-Invited Review -

The Image in Thought

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> Compare a concept with a style in painting ....
>
> —Ludwig Wittgenstein, *Philosophical Investigations*

Whether classic or modern, the great philosophers are often inventive stylists. It takes only a slight direction of attention to recognize suddenly that Plato or Wittgenstein are poets of philosophy, no less than Emerson, Nietzsche, Cavell, Deleuze and indeed many others. How is it possible to separate their art of thinking from the writerly composition of concepts in a space and time whose weaving of voice, rhythm, polyphony, and counterpoint seem so close to musical creation? In fact, one cannot. Thinking and the expressive line are inextricably intertwined in the great philosophical stylists.

Deleuze himself beautifully voiced this perspective in a lecture entitled, "What is the Creative Act?," presented at la FEMIS in 1991, which opens with the question, "What does it mean to have an idea in cinema?" Deleuze notes an experience all too familiar to every creative mind—having an idea is an event worth celebrating because its occurrence is rare and unpredictable. To think, one must prepare a terrain and a context where an idea can germinate and unfold because, as Deleuze says, "No one has an idea in general. An idea—like the one who has the idea—is already dedicated to a particular field.... Ideas have to be treated like potentials already *engaged* in one mode of expression or another and inseparable from the mode of expression, such that I cannot say that I have an idea in general. Depending on the techniques I am familiar with, I can have an idea in a certain domain, an idea in cinema or an idea in philosophy."[i]

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One of the principle lessons expressed here is that there is no difference between theory and practice. I have often been asked to explain how I understand the relationship between my philosophical work and my creative practice. For many years, my habitual response was simple though perhaps not very clear or revealing: I am thinking, and these are two media or practices wherein or through which I feel compelled to think. Or as Deleuze might say, I am thinking but in the two different domains of concept and image.[ii]

The inescapable impulse to create experimental images and to write what is sometimes called "theory" has for me always arisen simultaneously, as if springing from the same barely conscious point of origin. Many years later, I discovered that Henri Bergson named this experience as intuition and made it the source of his creative philosophy. There is nothing mysterious or occult about intuition. Intuition is a concrete philosophical practice where thinking deeply engages with the matter and time of human and inhuman life; its modes of attention are open to everyone, whether artist or philosopher. What Bergson calls intuition is a way of engaging thoughtfully with the world—and all the complexities of spatial and temporal experience of being in a world—with the fullness of your combined mental, perceptual, and bodily attention. In its deepest sense, philosophical intuition involves thinking directly in and through sensory experience both perceptually and mentally, where body and mind resonate in their multiple relations with the world's forces, energies, and matters of sensation. Thoughtful investigation through intuition may lead to philosophy (conceptual expression) or unfold itself in perceptual experience (say, images or percepts), but somewhere, their borders always touch and interpenetrate, flowing into and out of one another in a domain whose point of departure may be mental experience (thinking as philosophy) or a perceptual experience (thinking through the Image).

The scandal remains but must be directly confronted. What would it mean to propose seriously that creative work is a philosophical practice? Take as one point of departure the relation between problems and ideas as related to intuition. Here, the philosophical question one might ask of any given creative work is: how does an intuition give rise to an idea that is formulated in response to a problem?

If there is any unifying thread to my creative practice, and I believe there is, it arises in intuiting ways of making movement and time "problematic" in relation to perception and thought. Investigating critically the mediation of temporal experience by technicity—the logical design of cameras, lenses, and recording media, whether analog or digital—is another special concern. All of my moving image works may be read as posing new questions or problems about temporal and sensory experience by experimentally testing the normative design of recording devices and programs with respect to the capture of light, space, color, movement, duration, and time. In this respect, I have a continuing interest in amateur or consumer recording technologies and programs because these are machines designed to reproduce automatically a restricted set of perceptual norms of space and time. The question then arises how can one creatively extract or produce different dimensions of sensation by experimentally testing these technologies in ways that push them beyond their design parameters and thus submit them to an internal critique?

Take for example two short works made thirty years apart: *Southcote Road: Frame Displacement* (1982, 16mm silent film, color, 3m) and *Waterloo* (2012, HD video, color, sound, 3m 58s).[iii]

One obvious commonality between the two works is their internal time structure, and the fact that they are made through improvised performative actions that are territorially delimited in space and duration. The basis of both works are circular walks in defined locations: *Southcote Road* documents the street where I lived in London on the last day of a seven-week stay in the summer of 1981; *Waterloo* documents an urban any-space-whatever in contemporary London. The brevity and temporal discipline of the second walk is inspired by the first. Editing plays no role in either work, apart from starting and stopping a process. Like many of my earlier films, *Southcote Road* is structured by a gestural performance, a dialogue or dance between a hand-held camera and a shaving mirror, improvised within an automated protocol: in this instance, programming the camera with an intervalometer to capture one-frame-per-second until, after three minutes, the film runs out. Unlike digital capture, which is limited in duration only by the memory capacity of digital devices, here time is a finite resource that expires in a fixed interval. In *Waterloo* and my other digital "walking" works, I apply this durational constraint as an abstract discipline in order to restore the value and density of time to a digital domain where time is in principle unlimited and thus increasingly devalued.

Absent from the projected space of *Southcote Road* is evidence of the physical exhaustion and actual duration of the performance, which took nearly one hour to record. In *Waterloo*, however, the time of the work is the time of the walk. Just under four minutes long, *Waterloo* captures in "real-time" a thoroughly mundane location and situation—two circular trajectories through an underground passageway connecting the London Imax theater to Waterloo station. Using an iPhone on a hand-manipulated monopod, I follow a figurative line drawn by the electrical conduit running along the top of the tunnel walls. Of course, this is not what one sees in the image. Similar to *Southcote Road*, *Waterloo* is recorded in a single take using a capture rate of one-interval-per-second. As I move through the space, focus, exposure, and effective shutter speed are allowed to float. The initial images begin as almost abstract color fields that are blurred, textured, and fluid before resolving into a new series of volumes that emerge as if roughly extracted from the electrical conduit: jagged tubular shapes expand, contract, and torque while dissolving and reshaping themselves unpredictably against the varying and textured color fields. These tonalities emerge in response to the shifts in color temperature and luminance produced by the tunnel's sources of artificial illumination. The sound is captured in real-time along with these images—distant traffic, rumblings, footsteps, drunken laughter, and snippets of animated conversation. The off-screen presence of real-time synchronized audio is an important temporal marker, for the rhythmic succession of (only) apparently still images are shaped by a duration every bit as real as the sound.

Despite other similarities, I think of these two works as experiments aimed as extracting novel dimensions or varieties of time from a given duration by exploring how spatial intervals produce tensions between stillness and movement. There is also something like an "epistemological" difference between the two works as defined by their improvised, gestural

performances in the analogue and digital domains. *Southcote Road*'s compositional gestures are photographic and "reflexive" while *Waterloo*'s are immersive and sensory. The automated operations of the intervalometer in *Southcote Road* compress time and duration so as to unveil the materiality of the filmstrip in a stuttering series of sequential images that shape a perceptual mise-en-abyme where the camera-hand works to frame the mirror-hand—there is a constant doubling of frame and screen as rotations of the mirror produce a cascade of reflected images from off-screen space. This is a reflexive gesture where the image sees itself seeing itself. Alternatively, in *Waterloo* the gestural hand paints a digital space where the interval is stilled and space is stretched and blurred because the algorithms for maintaining focus, exposure, and color rendering lag behind the movements of the hand in this low light environment. On top of or alongside the uninterrupted duration of the soundtrack there unfolds in the replacement of one image by another a digital domain whose framing of movement has a different phenomenological status than an analogue photogram—it is more a phase space of fluid and abstract transitions where time is suspended than a series of animated stills Call this a digital time that appears in the image because the automated and algorithmic functions built into the camera continually fail to maintain the representational norms for which they were designed. Nevertheless, everything presented onscreen in *Waterloo* is data drawn from the actual environment—volumes, movements, surfaces, light intensities, color temperatures. This is the prosaic world in which we situate ourselves, but it is not the world of so-called natural perception, which it still apparent in *Southcote Road*'s staccato series of images.

These first two examples demonstrate the central formal and philosophical thread of my creative practice: with one or two exceptions, none of my works present movement in what is conventionally called "real time." Almost all devices for recording moving images, especially consumer devices, are designed to capture and present time as if it were a homogenous medium that unfolds through linear and chronological movements presented as uniform and continuous changes in space: either uninterrupted duration or the quantitative addition of continuous spatial sections (long take or continuity editing). How can one imagine creatively other forms of temporal experience?

Taichung (2012, HD video, color, sound, 4m 50s) is one work that seems to be an exception to my investigation of alternatives to so-called "real time" recording. Rather than interrupting movements by recording at unconventional frame rates, *Taichung* is a phenomenological exploration of the infinite density of the physical reality of a world location and its space-time architecture. The work was recorded at sunrise from the 37th floor of a hotel in Taiwan's second city, Taichung. At first the image appears to be perfectly still, as if a photographic slide of a cityscape accompanied by the off-screen sound of a blaring television. The sound is incomprehensible for non-Mandarin speakers, but its genre is unmistakable. It is in fact a measure of mundane media-time—a news and weather report leading up to a change of hour—and similar to the soundtrack of *Waterloo*, it is an obvious measure of chronologically unfolding duration. Real-time takes on a different meaning, however, as presented by the perceptual discrepancy between a prosaic sonic time and the only apparently still image, which actually frames an infinite variety of barely perceptible interconnected

micromovements: the early morning passage of miniscule cars and trucks; tiny bursts of light throughout the frame, which are actually car headlights on the horizon; the passage of clouds so slow as to be barely detectable; and towards the end, the rising sun, only a few pixels in size, that appears above the mountains before disappearing into the clouds. The idea of *Taichung* is to recover from a singular duration a dense matrix of physical and natural actions in all of their incalculable contingency and complexity. As in Cage's *4'33"*, for viewers willing to redirect their perception and phenomenological attunement, the image is anything but static, minimal, and empty of content—there are entire worlds to discover there if one can release oneself from an alienated and mediatized clock time to intuit more deeply the infinite density of movement and time bustling in this interwoven matrix of human and natural actions.

Center (Inside Out) (2013-2014, HD video, color, silent,1m 30s) presents another stark alternative both related to yet different from the temporal tactics I have discussed so far. I have mentioned my interest in testing the technological limits of consumer recording devices. What is the difference here between the analog and digital domains? Working with "tricked-out" iPhones and iPads, I began to discover that digital cameras were fundamentally distinct, perhaps even ontologically distinct, from analog video recorders; indeed, they are more like programmable computers with lenses than recording devices. This realization inspired a number of new experiments with non-standard frame rates and shutter speeds. However, I found myself missing a special capability of super-8 cameras, which is the possibility of "triggering" images one photogram at a time and using in-camera editing to build up animated image clusters of various metrical lengths and combinations. Both Rose Lowder and Kurt Kren have created compelling work with these strategies. Turning a video recorder on and off is not the same as triggering a single film frame because, as can be seen in the contrast of *Waterloo* with *Southcote Road*, the digital image is not a photogram; it is rather a pixel matrix. Unlike super-8 or 16mm film it is difficult to animate images in-camera because digital recorders capture dynamic data streams rather than whole frames. Change occurs not in the displacement of one "image" by another, but rather through data operations in a logical space that samples light values and encodes them as symbolic notations of color, intensity, and position. Individual pixels in the matrix correspond to memory locations that are dynamically updated during capture and playback; pixel values are continually changing but the matrix itself does not move. At a fundamental level, the digital apparatus conditions time, movement, and space in ways that are profoundly different from the photochemical filmic apparatus, and acknowledging these conditions shape intuitive responses to a new philosophical problem: what is a digital time image?

I will return to this question. But for the moment, it is important to acknowledge that digital cameras do capture still images, that is, "photographs." *Center (Inside Out)* is a love letter to Le Corbusier's Carpenter Center for the Visual Arts at Harvard University, where I spent nine stimulating years, and a video postcard to the colleagues I left behind when I moved to Chicago in 2013. The idea informing *Center* was to invent a strategy of in-camera digital animation analogous to what is very simply done in the analog domain. The solution was to adapt a time-lapse program for the iPhone, although using it to record only one image at a

time at disjoined temporal intervals of 1/30th of a second—the elapsed interval between any given image in *Center* can range from several minutes to several months, although this is invisible to the viewer in the flood of images passing onscreen at 30 frames-per-second. *Center* is related to both *Southcote Road* and *Waterloo* through the idea of investigating different ways of relating stillness and movement in non-standard times and frame rates. It is also another unedited work, though this time "hand animated" by taking a series of over one thousand sequential still images over a period of a year. The successive images follow a planned trajectory circling around the outside of the building, and then descending in circular movements from the fifth floor to the basement. Individual details are composed to assure maximum discontinuity through a precise compositional discipline: each successive image is framed to maximize contrast in terms of scale, shape, color, texture, and other formal values. Despite the apparent rapid-fire continuity, because there is an indefinite interval between each image, the composed fragments assembled on the time-line involve a radical compression of time into an image-crystal or constellation where a life lived over 12 months is condensed into one minute and thirty seconds. Perhaps *Center* and *Taichung* can be read as two variations on a digital time-image where the intensive intervals of *Center* turn the durational image of *Taichung* "inside out," thus revealing between and across each image micro-intervals of time whose interval duration and division fall below perception yet makes themselves perceptible, perhaps, as rhythm.

The deeper problem I am trying to define here is the ontological distinctiveness of the presentation of time in digital images, which in my creative work is often intuitively expressed by exploring different varieties of stillness in relation to movement. There is an absolute stillness at the bottom of cinematographic movement, which is the individual photographic frame on the filmstrip, where time congeals into a space that cannot be further sub-divided. This segmented time then becomes a building block for assembling fixed spatial intervals at various scales—from Eisenstein or Vertov's metrical editing to the sequence shots of Orson Welles or Béla Tarr—that define the pulse of time in every filmic image. Alternatively, everything in the digital image is a numerical *process*, and this intuition leads to two fundamental facts whose potential creative significance is very great. First, digital images can express change, but they do not *move* because their fundamental form is symbolic notation, tokens of numbers within a pixel matrix that neither occupies space nor changes through time. Rather, time values are assigned to groups of pixels as output instructions in the form "retain value x for time interval y." The stilled digital interval is less a "freeze frame" than a suspension of time within the matrix or designated regions of the matrix. We may perceive "movement," but ontologically the electronic image is never wholly present in either space or time nor does it "pass" in any way analogous to the unreeling filmstrip. Instead, the digital image is constructed through dynamic changes in information inputs and outputs within a pixel matrix that it is fundamentally discontinuous—it is never identical to itself in a given moment of time but rather is presented in a mosaic of oscillating pixels.

This discontinuity at the heart of the digital image leads to the second fundamental intuition, which is one can construct micro-intervals of time and assemble them into constellations that interact at scales above and below the frame, or even as fractional divisions

within the frame.[iv] Unlike the chemical photogram embedded on the film strip, the digital interval is almost infinitely variable, scalable, and divisible. Finite extension in space is always the measure and limit of photochemical time. Alternatively, within the digital image, composed space and time may be compressed or expanded at will on the editing time-line — any given interval may in principle be digitally re-timed in durations ranging from fractions of seconds to minutes or even hours.

Again, I turn to paired examples. *Pyramid* (HD video, color, silent, 3m 50s), is the result of experiments inspired after visiting an exhibition at London's Tate Museum, *Conceptual Art in Britain, 1964-1979*), in 2016. The title of the work, and its "protagonist," refers to Roelof Louw's *Soul City (Pyramid of Oranges)* (1967), a sculpture composed from a pyramid of fresh oranges whose geometry is gradually disrupted as visitors "consume" the work by taking away its organic elements one by one. However, the mathematical protocol and the aesthetic idea informing my *Pyramid* was more directly inspired by John Hilliard's matrix of 70 photographs entitled, *Camera Recording its Own Condition (7 Apertures, 10 Speeds, 2 Mirrors)* (1971).[v] In contrast to *Center*, *Pyramid* was animated in Final Cut Pro on the digital time-line, in full knowledge that the digital image has no fixed interval but rather its duration can be digitally re-timed along both horizonal and vertical compositional axes. The work is composed from 482 sequential photographs of Louw's eponymous orange captured with systematic variations in light and dark bracket exposures, which were then assembled into a baseline video of twenty seconds duration, which is itself repeated ten times. The internal time structure of the work resulted from assembling a "time pyramid" in which six layers of the baseline video are superimposed, one on top of the other; each layer is then retimed systematically for shorter and shorter durations and thus more and more compressed speeds. Viewed as a static graphical picture within the editing program, the stacked layers appear geometrically in the form of a pyramid, thus giving this digital time-image its name. But when displayed on the screen, the fixed matter of the orange shatters into bursts of flickering quanta of light or energy that pulses in heterogenous waves or flows, until receding into darkness. The rigid spherical form gradually and systematically dissolves as micro-intervals of time accumulate within it as if an intensive temporal mise-en-abyme.

Untitled (2017, HD video, color, silent, 9m), sometimes referred to as *Augustine on the Beach*, exemplifies another tactic of using time pyramids to work with intensive and heterogenous durations. The video opens with a citation from Augustine's *Confessions*, "Time never lapses, nor does it glide at leisure through our sense perceptions. It does strange things in the mind," and concludes with the philosopher's question, "What, then, is time? If no one asks me, I know what it is. If I wish to explain it to him who asks me, I do not know. Yet I say with confidence that I know that if nothing passed away, there would be no past time; and if nothing were still coming, there would be no future time; and if there were nothing at all, there would be no present time." *Untitled* is a creative response, in the form of another kind of digital time-image, to the philosophical problem posed by Augustine's pointillist conception of passing time in which three temporalities coexist within any given interval: a time present of things past; a time present of things present; and a time present of things future. Here the baseline is a simple long take of a sunset on the ocean at Étretat on the coast of Normandy, a

site favored by many Impressionist painters. But similar to *Pyramid*, this simple duration is interrupted and internally complicated by superimposing eight stacks or layers of the baseline image whose durations are increasingly compressed. In simple chronological time, the sun sets within seven minutes. However, the time pyramid in *Untitled* is constructed so that after 30 seconds, a second layer is superimposed on top of the first but retimed so that the sun sets within a duration of about six minutes, and so on incrementally until, at the peak of the pyramid, the movements of sun, clouds and waves are compressed into a duration of one minute. What one sees inside the work are internal cycles or repetitions of more and more compressed time that blur the image and cause it to vibrate internally with more and more intensive rhythms, until its forms begin to dissolve into atmospheres, producing painterly effects not unlike Monet's 1872 *Impression, soleil levant*. In the final stages of the work, chronological time reasserts itself gradually as the superimposed durations conclude one by one.

The model of the time-pyramid has become more and more frequent in my work, starting with the fourth part of *Plato's Phaedrus* (2015-2016, HD video, color, Dolby 5.1, 68m) and its companion piece, *Agora, or things indifferent* (2015-2016, HD video, color, Dolby 5.1, 11m), and extending to more recent videos like *Lichtung Test No. 1* (2017, HD video, color, 9m9s). While the basic idea may seem simple, I discovered that an almost infinite variety of spatial effects can be produced within the temporal geometry of time pyramids by experimenting with mathematical formulas for manipulating the ratio of intervals aligned on the horizonal line in relation to the ratio of micro-intervals ascending into the vertical stacks. One might imagine these formulas as a kind of a digital alchemy or numerology.

I want to conclude, however, with another idea that is becoming more and more important to both my single-channel videos and my work with moving image installations. I call this, aspect seeing in time. Aspect perception is a phenomenon familiar to psychology, but its most well-known philosophical examination appears in the second part of Ludwig Wittgenstein's *Philosophical Investigations*. Wittgenstein invokes aspect seeing to examine how a given form or picture can give rise to conflicting or contradictory perceptions and interpretations, as in the famous drawing that can be seen as either a duck or a rabbit, but not both simultaneously. However, the problems of interpretation raised by aspect seeing are not limited to spatial illusions.

My moving image installation, *Interval*, takes up this problem as an investigation of how remediations of the historical image—in other words, re-presenting the mediated image under different temporal aspects—may affect our perception of time and processes of memory and forgetting. In 1983, I completed a film entitled *1963 (a meditation on history and violence)* (16mm silent film, color, 10m), which proved to be my last circulating analog work. Made twenty years after the assassination of President John F. Kennedy, *1963* is a contemplative investigation of the relation between image and memory, and indeed image as a medium that obscures memory as much as preserving or transmitting it. The paradox here is that the more traumatic the historical event, the more images and documents proliferate around it, clouding or fogging the experience to such an extent that one only sees the obscuring haze.

The source material for *1963* was a copy of Abraham Zapruder's 8mm footage of the Kennedy assassination, itself re-filmed in color Super-8 from the screen of a small black and white video monitor as it was broadcast on national television. Already twice mediated, these 26.6 seconds of images were then blown up to 16mm and step-printed at one frame-per-second, slowing and obscuring the image while bringing forward the textures of its electronic and photochemical mediations. In *1963*, the step-printed sequence is repeated once—history repeats itself, at least in images.

In the intervals of time that have now elapsed between and beyond 1963 and 1983, I often thought about returning to these materials but in expanded form and using digital means. *Interval* is thus a new iteration of my ongoing interest in the fading of memory and historical experience as a function of image and medium. My intuition here is that the mediated images that comprise our collective memory of historical events are subject in complex ways to temporal erosion, where duration becomes distended and elliptical, gapped and perforated, and space is clouded by a thickening or sedimentation of time perceived as indistinct layerings of the past and the present in uneven rhythms.

The Zapruder film comprises 486 frames exposed at 18 frames-per-second on Kodachrome II safety film, shot from Zapruder's vantage point on a concrete pedestal near Dealey Plaza in Dallas, Texas. *Interval*'s first temporal aspect shift is presented in eighteen cyanotype prints aligned in a continuous series on the gallery walls. (Printing digital files with this anachronistic photographic process presents another turn in *Interval*'s analogue-digital transformations.) Each individual print is an image sampled from *1963* by dividing the running time of the work by a factor of 18. Set equidistant from each other, the arrangement of these images in series recalls the unrolling of a strip of film, and their uneven textures and monochrome color are reminiscent of Warhol's "Disaster Series."

Two video projections are set at either end of the print series. The time structure and duration of these works are very different; indeed, they present two different digital time-images. The first video is a time pyramid (*Red Interval*) wherein a baseline sequence extracted from *1963* is copied, retimed at different durations, and stacked vertically on the editing timeline in different opacities. The effect of layering different intervals of the image one on top of the other suggests that a heterogeneous and a-rhythmic time is itself obscuring the image. Layers loop and retrogress, preventing actions from going forward while splitting, fraying, and dissolving space as if to introduce new contingencies into the event, which nonetheless arrives at its foreordained conclusion.

The second projection (*Slow Interval*) is ideally set off from the rest of *Interval* in a quiet and darkened space. If the temporal aspect of the print series suggests an imagined external view point and a linear though gapped trajectory in time, and if the first video presents a compression of historical time into densely packed heterogeneous series, the second video offers an impossibly elongated event, slowed to the point of indiscernibility. The space of the second projection is meant to give the impression of residing within our own heads, or some solitary space disconnected from the outer world. This should be a floor-to-ceiling projection. Its material comprises a digitized file of the super-8 source images for *1963*, retimed to a

duration of 55 minutes—the exact time elapsed between the landing of Air Force Two at Love Field in Dallas and the firing of the first shot in Dealey Plaza. For viewers unwilling to spend significant time in this meditative space, the images will appear almost completely still, or moving forward at a rate just below the capabilities of human perception.

A central theme of *Interval* concerns the technological conveyance of historical experience through images in uneven rhythms and staggered durations where information is both elliptical and gapped, and either too present or too withdrawn. There is a lesson to be learned here that is no less important for the spectator than the artist. Any given image contains everywhere and on its surface all the information it will ever convey; nothing is suppressed or invisible. However, while every image presents a space of total visibility, every observer confronts the image from a perspective of limited intelligibility. Interested observers never perceive every data point that the image offers—information emerges or recedes according to the external perspectives and contexts from which images are perceived and interpreted, and these contexts are continually appearing and disappearing in entirely contingent ways. Wanted here is a better comprehension of how the intelligible is distinct from the sensible. The radical multiplication of images, documents, and data in contemporary culture neither adds to nor subtracts from our ability or inability to derive sense from them. Images have no ethics, only interpretations of images, and these are inherently incomplete, contested, and contradictory. Learning to see time differently may yet help us to experience time differently.

[1] "What is the Creative Act?" in *Two Regimes of Madness*, ed. David Lapoujade, trans. Ames Hodge and Mike Taormina (Cambridge: Semiotext(e)/MIT Press, 2006), 317

[1] For a deeper account these questions, see my book, *Philosophy's Artful Conversation* (Cambridge: Harvard University Press, 2015), especially pages 106-158.

[1] Many of the works referred to in this essay can be viewed at vimeo.com/dnrodowick. Further information and documentation can be found at bauleute.org.

[1] Leighton Pierce introduced me to this concept and to various ways of implementing it in practice, which informs his own video work in beautiful and imaginative ways. I would like to thank him here for those generous conversations and his continuing influence on my own work.

[1] Documentation for both works can be found online at https://www.tate.org.uk/whats-on/tate-britain/exhibition/conceptual-art-britain-1964-1979.