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Abstract

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Department of Media | Master’s Degree Programme in Photography

Inside Yard ponders the dilemma of combining the approaches of film and photography. Film is usually considered to have more narrative power than a photographic series. On the other hand, photography, in its stillness is more open to viewers’ interpretations. Is it possible to create a body of work, which lies between the photographic series and narrative film, exploiting the strength of each?

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1. Introduction

“Prodigious, heaven-sent machines”
[Camera and tape recorder]
– to use them merely for rehashing something phoney will appear in less than fifty years’ time, irrational and absurd.”

This thesis goes briefly through the turn from avant-garde film to expanded cinema and video of the second half of the 20th century, presents the technical context of my own work and discusses the questions which I as a photographer am encountering when working with moving images.

I want to clarify for myself the situation where I and several other photographic artists are at now. Most of us are working nowadays in an almost entirely digital environment with technique permitting to easily record both still and moving image. A photographer who is working both with photography and with moving images is of course not a new thing. Philippe Dubois calls them cine-photographers and includes in the group artists such as Agnès Varda, Chris Marker, William Klein and several others.

In France in the 1920’s a camera called ‘Sept’ was invented, which was capable of recording both still and motion, though it did not become very popular due to the complicated usability.

What is different to our generation is that we possess an apparatus, which is entirely digital thus blending the borders of photography and film media. This fact together with evolved editing software gives also a new kind of working ease and lightness. In the situation where most parts of the production work can be done alone, the question photographer has to deal with is whether to manage everything alone or share the tasks in the manner of film industry.

In a compilation of Tarkovsky’s lectures, which were made for Goskino courses for students of direction and script writing, Tarkovsky speaks about the future where the director will be much freer in his work due to the developed technology. Here of course one has to remember the context of the most of Tarkovsky’s work: full of misfortune, lacking of money, and filled with personal problems and conflicts with Soviet politicians. But all directors encountered similar problems on one lever or another. I feel that this Tarkovsky’s future is now our present, together with the almost endless possibilities and challenges it brings.

5 Andrey Tarkovsky, Courses in Directing (1981). VIPPK, Moscow 1993. (Originally printed in Iskusstvo Kino no. 7–10, 1990). Downloaded from online library Teatralnyj etyd:
Digitalization leads to equipment, which lets you to take both still pictures (photographs) and moving images (video). As George Baker writes in his essay *Photography’s Expanded Field*: “the world of contemporary art seems rather to have moved on, quite literally, to a turn that we would now have to call cinematic rather than photographic.”¹ The possible death of photography and film are repeatedly discussed in articles concerning visual culture, new media and art.² There is something new in their place, but we do not really know what it is yet. Both Manovich and curator Shirley Read admit that in digitalization the issue is in something more than just technique. It is interesting that in their reflections on the topic, both reach a similar conclusion: that digital photography and film are both “somewhere between graphics and animation.”³

One can wonder if photography and film institutions will stay separated as they are now, or one day merge together. In the beginning of my studies, the faculty of photography was fully photography oriented, except a single one-week short video course organized once a year that introduced the basics of the video editing. Some years later new cameras for both video and photography like Canon 7D started to emerge. The courses to educate around that technological shift are still on their way. It is positive to begin this change, since moving image as a medium of work can be enriching for some of the students, both for artistic and commercial work.⁴ At the same time, the amount of courses dealing with analogue photography is minimal and this can be questioned. After working in a darkroom, you get a deeper understanding of the origins of editing software, for example, and in general the physical difference between a chemically developed photograph and a digital file printed on paper.

I am going to concentrate on some of these issues, which I have noticed both during my studies, and in working periods with photography and video. The main questions are related to the borders of each medium (photography and video) in aspects of creation, narrativity and act of looking.

Photographic series are usually seen as less narrative than film. My area of research lies between the photographic series and a series of moving images.⁵ I argue that the leftover feeling of a photography exhibition is more open than that of seeing a film. When looking at series of images we have, as David Campany⁶

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³ Wombell, Photovideo, p. 58.  
⁶ At least commercially more and more advertisement are saying that they want a person with both photography and video skills.

⁷ Video or film can be seen as a series of moving images, separate takes arranged together.  
⁸ Colours and actions are more complex in film than in photography.  
writes: “compulsion to look for meaningful coherence and narrative momentum.” In a photographic series, this turns into impression whereas in the case of a traditional film it leads to immersion.

Both in my work and in this text I am leaving aside those purely experimental projects without any trace of narrative, such as the experimental avant-garde films or expanded cinema of the 60’s. I am interested in the question of narrativity and images, even if partly abstract, and creating an expression of a feeling is my aim. The production part of my thesis is called Inside Yard. It is a video and photography installation attempting to express a feeling of an idea using moving images and exploring the ways of narration, composing and exposing the final work. I am building it with an openness of a photography series in mind.

Both filmic and photographic works consist usually of a large number of images. Those images can be made by the author or gathered by him/her from many different sources. The editing process is vital for both film and photography, and it is grounding in a certain material creating a database of the work. Lev Manovich uses this term when discussing web, computer art and the huge amount of information concealed there. But database is not just a bunch of material – if so desired, it can affect the narration.

1.1 Questions

My aim is to create a body of work which is situated between a photography series and a video/film. I have been working in digital environments (Photoshop, FinalCut, PremierePro and AfterEffects) and with Canon 5D Mark II camera for several years, creating both photographic and moving image projects. While thinking about my own work and seeing works of the others in exhibitions, I could not ignore questions about sequences, duration, cutting, superimposing, screening, etc. I particularly wanted to focus on the question regarding the area between photography and film/video today.

The reason why it is difficult to understand the area between photography and moving photographic image is partly rooted in
photography’s iconic status and our obsession with meaning. We are used to consider moving image sequences as filmic, and thus we have certain narrative expectations when looking at them. Due to our culture we cannot perceive images and sounds or music purely, but rather through the lenses of history, popular culture, TV, news, etc. This creates a challenge if you want to convey a feeling but not a clear story. Here arises the question of how to use moving images and how to attach them together while still avoiding direct narrativity and preserving the openness of the photographic body of work.

The main question is: what is the area between photography and film or video today, does it exist or not?

1.2 Literature and previous research

The topic of my work is connected in the broad sense to research in the field of visual culture. The digitalization of photography and film leads to the hybridization of the medium: it alters the way of constructing moving images and way of looking at them. Photography research and film studies are each exploring their particular fields due to the opposition, which historically has been technically-based, and therefore underlining the still-moving and simultaneity-succession divisions. But, as conceptual artist and writer Viktor Burgin notes: “[...] to equate movement with film and stasis with photography is to confuse the representation with its material support.” One can speculate if finally photography and film theory will merge and go more into direction of theory of new media.

Philosopher Noël Carroll, defines film, video and photography as art forms that “have been erected on technological discovery of new media.” Several researchers and artists have discussed both this issue and subsequent topics like the relations between and differences of these art forms, their particular ways of expression and intercommunication. Our changing visual culture and overall digitalization places these forms in a new context with new challenges.

19 See for example: Carroll Theorizing the moving image, Manovich The Language of new media, Sihvonen Exceeding the limits and Wombell Photovideo.
21 Ibid. p. 180.
23 Ibid. p. 181.
This concerns both production, aspects of distributing and ways of looking at and using these productions.

Jukka Sihvonen in his dissertation “Exceeding the limits,” asks similar a question when talking about video and electronic space as artistic medium: “what might be its utilizations in the hands of an image-and-sound maker? What is (if any) the ‘new light’ that this medium brings within to the poetics and politics of audiovisual-ity?”

Sihvonen notes the idea of Pascal Bonitzer as video as a “me-medium of the metamorphoses.” Bonitzer describes video as a visual poem, which does not tell a story but is more like a Haiku. Maybe this is the area between photography and narrative film?

Video is condensing into a hybrid medium, which, together with developments in computer technology, is becoming more personal, sharing at the same time the reality of the TV, illusion of the film and metamorphoses of video medium itself. This was written in the 1991, when computer games were refining and virtual reality research was exploding. According to Rosetta Brooks, professor from Art Center College of Design in California, this started to threaten “the linear ordering of perception.”

Sihvonen continues: “[...] computer technology finally makes it possible to gather the scattered fragments of audiovisual production, transmission, and consumption into a single ‘package’, and individual piece of handiwork. This means that the writer, the producer, the star and the spectator can also be one and the same person.”

This idea is very close to the thoughts and doubts I have had about my own work.

Another field approaching my area of interest is the use of moving images and projections in gallery spaces. This area lacks deeper theoretical coverage, but one recent anthology addressing it is Screen edited by researcher Tamara Trodd. Also new media art which is more often exhibited in festivals, pertains to this area and is also searching for its place in the larger art historical whole.
1.3 Research frames, term definitions and methods

This work is oriented to investigate the area between photography and film. The artistic part of the work, *Inside Yard*, consisting of video and photographs is connected to it, as they are situated in this area. With the written part I wanted to evaluate notions I find important when thinking the artistic work. Concentration lies in the aspects close to my own workflow instead of philosophical perspective of this issue.²⁵

*Inside Yard* is not an illustration of this text, nor is this text and explanation of the artistic part of the work. They can be seen as separate attempts to discover certain means related to a certain area. The starting point for *Inside Yard* lies in a personal memory and feeling, whereas the text is more rational. Similarly, intuition was important for video and photographs, whereas reading and reasoning were crucial for the text. I concentrate on the issues I find important between photography and film, giving them background and finding their similarities and differences.

Term usage in this area seems to be sometimes confusing, and those I find most relevant are defined here. The most complicated is video or film. Which name to use in the time of digital cameras when borders between film, video and short film are blurring? I follow the terminology of Noël Carroll. Once cinema was called “moving pictures”, but as he argues, term “the moving image” is more encompassing, since word picture “implies the sort of intentional visual artefact in which one recognizes the depiction of objects, persons and events by looking. But many films and videos are abstract, or nonrepresentational, or non-objective.”²⁶

- Moving images stands for a set of digital or analogue moving shots combined together according to artist’s idea and will.
- Film can be a combination of different media, analogue and digital.
- Photography series is a body of work which is obtains its form and is perceived as an entity via exhibition or publication in given space.

²⁵ I am leaving aside such known names as Susan Sontag and Gilles Deleuze for example.
2 Material

Initially, I was fascinated by Tarkovsky’s idea that in the future the camera technology will be so evolved that it will free the director and technically simplify the whole film-making process. This brought me to idea of a photographer’s work, which is so much more solitary and free than that of a film director. I wanted to preserve this solitary freedom of a photographer in my work. Material is shot with three, non-professional actors. Both vary between half-documentary and half-fictional but serve a fictional body of the work. Working alone and in partly documentary style was also suitable for the visual feeling I wanted to create by the use of natural light, and real milieu altered very little during the shoot.

2.1 Inside Yard synopsis

Behind my work Inside Yard there is an interest in a quite common contradiction between the surface and reality the surface might be concealing. It is the interest in the two-sided character of the visible and the known/mundane. Often routine surfaces, faces and everyday episodes are left unseen. It can lead to misunderstanding and passivity.

Inside Yard is a metaphor for an unknown person. It is seen as from inside. Describing the hesitation of letting go and leaving, the attraction of the outside and the absorptive power of own inner world. It is not a documentary but it is based on my usual working method, which involves combining observations from surroundings with my personal experience.

I used to look at passing-by people’s public faces and imagine the “true” being hiding behind. Many look externally seemingly well and healthy but in reality might be suffering from loneliness and soreness. People are like inside yards. Usually they are closed and seen as private spaces, which might be interesting to enter for an outsider but at the same time there is the sense of uncertainty and reserve. Some yards are colourful and joyful, others gray and sad. The last one might be hard to leave, especially if the person is alone and uncertain.
Especially in the non-linear narration, metaphors and allegories play an important role. They are often tied to a particular culture and are more or less easy to read. One of the metaphorical aspects noted by Bacon, can be applied to my work: “Already the milieu where the person moves around, might awake metaphors as representative of his/her state of mind.”

Inside the main metaphor there are other, smaller metaphors, or images that are referring to something more than what they realistically represent. In *Inside Yard* it was important to place characters in the milieu of the everyday which gives a strong feeling of their personalities and reveals something of their inner world. Images give only a glimpse of characters’ lives, but I find it enough to create the feeling of difference and at the same time something very common to everyone.

### 2.2 About the installation

For me personally, the moment of choosing is very important. I seldom follow a strict line. I agree with David Lynch when he says that the final idea seldom lights up at once. It is mostly a question of finding a naturally fitting position of the elements in a whole. Or as Man Ray wrote when describing the starting of the shooting of the short film *The Mysteries of the Chateau of Dice* (1929): “I didn’t know where I was heading to”. The initial thoughts did change during the work, following still the same direction, but with different paths.

The installation was exhibited in *Masters of Aalto 2013: Dreams Made Real* exhibition in Helsinki 8.–26.5.2013. It consisted of two parts: a 17” screen with the edited, looping *Inside Yard* (4:30 minutes) and an assemblage consisting of five photographs and stills from the project mounted on light boxes each 28 x 16 cm. Light boxes are used in order to symbolically come closer to the screen and to avoid the artificial lightning, thus preserving the feeling of the black box. This choice was done not to imitate or criticize the film theatre or enter into theoretical discussions. I am mentioning this here because I think that images with the back-lit light boxes or screens are best seen in the dark. Additionally back-lighting and use

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33 Carroll, *Theorizing the Moving Image*, p. 141.
of masks for the images creates a sense of three dimensionality, thus slightly diverging from the traditional paper-printed photograph.

The installation is built in a small room with a door, and the only light is coming from the screen and the light boxes. Works are positioned on the opposite walls not to disturb each other and the viewer. They are not meant to be seen simultaneously. The images and screen are quite small. Partly it is due to the size of the room. In question of images I found the smaller size also more intimate, but I can imagine them bigger. The sound from the Inside Yard is heard in the room and ties the parts together. The noise of the audio is audible. First it was a problem of course and I wanted to clean it totally away, but in the final version it is left, since silence in a way is always some kind of a stronger or weaker hum.

Both film makers and researchers, such as Tarkovsky, Bresson and Carroll to name just a few, admit the challenge which sound brings to the moving image. It is as if brings another layer to the existing visual image. Sound can be merely repeating the visual image, but as Tarkovsky argued, it is at its best when complimenting both, not overlapping, never filling. In mainstream film, sound is often mimic or used as stamps, when viewer already knows what to think when seeing or hearing a certain thing. As Carroll writes: “The addition of music gives the filmmaker an especially direct and immediate means for assuring that the audience is matching the correct expressive quality with the action at hand.” In a way I was using this fact when choosing for the Inside Yard – the obtuse sound of a musician practising viola da gamba. This sound heard in the staircase is as a tie between the separate characters unifying them into one inside yard and creating a certain atmosphere. But otherwise the sound does not attempt to lead or assure the viewer by emphasizing the image.
3 Finding the roots

Some years ago when I was thinking about the differences of film, short film and video I realized that I hardly knew anything about this topic. My early art history education bypassed moving images; and in my graduation work I was working with digitalization and aspects of virtual presentations of digital work, so again outside of the beginning and middle of the 20th century. In the photography department the main focus of history courses was of course on photography. So everything that has to do with origin of non-mainstream film, video and new media was mostly unknown territory.

I guess this lack is partly due to the focusing of the departments on their pure media and partly to general confusion in the area outside the mainstream image, either photography or film. As Margaret Parsons, head of the department of film programmes at the National Gallery of Art, writes in her article discussing the situation of experimental film in the field of art: “concluding a lecture series on the topic of minimalism in contemporary painting several years ago, a prominent contemporary art curator notably received a near-ten-minute standing ovation from a crowd of over five hundred in the National Gallery of Art’s theatre. By contrast, a film historian lecturing on structural cinema of the 1960s could barely draw an audience.”

3.1 Avant-garde and experimental film

Films cannot be clearly classified but they can be roughly divided into categories which help to understand certain features. Of course, styles and methods are overlapped but some of the films bear particular features more clearly than others thus permitting some classification. Avant-garde is one of these modes. Avant-garde film strives to break the conventions of linear narration and question viewer’s expectations concerning the unfolding images. As Noël Carroll points out, avant-garde means a certain type of moving image. It is a kind which: “in some way opposes or repudiates antecedent practice” of mainstream film. Manovich makes an interesting point...
with the fact that the editing software of today is actually based on
the avant-garde attitude towards film editing, the main methods of
which are the layered image, cutting, pasting and superimposing. Another question is if this editing software has radically changed the
approach to moving images.

Is avant-garde a descriptive category that can still be used today?
For example Henry Bacon describes Eeva-Liisa Ahtila’s work Cons-
solation Service (1999) as part of the “narrative avant-garde”, where
artist is exploring split-screen projection and representations of si-
multaneous multi-point of views. As Ahtila says in her interview
for Artpulse magazine from 2012: “In my installation works and
films, I aim at approaching narratives by questioning the traditional
rules of storytelling and ways of expressing with the means of the
moving image.” I find this a bit confusing. Multi-channel projec-
tion and digital technique is bringing moving-image art to new lev-
els and they need own names. However, this area is just starting
to get deeper research coverage. Tamara Trodd’s book Screen/Space:
The Projected Image in Contemporary Art is for instance one of these
attempts to clarify this field.

Alongside film with avant-garde features, there has been exper-
imental or expanded works incorporating everything else outside
mainstream film. Various experiments with film as a material, pro-
jections, performances and later, according to A.L. Rees, even video art. For example, works of Stan Brakhage, Sergei Paradzhanov and
Peter Greenaway are each very different, but taken together fall out-
side the category of mainstream film towards the more or less ex-
perimental, personal separate style of working. Another kind of artist, such as Jonas Mekas, are moving freely across the whole area of
moving images: linear narrative stories, video, and projection/mon-
itor/technique based installation works. Also some of the photographers, as for example Chris Marker, William Klein and Paul Strand,
were working with film alongside photography. Researcher Jan-
Christopher Horak discusses the photographer-filmmakers in his
3.2 Video

Video started to bloom in the 1960’s as a response to several changes in society, art, cinema and technique. In comparison to film, video was from the beginning rather subversive, concentrating on criticizing, decoding and revealing society, state of arts, ways of showing, looking and position of the viewer. Mainstream film was one of the most important objects of scrutiny. In 60’s and 70’s video editing was difficult and according to media artist and researcher, Stephen Patridge, this: “[...] drove artistic interest and experiment away from filmic conventions such as montage, towards the performativity and the use of instant playback and closed-circuit systems (as installations). Central to this approach was the notion of intervention into a process, the manipulation of video plane in time or space.”

Including the viewer as a co-creator of the work was important. For example, Valie Export’s performance Tapp- und Tast-Kino (“Touch Cinema”) from 1968 is commenting on mainstream cinema voyeurism, audience’s passivity and security of the dark movie theatre space. The artist wore a box, symbolizing the theatre, around her naked upper body and people were invited to touch her with their hands. In the 80’s image resolution and projection quality became better. Computer technology evolved, making editing and programming easier. Works were exploiting computers, television monitors, projections, cameras and audience, mixing notions of film, video, body, simultaneity and narrative.

Video of the 21st century often deals with the challenges of digital images and virtual realities, also including the viewer as a participant via sophisticated interaction. At the same time, several art works called video works seem to have lost part of the experimental approach, seeming more like short films or something similar. There was an interesting article in a journal of Finnish media art funding center AVER where the previous production counselor and media artist, Heidi Tikka, discusses the situation of media art funding in Finland. She points out that during her three years of working with grant applications, most artists used already established methods of presenting, meaning one or multichannel projection in a gallery space. Only very few of those media art projects were really experimental in a way comparable to the wave of the 60’s and 70’s, exploring and developing means of presentation. Part of the ontology of video art seems to be confused. What is video and what is moving image or short film or installation? This might

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41 Ibid. p. 143.
42 Ibid. p. 296.
43 Ibid. p. 135.
46 Baker, Photography’s Expanded Field, p. 126.
47 Carroll, Theorizing the Moving Image, p. 53.
48 For a deeper discussion on hybridity see Ji-hoon Kim’s dissertation.
49 Campany, Photography and Cinema, p. 79.
result from digitalization, which is mixing up notions of film/short film and video, since both can be digital files. Artists may not know where to situate their work, which is moving image, but not quite a movie, nor a pure experimental work.

3.3 A hybrid

When discussing photography and film, Barker states that: “While Barthes had always wanted to separate a narrative art such as cinema from the different temporality of the photograph, he was always also unsure that a specific “genius” of photography in fact existed, and in his own most thrilling criticism, would be unable to keep the cinematic and photographic apart at all.” Especially after the overall digitalization, the existence of a pure medium in the area of film and photography can be questioned. More and more material is digitally recorded or totally computer generated. According to Carroll: “Media are added to art forms as times goes by.” Photography and film are turning into a hybrid, where borders between them are gradually blurring. This endangers the purity of the medium and there can be several opinions as to whether it matters or not, or if one can even talk of purity. Anyhow, material aside, the conditions and premises of each can either be maintained or broken. In my work I found it important to understand at least the basics of what I break, thus improving my camera technique and deepening the knowledge of film, storytelling and editing. Mastering the means can make it easier to form the ideas.

In light of unified image capture devices, what is the difference between film and video? Is everything which is moving and shot by photographers called video? Are approaches towards editing photographic series and moving image sequences very different from one another? How to make the narrativity of the moving image less obvious and more like an impression created out of a photography series? How does the photographer’s background reflect on the production of the moving images? For example in William Klein’s films, his style as a photographer was visible in his way of composing and framing.
Between photographic series and moving sequence

The database is the ground for both photographic and moving image work. Depending on author’s relation to a database, he/she is able to create various modes of narration in the work. Furthermore, narration is tied to aspects of seeing. The viewer creates the work for him/herself while looking at it; therefore, how the images guide the looking affects the narration. The following researchers, to name a few, have addressed these issues: Lev Manovich, Henry Bacon and Roland Barthes.

4.1 Database

“Because you do not have to imitate, like painters, sculptors, novelists, the appearance of persons and objects (machines do that for you), your creation or invention confines itself to the ties you knot between the various bits of reality caught. There is also the choice of the bits. Your flair decides.”

In computer science, database means a collection of items, like images or sound, structured in a certain way, for example hierarchical or object-oriented. Logic of a database is not linear, and its structure helps to perform search and navigation. Among several ways of accessing the data, narrative is only one of them. Manovich uses Ferdinand de Saussure’s theory of syntagm and paradigm to illustrate the database. A syntagm is a meaningful entity consisting of separate elements of which each belongs to a certain group. Database functions on the level of paradigmatic dimension. Its elements are connected together not by the syntagmatic logic of the whole but by certain aspects common to every element of a database. Usually in final works, the syntagmatic is visible, whereas the rest of the database is hidden and viewer can only imagine what has been left out; in computer world this is different.

Database can provide information by using nonlinear presentation. Here, according to Manovich, lie many possibilities for artists exploring the means of narration. As one example in the field of photography and film, he names Chris Marker’s CD-ROM Immemory (1997) and Peter Greenaway’s work where director attempts to com-

50 Bresson, Notes on the Cinematographers, p. 64–65.
51 Manovich, The Language of New Media, p. 218, 220.
53 Manovich, The Language of New Media, p. 230.
54 Ibid. p. 221, 237.
56 Manovich, The Language of New Media, p. 238.
57 Ibid. p. 237.
58 Ibid. p. 238.
59 Bresson, Notes on the Cinematographers: “Your camera does not take things as you see them. (It does not take what you make them mean,)” p. 101.
bine database logic and narration. Marker writes in the introduction to Immemory: "Curiously, there is nothing in the recent past that really offers us models on what computer navigation on the theme of memory could be. Everything is dominated by the arrogance of classical narrative and the positivism of biology." Greenaway’s situation is different, since his viewer cannot navigate the film in the same way as a CD-ROM. Greenaway does not follow a linear narration, instead he uses other ways of arranging his material, for example a numerical one. In computer world, databases exist in a digital space, whereas in material world, as Manovich points, the database elements should be spatialized in physical space, as in a gallery or city, in order to create a pure database.

Manovich’s ideas about the database coincide with my desire to find a way between linear narrative and other structures of storytelling. The piece, Inside Yard, attempts to create an expression of a feeling with other means than unfolding a complete story. Thus I found the database logic enlightening. It emphasizes the existence of several possibilities: "During editing the editor constructs a film narrative out of this database, creating a unique trajectory through the conceptual space of all possible films which could have been constructed. From this perspective, every filmmaker engages with the database-narrative problem in every film although only a few have done this self-consciously."

Work is based on a material database created and collected after getting the idea. It often becomes "a set of elements not ordered in any form", containing mistakes, funny moments, and carefully planned shots together with unexpected surprises. Crucial part is to make them mean what you meant while shooting. This is based on choosing and arranging the elements of the database in order to bring up the original idea in the best way. But there are several ways of doing that.

Manovich’s thoughts made me think more about the database I created for Inside Yard. In the digital editing process the database material is not altered physically. Its elements are changed, cut, assembled, etc. but the original database remains untouched, since all the editing is done via linking. It can be edited again into a new work. A database in itself is interesting. It is like the palette of a painter left after the work is done. All colours and colour mixtures are visible, both the ones he/she used and those never appearing on
the painting. And as in the palette, my database gives a hint of the final result as well as other possible options not pursued.

To illustrate this and the challenge of making things mean what you mean, as Bresson said, I collected all material I had on the timeline in my PremierePro Inside Yard project, in order to present them on a separate screen, randomly looping. This would have been also a presentation of the whole database. I was interested whether the unfiltered material itself can convey some meaning or impression of the future work. In the final installation this was left out as too theoretical and because of the lack of space. A second screen would have disturbed other parts of the installation. However I tested this presentation at home and the feeling it creates is quite fascinating.

A collage-based oil painting of Man Ray, The Rope Dancer Accompanies Herself with Her Shadows, is symbolical expression of artist’s database and its possibilities. (Figure 2) Originally, the composition was made out of colored paper cut in various shapes and arranged into different groups. Man Ray was testing different arrangements but finally he got upset. When looking at the paper leftovers lying on the floor, he suddenly “saw” the abstract pattern they created which resembled the shadow play he was looking for.61 Another example is William Klein’s exhibition in Tate Modern (10 October 2012 – 20 January 2013). Among other works there were exhibited series of contact sheets printed in huge size, with painted marks over the approved and disapproved photos. (Figure 3)

Creation of the Inside Yard database started winter 2012 and continued until the spring of the 2013. Meanwhile I was testing the assemblage on the time line and shooting again. The latest materials were shot in March, exactly before the final editing that is visible in the work. First the changes spring brings along, like light and melting snow felt like a problem, but at the end, this gave a possibility to add an aspect of time and certain nuances to the whole.

Since I did not follow a strict story I had to collect material, which would create the impression, I wanted to convey. This means both acted shots, pure visual shots, as falling snow, eye of a dog or a swinging child and documented shots where my actors are not acting. I was searching for both details and larger scenes and approaching as possible material both people, objects and weather. Some of the shots are carefully planned, others recorded with intuition with thoughts that something I see feels important for the main idea. I

61 Man Ray, Omakuva, p. 74–75.
62 Bacon, Audiovisuaalisen kerronnan teoria, p. 73.
am not excluding the possibility of using material from databases of 
other projects, either in case of photography or moving images. The 
smaller production in question the wider and more mixed database 
it can have. In Inside Yard I planned to include material also from 
other databases but along the edit the entity was becoming brighter 
and finally only one shot outside the Inside Yard database was used. 

In the result Inside Yard includes various material which can be 
used to create very different accents and meanings. The challenge 
is to not to fall in love with some of the images and dare to leave 
them out. I argue that “choice of the bits” is becoming harder when 
stepping aside the narrative. It is bringing the entity more towards 
the assemblage of photography series than that of traditional film. 
Editing started with those beloved images. But it is good to ask, is 
a certain image present because of its visual appeal or because it 
serves the entity. This was the hardest part of the editing. From the 
final version the most complicated and too dramatical images were 
left out giving way to simplicity. Alongside the entity shifted from 
the pure fictional towards half documentary. 

Theoretical area between documentary and fiction is huge and 
this text is not discussing it here. Just to mention that in the case 
of Inside Yard, the documentary aspect gave it certain lightness and 
live. But in the entity, characters are more like symbols for certain 
ages, life, variation and similarities and not representing themselves. 
This is also the reason why their milieu is only briefly sketched. I 
wanted to keep Inside Yard as a feeling based fiction.

4.2 Narration

The main aspects of narrative film/video according to Bacon are 
unity and transparency. Unity means that elements of the composi-
tion are linked causally together serving the storyline. Transparency 
is based on continuation created by all possible phases of production 
in order to maintain a consistent time-space-continuum. This implies 
coherency from one episode to another, in all characters, details, ed-
itng and sound.49 Unity and continuity are followed in mainstream
cinema, but those rules are often broken when stepping aside of it. Benjamin once blamed mainstream cinema of passivating whereas Barthes referred to it as hypnotizing.\textsuperscript{65} In the 60’s and 70’s the whole generation of video artists had a goal of breaking the illusion of the screen and bringing consciousness to the viewer. Seamless narration immerses the viewer\textsuperscript{64} into its storyline, the characters and milieu creating a temporal illusion of almost a reality. The illusion is maintained by coherent flow of the images lead by the plot.

This illusion is based on representation aspiring, since the Renaissance, to the uttermost realistic forms.\textsuperscript{65} With the evolving of photography this became easy, and film took it to the level where the viewer’s immersion into “reality” of representation can be almost total for the duration of the film. Its counterpart, video, is grounded in presentation. As media researcher Margaret Morse points out, video and other presentational art forms, are analyzing the milieu which for example traditional film is representing for the viewer with its dark room, projector and anonymity.\textsuperscript{66}

Most often this is done in an installation, either with one channel projection or with a complicated set of monitors, bodies, projections and so on, so that viewer shares the space of the installation, becoming more or less active part of it. Some of photography exhibitions are installations, but there the viewer seldom has an active influence on the works. Rather they expand viewer’s perceptional level as in the case of Wolfgang Tillmans installations.

To avoid narration seems to be extremely difficult. Human mind tends to link separate elements together and search for relation and meaning between them, often at any cost. Western culture fosters that even more: “causal coherence and closure is so deeply embedded in our culture that artists and theorists like Jackie Hatfield have sought to argue its condition as unavoidable.”\textsuperscript{67}

Godfrey Reggio’s Qatsi trilogy is seen as non-narrative. But in its own way it is extremely narrative – just not in a linear, story based way. Images create a mixed feeling of beauty and fear. They reveal and underline by editing, choosing certain issues and accentuating with expressive music. They are descriptive. Description rather than action is also the ground of the Inside Yard. Shots describe faces, walls, season and milieu and together create an impression of the entity.

Manovich proposes an interesting argument, being fully aware

\begin{itemize}
  \item Margaret Morse, “The Art of video installation: body, image and space between” in \textit{Video, taide, media}. (ed.) Minna Taivka, Gummerus Kirjapaino, Jyväskylä 1993, p. 113.
  \item Rees, \textit{Expanded Cinema}, p. 160.
  \item Manovich, \textit{The Language of New Media}, p. 246–47. See also notion of East and West difference in Tarkovsky, \textit{Sculpting in Time}, p. 240.
  \item Carroll, \textit{Theorizing the Moving Image}, p. 81.
\end{itemize}
of danger of generalization, that Western culture and Eastern culture have different accentuations concerning narration. Eastern culture seems to evaluate more the descriptive, whereas in the Western narrative culture rooted in the ancient Greek tradition, as in Hollywood cinema, the plot and its progression are favoured. Manovich’s opposition results from Mieke Bal’s view on narration where the descriptive part is seen as interrupting.

This descriptiveness is important in a work which is meant to convey an expression of a feeling, situating itself somewhere between the narrative and non-narrative. According to Carroll, mainstream movies are seen and understood regardless of viewer’s cultural background. This is due to their structure. “Movies become a worldwide phenomenon – and a lucrative industry – precisely because in their exploitation of pictorial recognition – as opposed to symbol systems that require mastery of processes such as reading, decoding, or deciphering in order to be understood [...].”

But smaller moving image productions are falling out of this category creating space for various features and preferences.

As I mentioned earlier, Tillmans’ approach to exhibiting the photographic series is an example of escaping the narrative aspect of representational image. (Figure 4) With different size and positioning he is giving some clues for guiding the viewer. Most of Tillmans’ installations give you the impression of something, but unless there is an explicit text commenting the work, one is free to feel, similar to the case of the “Qatsi trilogy”. Depending on one’s overall knowledge and cultural background, the mind creates various interpretations and narratives based on the seen material. From childhood people are taught to understand gestures, objects and sounds in certain way. We can also remember in a certain way once-perceived images or sounds. A piece of classical music, for example of Pyotr Tchaikovsky, used in popular Hollywood film, will be easily connected by the same viewer to filmic story, if later encountered in another context. At the same time this will affect perception of that new context, for example an installation. And maybe it will be difficult to understand it, if installation is to be non-narrative, since music makes the viewer expect a story.

In the book, The Remembered Film, Victor Burgin approaches the notion of image and narrative with help of Barthes’ proairetic codes theory. Narrative can be compared to the logic of perspective where
interrelation of the elements constituting a whole is based on their situation viewed from one point. Therefore in a less realistic work, bending towards abstraction, for example a cubist painting with several points of view, the narrative aspect is not that strong. There are more gaps between the elements. These gaps can be related to the fragmental or “latent narration” which lies behind them. Burgin illustrates this idea with example of archeologist’s work where conclusions are made based on small fragments. The logic of perspective is “bridging gaps, it smoothes discontinuities into a continuum” whereas a sequence-image even when it “is in itself sharply particular, it is in all other respects vague: uniting ‘someone’, ‘somewhere’ and ‘something’, without specifying who, where and what.” Burgin uses this definition in the context of remembering a film he saw when being a child. And I think that the impression I was looking for when working with Inside Yard lays exactly somewhere here. It does not specify or explain, it functions more like a light breeze, creating a feeling in the viewer.

I recall here a video, Fuses, (1964–66) by artist Carolee Schneemann, who has been combining performance, video and painting in her art. (Figure 5) Fuses was a controversial piece due to its subject and very intimate way of shooting, but it is a sincere affirmation of love, eroticism and equality. Rapidly changing images, often superimposed and strongly edited, leave us an impression, not a concrete story, appealing to memories, instincts and feelings, an “optical sensation” as professor David E. James writes in his article dedicated to Fuses.72

When thinking of narrativity in relation to photographs, I consider not a single photo but the whole body of work made into a series of images. Each photograph in itself has a certain level of narrativity due to its representational form (if it is not abstracts) but when they are arranged into a composition in an exhibition this is reminding the video/film edit. Photographs, more often than films, create an expression instead of a detailed story. Part of the discussion on means of hanging photography in the exhibition by S.Read helps to clarify the idea: “The first image may be there to create drama or to set the tone for the whole exhibition. The last may be there as the one that epitomizes the mood of the whole exhibition. […] However you choose to think about it, an exhibition does usually have some sort of rhythm underlying the progress from first to last image.” 73

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70 Burgin, The Remembered Film, p. 26–27.
71 Ibid. p. 16.
72 David James, “Carolee Schneemann: Fuses,” Millennium Film Journal, no. 54 Fall 2011, p. 62.
73 Read, Exhibiting Photography, p. 208.
74 Ibid. p. 121.
This citation also illustrates the approach of the photographer to storytelling. One image often is enough, whereas in the traditional film there would be several shots from various angles and sides to cover the scene. I can distinguish the photographic approach of a single image shot in my work. Especially when shooting and editing the Inside Yard, there was often the feeling of “enough” after finding and shooting one certain frame and angle of a scene. Afterwards, when editing I was combining different shots largely based on how they will look side by side, even if it was a moving image sequence in question and not photo series. The rhythm of the whole, used for building the feeling of my work, is more important than a pure narrative line and its accurate following.

When looking at different photographs of a series, and thinking about its presentation in a gallery space, images are approached with adjectives like “dramatic”, “busy”, “contemplative” or “disquieting”. These qualities depend on an image’s content and its visual form. One may want to lift a certain photograph due to its dramatic feeling in order to catch the interest of the viewer in a same way as in a film/video – the first shot can be surprising, or very beautiful etc. to create the interest and establish a certain feeling, as for example with the first shots of the Fargo (1996).

Also colors and contrast can intensify the image. Initially Inside Yard was planned to be colour work. I tested some colour grading in the middle of editing and was excited about it. AfterEffects software makes it very easy to play with the colours and might you sweeps away. However after some changes in the mood of the Inside Yard and with the simplicity thought in mind the colours started to feel artificial. They seemed to be as a decoration and distraction whereas black and white with strong contrast felt directly right. Also while shooting I was most often concentrating of contrasts and not colours. Same applies to the lightbox image series. One exception is last of the five photographs which are printed in colours. Also when photographed it was important to get colours of the morning sun and feeling of the starting spring. In the series and in the whole installation it serves as an open end and beginning at the same time. Even if as a motif the photograph is very trivial, the mood and tranquillity it bares is important for the entity.
4.3 Looking at still and the moving image

Especially with the digital technology, which brought everything to the same screen, the very basic differences between photography and film became narrower. Photography’s physicality is not as evident as before, and at the same time moving image works are shown in the gallery screens, looping and becoming more objectified in comparison to the special context of the dark cinema. Of course several video installations use the dark room, and I am doing that also for my installation, in order to maintain the anonymity of the viewer, calming the space and focusing only on the elements of installation. It is also important that in the dark, visually the screen works much better than in a fully lit room. I noted earlier Barthes’ claim on cinema’s hypnotizing aspect. He claims when describing the situation of seeing a film in a movie theatre that it immerses the viewer. In a dark space, sitting among an unknown public, the viewer is as if left alone with the projection. Act of engrossing into film becomes akin to hypnosis.75

In the contemplation of photographic series, the immersion may occur on the level of a single image. A person can feel trapped by the image and stand there gazing at it for a long time. But physically being hypnotized by the whole series is difficult, since in order to see it, the viewer has to move around the installation/exhibition space, kneeling, reaching, backing off and coming closer. Looking at the photographic series is very physical in comparison to act of looking while standing or sitting in the front of one or several screens in the darkness. The interaction with experimental works where the viewer is more like a participator is of course a different thing.

Still images create “associated narratives” as multimedia designer Graham Howars argues. They are seen in the light of nearby images in search of clues for interpretation.76 In moving images, the changes of separate shots are usually not marked or remembered by the viewer in a same way as separate stills. On the contrary they are assumed to be a supplement of the previous ones and of the whole story.77

Jan-Christopher Horak predicts that the screen is soon to become the normalized way to exhibit both film/video and photography, which leads to the loss of the material aspects of both, affecting at the same time the aspect of viewing.78 Nonetheless, as Horak’s book itself shows, for a photographer working also with

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75 Barthes, Elokuvateatterista poistuessa, p. 1–2.
77 Carroll, Theorizing the Moving Image, p. 404.
80 Campany, Photography and Cinema, p. 96. Sihvonen, Exceeding the Limits, p. 27.
82 Horak, Making Images Move, p. 242.
moving image, camera is only a tool for materializing the initial idea. The quintessential sides of both photography and film/video remain the same, independent of digitality. Stillness and movement are contradictory and perceived in different ways. Passing images of the moving sequence, the time and movement inside the image-self create a double tension for the viewer. They form a body of work, but in a more overwhelming way than that used in photographic series. As Régis Durand argues in his essays How to See (Photographically), looking itself is so powerful that image becomes secondary: “What happens to gazing and thinking when the image, instead of being swept away by the flow, lingers on, as it does in photography. The filmic flow turns every vision of the image into memory [...] Whereas the permanence of the photographic image turns it into presence”.79 Maybe after seeing the Inside Yard, photographs would appear more present but at the same time distant as images in the family album, always in the past.

Both Roland Barthes and Walter Benjamin argue, in the act of following a film the deep thinking is not possible. For Barthes there is no time for “pensiveness” because closing one’s eyes for a moment means losing the next image in a moving sequence.80 While Benjamin, in his essay “Work of Art in the Age of Mechanical Reproduction,” stresses the passivating side of the film meaning that the viewer cannot contemplate the work and think over it.81 If an image is present in photography, there is an immediate moment of reflection; in film, however, reflection on what has been seen, the memory, comes afterwards. Different media require different ways of seeing, thus in order to experience a film/video, it needs to be seen entirely, only after this the work obtains its entity. It is same way with music: a symphony is listened to in its entirety, no one would think that separate notes follow each other too quickly.

As Horak writes, photography frames a certain composition, in a certain angle, with certain light. There is nothing left outside the frame for the viewer to see. The still image only indicates some things, leaving much of the whole unseen. Moving image is seen as a counterpart, because it shows what is around the frame, and is not as Horak mentions, a closed system as a photograph is.82 I feel it is difficult to totally agree with this statement. Even if in one scene within a single take the viewer can see more that what the starting frame shows first, there is still only a certain set of things the au-
thor is showing. And this can be compared to the “frame” of a photograph, to the surface of one frozen image. I think especially in not purely narrative works this can be visible and Inside Yard functions also on this level. In video everything still happens in a frame, and the space, which is “seen” around it, is limited by the author’s definition. Noel Carroll is also arguing that notion of what is outside the frame is not present only in moving image, but also in painting for example. Important is that often this question does not make sense, since there are films as paintings, which are constructed based on their inner conventions “rather than in terms of the mimesis of the normal space of physics”. 83

83 Carroll, Theorizing the Moving Image, p. 45.
84 Bresson, Notes on Cinematographers, p. 71.
86 Sihvonen, Exceeding the Limits, p. 192.
5 Assembling

“The true is not encrusted in the living persons and real objects you use. It is an air of truth that their images take on when you set them together in a certain order. Vice versa, the air of truth their images take on when you set them together in a certain order confers on these persons and objects a reality.”

Editing of a body of work out of a database is part of working with both photographic series and moving images. What are the differences and similarities in photo-based series editing and moving-image-based sequence editing? In this part I discuss more my own work having previously given the background of editing from the point of view of Nöel Carroll, Henry Bacon and Manovich.

5.1 Notes on editing

Montage practises seem to be divided a bit differently by different research, for example by Bazin, Eisenstein and Carroll. Manovich distinguishes two ways of doing montage: the temporal one, which is more common in film, and montage in shot, which has been used more in photography, for instance by El Lissitzky, Hannah Höch and John Heartfield. Digital technology made montage within a shot easier with the technique of keying. Temporal montage is used in Inside Yard. Separate shots reveal moments of separate lives lived at the same moment, and at the same time there are some shots which deal with passing of time and the things it brings along, like changing seasons, acquired knowledge and the constant arch of life.

When discussing montage, Sihvonen calls it the “anatomy of cinema” meaning that in similar way to a human body, film is assembled into one bodily whole. When approaching the films of non-traditional narrative plot, a danger lies in the word “body”, however. The human body is considered physically uniform in its forms and functions. When film is compared to body, all bodily parts are expected to be present. In film, that could be its structure edited out of a certain database. But if film work is approached already with
a certain structure in mind, this can hinder the perception, creating frustration instead of immersion.

As Nöel Carroll argues, a scene does not have correct formula of how to be edited, nor can it be right or wrong. An image can be interpreted in different ways and cannot be compared with the conventionality of a single word. Carroll compares editing with verbal communication and the question he is asking is how is this communication is created: “How do ideas and attitudes emerge from the sequential flux of disparate images?” 87 Here Carroll is focusing on the viewer and on the way spectator is looking at the sequence. Due to the flow of the images, our tendency is to create meaning between them and the sense of narration can be seen as the act of reading the film. Still the act of looking is more complicated than that of reading and more flexible in creating the meaning. The way one sees depends on the viewer, thus the expression of an image is always (re)created again in the mind of the actual person. 88

Usually the parts of the sequence are arranged partly in a way similar to how a photographer chooses and arranges his/her set of photos. In arranging images, one relates them to those which are closest around the particular image, and to the overall view of the whole composition. The place of each piece, the position on the wall or in the space, the amount of empty space around it, the light—all of these details are carefully thought out. Hanging can be totally intuitive or based on existing rules of arrangement, which have been changing historically along with the fashion of presentation but which, as Read underlines, can be always broken.

A similar approach applies to moving images. The editing of the sequence/film/video creates its structure and defines how the final work will be looked at and understood. It is tied to viewer’s ability to inference. Carroll argues that with mainstream films especially, editing includes practices which are easily recognized by the viewer. For example, a shot which appears seemingly without any connection to the previous ones can be easily understood as flashback, which belongs to methods of narration used in both literature and everyday talk. One of the most common ways of editing is point-of-view-editing based on perceptual behaviour. It means the editor is operating with shots showing the glance and those pointing to the object as seen with the eyes of the actor. According to Carroll, the fact that point-of-view-editing is bas-
ing on an innate-looking system means that viewer’s perception of these shots is automatized and does not need learned skills of reading the images.

Another approach is through editing which serves sensuous properties and “can supply the basis for an entire film” or editing emphasizing colours as in some of Stan Brakhage’s film. The more far away from linear narrative, the more important for the viewer becomes contrast and similarity of the shots in order to make conclusions. Repetition in the Inside Yard of the shots with the falling snow combined with the shots of two characters is attempting to place them in the same moment, as if looking at the same winter landscape from different windows very close to each other. Use of same stairway is also to bind them together and at the same time to underline the different characters with help of their movements and actions, even if few. This is a common practice also in photography editing, especially inside picture editing. Photographs are often composed with contrasts in mind. It can be question of light and shadow, colours, forms, sharpness contra motion blur, and of emotion and anticipation.

As within the photography series there are gaps between clips in a sequence which, as Carroll writes, the viewer is filling-in based on the previous images and his/her own associations, memories and knowledge. The more concise and strict the narration, the more the author should be worried about the way images and sound are used in order to give as precise an impression as possible. Henry Bacon is using a term unity, oneness, meaning that in the beginning of the narrative sequence there are endless amount of possibilities for its progression. Closer to the end, openness tapers off, forced by storytelling and logic of causality. In commercial films made for a large, general audience the arch of suspension is often very clear. Each clip is tightly set in the context of others, each seen in the light of strong narration. On the other side of creative practices, in works without linear narration or non-narrative, as in the case of Godfrey Reggio’s Qatsi trilogy, the openness of the sequence is prevailing. “Where the narrative does not supply a hypothesis to understand [...] a sequence, the audience may still comprehend one, not because it has recognized a symbol, but because it has inferred the whole event from some of its salient parts.”
Sergei Eisenstein (1898–1948) was one of the most famous and earliest authors to experiment with editing. The essential thing was the versatility of the montage and variety it gives when processing the material. As Bacon sums it up: “with the help of montage one could create new entities, which from the beginning are not all included in the original material.” Working with database can create various bodies of work and by arranging the material in certain way almost opposite feelings can be reached. The challenge of the short image based work like this is clarity, are these combined moving images strong enough to convey an impression? Or are they too separate and pulling into opposite directions? When editing I was seeing a separate images in a way and by deciding their length and order creating the expression.

To let one shot without any remarkable movement inside itself linger longer at the screen felt difficult in the beginning. Will the context of other images be strong enough to keep the viewer looking at the shot without noticing its long duration? I think yes, if author manages to bring the viewer to a level of certain mood and concentration. Additionally the variation of the rhythm, duration and stillness versus action inside the shot, can help to maintain the tension, of course not the one akin to a thriller or drama, but the tension, which keeps the pieces together.

5.2 Editing of the photography series

In a similar way with film, photography series needs editing and assembling into series self. Starting database, selecting the material, editing it, and finally assembling into a whole in a gallery space or a book. Here I will concentrate only on the gallery hangings and installations, which usually follow certain rules and conventions, can I say “mainstream-hanging”? And which, of course, can be broken. In an encompassing book *Exhibiting Photography* by Shirley Read (author herself is a curator and teacher), are named some of the main types of hanging. For instance hanging in a line, in the corner, or “random” hanging. The main elements to be considered are the overall space and its relation to works, the size and distance between the images, lighting and possible text captures. Several of those aspects are naturally crucial also in presenting the moving im-

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97 Bacon, *Audiovisualisen kerronnan teoria*, p. 91. (My translation.)
99 Ibid. p. 207.
100 Ibid. p. 61-62.
101 Carroll, *Theorizing the Moving Image*, p. 64.
work outside a movie theatre, either by projection or on screens. As a photographer I think that one of the main differences when working with photography series and a film, is that the final editing (here I do not mean colour correction, contrast etc. but assembling together all the shots) of the film is made outside the exhibition context and is fixed. In the case of a series of photographs, the assembling of chosen photographs is made in situ being still open for changes even if a preliminary hanging plan is made before.

Some of the questions Read recommends to ask when planning the assembling of the photographs are in a similar way relevant when editing the film. For example when testing large and small photographs, can the smaller ones get lost if they are too many or if they are placed close to the large prints? When trimming and assembling the moving images, you can make the cuts very fast, which results in rapidly changing image flow. This creates some tension in the viewer and unpleasant feeling of not being able to distinguish and really see the image. It forces the viewer to concentrate on the screen, in a similar way as small photographs demand physical approach and close observation.

Another aspect which Read mentions and which I find similar to editing, is the possibility to isolate one or a couple of photos from the rest of the group. In the motion image sequence this isolation can be made using for example a longer, black fade or cutting it in an unexpected way, different from the other shots.

Editing of a series can be started by removing the similar or unsuitable images, in either visual or narrative way, the less strong images or those technically poor. Another way is to select the key photographs of the whole, those that are strongest visually or representative for the overall idea. In general several of the Read’s advices can be used for the motion picture compositions. Recommendation of chronological or narrative-based assembling is the most common in film and term like “establishing shot” are used in both photography and moving image editing.

In *Inside Yard* abandonment of several images I liked was difficult. But the shorter is the moving image sequence or the photography series, the more precision it demands. And some images can be so strong or cliché that they easily push the whole entity into unintended direction.

When exhibition is hung, it in a way reminds me of a multi-channel projection. Photography series is also a simultaneous presentation of several images, but not moving ones. As Carroll writes, what differs still from moving image, is that in recorded image, even if nothing is moving the viewer anticipates the movement whereas in still image, one knows it can not move. Situation becomes chal-
lenging, when photographs are on the screens/projected and the viewer cannot be sure anymore if it is question of still or not.

5.3 Challenge of the multi-screen projections

Tamara Trodd separates gallery based projections and experimental film projects. According to her, they went different ways since 30 years and the only thing which affected development of the both was the structural film of the 70’s. Main aspects of structural film are rejection of narrative, representation and illusion. Trodd is stressing the importance of gallery space for the artists working with projected images. Their work is historically based on emphasizing the projection’s physical space and making the viewer aware of traditional means of narration. This approach is well visible for example in most of Eija-Liisa Ahtila’s works. (Figure 6)

Technology and more experimental attitude towards means of narration and exhibition created a wave of multi-screen projections inside the galleries and museums. Some if them are coming closer to a film, the others bending more towards experimental video of the end of the 20th. Aspects of perception, breaking the linear succession of images, all could be questioned by several, simultaneous projections. Tarkovsky in his lectures from the 1980’s was shortly commenting on this new phenomenon in the area of moving images. For him it was a totally wrong direction, since human mind cannot concentrate and fully perceive information from several simultaneous sources, because experience is shattered and results more in a cacophony than a fluent impression via immersion. Tarkovsky himself was an advocate of a pure film affecting the viewer as the best art works can do.

Interesting essay excerpt is also one of Roger Shattuck from 1964, Proust’s Binoculars, included in Ian Farr’s anthology Memory. In his


\[104\] Tarkovsky, Courses in Directing

\[105\] Campany, Photography and Cinema, p. 31.
essay Shattuck is grounding the multi-screen approach with its resemblance with stereoscopic picture. Following his theory, image of memory can be perceived when juxtaposed with image from the present. Author argues that in Proust’s texts, for example in *Le Temps retrouvé* this approach is visible.103 It is still important to note, that in case of a book, even if language and narration are playing with these language images, but the main object, the book and its layout, is forcing the reader to a linear approach. And the images of memory, time and present are unfolding via linear succession of pages. I think this was also the case why Tarkovsky was against the multi-screen projections.104 You can achieve the feeling of memory, gaps, past and present by skilfully using one screen and editing of the image sequence.

For *Inside Yard* I was considering to use several screens, since in the work I have tree characters and thus I could present each point of view separately. But in case of this work the one screen view, as a book in a way, felt better. I wanted to create a uniform image flow where the viewer has a possibility to be immersed without stressing the projection or explicitly the several points of view. The stills are though showing the characters simultaneously and change of time is presented in the form of the winter and spring landscape photographs.

5.4 Visualizing the object

In photography the subject of the image is often looking at the camera and image is shot from the eye level. Normal view or slightly tele lens (50mm – 80mm) is common. The subject is often in the center and framing is tight not revealing much of the space around. Film on the contrary is often operating with various angels and wide lens. Albeit in the 1920’s photographers, as Rodchenko for example, followed filmic approach, varying angle and framing, in the snapshot style.105 Journalist photography of today has a lot in common with it.

Rectangular frame is haunting almost every visual object. The origin of this is in painting and idea of frame a window, and I argue
that culture of the screen is only reinforcing it.\textsuperscript{106} Also most of the photographer modern cameras' design is favouring horizontal position, especially if tripod is considered. One exception are the most of the phone cameras, which are initially vertical. A fresh approach can be seen from time to time in art world when screen is turned from filmic horizontal position into more photographic, vertical pose. In my work I tested the round and uneven edged framing in editing, but it seems to carry so much of “looking through” feeling, that it was left out.

During the shooting I caught myself on approaching to camera positioning and scene framing as when planning a photograph. Often one angle of a scene felt enough. I used few times “coverage” shooting when scene is approached from various angels, but there was not a feeling of need to show more in order to make it more comprehensible, on the contrary that felt too made-up. This is also the situation with the movement inside the shoot. My actor is mostly still or performing very simple moves. It is a try to create a feeling merely with a presence of the person.

Together those two aspects can easily result in a situation when the viewer of the work finds the presentation too brief and “dry”. I am approaching each shot more from the separate still image point of view, whereas film author is probably thinking more with a means of image flow and in a way sculpting each scene with different shots making it thus more three-dimensional compared to photographic approach.

Question which is hard to escape when thinking of still and moving images is movement itself and notion of time. Often they seem to be juxtaposed as confronting each other with the notions of life of the film and death of the frozen photographic moment etc. As Company writes: “Yet, away from cinema we can see that photography has always had its own complex engagement with time and movement.”\textsuperscript{107} Often when looking at the still image, the feeling of the past, dead moment is there, but it is there I would argue as strongly, when looking at old documentary shots or home video for instance.

According to Tarkovsky time is cinema's essential sculpting material. For painting it is colour, for music it is rhythm and for film, it is its time living in the shots. Editing or montage is part of all arts: it is work, which is done to shape the existing database into an en-

\textsuperscript{106} Manovich, 
\textit{The Language of New Media}, p. 80.
\textsuperscript{107} Campany, \textit{Photography and Cinema}, p. 18.
\textsuperscript{109} Bacon, 
\textit{Audiovisualisen kerronnan teoria}, p. 121.
\textsuperscript{110} Tarkovsky, \textit{Sculpting in Time}, p. 120.
\textsuperscript{111} Campany, \textit{Photography and Cinema}, p. 96.
\textsuperscript{112} Roland Barthes, 
\textit{The Responsibility of Forms}. 
tity answering to the artist’s idea. Thus, for moving images the inner time and life of the shots, that cannot be altered, is essential.

Bacon identifies two types of time in film, the time of actual edit, for example the fast cuts versus slow cuts, and the inner time of the subject or plot. Fast cuts leave less time for the viewer and thus can be experienced as hasty or aggressive and are used in the depiction of a fight for instance. Tarkovsky points that this type of edit is not sufficient on its own to convince the viewer, because the time and rhythm of editing must correspond to the inner time and tension of the shot otherwise it feels false.

Often I asked my actors just to look away from the camera, to the window or street and think of something own or just to follow the cars, people, birds. Often in a single photograph of a person his or her immobile presence is trying to convey something about him or herself and creating the tone for the rest of the images. How to use this approach in moving images? I tried to achieve this with still camera and long duration of the shots when viewer has time to see and maybe feel the character’s presence. Of course if seen alone they do not reveal that much, but in the context of other images, duration and sound I can create an entity where images are as if reflecting in each other at the same time impacting the viewer and his/her way of seeing the unfolding images.

What about photography? If inserted in the flow of moving images a photograph becomes a break, a pause. As David Company indicates, film creates a contrast to photography’s “stillness, its temporal fixity, its objecthood, its silence, its deathness, even.” It has an accentuating effect in film in the same way as in the sequence of still images, as Chris Marker’s *La Jetée*, the moment of eye movement feels accentuated. In contrast, thinking of a still outside the moving image flow truly “dissolves the constraint of filmic time”, as Barthes points. This is the reason why I decided to use in the photographic part of the work, both stills and separately made photographs, in *Inside Yard*.

In the *Inside Yard* installation I include small series of still images. Three of them are direct stills of the main characters and two are photographs. In the relation to the moving images on the opposite wall they feel very quiet and as if looking at the characters after several years, when they are maybe already passed away. The winter and spring landscapes framed almost similarly, are bearing the
feeling of cyclical change and encompassing flow of time. They are firm in comparison to the momentary old man, girl and musician, despite the fragile feeling of thin, graphical branches.
When working on Inside Yard I sometimes asked myself: why do this alone? Several moving image artists as Ahtila or Salla Tykkä work with production crews including cinematographers, lighting technicians etc. Artists are more like directors and possibly editors. Also some of the photographers like Annie Leibovitz and Gregory Crewdson are working with big crews. What I found fascinating was combining the often solitary work of a photographer with new moving image possibilities provided by evolved digital technology. At the same time I realized that image making becomes so complicated that you wish to have an assistant or two – to say nothing about the situation when sound is recorded simultaneously.

I thought that a certain intimacy a photographer has when working tête-à-tête with the model will disappear when bringing more people to the set, but as Tarkovsky’s works show, it is not question of solitude but of an inner idea of an artist and his/her capability to form it. Of course in documentary work the case is different. And in the case of Inside Yard a big crew would hinder the shooting since I was often entering a private space of a person and balancing between constructed and documentary shots. When author is both director, photographer and editor there is more space for sudden ideas and for the shots made with intuition and a feeling that they might be useful. But photographer is used to the fact that initially he/she is most often working alone and thinking both on images’ theme, visual realisation and editing.

I started this paper by giving a short overview of expanded film and emerging of the video. Video as a term became very wide at least in the everyday language. It can be experimental work with moving images, short film and music clip. But along with digitalization the borders are blurring making any classification difficult. Same is happens with photography and film. Of course the still versus moving opposition is there but technique made it possible for a photographer to include movement and recorded sound into his/her work. Movement and film premises are partly mixing with photographer’s way of thinking, shaping and assembling the images.

Here cinematic and photographic approaches meet creating a meaningful entity. Both photography and moving images are narrative up to a point – even in abstract surfaces the eye seeks the meaning when seen in the context of other images. The narrativity of a photographic series is challenging. The author works with
frozen images, sizes, textures of the final mounting and the assembling of the images in a space. In moving images one follows another, locked in the screen or projector of a certain size and form. The tools are the duration of the shot, the activity inside the shot, editing and most often sound. Is the use of several screens an option for combining still and moving images and the simultaneity of a photography exhibition? Maybe, but that would be unimaginative imitation. I was more interested in creating a feeling by the sequence of moving images, in a way as open as a photography series can be. Impression they create is more even. In mainstream film some kind of culmination is often used, it is anticipated by the viewer. But when approaching a photography exhibition we are seldom looking for one highlight image, instead trying to get a feeling of the whole. Of course for example a journalistic photography series with a clear story beneath it can be different. My attempt with Inside Yard was to convey a feeling using moving images and testing the approach of a photography exhibition.

Multi-screen works usually resemble the traditional cinema screen projection, multiplied. In Ahtila’s work Where is where? (2008), the viewer is surrounded by projections almost concealing the walls. In an interview for Where is where? Ahtila says about the work: “You learn what can be juxtaposed and how to guide the viewer’s attention, for example.” This begs the question: could it be done using one projection? For example in case of Ahtila, some works are shown as single screen versions. What do the physical multiple simultaneity add to the experience of the viewer? And here I do not mean only physical experience but also mental. What would happen if six screens were not in one room but dispersed in several rooms of a museum for example? I think that in a well-done film, viewed from one screen, the spaces and points of view provided by additional screens are in a single projection imagined and “completed” by the viewer. Of course depending on the viewer these can be different.

Benjamin claimed cinema was passifying, and artists since the 60’s have been endlessly questioning the narrative means of film and moving images. They are claimed to be too leading, leaving too little space for the viewer. Of course it is true in many cases and especially politically it is good to recognize the means of narration and power it embodies. But is it possible that in the pursuit of revelation and critique something is forgotten?
Tarkovsky raised and important concern about the openness of the film, and the higher, artistic and spiritual meaning he associated with it. Film as an artwork is always more than a sequence of moving images. It lives behind the frame and is never purely allegorical, symbolical or just story-based. In its best forms it leaves space for viewer’s own thoughts, experience and associations. This is often claimed to be the power of photography and can easily be forgotten by the artists working with moving images. I think that especially in the area between film and photography does exist the work which carries qualities of both moving and still images. It is short enough to see it as fast as a series of photographs. Its tension holds the viewer by the rhythm, possible sound and certain amount narrativity. At the same time, as a still image it does not reveal too much and too clear.

This text emerged out of the need to clarify for myself the area I am interested in, both artistically and theoretically. When thinking over the subject, reading and writing I feel now that I have only scratched the surface of a wider layer of an evolving art form. I do not call it medium since its nature is hybrid. There is a lot of space around it for discussions from various points of view, of art and film history, psychology of perception, philosophy, narrative tradition etc. My area of interest approached here, the one between traditional film and photography, is a slice of it, just pointing at the intersection and a kind of reincarnation of approaches. This area is deep, as both photography and film create an interesting junction of approaches and traditions. Digitality, screens and other technologies are broadening this mixture and making it even more open. Along with the experimental in art I think it is important not to forget the spiritual side of it. When an artwork is a piece, which hopefully not only confuses, but also touches the viewer on the level of spirit and mind.
7 Bibliography


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8 List of images

Figure 1
VALIE EXPORTS’s performance Tapp- und Tast-Kino (“Touch Cinema”) 1968

Figure 2
Man Ray | The Rope Dancer Accompanies Herself with Her Shadows 1916. Oil on canvas, 132.1 x 186.4 cm

Figure 3
William Klein | Installation view 2012, Tate Modern

Figure 4
Wolfgang Tillmans | Installation view 2010, Museum für Moderne Kunst, Frankfurt am Main.

Figure 5
Carolee Schneemann | Fuses (still) 1964–66, 29:51 min, colour, silent, 16 mm film on video.

Figure 6
Five photographs and stills from the installation mounted on light boxes, each 28 x 16 cm.