

YAQOV ISRAEL

MA FINE ART

**IS THE SYNTHESIS OF THE STILL AND
THE MOVING IMAGE ABLE TO
FURTHER POSSIBILITIES IN THE
REMINISCENCE NARRATIVE?**

***CENTRAL SAINT MARTINS SCHOOL
OF ART AND DESIGN***

2009/10

16.1.1991

16:41

Ayalon Highway

South Lanes

Traffic... slowing... stopped. Quiet... stasis... endless... red lights... stillness!
Scream... ambulance... siren... red lights... blue lights..., cross, between,
across, line. Motorcycle... broke... red... blood,... helmet... jacket,... jeans...
sneakers... .

D-i-s-t-a-n-t *ThunderStorm* . . .

She manages to witness the **metal** bed pushed inside the ambulance, both doors are closed. She can almost feel the **pain** of the stranger from across the canal, lying in metal bed, green sheets, rushing to the hospital. Was it a man or a woman, young, old? Dead or wounded? who's fault? A father ? A mother? Kids? Oh, no babies please, she prays.

Rain

Horn!!! Handle... Gear... Radio... Wind... Window... *M o v e m e n t . . .*

..... (e)*Motion*

On the following day she will learn

she witnessed the moments of her brother fighting for life. It will take her several years to forgive and forget not being home when the police had looked for her. He gradually starts to become familiar to his new conditions.

Quiet...dark...Clock... green...
chairs...ropes....numbers...
announcements.... papers...
pills... doctors ... hospitals
...buses... ceiling... queues
... ropes...empty..., Quiet...
doors...slow....

enough

silent e m p t y dark *bed*

8.2.1992; 16:41

Jaffa's pier, grey, clouds, wind, this man, again, sitting, waves, salt, sea, fish, smell.

they talk

She was only 27, cancer. Her camera; Nikon, FM2, lens, manual. only 27, He takes out some black and white photographs.

Silence, waves, comfortable

Silence, waves, comfortable.

Would you have it? would you make it useful again?

s i l e n c e

-

well I don't really know how to use it, I am sure you'd make a better use.

silence

-

you can always return it to me when finished.

-

more silence

We never meet again.

It became a tool of communication, recording, observing, memory

Quiet

Tripod

Cable

Shutter

Eye

Click

Quiet

He starts to trust the mute - observational - self-reflective process of writing.

Through light.

Several years later he would try to speed up the process of photo taking.
Gathering broken information, assembling one thing to another, then adding
sound, maybe some text, mix meaning, combine, blend, merge, unite, join o
ne into another, one with another, one through another, enrich content,
increase meaning.

.....faster... *f a s t e r*... *f a s t e r*...

Disappointment

Neither in the single nor in the assembled,

.....Elusive

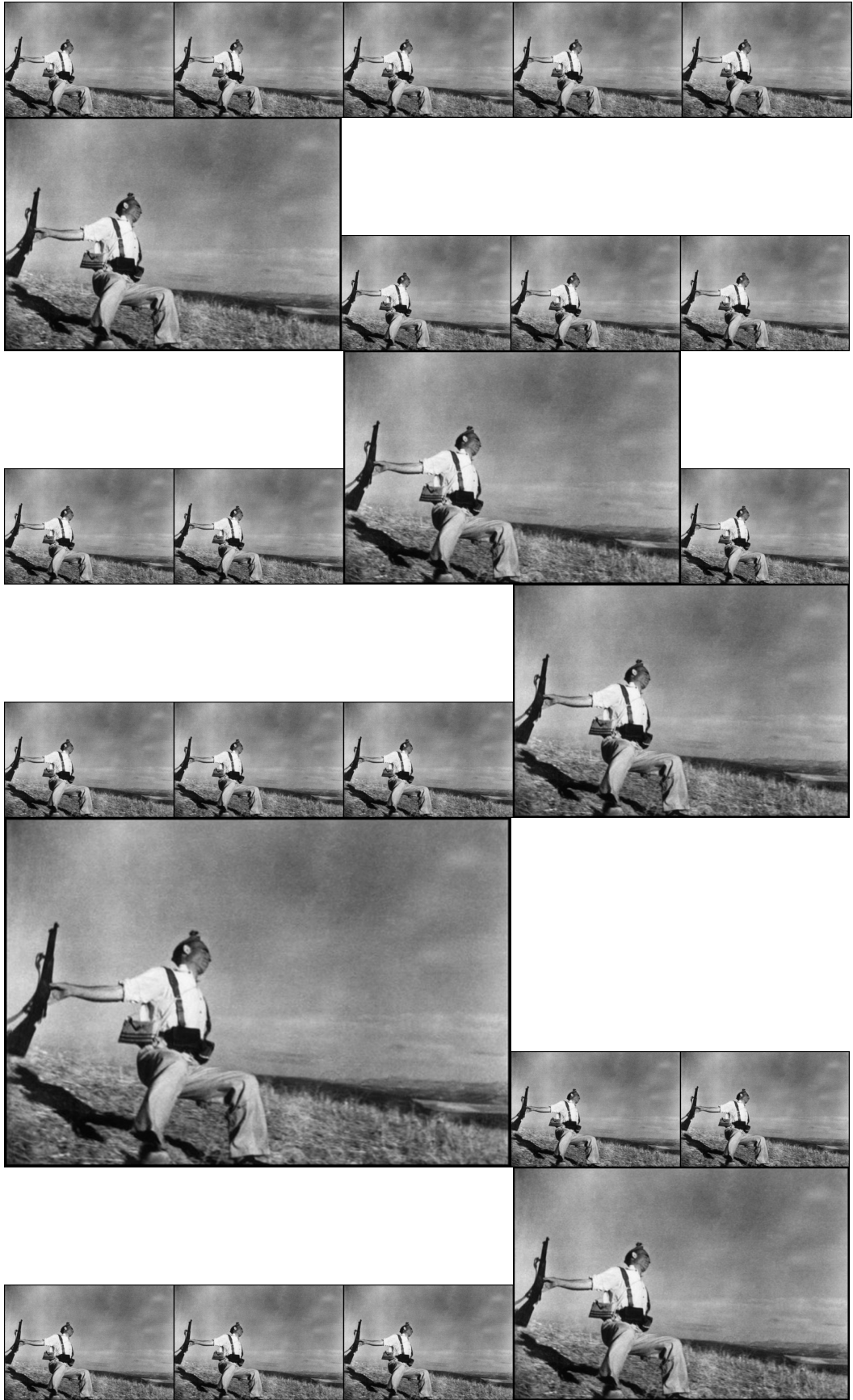
it wasn't there.

He recalls on a poster he once saw, a falling soldier, black and white, hit by a bullet, both hands in the air still holding a gun in his right hand. Frozen in time, commemorated

in action,

in time,

in space.



The between-*ness*

the before and after

simultaneously

neither here nor there

at the same time
at the same place

There it was

L-i-m-i-n-a-l-i-t-y

How could recollection only arise after everything is over?

Photographic images are so pervasive in our daily lives that it is hard to imagine a time when people did without them. They have become an essential element in the way we communicate, the way we know and the way we remember.

With the digitalization of the camera, film and still photography have aligned themselves like never before, relying on shared base technology, most cameras switch from still to moving with a touch of a button, hybridizing the way we record and reflect on the reminiscence of our daily experiences,

most cameras switch from still to moving with a touch of a button, hybridizing the way we record and reflect on the reminiscence of our daily experiences, writing through light with movement and stillness.

How are experiences from daily life

Explored

Captured

Recorded

Reflected

Referenced

Construct -

ed

Deconstructed

Experienced

Interpreted

U n f o l d e d

Narrated

through the lens?

Central to my research paper is the complex relationship between photographic imagery and narratives of reminiscence using the unique qualities of photographic recording devices.

A synthesis of:

stillness

and

m o v e m e n t

temporal and *s-p-a-t-i-a-l*

(order)

through

C O A O H S C O A H S C O A C A H O S H S A O S A H O S

and

non *l-i-n-e-a-r* **forms of narration.**

I am also looking to explore how photographic imagery is not the memory itself, but a product of a mechanical device that conjures up, reflects and triggers the reminiscence narrative; which is the subconscious story we cherish in our day to day process of constructing and

story we cherish in our day to day process of constructing and deconstructing our personal history; our biography.

When photography was invented in 1839, the new invention, which reflected reality back to us through a mechanical tool, was considered an astonishing spectacle.

The supposed objectivity of the photograph found a significant use in forensic police work for the purpose of documenting, identifying and convicting. Governments collected more data about their citizens and the criminal justice system began to incorporate science into the procedures of police and judiciaries.

The idea to dare and go beyond the immediate understanding of the still camera started to develop with the idea of capturing movement onto the still. Edweard Muybridge (1830-1904), an English photographer was hired by Leland Stanford to find out how a horse moved its legs when it ran.

Muybridge's ingenious solution was to set up a series of still cameras at certain intervals, and then attached string to their trigger mechanisms. When the horse struck the string a photograph was taken. With the horse's movements captured as a succession of images, he then went on to take a series of drawings made from the photographs and animated them by projecting a disc made up of the drawings. The projecting Phenakistiscope was named the Zoopraxiscope.





Eadweard Muybridge, Animation of Galloping Horse (1877)

A little later the moving images were invented.

The Lumiere brothers began to show their short films in 1895. They were a sensation. The astonishment experienced by the audiences seeing moving images projected on the large screen was unexpected. One effect was fright. It is said that when the Lumiere showed their film of the arrival of a train at a station, the audience jumped back from the screen as if they were going to be run over by the oncoming train.

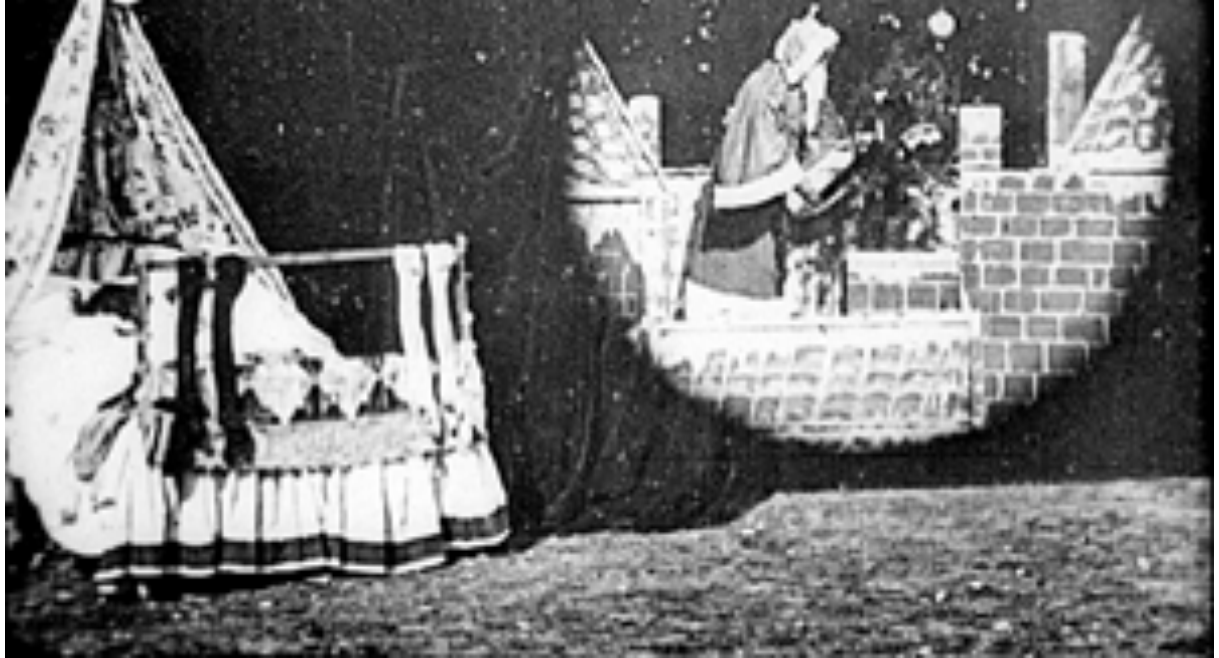


Lumiere Brother Actualities (1895)

Parallel to the hundreds of actuality films that were produced by the Lumiere company, Georges Méliès (1861-1938) led a different direction to the moving images. It's themes and narratives were based on trick effects.

The cinema started to evolve into different directions, the real vs fiction, the commercial vs. the artistic, and later the addition of editing, sound and post-production, which brought the art of story telling and narration to what we know today.





*Georges Méliès – Camera Tricks (1899)
A scene inset inside a circular vignette showing a “dream vision” of Santa Claus*

The Separation of Still and Moving Images.

The problem of the cinematographer is almost the exact opposite of that which faces the still photographer. The latter makes a single critical exposure; the former must take a whole series of exposures.

Film and photography have had, arguably, the richest and strangest of relationships amongst the arts. Despite their significantly similar instrumental qualities; the artistic and aesthetic to the time - space - narrative which I will discuss in this essay, they evolved in different directions, rarely overlapping, addressing different purposes, goals and aspirations. At times it appeared that the two were compelled to signal their differences even while they informed each other.

Even in schools and universities, they are being taught in different departments. Each medium emphasises its unique qualities and differs itself from the other. On the basis of thinking and analyzing, the photographic spatial and temporal could not be more distant. The attention to meaning is focused on difference rather than the similar.

focused on difference rather than the similar.

Though, there are some examples of artists appropriating different elements of the other medium into theirs, such as Cindy Sherman's "Untitled Film Stills" where she blended filmic acting with photographic posing or Jeff Wall's cinematic narrative captured on single frame, this is the exception rather than the rule.



Jeff Wall, A Sudden Gust of Wind (1933)

But what if...

we integrate the syntax

bring the still into the *cinematic*

a n d

bring the *cinematic* into the still

Will this change the way we

Record – Reflect – Reference – Interpret - Relate

narratives of our daily reminiscence?

Can we create new possibilities?

M-I-X-I-N-G

still – image – frozen – movement – filmic – photograph

temporal – spatial – order – linear – chaos

ENRICHING

reminiscence – daily life – experiences – narratives

And if so...

Are we getting Closer?

true objective real accurate
Truth Objectivity Reality Accuracy

Interpretation?

text - ***SOUND***

How will it change the way

we (can) expend (to) new possibilities

to narrate

to reflect

to remember

to know

on new knowledge of how we

on new knowledge of how we

can remember

want to remember

should remember

(or should I say *recall*?) ?

1. Arrangements of Stillness and Movement and the Hybrid.

Photograph: *Suspending Time by Arresting Filmic Movement.*

Film: *"Photographs that are projected twenty-four frames per second,
and constructed by the conventions of narrative, captions and sound"*

The narrative in each medium unfolds in a different manner. For the still image it is the act of freezing the time, for the moving images it is the passing of time.

Where as still photographs hold a sense of '*pastness*', the cinematic movement compensates for the '*pastness*' of the photographic sequence, replacing this sense of past by illusionistic movement that creates a sense of the here and now.

For decades the viewing mode of the film was on big screens, dimmed lighting, silence and as collective entertainment. The photograph viewing mode is much more dispersed. Considered more of an object it could be found in books, magazines, postcards, posters and family albums.

found in books, magazines, postcards, posters and family albums.

Imagine what might happen if we mix the syntax, bring the still onto the big screen and filmic motion into the photograph?

Animating the Frozen

Chris Marker's 1962 film, *La Jette*, composed of hundreds of still images dissolving in and out of one another in a way that constantly edges toward the illusion of 'real' filmic movements, which offers the possibility of mixing two different temporalities: the 'pastness' of the photographic image and the 'here-nowness' of the illusionistic (filmic) movement.

The synthesis of the still which carries movement across the surface performs a choreography with the memory and evokes the act of remembrance, emphasising the nature of memory, and by doing so, braids together the act of reminiscence (remembering and forgetting).

In contrast, in Tom Tykwer's 1999, *Run Lola Run*, the director enriches the tale of the main character by momentarily moving away from her when she encounters certain other persons, showing, in brief sequences, each of which is composed of a series of still images, the futures of these individuals, which change in each story depending upon apparently minor differences in the circumstances of their encounters with the protagonist.

Though the use of rhythm and movement of the still filmic sequences are very much different in each film they both have similar essence; to address time that is outside of the present. In *La Jette* to the past, in *Run Lola Run* to the future.

Slowing Down the Moving

In his 1978 slide projection, *La Tache Avugle*, James Coleman isolated thirteen frames from a thirty sec moving sequence of the 1933 film *The Invisible Man* by James Wale. He projected each frame for almost 40 minutes, stripping out the continuity of the filmic action, the single frames not only became visible but also monumental due to the unusual duration and size of image.

In 24 Hour Psycho (1993) Douglas Gordon projects a video copy of Hitchcock's film *Psycho* in extreme slow motion and without sound. The two frames per second - 24 hours film projection - allowed the single image to become independent, so gestures and part of movements become individual elements. The integral plot splits into it's individual components: An embrace, a scream, a look of fear – gestures and facial expressions free themselves from the movement-action narrative structure of the film.

We can see from both samples that stillness or slowness of an image facilitates movement elsewhere.

Similarly in my work, *Parisian Postcards* (2010) it is the filmic movements across the surface of still photographs and the slowing down of the 24fps filmic motion which isolates, separates and emphasises gestures and facial expressions of the actress. By doing so, it mixes up the temporal rhythm of the image to be read as it's conventionally perceive, evoking movement somewhere else, in the viewer's mind.

the image to be read as it's conventionally perceive, evoking movement somewhere else, in the viewer's mind.

For example, In the sequence where the protagonist is getting the first envelope at the top of Pompidou Centre, the original 24fps moving sequence is slowed down by 90 percent, almost coming to a stand still.

The slowing down of the sequence permits a single gesture to be isolated and separated from the overall action, leaving time and space to be experienced and reflected on by the viewer.

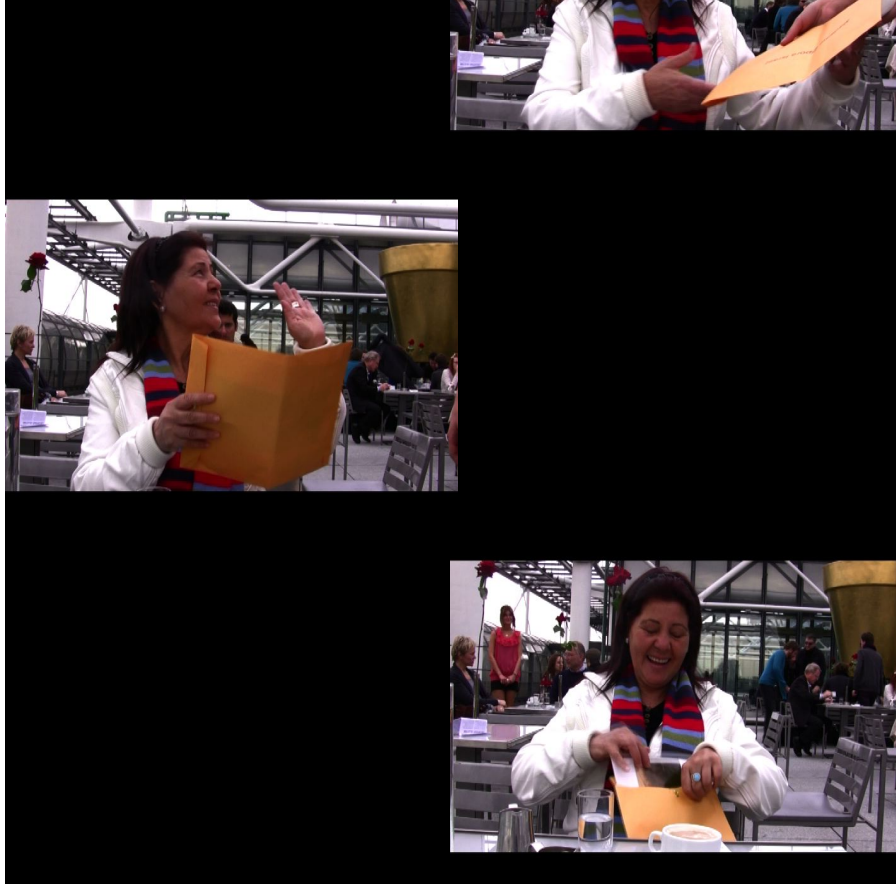
In parallel, the slowed down action is flickered for three seconds only, similar to what appears like a projection of a still image on the wall.

Followed up by a dark screen.

This criss-cross action, bringing the stillness into the motion and motion into the still, evokes movement outside the screen and in the mind of the viewer, forcing them to slow down, examine, participate and self-reflect.

... and the viewer is like nomad through time...





Parisian Postcards (2010)

2. The Perception of Time - Duration in the Photographic Imagery

Time is nothing but a measure of the changing positions of objects.

A pendulum swings, the hands on a clock advance.

Does time exist solely as a perception? How can we depict the ongoing moment that unfolds or passes in front of the camera? Does photography have one fundamental relation to time or many?

Across the twentieth century, there have been several overlapping points, both aesthetically and thematically as the technological aspect of both mediums rely on each other for their own advancement of progression.

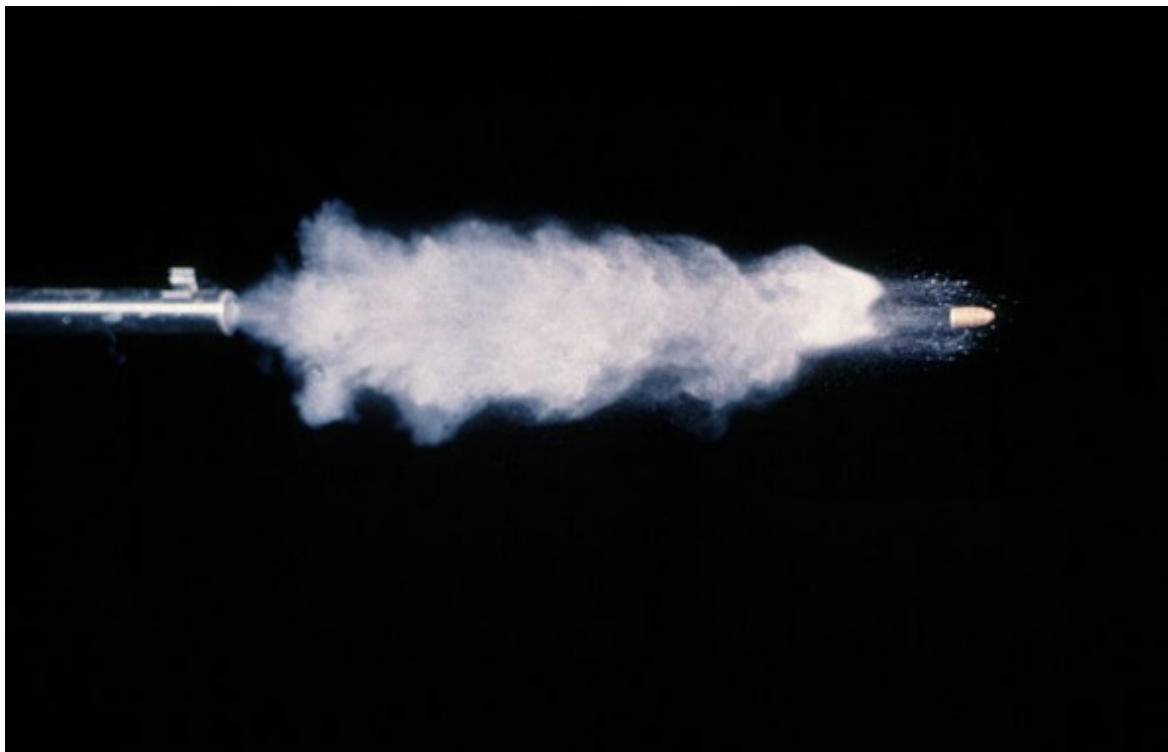
Such was when the camera became smaller and faster, both mediums started to relate to the modern idea of speed, the immediacy, spontaneity, instantaneous as we can see at the 1929 Dziga Verov film, *Man with a Movie*

to relate to the modern idea of speed, the immediacy, spontaneity, instantaneous as we can see at the 1929 Dziga Verov film, *Man with a Movie Camera* and the 1927 Walter Ruttmann, *Berlin: Symphony of Great City* parallel to the street photographer's Henri Cartier Bresson and the reportage photographer Robert Capa, who tried to capture the "*Decisive Moment*" in busy streets and in war.

And though both mediums, share similar technical instruments. The artistic approach to speed and time has taken on different interpretations.

Photograph' Time-Duration

A still image freezes and condenses a fragment of time. At 1/8000 of a second, the details of bullet trajectory can be revealed to the naked eye.



1/8000 of a sec

An entire 90mins film can be condensed into a single frame at a long exposure technique in Hiroshi Sugimoto, *Theatres*, body of work.



90mins Long Exposure, Hiroshi Sugimoto

The question about the depiction of duration in stills has occupied many artists. Should movement flow through a long exposure and leave traces of

The question about the depiction of duration in stills has occupied many artists. Should movement flow through a long exposure and leave traces of time? One solution to depicting the unfolding movement in time on still is called *Photodynamism*.

The Bragaglia brothers looked for a way to express the actual feeling of motion as an indivisible reality, rather than a sequence of static poses . They chose simple actions especially those involving change of states. They often filmed people at work. Studies include: Carpenter Sawing, The Typewriter, The Bow, The Guitarist and also basic everyday transitions like Walking, Standing Up, Man Rising, Young Man Swinging. Several images were made with just the title Change of Position.



Polyphysiognomical Portrait of Umberto Boccioni'.

*Polyphysiognomical Portrait of Umberto Boccioni',
Anton and Arturo Bragaglia (1913)*



Photodynamic portrait of Anton Giulio Anton and Arturo Bragaglia (1913)

Other attempts to condense multi action on single frame using either long or multi exposure showing micro-narratives can be shown at the next examples:

1. *The Construction of the Museum of Modern Art*, a three year exposure.





9.8.2001 - 2.5.2003 The Museum of Modern Art, New York

Michael Weseley, (2001-2003)

2. The Reconstruction of Potsdamer Platz; a two year exposure



Michael Weseley, (1997-1999)

Film Time-Duration

Deleuze proffers an image of time as always splitting, like a hair, into two parts: the time that moves smoothly forward, or the 'present that passes'; and the time that is seized and represented (if only mentally), or the 'past that is preserved'. What Deleuze, following Bergson, refers to as the actual image and the virtual image are the two aspects of time as it splits, the actual corresponding to the present that passes, the virtual to the past that is preserved.

What is time of the film? Is it the film duration, the plot duration, the story time, the personal experience time? How and where do we start to measure?

Beyond the conceptions of a chronological time concept, cinema most significantly involves internalised experiences of time intrinsic to various processes of cognition, which the French philosopher Henri Bergson called 'duration' (*durée*).

Using the camera movement to slow or fasten, close up or zoom out it invokes time in a particular way; cinematic time.

It seemed like the frozen photographic image can only represent

It seemed like the frozen photographic image can only represent
 'pastness' or the past that is preserved, while the cinematic illusion
 of movement in film sensed as an attempt to put the missing half of time back
 into the image to compensate for the missing present that passes, kind of
 'here-nowness' illusionistic gesture.

As if the duration lays out at the mind of the viewer in cinema, the duration is
 captured on film itself for the stills.

Also, the role that the virtual plays in the intersection with time and memory
 performs different effects of duration in the viewer's mind. Where as
 in the moving, the duration is played in the mind of the beholder; in the still the
 duration is fixed to the photographer's prior decision.

Time Duration Gaps *Future* Memory Objective Dimension **Perception**
 Subjective *Jumps/Cuts* Present Editing **Beholder** Director Past

How many.....times can one narrative hold?

How many..... d u r a t i o n s?

The consistency of the time-duration lapse.

The consistency of the time-duration lapse.

Length – Frequency

Photograph - *F i l m*

Where is the duration of the film laid down?

>Inside< <outside> |you| (((me)))

Time-Duration? Is it an objective or subjective dimension?

Who's to measure? You? Me? Beholder? Director?

Is it the length of or the frequency of...

Now...Then...?

Here...There... ?

Can several times co-exist?

Can past, present and future represent themselves in one frame?

And if so, in what order?

Chronological – linear – non linear – chaos

These interlaced dimensions of time-duration are being explored in *Parisian Postcards* through the plot and the editing of the narrative.

For example in the scene where the 65 year old protagonist is sitting on a chair having her portrait drawn by a street artist. The filmic movement on the still image functions as a filmic representation of the here and now of the event, taking the 'pastness' away from the photograph. Gradually, we the spectators, are exposed to a multi-time-action-dimension.





Parisian Postcards, (2010)

How many pasts can one image hold?

The viewer cannot not sense the time lapse between the young face glancing from the past and the older face in the present. A period of forty-four years exists in one frame, similar to Hiroshi Sugimoto's 90 minutes long, *Theatres* exposure.

The 'pastness' of the painted portrait (6-8pm, Spring 2010) which was drawn from a wedding photograph (Summer 1966) are juxtaposed in one image (8:15, Spring 2010) and manipulate through filmic movements (the here and now of the viewer).

A second example can be seen in the last sequence of the film. The camera closes up on a gravestone text. 29.11.1944. The viewer then recalls an

closes up on a gravestone text. 29.11.1944. The viewer then recalls an earlier similar text, the publication date of the newspaper' which indicates the protagonist's birthday. Three events which happened on the same day, birth and death intertwined, are being condensed in the viewer's mind.

3. The Perception of the Image Space

*The painter constructs, the photographer discloses....but
photographic seeing has to be constantly renewed with new
shocks, whether of subject matter or technique, so as to
produce the impression of violating ordinary vision'*

Photograph Space

Fantasy photomontage postcards were popular in the Victorian and Edwardian periods but it wasn't until the Dada movement and the Soviet cinematographers, who embraced this technique, to make it widespread. Photomontage survived Dada and Soviet cinema and was a technique

Photomontage survived Dada and Soviet cinema and was a technique inherited and used by European [Surrealists](#) such as [Salvador Dali](#).



André Adolphe Eugène Disdéri: *Imperial Family*
photomontage, 19th century

Until the beginning of the new millennium, the montage and superimpose techniques were used by very few who could afford the time, high cost and attention to manipulate the photograph space. Experimenting by trial and error, it was made through calculation and in darkrooms and was not an accurate process.





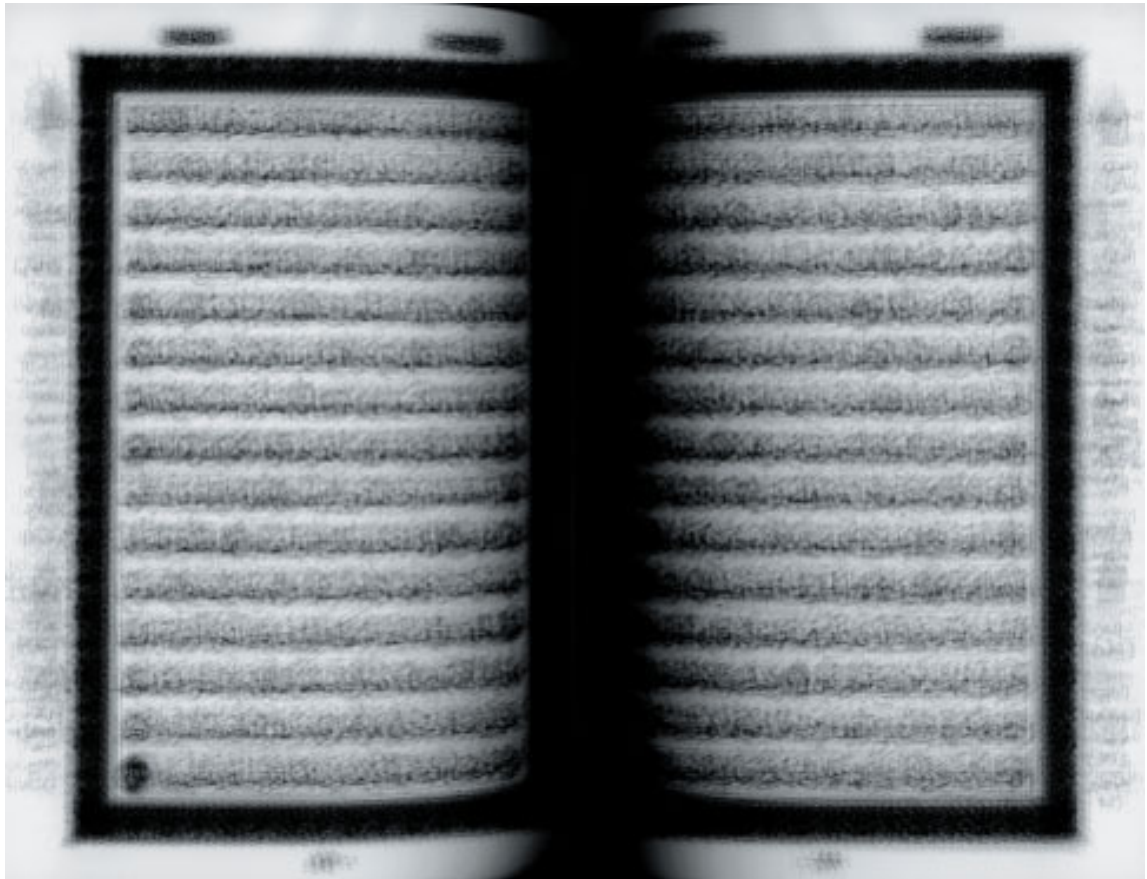
David Hockney - *Pearblossom Hwy*, 11-18th April 1986
Photographic collage, taken over 1 week

In David Hockney we see spatial arrangement. His photo collages are about emphasizing the multiple viewpoints that are required to create a space or a scene. If in the Muybridge sequence, it is the subject that moves, in Hockney's work, we are the ones moving through the space of the picture.

Today, with the latest digital technologies such as the digital camera screen, the scanner, the computer, software such as photoshop and photosynth where you can assemble multiple photographs of one place-person-object into a 3-D matrix, and the home printer, almost everyone has access to manipulating the space of the still image.

People started to explore different arrangements to both physical space and the imagined, linking and hyper-linking between still images, creating 360° panoramic views by stitching still images one to another, 3-D models composed of digital view shots or a micro narrative spaces.

Such as artist Idris Khan, in his work *Holy Koran* 2004, he scanned all the pages of the Koran and overlaid them one on top of another using photoshop, condensing the whole content of the book into one photograph.



every...page of the Holy Koran 2004

Film Space

Already in 1916, what was known as Kuleshov Effect, the Russian filmmaker and teacher, Lev Kuleshov, had proved that the juxtaposition of separate images would influence the comprehension of their meaning.

In an experiment Kuleshov discovered that audiences interpreted the actor's expression (the right of each pair, and all identical) in relation to the image it was paired with (left of each pair). The actor was perceived as hungry, sad, romantically intrigued, etc., depending on what was edited together with the actor.

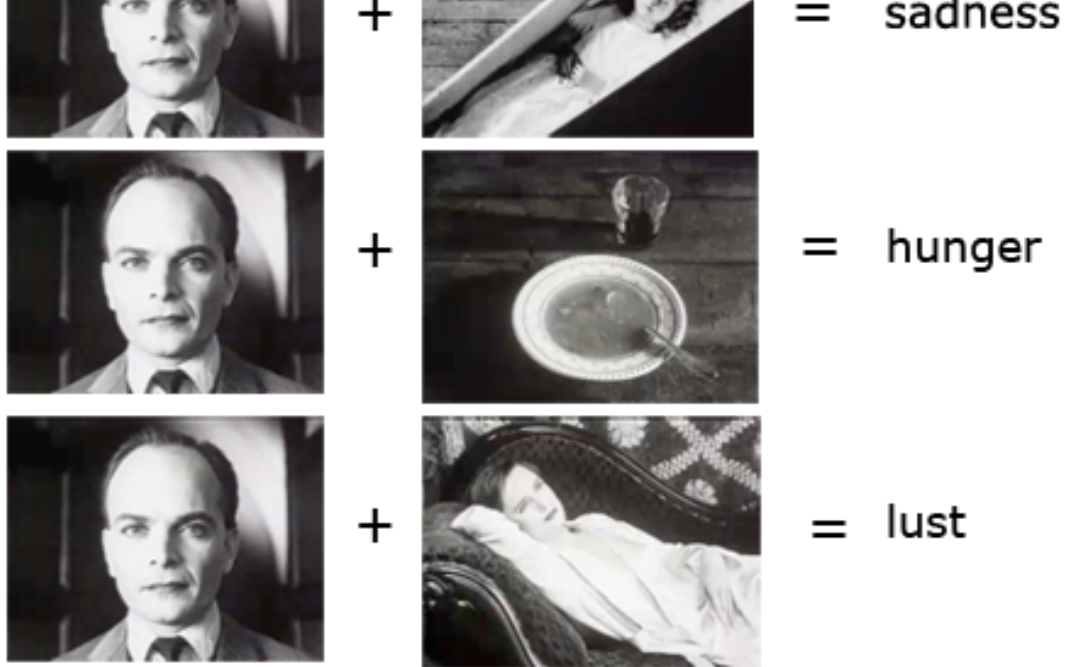


+



=

sadness



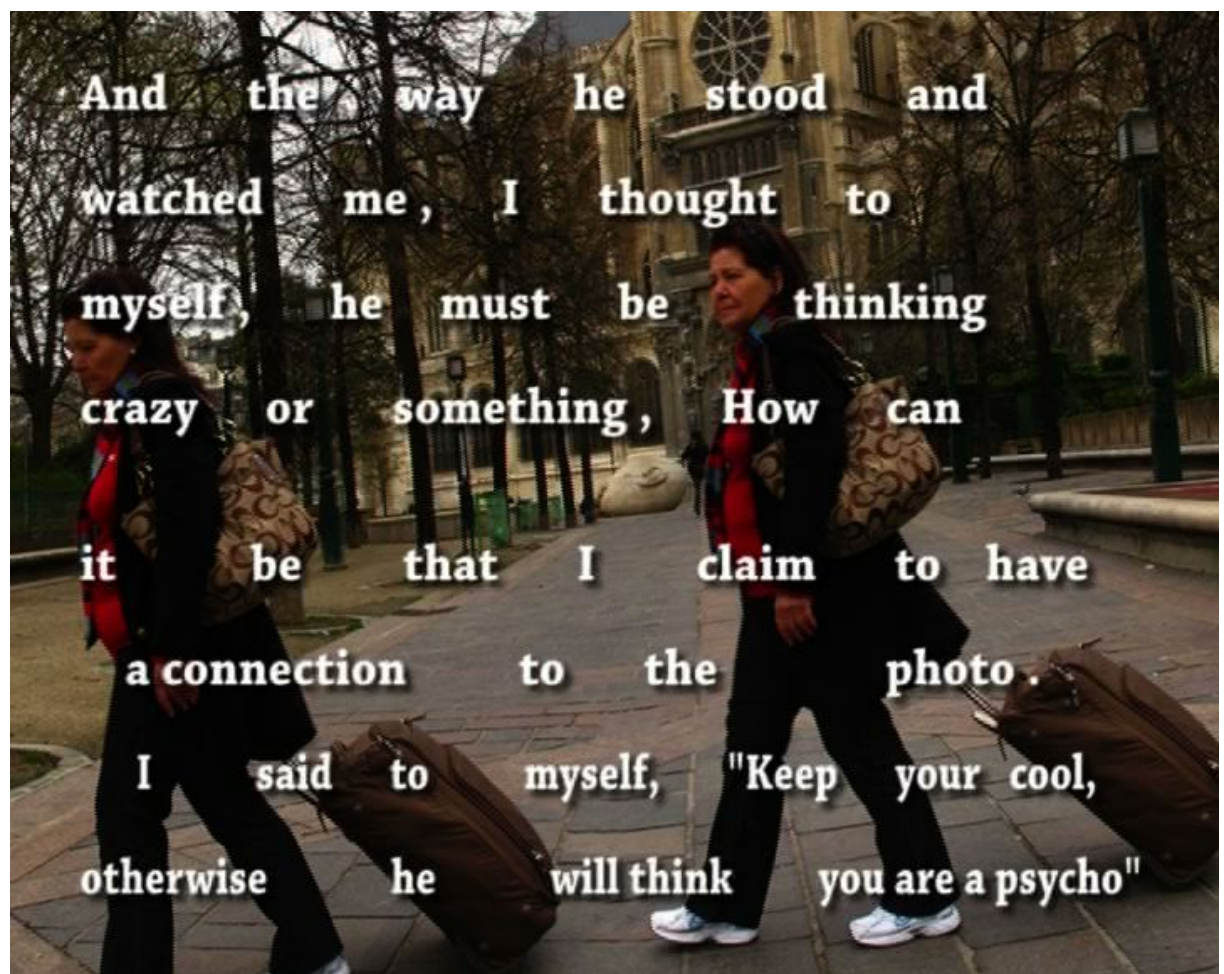
Kuleshov Effect ,1916

Either through juxtaposition of separated images, the interrelationship of shots or through collision, filmic montage is different from the still image montage as it can be carried through time and duration and through editing.

Parisian Postcards is trying to illustrate these challenges of layered spaces and surfaces through the visual and the narrative.

In a still image photomontage technique, the actress is being multiplied onto a panoramic view which is then being revealed through camera movement. A layer of text is also being added.

In doing so, a multi-dimension sense of different times and spaces are condensed into a single frame.



Parisian Postcards, (2010)

4. Narrative Structures

*Chaos cause confusion which allows the spectator
to explore multiplicity of experiences.*

The Photograph Narrative

“The photograph is an incomplete utterance, a message that depends on some external matrix of conditions and presuppositions for its readability.”

“The photograph, as it stands alone, presents merely the possibility of meaning. Only by its embeddedness in a concrete discourse situation can the photograph yield a clear semantic outcome.”

The Film Narrative

In contrast, with film, we generally see action unfold in time. Audiences find it easier to focus on action that develops chronologically rather than non-linear action that jumps and skips the out-of-order temporal order. A story told via moving images is more immediate and more easily grasped if the audience sees a clear progression of a cause and effect relationship, leading to a climax.

Yet, some films boldly go where few dare, the narrative depart from a classical filmic space-time-action-continuum, in which time and it's stylistic manipulation fulfils a function related to the content.

For example;

- *Jacob's Ladder* (1990) Directed by Adrian Lyne.
- *Lost Highways* (1997) Directed by David Lynch.
- *Memento* (2000) Directed by Christopher Nolan.

- *Memento* (2000) Directed by Christopher Nolan.

Therefore we can surmise that the single still photograph needs an external context for its narrative to be read and understood, while film can rely on itself and construct the narrative through its self-contained components such as text, sound and action.

They can unfold through editing and through time.

The Hybrid - The Reminiscence narrative

"Parisian Postcards", though packed as a film which comprises all of its components, is at most composed of still images that reference to an outside knowledge. That is, the images require context in order for them to be further understood.

For example, in the case of the newspaper from November 1944, the antiques shop, the second world war cemetery, the outside reference is to a collective one; History.

In the case of the black and white family photos, to the private and personal.

In the case of the black and white family photos, to the private and personal.

In the case of the black and white images taken from well-known films and photographs, to the cultural.

At times, when not subtitled, the foreign language voice functions similar to a still photograph. It relies on external knowledge that can be obtained through our memories, and only the tone of the voice can indicate to us in our search for meaning.

When voice synchronises with subtitles, we let ourselves trust the translation and be carried away with the filmic action that unfolds in front of our eyes.

At other times, text appears independently, and functions as non-verbal communication.

Is it the “voice” of the author, the director, the character or from some other source?

Is it fact or fiction, past, present or future? Here or over there?

And the music? What kind of layer does it add? A nostalgic one?

Three different separate devices were needed for the capture of the visual and sound components; a still camera, a moving camera and a voice recorder.

All four separated components; the moving, stills, text and sound, when mixed, treads the thin line between the linear and the non linear narration, through order and chaos, referring to the inside and the outside knowledge of the spectator; to the internal and the external reflective experience, through time and space.

knowledge of the spectator, to the internal and the external reflective experience, through time and space.

A still image suddenly moves and moving images slow down and suddenly freeze. An unfamiliar language suddenly emerges. The light fades to darkness. The storyline breaks over and over again.

*And the viewer is a kind of nomadic flaneur who
goes through some kind of adventure and then
edits the experience. It is subjective editing.*

These conflicting experiences, the passive – active participation in and out in search for meaning is what Atkins calls “A kind of nomadic flaneur” which I suggest *triggers the* mechanism of *the **Reminiscence narrative*** .

Conclusion

My research has shown me that historically, the medium of moving images has separated and differentiated itself from the medium of still photography and the reverse has also happened, that is, the medium of still photography has separated itself from film.

On the basis of thinking and analyzing photographic spatiality and temporality, either medium has defined itself by differentiating itself from the other, drawing emphasis from its unique qualities. The attention to meaning has focused on the different rather than the similar.

We realize that the digitalization of both mediums allows us to do away with the need for the professional knowledge, time, money and expertise required to create a photograph and the professional, costly post-production process that is needed to make a film.

The immediate result from the digitalization of both mediums was the automatic process, which makes it possible for everyone, independent of age, experience or background, to capture, view and share their daily personal narrative.

This development has become a common immediate action in everyone's life. We can find the digital camera on mobile phones, personal music devices such as iPods and even on watches and pens which allows everyone to be able to capture and record moments and the experience of their daily lives at the click of a button and view and share them at the click of a mouse.

daily lives at the click of a button and now and share them at the click of a mouse.

Placing both mediums one next to the other on everyday devices, and being able to switch between them at the touch of a button, enables us to now choose, intuitively or not, to record and reflect upon experiences as a still photograph or as a sequence of moving images. And by that, we lay the foundations to a new visual grammar and syntax for the photographic narrative.

This new language can now borrow its own format from the rich classical syntaxes that each individual medium has developed over the last century and a half.

This new visual language is what I am calling the “Reminiscence Narrative”.

Reminiscence Narrative fuses the unique qualities of each medium, combining still and moving images, which I feel approaches a similar format to that of the mechanism of memory.

Burkin proposes “*We think of memory in terms of short sequence-images composed according to the displacements and condensation typical of dreams logic*”.

Godard once said “A story should have a beginning-middle-end but not in that order”.

So maybe, at last, the boundaries are starting to meld into the fluidity of new possibilities, and we are finally getting closer to speaking the language of memory in a similar way to the way it narrates itself.

Its syntax is

de-fragmented

segmented

non linear

mixing

the order of

temporalities and spatialities.

Liminal

Hybrid

Dream-like

Belonging neither to the chronology of a film narrative nor to the arrest of the photographic still.

Bibliography

Selected Films

- *Citizen Kane* (1941) Directed by Orson Welles
- *La Jette* (1962) Directed by Chris Marks.
- *San Soleil* (1983) Directed by Chris Marks.
- *Nostalghia* (1992) Directed by Andrei Tarkovsky.
- *Jacob's Ladder* (1990) Directed by Adrian Lyne.
- *Lost Highways* (1997) Directed by David Lynch.
- *Memento* (2000) Directed by Christopher Nolan.
- *Run Lola Run* (1998) Directed by Tom Tykwer.
- *Eternal Sunshine of the Spotless Mind* (2004) Directed by Michael Gondry.
- *Salut les Cubains* (1963) by Agnes Verda.
- *Capitalism: Child Labor* (2006) by Ken Jacobs.
- *De Tuin* (1999) by Dan Geesin and Esther Rots.
- *35 Fotos* (1984/85) by Helke Misselwitz.
- *Beshin Lug* (1935/67) by Sergei Eisenstein.
- *What I'm Looking For* (2004) by Shelly Silver
- *Nostalgia* (1971) by Hollis Frampton
- *Rien ne va plus* (2005) Katja Pratschke and Gusztav Hamos
- *I Should See* (1991) Paul and Menno de Nooijer
- *Les Photos d'Alix* (1980) by Jean Eustache
- *Ferment* (1999) by Tim Macmillan

- Ferment (1999) by Tim Macmillan
- Nijuman no borei (2007) by Jean-Gabriel Periot
- The Writing in the Sand (1991) Sirkka Liisa Konttinen

Selected Books

- Aitken, D. (2005) *Broken Screen, Expanding The Image, Breaking The Narrative*. London. D.A.P.
- Campany, D (2007) *The Cinematic*, London, White Chapel Ventures Limited,
- Cartier-Bresson, H (1952) *The Decisive Moment*, New York, Simon & Schuster
- Deleuze, G (1986) *Cinema!: The movement-Image; cinema 2: The time-Image*, 2 Vols, London, Atlone Press.
- Harbord, J. (2009) Chris Marker *La Jette*. London. After All Books
- Moore, R. (2006) *Hollis Frampton Nostalgia*. London. After All Books.
- Rascaroli, L. (2009) *The personal Camera*. London. Wallflower Press.
- Burgin, V. (1996) *Photography after Photography: Memory and Representation in the Digital Age*. G+B Arts. Amsterdam.

Selected Exhibition Catalogues

- Calle, S. (1996) *True Stories*. Tel Aviv. Tel Aviv Museum of Art.
- Goldin, N. (1997) *I'll Be Your Mirror*. USA. Whitney Museum of Art.

Articles

- Glenn, d. (2004) The Tease of Memory. *The Chronicle*.
- Ratlief, E. Déjà vu, Again and Again. *The New York Time*. July 2, 2006

[internet] Available from:

<http://www.nytimes.com/2006/07/02/magazine/02dejavu.html>

Museum Talks and Discussions

Museum Talks and Discussions

- Stillness and Movement (Tate Modern, Friday 5 March 2010)
- How Much Movement Does the Image Need? (Tate Modern, Friday 5 March 2010)
- The Dancing Photo on Film (Tate Modern, Saturday 6 March 2010)
- Recall and Memory (Tate Modern, Sunday 7 March 2010)
- The Filmic Photograph (Tate Modern, Friday 12 March 2010)
- The Photo Novel (Tate Modern, Saturday 13 March 2010)
- The Plasticity of the Moment (Tate Modern, Saturday 13 March 2010)