

*As a period in which nothing happened.....something
happened*
David Bussel



*Some notes concerning the film work of Juliette Blightman
(mirrored)*
Cerith Wyn Evans



On houseplants and being made mute
Richard Birkett

As a period in which nothing happened...something happened

1. How do you work with time in your film? What is the relationship between filmic, real and durational time? What does the mid-afternoon 'downtime' of the film suggest? Is time spatialised or is space made temporal?
2. Describe the relationship between the internal space of the film and the work's external space of display, i.e., the work being shown as an object (projector, film, surface) in the controlled environment of a gallery?
3. Has Structuralist/Materialist film practice or Expanded Cinema influenced your own practice – works like Michael Snow's *Wavelength* (1966) or Peter Gidal's *Room Film* (1973) come to mind. Do you see this influence, if any, as a larger trend to look at filmmaking from the 60s and 70s? And if so, why are those practices relevant now?
4. What is the significance of the film's setting? Is the domestic interior like a set? Where is the cat? Do you like Poirot?
5. Is the film a fiction?
6. What happened to the sound?
7. The camera remains static or fixed for most of the three minute film then abruptly turns 100 degrees: conceptually, what does this movement in relation to structure, form, or narrative suggest?
8. Does the relay between perception and apperception – consciousness of one's own perception – play a significant role for the viewer?
9. Does the film highlight the act or activation of attention? If so, then what or where is the privileged focus and its opposite the marginalized periphery? Is this 'captivation' a kind of optical suspension, a framing of sorts? A disconnection or a disruption? What does it make visible and what does it occlude?
10. PLEASE PAY ATTENTION!

Some notes concerning the film work of Juliette Blythman (mirrored)

In the technical language of filmmaking, the term real time refers to the duration of a single shot (assuming the shot is neither fast nor slow motion). If the physical film is not cut and its projection speed equals its shooting speed (usually somewhere between sixteen and twenty-four frames per second), the movement on the screen will unfold in a time that is isomorphic with profilmic time, or what is generally thought to be our everyday lived experience of time-hence the term real. The time of the apparatus matches, is married to, the time of the action or the scene. This 'real time' is marked by an apparent plenitude. No lack or loss of time is visible to the eye or accessible to the spectator. But this temporal continuity is in fact haunted by absence, by the lost time represented by the division between frames. During the projection of a film, the spectator is sitting in an unperceived darkness for almost 40 percent of the running time. Hence, much of the movement or the time allegedly recorded by the camera is simply not there, lost in the interstices between frames. These interstices, crucial to the representation of movement, must themselves remain unacknowledged. The cinema presents us with a simulacrum of time. Nevertheless, knowledge of the indexicality of the cinematic image sustains a belief that something of time, something of movement or its imprint, or at the very least, its adequate representation, is here.

On houseplants and being made mute.

- * To ingest part of *Dieffenbachia Picta* or Dumbcane as it is commonly known, will lead to paralysis of the mouth, lips, and tongue, causing temporary muteness.
- * The panic at being struck dumb is constricted to a mere mechanical clatter in your head.
- * Try not to ask yourself 'When will this end?'
- * The placement of the houseplant designates a zone of potential silence, a selected frame of domestic insistence.
- * It is an icon of both latent material, chemical effect and the dissolution of language.
- * Its effect is a physiological, existential swelling.
- * Dumb paralysis becomes immobility becomes time passing, boredom or durational obstinacy.
- * Mid-afternoon, 'downtime', French windows.
- * Now turn away.