

**EXPERIMENTAL VIDEO ART: ON THE BORDERS
BETWEEN THEORY AND PRACTICE**

A THESIS
SUBMITTED TO THE DEPARTMENT OF
GRAPHIC DESIGN
AND THE INSTITUTE OF FINE ARTS
OF BİLKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF FINE ARTS

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January, 2011

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ABSTRACT

EXPERIMENTAL VIDEO ART: ON THE BORDERS BETWEEN THEORY AND PRACTICE

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January, 2010.

The aim of this thesis is to explore the new image and thought in reference to philosophy of Gilles Deleuze. Thus, his discussions on art and cinema are studied thoroughly. The revelation of affects, percepts and sensations in art constitutes the important amount of this thesis. In reference to that the revelation of movement-image and time-image in cinema explored, in order to understand the identity of the image in different art forms. Finally in the light of these explorations on image, experimental video art is discussed in individual works, in the hope of discovering borders between theory and practice aside the discovery of the possibilities this new image can offer to thought. These discussions on cinema and experimental video art enlighten not only concepts of cinema and video, but also alter their relation with other practices and theories.

Key words: Movement-image, Time-image, Affect, Percepts, Sensations, Body without organs, Becoming, Plane of immanence

ÖZET

DENEYSEL VİDEO SANATI: TEORİ VE PRATİĞİN SINIRLARINDA

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Medya ve Kültürel Çalışmalar Yüksek Lisans Programı
Danışman: Prof. Dr. Mahmut Mutman, Yrd. Doç. Dr. Dilek Kaya Mutlu
Ocak, 2011.

Bu çalışmanın amacı imge ve düşünceyi, Gilles Deleuze'ün felsefesi doğrultusunda yeniden keşfetmektir. Bu yüzden onun sanat ve sinema üzerine tartışmaları kapsamlı olarak ele alınmıştır. Sanatta duygulam ve algılamın ortaya çıkışı bu tezi önemli bir bölümünü oluşturmaktadır. Bu noktadan hareketle, farklı sanat dallarında imgenin kimliğini sorgulamak için sinemada hareket-imge ve zaman-imgenin ortaya çıkışı incelenmiştir. Bu yeni imgenin düşünceye sunacağı değişik olasılıkların tartışılması dışında, deneysel video sanatı örnekleri incelenmiş, teori ve pratiğin sınırlarını keşfetmek amaçlanmıştır. Sinema ve deneysel video üzerine bu tartışmalar sadece kendi alanlarındaki kavramları aydınlatmakla kalmamış aynı zamanda da diğer pratik ve teorilerle olan ilişkilerini farklı bir seviyeye taşımıştır.

Anahtar kelimeler: Hareket- İmge, Zaman- İmge, Oluş, Organsız Gövde, Algılam, Duygulam, İçkinlik düzlemi

ACKNOWLEDGEMENTS

I express my deepest gratitude for my advisor Mahmut Mutman for his advice, criticism and his encouragement throughout this process.

I would also like to thank Dilek Kaya Mutlu who patiently answered all my questions and guide me.

Also, I am thankful for the philosophy of art courses that introduced me to the philosophy of Gilles Deleuze among other philosophers and throughout the undergraduate years gave purpose to my design works.

I would like to thank all my friends for their support and friendship throughout this hard process.

Finally, I would like to thank my family for their endless support

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1. INTRODUCTION

The aim of this thesis is to discuss experimental video art in reference to the philosophy of Gilles Deleuze. This requires an understanding of video art in reference to cinema and cinematic experience. Thus the starting point will be the understanding of cinematic experience as Deleuze offers in his writings. This discussion will lead the discussions towards *movement-image* and *time-image*. Discussions on art and experimental video art will be guided by three main concepts that will be explored throughout this study; *affects*, *percepts* and *sensations*. In order to achieve that, we movement-image and time-image will be studied in reference to revelation of sensations in an artwork. Moreover, in order to gain deeper comprehension of these three concepts, Deleuze's other concepts concerned with body, becoming, and production will be discussed in depth accordingly.

Once we are introduced to video art and experimental video art briefly, this thesis will evolve around five chapters. First reader will be introduced to video art and its emergence in the history of art. This will provide the reader with an understanding of the conditions of video's emergence and help them to position video art in reference to other art forms. Moreover we will gain a necessary insight into the objective of discussing experimental video art. Some of the key concepts of Deleuze's philosophy will be mentioned briefly. Understanding why Deleuze chooses arts to discuss his theories will give reader an insight into his philosophy and his discussions on cinema. It will become clear why it is especially experimental video art that is chosen for this particular study and exploration of Deleuzian theory. In the second chapter,

affects, percepts and sensations will be discussed in detail along with the other concepts that help the work of art to reveal them. Those concepts are *intensities*, *detrterritorialization*, *becoming*, *molar and molecular*. This will be an attempt to portray the connections between the concepts that are spread thorough all Deleuze's philosophical texts. In the third chapter, in order to discuss the body that is the "subject" of exposition to the affects percepts and sensations, body and *body without organs* will be discussed in depth. Deleuze's discussion on body and *body without organs* will shape via the exploration of *flows*, *intensities* and *machines*. In the fourth chapter, images of time will be my focus. Here the concepts of *movement-image* and *time-image* will be explored in detail with the help of *actual*, *virtual* and *duration* debates. Lastly, in the exploration of the theories of Deleuze, individual experimental video works will be discussed in the light of what has been covered so far. In the end the connections will help the reader to explore the image and thought through the revelation of affect, percepts and sensations in experimental video art, and provide an overall idea on the philosophy of Gilles Deleuze.

1.1. Emergence of Video Art and Experimental Video Art

History of video art is a controversial topic to study and discuss. One of the reasons for this is that video was never a pure, homogeneous art form, nor artists were just video artists. Another reason can be its institutionalization and marginalization throughout its progress. Some of the historians suggest that the works that are not institutionalized are marginalized and written out of its history. Most of the early

practitioners were artists who were in need of a new form of expression and who are already practicing one or another art form such as painting, sculpture, music, performance or body art. Given the political situation of the 1960s, the emergence of video art can be considered to be one of the fruitful events that the decade provided the people with. It was a time where conventions, long lasting apparatuses, political and social status quo questioned. The artists were also in need of an expression with no identifiable discourse, no conventions. In the second half of the 1960s this military born portable equipment, which also existed in the form of broadcast television, become commercially available to the artists in North America. That is when the video art “came into being deeply opposed to both its progenitors and, when Sony Portapak went on sale in the mid 1960s artists decisively reclaimed video as a creative medium capable of challenging the military, political and commercial interests from which it sprang” (Elwes, 2006, p.4). Thus the medium, born out of surveillance now has the chance to become critical, and express the ideas and feelings of the people and the artists of the era. This very moment was when the available technology gave birth to video as an art. The medium was critical of mass-audience positioning, industries, institutions, which also concern most of the avant-garde art forms including the experimental cinema. The emergence of the technology crosses paths with the ongoing avant-garde activity and expresses itself in different forms of art. At first the medium started to be a highly critical and concerned about the social and political situation, later on it evolved into a more private, individual medium, and the resulting medium was favored by artists who were also concerned with feminism, individualism and so on. The medium is mostly referred as self-referential and self reflexive. Video art’s avant-garde statement also owes it to the

ephemeral nature of the early video tapes. Besides, exploring and experimenting with this new media gave its way to its avant-garde acceptance. With its relation to television on the one hand and advanced technology on the other it allowed artists to explore the medium on a different level. Extensive discourse analysis of the former art forms with the advanced technology and new aesthetic understandings of medium was what made video art political. In the beginning, the image quality was low, tapes were unreliable and ephemeral, and once they were shown for couple of times they were facing destruction, the medium itself considered to be naturally against the commodification and institutionalization of the work of art. It was instant and reproducible in distinction from the distant gallery or museum works. "The impermanent and ephemeral nature of video was considered a virtue by many early practitioners, and artists who wished to avoid the influences and commercialism of the market were attracted to its temporary and transient nature" (Meigh-Andrews, 2006, p.5). However because of this transient nature of especially early video technology, many of the important examples of video art were written out of history, some ignored and some marginalized (Meigh-Andrews, 2006, p.5). Once the particular video work screened, or in the case of installation once installed only the historical documentation remains witness for its former existence which results in this controversial situation of history of video art.

Yvonne Spielmann summarizes what she calls video cultures into three categories. She informs us about the emergence of video via different tendencies and approaches towards the medium. First of these categories is about collectives which appeared as radical forms of television, which are taken by the artists as a space for political

action, try to provide the mainstream audience with the more radical programs, resulting in the mutual alliance of both parties. Second tendency considers itself to be positioned in the museums and galleries, and these institutions as the appropriate placement and presentation of the works. Third one is more experimental and looking for answers in the video's materials and apparatus. Never ending exploration of the medium and, experimenting with newest technologies have helped the artists to develop vast language of video art and experimental video art. The key is to experiment, explore and manipulate medium as much as possible. Artists were looking for ways of manipulating the new technologies in order to create their works of art (2008, p.112-114). Throughout this study the third tendency would be the one that shapes the discussion on video art in order to discuss the philosophy of Gilles Deleuze, since is the one that usually is included the continuous experimentation, preparing grounds for the revelation of sensations. Therefore, it will be more easy and wise to read the history of video according to those three tendencies which would give the reader a clearer grasp of the intentions of the artists throughout the emergence of video art.

Nam June Paik, is the very first name we come across in almost every book when we study history of video art. He is one of the first artists who experienced with the medium in North America. "The 1960's became the era of protest and Paik's work represented the first challenge to the hegemony of the mainstream media, controlled by its oligarchy of commercial, political and military interests" (Elwes, 2006, p.4). Nam June Paik was first to present people with public instant video screening. Thus, in the history of video he became an important figure with his attempts to re-

appropriate domestic television and its apparatus in his different range of installations. Highly influenced by John Cage, his name is also mentioned with the movement Fluxus which was also critical of consumerism and materialism. Nevertheless, when we look into history of video art discourses we come across to some scholars like Marita Sturken and Martha Rosler who are critical of Paik's mythical presence in the emergence of video art. Contradiction caused by this particular history which starts with Paik's first shot footage of pope, in his visit to New York, which was screened the very same day in a public café and continues with other artists and activists that produce anti-television, counterculture tapes that also are experimenting with the video's capabilities, instance replay, intimacy and real-time that finally ends up with the artists usage sophisticated equipment for television (Sturken, 1990, p.105). Martha Rosler also questions his position and suggests that what Paik did was not an analysis or criticism of messages or discourses of television nor he provided the technology for others (Rosler, 1990, p.49). The problem with this progress is that it was witnessed and exhibited only by the museums and galleries, resulting the history of video art written out of the works that are institutionalized, while marginalizing others.

First examples of the video activity in the late 1960s and early 1970s were that of collectives, mostly exploring and fascinated by the new instant recording technology. Those are the ones that Speilmann considers as the first tendency, that are mostly concerned with making a political statement and willing to use the broadcast television accordingly. Some of the memorable collectives were, Videofreex, Raindance, Global Village, People's Video Theatre and Guerilla TV. Most of them

were interested in showing the countercultures and street life and demanded social change. Those groups were the underground face of video scene. They were in need of a more liberated way of telling their stories, as opposed to mainstream broadcast, however willing to achieve it through television. They also started to install multichannel video works that they combined with performances, video feedback of an audience, and with edited video clips (Boyle, 1990, Hall p.54). We may say that those multichannel shows were one of the very first video installations that enriched the video experience. In the early 70s the artists, be it collectives or individuals, started to experiment with the medium, this time not only with the medium itself but its screenings and projections. The common way was to place multichannel screening that allows visitors to experience, the shot sequence, sometimes live feedback of themselves, and of the performers at the same time.

However by the mid 1970s most of them turned into more individualistic approaches. Bill Viola, Peter Campus, Vito Acconci, Steina and Woody Vasulka were some of these individuals who practiced the video in its early days. Sturken points out, that these artists unlike the collectives that are more concerned with the social change, were mostly questioning the artists, viewer and the art work relationship (Hall, 1990, p.116). With the medium being young, most of the works stayed as approaches to understand the essence of this brand new medium, most of the artist were experimenting with the different qualities of the medium such as its instant replay, magnetic properties of the tape, color and so on. "One can follow the capacity of video to transform and manipulate time in the evolution of Viola's work, and its image processing capabilities in the Vasulkas' work" (Sturken, Hall,1990, p.117).

The Vasulkas, Paik and Hill were the first to have hand-made processors of synthesizers that allowed them to experiment with the video. Steina and Woody Vasulka are the co-founders of “The Kitchen” (founded in early 1970s) where people come together and experiment with new technologies of video and sound. Spielmann states that the birth of video as a medium can be observed through this experimental environment consisted of engineers, musicians, and artists who were working on audio synthesizers, video delay and feedback effects (2008 p.115).

Experimental artists who worked with other medium like 8mm or 16mm film or Super 8 camera will be left out of this study in order to focus on the emergence of video as a new technology that provided artists with different kind of expression. It is the point where the video art differentiated from the chemical medium, that is being the film technology, where video records and transfers signals electronically. It is an electronic signal that captures footage electronically be it analogue or digital on video tape or hard disk. It is important to keep in mind that the genealogy of video art is rather a complex matter. The discussion on the history seeks to understand the emergence of video art along with the experimental video practices. The emergence of video art is evident of the artists who are trying to enhance the artistic experience both for themselves and also for the audiences. Video from the birth was an experimental tool. Developing hand in hand with the technology allowed video art to questioned its borders constantly. Synthesizers, processors were used not only to process the recorded footage but also to create one of their own. This electronic

medium, allowed itself to be differentiated from the film in so many ways that the artists were never tired of experimenting in order to explore.

It has been mentioned that the artists who began working with video in the late 1960s, were already involved with arts in one way or another, and most of them were using multi-media in order to express themselves. Thus when they started to work with video, it did not take much time for them to understand that there was no reason for them not to combine those multi-media techniques. We come across with artists who combine installations and performances in their video screenings, who are concerned with body and space like Peter Campus and Joan Jonas.” The technical possibilities of this still new electronic medium and the investigation of the self in terms of its bodily and media aspects were central topics that were preoccupying Campus and his contemporaries, including Vito Acconci, Joan Jonas, and Bruce Nauman” (Martin, 2006, p. 40). Paik had been already dealing with collages that are combined of TV sets, radios and experimental sounds that are highly influenced by Fluxus and John Cage. Bill Viola has been concerned with the essence of video. He has been concerned with sound as much as he has been concerned with video. His installations have been consisting of live and pre-recorded footage of the same performance.

This relationship between the perception of a real event and its juxtaposition against a pre-recorded event has been of particular importance to Viola, and notions about the relationship between visual perception and human

consciousness have been at least partly derived from his experience of working with video as a recording process (Meigh-Andrews, 2006, p.230).

Joan Jonas always emphasizes that the space was and still is her main concern in her interviews. Formerly a sculptor, she has been combining her live performances with video footage. Insistent on video's self-reflexive quality she has been concerned with "how the image of her own body is linked to a reflexion on the mediated level of presence" (Speilmann, 2008, p.148). Peter Campus' installation works seems to be concerned with "production process of a material image-surface spatiality" (Speilmann, 2008, p.164). In most of his works he has been dealing with various temporal and spatial qualities. He has been interested in variability of space. Vito Acconci like many others was concerned with the aspects of video as medium, the live character, the directness and simultaneity of recording and reproduction (Spielmann, 2008, p.84). He has been using his body as a material, claimed his private presence in public spaces, including the cameras presence into his performances. Sylvia Martin points out that "in the 1970s video was conceptually questioned "the conceptual development of models of time and space, as well as human body as material, were major thematic emphases" (2006, p.12).

Besides the approaches towards the human body as material there are also other approaches, highly concerned with experimentation and material quality of video. Artists like Steina and Woody Vasulka, Gary Hill, Chris Meigh-Andrews, Peter Donebauer are some of the artist who produced experimental works and found different ways to manipulate the medium. Some of them have worked with engineers

to build their own synthesizers and/or image processors in order to create unique works and experiment with the medium. Those are the artists of the early period of video art and experimental video art phase, who this study will mostly focus on. We have already mentioned the Vasulkas. Similarly Peter Donebauer also has been interested in video mixers and cameras processors, however differently he was performing live and recording. He has been interested in relationship between the music and visual image and in keeping the video work abstract and non-representational. Chris-Meigh-Andrews who is now a professor of Electronic and Digital Arts, who is specialized mostly on site specific work and video installation also experimented with means to produce video art throughout his whole carrier.

All these different approaches that are mentioned above enable us to understand the conditions of video's emergence and individual approaches to video in order to discuss Gilles Deleuze's philosophy. Therefore, when we look back to the emergence of video art, there is no strict line separating the experimental cinema from experimental video art is evident. They rather, almost emerged together, hand in hand, in need of a broader experience. By the time of the video's emergence there were other different approaches to both body and performance, like happenings, body art, performances, action art and so on. It is important to mention that; there were artists who were experimenting on the very same topic but working on film, such as, Vienna Actionist were left out of this study, in sake of consistency with the emergence of the new medium.

It is important to keep in mind that the artists names that are mentioned here constitutes very small part of the artists who worked with video art since its beginning in the late sixties. Those names may constitute a minority but they are selected very carefully, in need of a compact history of video art. Those first generation artists and collectives are the ones which carefully enable us to witness the emergence of video art; their attempts show us clearly the progress and the motive. Through their works we witness the emergence of video art, so that the properties and the specificities of the times and the medium are understood. That is why there may be whole other important artists that are left out in this particular historical attempt; however throughout this study they will be mentioned when necessary, where their works unlock certain concepts that we are discussing.

1.2. Introduction to Cinematic Affects, Percepts and Sensations

Deleuze's fascination with art comes from its capacity of revealing different affects, percepts and sensations that will help us broaden our concrete image of thought, requiring constant becoming and process of deterritorialization. "What is preserved – the thing or the work of art- is a bloc of sensations, that is to say, a compound of percepts and affects" (Deleuze & Guattari, 1994, p.164). Cinema's unique quality in revealing those affects and percepts is that its capability of providing us with the images of time; movement-image and time-image. Or by revealing the movement and time image it provides us with the cinematic affects and percepts allowing us the "viewer" to escape the organized systems of representation. Colebrook points out

that “what is cinematic about cinema is this liberation of the sequencing of images from any single observer” (2002, p.32). “Affects are sensible experiences in their singularity, liberated from organizing systems of representation” (Colebrook, 2002, p.22). Cinema’s capability of revealing those blocs of sensations, affects and percepts is allowed by the machinic eye of the camera. When the cinematic affect is revealed by the machinic eye of the camera that allows it to be at its most cinematic, meaning free from any point of view and beyond my perception, it allows life to go beyond human.

A machinic becoming makes a connection with what is not itself in order to transform and maximize itself. In the case of cinema and the time image, the human eye connects with the eye of the camera; this then creates perceptions or images beyond the human. (Colebrook, 2002, p.57)

Images of time provide us with direct and in-direct images of time. This experience while liberating the viewer from organizing the images into some narrative, at the same time enables us to experience the sense of the image. Those are the moments that the artwork reveals affects, percepts and sensations. As Colebrook states, the modern cinema offers an image of time that enhances our chances and experiences to go beyond human, recognizable and given. Moreover, what is important in this cinematic discussion is that, cinema’s cinematic quality lies in the view points of the camera, which provides the sequencing images with different angles and viewpoints and liberating the images from any single observer (2002, p.31). Affects, percepts

and bloc sensations are subject to further discussion and will be studied thoroughly throughout the following chapters.

Lastly, studying Deleuze and his concepts on cinema along with his other concepts, at first brought this particular work to a point where it looked for the answers in experimental cinema. However later, this study is shaped in a way that it started to look for answers in video art where it serves to a whole different level of experience in this similar yet different medium. This creative medium that has born out of rejection and experimentation seemed to be an appropriate form of art in order to discuss his philosophy. In Deleuze's discussions material takes an important place in revealing sensations, affects and percepts. Video's self reflexive quality allows that to happen. However when experimental video came into consideration for this study, this study has found its subject.

2. AFFECTS, PERCEPTS AND SENSATIONS

2.1. Concept and Plane of Immanence:

In *What is Philosophy?* Deleuze and Guattari handle the “concept” with precaution since they point out that “even in philosophy, the concepts are only created as a function of problems which are thought to be badly understood or badly posed” (1994, p.16). Therefore it is primary for us to grasp what is meant by “concept” when it is pronounced by Deleuze. Eventually the understanding of concept will lead us to discussions of plane of immanence, since it lies in the very foundation of the philosophy of Deleuze. Every concept has components. Concept is a multiplicity that has a tendency to totalize its components therefore it is a whole but a fragmentary one (Deleuze & Guattari, 1994, pp.15-16). The idea of plane of immanence directly connected to all the other systems is his philosophy. In order to understand the general mechanism of the universe in the philosophy of Gilles Deleuze, first we need to understand the plane of immanence. Deleuze explains plane of immanence as follows: “it is neither a concept nor the concept of all concepts” (Deleuze, Guattari, 1994, p. 36). We have mentioned that the word “concept” is to be used carefully in order not to close and totalize the open universe of philosophy to possibilities. Deleuze and Guattari emphasize the difference between concepts and plane of immanence: “concepts are concrete assemblages, like the configurations of a machine, but the plane is the abstract machine of which these assemblages are the working parts” (1994, p. 37). The connection and relation can be explained like this while the plane of immanence secures the concepts and their linkages with on-going

connections, concepts secure the populating of the plane on an always open renewed and variable curve (Deleuze & Guattari, 1994, p. 37). This non-totalizable and rapidly renewed plane is immanent only to itself, meaning nothing lies outside of it. Therefore it is only immanent to itself “and consequently captures everything, absorbs All-One, and leaves nothing remaining to which it could be immanent” (Deleuze & Guattari, 1994, p.45). If the plane happens to be immanent to something it re-introduces the transcendent. The idea of plane of immanence explains the means of our discussions in a very clear way, it is this open whole that enables the encounters between the concepts and images of thought, allows them to connect and change the whole with each connection and change, renew and find itself in a on-going becoming.

The plane of immanence is the movement (the facet of movement) which is established between one system and another, which crosses them all, stirs them all up together and subjects them all to the condition which prevents them from being absolutely closed (Deleuze, 1986, p.61).

Colebrook explains this as “ images, for Deleuze, are not images of life, such that there would be a life, in itself, that then had to be perceived or thought” (2002, p. 52). That would be the re-introduction of the transcendental to Deleuze’s philosophy. The plane of immanence in a way is the image of thought to the extent that prevents the thought from becoming concrete, fixed or closed. It is the image of thought to the extent that it is there to explore what it means to think and how to make use of

thought. This exploration carries it to the discovery of thought that claims only movement to be carried to infinity (Deleuze, 1994, p.37). This way the thought is always open to new connections, new assemblages and everything can be closed only if temporarily.

In order to provide continuous movement, in readings of Deleuze, for the most of the time we witness the introduction of chaos to the ongoing mechanisms or systems. This introduction of chaos, presents itself as interference of body without organs to production-machines in order to escape a priori duties attached to organisms, or introduction of diagrams as an “operative set of asignifying non representative lines and zones, line strokes or color patches” in the paintings of Bacon in order to gain access to “the non-representative, non-illustrative, non-narrative” (Deleuze, 1981, pp.70-77). Specially in the discussions on Francis Bacon and *diagrams*, we are told that the painter through diagram introduces “a violent chaos” in order to achieve a new order in painting, “unlocking the areas of sensation” (Deleuze, 1981, p.72). This order presents itself also throughout the plane of immanence. We are assured that the plane of immanence acts like a section of chaos and this chaos is characterized by the “infinite speed with which they take shape and vanish” allowing it to undo every consistency in the infinite” (Deleuze, 1994, p.42)

2.2. Affects, Percepts and Sensations

Affects and percepts are the blocs of sensations that artworks are capable of revealing and by doing so help us to get rid of the concrete image of thought that the natural, historical and political and social milieu impose constantly. Even though, this proposition seems only to suggest the questioning of status quo, it also supposes that the revelation of the blocs of sensations in or through an artwork enable the production of the new. In order to explore that first we have to discover what is meant by the image of thought. In *What is Philosophy?* we come across to discussion of the image of thought that is handled as “ a dogmatic, orthodox or moral image” (Deleuze, 1994, p. 131). The way it is handled in the discussions, when we refer it as the concrete image of thought presupposes a constitution of the subjective presupposition of philosophy as a whole (Deleuze, 1994, p.132). Here the concrete image of thought has strong connections with common sense and good sense which tends to shape the image of thought in a certain way or that which intends to give thought an image. “The most general form of representation is thus found in the element of a common sense understood as an upright nature and a good will” (Deleuze, 1994, p.131). Image here implies a representation, a reminiscence which tend to shape the thought in a dogmatic way. “The thought which is born in thought, the act of thinking which is neither given by innateness nor presupposed by reminiscence but engendered in its genitility, is a thought without image” (Deleuze, 1994, p. 167).

Affect and percepts have the ability to prevent the re-introduction or production of concrete image of thought since affects have nothing to do with affections and also percepts with perceptions. "Percepts are no longer perceptions; they are independent of a state of those who experience them. Affects are no longer feelings or affections; they go beyond the strength those who undergo them" (Deleuze and Guattari, 1994, p. 164). Thus sensation has nothing to do with the sensational. Affections and perceptions are still part of images of thought; they also work through certain kind of representation and reminiscence system. Affects and percepts that are to be revealed in art is a way to eliminate the concrete image of thought. Liberation of thought from the concrete image opens the thought to the experience of different possibilities. There is an important reason why the image of thought is constantly mentioned with the emphasis of "concrete". The image of thought without being concrete, is open to constant becoming, enables the creation of concepts. Deleuze points out that "it is the image of thought that guides the creation of concept" and it is "a hidden image of thought that, as it unfolds, branches out, and mutates, inspires a need to keep on creating new concepts, not through any external determinism but through a becoming that carries the problems themselves along with it." (1990, pp.148-149)

2.3. Revelation of Sensations in an Artwork

Affects and percepts are the blocs of sensations that are revealed in the art works through different kinds of methods. Strictly, they are not human perceptions and affections nor care to represent those. "Sensations, percepts and affects are beings

whose validity lies in themselves and exceeds any lived” (Deleuze and Guattari, 1994, p.164). Deleuze, studies artworks, paintings, artists, films, and also literature pieces individually to explore the unique affects they each produce questioning the way the artists’ works through their canvases, films, or writings. Blocs of sensations can be revealed in subject matter, through certain writing or painting style or the subject matter makes us experience a becoming, this can also be a painting that is formed by the unique style of the artist, as in the case of Francis Bacon. We come across him discussing intensities, body without organs and hysteria along with the material and composition. Both in *What is Philosophy?* and *Logic of Sensation* we see a very detailed exploration of affects percepts and sensations in specific works. Here Deleuze talks about different techniques, material quality and styles that each work has, in order to reveal their unique blocs of sensations. Furthermore, even if the sensations are realized in the material, or at some point, is revealed by the material, it is not to be confused as material.

By means of the material, the aim of art is to wrest the percept from perceptions of objects and the states of perceiving subject, to wrest the affect from affections as the transition from one state to another: to extract a block of sensations, a pure being of sensations (Deleuze and Guattari, 1994, p. 167).

Thus in his discussions of Francis Bacon we come across with the arguments of material quality that allows the painting to escape the figurative and the illustrative portrayal. Here, material quality is a manifestation of the artistic style and the technique. When the material quality allows the revelation of the sensation, it

addresses the body without organs of the viewer, not anymore the spectator, who is now free of affections and perceptions. In his cinema volumes, Deleuze also discusses the personal styles of the auteurs or style of a film school such as Soviet School, German Expressionist, pre-war French School, and American School in his cinema discussions, thus emphasizing the importance of the manifestation of material quality and style.

While Deleuze discusses those concepts above in *Logic of Sensation* and *What is Philosophy?* he does not mention cinema or any imagery dependant on film for that matter. Nevertheless while exploring his philosophy and his cinema books it is not hard to come to an understanding that “like all art, then it is possible for cinema to work in such a way that its process of becoming -the disconnection or singularity of its images- is displayed” (Colebrook, 2002, p.34). In all the discussions of above Deleuze always emphasizes that an artist is never before a blank canvas or screen for that matter, the singularity of the images are directly connected to the artist’s ability to create a personal style that reveals the blocs of sensations through the work of art including all different forms of art. Both in *What is Philosophy?* and *Logic of Sensation* we witness his detailed arguments on how the blocs of sensations are revealed in an artwork by different techniques and artistic styles. This also applies to other forms of art:

Art does not have opinions. Art undoes the triple organization of perceptions, affections, and opinions in order to substitute a monument composed of percepts, affects and blocs of sensations that take the place of language. The

writer uses words, but by creating a syntax that makes them pass into sensation, that makes the standard language stammer, tremble, cry, or even sing: this is the style, the “tone”, the language of sensations, or the foreign language within language that summons forth a people to come...(Deleuze and Guattari, 1994, p. 176).

As it is in writing, in painting, also in film, this revelation requires certain kind of technique or style that would differentiate the image from the others and present it to us in its singularity.

A world already envelops an infinite system of singularities selected through convergence. Within this world, however, individuals are constituted which select and envelop a finite number of singularities of the system. They combine them with singularities that their own body incarnates. They spread them out over their own ordinary line, and are even capable of forming them again on the membranes which bring the inside and the outside in contact with each other. (Deleuze, 1990, pp.109-110)

Affects and percepts and blocs of sensations have the unique quality of opening up into infinite possibilities. This is achieved through interrupting the flow of the concrete image of thought with blocs of sensation. The disruption or interruption of the concrete image of thought does not suggest a quick change in the perception where one thought is exchanged for another, neither has it suggested a non-

continuous becoming process. It suggests that the perceptions and affections go beyond the human experiences and produce affects and percepts to be revealed as sensations. Deleuze and Guattari emphasize that percepts and affects are only attained as autonomous and sufficient beings that no longer have anything to do with those who experience or have experienced them (1994, p.168). Precisely “affect operates on us in divergent ways, differing in kind – the light that causes our eye to flinch, the sound that makes us start, the image of violence which raises our body temperature” (Colebrook, 2002, p. 39). Colebrook concludes that Deleuze therefore refers to intensities. This suggests that the intensities are the core part of the becoming process in the philosophy of Deleuze. Intensities are like different levels of energy. Each time different amplitude of intensity traverses the body without organs and depending on the magnitude of its amplitude alerts a different threshold in the body without organs, therefore enables the constant becoming of the body without organs. This is exactly the way the blocs of sensations operate through the bodies, and concrete image of thought that it contains. Even though, Deleuze discusses intensities in other art forms, mostly the paintings of Bacon, cinema and therefore video art is also able produce intensities that can traverse our body without organs. In his discussions on Bacon Deleuze therefore refers the sensation as an intensive reality. Just as the painting has the capability of revealing this intensive reality, the cinema also has its unique ways to reveal them; since the cinema has the capability to disjoin the usual sequence of images it has the power to present affects and intensities (Colebrook, 2002, p.39).

“The universes are neither virtual nor actual they are possibles” (Deleuze & Guattari, 1994, pp.168-169). Art has the capacity to reveal those possibles through revelation of affects percepts and sensations. This process of constant becoming has spread through every single thing in the universe. Basically “the affect goes beyond affections no less than the percept goes beyond perceptions. The affect is not the passage from one lived state to another but man’s non-human becoming.” (Deleuze&Guattari,1994, p.173). Non-human becoming of man suggests the revelation of sensations beyond humanly perceptions and affections. “The affect is impersonal and is distinct from every individuated state of things: it is none the less singular, and can enter into singular combinations or conjunctions with other affects” (Deleuze, 1986, p.101). Affects and percepts do not operate through any system of resemblance, recognition they rather operate through the systems of difference and therefore they are singular becomings.

2.4. Intensities, Flows and Machines

When Deleuze and Guattari refer everything as machines, they insist this proposition is not a metaphorical one. In *Anti-Oedipus* it is made clear that machines are productive to infinity; they are production machines, coupling machines, desiring machines, meaning that they are constantly coupling, desiring and always in production. Machines are there to be coupled with one another. The body without organs, becoming molar and molecular, deterritorialization and reterritorialization also happen in constant production. “Everything is machines” emphasize Deleuze

and Guattari: “everywhere it is machines- real ones, not figurative ones: machines driving other machines, machines being driven by other machines, with all the necessary coupling and connections” (1990, p.1). Mentioning the coupling and the connections they also underline the flows that are produced by the machines and then interruptions that are caused by other machines. “A machine may be defined as a system of interruptions or breaks.” (Deleuze and Guattari, 1987,p.36). Actually, the philosophy of Deleuze can be approached as the intertwining of the systems. Such intertwining consists of constant flows that continuously have interruptions or breaks in order to form another system with continuous interest to create an infinite flux. The most important principle of this order is that “every machine, in the first place, is related to a continuous material flow, that it cuts into” (Deleuze & Guattari, 1983, p.36). They emphasize that “the machine produces an interruption of the flow only insofar as it is connected to another machine that supposedly produces this flow” (1983,p.36). That is to say that every machine works as a break in the flow but at the same time functions as a flow in the connection in between; this is pointed out as the law of the production of production (1983, p.36).The coupling of the machines that enables something to be produced and counter-produced in a continuous flow is possible because there stands a body without organs that loathes the coupling machines and production of production.

The mechanism of the machines and the production of sensations in an art work calls for each other, all these processes are intertwined with each other through the plane of immanence. Becoming can also be considered as a process of desire just as the machines are part of a desiring production

Starting from the forms one has, the subject one is, the organs one has, or the functions one fulfills, becoming is to extract particles between which one establishes the relations of movement and rest, speed and slowness that are closest to what one is becoming, and through which one becomes. This is the sense in which becoming is the process of desire. (Deleuze and Guattari, 1987, pp.300-301)

Flows call for different intensities in the process of coupling and interrupting. The intensities, which themselves are flows revealed in an artwork in the revelation of different sensations. The relation between the machines, flows and intensities is reminiscent of the connection between the affect and intensities since they all interfere with each other, have something to do with each other. For affects, percepts and blocs of sensations to be revealed, different intensities to traverse the artwork or the body creating flows and interruptions are needed. These very flows and interruptions are produced or made possible by intensities that traverse our body without organs in the becoming process. "Sensation is not qualitative and qualified, but has only an intensive reality, which no longer determines representative elements but allotropic variations" (Deleuze, 1981, p.32). These allotropic variations are made possible by the flows or intensities that traverse them just as in the body without organs. The body without organs "is traversed by a wave that traces levels or thresholds in the body according to the variations of its amplitude" (Deleuze, 1981, p.32). Therefore when a wave encounters a threshold, depending on the variations of its amplitude, makes a unique becoming, and each different level it traverses, there

forms another unique becoming. This order is similar with the machines and their connections in order to become a specific machine until they encounter with new interruptions or flows.

2.5. Deterritorialization, Molar and Molecular

Both in experimental cinema and video art we have number of examples that are evident of constant deterritorializing of image from its molar order to molecular system to be reterritorialized into a new molar system. “The idea of deterritorialization (...) is directly related to the thought of the machine” (Colebrook, 2002, p55). Revelation of sensations as a process encompasses the processes of deterritorialization and becoming “because the machine has no subjectivity or organizing center it is nothing more than the connections and productions it makes: it is what it does. It therefore has no home or ground; it is a constant process of deterritorialization, or becoming other than itself” (Colebrook, 2002, pp. 55-56). Having no subjectivity and interested goal prevents the whole form closing on itself. This enables the blocs of sensations to present infinite number of new possibilities. Deleuze indicates that “deterritorialization frees a possibility or event from its actual origins” (Deleuze 1986, as cited in Colebrook, 2002, p. 96). Deterritorialization breaks the hierarchical bond between the signifier and the signified, thus it is capable of the production beyond representation or significance. “Deterritorialization produces an image of pure affect; there is a sensation that is not referred to any specific body or place” (Colebrook 2002, p.58). Deterritorialization is never alone but

there are always two terms and each of the two terms reterritorializes on the other (Deleuze & Guattari, 1988, p193).

The discussion of reterritorialization and deterritorialization includes the discussions of molar and molecular since Deleuze and Guattari suggest that “all becomings are molecular” (1987, p.303). They suggest that “this is because the becoming is not to imitate or identify with something or someone” (1987, p.300). Thus, the deterritorialization of an image from an imposed molar order opens it to becoming in order to differentiate an image from another. Molecular order of a becoming or an image is therefore stands against its molar order. Becoming-molecular of the image helps image to discard any representation system. Becoming-molecular is a way for image to reveal sensations presented in their singularity. “The question is fundamentally that of body- the body that they steal from us in order to fabricate opposable organisms” (1987, p.305). That is applicable as well for the representation of an image. There are already politics, economics and clichés imposed on the image. Just as the becoming- imperceptible creates zones of indiscernibility and the zones of undecidability that enables art to produce sensations; becoming-molecular enables the image to be grasped in its singularity, therefore enables it to produce pure affects and percepts.

The discussions of the singularity of the image and deterritorialization of the image, directs this thesis towards discussions of the experimental examples of video art. The video art works that have been carefully chosen for this thesis are the ones that do not force to establish the signifier – the signified relation and spectacle – spectator

relationship with their audiences. The aim of the discussions above is to avoid this kind of relationship, otherwise will result in the reintroduction of the affections and perceptions into asignifying order. Not to get caught up in this order, the work of art treats the “spectator” as a body without organs. In *Logic of Sensation*, the paintings of Francis Bacon “does not treat the eye as a fixed organ” in order to reveal the blocs of sensation.

Deleuze discovered that the cinema has its own way of producing these blocs of sensations. This lies in its power to produce the movement-image and the time-image. However it has been underlined, it is important to consider those concepts together in mind so that we would grasp their unique connection and interaction with each other. Therefore, it is clear that the production of the direct and indirect images of time is inseparable from the concepts and processes that are discussed above. Finally, these becoming processes of video art requires deterritorialization that would provide the viewer with the singularity of images which makes possible the production of affects and percepts outside of our concrete images of thought that would address our body without organs.

3. BODY WITHOUT ORGANS

The body without organs resurrects a moment where the body is no longer in need of organs in order to form an organism, the body no longer wants to fulfill the long given duties, it is in need of a body without organs. Deleuze and Gutattari cite Artaud's war on organs; it is "to be done with the judgement of God" (1987, p.166). This statement clearly suggests to be done all the a priori givens in every area of the life. Why not start with one's own body? Experimenting has been the key to discover the new in spite of clichés. Why stop at a certain discipline or at a certain area? "Experimentation not only radiophonic but also biological and political, incurring censorship and repression. Corpus and Socius, politics and experimentation. They will not experiment you in peace" (Deleuze & Guattati, 1987, p.166).

The body without organs is in a constant becoming. Because of this constant process of becoming; a becoming is always in-between, it is in the middle; "one can only get it by the middle. A becoming is neither one nor two, nor the relation of the two. It is the in-between, the border or line of flight or descent running perpendicular to both" (Deleuze, 1987, p.323). The in-betweenness is the key to becoming, it is evident of constant process, non-hierarchal order of transformation one to another and vice versa. Moreover the in-betweenness also suggests the zones of indiscernibility, the zones where the thought does not have concrete image. Colebrook points out that "a thing can transform its whole way of becoming through an encounter with what it is not, in this case; the camera of cinema" (2002, p.37) This is, among other things, where cinema differs from painting in the revelation of affects and percepts.

Therefore the cinematic image is “irreducible to any common form” and basically “the advent of cinema might give us one form of transversal becoming: not a becoming that is grounded in a being and which simply unfolds itself through time but a becoming that changes with each new encounter.” (Colebrook, 2002p.37)

Our discussions roots from the Deleuze’s discussions of body and body without organs in *A Thousand Plateaus* and *Logic of Sensation*. Discussions of video art will be guided by the discussions and concepts above; therefore it is important to grasp the intertwining relations of the concepts discussed.

Body without organs is not against the organs but the organisms that are forced into the body by the socius. If the body perceives the work of art the way it always do, from an interested point of view; then the work of art will fail to liberate itself and the body from affections and perceptions. As much as the work of art, the body is also going through a becoming. As emphasized before, the revelation of sensations present the body without organs with singularity of images. An image in its singularity loses its relation to representation system or whatsoever. Therefore figurative or illustrative representation or in the case of cinema, the narrative representation does not have the power to reveal the singularity of images since they would still be acting towards a pre-given goal, and staying in a certain signification system. Because the figurative representation will directly suppose “the relationship of an image to an object that is supposed to illustrate, but it also implies the relationship of an image to other images in a composite whole which assigns a specific object to each of them (Deleuze, 2003, p.6).

The relationship of an image to a certain object, at the same time causes the thought to have a relationship to a certain image. However the revelation of sensations in an art work tends to break the relation of a certain thought to a certain image. Thus the discussions of the experimental video works which have the capacity to liberate themselves from illustrative representation will help to gain deeper grasp on the subject. The work of art can only treat the body as body without organs if and only if it does not contain narration and illustration. The images that attain their singularity prevent the work from constituting a representational and subjective composition. However, Deleuze underlines and we witness often “a story always slips into, or tends to slip into, the space between two figures in order to animate the illustrated whole” (Deleuze, 2003 p.6). Body without organs is becoming-molecular of molar body. Deleuze and Guattari emphasize that all becomings are already molecular and the becomings are in a constant process of deterritorialization. This means the becoming-singular of the images cannot be considered outside the system of production, since the images are in constant deterritorialization and reterritorialization. The deterritorialized, singular or the molecular images are always coupling with territorialized images, and becoming molar. The moment that the reterritorialized image deterritorializes again coincides with the moment that the story tends to slip into. Both video art and experimental video art have their unique techniques of creating asignifying analog or digital images. In a way the developing of video image, in some examples, can be considered as the deterritorialization of cinematic image, reterritorialized in videographic image. Nevertheless a cinematic or even a videographic narration always haunts the image. This haunting, rather than

always being negative, is actually a necessity in the process of constant production and coupling. This is the principle underlying in the production of the body without organs in the first place. Organ machines tends to slip into the body in order to form an organism, thus the body without organs is formed. Chaos always originates from the order, however never destroys it entirely. Borrowed from Artaud, Deleuze defines body without organs as beyond the organism, but also at the limit of the lived body (Deleuze, 1981, pp.28-30). It is at the limits of the lived body since it does not desire to cease to exist; it is only against imposed organisms on itself:

The body without organs opposed less to organs than to that organization of organs we call organism. It is an intense and intensive body. It is traversed by a wave that traces levels or thresholds in the body according to the variations of its amplitude. Thus the body does not have organs, but thresholds or levels. Sensation is not qualitative and qualified, but has only an intensive reality, which no longer determines representative elements but allotropic variations (Deleuze, 1981, p.28).

As Deleuze points out the body without organs is “defined by the temporary and provisional presence of determinate organs.” (Deleuze, 2003, p.34) Intensities that traverses the body, places it in a constant becoming. As mentioned above sensation has an intensive reality and they are revealed in between the constant process of becoming. Even though, Deleuze is talking about the bodies that are portrayed in the Bacon’s paintings, it is not wrong to consider same thing in reference to video art in both content and audience wise. Therefore video art reveals sensations in its

transformation of 24fps images into one another and trying to be perceived in its singularity in order not to form a whole but to perform a becoming. This enables the viewers (who are not the spectator anymore who do not expect to fulfill the viewing experience with only their eyes) to open their whole body to body without organs.

Every sensation implies a difference of level (of order, of domain) and moves from one level to another. What is a mouth at one level becomes an anus at another level, or at the same level under the action of different forces. This complete series constitutes the hysterical reality of the body”(Deleuze, 2003, pp. 30-34).

Here it is emphasized that when a certain amount of intensity traverses a body, carries it into another level, and allows its constant becoming, sensation is revealed. In *A Thousand Plateaus* Deleuze explains that “a body without organs is made in such a way that it can be occupied, populated only by intensities” (1987, p.169). Colebrook suggest that even though we usually have the tendency to experience intensities from an imposed common order, “the power of art to produce disruptive affect allows us to think intensities, to think the powers of becoming from which our ordered and composed world emerges” (2002, p.39). Thus there is no hierarchical order in the process of becoming. The things that are becoming do not become successively to achieve a goal. Rather it should be grasped as constant transition and transformation. The sensations are revealed through a mutual relationship with the body without organs.

Cinema reveals the sensations through composition of images through time: “it can present affects and intensities. It can disjoin the usual sequence of images- our usually ordered world with its expected flow of events- and allow us to perceive affects without their standard order and meaning” (Colebrook, 2002, p.39). Cinema’s achievement succeeds through the presentation of movement-image and time-image. In order to explore these specific types of images, identity of image in cinema must be explored.

4. IMAGES OF TIME

4.1. Three theses on movement:

Deleuze starts his first volume of cinema books with a commentary on Bergson's three theses on movement. Here we are faced with the distinction between movement and space, mobile and immobile sections. The concepts of instant duration and whole take a huge part in these discussions. Furthermore, we will explore the movement and duration in a deeper sense, which will lead us to basics of movement-image. Therefore we will start with three theses on movement. Importantly these discussions will direct us to the concept of image and we will be discussing image in relation to those mentioned above.

First thesis, as Deleuze suggests, gives us a better understanding of *movement* and *instant*. The discussions start with the distinction of movement from the space covered. This distinction suggests that the movement is act of covering, constituting present; whereas the space covered is past (Deleuze, 1986, p.1). This particular distinction supposes that the space covered is divisible while movement is indivisible and cannot be divided without changing qualitatively. Being indivisible movement also cannot be reconstituted with the positions in space or instants in time, that is immobile sections (Deleuze, 1986, p.1). Even if we try to recompose movement with instants in time, movement will occur in the interval between the two. Consisting movement from instants in time results in succession of an understating of *abstract time*, whereas real movement takes place in *concrete duration*. The idea of abstract

time originates from the understanding of “a single, homogenous space container, within which we situate the moments of an object’s movement as so many static, co-present points”; however instead of giving real movement, this approach neglects the singularity of movements and results with “the concept of an abstract mechanical time, as regular repetition of homogenous, interchangeable moments” (Bogue, 2003, p.21). Bergson called this the cinematic illusion; however Deleuze objects by saying that the cinema strictly does not give us an image which movement is added later on, constituting movement of immobile sections, rather cinema provides us with sections that are mobile, that are movement-images. He explains this with the proposition of “the essence of a thing never appears at the outset, but in the middle of its development” (Deleuze, 1986, p.3) Same thing applies for the cinema, Deleuze points out that even if cinema is forced to imitate the natural perception at the outset, its essence also appears in the middle through montage, the mobile camera and the emancipation of viewpoint (1986, p.3). Movement according to Bogue “can be seen in two ways, then, as a translation of bodies and as a transformation of relations among bodies, and hence a closed set may also be taken in two ways.”(2003, p.28)

Second Thesis provides us with the distinction between *privileged instants* and *any-instant-whatevers* by outlining the ancient and modern understanding of reconstituting movement. Even though the mistake of reconstituting movement from instants remains the same, two approaches have an important difference. “Classical philosophy considered movement the regulated transition between poses or privileged instants these poses referred back to forms or ideas that were themselves timeless and immobile.” (Rodowick, 1997, p.23) However with the emergence of

modern science movements started to be composed of any-instant-whatevers. “Although the movement was still recomposed, it was no longer recomposed from formal transcendental elements (poses), but from immanent material elements (sections)” (Deleuze, 1986, p.4). The mistake underlying in constituting movement from instants presupposes that the whole is already given, however, “movement only occurs if the whole is neither given nor givable” (Deleuze, 1986, p.7). Basically, movement as the actualization of the eternal poses as privileged instants does not allow the production of the new since all that is going to be is already given. However Bergson and Deleuze saw that this allows something else; even if immobile sections of any-instant-whatevers still presume the all-given whole, it still is “capable of thinking the production of the new, that is, of the remarkable and the singular, at any one of these moments” (Deleuze, 1986, p.8). Ulus Baker on his reading of “privileged instants” points out that in the ancient view of the world poses are ideal forms however movement is the in between that does not form a pose. That is strictly why the production of something new is possible, through the movement that enables whole to open up to qualitative changes. “It is in this sense that the cinema is the system which reproduces movement as a function of any-instant-whatever that is, a function of equidistant instants, selected so as to create an impression of continuity” (Deleuze, 1986, p.5).

Third thesis focuses on *movement*, *change* and also *duration*. This thesis suggests that where there is movement there is always a qualitative change in the whole. Movement expresses a qualitative change in the whole or duration since the movement and the one which moves cannot be considered separately. Third thesis

also importantly declares that “...not only is the instant an immobile section of movement, but movement is a mobile section of duration” (Deleuze, 1986, p.8). By constituting a mobile section of duration movement expresses translation in space as a “shifting of positions of objects in space” (Bogue, 2003, p.23). The constant change that movement expresses in the whole or in the duration allows it to be open and undetermined. “The deterministic universe is basically spatial, the fixed past and the inevitable future easily plotted on a single and complete graph” (Bogue, 2003, p.14). However duration avoids a chronological linearity allowing change to be expressed by movement in a constant flow. This prevents the whole ever to be closed and duration to be deterministic; “new” is made possible. Deleuze explains that movement operates as follows:

... movement has two aspects. On the one hand, that which happens between objects or parts; on the other hand which expresses the duration or the whole. The result is that duration, by changing qualitatively, is divided up in objects, and objects, by gaining depth, by losing their contours are united in duration. We can therefore say that movement relates the objects of a closed system to open duration, and duration to the objects of the system which it forces to open up. Movement relates the objects between which it is established to the changing whole which it expresses, and vice versa. Through movement the whole is divided up into objects, and objects are re-united in the whole, and indeed between the two ‘the whole’ changes (Deleuze, 1986, p.12).

Thus movement enables objects or closed sets to interact, act and react with each other and the whole. Since the whole is also open it is opposite of the deterministic universe “the whole, wholes are in duration and are duration itself, in so far it does not stop changing” (Deleuze, 1986, p. 11). The open whole and the constant temporal flow due to constant change are important features of plane of immanence. Since the plane of immanence itself is the open and in constant change, it “is the movement (the facet of movement) which is established between one system and another, which crosses them all, stirs them all up together and subjects them all to the condition which prevents them from being absolutely closed” (Deleuze, 1986, p.61). When Deleuze mentions the open whole and the plane of immanence he actually mentions the same idea of non-deterministic universe, the open whole and the plane of immanence are the same. Just as the plane of immanence is what prevents concepts to be closed on themselves, the open whole relates and prevents its parts from being absolutely closed.

Hence movement, perceived or made, must be understood not of course in the sense of an intelligible form (Idea) which would be actualized in a content, but as a sensible form (Gestalt) which organizes the perceptive field as a function of a situated intentional consciousness (Deleuze, 1986, p.59).

Until this point the identity of movement and change is discussed in depth, before studying movement-image, in the light of these discussions identity of the image will be discovered.

4.2. Image and Sign

Matter and Memory of Bergson starts with a comprehensive discussion on matter and image. Bergson suggests that images act and react upon one another. Yet the body, just like the brain, itself is an image familiar to us through affections, while other images through perceptions (Bergson, 2004, pp.1-2). Deleuze then asks; “how is it possible to explain that movements, all of a sudden produce an image – as in perception-or that the image produces a movement- as in voluntary action?” (1986, p.58) and moreover, how is it possible for movement to “be prevented from already being at least a virtual image, and the image from already being at least possible movement?” (Deleuze, 1986, p.58). Bergson approaches the situation as follows; my body just as the other images, since it is one among others, acts and reacts like other images, receives movement from external images and gives movement back to them.(1912, pp.4-5) Therefore two conclusions can be drawn from the discussions above, firstly “the image is movement, just as the matter is light” (Deleuze, 1986, p.61) and secondly “there is no movement that does not produce an image, there is no image separable from an executed movement” (Rodowick, 1997, p.30). Importantly Deleuze suggests that the image exists in itself on the plane of immanence: and this in itself of the image constitutes the absolute identity of the image and movement which is also matter and this concludes that the movement-image and matter are identical (1986, p.61). The plane of immanence itself is also movement, an assemblage of movement-images, however this assemblage according to Deleuze, is not a mechanic but a machinic one, it is a machinism (1986,p.61). Thus “the plane of immanence or the plane of matter is a set of movement images; a

collection of lines or figures of light, a series of blocs of space-time” (Deleuze, 1986, p.63)

It is important to acknowledge that “since the eighteen century, the image has been considered a representation of matter” (Rodowick, 1997, p.27). However with Bergson suggesting that matter and image are strictly the same, this consideration changed. Deleuze indicates that, what the image represents is in the present, not the image; in cinema or in painting image is not to be confused what it represents. “The image itself is the system of relationships between its element, that is, a set of relationships of time from which the variable present only flows” (1989, p.xii). The moment that the image is free of being a simple representation of matter, the whole identity of image changes, it is now capable of producing affects and percepts.

Body and brain are Images in the sense of their being receptive surfaces acting and reacting to the propagation of energy and the force of matter. On its most fundamental level, subjectivity is nothing more than a body’s preparation to act or respond in a sensory motor relation. In this case the brain, Bergson writes is nothing more than an instrument of analysis with respect to movements received and an instrument of selection with respect of movements executed. (Rodowick, 1997, p.29)

Deleuze asks “how can an image be extracted from all these clichés, ‘just an image’, an autonomous mental image? An image must emerge from the set of clichés ... With what politics and what consequences? What is an image which would not be a

cliché? Where does the cliché end and the image begin?” (Deleuze, 1986, p.219). In his different discussions Deleuze makes clear that it is impossible to start without clichés since the artist already born into them or stands before them. However it is possible to wipe these clichés out of canvas through certain techniques and styles. In order to understand the cliché it is better to discuss image and sign in depth.

For Deleuze signs for “the cinema produces images and signs as movements” (Rodowick, 1997,p.39). He substantially mentions Pierce through his cinema volumes. “When Deleuze writes that cinema is not a language, it is a semiotic, he is emphasizing the relation of immanence wherein the qualities of cinematic signs are derived from the image as *mobile material*” (Rodowick, 1997, p.41). Mentioning Pierce, Deleuze admits that the images give rise to signs. However he adds that, for their part “a sign appears to be a particular image which represents a type of image, sometimes, from the point of view of its composition, sometimes, from the point of its genesis or its formation (or even its extinction)” (1986, p.71). Deleuze and Guattari complain that the signifier-signified relationship is oversimplified by signifier enthusiasts. It is taken as “an over simplified situation as their implicit model: word and thing. From the word they extract the signifier, and from the thing a signified in conformity with the word, and therefore subjugated to the signifier.” (1987, p.73).Therefore cinema’s regime of signs have to be handled differently than a regime where a certain signifier pertained by a certain signified.

In the philosophy of Deleuze and Guattari the sign is not the sign of a thing: “they are signs of deterritorialization and reterritorialization, they mark a certain threshold

crossed in the course of these movements, and it is for this reason that the word should be retained” (1987, p.73). Otherwise images will be reduced to signs that are already imprisoned to particular type of representation system. “There is only one thing that can be said about the signifier: it is Redundancy, it is the Redundant. Hence its incredible despotism, and its success.” (Deleuze & Guattari, 1987, p.73)

Deleuze in search for an answer to Christian Metz’s inquiry of ‘under what conditions should cinema be considered as a language?’ points out that the cinema started to be considered a language by “becoming narrative and presenting a story” (1989, p.24). However, Deleuze is keen on the point that the “narration is only a consequence of the visible images themselves and their direct combination - it is never a given” (1989, p.26). “Analysis of sign and narration in film must be deduced from this material, from the idea of the Image in its enlarged sense, or else the essence of cinematic signification is lost” (Rodowick, 1997, p.41). Colebrook approaches this situation as this:

We do not have a moving, changing scene of images in order to fulfill a narrative or order, to arrive at a point that is desired or anticipated in the beginning. On the contrary there is narrative or the alteration of a situation because of the potential movements, which hold the real force and art of cinema. Throughout Deleuze’s analysis of cinema he charts and affirms the non-narrative dimension and power of cinema. If narrative subordinates becoming and image to the fulfillment and realization of change towards some resolution, movement and change itself will free the perceiving eye and

brain from the habits and genres of narrative, opening perception to duration whose end is not given in advance.” If this non-narrativity is possible, it is because Deleuze regards the sign of cinema not as components in a structure, but as productive of relations. (2006, p.50)

Deleuze indicates that the function of the sign in relation to the image seems to be “a cognitive one: not that the sign makes its object know; on the contrary, it presupposes knowledge of the object in another sign, but adds new elements of knowledge to it as a function of the interpretant.” (1989, p.29)

4.3. Movement-Image

The power of movement-image lies in its power to liberate the movement, time and space from an organized view point, that is movement-image takes us back from the homogenous, imposed world of interested view point to a world of differing durations (Colebrook, 2002, pp.32-43). This is allowed by the elimination of the interested view point of the observer, since the camera is capable of perceiving and projecting the different durations in their singularity. “Through the movement of the image, the mobile camera, shifts in angle of view, or montage transitions,, the ‘parts’ of the image are caught up in the relations that are not immanent to the objects represented” (Rodowick, 1997, p.26). This provides us with the indirect-image of time.

The discussions have covered movement and image so far, but what among these movements and images, that are no different from each other, have given birth to movement-images? Bergson is more concerned with the intervals between these actions and reactions of images as long as the interval reveals a type of image that Bergson categorizes as living-image.(Deleuze, 1986,p.63). A living image is basically defined by the intervals that create a centre of indetermination which gives way to the movement-image. Therefore, a living image is what happens between an action and a reaction while the image acts as a receptive surface. While, what happens “in between” creates a gap between the received and the executed movement; it allows a delay, for movement to be executed from a centre of indetermination not as an immediate reaction but providing a gap for movement-image to be formed (Deleuze, 1986, p.64). More importantly, Deleuze points out that “a living-image is precisely what will be called a perception” (1986, p.64).

Rodowick draws three deductions from both Deleuze’s and Bergson’s discussions on problematic of system of images and matter. These inferences are useful in order to summarize the ongoing discussions on the subject. The first deduction handles the movement-image as “the plane where matter equals to whole aggregate of images”, whereas second examines “how a perception derived from this plane” as well as how the three varieties of movement-images explained according to movement image, and finally the third is concerned with “memory and consciousness with respect to the construction of direct images of time” (1997,p.30) Second of these deductions will lead the discussions on this part where drawing of perception from movement-images will be presented.

Deleuze points out that “the thing and the perception of the thing are one and the same thing” (1986, p.65). Nevertheless, at some point, the perception is less than the thing concerning our interested tendency or needs towards it. The thing is also an image and it is in itself and also related to all other images on action and reaction plane. The perception is what is retained from that image as a function of reception and a delayed action towards that reaction (Deleuze, 1986, pp.65-66). Briefly “things and perceptions of the things are prehensions, but things are total objective prehensions, and perceptions of things are incomplete and prejudiced, partial, subjective prehensions”(Deleuze, 1986, p.66). Cinema’s mobility of its centers and variability of its framings enables it to create zones of indetermination and enables it to travel between subjective perception to objective perception. The perception less than the thing is usually refers to the uncentred subjective perception. However when it enters into relation with a center of indetermination, it becomes the first variety of the movement-image. (Deleuze, 1986, p. 66). Movement-image has three varieties categorized as perception-image, action image and affection-image. The living-image, defines the vague border between the perception-image and the action-image. This is because one side of the gap that forms living-image is perception and the other side is action, since Bergson refers to living-image as “an instrument of analysis in regard to the movement received, and an instrument of selection in regard to the movement executed”(Bergson, 1912, as cited in Deleuze, 1986, p.64). The passage from perception to action occurs imperceptibly and moreover “the interval is not merely defined by the specialization of the two limit facets, perceptive and

active, but there is an in between affection “it is a third absolutely necessary given”(Deleuze, 1986, p.67).

All things considered, movement-images divide into three sorts of images when they are related to a centre of indetermination as to a special image: perception-images, action-images, and affection-images. And each one of us, the special image or the contingent centre, is nothing but an assemblage of three images, a consolidate of perception-images, action-images and affection images. (Deleuze, 1986, p.68).

These three movement images are directly tied to the sensory motor activities of the living image that is strictly because; a perception image “ is a portion of the world that living-image selectively frames according to its interests and purposes”, while an action image: “is an environment curved around the living-image as centre of potential encounters and possible responses”, and an affection image: “is a motor tendency registered on a receptive surface, an image of a proportion of the living image itself as it absorbs external movement and expresses a pure quality” (Bogue, p.38). Bogue concludes that the ties of the sensory motor-images with the three movement images reveal a corporeal involvement of the living image and its environment:

the affective quality express the coincidence of the subject as site of sensation and the object as locus of perception (since perception is always in the object, not the subject) while indicating as well through movements of expression

(simple motor tendencies) the connection between the movements of incoming perceptions and outgoing actions (Bogue, 2003, pp.38-39).

The failure of the movement-image of providing the viewer with a direct image of time is caused by its constant relation to the sensory motor schema. Trifonova's discussion explains on what grounds the movement-image cannot break free of sensory motor schema and indirect representation since it still consists of the three varieties of the movement-image. She points out that these images are arranged "according to their degree of objectivity" and "perception-images are most objective or material" whereas "affection is our response to images" however it is "not yet prolonged into action on the images", and moreover "action images are the most subjective of the three, since they involve a motor response to images." (Trifonova, 2004, p.139)

Deleuze points out that "the evolution of the cinema, the conquest of its own essence or novelty, was to take place through montage, the mobile camera and the emancipation of the view point" (1986, p.3). Montage is the combination, the assemblage of three movement images meaning that it is the inter-assemblage of perception-images, affection-images and action-images (Deleuze, 1986, p.72). Montage has the capability of deterritorialization, it has the power to break the totalized whole into an open one by de-linking organized imagery not necessarily towards an interested end. The production of blocs of sensations and becoming, body without organs, deterritorialization and reterritorialization are non-totalizable processes. In the case of cinema these processes catalyzed by the time-image

producing the disjunct and discontinuous flux of images that make the sensory motor schemata jam. Movement is a force that is traversing other forces and opens the whole into a probabilistic universe where each action alters the whole. The flow of movement achieved by the technique of montage therefore does not portray a single point of view. Colebrook explains the process of montage as follows: “montage collects points of movement as change or alteration: presenting a body that goes through decay, a body in growth, another body in transformation” (2002,p.44). However the elements of montage do not stand on a single line of time. Instead;

Time is imaged indirectly as the whole that produces all these different and incommensurable movements. Movement does not take place within time, because time is no longer some already given whole. Rather, time, as the force of movement, is always open and becoming in different ways. Movement does not shift a body from one point to another (translation); in each block of movement bodies transform and become (variation). So each movement transforms the whole of time by producing new becomings (Colebrook,2002, p.44)

During montage one irrelevant movement can be set against another, for instance the “movement of a factory or cog or tractor, then the movement of a rebelling mass of people- one does not see time as that which sets one movement after another” and this enables the movement to be grasped as the “changes in the whole; time is no longer a series of equivalent moments, but a changing whole.” (Colebrook, 2006,p. 46). The montage achieves to provide the viewer with an indirect image of time, yet

it still fails to break its sensory-motor connections since it still remains to operate as the assemblage of perception-image, affection-image and action-image.

... the crisis of the action-image was defined by a number of characteristics: the form of the trip/ballad, the multiplication of clichés, the events that hardly concern those they happen to, in short the slackening of the sensory motor connections. All these characteristics were important but only in the sense of preliminary conditions. They made possible, but did not yet constitute, the new image. What constitutes this is the purely optical and sound situation which takes the place of the faltering sensory-motor situations (Deleuze, 1989, p.3).

The movement-image fails to present a direct image of time, and fundamentally linked to an indirect representation of time since “time as progression derives from the movement-image or from successive shots. But time as unity or as totality depends on montage which still relates it back to movement or the succession of shots” (Deleuze, 1989, p. 260).

4.3. Time-Image

The sudden disruption of the sensory motor schema is tied to *any-space-whatevers* of post Second World War by Deleuze. The post war period left people with the situations and places that no longer have any resemblance or familiarity. Those situations and places caused the sensory motor schema to crash; people no longer

knew how to react to. This allowed them to see, rather than act in a sensory motor response and this is how the time-image is born. Since the appearance of the time-image corresponds to the jam of the sensory motor action Deleuze refers it as the “crisis of the action image”. What happened between the pre and post war transition is the reversal of the subordination of time to movement in cinema. In post war cinema time is no longer derived from the successive shots meaning rational cuts and continuous montages, now the movement is subordinated to time, not the other way around:

The subordination of movement to time achieves namely this: when duration dictates what is happening, rather than events determining time, the subject has restored its independence from the world. While the representation of the world still presupposes an essential difference between things and their descriptions, the time-image eliminates this difference, replacing things with their descriptions (Trifonova , 2004, p.135).

Deleuze finds Italian neo-realist cinema of Antonioni and Visconti and also Japanese cinema of Ozu as some of the most evident examples of the era. The appearance of the time-image is dependent on the constant contact of the “objective and subjective, real and imaginary, physical and mental” that tends towards the revelation of points of indiscernibility. Those examples of cinema have the elements of disconnected spaces, constant exchange between real and imaginary, still lifes as the strong evidence of passage of time. Time-image is defined as pure-optical sound situation

because “the time-image goes beyond those three kinds of images and returns to pure perception.” (Trifonova, 2004, p.139). A time- image is supposed to make us grasp something unbearable and intolerable, by creating a certain kind of shock this powerful image exceed the sensory-motor capacities (Deleuze, 1989, p.17). Time-image appeared because the image had to free itself from this sensory motor situations, it had to become a pure optical, sound (and tactile) image, it had to open up to powerful and direct revelations and it had to enter into relations with yet other forces, in order to escape from a world of clichés (Deleuze, 1989, p.22).

Deleuze’s discussions on movement-image and time-image enlighten our discussions of revelation of affects, percepts and sensations in experimental video art. “The concepts of the time-image and movement-image can give us a clearer sense of this relation between concepts of philosophy and affects of art.” (Colebrook, 2002, pg35). Thus it can be concluded that the production of movement-image and time-image in film is also an attempt towards the elimination of the cliché.

A cliché is a sensory-motor image of the thing. As Bergson says, we do not perceive the thing or the image in its entirety, we always perceive less of it, we perceive only what we are interested in perceiving, or rather what it is our interest to perceive, by virtue of our economic interests, ideological beliefs and psychological demands. We therefore normally perceive only clichés. But if our sensory-motor schemata jam or break, then a different type of image can appear: a pure optical- sound image, the whole image without metaphor brings out the thing in itself... (Deleuze, 1989, pp. 19-20)

Rodowick summarizes the brief differences of movement-image and time-image below.

For Deleuze, the cinema of time produces an image of thought as nontotalizable process and a sense of history as unpredictable change. The autonomous interval is not a sign; it does not define a place for thought to identify itself, even temporarily. Although it characterizes the no signs of the time-image as irrational divisions and incommensurable relations, it serves neither as a link nor bridge between image and thought. Rather, the organization of intervals in the time-image assures that the flux of images and the movements of thought will be disjunct and discontinuous. Where the movement-image ideally conceives the relation between image and thought in the forms of identity and totality- an ever expanding ontology- the time-image imagines the same relation as nonidentity: thought as a deterritorialized and nomadic becoming, a creative act. (1997, p.17)

If it is possible for cinema or video art to reach this pure optical-sound image or uninterested imagery then it is possible for art to produce something new and not a cliché. Deleuze and Guattari discuss the details of all kinds of production in *Anti Oedipus*: “there is no such thing as man or nature now”, all of that is “only a process that produces one within the other and couples the machines together” (1983, p.2). “The productive synthesis, the production of production, is inherently connective in

nature “and...” “and then...” This is because there is always a flow producing machine, and another machine connected to it that interrupts or draws off part of this flow” (Deleuze, 1983, p.5). This is because “desire causes the current to flow, itself flows in turn, and breaks the flows” (Deleuze, 1983, p.5). In *Anti-Oedipus* Deleuze and Guattari suggest that the desiring production, meaning the production of production, consisting of constant coupling and connection of machines becomes unbearable to the body without organs (1983, p.9) since body without organs reject the organisms. However this does not mean that their process of becoming are separate from each other, rather the flow of current produced by the production is interrupted by the body without organs until the next time a new connection is made. In order to resist the coupling organ-machines, the body without organs resist linked, connected and interrupted flows, it creates a counter flow of amorphous, undifferentiated fluid. This results in a constant attempt of desiring machines to break in to body without organs and body without organs’ constant repulsion of desiring machines (Deleuze and Guattari, 1983 p.9).

The constant flows and interruption lie at the core of the production of production. If “something becomes what it is, only in its encounter with something else”, it means that the same principle applies for the production of affections, perceptions and sensations therefore affects, percepts and sensations. Therefore in order to be interacting with the blocs of sensations the audience should also open themselves to body without organs and break up their relation with sensory motor-schemata. However this never appears as a conscious choice but rather as a shock from the work of art. This is how the body enables itself to get rid of the cliché as much as the

work of art itself. If everything is machines then their connections enable the constant production of production. The body's tendency to return to organism would cause affects and percepts to escape back to affections and perceptions. This would disrupt the production of sensation and becoming. Even though pure optical-sound image would allow the body to turn into a body without organs, the organized body would also try to organize the sensations into affections and perceptions.

4.4. Actual, Virtual and Crystal Image

Discussions on the virtual and actual based on Bergson's discussions and the way Deleuze approaches the situation is mostly related to the subjectivity and the objectivity of the image. Trifionova points out that "Deleuze's contention is that modern cinema has liberated itself from subjectivity or representation; however, his theory of the time-image does not get rid of subjectivity, but only reformulates the notion of the object." (2004, p.135) It is emphasized that the points of indiscernibility between distinct images, increases the possibility to reach the pure optical-sound situation. According to Deleuze "the purely optical and sound situation is an actual image, but one which, instead of extending into movement, links up with a virtual image and forms a circuit with it"(1989, p.45). The point of indiscernibility is achieved by the coalescence of the virtual-image and actual-image or their blurring margins during the process. The crystal-image is the point of indiscernibility between the actual and the virtual, "while what we see in the crystal is the time itself, a bit of time in the pure state, the very distinction between the two images which keeps on

reconstituting itself” (Deleuze, 1989, p.79). The crystal image forms due to the constant exchange of

the two distinct images which constitute it, the actual image of the present which passes and the virtual image of the past which is preserved: distinct yet indiscernible, all the more indiscernible because distinct, because we do not know which is one and which is the other (Deleuze, 1989, p.79)

This argument has its roots mostly in Bergson’s discussions of actual virtual, and duration in *Matter and Memory*. For him, what is actual is always present however it is already passing, for new present to replace it, that is to say the past coexist with the present that it has been. This concludes that the image has to be still present and already past at the same time. Thus roughly Bergson’s discussions conclude that the duration is subjective. However Deleuze finds this reducing and he points out that what Bergson really yield was that the only subjectivity is the non-chronological time (1989, pp.76-80). Aside that, “the present is the actual image, and its contemporaneous past is the virtual image, the image in a mirror” (Deleuze, 1989, p.77). The relationship between the past and the present and their relation with the memory are explained as such by Melissa Clarke:

First, there is the actual present. But the present is always already passing, so the present might more aptly be termed the “passing-present.” There is thus a function of becoming-past in the actual present. That is to say that there is always a duration operating in the present for the present to become past.

Experience always already presupposes extended time (or enduring time, or “duration”) because there must be some continuity between the present and the next moment; in other words, a past must be somehow present in order for the present to move to the next present moment. That continuity is provided by the aspect of duration that is past, and this functions on the individual level, as memory. (2002, p. 170).

“Duration is essentially memory” points out Deleuze while stressing the importance of memory in the interaction of past and present, “Bergson always presents this identity of memory and duration in two ways: the conservation and preservation of the past in the present” (Deleuze, 1988, p.51). The preservation of the past in the present is important as an aspect of achieving the actual and virtual and the link in between them. “What provides the continuity of time, or its duration, has to do with memory relating present to past. To put it differently, the continuity of time has to do with duration of the past in the present”(Clarke, 2002, p. 170). The past is real at the virtual level whereas the present is in the actual. So this division of real into actual and virtual allows the past and the present to be coextensive. Duration is what makes possible this connection.(Clarke, 2002, p.171)

Time has two aspects: the present, which is actual, and the past, which, although it is virtual, is also real. Duration facilitates the connection between present and layers of past and duration also has two aspects. There is duration properly understood, and there is memory. Duration proper is the logical relation that necessarily functions between the actual present and all the levels

of the virtual pasts. Memory allows us to access the past individually; and for us, memory is essentially coextensive with duration. Memory plays a role in keeping the present in contact with the pasts in all their divergent manifestations. (Clarke, 2002, pp.171-172)

Trifonova thus argues, “Deleuze believes that to restore its original nature as a being rather than an object of knowledge, the subject must become even more subjective: it must constitute itself “above” its own representations; it must create hyperrepresentations” (2004, p.135). Deleuze indicates that “subjectivity already emerged in the movement-image” it appears as soon as there is a gap between a received and an executed movement, an action and a reaction, a stimulation and a response, a perception-image and an action-image.” (1989, p.45) However “all referential material, all objectivity is evacuated from the time-image, but precisely because of that, Deleuze contends, the time-image is not a subjective representation, but a thing in itself, a pure expression” (Trifonova , 2004, p.135).

Until this point the discussions mostly have been concerned with the philosophical aspect. From now on we will be discussing video art works in reference to what have been covered so far. The attempt will be to discuss the individual works of video art, underlying the qualities that each of them has in order to reveal blocs of sensations, and discard the order of sensory motor schema. Deleuze points out that “the electronic image, that is, the tele and video image, the numerical image coming into being, had either to transform cinema or to replace it, to mark its death” (1989, p.254). Rather, the appearance of a new medium changed the approach towards the

discourses on image, but cinematic image continued to be discussed in its own boundaries.

5. EXPERIMENTAL VIDEO ART

In this study the emergence of video art is approached as the appearance of a new image. However because of the ongoing tradition of the motion picture by the time video art is emerged, this approach might seem somewhat problematic. In order to prevent the confusion, it is better to stress the qualities of video art that resulted in its consideration of the appearance of a new type of image. First of all the video image appeared as an electronic medium, dependant on the electronic transfer of signals, unlike its chemical and mechanical predecessor. These signals can be “variously modified by processors and keyers and transmitted both auditively and visually”(Spielmann, 2008, p.1). Furthermore, “the way the electronic signals are processed and transformed alternately into audio and video denotes the media technical conditions for realizing a medium, whose forms of display derive from these electronic signal processes” (Spielmann, 2008, p.1). Even though video presents important differences from film by means of recording and reproducing the image, another important quality that is unique to it is that video can also produce images without any prior recording process. The image can be generated through different electronic or digital devices, and not have any relation to the optically recorded image. The signal based image without any prior footage gave the video its singularity apart from other moving image. This quality of video is referred as ‘pure’ video imagery by Meigh-Andrews or the ‘conception of video as ‘pure signal’ (2006, pp. 124-125).

As with the introduction of every new medium, video encompasses a process of development from a technical novelty to the formation of media specific forms of expression, which reflect the basic technical conditions governing the apparatus aesthetically and, finally, culminate in cultural connotations of a new medium, which can assert its singularity in setting itself apart from other media. This development sets in with the intermedial interactions with such media as define the historical context of the medium's origins and set out the framework for a structural comparability of the electronic with other media imagery on both synchronic and a diachronic level (Spielmann, 2008, p.2).

Video art is an experimental medium from the beginnings of its emergence since its artists have always worked in a multidisciplinary manner and constantly experimented with the new styles and techniques and they still do. It is insistent not to get caught up in any existing discourse of previous art practices, pushing the boundaries of this new medium and opening space for experimentation. The avant-garde art practices were on the rise with the people rejecting the accustomed practices of art. Television and video were new technologies used in the art practices. At the time, cinema and film began to become familiar and relatively old practices with almost sixty years of discourse. Deleuze handles classical and modern cinema as pre and post war practices. He suggests that the war changed the perception of people like it was never before, and that the war was the cause of jamming of the sensory motor scheme. Thus the question crosses our minds: was the breakthrough of a new electronic technology, free from chemical compounds of film and projection technology, capable of creating if not same amount of impact but similar jam,

disjunction, disruption of the affections and perceptions? Video art despite the political and social tendencies that override the scene in the very beginning of its emergence, started to constantly question and confront its essence, and means of representation. Aside from the self-reflexive approach toward itself, artists were focused on criticizing the dominant modes of representation. (Meigh-Andrews, 2006, p.111)

The word “experimental” somehow contains the unexpected in its body, and the unexpected contains the chance avoiding the conventional ways of working through of affections and perceptions. In our readings of *What is Philosophy?* on affects, percepts and sensations we discovered that the revelation of affects, percepts and sensations in art is a matter of technique, material quality and personal style. In this respect our readings of Deleuze’s cinema books brought similar results; the revelation of movement-image and time-image similarly seems to be dependent on the matter of technique, material quality and personal style. It is evident that the artists of the era were concerned with video as a technology as well as its means of production of art. The artists like the Vasulkas, Peter Donebauer constantly emphasized their preoccupation with the technology’s opportunities as well as providing themselves with handmade processors in order to enhance these opportunities. This approach was an attempt towards eliminating the tendency to form an aesthetics around television, cameras, lenses, monitors, video..etc. American video artist Stephen Beck explains his approach as follows

For me the direct video synthesizer functions not as something artificial, as the term 'synthetic' has come to connote, but as a compositional device which 'sculpts' electronic current in the hands of an artisan...Another aspect of synthesizers is that they can be used by an image composer to achieve a specific images that exist internally in his mind's eye, where no camera can probe, that is to cull images from a subjective reality or non-objective plane. (Beck, 1976, as cited in Meigh-Andrews, p.111)

In the discussions of movement-image and time-image I have drawn the conclusion that the more the image can produce the sensations that can go beyond the human perception, the more it has a chance not be perceived by sensory motor schema. Even though the movement-image can provide us with the in-direct image of time, it still cannot break free of sensory-motor plane in contrast to time-image where it has a unique quality to go beyond this plane. The more the work of art becomes purely optical the more it has the chance to get rid of this operation. "Pure optical sound images, the fixed shot, and the montage-cut, do define and imply a beyond of movement. But they do not strictly stop it." (Deleuze, 1989, p.21). So how does it possible for cinema and therefore video art to stop it?." What is expected from pure-optical sound image is to rescue the image from sinking into cliché. However Deleuze explains that "the image constantly sinks to the state of cliché, because it is introduced into sensory motor linkages..." (Deleuze,1989, p.20). However, at the same time "the image constantly attempts to break through the cliché, to get out of the cliché (Deleuze, 1989, p.20). How does this play of the image organizing itself as cliché and then breaks this organization suppose to result then? Deleuze answers this

as follows: “it is necessary to combine the optical-sound image with the enormous forces that are not those of a simply intellectual consciousness, nor of the social one, but of a profound, vital intuition” (Deleuze, 1989, p.21). This vital intuition can be interpreted as follows: for image to open itself up to the vital flows, becomings, intensities that will enable it to reveal the blocs of sensations.

Since the emergence of video art and experimental video is approached from the point of view of its capability to create disruption, a jam in the existing practice of moving picture, this thesis focuses the era between the mid 1960s (the very beginning) to the mid or late 1970s. It is the interval during which a large amount of experimental work has been created; it is the era most likely to guide the study about the new possibilities in the existing practices in the motion picture. The videos that are discussed below have the unique quality to be concerned deeply with the material quality of video and question every aspect of it and push the boundaries of human perception. Every time there is risk for image finding its way back to representation system; however chaos and consistency exist together vibrating, interacting together, as an inevitable process.

Gene Youngblood curiously discusses the means of artistic achievement of digital moving image in relation to the other forms of cinema. Different forms of cinema can refer to film, video or digital code, and for him video is another form moving image that one can experience the cinema (1989, p.27). Moreover Youngblood discussions with Woody Vasulka seems to conclude that the digital code as computer generated video image cannot be considered as new form or class of image, since

there are only new variations and new conditions to witness those variations (1989, p.27). However Youngblood indicates that “if mechanical cinema is the art of transition, electronic cinema is the art of transformation”(1989, p.28). Thus the transformation in the formation of the image in the electronic cinema can operate through the constant becoming-process of the image. This becoming image of the image is unique to the electronic medium, as the moving image cannot seize to transform. Therefore despite the arguments of Vasulka the new image is enabled by this ongoing transformation, a transformation of the image, one to another, however never becomes, always operates in between. Spielmann expresses this specific distinction between film and video as follows:

The electronic transmission of image and sound signals cannot be compared with the passage of images in film. In contrast to the cinematographic motion image, which depends on “transition” (hence, on an exchange premised on the difference between single images), electronic transmission permits the fundamental flexibility in video to differentiate between “a constrained” film image and an “unconstrained” video image. Because the video signal has to be halted as the image continually moves vertically and horizontally, the latter ought to be so termed so that a raster image can appear. A contribution to what is specific to video in the signal process comes in the observation that the signal shifts even further horizontally (except if the lines are fixed horizontally) so that the lines can be written exactly below each other. If this did not happen, video would consist of the horizontal drift of open lines. This technical requirement to arrest the image lines also confirms the character of electronic

pictoriality as a process in contrast to the image circumscribed in space and time. (Spielmann, 2008, pp.48-.49)

Even though, Youngblood puts it rather differently than Deleuze, the process that he explains is a unique quality of electronic image as becoming video image of video: “one can begin to imagine a movie composed of thousands of scenes with no cuts, wipes or dissolves, each image metamorphosing into the next” (1989, p.28). He also refers this operation of transformation as open ended to infinite possibilities. However what is strange is that despite the new possibilities that the video as an electronic medium offers to the image Youngblood and Vasulka still in need of categorizing it a form of moving image to experience the cinema. If the possibilities are endless in the becoming video of video then it means that this operation can serve to different unimagined ways rather than offering a simple new experience to cinema.

What restrains the arguments of Youngblood and Vasulka seems to be their dependence on the discovery of new means of cinematic linguistics depending on the new medium that they insistently refer as electronic cinema rather than electronic image. Youngblood’s indications in his article “Cinema and the Code” offer beneficial points to discussions of video art in reference to philosophy of Deleuze (it is written the very same year that Deleuze’s second volume of cinema is published). He considers the operation of this electronic image as a challenge to nature of cinematic language, instead experiencing this moving image as a new event in the history of the image. Deleuze’s cinema books are evident that Deleuze considers

cinema not in the aspect of linguistics but of semiotics, he emphasizes the powers of cinema to produce its unique signs. Therefore the video as emergence of new electronic image should be approached as such. Although Youngblood and Deleuze's approaches towards cinema are evidently different their findings have striking similarities that are put in words differently. Youngblood points out that because the digital code offers this new electronic image, it is capable of speaking past, present and future at once. Therefore rather than the blurring distinctions of actual, virtual past and present of the time-image, the new electronic image is capable of producing this blurring distinctions "in the same frame at once" (Youngblood, 1989, p.28), through different techniques like, superimposition (overlay), or simultaneous but spatially separate event streams, parallel event streams as split screens. The parallel event streams that are evident in most of the Vasulkas' works as textures that are independently in motion in different areas of single frame are underlined by Youngblood (1989,p.29) However, although the Vasulkas video works are predominantly used every aspect of the new video technology, and offered the production of the new electronic image, such as synthesizers, image processors, Youngblood continues to think that it is only an enlargement of our concept of cinematic-event(1989, p.29). While the reading of this discussion from the aspect of Deleuzian philosophy would reveal this simultaneity of different temporalities in a single frame, it would present itself strictly not as a tool to enlarge any concept of cinematic-event. Rather it would show that the video art as a new electronic image operates in order to mark the death of any conceptualization of a cinematic event. The new electronic image prepares its own means of video event, since Youngblood marks that "if there are three image planes instead of one, the information conveyed

within the overall frame is tripled, and, furthermore, each succeeding image destroys the meaning of the previous one” (1989, p.29). This explicitly corresponds to the deterritorialization of the image: the becoming video of video as the transformation of one image to another simultaneously exists with the becoming of the image that operates right in the heart of this transformation. Rather than operating progressively and successively event of the video image portrays a rhizomatic becoming working towards the divergent directions, therefore not forming an abstract sense of successive time. Youngblood considers this rhizomatic becoming of the image, as accelerated information and also in other ways that in the end “the image is replaced by the value of the image-gestalt or image field” (1989, p.29). The image-gestalt that pointed out by him coincides with the production of the sensations in the video image.

It is important to acknowledge that, today the cinema (film) can also be produced by the very same electronic techniques that are attributed to the video of the era in focus. Therefore by the times that these analyses were put on paper the quality was unique to the video as an electronic medium. Thus the discussions of the experimental video that their production coincides with the emergence of the video will reveal the unique qualities of the medium in its difference from cinema as well as other types of image.

5.1 Experimental Video Discussions

Mirror Road (1976) - Gary Hill

The video presents us with abstract imagery where the color is enhanced to a level where this abstract happening of the image is consisted of tints of colors or couple of combination of these tints, and where, with each cut, we come across to with a new one. There is no sound attached to the image but the audio channel is enabled, so there is a silence that accompanies the images. There is a certain kind of movement that is sensed and in some cases multiple different movements portrayed in the same sequences, while sometimes colors change one into another radically, sometimes this shift takes more time revealing different senses of slowness. Sometimes there are cuts that connect, shorter sequences, sometimes longer ones that both reveal opposite sensations. Therefore we may say that the flowing sequences are interrupted by each other. Sometimes, this interruption of the flow is achieved by a presentation of rather slower movement and other times on the contrary, by aggressively faster one. When it is not the movement that creates this disruption then it is the progressive change of color that is reminiscent of an irrational cut. The abstract imagery change shape throughout the whole sequence however it still remains abstract. Different movements in different directions change relatively and remain inconsistent with each other. At some points there are different durations that are in resemblance to durations we experience like passing by a tree with high speed or spinning around ourselves in between the trees. However this only continues for a couple of seconds before the instability of the image resolves into cliché, it find its way back to system

of non-perception. Here we witness the formation of a pure optical image that is enhanced by the irrational cuts, successful use of color and revelation of different movements at different durations and speeds. The deterritorialization of the image throughout the video does not permit the admission of a molar order. The deterritorialized molar image only operates through the territory of color. There is an evident crisis of an action-image due to constant operation of molar image. In this particular example, coupling of the different orders of images do not happen between the molar and molecular image, or the reterritorialized image still does not operate on the sensory-motor schema, this is what puts action-image in crises. What Deleuze pursued in his discussion of movement-image and time-image is particularly different from this study's video discussions. Deleuze's examples always portray the ones that generate the images of time through a line of flight. The undecidability and indiscernibility always limited with the particular zones and never ate away the entire composition.

Gary Hill
Mirror Road (1976)
6:26 min, color, silent

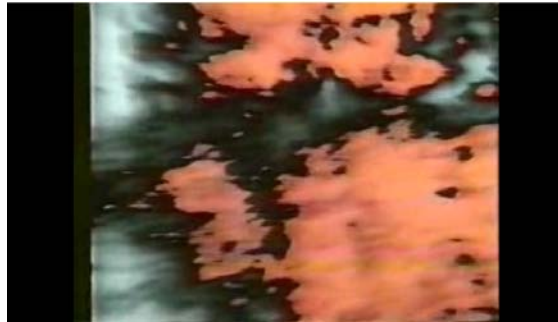
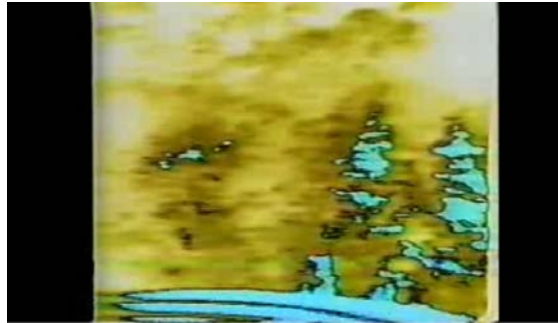


Figure 5.1. 1. Stills from the Mirror Road

Windows (1978) - Garry Hill

In the opening sequence we are haunted by the name windows, as the first scene opens with shot of windows which camera passes by with a circular movement. However very quickly strong colors and multiple movements invade the scene where the viewer stands before multiple layered abstract compositions which again have different duration sequences on top of each other. Successfully layered and rendered imagery on top each other disconnected and delayed unsystematic motion creates a certain kind of disruption which is reinforced by the continuous transition of colors into each other. In some sections we see that “windows” reach out for sensory motor organization, disrupts the flow of becoming and of abstract durations. Quickly however, they are disorganized either into irrational cuts, colors, or pixels. Our sensory motor schemata jam as we are surrounded by this cuts and colors that are no longer stand there in resemblance but as material qualities, we no more get caught up in affections or perceptions. Windows provide us with the material quality by showing us the pixels, or to put it in other words, by deconstructing the image into its molecular particles. The affect created with pixels and colors are far away from a resemblance to the taped molar image. At some points, pixels form only graphical amorphous colors. Therefore there is nothing more to force the viewer into the totalized perception of the deterministic whole. There are other moments where the scenes consist of a certain kind of collage. That is the combination of an actual shot where we can perceive one thing or two and the molecular color and pixel image. On the other hand, this sort of organization is also reminiscent of virtual and actual discussion. It is almost like the molar image there as a connection to past and virtual,

and the molecular as the actual and present; and just as they clash, we are left in between the zones of indiscernibility. The body without organs is no longer searches for reminiscence in the tree or the window that it comes across but rather let the indiscernibility between the actual and virtual work through the sensations.

Gary Hill
Windows (1978)
8:28 min, color, silent

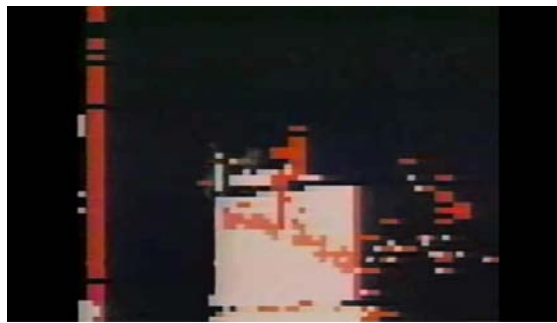
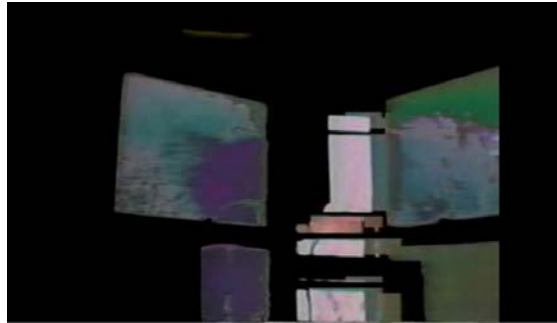


Figure 5.1. 2. Stills from the Windows

Electronic Linguistic (1977) - Gary Hill

It starts with appearance of very small particles and pixels on the black screen with an introduction of a minimal sound. As the sound gets more vivid, pixels start to form amorphous shapes that are in connection with abstract sounds. Different durations are captured on the same sequence; sometimes pixels start coupling with the sound and reveal different becomings. Other times, the interaction with sound still expected, the scene freezes despite the continuation of sound and this creates another kind of disruption in the sensory motor schema. Now the mobile section of the movement-image is threatened by the pictoriality of the still image. However the stills still remain nonrepresentational and consisted of frozen pixels, which momentarily shows the viewer the molecular material quality. The moment it is frozen it starts to organize into something different and indicating that movements are not consisted of immobile sections but rather mobile ones. Throughout the composition a certain kind of a rhythm is achieved, preventing chaos from eat away the entire composition.

Gary Hill (b. 1951)
Electronic Linguistic (1977)
1977, 3:39 min, b&w, sound

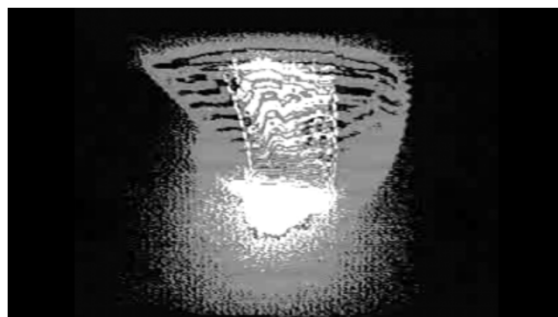
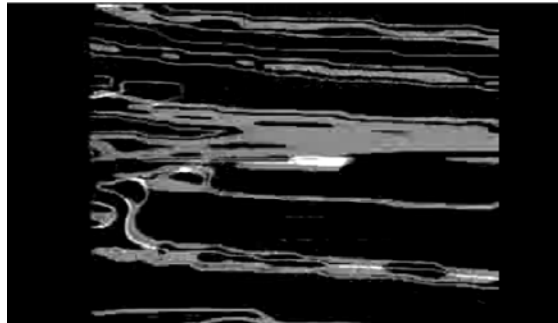


Figure 5.1. 3. Stills from the Electronique Linguistic

Beatles Electroniques (1966-69) - Nam June Paik

We are left with the progressive motion of abstract shapes that are continuously disrupted by the black and white shots of the Beatles. We witness a continuous transformation of an organic abstract shape with an energizing vital rhythm. The flow created by the transformation of this organic shape is rapidly disrupted by momentary appearances of the Beatles shots that are taken from television sequences. The black and white historical and narrative sequence of the Beatles tries to break into the colored abstract motion image and wants to cut its organic but progressive flow. The disruption created by the progressive and aggressive transition of scenes into each other at the same time organizes it into an illustrative portrayal when the Beatles imagery leaks into sensory motor schema. We witness the indiscernibility of virtual or actual. The continuous break of the virtual in the actual never achieves to actualize itself fully in the present. The imagery of the Beatles is past not because they are represented black and with or rather not vivid as the organic shapes. The situation occurs more like this: the ongoing sequence is mostly consisting of abstract shapes and it gives a little way to Beatles imagery. Once appeared and then gone, the memory is witness to its virtual reality and certain number of time this virtual reality breaks into the actual reality. This kind of abstract image is produced by electromagnetic distortion. Sound that accompanies the video is consists of four loops that are composed by Ken Werner, who electronically altered four songs of Beatles into four loops. This has resulted in the creation of a soundtrack that is not in sequence with the imagery, and this alters the sequence into a pure optical and sound becoming.

Nam June Paik & Jud Yalkut
Beatles Electroniques (1969)
2.56 min, color, sound

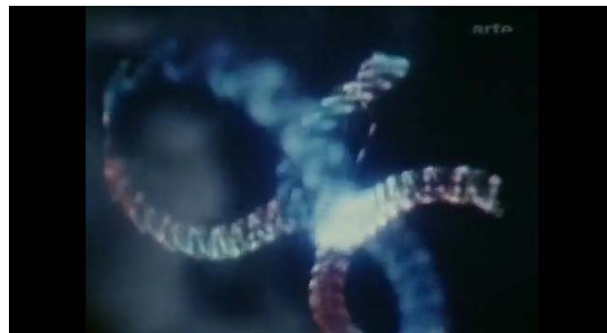


Figure 5.1. 4. Stills from the Beatles Electroniques

Entering (1974) - Peter Donebauer

This video is produced with composer Simon Desorgher. For the era between 1970s and 1980s most of the works of Donebauer were performed and recorded live for the video tape. For this sequence they used a video and sound synthesizer called “Videokalos” that is designed collaboratively. In the performance images and sound that are sequenced together in a continuous becoming. This becoming reveals different sensations. With each pulse we witness a different quality of becoming. In the video almost each pulse reveals a singular becoming of a pure optical- sound image. It is evident that the flow is both created and interrupted by the pulsations that are in temporary relations with image and sound. Each time, they form something singular and unique and transform one into another. Every time a sound connects the image, or vice versa, according to the intensity of the sound the image transforms into either more peaceful or aggressive becoming. The times that the sound is silenced image is silenced in a way that it acts on zero intensity. Between the intervals there is a duration of black screen where zero intensity continues its existence as if it produces this time the pure optical image, where there is no light and no color, nothing to see but as the sound goes on in a minimal intensity we no longer in need of a molar eye to grasp the work itself. Where the intensity is no longer minimum or zero, each time the image and the sound connect, they connect in a certain way that the pure optical machine connects with pure sound machine and they create a pure-optical sound machine. While this becoming continues its transformation, same time on the background there are particles, which with the pulsation joins the becoming and then disjoins back to molecular plane. This reveals

the vital energy of the body without organs. These tiny particles join while the right amount of intensity traverses them and comes together for momentary molar organization which is again traversed by another amount of intensity that breaks it into its molecules, returning particles into their non- organized wholes to take part in another becoming and so on. “Donebauer’s approach to video was also highly influenced by his perception of music as an abstract language” (Meigh-Andrews, 2006, p.142). The engineering of Videokalos directly affected Donebauer’s approach towards video as a live an performative medium. Meigh-Andrews indicates that the design of the instrument “offered a high degree of flexibility for the synthesis and manipulation for color video imagery” (2006, p.143)

**Peter Donebauer
Entering (1974)
7:06 min, color, sound**

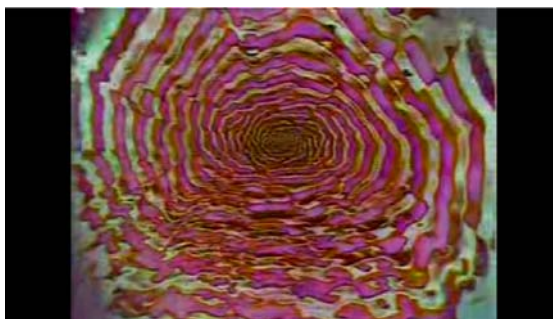
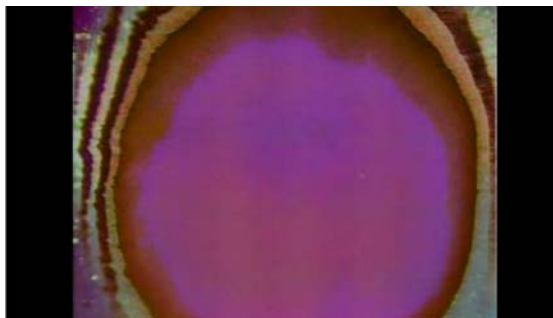
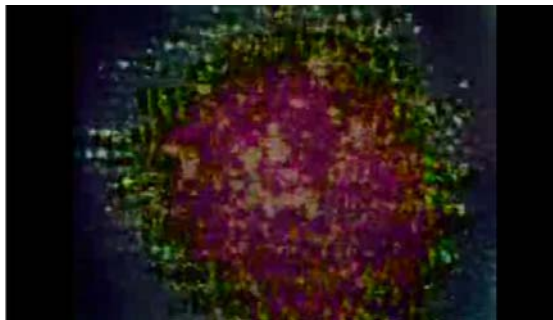


Figure 5.1. 5. Stills from the Entering

Calligrams (1970) - Steina Vasulka & Woody Vasulka

This is one of the most significant works of experimental video concerned with the constitution of the image as a video making and transmitting process. This video is concerned with its very own material. It breaks it down to its molecular state, plays with it, deconstructs and reconstructs it. Vasulkas are pushing the boundaries of video tape, camera and monitor, adjust and modify the produced signals, in order to discover the essence of the video image. "Vasulka's intention was to explore systematically the potential image manipulations of the scan processor with the larger purpose of laying the foundations for the establishment of a new visual language free from the constraints of the conventional lens-based image"(Meigh-Andrews, 2006, p.128). The material quality of video is resulted in an abstract flow of images that is evident of the continuous transformation of the signals one into another providing us with the sense of becoming, flow and disruption one after another. The image sequence cannot take part in the representation system anymore; it rather is in a continuous becoming. The movements of the camera and the flowing lines of the tape are evidence of the presence of the material quality in composition. Right after the moment that the eye meets the familiar, the image escapes and the flow of the light frees the whole form totalizing into single representation system. This pure experimentation exposes us to the different durations of light. Deformation of the signals achieved and manipulated by a collaborative use of camera, television and tape creating different speeds of capturing or transmitting reveal all sorts of different coupling machines. "Working with electronic imaging technology to produce video works in this period , the Vasulkas were not interested in making

‘abstract’ video, but were attempting to develop a vocabulary of electronic images through a systematic deconstruction process” (Meigh-Andrews, 2006, p.125). The importance of the works of the Vasulkas lay in their never ending experiments with the wide range of tools and equipments to provide this new image with a unique medium specific vocabulary. The artists were “ working exclusively with video and sound”, and more importantly “ they have taken a systematic and rigorously formal approach, evolving a working method characterized by an interactive dialogue between the artist and the electronic imaging technology, in a process of exploration which they have termed ‘ dialogues with tools’” (Meigh- Andrews, 2006, p.123)

Steina & Woody Vasulka
Calligrams (1970)
Color, sound

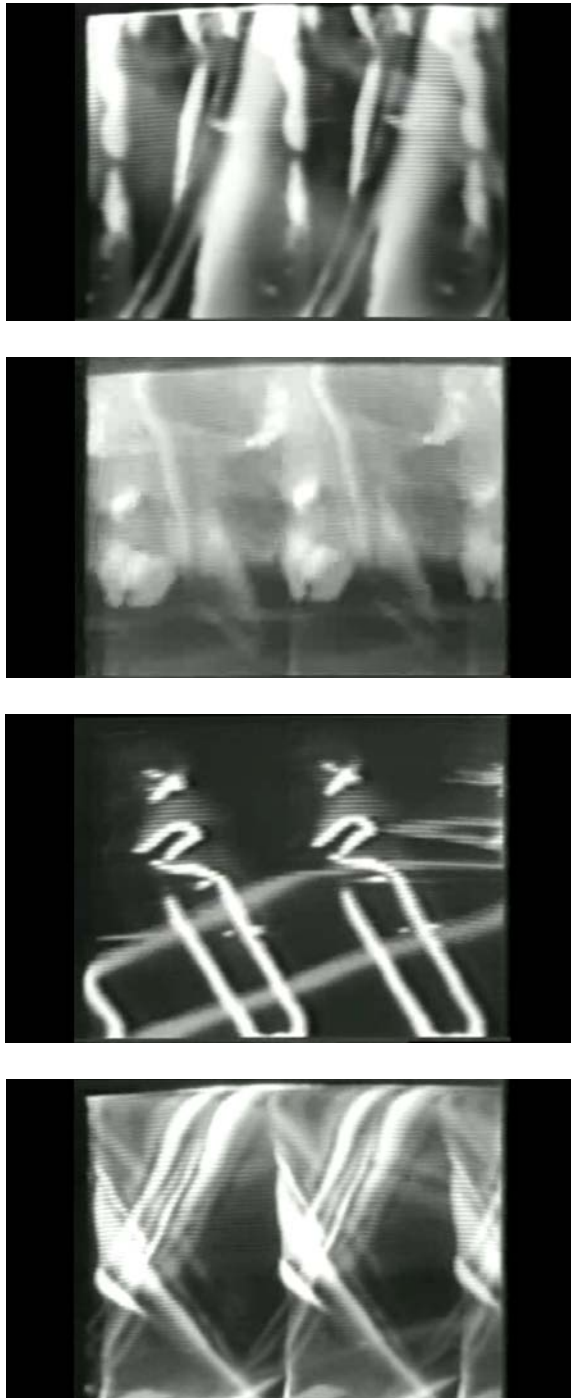


Figure 5.1. 6. Stills from the Calligrams

Illuminated Music 2&3 (1973) - Stephen Beck

This particular video art work is performed live in front of an audience by Stephen Beck and Warner Jepson. This performance consists of live reworking of pre-made compositions. Stephen Beck is one of the artists who built their own tools to process the video image. He stresses that “ direct video synthesizer functions not as something artificial, as the term ‘synthetic’ has come to connote, but as a compositional device which ‘sculpts’ electronic current in the hands of an artisan...” (1976, as cited in Meigh-Andrews, p.111). This video is an example of video event. The video image is attained without using any camera. This production of the image is not dependant on the optical recording process. This almost thirty minutes of video starts with minimal sound and the signals slowly forming video images. The images are in constant becoming where in some cases simultaneous appearances of multiple durations are portrayed. This reveals the unique quality of video presenting the different past, present and future at the same time. Just as the time-image’s unique quality to present us with the direct image of time through blurring distinctions, video image in the performance produces a unique sensation of time. After approximately seven minutes, strangely this raster image stars to produce almost pure graphical image as it almost seems to be pixel free. There is no evidence of the molecular building block of this raster video image that is the presentation of the pixels. The operation of the graphical image reveals the idea that the becoming-molecular of the image that is presented very closely. In these ‘seeming to be’ pixel free images, the colors that are revealed graphically in the image constituted of very few tints of the color, therefore this gives the impression of looking into a merging of

couple of pixels. The sudden exchange between the molar and molecular image creates a certain kind of interruption in the duration. This jump of the image from one order to another, and presentation of the territory of color with the becoming molecular of the image causes the sensory motor schema to jam. After the first sudden transformation between the molar and molecular, this operation repeats couple of time throughout the entire sequence. It presents the vital energy between the chaos and order and their never ending interaction. Besides if it is approached as such, this giant becoming molecular of the image suddenly reveals the idea of the organ machines and coupling machines. Unexpected change in the territory of the image reveals different sensations and powers. The molecular image, in its own interaction with the other the forces, has the chance to form other machines anytime. However we witness the unique becoming of the image right here and now. Thus this live video performance presents an image that is continuously is in relation between its elements and time, showing that the present is variable and flows.

Stephen Beck
Illuminated Music 2 & 3 (1973)
Time: 28 mins
Music: Warner Jepson

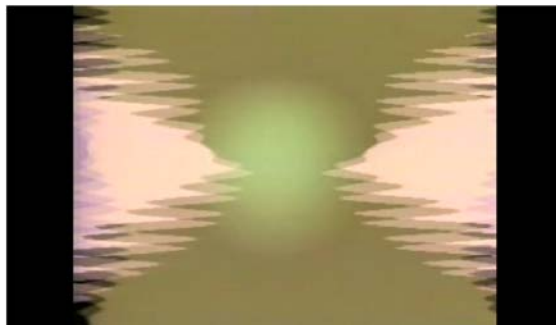
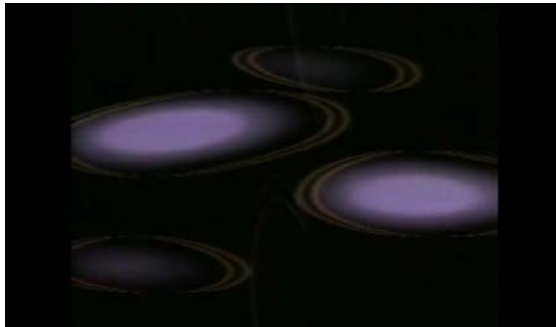
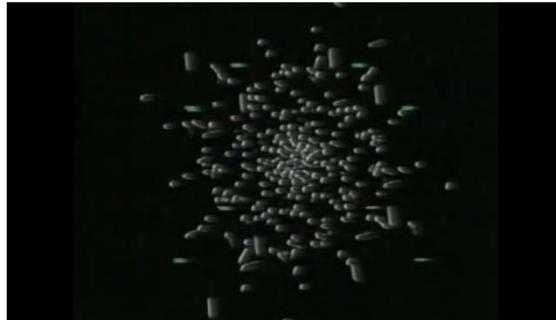


Figure 5.1. 7. Stills from the Illuminated Music 2&3

Monument (1967) - Ture Sjölander & Lars Weck

This example of video is constituted of monochrome image of famous people and cultural icons like the Beatles, Charlie Chaplin, Picasso, the Mona Lisa, the King of Sweden and many more that are electronically manipulated by a programme. (2006, Meigh-Andrews, p. 115). The work itself is representative of the tendencies of the era, and the underlying reasons for emergence of video and artist appropriation of it. “Sjölander, originally a painter and photographer, had become increasingly dissatisfied with conventional representation as a language of communication and began experimenting with the manipulation of photographic images using graphic and chemical means” (2006, Meigh-Andrews, p.115). Basically this video is formed by the rapid transition between the manipulations of the illustrative, iconic images. The deterritorialization of the images results in the formation of unique sequences. The video image is constantly coupling with the sound machine. Sound seems to be the force that enables the deterritorialization of the iconic images and reterritorialization of them. Certain kind of rhythm is achieved with the video image throughout the sequence. Although this video does not seem to produce powerful sensations, it is an important example of the revelation of the audiovisual quality of the video. What is most dominant is that of constant interaction of sound and image, the process of becoming because of this constant interaction. The intensities that are created by the sound machine interrupt that of video-image or interacts with certain thresholds that they break the previous synthesis in order to form a new one, even if this operates through different territories of the image.

**Ture Sjölander & Lars Weck
Monument (1967)
30 mins, b&w, sound**



Figure 5.1. 8. Stills from the Monument

Short (1968) – Jud Yalkut

Even though his name does not come up in many video art books he was one of the forefront names that practiced video art in its early days. In the video, there is a reign of strong colors dominantly red, sometimes blue and flashing bright colors. This reign of colors are accompanied by rapid change of scenes, reminiscent of irrational cuts or montage. Because of these fast rapid changes a sense of speed is dominating the work itself. In between the transforming images, sometimes reveals footage of tangible objects, however cannot form into a molar-image entirely, until towards the end we face the actual television footages. This rapidly evolving image is accompanied by the progressive sound that is in coalescence with the image. The sense of speed is also achieved by the accompanying sound. At some points there is a kaleidoscope effect applied to the image, and forming different movements towards different directions, evident of different temporalities as direct image of time. This operation continues throughout the whole of the sequence not only via this effect but also via swirling images and ongoing circular movements. The contrast of light and dark manifests itself rather differently in this particular work. The darks are mostly operating on the color territory and the shades usually providing us with the dark tints of red and black, whereas light manifests itself as material throughout the sequence. This particular work is presenting all different kinds of techniques that the video art was exploring in its very beginnings. It is one of the successful works generated for the discovery of the boundaries of the medium.

**Jud Yalkut
Short (1968)
9:58 min, color, sound**



Figure 5.1. 9. Stills from the Short

Sun in Your Head (Television Decollage) (1963) – Wolf Vostell

Wolf Vostell, like Nam June Paik, is connected to the movement Fluxes. They were interested in “appropriating the television apparatus and presenting the domestic TV set as iconic (that) was crucial to the establishment of video art as discourse and influential on subsequent generations of video artists (Hanhardt, 1990, as cited in Meigh-Andrews). Therefore this particular work is important for showing the discourse search of video by means of deconstructing the television. “The Paik-Vostell strategy of removing the domestic television from its usual setting and incorporating it into performances and installations subverted it as an institution and underlined its role in shaping opinion and producing cultural stereotypes” (2006, Meigh- Andrews, p.9). The video is very much presents similar tendencies with the early works of video art. It is concerned with the manipulation and periodic distortion of the TV or film images. The distortion of the TV image achieved to the extent that the image remains evident only of motion and movement. This example is important in the aspect of understanding the conditions of the era. It is constituted of both film and video, portraying the interdisciplinary approach towards video art. The involvement of the film also shows the continuing implication of the film on video in the beginnings of video art.

Wolf Vostell
Sun in Your Head (Television Decollage) (1963)
7:08 min, b&w, silent

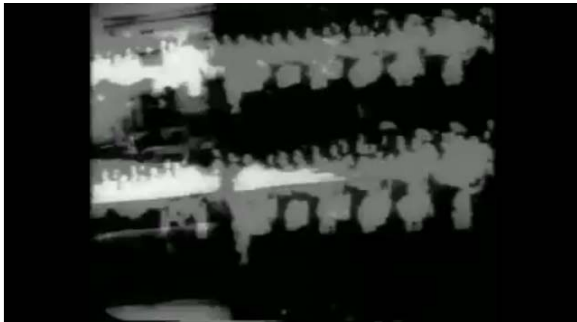


Figure 5.1. 10. Stills from Sun in Your Head (Television Decollage)

The works above can be read as the experimentation attempts that are produced to the limits of the video-image or the image itself. Pushing the boundaries of the image through different directions with all sorts of methods, presents a vast amount of discourse on the identity and the essence of the image. The artists their works are discussed are particularly interested in finding a vocabulary for this new image. They did not approach video as the descendant of film and cinema, rather they saw the opportunities this new medium brings to different practices and discourses of art that are related to the image. Chris Meigh Andrews describes this approach to early video tapes as follows:

I was particularly interested in the idea that certain technical manipulations specific to video- an enhanced perception of the video raster and scan lines, the shifting colors, video 'wipes' which played with the horizon line, and the punctuating rhythm of a deliberately maladjusted vertical hold could have an aesthetic significance (2004, p.1)

Not just a new video image is achieved but also this new image happens to give way to coalescence of different techniques. The different analog or digital alterations both in visual and audial parts of these video art works enable the motion image to be approached from different angles. The unique style of the artist and the individuality of the works prevent video image to be stuck with a certain kind of portrayal. Rather this approach to video alters the identity of the image. Why this is particular for the video image is explained as follows:

As the technology has developed and evolved, video's distinctive characteristics have been absorbed and merged into a wider, less definable and more complex set of related media – the rise of the digital has to a large extent rendered the term 'video art' obsolete and anachronistic. It can be seen as an art form that helped to define a period, contributing to the acceptance and development of new and more complex forms and modes of discourse, transforming the gallery visitor's perception and expectations of looking at and experiencing art, and opening up the rich and complex territory between perception and participation, between the actual and the virtual, between the moving and the static, between technology and art. (2006, Meigh-Andrews, p.284)

6. CONCLUSION

This thesis searches for an image apart from its ancient and classical understanding. In relation to that, exploration of the identity and essence of cinematic and video image is aimed. The different approaches to image and the discourses formed accordingly resulted in the exploration of new kinds of images. Furthermore, the content and the capacity of these new images have been the concern to this dissertation. The discussions of the image that have been chased here are as much philosophical as it is practical. It explores the theory and practice at the same time. The capacity of the image, and new approaches to grasp this image, is nothing but an elevation of the quality of the thought and life. But in what sense? As thought and image are inseparable from each other, they are both doomed to everyday banality and clichés, which reproduce the same over and over again. The thought is affected by this constant reproduction of the political, economical, and social clichés in a way that it is no longer capable of perceiving or producing something new. This results in the constant repression of the thought, the body and the mind. When the production of the new is no longer possible, it means that the universe or the whole is closed on itself and constantly producing the existing norms. This implies that the images are nothing but mundane and indifferent. Then, art becomes nothing but an illustration and representation of the something already has been produced or said for over centuries. However the discussions showed that the production of the new is possible and it is possible through art. Moreover, different forms of art have different capacities to reveal different possibilities in thought. The questioning of the identity of the image led the way to the questioning the identity of the thought. As Deleuze

emphasizes in the conclusion of *Time-Image* “we do not claim to be producing an analysis of the new images, which would be beyond our aims, but only to indicate certain effects whose relation to the cinematographic image remains to be determined”(1989, p.254). In our case, it is the videographic image that is stake as new.

It is not surprising that Deleuze considers the independent production as will to art, since it is clear that the development of the electronic medium of video art from a surveillance gadget can be categorized as such. This spontaneous appearance of the medium is what gave video a chance to produce something new in the first place. “Redemption” calls it Deleuze, “art beyond knowledge, is also creation beyond information” (1989, p.259). Deleuze’s philosophy and the discussion of different concepts in art direct this study to question the means of this production in experimental video art.

Another conclusion can be drawn from the discussions is that the revelation of blocks of sensations in art has strong bonds with the technique, material quality and personal style. Likewise revelation of time-image and movement-image is also dependant on the technique, material quality and personal style These two types of images are cinematic affects, percepts and sensations. The individual attempts in practice of different techniques resulted in unique experiences of video art. As a medium, video art allowed each individual artist to experiment with wide range of techniques, and this resulted in wide range of unique personal styles.

The discussions of cinematic images guide us into similar discussions in other fields of artistic production. Video art also creates the capacity to discuss wide range of subjects and offers them a philosophical thinking through art. “A theory of cinema is not about cinema” underlines Deleuze, “but it is about the concepts that cinema gives rise to and which are themselves related to other concepts corresponding to other practices” (1989, p.268)

Art has the power to improve life just as philosophy and science. “Art does not have opinions, art undoes the triple organization of perceptions, affections, and opinions in order to substitute a monument composed of percepts, affects and blocs of sensations that take the place of language” (Deleuze and Guattari, 1994, p.176). Moreover, this transformation takes place on the plane of immanence, since nothing lies outside this plane. The flux created by this ongoing transformation and becoming has the power to deterritorialize – reterritorialize and deterritorialize the means of thinking over and over again. It is not only the work of art but also our body; the body without organs participates in this transformation of the images of thought.

By freeing images from the sensory apparatus of the human body, which oriented towards the mastery and appropriation of an objectified world, the cinematic image opens a new distance in thought; it allows the actual, located and presented image to exist alongside the virtual, potential and eternal double. (Colebrook, 2002, p.115)

Throughout this study I have underlined the power of painting, literature, cinema and video art to reveal sensations that are in constant coupling with our body without organs. This is not only power to transform the thinking but also the whole life. “Life is a dynamic and open whole, never fully given because it is always creating new connections and new potentials for further connection” (Colebrook, 2002, p.52). These connections and new potentials of life are possible because the becoming is possible, and never stops. “Me, my body, are rather a set of molecules and atoms which are constantly renewed.” (Deleuze, 1986, p.60). This enhances the understanding of life in general to a way that the life itself is perceived as assemblage of these becomings, couplings, interruption and so. This applies to every aspect of it since nothing lies outside. Therefore a simple explanation from everyday would help us to comprehend the situation better:

Light being a pulsation of vibrations perceived as light only when it encounters the eye, and the eye being slower but no less enduring series of changes in cells and movements, which becomes an eye only when activated as power to see. (Colebrook, 2002, p.52).

Therefore the image always is a part of a production of a production, it is a part of a productive system that never stops. “Life is not composed of elements which then move or change; rather, there are movements and durations which are productive of relatively stable ‘blocs of becoming’ ” (Colebrook, 2002, p.52). The moments that the image is portrayed as zones of indiscernibility or undecidability are the ones that are most likely to help the revelation of blocs of sensations. In the video art works

that are discussed, the indetermination is the evidence of the becomings and sensations in Deleuze's sense. Deleuze argues that becoming is not the transformation of one into another, but rather it is something passing from one to the other; he calls it sensation, caught in the zone of indetermination or indiscernibility (1994, p.173). Becomings are capable of producing these zones because they are in-between, because "it constitutes a zone of proximity and indiscernibility, a no-man's-land, a non-localizable relation sweeping up the two distant or contiguous points, carrying one into the proximity of other..." (Deleuze and Guattari, 1987, pp. 323-24)

One other objective of this thesis become the discovery of whether the emergence of video art was capable of creating the same sudden sensory motor schema jam as the one that Deleuze suggests that the Second World War created for cinema. When the appearance of this medium is taken into account, the appearance of it was not of a shock, it did not leave people with the territories that they do not know how to deal with. Rather, they knew how to approach this motion picture, until the individual attempts created the stylized jam in specific works. Nevertheless, in Deleuze's discussions the disruption is not only created by the appearance of a certain medium, but that of personal style, the unique usage of material quality, and technique that allows the disruption, interruption in the sensory motor schema and reveals blocs of sensations.

In the end, it is because of the vibrant energy of the plane of immanence and because of its openness to the infinite number of possibilities and since nothing lies outside of it, everything is in a vibrant and productive flux. Art is one of the powers that enable

this flux to transform life by revealing the blocs of sensations. Experimental video art, on the other hand has its own unique powers to create blocs of sensations through pure – optical sound images.

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