in association with Afterall, 2008, p. 334-339.

²⁸¹ Several evidences indicate this such as the digital screens that reproduce still and moving images and the new cameras (both photographic and video-graphic, also including smart-phones) that generate the images and they also reproduce them. Hoelzl and Tietjen discuss this issue of the digital screen technologies. Ingrid Hoelzl and Friedrich Tietjen (eds), *Images in Motion*, Cahier 3, Photography Department at LUCA School of Arts, Brussels, 2012.

²⁸² Ingrid Hoelzl, ‘Moving Stills: Images That are no Longer Immobile’, *Photographies*, 3:1, 2010, p.99-108.

²⁸³ The Spanish term is ‘imágenes en movimiento’ and it functions like the French one.

²⁸⁴ The nuances among these terms were initially noted by Ingrid Hoelzl, Ingrid Hoelzl, ‘Moving Stills: Images That are no Longer Immobile’, *Photographies*, 3:1, 2010, p.99-108.

seem to point to different times; thus the ‘moved image’ would belong to the past whereas the English ‘moving image’ and the French ‘image in motion’ are in the present.

Still-moving, blurring distinctions

Next I will bring to the fore the images that challenge the distinction between the still and moving images as noted in the performance-lecture *Moving Stills*. To recapitulate, digging into the area between the still and the moving image, we find many examples of outcast images that, probably due to the ontological difficulties they present, tend to be ignored or neglected.²⁸⁵ Ingrid Hölz has endeavoured to examine other aspects of movement that may be included in the still image. For her, at least these four categories could be established: (a) still images that reproduce movement of content or image carrier during exposure, (b) images that simulate movement through optical effects such as multiple exposure or photomontage, (c) serial still images that appear to move when viewed by a mobile observer, or when manipulated by hand, for instance the case of the flip books, and finally, (d) images generated through the rostrum camera²⁸⁶. For the purpose of this research I decided to focus on the ‘rostrum camera’ because it renders an oppositional version to the tactic ‘performing documents’ that I will interrogate in Chapter 5.

What is the ‘rostrum camera’?

Although the ‘rostrum camera’ is a normal component of our visual culture not so many people know how this technique operates. To put it simply, the ‘rostrum camera’ could be defined as a technique based in re-filming used to animate unmoving objects²⁸⁷. Thus, the ‘rostrum camera’ is used frequently in filmic documentary practices and also in animation. Generally, in documentary filmmaking the *apparent* neutral gaze of the ‘rostrum camera’ aims to increase the verisimilitude of the voice-over narration.

Now attending to the issue of movement/motion, which is the guiding concern of this thesis, the resulting images when re-filming photographs are *still* because the content and the

²⁸⁵ Ingrid Hölz, ‘Moving Stills: Images That are no Longer Immobile’, *Photographies*, 3:1, 2010, p.99-108. The slide show challenges presumed conceptions, in the slide show photography is projected as film does. Among these disregarded images, one exemplary case is the slide show.

²⁸⁶ *ibid.*

²⁸⁷ The terminology for the camera that films still pictures has varied over the years and contexts. In Europe, the term used is ‘rostrum photography’. In the United States, ‘motion-control’ is the predominant term; others are ‘animatics’, ‘filmograph’, and ‘photo animation’. These changes in the terminology are relevant as they shed light on this technique and each of them highlights different aspects of it.

perspective do not change and, also they are *moving* as the camera moved. This way, these images are *still* and *moving*. In fact, it is clear that the technique of the ‘rostrum camera’ introduces movement and, in parallel, introduces time in the sense of duration. The performance-lecture *Moving Stills* highlights this. It highlights that, on their own the film excerpts — that are still and also moving — cannot express a real or specific duration. Crucially, it is through the use of sound — a diegetic sound that corresponds with the duration of the actions — that the fragmented sequence of still photographs comes into being²⁸⁸. Through having the same duration, the visual sequences represent the time of the actions depicted. This means that sound, the performed sound, is central to assign *a duration* to the photographs. Further, it could be argued that the still images provide some information, but it is the addition of sound, montage and re-filming, which fabricates the feeling-understanding of the actions.

Importantly, *Moving Stills* ends with a sort of paradox in saying the Iñaki Perurena learnt to lift stones through looking at photographs. This, to me, highlights the understanding of photographs as documents from which *stuff* can be learnt, discussed in the section ‘Photographs as documents’ in Chapter 1.

This issue of time affects the images and our way of thinking-feeling them. This introduction of time and movement connects to Deleuze’s notions of ‘movement-image’ and ‘time-image’, which stem from his analysis of diverse films. What do these two notions stand for? How did Deleuze tackle the problem of the relationship of cinema to still photography, particularly in terms of movement and time?

As a brief summary, Deleuze considered the photograph ‘on the basis of the immutability of its (material) form and its (immaterial) content, as an unmoving cut through abstract time’²⁸⁹. In contrast to Bergson — who thinks of cinema as static sections or frames combined over an abstract time — Deleuze does not consider that movement comes after (as a consequence) in cinema. Indeed, he does not believe movement derives from the combination of 24 frames a second; for Deleuze movement has always been there in the apparatus. Deleuze sums up that ‘cinema does not give us an image to which movement is

²⁸⁸ Jorge Oter, *Formas de Inmovilidad en la Imagen cinematográfica*, Doctoral Thesis, Universidad del País Vasco, 2013.

²⁸⁹ Gilles Deleuze, *Cinema 1: the Movement Image*, University of Minnesota Press, 1986.

added; it immediately gives us a movement-image. It does give us a section, but a section which is mobile, not an immobile section + abstract movement'.²⁹⁰

Further, within Deleuze's ideas there is one that I find especially productive. For Deleuze, the mobilisation of images creates a mobilisation of thought that would touch the viewer at 'both a subconscious and a supra-conscious level, involving both an affective and intellectual shock, which feed into each other and force the viewer into thinking.'²⁹¹ Deleuze claims that cinema holds the capacity to transform thought, implying that cinema is able to produce its own specific filmic ways of thinking. Although Deleuze applies this to cinema, this argument might be key to examine the moving image within artistic practices — below I will analyse a work by Akram Zaatar. This capacity of the moving image to affect, noted by Deleuze, provides more understandings of the issue of the agency of images, which is examined throughout this dissertation.

Further, for Deleuze cinema produces an auto-temporalization of the image, in the sense that it creates its own specific sense of time apart from an auto-mobilization.²⁹² This issue of time is key to Deleuze's differentiation between the 'movement-image' and the 'time-image'.²⁹³

Further, importantly, for Deleuze 'cinema changed the idea of art through the new ways it invented to show and render movement and time, participating in a distinctive manner in a larger aesthetics of duration, connected not simply with new technologies or new forces, but also with new ways of thinking, new questions and paradoxes, new political uses'²⁹⁴. Examining my artistic research, the Deleuzian 'movement-image' provides a vocabulary for

²⁹⁰ *ibid*, p.2.

²⁹¹ IIs Huygens, 'Deleuze and Cinema: Moving Images and Movements of Thought', *Thinking Images*, issue 182007 Available at: http://www.imageandnarrative.be/inarchive/thinking_pictures/huygens.htm

²⁹² *ibid*.

²⁹³ For Deleuze, the 'movement-image' is rooted 'on classic continuity montage and linear narrative, which tries to overcome the cuts and gaps inherent to montage by creating a fluid movement from one image to the other'. This way, it presents time indirectly 'and quantitatively through movement'. Nonetheless, Deleuze observes a breakdown with post war cinema, say Italian Neorealism and the Nouvelle Vague that would define the 'time-image'. Then, the images show time differently, for instance: (a) in Antonioni is putting together multiple time-levels in one image, (b) in Resnais is blurring the boundaries between images from the past, present and future, whereas (c) in Godard montage is a violent de-association. For Deleuze, these operations will give independence to the image; further, they will provide 'a camera-consciousness which would no longer be defined by the movements it is able to follow or make, but by the mental connections it is able to enter into'.

IIs Huygens, 'Deleuze and Cinema: Moving Images and Movements of Thought', 2007.

²⁹⁴ *Art and the moving image: A Critical Reader*, T. Leighton (ed.) London, Tate Publishing in association with Afterall, 2008, p. 310.

thinking about the indivisibility of movement cinematically. 'Movement in the movement-image is not image + movement: it is mobility-becoming-image'.

Contemporary artistic practices, Akram Zaatari's *This Day*

Currently, a significant number of artists are exploring the terrain between the still and the moving image. Within this investigation I have studied several works: (a) *This Day*, 90 min, a videoessay by of Akram Zaatari, (b) *An afternoon unregistered on the richter scale*, 2011, by raqs media collective, (c) Rabih Mroue's flip-books and installation *The Pixelated Revolution* and (d) *In the Place of Capital* and *Unsupported Traffic* by Zachary Formwalt. These works are just a small sample of contemporary artistic practices that explore (could we also say exploit?) the images in-between the still and the moving image.

Here I will examine an excerpt of the video-essay *This Day*, 2003, by Akram Zaatari²⁹⁵. Let me first remind the reader that his series of collected photographs have been analysed in Chapter 2 in regard to the role of gleaning in this investigation. For *This Day*, a multi-layered and open-ended videoessay, Zaatari draws on this personal collection of documents he has collected (notebooks, audiotapes...) more than twenty years later. This collection is the basis for his on-going examination of the complex situation in the war-torn Middle East. Tellingly, in *This Day* the notion of movement is vital inasmuch as this video-essay moves from Syria to Lebanon, from moving images to still images, from talking about other people to talking about the artist himself.²⁹⁶

The excerpt I want to analyse closely shows a panoramic (moving) image of the desert generated through re-filming a still image using the 'rostrum camera' technique. Crucially, at some point, a moving camel (which has been inserted) appears in this landscape. Thus, in this excerpt two different types of movement occur at the same time within the screen — the re-filming of the still image and the animation. I argue that here the collision of movements is highly productive.

Regarding the broader concerns of this thesis, and in particular the issues of time discussed in Chapter 3 in connection to my work *The Territory between the Images*, Akram

²⁹⁵ Zaatari started to make photographic work in which he re-photographed of all his collected documents after *This Day*.

²⁹⁶ Akram Zaatari, 'Earth of Endless Secrets', The 8th FEA Student Conference, last accessed 28/10/2014 <https://www.youtube.com/watch?v=37fwJJOBFOc>

Zaatari produces significant artworks through appropriating existing images to re-activate past events in the present. Crucially, within his oeuvre, he employs various tactics (gleaning, creating collections, *performing documents* and the interplay of *still-movings*) in order to interrogate the past and also in producing time. Indeed, Peter Osborne suggests, ‘time is not a container but a production’²⁹⁷ within Zaatari’s practice. Therefore, working with photographic materials is key to this production of time inasmuch as time can be contained within the photographs. Through the artistic operations time is produced, a time for the spectator.

Artistic experiments

Within this enquiry, I have explored the issue of a still image that contains movement in a series of experiments based on re-filming still images using the disembodied technique of the ‘rostrum camera’ as the guiding notion — the re-filmed photographic-materials are also some of the ones I have gleaned²⁹⁸. Specifically, these experiments explore some of the possible operations that could be undertaken, such as shooting with a camera using the rostrum table and using a microscopic camera.²⁹⁹ In both cases the camera may move in an ongoing and smooth movement or abruptly. Below I will give an account of a selection of these experiments.

The footage generated in this series of video-experiments introduces movement into the very idea of the still image. It also introduces time. In this way, these materials are situated in-between the still and the moving image, challenging the presumed dichotomy. In fact, these experiments confirm that this dichotomy of still and moving images doesn’t help (us) anymore to understand images. Thus, I would argue that we should need to go beyond these categories.

Regarding the photographic materials used in these experiments, out of the diverse photographs gleaned within this research I selected still images that depicted certain subjects to be re-filmed; subjects were: (a) the sea, (b) gatherings of people in the public space and (c) posed group photos. Each of these subjects has a different relationship to the issue of movement or the ‘rostrum camera’. Movement is a defining feature of the sea *par excellence*;

²⁹⁷ What makes contemporary art contemporary? Or, other people’s lives by Peter Osborne, available at: <http://www.nottinghamcontemporary.org/event/peter-osborne>, last accessed 21/01/2015.

²⁹⁸ These experiments might be key components of future works.

²⁹⁹ This device is called visualiser and, arguably, the microscopic camera could be said to be a small replica of the rostrum camera.

then gatherings of people — connected to a sort of celebration or protest such as in the case of demonstrations — usually convey some body-movements-gestures; finally, the group photos frequently appear when the rostrum camera is employed in documentary films.

All these experiments are *still-moving* in the sense that they are still images that move. In the case of the experiments with the sea photograph, they attempt to give the characteristic movement of the sea back to the still images. In the case of the gatherings of people, they raise the issue of the mass as an agent of change, of movement, of revolution... as we have witnessed in recent years in many different countries³⁰⁰. In the case of the experiments of re-filming the group photos, in which people are posing, they propose a new vocabulary of body gestures as the camera focuses on the way the legs are crossed... in every detail of the body gestures.

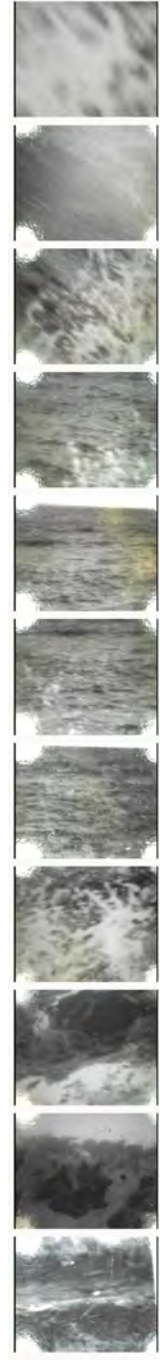


Figure 61. Example of the experiments based on re-filming still images that explore how still image might contain movement. The disembodied technique of the 'rostrum camera' is the guiding notion for these experiments

³⁰⁰ Tellingly, these gathering of people were represented for the first time through photography.

Moving Stills, Moving Stones

Moving Stills, Moving Stones is composed by two videos, one is shown on a tilted monitor that rests on the floor and the other on a flat screen on the wall.. The monitor shows an excerpt of the film *Ama Lur*, also included in the performance-lecture *Moving Stills*, that is a ‘sequence’ of a stone-lifting. This sequence has been put together using different photographs. Despite the fact that the stone has different forms, the sequences (re)create the action of a stone-lifting. Further, the monitor shares some formal similarities with the stones used in stone-lifting. The spectator encounters firstly the film excerpt visually and later, s/he will watch the excerpt with sound through the headphones. This double operation manifests the activation of still images through sound when the spectator engages with the work.

Next, the flat tv displays a video (10 min). At the beginning of the video, an interior clenched fist appears on the screen, this fist moves, it becomes bigger although it strangely blurs... Then an exterior fist appears too. The gestures of these hands are in dialogue. Later on, more hands appear on the screen and the spectator realises that these were photographs. More and more hands emerge. Thus, some arms come to the scene and they engage with the photographs. In this video, still photographs depicting hands (extended palms with outspread fingers, clenched fist...) mix with physical hands. In this video, the tactic *performing documents* is used self-reflexively to perform photographs of hands folding and refolding to illuminate what a photograph may do and what a hand may do. Therefore, in this video the photographs of hands have been re-filmed through the technique of the ‘rostrum camera’ and later these same images are activated through the tactic ‘performing documents’. These two videos are shown in loop.

Belen Cerezo

Moving Stills, Moving Stones

2014

Moving Stills, Moving Stones is composed by two videos, one in a tilted monitor on the floor and the other on a flat screen. The monitor shows a 'sequence' of a stone-lifting from the film *Ama Lur*, 1973, also included in the performance-lecture *Moving Stills*, that. Next, the flat tv displays a video that begins with the technique of the 'rostrum camera' applied on still photographs that depict hands (extended palms with outspread fingers, clenched fist...) and later these same images are activated through the tactic 'performing documents'. The work draws an explicit parallel between lifting stones and the artistic endeavour 'to move' images and it acknowledges that the haptic is located between the so-called still and so-called moving image.

Moving Stills, Moving Stones, two videos (b/w and colour, audio, 10 min)



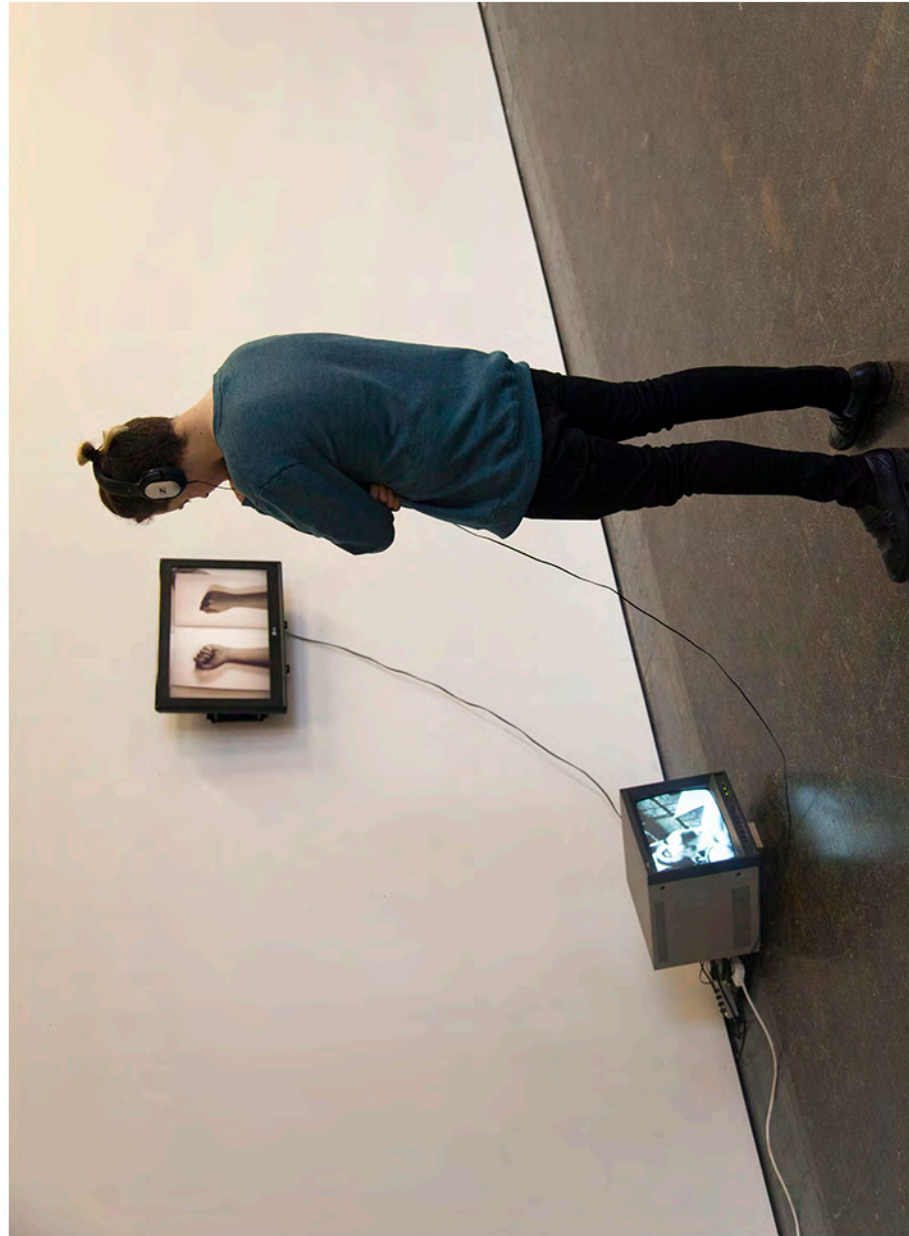
Moving Stills, Moving Stones, two videos (b/w and colour, audio, 10 min)

Figure 62. *Moving Stills, Moving Stones*, Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.



Moving Stills, Moving Stones, two videos (b/w and colour, audio, 10 min)

Figure 63. *Moving Stills, Moving Stones*, Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.



Moving Stills, Moving Stones, two videos (b/w and colour, audio, 10 min)

Figure 64. *Moving Stills, Moving Stones*, Research exhibition, installation view, space 1, Primary, Nottingham, November 2014.

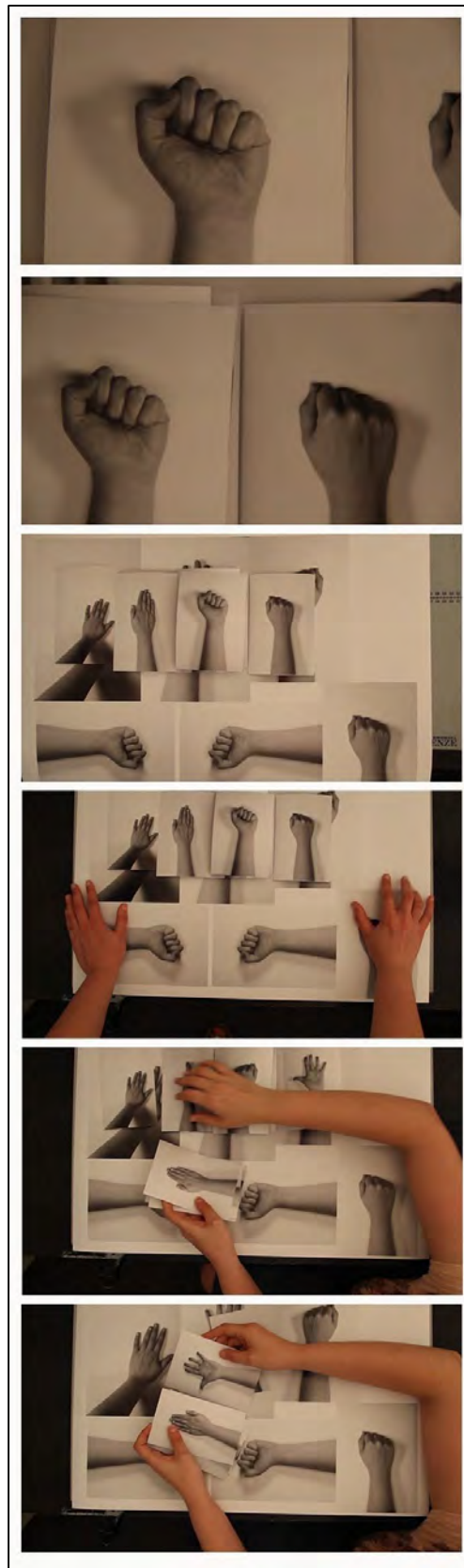
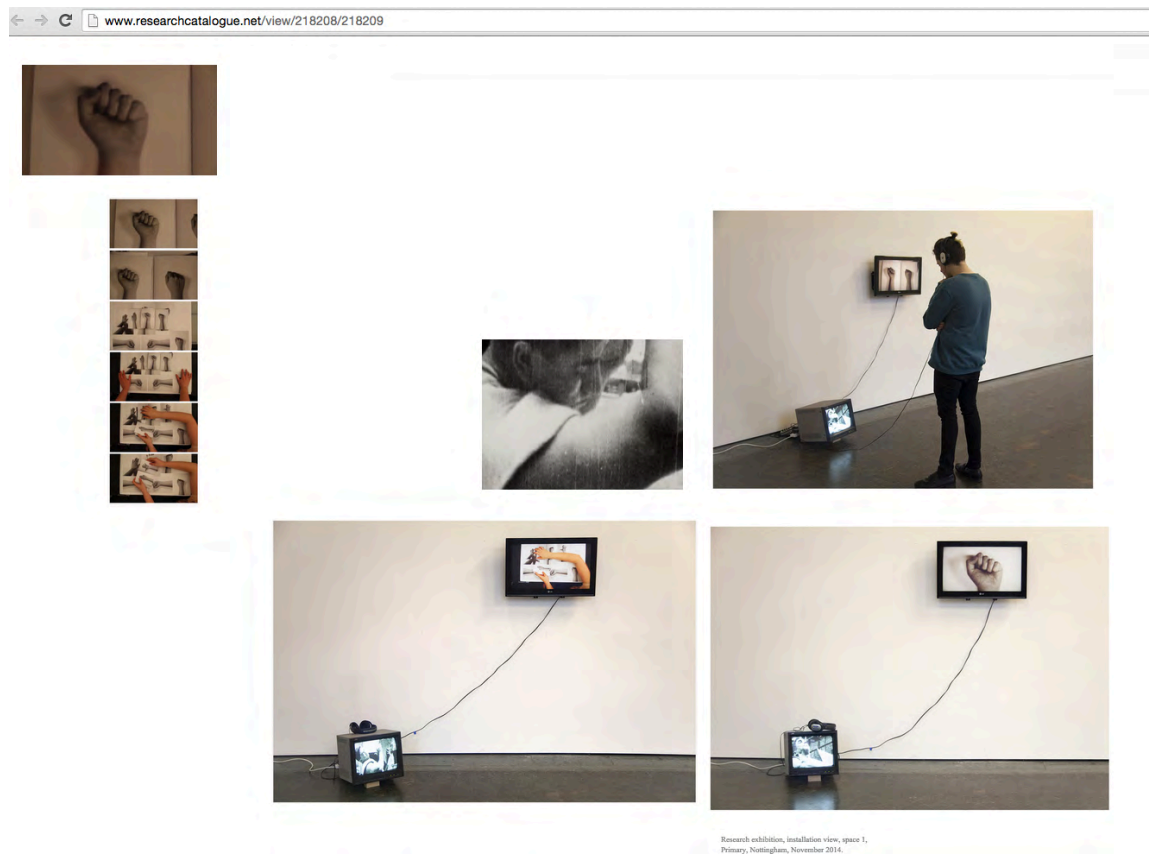


Figure 65. *Moving Stills, Moving Stones*, 2014, details

Click on the link below to open the link to the research catalogue, here the reader can visualise this work.

LINK TO THE RESEARCH CATALOGUE: <http://www.researchcatalogue.net/view/218208/218209>



I presented *Moving Stills, Moving Stones* in the 'Research Catalogue' alongside *Moving Stills* as one illuminates the other and viceversa.

What is this piece of work articulating? What is *Moving Stills, Moving Stones* doing? This work is articulating two arguments. The first one draws an explicit parallel between lifting stones and the artistic endeavour 'to move' images. This analogy expresses that in the same way that stones are tremendously heavy and hard to lift, images are difficult to manoeuvre and they also have weight (among other physical and material properties). Both the stone-lifter and the artist are using their bodies. In both cases the 'movement/motion' is created through the body engaging with the materials. In this respect this work proposes *a certain heaviness* in images. The bodily sounds speak of a human presence struggling to move the photographs, then they resist. This, metaphorically speaking, also has to do with the resistance of images; they resist being 'moved'.

The video on the flat tv, registers two types of movements: the ‘rostrum camera’ movement and the manual movement through the tactic ‘performing documents’. In connection to this, I would argue that the embodied movement emphasises more the materiality of the image whereas the mediated movement through the technology of the lens does not tell so much about the materiality. Therefore the piling, overlapping makes the viewer pay attention to the object. In addition, *Moving Stills, Moving Stones* acknowledges that the haptic is located between the so-called still and so-called moving image. This idea of the optical-haptic was developed by the philosopher Alois Riegl and it was re-examined by Régis Durand and others to explore the notion that:

when we look at photographs we often move from pure opticality to the optical-tactile as our attention moves from a thing being represented to an awareness of the texture of that thing (for example the grain of skin or the weave of foliage), until a point is reached when we identify this with the very texture of the photograph itself³⁰¹

They argue that ‘the haptic is located at the border between film studies and photographic theory’³⁰² and *Moving Stills, Moving Stones* performs this understanding efficiently.

To finish this analysis, in connection to the issue of performance the two videos in *Moving Stills, Moving Stones* as a performance, following the account of the concept of performance as an event already discussed. In *Moving Stills, Moving Stones* the spectator encounters several collisions and collapses: the collapse of the technique of the rostrum camera with the tactic *performing documents*, a collision between representation and presentation. Subsequently, this work blurs the distinctions between subject and object, between materiality and the semioticity of the elements of the performance, between signifier and signified.

Conclusions

Chapter 4 has proved how the issue of ‘still-movings’ is an appropriate and productive terrain to interrogate the functions of images, including their agency, which are the overall aims and concerns of this investigation. The new understandings on the area in-between the still and the moving image contributed to develop this enquiry. Furthermore, the film excerpts

³⁰¹ Elizabeth Edwards and Janice Hart, *Photographs Objects Histories: On the Materiality of Images*, 2004, p. 9.

³⁰² *ibid.*

also point to the final chapter that interrogates the encounter between the body and the still image -and more particularly the hand.

Regarding the overall concerns of this investigation, this chapter has shed some light into the issue of what it does mean that an image moves. This chapter argues that certain modes of understanding images (as either still or moving) are not sufficient and a more nuanced understanding is required. Here I will distil and expand on the main findings and revelations:

Movement in the so-called still image

This chapter has examined the general assumption that photography is still and also freezes movement. Reflection upon the research illuminates several issues:

- (a) interplay between stillness and motion

The need to re-examine the interplay between stillness and motion when categorising images as still or moving. Furthermore, this research suggests that these categories are not that useful anymore, and that new terms and new understandings should be produced. In this way, this chapter contributes to the theoretical discussions that have occurred in last decade which explore the area between the still and moving image.³⁰³ Further, the interrogation conducted in this chapter demonstrates that the boundaries between the still and the moving image are both fragile and porous; arguably, they exist primarily for disciplinary reasons. Furthermore, the investigation suggests that the blurring boundaries between movement and non-movement (same as fiction and documenting) are getting really ambiguous. Within this context, I would argue that there is no distinction between the still and the moving image in terms of their potential to generate counter-imagery.

- (b) interplay between stillness and motion among contemporary artistic practices

³⁰³ This is a vital arena for inquiry regarding in the last decade, numerous publications have explored the terrain between the still and the moving image such as. Some of these publications are: (1) *Stillness and Time: Photography and the Moving Image*; (2) *Between Film and Screen: Modernism's Photo Synthesis*; (3) *Death 24x a Second: Stillness and the Moving Image*; (4) *Still Moving: Between Cinema and Photography*; (5) *Le cinema de l'immobilit, L'Entre-Image*; (6) *Le temps expos: Le Cinema de la salle au mus.e*; (7) *Freeze Frames: Zum Verh.ltnis von Fotografie und Film*; (8) *The Still/Moving Image: Cinema and the Arts*; (9) *Viva Fotofilm: Bewegt/Unbewegt, Cinema before Film*; (10) *The Cinematic and Stillness in a Mobile World*. These publications demonstrate the interest on the still/moving field.

These reasons could explain how this collapse of still and moving image is gaining significance among contemporary artistic practices, as Chapter 4 has contextualised. Indeed, many contemporary image-makers are exploring and playing around within (in-between) this area exploiting all of its thinking-knowing-feeling potency. This is an area that would require further examination that felt out of the scope of this investigation.

- (c) the issue of duration

After interrogating what sort of activation occurs when still images are re-filmed, this investigation demonstrates that the technique of the rostrum camera set images in motion in a specific way that has to do with the issues of time and duration. Crucially, these operations provide them with a duration that affects the spectator, as Deleuze noted. And also a necessary shift from an understanding of the photograph-image as a container - in the sense of capturer of time - to producer of time. Also here I need to repeat that 'still images are always perceived in time', as commented in the performance-lecture *Moving Stills*. Therefore, I would also argue that "there is no such a thing as a still image"³⁰⁴, as commented in *Moving Stills*.

- (d) how sound and montage move and activate still images

The film excerpts presented in *Moving Stills* demonstrate how stills images have been moved, in the sense of activated, through sound and montage. Besides they indicate that certain body gestures-movements can be generated through montage and sound. Further, these excerpts are not utterly 'movement-images' nor 'time-images', they are something different.

- (e) the haptic within photography and film studies

Moving Stills, *Moving Stones* has brought to the fore one of the issues that was latent within this enquiry, which is that the haptic is located at the border between so-called moving and the so-called still image. Through looking at photographs we engage with the texture of the world, with the things we touch. Therefore it seems that through touching we could also explain and reconnect with the issue of what a photograph does. This is precisely what the next chapter aims to do.

³⁰⁴ Commented also in the performance-lecture MOVING STILLS, MOVING STONES.

Experimentality in this research

The research/work expounded in this chapter demonstrates how taking experimental approaches has been extremely productive in order to generate and test out new modes of researching which are not engaged only with the production of new artefacts. In particular, in the case of the performance-lecture *Moving Stills*, *experimentality* and the essayistic intertwine. This is due to the fact that the essayistic generates new modes of thought, which clearly are at play in the performance-lecture. In *Moving Stills* - performance-lecture - the essayistic produces new modes of working, which are situated between the objective and the subjective, between the academic and storytelling, between the scientific and the anecdotal.

This chapter has identified areas of future research; one would be the Ken Burns effect that would pose questions around the digitalization of analogue image-making techniques and its material conditions, including how companies appropriate this technique.

Chapter 5. Moving photographs, Touching photographs

Introduction

This final chapter ‘Moving photographs, Touching photographs’ focuses on the tactic ‘performing documents’ to interrogate how the body, and more particularly the hands, *move* images. The embodied and performative tactic ‘performing documents’ will be scrutinised through the sense of touch and performativity to provide new understandings on the functions and the agency of images. I also explore how artistic and social practices might provide new knowledge on the role of the hand nowadays.

This interrogation draws on my artistic research and theoretical research on the hand and touch, the notions of performance and performativity and affect — Edwards, Austin, Butler, Fischer-Lichte, del Río. With regard to the artistic research, this chapter will scrutinise: (a) the tactic ‘performing documents’, (b) the on-going research practice *Touching hands* consisting of images taken by me and the collection of gleaned images. Also, this chapter contextualises the tactic ‘performing documents’ inquiring into certain artistic and filmic practices — Harun Farocki, Akram Zaatari, Andrew Norman Wilson and Camille Henrot.

Before beginning the examination of the movement that occurs in the encounter between the still image and the body (*embodied* in the hand), I will locate this final chapter in relation to the broader concerns of this investigation. First, with regard to the notion ‘to move’, within this chapter this operates in the sense of *to touch* and *to affect*. In other words, this chapter interrogates the movement/motion that happens to a photograph when it is touched and handled. Further, Chapter 5 ‘Moving photographs, Touching photographs’ counterbalances and develops the interrogation undertaken in Chapter 4 — which addressed the area between the still and the moving image through the notion of the ‘rostrum camera’. Concerning the tactic of gleaning (addressed in depth in Chapter 2 although it runs throughout this investigation); in Chapter 5 there is an attempt to identify new types of photographic materials that operate in socio-political practices. This ongoing gathering of existing materials continues the in-process taxonomy of photographic practices, which will be addressed in the final conclusions to the dissertation.

Concerning the research exhibition, the tactic ‘performing documents’ is present in some of the works in Space 1: *The territory between the images* and *Moving Stills, Moving*

Stones. In Space 2, the tactic ‘performing documents’ has been employed in *How to Open your Eyes?* Finally, the issues of touch and the hand regarding photographs has been explored in the ongoing practice *Touching photographs*, exhibited in Space 2.

The tactic ‘performing documents’

Within this research I have applied the term ‘performing documents’ to the artistic tactic arising from the encounter between the hand and a photograph³⁰⁵. This tactic emerges from the operation of filming still photographs holding the physical photographic-materials with one hand and shooting with a video camera with the other. This would be a simple description of this tactic, though I argue that when navigating Google Earth the cursor operates as the hand. Within this inquiry, I have used the tactic ‘performing documents’ in various works: *How to Open my Eyes?* (discussed in Chapter 1), *The territory between the images* (examined in chapter 2), and *Living Water* and *Benidorm*³⁰⁶. This tactic ‘performing documents’ has varied depending on the works, for instance in *How to Open my Eyes?* a digital visualizer *streams live* the image of my hands engaging and moving photographs in an screen behind myself.



Figure 66. *The Territory Between the Images*, 2012, detail

³⁰⁵ *Performing documents*, or *performing the document* has been used in different artistic contexts in the last years with a different meaning.

Performing documents was a major collaborative research project, which asked how we are dealing with the remains of Live Art today; it consisted of a series of performance workshops, symposia and a conference among others. Some information about this project can be found here:

<http://www.bristol.ac.uk/arts/research/performing-documents/>.

In addition, is the article *Performing the document: New Political Theatricalities* - written by curator and critic Guillaume Désanges - he addresses some artistic practices that make up new documentation when it doesn't exist or is missing- such as Eric Baudelaire's - http://baudelaire.net/extras/biblio/2014_ESSE.pdf

³⁰⁶ These works are not examined in this dissertation because other works encapsulate better the findings of this investigation.

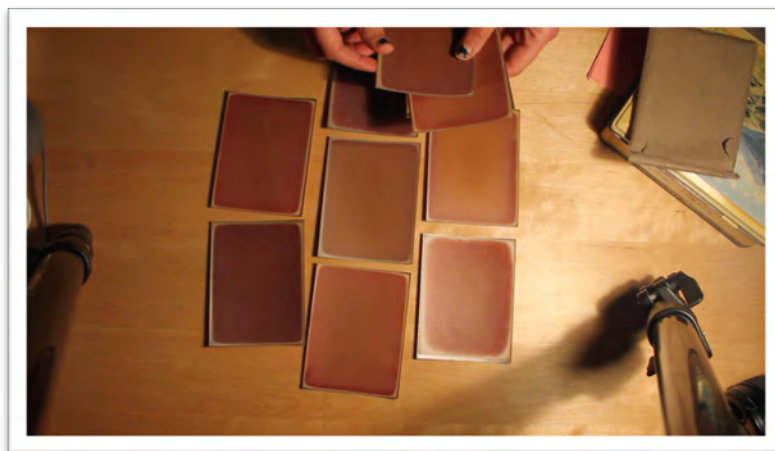


Figure 67 and Figure 68. *How to Open your Eyes?* 2012, detail



Figure 69. *Moving Stills, Moving Stones*, 2014, detail

In reference to the name of this tactic, the term *performing* is applied to the activation that occurs, which will be examined below; and the use of the term *documents* relates to the understandings of photographs as documents discussed in Chapter 1 — they were: (a) photographs as evidence, (b) photographs as something to teach us, and (c) photographs as catalysts of events. With regard to the notion of performance and performativity, introduced in Chapter 1, this last point (c) ‘photographs as catalysts of events’ is particularly pertinent.

In relation to the notion of performance and performativity, I was pondering on the examination of the term performance, as noted in Chapter 1, and particularly with regard to Erika Fischer-Lichte’s insights and Elena Del Río’s affective-performative concerns influenced by Deleuze. For Fischer-Lichte, performance blurs the distinctions between ‘presence’ and ‘representation’. Deleuze understands the body as an assemblage of forces or affects that interact with other forces or affects restoring to the body the dimension of intensity lost in the representational paradigm. For Elena del Río, performance is an ‘expression-event of unassimilable affect (unassimilable to language, binary structures, and ideological functions)³⁰⁷’, as noted in Chapter 1. Thus she argues for ‘the mutual imbrication of affect and performance’³⁰⁸. Elena del Río’s differentiation between animation and movement is thought-provoking in regard to the tactic ‘performing documents’. She remarks that ‘the term “animation” powerfully resonates with the constantly unfinished process of becoming involving the affective body’.³⁰⁹

Furthermore, Toni Negri discusses the role that performance might have in activating life and leading us to resistance. He ponders on how the performative might be able to, as it crosses with art and life, activating reality³¹⁰ and how it leads us to resistance although it might be an event and leading to something ephemeral or negative. For Negri, ‘The performative becomes a creative act. It opens and does not close existence; unceasingly ... Performance helps us to go beyond anguish because its experience is bodily and its body powerful. Performance leads us back to the subject that produces reality. But more is needed

³⁰⁷ Elena del Río, *Deleuze and the cinemas of performance: Powers of affection*, p. 4.

³⁰⁸ *ibid.*, p. 10.

³⁰⁹ *ibid.* p. 27.

³¹⁰ Chantal Pontbriand (ed), *Per/Form, How to Do Things with(out) Words*, Stenberg Press, CA2M, 2014, p.41

to make the performative “happy”. Performativity builds things, horizons, issues, themes, projects.’³¹¹

Following this examination, I suggest that performance might be an excellent instrument to apply to existing photographs in order ‘to put them into motion-action’. Also, keeping in mind that performance affects both the performer and the spectator, I propose that the tactic ‘performing documents’ activates photographs in order to make the spectator think-feel-know. Thus I would link the notion of performativity to the issue of the agency of images which could be defined as the capacity to act, activate, construct and unfix. Therefore, the encounter between the still image, the hand and the camera is an ‘act of activation’. This activation occurs when the still image is held, shown and moved in front of a recording device. This act constitutes an event because it implies a movement/motion ... images then act, they ‘glint’, they touch us, they are at risk...

Caught red-handed. Examination of the use the tactic of ‘performing documents’ in screen-based practices

The tactic ‘performing documents’ has been employed by a number of filmmakers and artists including pioneers such as Harun Farocki and Martha Rosler³¹². This section does not aim to track a genealogy of the tactic *performing documents*; instead my purpose is to critically examine this tactic through discussing Farocki's films *Images of the world and the inscription of war* and *The expression of the hands*. My suggestion is that Farocki's hands operate like a surgeon's hands inasmuch as they have a fundamental role in the construction of robust narratives. Here, it's useful to recount that ever since his first films Farocki has put himself in front of the camera to ‘bring closer’ certain images or situations. In *inextinguishable fire*, 1969, Farocki in front of the camera burns his arm to expose the effects of napalm.

Farocki's hands: the precise hands of a surgeon

³¹¹ibid. p. 44.

³¹² Martha Rosler, *A simple case of torture, or how to sleep at night*, 1983, 63 min. In this work Rosler uses the voice-over and a number of printed media in the form of articles on several subjects to examine the issue of torture in the United States and how U.S. government, American businesses and the media could support it.

Images of the world and the inscription of war, 1988, 103 min., can be seen as a reference essay-film on the issue of representation and its limits and relationship to knowledge.³¹³ Also, this intricate film demonstrates the role of aesthetics in examining the political content of footage from different resources, footage shot in factories, screen captures of computers, and a considerable amount of photographs, archives... photo-books... In regard to this investigation's concerns, Farocki re-films some of these photographs using the technique of the 'rostrum camera' discussed in Chapter 4 and also at certain moments the tactic of *performing documents* is employed. In these occasions Farocki's hands performs some actions on images, which connect with the voice-over commentaries. Here, I will study two remarkable examples although there are more.



Figure 70. Harun Farocki, *Images of the world and the inscription of war* 16mm. 1988, 75min. detail

First, in minute 11, Farocki's hands perform the photographs taken by Marc Garanger, a soldier for the French government to make ID cards for Algerian women who had never been photographed before. Within Farocki's performative examination, he uses his hands first to cover their mouths, noses and cheeks as, tellingly, the veil does. Later, his hands cover their eyes just showing their mouths. Doing this, Farocki creates an unfamiliar image, as we are not accustomed to see just this part of the body on its own.

³¹³ This fact is highlighted through some aerial photographs of the concentration camps taken by Allied planes in 1944. The voice-over in *Images of the world and the inscription of war* analyses their discovery and examination 33 years later by two CIA employees; importantly, they noticed what 'the Allies hadn't wanted to see: that the Auschwitz concentration camp is depicted next to the industrial bombing target', Christa Blümlinger, <http://www.vdb.org/titles/images-world-and-inscription-war> last accessed 18/01/2015



Figure 71 and Figure 72. Harun Farocki, *Images of the world and the inscription of war* 16mm. 1988, 75min. detail

In another example (figure 64 and figure 65), Farocki's hands are framing photograph from Auschwitz, one of the few photographs taken by the SS in the concentration camps³¹⁴. These actions are accompanied by a narrating poetic and interrogating voice-over. Farocki's hands here again have a performative role indicating what to focus on when looking at these images. I argue that Farocki's hands operate like a surgeon's hands; they dissect the images with precision and accuracy. His hands frame what we see of the image. In this sequence, Farocki's hands are next to some scissors. In this way, the analogy between the mode of operation of the scissors and the hands is formed. Hands have the capacity to frame, to cut... an image.

³¹⁴ *Images of the world and the inscription of war*'s voice-over comments that these photographs were never published, although few were taken.



Figure 73, Harun Farocki, *Images of the world and the inscription of war* 16mm. 1988, 75min. detail.

Harun Farocki also conducted a detailed examination of hand gestures and the use of hands in cinema in his film *The expression of the hands*, 1997, 30 min. This film discusses how, initially, the facial close-up shot was employed in cinema to convey emotions through facial expressions; but soon filmmakers also began focusing on hands. This is what Farocki's film analyses, the role of hands in cinema — its significance and its relevance in the narration. This film also ponders on the different gestures of the hand and its meaning in diverse historical contexts; such as the raised clenched fist, which became a symbol for the Republican forces in the Spanish Civil War. In this film through gathering film extracts, Farocki creates a taxonomy of hand gestures which that covers a wide spectrum of filmic practices: from silent to propaganda cinema, from Alfred Hitchcock's *Vertigo* to a typical German genre such as mountain cinema. He also examines the hand in relation to labour.

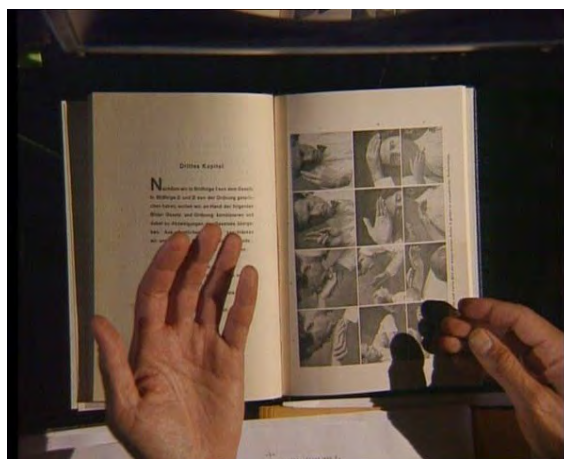




Figure 74 and Figure 75. Harun Farocki, *The expression of the hands*, 1997, 30 min.

In *The expression of the hands* Farocki does something extra apart from gathering and examining film extracts and editing them with a commenting voice-over. He shows (us) his own hands involved in different actions: editing the film, performing some gestures in order to explain and demonstrate those hand-gestures, drawing, writing... In this film Farocki says: ‘we can turn our hands and observe them from every angle. This is impossible with other parts of the body’. These ideas were discussed by the philosopher Edmund Husserl, for him ‘the human hand is a hold from which to best outline this superimposition or “double exposure”’. It is a highly sensitive and also sufficiently “palpable” hold, because, differently from many other body parts, it is visible to the bodily subject itself³¹⁵. Due to these characteristics, the hands become ‘the metonymy of the body’³¹⁶. From this, I understand the hands operating as a metonymy of the whole performing body in the tactic *performing documents*.

The tactic *performing documents* in contemporary artistic practices

Within contemporary artistic practices, it is becoming more and more common to find the tactic *performing documents* in screen-based practices or performances³¹⁷. In continuing this discussion I will examine a video-installation by Akram Zaatari and, again, *Grosse Fatigue* by Camille Henrot.

³¹⁵ Mika Elo, 'Digital Finger: Beyond Phenomenological Figures of Touch', *Journal of Aesthetics & Culture*, vol. 4, 2012.

³¹⁶ *ibid.*

³¹⁷ For instance, in 2013 in a film screening series at the Reina Sofia Museum in Madrid composed by ten films, the promotional image of two of them (*A story for the Modlins* by Sergio Oskman and *La casa Emak Bakia* by Oskar Alegria) showed a pair of hands holding a photograph.



Figure 76. Akram Zaatari, *On photography, people and modern times*, 2010, two-channel video installation, 38'

Zaatari — whose work has been discussed in Chapter 2 and 4 — has usually employed the tactic of *performing documents* in his oeuvre. Here, I will focus on the two-channel video installation *On photography, people and modern times*³¹⁸, 2010, 38 min. that narrates a subjective story of the Arab Image Foundation³¹⁹, Beirut. The left screen shows a view from above of some hands with white gloves — an archivist's hands — leafing through albums and other photographic-materials; next to those materials there are some video-tapes and a video-camera. The right screen shows a frontal view of hands engaging with the materials and also a TV with the interviews with Arab photographers against the clean, new, white background of the archive.

On photography, people and modern times is a powerful reflection that merges different times and spaces dealing with the role of photography and its institutions, in this case the commercial studios where those photographs were taken and the archive that secures their conservation. Within this work, the professional hands of the archivist perform the photographic materials in a clever double view that efficiently indicates the materiality, the physicality and the three-dimensionality of photographs.

In summary, within this investigation *Grosse Fatigue* was examined in Chapter 3 'Working with archives and Filmic Montage for the future' with regard to the emergent form

³¹⁸ *On photography, people and modern times* is available here: <https://vimeo.com/19680810> last accessed 29/12/2014

³¹⁹ See previous footnote, in Chapter 2.
<http://www.fai.org.lb/home.aspx>

of montage characterised by the superimposition of different images, which is a key feature of this *oeuvre* that would indicate significant differences to Warburg's interval and linear filmic montage. The present chapter tackles another distinctive component in *Grosse Fatigue*: the presence of the hands, manicured hands in vivid colours, engaging with different materials such as printed books and also *stuff* like eggs and an orange³²⁰.

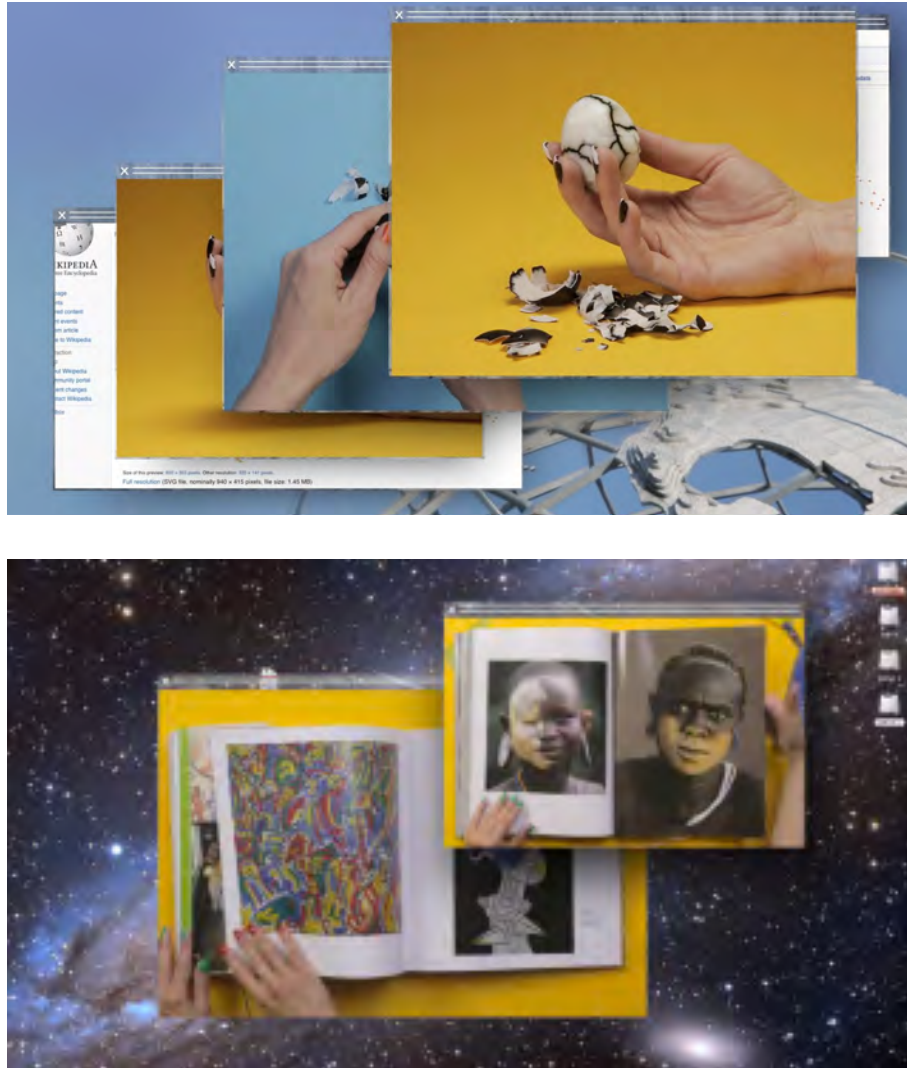


Figure 77, Figure 78, Camille Henrot, *Grosse Fatigue*, 2013 (video, color, sound, 13 min)

According to Heidegger, one needs one's hands to think, to learn and to comprehend³²¹... Within *Grosse Fatigue* the hands are touching objects and books, although these hands only can provide a certain amount of knowledge; it could seem that they are

³²⁰ For Laura McLean-Ferris, the manicured hands give a contemporary 'look' to the work. Laura McLean-Ferris, *Hand Signals*, Art Monthly, 379, 2014, p.7-14.

³²¹ Laura McLean-Ferris, *Hand Signals*, 2014.

overwhelmed by the amount of data. For Laura McLean-Ferris, these presence of hands with ‘technological objects, creating, labouring, reproducing and demonstrating together’ would be a symptom of sort of anxiety³²².

This examination of various artistic practices that are based on the tactic of *performing documents* poses the questions of the role of the hand in culture and in the media in the present. Also, this examination begs another question: What does the hand tell us about what being human is nowadays?

Within cultural theory and other disciplines such as anthropology, the hand occupies a central position³²³. For centuries the hand has been regarded as ‘the instrument of instruments, the most divine thing and a great piece of natural engineering’³²⁴. Thus it is no surprise that the hand was considered the ‘most versatile of human tools, accessory, extension and implement’³²⁵. Further, according to Heidegger, the hand is the essence of humanity and, also, one needs one’s hands to think³²⁶. ‘‘To think’ in Latin is ‘apprehendere’ which means ‘to lay hold of’. Heidegger wrote:

The craft of the hand is richer than we commonly imagine. The hand does not only grasp or catch, or push and pull. The hand reaches, extends, receives and welcomes – and not just things: the hand extends itself, and receives its own welcome in the hands of others. The hand holds. The hand carries. The hand designs and signs, presumably because man is a sign. Two hands fold into one, a gesture meant to carry man into the great oneness. The hand is all this, and this is the true handicraft. Everything is rooted here that is commonly known as the handicraft, and commonly we go no further. But the hand’s gestures run everywhere through language, in their most perfect purity precisely when man speaks by being silent. And only when man speaks, does he think—not the other way around, as metaphysics still believes. Every motion of the hand in every one of its works carries itself through the element of thinking, every bearing of the hand bears itself in that element. All the work of the hand is rooted in thinking.³²⁷

These comments have cause much controversy due to their centrality in his thinking on human being-ness and also because they are rather obscure. Nevertheless, what would be the position of the hand nowadays? We might think in our mediatized, technological and informational world-life, the hand does not occupy a central position anymore. In contrast, in a recent article the curator Laura McLean-Ferris comments that ‘the hand is an abiding subject’³²⁸ inasmuch as it helps us to re-think ‘what it means to be a human being’³²⁹. This

³²² *ibid.*

³²³ For instance, issues like the thumbs in primates and human beings have been discussed in depth.

³²⁴ *The Beauty of Anatomy, 3. Rembrandt and Ruysch*, TV program BBC, 2014.

³²⁵ Thomas Elsaesser and Malte Hagener. *Film theory: An introduction through the senses*, 2010, p. 184.

³²⁶ Laura McLean-Ferris, *Hand Signals*, 2014.

³²⁷ Martin Heidegger, *What is called thinking?*. Vol. 8, Harper & Row, New York, 1968.

³²⁸ Laura McLean-Ferris, *Hand Signals*, 2014.

³²⁹ *ibid.*

chapter through discussing the performative encounter between hand and photographs attempts to illuminate the role of the hand in contemporary culture.

With regard to the position of the hand in the history of photography within the arts, multitude of loaded debates around photography's mechanical character. The issue of the hand, in relation to the idea that there was no labour involved in photographic image-making, was key in the initial controversy aroused by the photographic medium in its early years³³⁰. A certain sort of anxiety in regard to the mechanical character of photography could be observed too in pictorialist image-makers³³¹.

What might the position of the hand and touch be nowadays, when most photographic and filmic practices have become digital? The digital is usually defined technologically as binary logic, although it is important to keep in mind that the etymology of the term 'digital' reminds us of the hand (with its fingers or digits)³³². Whereas the eye was a privileged body part to access the world and sense in previous centuries, including the twentieth, currently the hand is gaining in significance, for instance in the media through the video-game player, the camera operator, the designer and draftsman. Furthermore, eye-hand coordination is crucial in controlling the mouse which functions as a 'technological extension of humans'³³³; besides in recent years touch-screens for mobile phones and other devices have appeared. Would this be symptomatic of a need for human beings to 'do things with the hands'? Would this 'the renewed importance of doing things with the hand' point to the resistance stressed by Toni Negri as previously discussed?

Continuing with this examination and now tackling the presence of hands in contemporary popular culture, Laura McLean-Ferris comments that 'hands are simply more visible in today's image world'³³⁴. According to her, it is common to see hands in photographs pointing at or holding things in social networks such as Instagram or Snapchat due to the ubiquitous, on-the-hoof nature of current image-making technologies.³³⁵ Another

³³⁰ This exemplifies why 'photography has long been understood as a threat to the category of the author in the visual arts as some caricaturists expressed in their comments to the daguerreotype which they reduced to a "passive clock-watching"'. Alan Sekula, *Photography Against the Grain*, 1984, p. xiii

³³¹ Pictorialism is usually defined as a pre-Modernist art photography movement, which is characterised, by some kind of manipulation and other visual features such as the out of focus.

³³² Thomas Elsaesser and Malte Hagener. *Film theory: An introduction through the senses*, 2010, p. 184.

³³³ Ibid.

³³⁴ Laura McLean-Ferris, *Hand Signals*, 2014, p. 7.

³³⁵ Ibid.

key example of the increasing presence of hands in contemporary popular culture can be found in the website *Dear photograph*³³⁶. All these phenomena are clearly symptomatic of a growing concern with the role of the body, with being a body and embodiment in the present.

Within this discussion, the ongoing series *Scanops* by Andrew Norman Wilson is noteworthy³³⁷. In this series Wilson gleans images from googledocs that evidence the unspoken labour force that digitises books for Google. Norman is compiling the *errors* within this process that show workers' fingers covered in pink plastic. These fingers, unexpectedly, appear on our screens showing and distorting the apparent comfort of the internet.



³³⁶ *Dear photograph* functions as a repository of photographs created by the general public through re-photographing (using one hand) an analogue picture in the original location holding it with the other hand. www.dearphotography.com

³³⁷ Andrew Norman Wilson also discusses in his performance *Movement materials and what we can do*.



Figure 79. Andrew Norman Wilson, *The inland printer - 164*, Inkjet print on rag paper, painted frame, aluminium composite material

Figure 80. Andrew Norman Wilson, *North of England institute of mining engineers. Transactions, volume 9 - 306*, Inkjet print on rag paper, painted frame, aluminum composite material

Touching photographs

The last artistic research is its initial phase, so it is not resolved yet. It is formed by two groups of photographs; the first group depicts some photographed hands, black and white, with some hands superimposed on them. These hands are performing different gestures. These photographs convey the Deleuzian image of ‘the fold’ - indicating ‘the inside of the outside’, wherein doubling is folded in upon itself, in such a way that the presentation and the representation, the signified and the signifier... cannot be separated.

The second group of images are existing images that I came across mainly online or in newspapers. I don’t look for these images, they just appear in my daily life. These photographs depict people holding photographs, people using their bodies or hands to hold photographs. These striking images are documents of public denunciations, usually the person in the held photograph is absent - missing, in prison or dead.



Figure 81. *Touching Photographs*, work in progress.

In connection to this enquiry, what interests me in this last category of images is the way the hand(s) hold(s) a photograph. How the photographic object meets the hands. It could be argued that these photographs are held as bodies in a way; they are not just representations of the body. This way, it is not only holding an image of this person, somehow the image prompts that person.

This ongoing research provides some knowledge on the uses of photography in connection to many different places around the world. Here these people are using their bodies to make a claim. Performance is a tool for resistance, as indicated by Toni Negri, for activation, for powerful activation as in the case of *the Mothers of Argentina*. These hands are the hands of resistance, the hands that ask for justice.

In this specific category of images, the movement/motion is fully linked to touch, affect and performance. I am interested in the vocabulary that these images offer to study the encounter between the hands and photographs though examining these details. How can these photographs be handled? What do they tell us about photography and their functions? Next month I will continue my artistic reflection on this category of images.

Conclusions

This final chapter has focused the tactic ‘performing documents’ and it has interrogated how the body, and more particularly the hands, ‘move’ images. These hands are touching photographs, and then what is it ‘to touch’? ‘To touch’ means ‘to come so close to (an object) as to be or come into contact with it’, in the sense of bringing one's hand or another part of one's body into contact with the photographs. Also ‘to be moved’, in the sense of ‘to be touched’ is ‘to be affected’. Hence, I propose that through the tactic ‘performing documents’ an ‘affective encounter’ occurs. Thus, this encounter between the hand and the photograph would trigger ‘affect’, both in the artist and also in the spectator. This powerful ‘affective encounter’ makes the spectator think-feel. How? I think here the touching between the materiality of the body and the materiality of the photograph is vital.

I would suggest that these ‘affective encounters’ contain a sort of ‘performative materiality’ that reflects the materiality of images and also our own materiality. Precisely this

encounter makes the spectator aware of his/her own body, of his/her own alive body. Hence, the tactic 'performing documents' expresses our being bodies. This insight poses more new questions important questions: might approaching performativity through materiality account for modes of knowledge-feeling that activates us? What sort of sociopolitical implications might this have? As I discuss in the overall conclusions of this thesis, these are questions that could be explored in the future.

The on-going research/work *Touching photographs* also addresses the sort of 'affective encounters', full of sociopolitical implications, in which the tactic 'performing documents' express how bodies and existing photographs are mobilised and put into action. Furthermore, it is the presence of the body and the photographs that demonstrates and that bears witness. In these existing photographs that depict bodies and hands handling and touching photographs creates a presence of an absence. Here, I am focusing on the gestures of the hands, on the caring gestures, and here I want to conclude with another quote from Georges Didi-Huberman that tackles the interplay between images, gestures and thoughts:

Certainly, there exists no image that does not simultaneously implicate gazes, gestures and thoughts. Depending on the situation, the gazes may be blind or piercing, the gestures brutal or delicate, the thoughts inept or sublime. But there is no such thing as an image that is pure vision, absolute thought or simple manipulation. It is especially absurd to try to disqualify certain Images on the grounds that they have supposedly been 'manipulated'. All images of the world are the result of a manipulation, of a concerted effort In which the hand of man intervenes - even if it is a mechanical device images (...) The question is rather how to ascertain, each and every time - In each image - what exactly the hand has done, In which way and to which purpose the manipulation took place. We use our hands for better or for worse , we strike or stroke, build or break, give or take. We should, in front of each image ask ourselves the question of how it gazes (at us), how It thinks (us) and how it touches (us) at the same time.³³⁸

³³⁸ Georges Didi-Huberman, How to Open your Eyes in *Harun Farocki: Against What? Against Whom?* ed. Antje Ehmman and Kodwo Eshun, exh. cat., London: Raven Row / Koenig Books, 2009.

Conclusions

This doctoral investigation has explored the question ‘What is it “to move” a photograph?’ focusing on artistic tactics that are used for destabilizing and transforming existing images. Through this research I have examined and tested different artistic tactics that ‘move’ existing images to appraise and evaluate these various methods, and to shed light on the core question. Simultaneously, in order to investigate how an existing image might be ‘moved’, that is, its existing meaning and function destabilized and transformed, it has also been necessary for my research to address the functions of images. This investigation has been conducted through research/work that has produced a body of artworks and a ‘research exhibition’ that re-think the photograph.

As an artist/photographer, I have worked with existing (found and archival) images using these tactics: gleaning, working with archives, the performance-lecture, montage and ‘performing documents’. Furthermore, critical reflection and theoretical research on the fields of photography theory, film studies, visual culture and art criticism, and drawing on Anglo-Saxon and German theory and the ideas of George Didi-Huberman have allowed me to turn the research/work into epistemic claims.

The notion ‘to move’ has guided this investigation and it has offered fruitful new insights on the artistic tactics listed above. In Chapter 2, ‘Gleaning through Appropriation’, ‘to move’ functions as de-contextualisation and re-contextualisation in the sense of movement from one place to another. Importantly, this issue of de-contextualization is vital for photographs as their meaning depends on the context. In Chapter 3, ‘Working with Archives and Filmic Montage for the future’, ‘to move’ is regarded as meaning ‘to combine’, using filmic montage as the tactic. This expands on the notion of de-contextualising photographs, and it is also linked to the need to re-invent the tactic of montage. In Chapter 4, ‘The still image is animated, movement in the still image’, ‘to move’ implies ‘to give movement’ to the still image, in other words, to animate or to set it into motion. This challenges the common assumptions of the so-called still and the so-called moving image. Lastly, in Chapter 5, ‘Moving photographs, touching photographs’, ‘to move’ indicates ‘to touch’ and ‘to affect’. This interrogates the movement/motion that emerges in the ‘affective encountering’ between the hand(s) and the photograph(s).

This Ph.D thesis has critically analyzed my research/work through comparing and situating it in dialogue with other key practitioners. In these conclusions I want to recapitulate

and bring some closure on how key artists such as Jean Luc Moulène, Rabih Mroué and Akram Zaatar, Camille Henrot, Harun Farocki and Andrew Norman Wilson have contributed to this research and how my practice differs from that. Beginning with their contribution to research, I want to highlight that through studying their work in depth I have gained a robust understanding of their practices, how these practices have developed and *why* they do *what* they do. Recapitulating on the similarities of these artists and I, we are concerned with the functioning of images and through our practices we provide new understanding on this issue. In regard to this point, I will highlight that Harun Farocki would be *the* key figure in the study of this question in the last four decades. For instance, his last series of video-works entitled *Parallel*, before his sudden death in 2014, examines the novel imagery of video-games and the new poetic possibilities they offer in regard to image-making in opposition to photography. In a second similarity, most of these artists have explored issues around knowledge and are engaged in exploring novel knowledge-production. Their practices therefore function as artistic research. As discussed in the methodology, then we are bricoleurs that invent new methods. For instance, in the photographic series *39 Strike objects presented by Jean-Luc Moulène*, (for clarity, this is the complete title of the work), Jean-Luc Moulène has created innovative ways of bringing awareness of objects produced outside artistic practices.. Thirdly, going back to this dissertation's introduction, our practices exceed the limits between territories usually separated producing a deterritorialization. Indeed this is what occurs in this investigation as I have explored photography through performative approaches (this issue will be discussed further on). Finally, their practices are also concerned on sociopolitical issues that are related to the present, especially Harun Farocki³³⁹, Rabih Mroué³⁴⁰ and Andrew Norman Wilson³⁴¹.

Being more specific, I will highlight that Harun Farocki and Rabih Mroué as key practitioners for this research. Through Farocki's practice and reflections I have gained a better understanding of the importance of the issue of materiality of images. Through Mroué's work I became aware of the potential of the performance-lecture and the performativity of images. Also, both of their practices combines writing in the form of voice-over in video-

³³⁹ To highlight the political implications of Farocki's work, his first video is a performative work to provoke awareness on Vietnam war in 1968.

³⁴⁰ Rabih Mroué has explored the Syrian Revolution in works such as *and The Inhabitants of Images* and *The Pixelated Revolution*. I have experienced this work twice in Documenta 2014 in Kassel and in the exhibition *Image(s), mon amour*, in CA2M, Madrid 2013.

³⁴¹ Finally, Wilson has critically examined the enormous power of Google as a company and its obscure relationship with its employees.

essays or in the form of the narration in performance-lectures. Their practices gave me the drive to explore new modes of writing both in *How to open my eyes?* and in the work *Moving Stills*.

In order to illuminate the major differences between my artistic research and the ones of Harun Farocki and Rabih Mroué, we need to pay attention to our different positions (personal, spatial, in time and also regarding disciplines). This will shed light on the *situatedness* of their practices and the *situatedness* of mine, following Donna Haraway understandings³⁴². A major difference with Harun Farocki is the history of film³⁴³, which was out of the scope of this investigation. While Farocki's deep interest in this issue has been a crucial component of some of his works such as *Workers Leaving the Factory*, 2008 and in *Eleven Decades* or *Feasting of Flying*, 2006 (discussed in Chapter 3) I have never intended this become a study of the history of film nor to become a film scholar. Finally, as a short overview, the whole of Rabih Mroué's work stems from his personal experiences of the Lebanese Wars and the conflicts in the Middle East. This subject-matter forms a continuous thread throughout his work. This means that our practices tackle very different subject-matters. Another key difference with Rabih Mroué would have to do with the exhibition display. My 'research exhibition' demonstrated the attention and work invested in the display. In contrast, when visiting Mroué's exhibition *Image(s), mon amour*, in CA2M in Madrid in 2013 I noticed that the exhibition display didn't fulfil its potential.

Now, recapitulating the new findings, insights and reflections that have been discussed in the previous chapters, I will gather them here and I will expand on and highlight the importance of these results. The new understandings have to do with these areas:

- The materiality of photographs

This investigation has revealed how and why materiality matters when thinking about and working with photographs. Whereas the common tendency is to think through and examine images through their indexicality (image content), this enquiry has addressed their materiality. This was significant to uncover: the three-dimensionality of photographs, the

³⁴² Haraway, D. 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, vol. 14/no. 3, (1988), pp. 575-599.

³⁴³ He has also written critically on how it would be possible to create a complete taxonomy for cinema motifs.

marks and traces on photographic materials that reflect their usages, the materiality of digital images and the fact that photographs are objects.

The research/work *Margins*, discussed in Chapter 1, ‘From what images are to what images are for’, shows the three-dimensionality of photographs through ‘focusing’ and ‘enlarging’ the neglected edges of photographs. The marks and traces on photographic materials, reflecting their usages, also foregrounds materiality, as shown in the series *Photos of Study*, *Photo-envelopes* and *Photos of Study, Hair-Colour Products*, and also in the video-installation *The Territory between the Images*. Furthermore, the materiality of digital images has been examined through Google Earth imagery in several works and the fact that photographs are objects has been stressed by the tactic ‘performing documents’.

Consequently, this investigation has wrested the understanding of photographic images away from the prevalent idea of images as mere image content. It shows that through focusing on photographs’ materiality we gain new insights about how images function. It was not the intention to suggest that materiality is the only facet, which is capable of bringing about these assertions. Nor does this mean that image content should ultimately be ignored. What this dissertation has done has been to examine the evidences presented in this research/work that ‘unveil’ materiality through an embodied encounter, through touch and tactility. This is a crucial finding emerging from this enquiry; how performance and the body produce new knowledge about the photograph.

This focus on the materiality of images has been important since materiality forces a (more) material and affective mode of engagement with the ‘body’ of the image, arguably, a more empathetic and ethical mode of appropriation.

- A performative approach to working-understanding images

Through performance, through the body, through ‘affective encounters’ with images, which acknowledge and draw on their materiality, new reflections and articulations have emerged. This new knowledge challenges the structuralist and poststructuralist approach to photographs to be ‘read’ as texts. Also, they shed light on why and how the notion of appropriation can be thought-worked with differently to the cool *Pictures*³⁴⁴ model of 80’s appropriation. Thus, not only these ‘affective encounterings’ confront the semantic — shifting

³⁴⁴ See footnote 198

attention away from ideology, meaning, and signification — they do also bring to the fore the sensory, the material and performance. Hence, I have made sense with my senses, not with a disembodied process.

In connection to these ‘affective encounters’, one of the core findings within this research has been the tactic that I have named ‘performing documents’. The focus of this research has mainly been to define it, to examine some of its prominent usages in creative arts and unravel how this tactic might propose new understandings about the role of the hand. These are subjects that have already been discussed at some length, however, there are still more areas which could be explored especially in the form of artistic research. This area is potentially illuminating for questions such as: How might the hands express the vulnerability and the resistance of the body? How do the hands embody the body? What sort of body? Might it be a common body? How might artistic research, drawing on performativity through materiality, highlight modes of knowledge-feeling that have political implications?

- The images in-between the still and the moving image

Also the tactic ‘performing documents’ manifest how the haptic is located at the border between the so-called still and so-called moving image. This helped me to examine the images that challenge these categories, the ones that are still and also moving, specifically through the notion for the ‘rostrum camera’. The research/work argues for more nuanced understandings of these categories and also for their re-conceptualization. Are these categories valid anymore?

- Images and time-history

The research/work, in particular the video-installation *The Territory between the Images*, 2012 has provided insights on how images are also producers of time, in the sense that of the ‘dialectical image’. These images can provide glimpses of the future and accounts of the past too through the juxtaposition of images, as in montage. This production of time would be one of the ways in which images act. This investigation also encompasses other understandings about the issue of the agency of images.

-The agency of images

Additionally, this investigation has provided new insights on the issue of the agency of images — their capacity to act and also resist. The issue of the agency of images illuminates the functions and the productivity of images. Within this research, what images can ‘do’ has been explored from different frames (images as commons, images as boundaries, images as presentations). The tactic of montage turned out to be crucial to produce new understandings about the agency of images. Montage brought this issue to the fore: specifically montage highlighted the resistance of images to the imposition of order when images were located next to other images.

-Montage

Within this research, montage was key both as method for the development of the enquiry and also as an artistic tactic that has been investigated in chapter 3. This double presence highlights its importance in this investigation. As a method that in the production of the work *The Territory between the Images* and also in the configuration of the ‘research exhibition’ in which the insights that this research has provided have been displayed together. Through an ongoing montage, one artwork illuminates the other. Through encountering the artworks, a montage of the findings is created.

In addition, this research has also shed some light on new emerging models (Aranberri and Henrot) on montage that stem from the notions of ‘accumulation’ and ‘superimposition’. These emerging models would require further interrogation: how might these models relate to our societies dominated by capital accumulation? How might superimposition challenge and renegotiate prefabricated assumptions and ways of thinking-feeling-knowing? If so, how?

-Gleaning

Lastly, the research/work has indicated the validity of gleaning as a practice. Through the re-conceptualization of gleaning through the prism of appropriation it has shifted it away from previous models of ‘pastiche’, towards a more ethical and regenerative understanding, based on ‘invocation’, ‘profanation’ and ‘restitution’. More could be explored on the new archival practice that I am generating through gleaning photographic materials. Specifically, this archival practice begs these concerns and questions: what sort of archival practice am I producing through gleaning photographic materials? What is the status of the gleaned photographs when they are not shown, when they are resting in the studio? This future

research might illuminate the complicated process of the archival practice from which my research has developed.

Another area for exciting further research that I have encountered, but that fell outside of the scope of this investigation, is the notion of the essayistic in connection to the performance-lecture. In the future, this could be further developed both through theoretical and artistic research. Research might concentrate both on the methodological and epistemological specificities of the format of the performance-lecture and its similarities and differences with the essay (including the video essay).

To conclude, this research has demonstrated the potential for generating new knowledge through artistic research based on existing photographs. The overall aims of this investigation were to examine how the notion ‘to move’ might account for the artistic operations that destabilise and transform images, and can broaden our understanding about how images function. Rather than approaching these problems through prevailing methods, this enquiry has undertaken an innovative performative approach that explores the space *in-between* images, criss-crosses the *margins* and touches photographs. This performative approach — these affective encounters — have been central to challenge assumptions and offer new understandings of what images are and, more importantly, ‘how they do what they do’, which were my initial questions. I hope this research/work has demonstrated that through different forms of ‘affective encountering’ this unpicks certain complexities around images and also renews our discourses on them instead of demonising or dismissing them.

Thus, this enquiry argues for a ‘performative materiality’ to renovate the discourse on images instead of the usual privileging position of the ‘textual’. This renovation deterritorialises and reterritorialises, exceeding and trespassing over the borders of territories that are usually separated, in this case photography and performance, representation and presentation: putting these categories under pressure. This investigation, based on the question “What is it ‘to move’ an image?”, has generated new insights and reflections which allow us to understand images in a way that is more nuanced and dynamic, and yet grounded in their material properties.

Bibliography

- Adorno, T.W., 'The Essay as Form', *New German Critique*, no. 32, 1984, pp. 151-171.
- Agamben, G., *What is an Apparatus?: And Other Essays*, Stanford Univ Press, 2009.
- , 'Difference and Repetition: On Guy Debord's Films', in T. Leighton (ed.), *Art and the Moving Image: A Critical Reader*, London, Tate Publishing, 2008.
- , *Profanations*, New York, Zone Books, 2007.
- Aguirre, P., 'Semiotic Ghosts: Science Fiction and Historicism', *Afterall: A Journal of Art, Context, and Enquiry*, no. 28, 2011, pp. 124-134.
- Alberro, A., 'The Gap between Film and Installation Art', in T. Leighton (ed.), *Art and the Moving Image: A Critical Reader*, London, Tate Publishing, 2008.
- Alonso, L., Una Producción Cultural Distraída, Desobediente, En Precario e Invertebrada. Análisis De Algunas Prácticas Artísticas En La Actualidad, Universidad Complutense de Madrid, Doctoral Thesis, 2009.
- Ambrozic, A., Vettese, A. *Art as thinking process. Visual Forms of Knowledge Production*, (eds.) Sternberg, 2013.
- Appadurai, A., 'Disjuncture and Difference in the Global Cultural Economy', *Public Culture*, vol. 2/no. 2, 1990, p. 1.
- Archivo Histórico Provincial de León.
<http://www.archivoscastillayleon.jcyl.es/web/jcyl/ArchivosCastillaYLeon/es/Plantilla66y33/1259064329094/ / /> (accessed 25 January 2015).
- Arendt, H., *Men in Dark Times*, Houghton Mifflin Harcourt, 1970.
- , *Hombres En Tiempos De Oscuridad*, Barcelona, Gedisa, 1990.
- Asensi, M., 'Paisajes Nómadas', 2004. http://www.coac.net/ofpaisatge/content/2004/2004_manuel_asensi.pdf, (accessed 21 January 2015).
- Aumont, J., *Montage Eisenstein*, London: British Film Institute, 1987.
- Austin, J., *How to do Things with Words*, Oxford University Press, 1975.
- Azoulay, A., *The Civil Contract of Photography*, The MIT Press, 2008.
- Baetens, J., 'Estudios Culturales y Fotografía', *Status: Published*, 2009.
- Bal, M., *Double Exposures: The Subject of Cultural Analysis*, Psychology Press, 1996.
- , 'Visual Essentialism and the Object of Visual Culture', *Journal of Visual Culture*, vol. 2/no. 1, 2003, p. 5.
- Bal, M., and N. Bryson, *Looking in: The Art of Viewing*, Routledge, 2001.

- Bang Larsen, L., 'Germes', <http://www.nicolaiwallner.com/texts.php?action=details&id=72>, (accessed 23 January 2015).
- Barrett, E., and B. Bolt, *'Practice as Research: Approaches to Creative Arts Enquiry'*, IB Tauris, 2007.
- Barthes, R., *'Mythologies'*, Hill and Wang, 1972.
- , *'Camera Lucida: Reflections on Photography'*, Hill and Wang, 1994.
- , *'Image, Music, Text'*, Hill & Wang, 1978.
- Bate, D., *'Photography (key Concepts)'*, London, Berg, 2009.
- Begg, Z., and Steyerl, H., *'Making Films Politically : Interview with Hito Steyerl'*, 2007, <<http://www.zannybegg.com/hito.htm>>, (accessed 25 January 2015).
- Benjamin, W., 'La Obra De Arte En La Época De Su Reproductibilidad Técnica', *Discursos Interrupidos*, Taurus, 1973
- 'Illuminations', *London: Fontana*, 1973.
- *'Sobre La Fotografía'*, Pre-textos, 2004.
- Berardi, F., 'The Image Dispositif', *Cultural Studies Review*, vol. 11/no. 2, 2013, pp. 64-68.
- Berger, J., *Ways of Seeing*, London and Harmondsworth, Penguin Books, 1972.
- Berrebi, S., 'Jean-Luc Moulène's Dialectical Documents', 2007.
- Berrebi, S., 'Jean-Luc Moulène: Photography as Training Manual', *Afterall*, vol. 28/no. 1, 2011, pp. 34-41.
- Bishop, C., 'How did we Get so Nostalgic for Modernism?', 2013 <<http://blog.fotomuseum.ch/2013/09/1-how-did-we-get-so-nostalgic-for-modernism/>>, (accessed 23 January 2015).
- Borgdorff, H., *The Conflict of the Faculties: Perspectives on Artistic Research and Academia*, Amsterdam, Leiden University Press, 2012.
- Braidotti, R., *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, New York, Columbia University, 1994.
- Braudrillard, J., 'El extasis de la comunicación', in H. Foster (ed.), *La Postmodernidad*, Kairos, Barcelona, 2002.
- Breschand, J., *El Documental: La Otra Cara Del Cine*, Paidós Iberica Ediciones SA, 2004.
- Brewer, J., and A. Hunter, *Multimethod Research: A Synthesis of Styles*, Sage Publications, Inc, 1989.
- Brooker, P., *Modernism/postmodernism*, London, Longman, 1992.
- Bruhn, M., 'Aby Warburg (1866-1929). The Survival of an Idea', <<http://www.educ.fc.ul.pt/hyper/resources/mbruhn/>>, (accessed 25 January 2015).

- Bruzzi, S., *New Documentary: A Critical Introduction*, Routledge, 2006.
- Buck-Morss, S., 'Aesthetics and Anaesthetics: Walter Benjamin's Artwork Essay Reconsidered', *October*, vol. 62/ 1992, pp. 3-41.
- Buck-Morss, S., *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, The MIT Press, 1991.
- Burgin, V., 'Thoughts on Research Degrees in Visual Arts Departments', *International Journal of Technology Management & # 38; Sustainable Development*, vol. 7/no. 2, 2006, pp. 101-108.
- Burgin, V., *Ensayos: Victor Burgin*, Gustavo Gili, 2004.
- , *Thinking Photography*, London, Macmillan, 1982.
- Burgin, V. and H. Van Gelder, 'Eurozine - Art and Politics: A Reappraisal - Victor Burgin, Hilde Van Gelder, *First Published in A Prior Magazine 20*, 2010, <<http://www.eurozine.com/articles/2010-07-30-burgin-en.html>>, (accessed 25 January 2015).
- Burns, K., 'The Worst War Ever', <<http://www.motherjones.com/media/2007/08/worst-war-ever>>, (accessed 25 January 2015).
- Butler, J., *Gender Trouble*, Routledge, 1999.
- Campany, D., *Photography and Cinema*, Reaktion Books, 2008.
- , *The Cinematic*, Whitechapel Art Gallery, 2007.
- , *Art and Photography*, London, Phaidon, 2003.
- , 'Drink the Wine, Discard the Bottle, then Drink Something Else', *Philosophy of Photography*, vol. 1/no. 1, 2010, pp. 18-21.
- Carr, A. 'How do I look? Viewing, Embodiment, Performance, Showgirls, & Art Practice', Doctoral thesis, Sheffield University, 2014.
- Cixous, H., and C. Lispector, *Reading with Clarice Lispector*, Univ of Minnesota Press, 1990.
- Cocker, E., 'Ethical Possession: Borrowing from the Archives', in *Cultural Borrowings: Appropriation, Reworking, Transformation*, ed. by Iain Robert Smith, *Scope: an Online Journal of Film and Television Studies*, vol. 15, 2009.
- Connarty, J., and J. Lanyon, *Ghosting: The Role of the Archive within Contemporary Artists' Film and Video*, Picture This Moving Image, 2006.
- Costinas, C., M. Hlavajova, and J. Winder, *Rabih Mroué - a BAK Critical Reader in artists' practice*, Utrecht, BAK, 2012.
- Crary, J., *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, The MIT Press, 1992.
- Cross, K., and J. Peck, 'Editorial: Special Issue on Photography, Archive and Memory', *Photographies*, vol. 3/no. 2, 2010, pp. 127-138.

- Crow, T.E., *El Arte Moderno En La Cultura De Lo Cotidiano, Volume 10*, Salamanca, Akal Ediciones, 2002.
- Daney S., 'From Movies to Moving', in T. Leighton (ed.), *Art and the Moving Image: A Critical Reader*, London, Tate Publishing, 2008, pp. 334-339.
- Davey, N. 2006, 'Art and Theoria', in Macleod, K. & Holdridge, L. *Thinking Through Art – reflections on art as research*, London: New York: Routledge, 2006. P. 22-39.
- De Certeau, M., *The Practice of Everyday Life*, Trans. Steven Rendall, Berkeley, University of California Press, 1984.
- , *'Heterologies: Discourse on the Other'*, Volume 17, Univ of Minnesota Press, 1986.
- del Río, E., *Deleuze and the Cinemas of Performance: Powers of Affection*, Edinburgh University Press, 2008.
- Delbard, N., 'Jean-Luc Moulene Working to Undermine', *Parachute*, vol. 122, 2006, p. 52.
- Deleuze, G., and F. Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia, Volume 2*, Univ of Minnesota Press, 1987.
- , *Anti-Oedipus: Capitalism and Schizophrenia*, Continuum Intl Pub Group, 2004.
- Denzin, N.K., and Y.S. Lincoln., *Handbook of Qualitative Research*, Sage Publications, Inc, 1994.
- , *The Landscape of Qualitative Research: Theories and Issues*, Sage Publications, Inc, 2003.
- Désanges, G., 'Performer Le Document: Nouvelles Théâtralités Politiques', *Esse Arts Opinions*, no. 81, 2014, pp. 40-47.
- Di Palma, V., D. Periton, and M. Lathouri., *Intimate Metropolis: Urban Subjects in the Modern City*, Taylor & Francis, 2009.
- Didi-Huberman, G. *Atlas: How to carry the world on one's back?*. Madrid: Museo Nacional Centro de Arte Reina Sofía. Germany, & Phoenix Kulturstiftung. 2010,
- , *Confronting Images: Questioning the Ends of a Certain History of Art*, Pennsylvania State Univ Pr, 2005.
- , 'La Exposición Como Máquina De Guerra: Keywords', *Minerva (Madrid)*, no. 16, 2011, pp. 24-28.
- , 'Returning an Image', in *Image Counter Image*, Edited by Patrizia Dander, Okwui Enwezor. ed., 2012.
- , 'to Understand through Images , Image Counter Image Symposium ', updated , 09/06/12, <http://www.hausderkunst.de/index.php?id=751&L=1&tx_ttnews%5Btt_news%5D=2499&cHash=f19b059596fc67402494dc8a50469489>, (accessed 25 January 2015).
- , 'When Images Touch the Real ', in *Iceberg, La Realidad Invisible*, Barcelona, Cal Cego, 2012.
- Dillon, B., 'Collected Works: Aby Warburg's Mnemosyne Atlas', *Frieze*, 2004,
- Eagleton, T., *La Función De La Crítica, Volume 135*, Paidós Iberica Ediciones SA, 1999.

- Edgar, A., and P.R. Sedgwick, *Key Concepts in Cultural Theory*, Psychology Press, 1999.
- Edwards, E., and K. Bhaumik, *Visual Sense: A Cultural Reader*, Berg, 2008.
- Edwards, E. and J. Hart, *Photographs Objects Histories: On the Materiality of Images*, London, Routledge, 2004.
- Edwards, S. *Photography: A Very Short Introduction*, Oxford, New York; Oxford University Press, 2006.
- Elkins, J., 'Afterword: On Beyond Research and New Knowledge', *Thinking through Art: Reflections on Art as Research*, London and New York, Routledge, 2006, pp. 246.
- Elo, M., 'Digital Finger: Beyond Phenomenological Figures of Touch', *Journal of Aesthetics & Culture*, vol. 4, 2012.
- Elsaesser, T. and M. Hagener, *Film Theory: An Introduction through the Senses*, Routledge, 2010.
- Eriksen, T., *Globalization : The Key Concepts*, Oxford, UK ; New York, NY, Berg, 2007.
- Eshun, K., 'Creating Monument Symposium ', updated 08/06/2013,
<<http://www.openartsarchive.org/oaa/content/stuart-hall-and-john-akomfrah-creating-monument-symposium-2>>, (accessed 25 January 2015).
- Esquivias, P., 'Folklore 1', 2006.
- , 'Folklore 2', 2008.
- , 'Nueva Galicia', 2010.
- Evans, D., 'Appropriation: Documents of Contemporary Art', Whitechapel Art Gallery, 2009.
- Farocki, H., "Images of the World and the Inscription of War", 1988, 16mm. 75min
- , "The Expression of the Hands" 1997, 30min.
- Farocki, H., and T. Elsaesser, *Harun Farocki: Working on the Sightlines*, Amsterdam University Press, 2004.
- Farocki, H., and G. Didi-Huberman, *Desconfiar De Las Imágenes*, Caja Negra, 2013.
- Farocki, H., and I. Stache, '*Crítica De La Mirada*', Editorial Altamira, 2003.
- Fernandez Pello C., 'El Conocimiento Afectado', *Re-Visiones*, vol. 1/no. 1, 2011.
- Fernández Polanco, A., 'Otro Mundo Es Posible ¿Qué Puede El Arte?', *Estudios Visuales: Ensayo, Teoría y Crítica De La Cultura Visual y El Arte Contemporáneo*, no. 4, 2007, pp. 125-144.
- Fischer-Lichte, E., *The Transformative Power of Performance: A New Aesthetics*, Routledge, 2008.
- Flusser, V., *Towards a Philosophy of Photography*, Reaktion Books, 2000.
- , *Into the Universe of Technical Images, Volume 32*, U of Minnesota Press, 2011.

- Harty, D., 'Drawing/experience. A process of translation', Doctoral thesis, Loughborough University, 2009.
- Ford, C., *'The Kodak Museum: The Story of Popular Photography'*, Century Hutchinson Ltd. in association with the National Museum of Photography Film and Television, 1989.
- Foster, H., *La Posmodernidad*, Kairós, 2002.
- , 'An Archival Impulse', *October*, 2004, pp. 3-22.
- Foucault, M., *'Vigilar y Castigar'*, Siglo XXI de España Editores, 2000.
- , 'What is an Author?', *Contributions in Philosophy*, vol. 83/, 2001, pp. 9-22.
- , *'The Order of Things: An Archaeology of the Human Sciences'*, Psychology Press, 2002.
- , *Archaeology of Knowledge*, Routledge, 2007.
- Frank, R., 'When Form Starts Talking: On Lecture-Performances', *Afterall: A Journal of Art, Context, and Enquiry*, vol. 33/no. 1, 2013, pp. 4-15.
- Franke, A., 'Much Trouble in the Transportation of Souls, Or: The Sudden Disorganization of Boundaries', *Animism*, vol. 1/, Berlin, Sternberg Press, 2010.
- Fried, M., *'Why Photography Matters as Art as Never before'*, Yale University Press, 2008.
- García Varas, A., *Filosofía De La Imagen*, Ediciones Universidad de Salamanca, 2011.
- Goldsmith L. and R. Rakes, 'One Image Doesn't Take the Place of a Previous One Harun Farocki's Images of War (at a Distance) at MoMA',
<http://www.brooklynrail.org/2011/10/film/one-image-doesnt-take-the-place-of-the-previous-one-harun-farockis-images-of-war-at-a-distance-at-moma>, (accessed 23 January 2015).
- Gonzalez, L., 'Make Me Yours: The Psychodynamics of Seduction through Works of Art.', Doctoral Thesis, Sheffield University, 2010.
- Graw, I., 'Dedication Replacing Appropriation: Fascination, Subversion and Dispossession in Appropriation Art', in George Baker, Jack Bankowsky Et Al, *Louise Lawler and Others*, Ostfildern-Ruit, 2004, pp. 45-67.
- Gray, C., and J. Malins, *Visualizing Research: A Guide to the Research Process in Art and Design*, Ashgate Pub Ltd, 2004).
- Guattari, F., *Micropolítica: Cartografías Del Deseo*, Madrid. Traficantes de Sueños, 2006.
- Gusmão, J. M., P. Pavia, and H. Legg, 'On the Movement of the Fried Egg and Other Astronomical Bodies', Ikon Gallery, 2010.
- Hall, S., *Representation: Cultural Representations and Signifying Practices*, Sage, 2007.
- Halle, R. 'History is Not a Matter of Generations: Interview with Harun Farocki', *Camera Obscura-Berkeley then Los Angeles then Bloomington-*, 2001, pp. 47-76.

- Haraway, D. 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, vol. 14/no. 3, (1988), pp. 575-599.
- Hardt, M. 'Affective Labor', *Boundary 2*, vol. 26/no. 2, (1999), pp. 89-100.
- Heidegger, M., *What is Called Thinking?*, Volume 8, Harper & Row New York, 1968.
- Henrot, C., "Grosse Fatigue", 2013, video, color, sound, 13min .
- Hernández Navarro, M.A., *Hacer Visible El Pasado. El Artista Como Historiador Benjaminiano*, 2010.
- Hesler, J., 'Playing with Death. the Aesthetic of Gleaning in Agnes Varda's Les Glaneurs Et La Glaneuse', *Telling Stories: Countering Narrative in Art, Theory and Film*. ed. Jane Tormey and Gillean Whitely. Newcastle upon Tyne, Cambridge Scholars Publishing, 2009.
- Highmore, B., *'Everyday Life and Cultural Theory: An Introduction'*, Psychology Press, 2002).
- Hoelzl, I. and F. Tietjen, 'Images in Motion', *Cahiers, Photography Department at LUCA School of Arts, Brussels*, vol. 3, 2012.
- Holert, T., 'Art in the Knowledge-Based Polis', *E-Flux*, no. 3, 2009.
- , 'Visual Antagonisms and a Critique of the Frame', in P. Dander & J. Lorz ed., *Image Counter Image*, Haus des Kunst, 2012.
- Holly, M.A., and M. Smith, *What is Research in the Visual Arts?: Obsession, Archive, Encounter*, Clark Art Institute, 2009.
- Husemann, P., 'The Absent Presence of Artistic Working Processes. the Lecture as Format of Performance', pp. 05/10/2014, .
- Jaio, M., 'Ibon Aranberri. Organogramme', 2011.
- Johnson, R., *The Practice of Cultural Studies*, London, Sage, 2004.
- Jones, P., 'Telling Stories: Countering Narrative in Art, Theory and Film by Jane Tormey and Gillian Whiteley (Eds)', *The Art Book*, vol. 17/no. 2, 2010, pp. 67-67.
- Keenan, T., and H. Steyerl, 'What is a Document? an Exchange between Thomas Keenan and Hito Steyerl', *Aperture*, no. 214, 2014, pp. 58-64.
- Keiller, P., *Robinson in Ruins*, 2010. (film)
- Hopelman, I., 'The Molyneux Problem, Five backstage stories — and a map of why and how', Doctoral thesis, MakHU, Utrecht School of the Arts. Utrecht, 2011.
- Krauss, R., 'The Photographic Conditions of Surrealism', *October*, vol. 19, 1981, pp. 3-34.
- Larranaga, J., 'La Imagen Instalada', *Re-Visiones*, vol. 1/no. 1, 2011.
- Lazzarato, M., 'Struggle, Event, Media', 2003. <<http://eipcp.net/transversal/1003/lazzarato/en>>, (accessed 23 January 2015).

- , 'From Knowledge to Belief, from Critique to the Production of Subjectivity', 2008, <<http://eipcp.net/transversal/0808/lazzarato/en>>, (accessed 25 January 2015).
- Lefebvre, H., *The Production of Space*, Wiley-Blackwell, 1991.
- Leighton, T., *Art and the Moving Image: A Critical Reader*, Tate Publishing, 2008.
- Lispector, C., *Agua Viva*, New Directions, 2012.
- , *Aprendiendo a Vivir: Y Otras Crónicas*, Siruela, 2007.
- , *The Hour of the Star*, Translated by Giovanni Pontiero, New York, New Directions, 1992,
- Macleod, K. & Holdridge, L. Thinking Through Art – reflections on art as research, London: New York: Routledge, 2006.
- Maharaj, S., 'Know-how and no-how: Stopgap Notes on “method” in Visual Art as Knowledge Production', *Art and Research. A Journal of Ideas, Contexts and Methods*, vol. 2/no. 2, 2009. <http://www.artandresearch.org.uk/v2n2/maharaj.html> (accessed 25 January 2015).
- Mansfield, N., *'Subjectivity: Theories of the Self from Freud to Haraway'*, NYU Press, 2000.
- Marker, C., *La Jetée*, 1962.
- , *Sans Soleil*, 1983.
- , *Le Tombeau d'Alexandre Aka the Last Bolshevik*, 1992.
- Marks, L., 'The Skin of the Film', *Intercultural Cinema, Embodiment, and the Senses*, 2000.
- Martinez, P., 'De Crisis Financiera a Crisis De Representacion: No Nos Representan', *Re-Visiones*, vol. 1/no. 1, 2011.
- , 'Sobre Investigaciones Artísticas', *Re-Visiones*, vol. 1/no. 1, 2011.
- Massey, D. B., *'For Space'*, Sage Publications Ltd, 2005.
- Massumi, B., 'The Autonomy of Affect', *Cultural Critique*, no. 31, 1995, pp. 83-109.
- , *A Shock to Thought: Expression After Deleuze and Guattari*, London, Routledge, 2002.
- Massumi, B., and P. Patton, *Deleuze: A Critical Reader*, Oxford, Basil Blackwell, 1996.
- Merewether, C., *The Archive*, The MIT Press, 2006.
- Michaud, PA., *Aby Warburg and the Image in Motion*, Zone Books, 2007.
- Mieke, B., 'Image Counter Image Symposium ', updated 09/06/12, <http://www.hausderkunst.de/index.php?id=751&L=1&tx_ttnews%5Btt_news%5D=2511&cHash=6cfaefd bcc6dee0aa8c0e36577b4f090>, (accessed 25 January 2015).

- Mikanowski, J., 'Akram Zaatari damaged Negatives: Scratched Portrait of Mrs. Baqari, 2012', <http://monsoonartcollection.com/akram-zaatari/untitled/>, (accessed 25 January 2015).
- Miller, T., 'Situating Images, Photography, Writing, and Cinema in the Work of Guy Debord', in K. Beckman and L. Weissberg eds, *On Writing with Photography*, Minnesota Press, Minneapolis, 2013.
- Mitchell, W. J. T., *Iconology: Image, Text, Ideology, Volume 164*, Chicago, University of Chicago Press, 1986.
- , *Picture Theory: Essays on Verbal and Visual Representation*, Chicago, University of Chicago Press, 1994.
- , *What do Pictures Want?: The Lives and Loves of Images*, Chicago, University of Chicago Press, 2005.
- Moulène, J.L., F. Briony, Y. A. Bois, et al., *'ean-Luc Moulène*, Köln, Verlag der Buchhandlung Walther König; Nîmes, Carré d'art-Musée d'art contemporain de Nîmes, 2009.
- Mroué, R., 'The Inhabitants of Images', 2009.
- Mroué, R., 'The Fabrication of Truth', *Afterall: A Journal of Art, Context, and Enquiry*, no. 25, 2010, pp. 86-89.
- Muller, M.G., 'Resistance is Futile' in *Image Counter Image*, P. Dander & J. Lorz, Haus des Kunst, 2012.
- O'Sullivan, S., 'The Aesthetics of Affect: Thinking Art Beyond Representation', *Angelaki: Journal of Theoretical Humanities*, vol. 6/no. 3, 2001, pp. 125-135.
- Oxford English Dictionary*, New York, *Oxford University Press*, 1994.
- Oxford English Dictionary Online*, vol. 14, Calgary, Mount Royal College Lib., 2004.
- Patton, P., *Deleuze: A Critical Reader, Volume 2*, Wiley-Blackwell, 1996.
- Pinto, I., 'Guy Debord: arte, espectáculo, sociedad', *Bifurcaciones*, no. 5, 2005.
- Purdy, A., J. Connarty, and J. Lanyon., 'Ghosting: The Role of the Archive within Contemporary Artists' Film and Video', *Image [&] Narrative [En Ligne]*, no. 17, 2007.
- Rafailidou, I. J., 'Mapping Mobility Through The Moving Image: New Geographies, Migratory Movements and Urban Spaces in Contemporary Video Practices', Doctoral thesis, The University of Leeds, 2011.
- Rancière, J., *Sobre Políticas Estéticas, Volume 2*, Univ. Autònoma de Barcelona, 2005.
- , *The Future of the Image*, London, Verso, 2007.
- Richter, G., 'Miniatures', *Journal of Visual Culture*, vol. 3/no. 3, 2004, pp. 367-371.
- Rogoff, I., 'Studying Visual Culture', *The Visual Culture Reader*, London, Routledge, 1998, pp. 14-26.
- , *Terra Infirma: Geography's Visual Culture*, London, Routledge, 2000.
- Rolnik, S., '¿El Arte Cura?', *Quaderns Portàtils/Cuadernos Portátiles*, vol. 2, 2001.
- , 'Furor De Archivo', *Revista Electrónica Estudios Visuales*, no. 7, 2010, pp. 115-129.

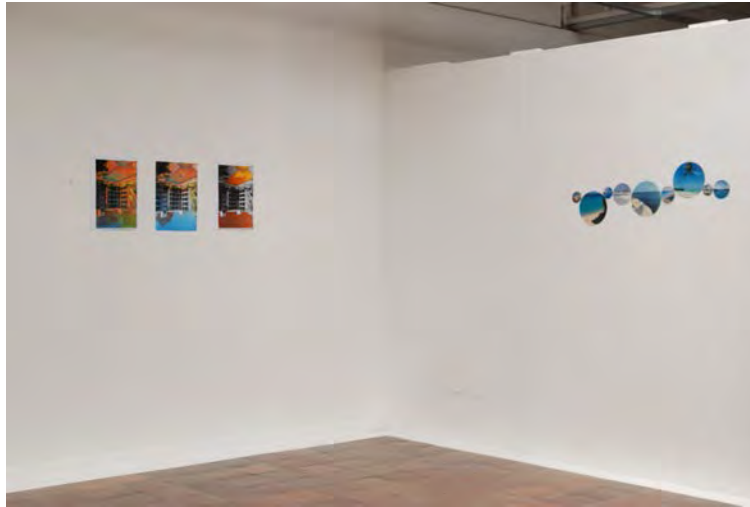
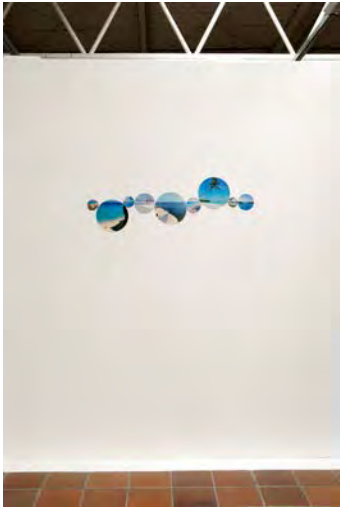
- , 'A Cielo Abierto. Activaciones Del Cuerpo, Invenciones De Sentido'.
- Roma, V., *Rostros*, Cáceres, Periférica, 2011.
- Romero, P.G., and G. Didi-Huberman, 'Un Conocimiento Por El Montaje', *Revista Minerva*, no. 5, 2007, retrieved 10-02-2014.
- Rose, G., *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*, Sage Publications Ltd, 2007.
- Schaber, I., 'Obtuse, Flitting by, and Nevertheless there', Doctoral thesis, Goldsmiths, University of London, 2012.
- Schön, D.A., *'The Reflective Practitioner- How Professionals Think in Action'*, London: Temple Smith, 1983.
- Schröter, J., 'Technologies Beyond the Still and the Moving Image: The Case of the Multiplex Hologram', *History of Photography*, vol. 35/no. 1, 2011, pp. 23-32.
- Schwab, M. 'Image Automation: Post-Conceptual Post-Photography and the Deconstruction of the Photographic Image', Doctoral thesis, Royal College of Art, 2008.
- , 'Editorial Statement', *The Journal for Artistic Research (JAR)*, no. 2, 2012,
- , 'Expositions in the Research Catalogue', in Schwab, M. and H. Borgdorff eds., *the Exposition of Artistic Research: Publishing Art in Academia*, Leiden University Press, 2014, pp. 92-104.
- Schwab, M., and H. Borgdorff, *The Exposition of Artistic Research: Publishing Art in Academia*, Amsterdam, Leiden University Press, 2014.
- Sekula, A., *Photography Against the Grain*, Halifax, Nova Scotia College of Art and Design, 1984.
- Shklovsky, V., *Theory of Prose*, Dalkey Archive Press, 1991.
- Silverman, K., and H. Farocki, *Speaking about Godard*, NYU Press, 1998.
- Simons, J., *Foucault and the Political*, Psychology Press, 1995.
- Smith, A., *Agnès Varda*, Manchester Univ Pr, 1998.
- Steyerl, H., 'Aesthetics of Resistance? Artistic Research as Discipline and Conflict', *Mahkuzine, Journal of Artistic Research*, no. 8, 2010, p. 31.
- , 'Documentary Uncertainty', *A Prior*, vol. 15, 2007, pp. 302–308.
- , 'In Defense of the Poor Image', <<http://www.e-flux.com/journal/view/94>>, (accessed 23 January 2015).
- , 'In Free Fall: A Thought Experiment on Vertical Perspective', 2011. <<http://www.e-flux.com/journal/view/222>>, (accessed 23 January 2015).
- , 'November', 2004.

- , 'Politics of the Archive', 2008. <<http://eipcp.net/transversal/0608/steyerl/en>>, (accessed 23 January 2015).
- , 'The Empire of Senses', 2007. <<http://eipcp.net/transversal/1007/steyerl/en>>, (accessed 23 January 2015).
- Stivale, C.J., *Gilles Deleuze: Key Concepts*, McGill Queens Univ Press, 2005.
- Sullivan, G., *Art Practice as Research: Inquiry in Visual Arts*, Sage Publications, Inc, 2009.
- Tagg, J., *The Burden of Representation: Essays on Photographies and Histories*, Univ of Minnesota Press, 1988.
- , *El Peso De La Representación*, Editorial Gustavo Gili, 2005.
- Tomlinson, J., 'Globalization and Cultural Analysis', *Globalization Theory: Approaches and Controversies*, 2007, pp. 148-168.
- Ulmer, G.L., 'The Object of Post-Criticism', *Postmodern Culture*, vol. 94, 1985.
- Valdés, A., 'De Ángeles y Ninfas: Conjeturas Sobre La Imagen En Warburg y Benjamin', *Aisthesis*, no. 54, 2013, pp. 381-384.
- Van Alphen, E., 'Affective Art is Thinking Art', <<http://ca2m.org/es/pensamiento-y-debate/archivo-jornadas-de-la-imagen/788>>, (accessed 25 January 2015).
- , *Art in Mind: How Contemporary Images Shape Thought*, University of Chicago Press, 2005.
- Varda, A., *The Gleaners and I (Les Glaneurs Et La Glaneuse)*, 2000.
- Watters, A.V., Defamiliarization: Shklovsky, Brecht, Debord, 2002, <https://www.yumpu.com/en/document/view/20063722/defamiliarization-audrey-watters> (accessed 20 September 2015).
- Verwoert, J., 'Apropos Appropriation: Why Stealing Images Today Feels Different', in Beatrix Ruf (ed.), *Tate Triennial 2006: New British Art*, London, Tate Publishing, 2006, pp. 14-21.
- , *Tell Me what You Want, what You really, really Want*, Piet Zwart Institute, Willem de Kooning Academy, Rotterdam University, 2010.
- , 'Saber Es Sentir, También, Tanto Si Queremos Como Si no. Sobre El Hecho De Presenciar Lo Que Se Siente y La Economía De La Transferencia', in MACBA (ed.), *En Torno a La Investigación Artística Pensar y Enseñar Arte: Entre La Práctica y La Especulación Teórica*, 2011, 13-18.
- Vettel-Becker, P., *Shooting from the Hip: Photography, Masculinity, and Postwar America*, Univ of Minnesota Press, 2005.
- Vicente, P., *Instantaneas de la Teoria de la Fotografía*, Tarragona, Arola, 2009.
- Vincs, K., 'Rhizome/Myzone: A Case Study in Studio-Based Dance Research', in Barrett, E. Bolt, B. (ed.), *Practice as Research: Approaches to Creative Arts Enquiry*, London, I.B. Tauris, 2007.
- Vindel, J., 'Politizar La Historia Del Arte, Liberarse Del Origen Absoluto: Dos Cuestiones Pendientes', *Revisiones*, vol. 0/, 2010.

- Vukceovich, M., 'Representation', 2002 <<http://csmt.uchicago.edu/glossary2004/representation.htm>>, (accessed 23 January 2015).
- Wells, L., *Photography: A Critical Introduction*, London, Routledge, 2004.
- Williams, R., and E. Williams, *Television: Technology and Cultural Form*, Psychology Press, 2003.
- Wolfe, T., and D. Medina, *La Palabra Pintada*, Anagrama, 1989.
- Zaatari A., 'On Photography, People and Modern Times', two-channel video installation, 38', 2010.
- Zylinska, J., 'On Bad Archives, Unruly Snappers and Liquid Photographs', *Photographies*, vol. 3/no. 2, 2010, pp. 139-153.
- Other resources:
- <www.macmillandictionary.com/dictionary/british/move>, (accessed 25 January 2015).
- <www.dearphotography.com>, (accessed 25 January 2015).
- <<http://csmt.uchicago.edu/glossary2004/montage.htm>>, (accessed 25 January 2015).
- 'About Performing Documents', <<http://www.Bristol.Ac.uk/arts/research/performing-Documents/>>, (accessed 25 January 2015).
- 'Arab Image Foundation', <<http://www.fai.org.lb/home.aspx>>, (accessed 25 January 2015).
- 'Comunes' Contra y Más allá Del Capitalismo', 08/04/14, <<http://www.diagonalperiodico.net/saberes/22483-commons-contra-y-mas-alla-del-capitalismo.html>>, (accessed 25 January 2015).
- 'Documentarists of Japan # 9, Matsumoto Toshio', <<http://www.yidff.jp/docbox/9/box9-2-e.html>>, (accessed 25 January 2015).
- 'Entrega de una copia digitalizada del primer vuelo fotográfico sobre España'
<http://www.Defensa.Gob.es/gabinete/notasPrensa/2011/09/DGC_110907_centrogeografico.Html>, (accessed 25 January 2015).
- 'Inaki Perurena: 'Ha Habido Positivos Por Nandrolona En El Levantamiento De Piedra'',
<<http://www.jotdown.es/2013/07/inaki-perurena-ha-habido-positivos-por-nandrolona-en-el-levantamiento-de-piedra/>>, (accessed 25 January 2015).
- 'La Nube, Radio Program', <http://www.rtve.es/alacarta/audios/en-la-nube/nube-rostros-26-01-12/1305182/>, (accessed 25 January 2015).
- 'Press Release', <<http://www.thomasdanegallery.com/exhibitions/35/overview/>>, (accessed 25 January 2015).
- 'Soy Cámara. El Programa Del CCCB. Mal De Archivo', TV program, rtve, 2011.
- 'The Beauty of Anatomy, 3. Rembrandt and Ruysch', TV program, BBC, 2014.

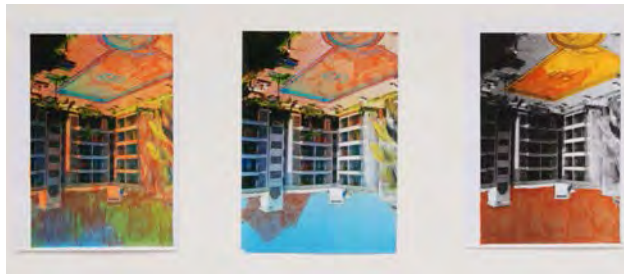
Appendix

Initial experiments
Summer Lodge, NTU, 2011

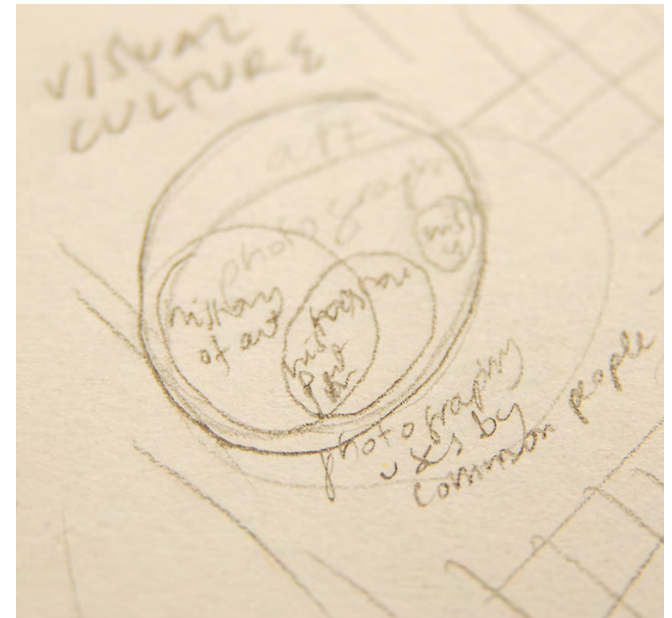


At the beginning of my research I explored the role of imagery in tourism attempting to move the narratives those images entail.

While making this research/work has I examined the work of Rogelio Lopez Cuenca.



Hotel Series, 2011 (on progress, working title)



This diagram made in the early phase of the research maps out how I situate art and photography within the bigger field of visual culture.

Benidorm: First use of the tactic 'performing documents'

Benidorm is an unresolved video piece in which I perform different collected photographic materials from diverse origins, including Google Earth.

Gathering of esixiting notes

This video uses a simple technique to present various images. Each image is moved in front of the handheld camera and the voice speaks over, in Spanish, spontaneously to create another narrative and multiple poetic stories.

This video explores the relationship between photography and place and more precisely considers the desire for the unknown, for the unexplored or different and imagery related to travel and tourism.

This piece relates different photographic materials; old found photographs, family photographs, holiday snapshots, brochures, catalogues, postcards, googlemaps, google-street viewer. The physical qualities of the images are important. The camera captures the qualities of the small black and white photographs, the materiality of the albums, the reflections on the computer screen or on the glossy postcards and magazines through the performativity of the hands moving them.

'Benidorm is an economic model for Spain. I can imagine what it's like, although I don't want to have a clear position about it'. 'I guess the video is a way to speculate about images and places, specifically holiday destinations.'

Cultural understandings and misunderstandings

For British people Benidorm is a specific stereotype.

Benidorm is a popular holiday destination for some British people, specially for those that are interested in sun, sea, sangria, sex, and being around other British holiday makers.

This juxtaposition of the desire of the imagery on the one side of the postcard, and then the negative experience, of a worker of the holiday area, experiencing something different to what the postcard portrays, and this is expressed in her written letter on the reverse.

challenging myself through the exploration of new media (both video, performance and narration) and asking some questions about how we inhabit photographs.

(...)

first time that I add a voice narration in my art-practice, although is a speculative, humorous and precarious narration that serves as an another layer to the way the different photographic images I show to the camera. I want to continue producing simple and performative videopieces, although I want to try out other methods as interviews and *mise en scène*.

Apart from this I want to produce some images, collages, painting, silkscreens...



Benidorm, 2011, video unfinished, stills

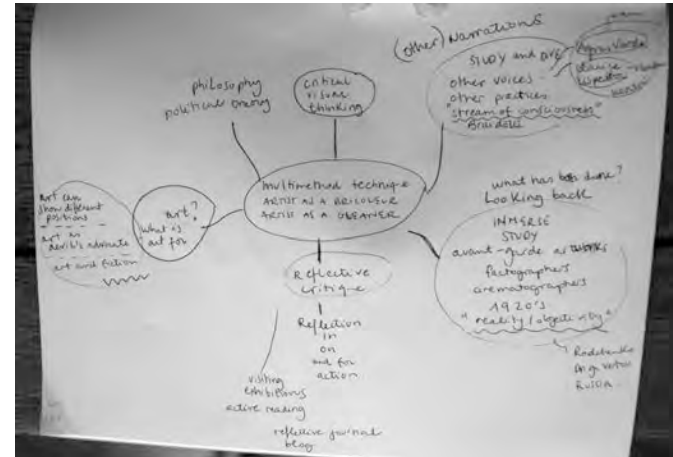
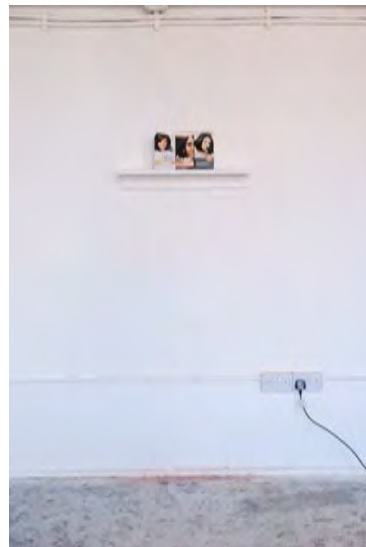
Links to videos

<https://vimeo.com/37595664>

Password: Eyes



Display of research materials (testing)



This diagram from 2011 maps out the research's methodology.

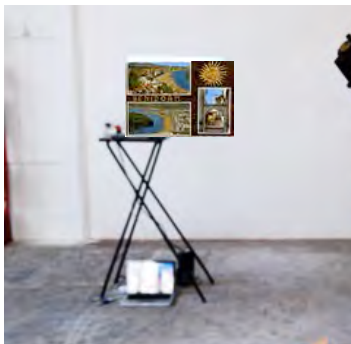


Early experiments for *Photos of study, Hair-products*.

Testing out. Work in progress
March 2012



Display of research materials (testing)



Projection of *Benidorm* (testing)

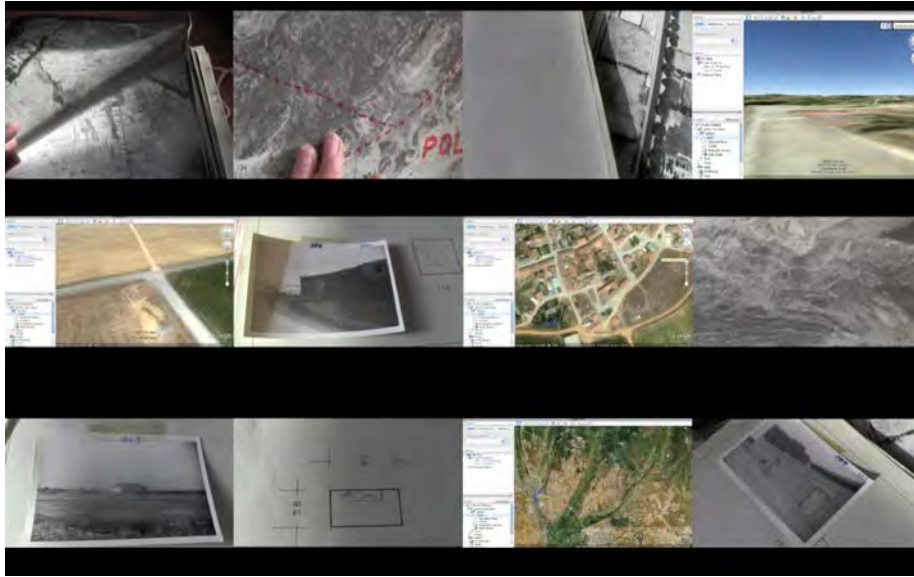


Early experiments for *Photos of study*, *Photo-envelopes*.



Early experiments for *Photos of study*, *Hair-products*.

Testing out. Work in progress (continuation)
March 2012



The territory between the images, (frames)



The territory between the images, (testing out of the installation 2)



The territory between the images, (testing out of the installation 1)



Summer Lodge, NTU, 2012



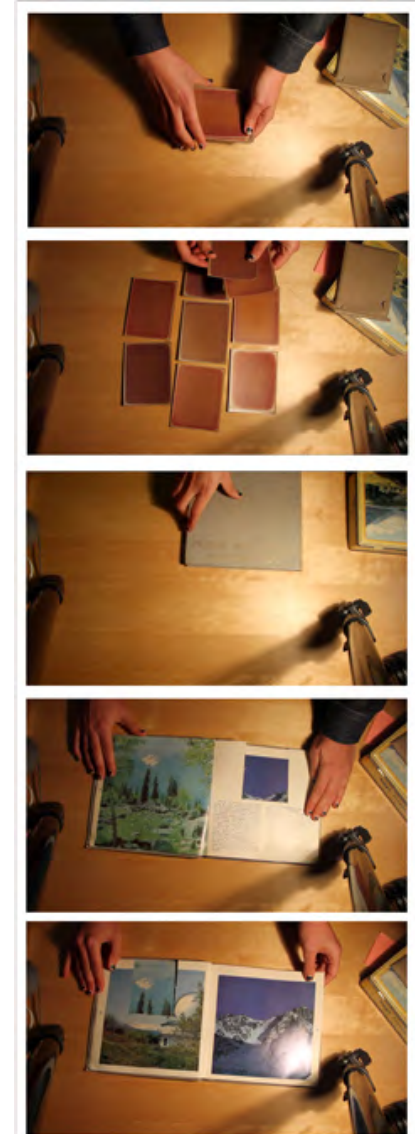
The research/work *How to open my eyes?* was presented as a performance-lecture in two occasions in 2012.

context of production

How to open my eyes? was developed for a seminar that took place during the Summer Lodge in Nottingham Trent University in July 2012. This seminar uses the format of a Pecha-Kucha session, each presenter showing twenty images, each for twenty seconds. For my presentation, the format was slightly subverted. I pre-recorded the voice-over, allowing twenty seconds for each part. And the showing of the visual materials was done live in a lecture-theatre making use of a visualiser device, instead of using powerpoint.

For the second occasion, *How to open my eyes?* was presented again as performance-lecture in a different setting and context. This time, in October 2012, it was presented as an artist's practice in the artists' studio Primary in Nottingham. Here, the location was a small room, instead of a lecture theatre, and the audience was comprised of twelve people. Instead of the visualiser, I employed a camera mounted on a tripod and situated on the table, to show the live-footage of the performing of the photographic materials on the wall that was behind me. Another key difference in this second occasion was the proximity between the audience and I that brought about new issues such as my physical presence and the interplay between the image projected on the wall and the actual artist's body.

research/work *How to open my eyes?* (2012)



Diagrams produced throughout the research. 1

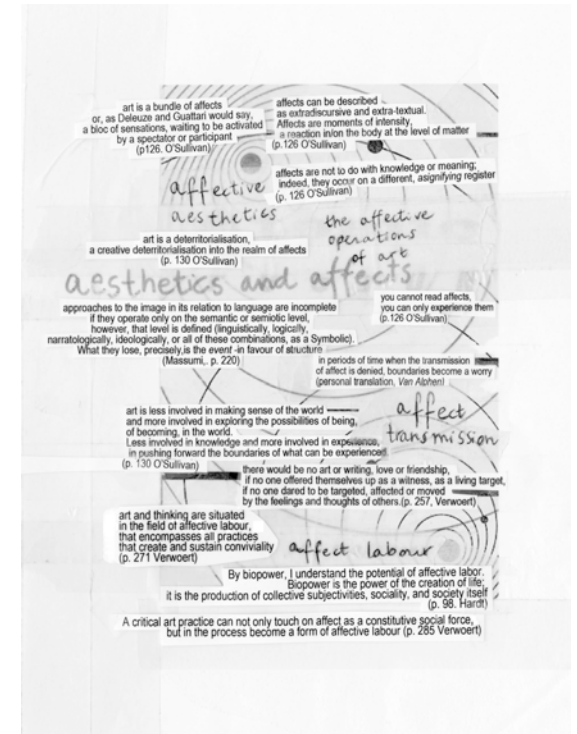
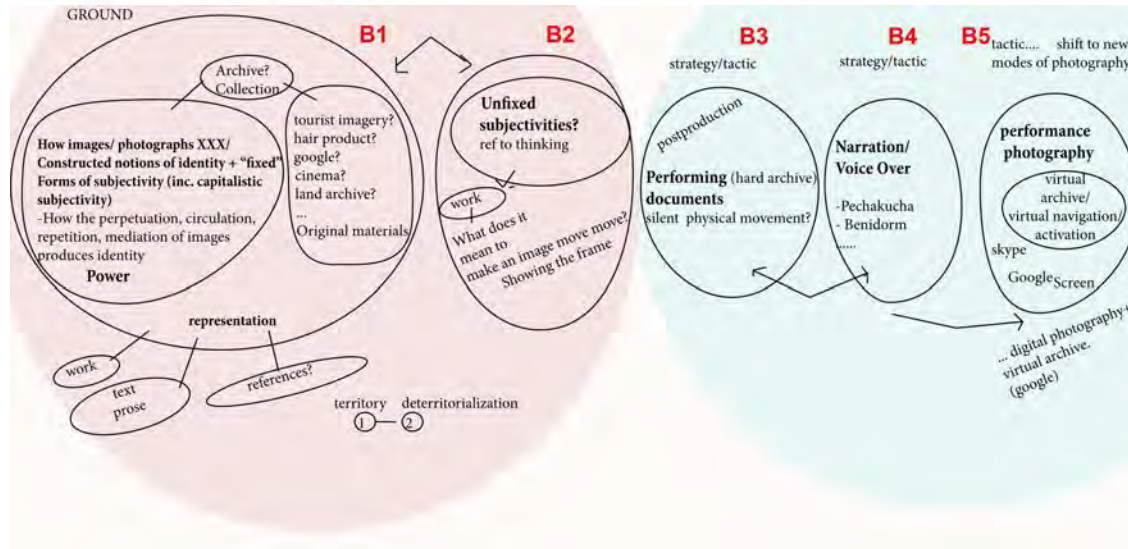
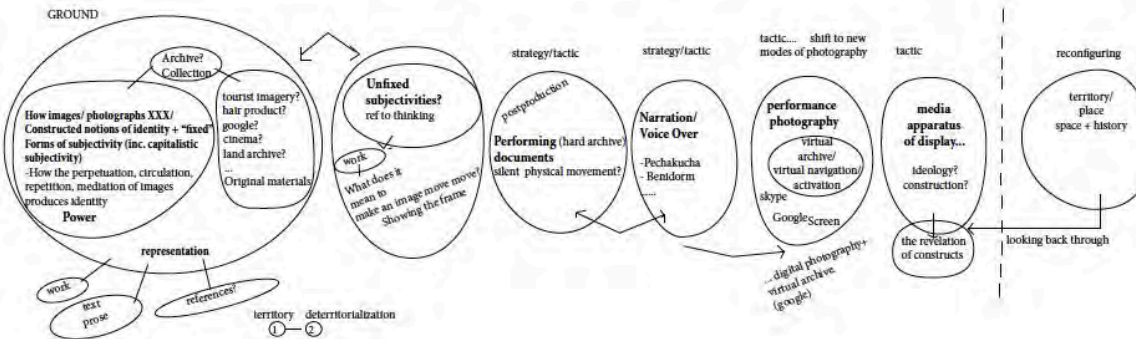


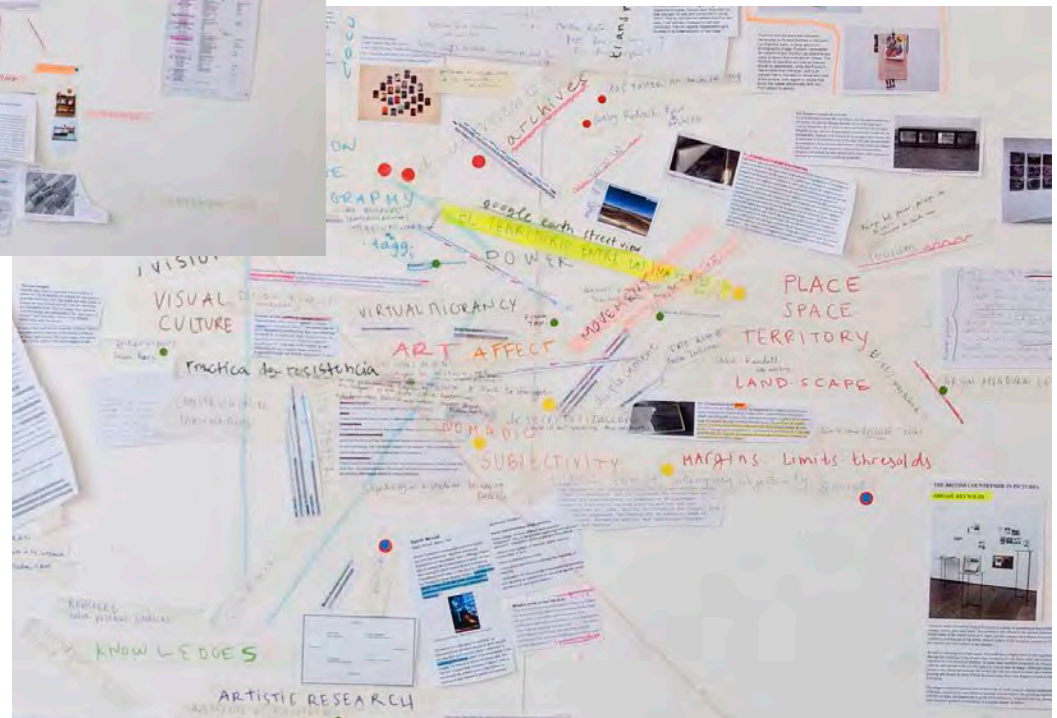
Diagram produced to map out the thesis

Diagram published in 'Reading/Feeling', If I Can't Dance, 2013

Diagrams produced throughout the research. 2



Diagram produced to map out the PhD research, main



detail

Other artworks produced while doing this investigation.



Appropriated Instructions, Collaborative project

Artists Bélen Cerezo, Geoff Diego Litherland, Rebecca Lee, Eva Marín and Rosaria Montero are presenting a project called *Appropriated Instructions* with the Broadcaster project in Lincolnshire. .

<https://appropriatedinstructions.wordpress.com/>



Stills



General view



General view





Media Release 27th February 2013

Nottingham based artist produces new work for FORMAT International Photography Festival



Bélen Cerezo: *Living Water*
8 March – 17 March 2013
Part of FORMAT13 International Photography Festival, at Artcore, 3 Charnwood Street, Derby

Bélen Cerezo was selected for a residency for FORMAT13 International Photography Festival (Derby, 8 March – 7 April 2013), producing a new video installation – *Living Water* – based on research of photographic archives in and around Derby and influenced by the FORMAT13 theme of **FACTORY**. *Living Water* will be exhibited at Artcore in Derby city centre, 8 – 17 March.

Cerezo bases her work on existing stories and historical facts – looking at how we physically interact and reinterpret existing and found archival images. She uses several tactics in doing this – such as appropriation, assemblage, montage and postproduction – all in an attempt put these stories back into the world and give them new narratives.

For her new commission for FORMAT 13, in collaboration with Synapse Arts, Cerezo employed moving image and sound to explore the issue of labour, focusing on the industrial heritage of Derby and Derbyshire. For her project Cerezo examined archival imagery and filmed the river Derwent both from the riverbank and also through Google Earth. This river is seen as an industrial endeavour in Derby. The river appears then as an evocative metaphor for the flow and turbulence of life.

Bélen Cerezo Exhibition Talk: 13 March, 5.30pm at Artcore. FREE.

Living Water, 2013
Audio-visual installation,
two screen, with sound.

Research/ Work in exhibition contexts



The Cure, After Warburg, 2013
Postcards pinned down on board
180 x 110 cm



The Cure, After Warburg,
Installation in Nottingham Castle for the *Nottingham Castle Open*
2013

Summer Lodge, NTU, 2013



Presentation of the ongoing research/
work *Moving Stills*.



Investigation on the encounter between
the hand and the photograph through the
technique of the rostrum camera



Base for the research/work
Moving Stills, Moving Photographs (Chapter 4)

Links to videos
<https://vimeo.com/125272210>
Password: Eyes

Margins and other video experiments
April – June 2014

Microscopic camera



Links to videos

<https://vimeo.com/123325727>

Password: Eyes

<https://vimeo.com/123323000>

Password: Eyes

<https://vimeo.com/107917907>

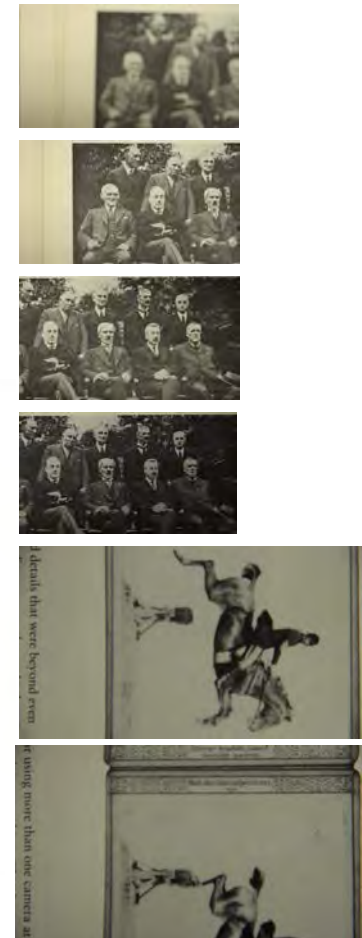
Password: Eyes



Margins

Photomontage on cube-monitor

Rostrum camera



Summer Lodge, NTU, 2014
Testing out the 'research exhibition'. 1



Resources for preparing the 'research exhibition' and photo documentation of first attempts of defining the 'research exhibition'

Summer Lodge, NTU, 2014
Testing out the 'research exhibition'. 2



Testing out for
Margins



Testing out for
Moving Stills, Moving Stones



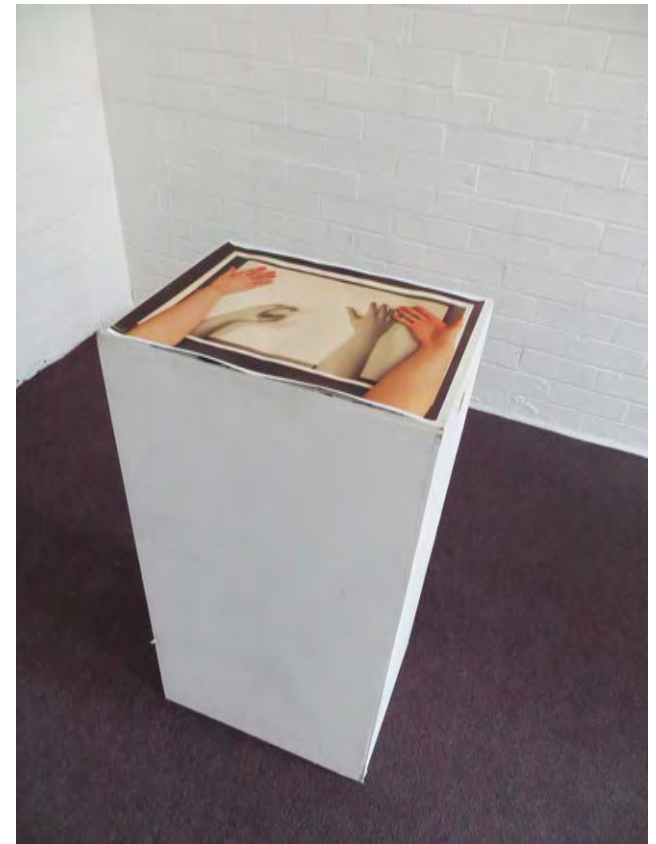
photo documentation of first attempts of defining the 'research exhibition'



frames of the photobook
(experiment)

Testing out the 'research exhibition'

(experiments out of the research exhibition)



Testing out the 'research exhibition'

Primary, October-November 2014

Focus on Space 1

