Of Space and Time:

Film and the Female Performer

By

Tamara Tyrer

Thesis submitted in partial fulfilment of the requirements for the

Degree of Doctor of Philosophy.

University of the Arts, London

Central Saint Martins

March 2020

Acknowledgements

I would like to thank my supervisors: Professor Emerita Caroline Evans, Dr. Maria Walsh, James Swinson and Tina Keane. My thanks to all those that helped me in the making of my films: Ann Pidcock, Laura Williamson Biggs, Natacha Bisarre, Joe Duggan, Josh Knowles, Lara Clifton and Scarlet Winter. I would also like to thank Caroline Tyrer and William Tyrer for all their support during the PhD process.

Table of Contents

List of Figures

<u>Chapter Three</u>

List of Film Works

Ann in the Shower (2011) (3 mins)

https://vimeo.com/654500660
Password: becoming

Chorine (2013) (6 mins), looped multi-screen installation.

https://www.tamaratyrer.com/untitled-gallery#1

Technological Tornado Woman (2018) (5 mins), looped installation.

https://www.tamaratyrer.com/untitled-gallery

To view the PhD showreel please follow this link:

https://drive.google.com/file/d/1MlNFiDsxZt4aRXr68ExgDV6adnWO5mDl/view?usp=sharing

Abstract

The practice-based thesis investigates the question of representing a female space-time through a visual evocation of interiority and female subjectivity by creating a form of haptic 'cinema'. My practice draws on the concept of haptic visuality in order to explore an embodied immersive filmmaking. The films explore the notion of a feminine image as a form of subversion of the dominant phallocentric discourse, proposing alternative modes of visualities. The thesis examines visualising these different modes through film installation by examining slow motion, the sensory experience of wind and water, surface and textures, circularity and manipulations of time and space.

The practice examines and experiments with the theories of Luce Irigaray in order to explore representing a female imaginary and interiority. The films explore the figural gestures of the body, inspired by Irigaray's notion of the *retouche,* investigating how this could embody a female subjectivity and an alternative language and space-time. The thesis proposes an interior space-time through the use of slow motion and circular time in order to reconfigure and re-vision a female subjectivity.

Using the medium of immersive film installation, my research re-visions images of women from film and dance history, particularly focusing on the early twentieth century work of Isadora Duncan and Loie Fuller. In this, my practice explores an intermedial space between cinema, dance, stillness and movement to propose the female body as one of crossing, spiralling, and invoking multiple temporalities and liminalities. The thesis culminates in the proposition that an Irigarayan female time-space, as generated through haptic visuality, is one of a becoming through movement and the elemental. The research contributes to the field of moving image installation by exploring the spatiality of the haptic to inscribe a female language that moves away from notions of objectification.

<u>Introduction</u>

The initial starting point of this thesis came from my artistic practice background in creating burlesque, cabaret, and live art immersive theatre shows under my company, *Whoopee* (figure 1), and alongside this creating video and film installations. The audiences for the shows were always full of women (as well as men) dressing up, enjoying and celebrating the female, and male body. The shows aimed to create an active, embodied and sensory experience between audience and performer, re-examining and recuperating historical performances from film and dance history, along with contemporary explorations of gender. The performers consisted of drag performers, circus, female and male burlesque acts and many others. As well as directing the shows, I created a female dance troupe, *The Whoopee Beaux Belles*, and created a tableau vivant for each show. We created performances at places such as The Blackpool Tower Ballroom (2008), Victorian and Art Deco cabaret and music halls (The Hackney Empire (2005), The Cobden Club (2003), The Atlantic Bar (2004)), the V&A (*Burlesque Style Lounge,* 2004) and the ICA (2007). *Nymphaeum* (2006) (supported by the British Arts Council) (figure 1) was a live art show set in The Porchester Baths Swimming Pool, London, starring thirty female performers and was intended to be a palace of women – a space of female and feminine celebration, re-envisioning images of water and women, particularly the films of Busby Berkeley.

The PhD enquiry started as a way to explore the relation of my practice to female performance from the history of cabaret and burlesque and to investigate notions of representations of the female body. Burlesque and cabaret performance has long been used as a vehicle for subversion and for women (and male performers too) to celebrate the body against the cultural norms and restrictions of the time. In *The Happy Stripper, Pleasures and Politics of the New Burlesque* (2008), Jacki Willson writes, 'The need to

express oneself as feminine and sexual has been condemned historically and silenced, and still forms a forbidden space that is shut out from both our society and cultural imagination'.[1] When I was directing the shows with *Whoopee*, I was sometimes asked in the media whether the performances objectified women. The performances were about reclaiming and celebrating the body and were more of a relationship of reciprocity between audience and performer, rather than a distanced objectification. The audience who attended the shows responded to the shows on this level. In the thesis, I intend to re-vision these genres of dance through installation film as a way to test out exploring other visualities and experiences of the female body, questioning these notions of objectification. Alongside this work, I have also been a video and film visual artist, where I was exploring ideas of a feminine space, interiority, imaginary and gesture, re-examining and reclaiming images of women, such as the story of *The Red Shoes*, fairy tales and images of water and women.

Figure 1. Shot from *Whoopee* presents *Nymphaeum,* 2006. Photograph by Rex Features.

---

[1] Willson, J, *The Happy Stripper. Pleasures and Politics of the New Burlesque,* (New York: I. B. Tauris, 2008), 45.

<u>Research Questions and Objectives</u>

The research project investigates the question and possibility of representing a female space, time and imaginary through a visual evocation of interiority and female subjectivity: firstly, by exploring the ways in which filmic technique can be used to represent time and perception and secondly, by creating a form of haptic moving image. The thesis asks how to represent and embody a female imaginary through the artist's moving image that moves away from objectified forms of cinematic representation. The thesis also asks whether and how a form of haptic installation film might describe a female interiority. The research investigates alternative methods of representing and embodying a female subjectivity through immersive sensory installation film, exploring Luce Irigaray's theories concerning an alternative language and morphology. I particularly examine Irigaray's theories of the *retouche;* in order to propose an alternative language for a female space and subjectivity to create a space for women in sexual difference. Irigaray's theories are utilised to understand and develop the questions of the practice further, the films start by experimenting with Irigarayan thought in order to explore a female subjectivity and interiority, culminating in *Technological Tornado Woman* exploring a figuration of the notion of the *retouche.*

The thesis explores the strategy of the *feminine* as a form of subversion to question, explore and create different visualities in film. The thesis tests out visualising these different modes of subjectivity through film by examining: the haptic, filmic surface and textures; the sensory experience of water and wind; circularity and manipulations of time and space. The research aims to subvert a phallocentric linearity by testing out notions of circularity in bodily movement and filmic techniques. I examine these questions through three film pieces: *Ann in the Shower* - Chapter 1, *Chorine* - Chapter 2 and *Technological Tornado Woman* - Chapter 3*.*

14

In 'When We Dead Awaken: Writing as Re-Vision' (1972), Adrienne Rich writes, 'Re-vision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction – is for us more than a chapter in cultural history: it is an act of survival.'[2] In the thesis, I will explore further this concept, exploring how new possibilities and meanings can emerge from recuperating images of women from history. As a method to explore a female imaginary through film, I utilise the notions of re-visioning, re-envisioning and re-examining images of women through immersive haptic installation. I use the term re-envisioning to mean to envision something again in a different way (like the choreography of Loie Fuller). When I use the term re-vision, I mean to re-look at the body through the 'vision' of film, and within that act a change could be made within that process. I use the notion of re-visioning as a tool to re-look at representations of women through a different lens. The thesis asks what this different lens could be and what methods one could use for this act of re-visioning the female body on film.

I explore this different lens in my film practice through the following methods and stratagem. Firstly, I investigate alternative visualities by manipulating space and time through the use of slow motion, reversing and looping time. I explore the technique of slow motion to test out how this can visually evoke space, time and perception in order to create a visuality for a female imaginary. Secondly, the research investigates the re-visioning of the female body through the lens of a haptic visuality in order to test out alternative methods of representing the female body on film. The practice tests out a haptic visuality in the space of an immersive installation, turning to this form to explore a bodily, sensual and visceral response in contrast to an occularcentric form of cinematic experience. The work explores a moving image of the senses in order to generate an embodied film and viewer. I examine the use of the elemental – water and wind and test

[2] Rich, A "When We Dead Awaken: Writing as Re-Vision", in *College English*, Vol 34, No. 1, Women, Writing and Teaching, October 1972, (National Council of Teachers of English), 18.

out how these can provide a locus to describe an interiority and female imaginary. Through the elemental I explore notions of a 'becoming' female subjectivity, through movements around the body and in the frame. Through a reading of Elizabeth Grosz and especially Luce Irigaray, I develop the concept of 'becoming' in relation to my films, proposing how this concept can be used to explore an evolving female space and imaginary through a lived bodily subjectivity.

Finally, the research aims to investigate re-visioning images of femininity through exploring the gestures of the body in popular female dance from film and dance history, particularly focusing on the images and early twentieth century choreography of Isadora Duncan, Annette Kellerman and Loie Fuller. I examine how these dancers themselves re-visioned the female body and its representations in an emerging age of image centred culture. I see Duncan's, Kellerman's and Fuller's choreography and staging as an opening point and inspiration in the enquiry to propose a space for a female subjectivity through gesture, dance and the visual image. I re-vision their work through the contemporary techniques of intermedial installation film to further this enquiry in order to explore and valorise this feminine space.

My moving image practice exists in a space of intermediality between dance, theatre, painting and film, and between spaces of motion and stillness through the use of tableau vivant. I utilise the sense of intermediality in the work as a method and a lens to cross time and form. This notion of intermediality provides a technique to connect the mediums of dance and film, movement and stillness, and past and present, in order to explore a motile and becoming female subjectivity through time and space. I also propose how this intermediality might provide a space and gap to symbolise a place for the feminine.

Since the start of the PhD and my work with *Whoopee* issues surrounding gender have changed, and I will discuss issues concerning gender and how they relate to my thesis questions later in this Introduction. However, there is still a growing voice in the predominantly phallocentric culture for exploring female subjectivity, the lived female body, its representations of such in the media and the visual arts, and a need to celebrate a female perspective, subjectivity and spatiality. Due to these reasons, the core theories of Luce Irigaray that I refer to, although from the 1970s and 1980s, still have relevance today. I will continue to discuss this further in the *Issues of Gender* section of the Introduction.

Key Concepts and Themes

A Female Space-Time

The research explores the possibility of evoking a female space, time and imaginary, by looking at the philosophical and psychoanalytical writings of Luce Irigaray, discussing Irigaray's theories of an alternative subjectivity and morphology to the phallus and phallocentric space-time. In the thesis, I use the term 'phallocentric' to mean the dominant cultural symbolic that is defined by a masculine body, phallus and paradigm. I examine Irigaray's concept of an alternative morphology, through her exploration in *This Sex Which is Not One* (1985) of a female language, a *parler femme*, through an analogy with 'the two lips' of the vulva, in contrast to the phallic economy of the western tradition, an economy of the 'same'. Irigaray calls for 'a remaking of immanence and transcendence, notably

through this *threshold* which has never been examined as such: the female sex.'[3] In the research I propose to explore the notion of *parler femme* through film and sound, as opposed to through language. I propose a *parler femme* though the concept of Irigaray's *retouche,* a circular subjective female territory in space and time. I will develop this concept through each film in the practice, testing it out through different movements of the dancer and the camera.

I propose and test out the idea of a female space and time through the use of the elements of water and air around, and on, the performer's body, combined with the camera techniques of slow motion and editing, and through the creation of a haptic and sensual visuality (which I will elaborate on later). I examine Irigaray's writings in *An Ethics of Sexual Difference* (1984) and *This Sex Which is Not One* (1985), where she explores how woman has been denied her own space-time and subjectivity in the Western tradition and phallocentric order.[4] Irigaray calls for a reconceptualising of space-time, she writes: 'The transition to a new age requires a change in our perception and conception of *space-time*, the *inhabiting of places*, and of *containers*, or *envelopes of identity*. It assumes and entails an evolution or a transformation of forms, of the relations of *matter* and *form* and of the interval *between*: the trilogy of the constitution of place.'[5] In the thesis, I develop and propose techniques to create a haptic immersive installation to explore this spatial re-examining of form and time.

---

[3] Irigaray, L. *An Ethics of Sexual Difference*. trans. Carolyn Burke and Gillian C. Gill (London: Continuum, 2004, [1984]), 17-18.
[4] In 'The Hetero and the Homo' Elizabeth Grosz discusses Irigaray's writings on space-time: 'In an intellectual tradition that posits man, in the guise of the Divine lawgiver, constituting space as what governs the exterior of the subject and time as his interior, woman has no space and time of her own by which to occupy positions(s) within culture and knowledge'. Eds: Burke, C, Schor, N and Whitford, M, in *Engaging with Irigaray* (New York: Columbia University Press, 1994), 345.
[5] Irigaray, I. *An Ethics of Sexual Difference*. trans. Carolyn Burke and Gillian C. Gill (London: Continuum, 2004, [1984]), 9.

When I use the phrase space-time in the thesis I am referring to Irigaray's use of the term and the concept of it as it relates to subjectivity and a spatio-temporality of film, rather than the mathematical model of a four dimensional continuum (the questions of that theory are beyond the scope of this thesis). Caroline Bainbridge in her discussion of Irigaray's use of space-time writes that 'space and time are clearly the most elemental and organisational aspects of representational systems.'[6] I examine how this creation of space-time in the representational system is explored in the formative experience of the girl in the discussion of the *retouche*. Irigaray (and other theorists) argue that space and time are gendered, and these notions of gendered constructions of time and space will be explored in the thesis. I explore them particularly in reference to notions of a non-linear space-time and how those relate to exploring an interior female experience through film. I also look at how this notion of creating an alternative space and time for women is explored in Claudine Herrmann's 'Women in Space and Time' (1976) and Hélène Cixious' *The Laugh of the Medusa* (1975). In the research films, I will propose different kinds of spatio-temporalities in order to test out notions of a possible female subjectivity*.

I explore the use of water and air, combined with the movement of the female body on film, to explore the body in a process of becoming, of fluidity in order to explore methods to embody a female imaginary. Irigaray argues that the elements represent a different mode of temporality, offering a way of forming a language of the female symbolic and imaginary. The elements can offer a way of talking about a more open and fluid psychic space, which is in opposition to the western rationality of binarism, and the economy of the 'same'. Margaret Whitford writes that, the elements 'allow Irigaray to speak of the female body, of its morphology, and of the erotic, while avoiding the dominant sexual

---

[6] Bainbridge, *A Feminine Cinematics*, (Hampshire and New York: Palgrave Macmillan, 2008), 25.

metaphoricity which is scopic and organized around the male gaze.'[7] I develop and test out these different modes of temporality using the elemental throughout the thesis.

Within the thesis, I also look at the writings of Virginia Woolf. Woolf's writing creates highly visual images of the space-time of female characters, which form inspiration and reference for my research. In *Mrs Dalloway,* Woolf writes:

> Quiet descended on her, calm, content, as her needle, drawing the silk smoothly to its gentle pause, collected the green folds together and attached them, very lightly, to the belt. So on a summer's day waves collect, overbalance, and fall: collect and fall; and the whole world seems to be saying 'that is all' more and more ponderously, until even the heart in the body which lies in the sun on the beach says it too, That is all. Fear no more, says the heart, committing its burden to some sea, which sighs collectively for all its sorrows, and renews, begins, collects, lets fall. And the body alone listens to the passing bee: the wave breaking; the dog barking, far away barking and barking.[8]

Woolf creates moments and interior visualisations that open up spaces and movements between an inner and outer space. In the thesis, I explore and manifest different modes of temporality to investigate if they can propose a female space-time, a counter time to a phallocentric time.

Slow Motion

Ann in the Shower, *Chorine* and *Technological Tornado Woman* all test out the use of slow motion on film. *Chorine* particularly focuses on this subject through the testing out of an industrial high-speed camera to film slow motion, normally used for the analysis of nature. I aim to investigate how slow motion could present different visualisations of time and space, in order to explore another state of perception, an interior space-time, to create an

---

[7] Whitford, M. *Luce Irigaray Philosophy in the Feminine*, (London and New York: Routledge, 1991), 62.
[8] Woolf, V. *Mrs Dalloway, (*London: Penguin, 1996 [1925]), 44. This quote was used in the exhibition, *Virginia Woolf. An Exhibition Inspired by Her Writings,* The Tate St Ives, April 2018.

arena to explore a possible female language and subjectivity. The first research film, *Ann in the Shower*, combines choreography with both stillness and movement, experimenting with slow motion in order to test out exploring an interiority. The second film, *Chorine,* uses predominantly a still body and gesture, combined with ultra slow motion water moving over the body. The last research film, *Technological Tornado Woman*, explores the revolving circular movement of a dancer using the filmic techniques of slow motion and reversing film.

Within the exploration of slow motion, I look at the notions of stillness and motion through the performer's choreography and the framing of the camera, examining notions of tableau vivant and intermediality, exploring the writings of Ágnes Petho and Lynda Nead. I discuss how the use of tableau vivant evokes a sense of intermediality, with the work crossing spaces between painting and film, stillness and movement.

The Haptic Film

The research investigates the question and possibility of representing a female space and time through a visual evocation of interiority and female subjectivity by creating a form of haptic moving image installation. Laura U Marks in *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (2000), conceives of haptic visuality as 'the way vision itself can be tactile, as though one were touching a film with one's eyes.'[9] The Greek Etymology of *haptic* is defined as 'able to come into contact with.'[10] The main historical theories of the notion of a haptic cinema include: 'Haptical Cinema' (1995) by Antonia Lant; *Life to Those Shadows* and 'Primitivism and the Avant-Gardes: A Dialectical Approach' (1986) by Noel Burch. Deleuze uses the term *haptique* in *Cinema II, The Time*

---

[9] Marks, L U. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (Durham, N.C: Duke University Press, 2000), xi.
[10] https://www.etymonline.com/word/haptic. Date Accessed: 8th October, 2018.

Image (1989), and the Viennese art historian Alöis Riegl in *Late Roman Art Industry* (1901), who formulated notions of optic and haptic modes of vision. In the thesis, I explore the qualities of creating a haptic visuality on film, through the use of slow motion, the elements (water and air), camerawork, sound, immersive installation and the gestures of the dancer. Although my research does not follow all the aspects that define haptic visuality (according to Laura U Marks), I propose the haptic as an alternative to the objectified gaze, a cinema of the senses of the whole body. An example of where my films depart from Marks' haptic visuality is her insistence on its derivation from a flat surface texture on film, lacking depth, where the eye moves over the surface of the image (although Marks' discussion is more centred around the qualities of video). However, in Antonia Lant's discussion of a haptic cinema, she talks about a depth into space in the qualities of a haptic film. In the thesis, I expand on the concept of the haptic as a way of exploring different kinds of visualities. I discuss the notion of a different kind of relationality and subjectivity, relating notions of haptic cinema to Irigaray's concept of the *retouche*. Marks writes that she 'sees the haptic as a visual strategy that can be used to describe alternative visual traditions, including women's and feminist practices, rather than a feminine quality in particular'.[11] Undeniably, the notion of the haptic can be experienced by all sexes, but I am focusing in this PhD, on questioning how it might describe a female subjectivity.

The haptic is explored in the thesis underpinned by a phenomenological approach to the moving image. Engaging with the writing of Marks, Jennifer M. Barker and Vivian Sobchack, I develop the notion of the haptic in relation to my work through the concepts of an embodied visuality and cinematic experience. In *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses,* Marks explores the notion of a multi-sensory image based on Bergson's model of perception – a perception that engages all sense perceptions,

---

[11] Marks, L U. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (Durham, N.C: Duke University Press, 2000), 170.

the body as the mediator for perception. I explore the body in moving image installation, and its subsequent reception by the viewer, through this notion of a lived bodily experience that was developed by Maurice Merleau-Ponty and was discussed by Jennifer M. Barker's *The Tactile Eye, Touch and the Cinematic Experience* (2009). Barker writes that Merleau-Ponty held that all perception is embodied perception and that 'it is the body that mediates between the interior world of consciousness and the exterior world of objects'.[12] This body in the research films will be proposed and developed as such a mediator and conduit of interiority through such methods as choreography, sound and camera techniques. The haptic qualities of the body, its representation on camera and how that functions as an experience of meaning, will be explored through the actual body in the works and in the viewer's experience of it, exploring what Marks wrote of film viewing as an 'an exchange between two bodies'.[13] Vivian Sobchack wrote that 'film experience is meaningful *not to the side of my body, but because of my body*'[14] and this notion of an embodied spectatorship will be explored by investigating different kinds of relationalities and subjectivities through the moving image.

The films propose to explore a bodily response and a sensuous impact, rather than a narrative identification. The works will aim to create an immersive experience and bodily response with the viewer, to create a state of reverie. This space of reverie will propose to create a different state of perception for the viewer. The practise will aim to open up a material sensory space of embodiment in the immersive installation that might counteract possible notions of objectifying or essentialising the female body through the moving image.

---

12 Barker, J M, *The Tactile Eye, Touch and the Cinematic Experience* (University of California Press: London, 2009), 17
13 Marks, L U. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (Durham, N.C: Duke University Press, 2000), 149
14 Sobchack, V. 'What My Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh', accessed: 10th September 2019. Senses of Cinema, Issue 5, 2000,
http://sensesofcinema.com/2000/conference-special-effects-special-affects/fingers/.

The films propose to explore a space of sensation, rather than a narrative based moving image. The reference in the thesis to less narrative based genres such as music, Hollywood dance musicals and music videos are due to their quality of evoking a bodily impact of sensation. In the research's exploration of the sensory through film 'tricks' such as slow motion the research could be said to evoke a kind of contemporary evocation of a 'cinema of attractions',[15] which Tom Gunning describes as an earlier conception of cinema (until 1906 -1907). However, the films move away from this concept where they explore evocations of interiority and subjectivity, which was not part of the 'cinema of attractions.'[16]

Dance - Loie Fuller and Isadora Duncan

The research re-examines and re-visions the choreography of Loie Fuller and Isadora Duncan exploring their work through gesture, movement and film. I explore how their gestures of transformation and liberation in both of their choreographies explored and re-defined the emerging modern female body, representing a 'new art of motion'.[17] [18] Fuller and Duncan's work created new kinds of movement exploring a modern female symbolic away from the prescribed patriarchal language of dance. Fuller's work heralded a kind of cinematic image through its use of light, movement and spatiality, influencing

---

[15] The 'cinema of attractions' describes the effect of some early cinema, consisting of an embodied response to the screen. See: Gunning, T, 'The Cinema of Attractions: Early Cinema, Its Spectator and the Avant Garde,' in *Early Cinema: Space-Frame- Narrative*, ed. Barker, Adam; Elsäesser, Thomas (London: BFI Publishing, 1990), 56. For a contemporary discussion on this also see *The Cinema of Attractions Reloaded,* ed. Strauven. W (Amsterdam: Amsterdam University Press, 2006).

[16] The relation between haptic cinema and a 'cinema of attractions' is discussed by Laura U Marks in *Touch. Sensuous Theory and Multi- Sensory Media* (London/ Minneapolis. University of Minnesota Press, 2002), 7.

[17] Gunning, T 'Loie Fuller and the Art of Motion. Body, Light, Electricity, and the Origins of Cinema', in *Camera Obscura, Camera Lucida. Essays in Honor of Annette Michelson* (Amsterdam, Amsterdam University Press, 2003), 80.

[18] Erin Brannigan writes that Fuller embodied 'the changing perception of the body in motion and its function regarding the production of meaning' and that this gives her particular significance in the field of dance and 'dancefilm'. Brannigan, E. *DanceFilm, Choreography and the Moving Image, (*Oxford and New York: Oxford University Press, 2011), 20. Although my work may exist partly in the field of 'dancefilm', I situate it in the field of film and video installation and I will focus more on that field in my practice review.

cinema from the start. Marketa Uhlirova writes, 'To early filmmakers, the organically whirling silk fabric offered itself as an ideal medium through which to assert motion and time as cinema's two vital properties.' [19] In the research I re-vision Fuller's dance through testing out different spatio-temporalities in the editing and the installation of my films, in order to propose to embody a female language and imaginary through the moving image. Claudia Kappenberg writes that Fuller and Duncan, 'form a timeline for the first half of the twentieth century that leads eventually to the work of Maya Deren. The timeline traces a shared concern with non-linguistic material which addresses an embodied spectator and works through sensation and visual logic'.[20] Kappenberg's quote articulates how these dancers evoked different kinds of visualities and representations of the female body, and in the thesis I will explore how their work impacts on mine. The thesis explores these ideas, crossing dance and film in an intermedial space of the immersive installation.

The Field of Enquiry

In terms of the field of practice, I locate my work in the genre of film and video installation, within female artists addressing the female body, subjectivity and the elemental. This includes artists such as Pipilotti Rist, whose immersive installations I discuss further in the thesis, Bryony Gillard and Janaina Tschäpe. Bryony Gillard's work, such as *A cap, like water, transparent, fluid yet with definite body* (2018) is an example of video work that explores female identity with forms in nature, such as the jelly fish. Janaina Tschäpe makes video installations, such as *Blood, Sea* (2004), which involve images of women and water, South American mythologies and fairy tales. The work deals

---

[19] Uhlirova, M, 'Introduction' in *Birds of Paradise: Costume as Cinematic Spectacle*, ed. Uhlirova, M (London: Koenig Books Ltd, 2013), 21.
[20] Kappenberg, C, 'Film as Poetry', in *The International Journal of Screendance*, Volume 3 (2013), Parallel Press, The Ohio State University Libraries, 109.

with ideas of submersion, female transformation, fantasy and the life cycles of nature. Another video Tschäpe made which is particularly relevant to my thesis is entitled *Lacrimacorpus* (2004) in which a female figure in nineteenth century costume spins around until she falls down, which I will discuss further in Chapter Three. Tschäpe's work reflects mine in the exploration of fairy tales and images of women, water and submersion. It differs in that this thesis is re-examining and re-visioning images from dance in Western Culture and more identifiable representations of women. The research also examines ideas of fragmented gesture in time and space which differs to Tschäpe's work. Other artists dealing with film and gesture include Joanna Piotrowska (who I discuss later in this thesis), Greta Bratescu's *Hands* (1977) and Jayne Parker, who also explores *The Red Shoes* fairy tale and water (who I also discuss later in the thesis). Other artists that are relevant to my thesis include those dealing with transformations of the female body and technology such as Dara Birnbaum (who I discuss later in this thesis) and Mariko Mori. Ericka Beckman and Marianna Simnett use film and video to re-vision fairy tales; however, Beckmann refers to the contemporary culture of video games, which differs to my research. Simnett 's work is narrative based and refers to notions of the abject and pan-gender which differs to the subject matter of my thesis. Tacita Dean's film, *Disappearance at Sea* (1996), links to my practice in its use of looped film and images of water to evoke an interiority, through the slow rotation of the lighthouse on film. Eve Sussman and Sarah Pucill deal with notions of intermediality through the use of tableau vivant in film. Tai Shani's (who attended my *Whoopee* shows) performance, sculptural and installation work, such as *DC Semiramis* (2018) (which also uses tableau vivant), links to my practice in that she is interested in exploring the history of femininity in order to explore new and post-patriarchal structures and a world of 'women' (not necessarily biological women). Shani's interest in creating new female imaginaries and structures links to the thesis' question of exploring different visualisations of a female subjectivity. In terms of other genres, the burlesque performance artist Marisa Carnesky

(who attended and performed in my *Whoopee* shows) deals with reclaiming the power of women through images of menstruation and the showwoman (I discuss her work later in this chapter).

I have already expanded on some of the different theorists in my field of enquiry. I will now identify some writing that has particular relevance to my research project. Lucy Bolton's *Film and Female Consciousness: Irigaray, Cinema and Thinking Women* (2012) explores how the work of Irigaray on female subjectivity can inform the readings of films and how these films might express a female consciousness, enabling a different way of viewing women and their relationships. Bolton is not arguing that the films she discusses display inherent femaleness, but rather she discusses how femininity and the consciousness of female characters are represented. Bolton suggests that Irigaray's *parler femme* suggests possibilities for a female point of view presenting a different kind of filmic language outside of the traditional linear narrative. Bolton's book substantiates some of the questions in my research as she discusses how the interiority of the female characters is expressed 'through an immersion in the sensory and sensual, and through a feminisation of the language and space of the films - also through the acknowledgement of a woman's history, so that the life of the woman is more fully represented.'[21] My research looks at the notion of a woman's history in a different way as I am exploring re-visioning more figural images of women, rather than creating specific narratives. I am creating immersive installations rather than narrative films and I am exploring notions of time and space (through slow motion), particularly in reference to the use of water and air, which is not covered in Bolton's analysis. I also focus on the gesture and subjectivity of the *retouche*, which is not discussed by Bolton. Bolton also touches on the notion of the haptic as a method to discuss cinema in non-visual terms, though does not focus on it as a central question. Caroline Bainbridge's *A Feminine*

---

[21] Bolton, L. *Film and Female Consciousness: Irigaray, Cinema and Thinking Women* (London and New York: Palgrave Macmillan, 2012), 3.

Cinematics: Luce Irigaray, Women and Cinema (2008) also discusses Luce Irigaray and cinema, and in Chapter Three I will discuss further her writings on *parler femme*, space-time and becoming, in reference to *Technological Tornado Woman*. Annette Kuhn in *Women's Pictures. Feminism and Cinema* (1982) writes about the possibility of a feminine text to read film through Irigaray's notion of a feminine language, which I discuss in Chapter Two. Hilary Robinson discusses Irigaray in relation to female art practice in *Reading Art, Reading Irigaray* (2006) which I discuss further in Chapter One and Three.

Mary Ann Doane in *The Desire to Desire* (1988)[22] discusses Irigaray's theories and how they relate to representation in cinema. Doane writes, in exploring Irigaray's theories, that woman's relationship to representation are problematic as woman has been relegated to the side of negativity and lack with no autonomous symbolic representation, that she cannot experience the relationship to the mirror that man can. Doane writes, 'Hence the scenarios which ground the theory of the cinematic apparatus are all aligned in some way with the delineation of a masculine subjectivity. This is particularly true of those scenarios which narrativize the physical mechanisms most dependent on the gaze – voyeurism and fetishism'.[23] In this description of a filmic masculine paradigm, Doane's discussion valorises my enquiry into exploring alternative filmic languages and representations that can provide a locus for a female subjectivity. Doane focusses her analysis on Hollywood woman's films of the 1940s which, amongst other facets, differs from my practice-based enquiry that focuses on the haptic and a female space-time through moving image installation.

---

[22] Catherine Constable also discusses Irigaray in the context of a new methodology for relating theory and film texts. Constable, C. *Thinking in Images. Film Theory, Feminist Philosophy and Marlene Dietrich,* (London: British Film Institute, 2005).
[23] Doane, Mary Ann, *The Desire to Desire. The Woman's Film of the 1940s*, (London: Macmillan Press, 1988).

Issues of Gender

I now turn to the questions and issues surrounding my work on gender in order to clarify my position on this subject. I will discuss how I define female, feminine and woman and explain how I use these terms in the thesis and the theoretical framework that informs my understanding of these.

Definition of Key Terms

What is a woman?

Though coming from differing viewpoints, both Judith Butler and Luce Irigaray agree that is a mistake to define woman, that 'woman' cannot be expressed in the form of the concept. In my approach to womanhood, I do not subscribe to solely either a constructionist or essentialist viewpoint and it seems an impossible task to untangle the social from the natural. Elisabeth Grosz in *Volatile Bodies* (1994) argues that it is hard to separate the effects of social gender to see the contributions of biological sex. I agree that bodies acquire meanings through culture. Further, the distinction between sex (biological features) and gender (the social factors that define women and men) has been contested by theorists such as Judith Butler, who writes 'If the immutable character of sex is contested, perhaps it was always already gender, with the consequence that the distinction between sex and gender turns out to be no distinction at all'.[24] I would agree that there are multiple variations and possibilities on how one can define one's sex and gender.

---

[24] Mikkola, M. 'Feminist Perspectives on Sex and Gender', in *The Stanford Encyclopedia of Philosophy,* accessed 21st January, 2019 (https://plato.stanford.edu/entries/feminism-gender, 2008/2017), Section 3.1.2.

Anne Fausto-Sterling in 'Gender/ Sex, Sexual Orientation, and Identity Are in the Body: How did they Get There?' (2019), argues for a third unifying concept and term – 'Gender/Sex', as 'the best way to think about these deeply interwoven traits.'[25] Sterling, cites R. K. Unger and M Crawford who, 'noted that sex and gender are neither dichotomous nor independent of each other. Gendered structures change biological function and structure. At the same time, biological structure and function affect gender, gender identity, and gender role at both individual and cultural levels.'[26] Fausto-Sterling has developed a model of 'Embodied Culture',[27] where the space of 'Gender/ Sex' dwells in the middle of the overlap between sex and gender (Figure 2). Fausto -Sterling proposes a 'Process Dynamic Theory' where identity is not a fixed trait, gender/ sex identity is non-binary and is a continuum (cultural practice carves that continuum into groups) and identity itself is a dynamic process. Identity is felt and maintained continuously in the body and felt subjectively. I would agree with this term gender/ sex to go towards a definition of identity. This notion of a dynamic process of identity that is experienced continuously in the body is what I predominantly explore in the thesis.

---

[25] Fausto-Sterling, A. 'Gender/ Sex, Sexual Orientation, and Identity Are in the Body: How did they Get There?', accessed 20th January 2019. (https://www.tandfonline.com/doi/full/10.1080/00224499.2019.1581883), 529.

[26] Fausto- Sterling, 'Gender/ Sex, Sexual Orientation, and Identity Are in the Body: How did they Get There?', 532. Fausto –Sterling is discussing Unger, R.K & Crawford, M. 'Commentary: Sex and gender – The troubled relationship between terms and concepts.' (1993: *Psychological Science*, 4, 122-124).

[27] Lecture by Anne Fausto-Sterling at Université de Genève, 2019. Accessed 20th January, 2019 https://www.youtube.com/watch?v=ZIRmOJeMSrI
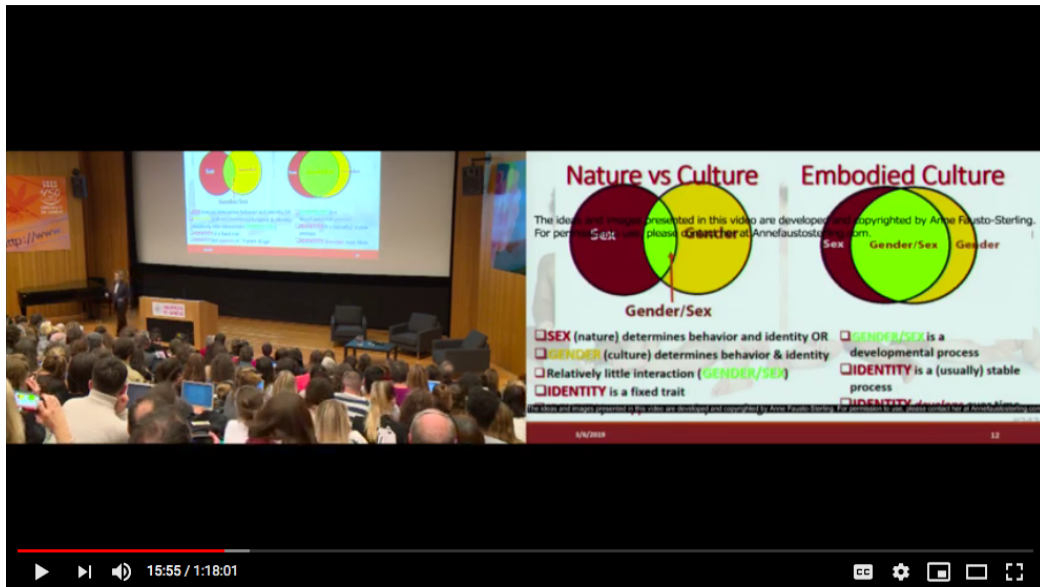
Gender/Sex, Sexual Orientation, and Identity are in the Body: How Did They Get There?

Figure 2. Screen Grab from Anne Fausto -Sterling's lecture 'Gender/ Sex, Sexual Orientation, and Identity Are in the Body: How did they Get There?'at Université de Genève, 2019. The Gender/Sex model is seen on the right -hand diagram. Accessed 20th January 2019.

Fausto-Sterling cites phenomenology as part of the 'toolkit' to go towards theories of gender/sex. Phenomenology discusses how perception is embodied, that we embody experience, and use our bodily senses to perceive and understand the world. Fausto sterling writes that, 'but our bodies are not sensorily constant. Rather, how our senses perceive the world is shaped by experience, a history sedimented in the body'.[28] As senses form in the body they become a '*source* of meaning'.[29] In the thesis, I will be testing out this idea in my film research, looking at how the body in my films expresses and embodies a female history and experience in its senses. Grosz writes that the body needs to be understood through a range of discourses and 'not simply restricted to naturalistic and scientific modes of explanation'.[30] Grosz refers to Spinoza, writing the body must be seen

---

[28] Fausto-Sterling, A. 'Gender/ Sex, Sexual Orientation, and Identity Are in the Body: How did they Get There?' accessed 20th January 2019.
(https://www.tandfonline.com/doi/full/10.1080/00224499.2019.1581883, 2019), 534.
[29] Fausto-Sterling, 'Gender/ Sex, Sexual Orientation, and Identity Are in the Body: How did they Get There?'. Fausto-Sterling is quoting from Heinämaa, S, 'Sex, Gender and Embodiment'. In *The Oxford Handbook of Contemporary Phenomenology* (pp.216 -243) (Oxford: Oxford University Press, 2012).
[30] Grosz, E. *Volatile Bodies. Toward a Corporeal Feminism*, Bloomington and Indianapolis: Indiana University Press, 1994, 18.

in a process of becoming 'rather than as a fixed state of being.'[31] Throughout this thesis, I

will explore notions of becoming and female subjectivity.

Within this paradigm, I see a place for the embodied lived experience of people that

identify themselves as female. Rosi Braidotti writes in *Nomadic Subjects* (1994) that

woman could be seen as a general umbrella term that 'brings together different kinds of

women, different levels of experience and different identities.'[32] Braidotti stresses the

importance of the place from which one is situated as a woman, and her concept of

'Nomadism' speaks of the sexual difference of multiple embodied female voices in shifting

locations. Related to these theories are Linda Alcoff's writings of gender as positionality,

i.e. that the subjective experience and identity of woman are constituted by women's

position. Alcoff writes that one position is the 'differential relationship of possibility' of

biological reproduction, that exists, even for women who have had hysterectomies or have

no desire to have children. She writes: 'Consider the following as a possible objective basis

for the category of sexed identity: Women and Men are differentiated by virtue of their

different relationship of possibility to biological reproduction, with biological

reproduction referring to conceiving, giving birth and breast- feeding, involving one's own

body.'[33] This differential relationship can create differential forms of embodied experience

in life, which are 'culture bound'.[34] Alcoff writes that this is *one* objective factor always at

play, 'but one that can be moved about the web, from the centre to the periphery, made

more or less determinate over the construction of gender depending on cultural context.'[35]

I see this dimension of the woman paradigm as one element to consider and explore

(rather than providing absolute conclusions of womanhood) in my thesis (alongside

---

[31] Grosz, *Volatile Bodies. Toward a Corporeal Feminism*, 12.
[32] Braidotti, R, *Nomadic Subjects. Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), 162.
[33] Alcoff, L. M. *Visible Identities. Race, Gender and the Self* (New York: Oxford University Press, 2006), 172.
[34] Alcoff, *Visible Identities. Race, Gender and the Self, 172.*
[35] Alcoff, *Visible Identities. Race, Gender and the Self*, 172.

others that I will discuss later in this section), in exploring visual representations of a

female language. This experience is operated through the lens of the gender/sex model,

and not an essentialist account of women, but rather through a lived embodied

experience. Alcoff writes, 'Therefore, the concept of positionality includes two points:

first, as already stated, that the concept of woman is a relational term identifiable only

within a (constantly moving) context, but the second, that the position that women find

themselves in can be actively utilised (rather than transcended) as a location for the

construction of meaning, a place from where meaning can be *discovered* (the meaning of

being female).'[36] Rather than the Cartesian attempt to transcend the body, my thesis

explores the undivided body and mind as a source of meaning (I will elaborate on this

later). Alcoff's quote also mirrors Irigaray's writings on a language based on the

morphology of the female body. Alcoff discusses how Irigaray's theories could fit into this

outlook, 'Even Irigaray's imaginative descriptions of female lived experience might be put

in this category, as descriptions of the phenomenology of a female anatomy under

specified contextual conditions.' [37] When I discuss Irigaray's *retouche* in the thesis, it is

within the frame of the gender/sex model, and not a subjectivity that can be simply

reduced to 'biology' (as I discussed above, it is impossible to extricate culture from

biology). However, Alcoff's quote also stresses the place for a discussion on the

positionality and lived experience of a woman's body.

Toril Moi writes about the notion of the category of the lived body, which she argues could

replace categories of sex and gender. The category of the lived body accounts for 'the way

material features of our bodies play a role in our subjective sense of self'.[38] Though I still

argue that the lived body of a woman is a valid subjectivity, Moi's argument demonstrates

---

[36] Alcoff, *Visible Identities. Race, Gender and the Self*, 148.
[37] Alcoff, *Visible Identities. Race, Gender and the Self,* 176.
[38] Quoted by Lennon, K. 'Feminist Perspectives on the Body', in *The Stanford Encyclopedia of Philosophy,* accessed 19th January, 2019, (https://plato.stanford.edu/entries/feminist-body/, 2010/2014), Section 5.1. From: Moi, T. *What is a Woman? And Other Essays.* (Oxford: Oxford University Press, 1999).

the importance of how the materiality of the body is important to our sense of identity,

validating my intention in the thesis to look at certain spatialities of female subjectivity.

Kathleen Lennon also writes that Moi's notion of the importance of the materiality of the

body makes sense of the desire of a trans person to want to change their bodily identities.

An example of how these notions are explored in contemporary practice is with the

performance artist, Marisa Carnesky, and her show, *Dr Carnesky's Incredible Bleeding

Woman* (2017- 2019), the premise of the show was to reinvent menstrual rituals in order

to explore what it means to be female, 'drawing on the hidden power of a forgotten

matriarchal past'[39] through a collective performance group called the Menstronauts.

Carnesky explored the embodied experience of menstruation, starting from this one

perspective of female experience, but also going beyond just the female born by including

a trans woman in her collective experiment. The subject of menstruation and what the

body means to the lived experience of women is very much in the forefront of

contemporary culture.[40] In the thesis, I operate within the notion of 'sexed identity as

embodied horizon',[41] a phenomenological body, and a gender/sex that is subject to

becoming and evolving, existing within its horizon in the world. In my thesis, I

acknowledge that I am speaking from a western white perspective and not a universal one.

The work does not make assumptions that other genders cannot experience the same

subjectivities. However, I would also agree with Elizabeth Grosz who insists on, 'the

irreducible specificity of women's bodies, the bodies of all women, independent of class,

---

[39] http://carnesky.com/project/dr-carneskys-incredible-bleeding-woman/. Accessed 15th January 2019.

[40] An example if such contemporary interest is Maisie Hills' *Period Power: Harness your Hormones and Get your Cycle Working for You* (2019) (currently a best seller on amazon.co.uk) and menstrual cycle tracking apps such as *Moody*.

[41] Alcoff, L. M. *Visible Identities. Race, Gender and the Self* (New York: Oxford University Press, 2006), 175.

race and history'.[42] Though, Grosz argues that these are not experienced in the same way universally.

I do not subscribe to a binaristic and Cartesian viewpoint of humanity, which places the mind separate and superior to the body. Fausto-Sterling writes that the phenomenological perspective is 'fundamentally incommensurate with dichotomous explanatory frameworks such as sex versus gender, body versus culture, nature versus nurture.' In the thesis, I seek to valorise the female body and argue that it is not essentialising women to explore the body (as I do not see it as separate to the mind). The field of Eco- Feminism also plays a reference within this field of enquiry, which makes connections between human oppressions (including race, class and sexuality), the oppression of women, and the degradation of nature. Chris Cuomo writes in *Feminism and Ecological Communities* (1998), that 'connections between 'woman' and 'nature' exist because women are a part of 'nature', as are all humans, and the suppression and hatred of nature is played out in specific ways on women's bodies, activities, and conceptual frameworks. These connections are relevant because both women and nature are categorically devalued, with their distinct and similar qualities'.[43] These connections between women and nature are not necessarily essentialist assumptions, 'but can be based on observations of the meanings, functions, and dispositions of women and natural entities within a given discursive universe.'[44]

I would argue that the celebration of the body, nature and the feminine is in itself a political act and a form of subversion. Rosalind Galt in *Pretty* (2011) argues that western neo-classical patriarchal thought deemed the feminised image as one of artifice and one

---

[42] Quoted by Lennon, K. 'Feminist Perspectives on the Body', in *The Stanford Encyclopedia of Philosophy,* accessed 19th January 2019. (https://plato.stanford.edu/entries/feminist-body/, 2010/2014), Section 3.3. From: Grosz, E. *Volatile Bodies: Towards a Corporeal Feminism* (London: Routledge, 1994), 207.
[43] Cuomo, C. *Feminism and Ecological Communities* (London and New York: Routledge, 1998), 7.
[44] Cuomo, *Feminism and Ecological Communities*, 7.

not capable of meaning or value (I will discuss this notion further in Chapter Two). Galt writes, 'The modern history of anti-pretty aesthetics associates noble beauty and value with the male Western subject, inscribing a devalued, feminine, queer and foreign subject into the language of the decorative image.'[45] In the research, I seek to explore and valorise the feminised image, along with its association to nature. Galt writes that the neo-classicists placed emphasis on purity and linearity. I see my work as subverting a linearity, as against the straight line, and I explore this subversion by testing out notions of circularity in bodily movement and filmic techniques. To go around something, to compass, and not to follow a straight path, is to look at the space differently. Galt writes that, 'we might consider the potential of a line that does not do the work of straightness and patriarchal reason.'[46] I will continue to explore a circular perspective as an alternative subjectivity and visuality throughout the chapters.

How does Luce Irigaray define *Woman*?

Echoing what Rosalind Galt argues in *Pretty* that the feminised image has been deemed not capable of meaning, Irigaray writes in *This Sex Which is Not One* that, 'the feminine has never been defined except as the inverse, indeed the underside of the masculine'.[47] Irigaray writes that in the phallocentric model of western discourse, women have been defined by lack. Irigaray writes, 'I am a woman. I am a being sexualised as feminine. I am sexualised female. The motivation of my work lies in the impossibility of articulating such a statement . . .'[48] Irigaray writes that due to this the ambiguity of conceptualising woman, she prefers to use the term 'speaking of (a) woman', that this 'underlines both the external

[45] Galt, Rosalind. *Pretty. Film and the Decorative Image* (New York: Columbia University Press, 2011), 300.
[46] Galt, *Pretty. Film and the Decorative Image*, 266.
[47] Irigaray, L. *This Sex Which is Not One,* trans. Catherine Porter with Carolyn Burke (New York: Cornell University Press, 1977/ 1985), 159.
[48] Irigaray, *This Sex Which is Not One*, 148.

position of the feminine with respect to the laws of discursivity, and the fact that one must all the same avoid referring it back to some empirical system that would be opaque to language'. [49] Irigaray desires to create a space for the feminine in language and within sexual difference, with the starting point for this being the morphology of the female body and its place and relation in space and time. This is not an essentialist task of defining and limiting women by their bodies but operates as a springboard to create a space for a symbolic for women and a positive ethics of sexual difference. Braidotti calls this 'the affirmation of positive counter values.'[50] Irigaray writes further, 'Because what I want, in fact, is not to create a theory of woman, but to secure a place for the feminine within sexual difference'.[51] This quote is key in that it states that Irigaray is not tying down woman to an essentialism, but is trying to create a subjectivity for women. Irigaray's theories are partly limited by the fact that she does not appear to refer to any kind of multiplicity of cultural identity, and I acknowledge that she is operating from a western perspective on these issues.

Further, referring to Irigaray, Jane Rendell writes, 'metaphorically and strategically, the spatiality of the female body is offered to us as a way of imagining new forms of exchange between subjects and spaces.'[52] I will continue to test out this notion throughout the chapters. In the research, I explore different ways of visualising an embodied female experience, filming the sensory body in space and time (with the elements of wind and water acting as the conduit to visualise this). In Jane Rendell's quote, one can also see what might be the relevance of Irigaray's theories today. The musician Janelle Monae's video

---

[49] Irigaray, *This Sex Which is Not One*, 156.
[50] Braidotti, R. *Nomadic Subjects. Embodiment and Sexual Difference in Contemporary Feminist Theory*, (New York: Columbia University Press, 1994), 148.
[51] Irigaray, L. *This Sex Which is Not One,* trans. Catherine Porter with Carolyn Burke (New York: Cornell University Press, 1977/ 1985), 159.
[52] Rendell, J. 'Wapping: The Mechanics of Fluids', accessed: 11th December 2019. http://www.janerendell.co.uk/essays/wapping-the-mechanics-of-fluids.

Pynk (2018)[53] (figure 3) is such an example of how Irigaray's theories come into play. Monae's video (directed by Emma Westenberg) playfully uses imagery of the female body (particularly the vulva) as a way to subvert acceptable and conventional representations of women in mass media and to create new forms of exploring womanhood (including transgender experiences – two dancers do not have the 'vulva' costume and Janelle Monae has said that this was done as an acknowledgement to the trans subjectivity). This space is still very much an important area of exploration in contemporary culture. Another example is the 2019 Met Gala in New York (the theme being *Camp: Notes on Fashion*), where men were dressing in what could be seen as feminine clothing, demonstrating that the use of the feminine is being used as a means of subversion.

Figure 3. Janelle Monae, *Pynk* (2018). Directed by Emma Westenberg. Source: https://pitchfork.com/news/grimes-joins-janelle-monae-for-new-song-pynk-listen/. Accessed: 21st July 2018.

Definition of Female

There is an extensive theoretical background to the terms and meanings of sex and gender, which I have touched on above. Simone de Beauvoir famously wrote in *The*

---

[53] https://www.youtube.com/watch?v=PaYvlVR_BEc. Accessed: 21st July 2018

Second Sex (1949), 'One is not Born, but rather becomes, a woman'.[54] Monique Wittig

claimed that sex itself is a construct and that as soon as a child is named 'boy' or 'girl'

cultural constructs begin.[55] Wittig argued that the binary gender system is the

expression of a patriarchal ideology to assert male control.[56] Judith Butler has

extensively theorised on the performativity of gender. Butler has argued that gender is a

construct, that there is no natural body, that an interior gender is an illusion, and that

gender is an identity 'instituted in an exterior space through a *stylised repetition of acts'*

(Butler's italics).[57] Butler argues that the effect of the repetition of acts make it appear

that there are two distinct genders. Butler wrote that queer performance and indeed all

gender behaviour is 'citational', and that queer performance 'tacitly cites or draws on

gender norms.'[58] Within this body -performative aspect of Butler's, I see a relevance to

my use of the female and feminine, where I refer to the symbolic codes of the feminine,

that could be seen as 'gender norms', and I use the imagery of the feminine as a form of

subversion. These constructionist arguments all have relevance to my research towards

exploring the female. However, I also see a place for affirming the positivity of sexual

difference in the lived experience of the body, through exploring alternative female

subjectivities. Braidotti argues that both feminist arguments of constructionism and

essentialism could co-exist together in a 'nomadic flexibility' to undo divisiveness which I

would agree with and which I aim for in my work, Braidotti writes, 'It seems to me that a

---

[54] Braidotti criticises Beavoir's Cartesian outlook which separates the mind from the body, consequently dismissing the body, and building 'the gender/sex distinction on a binary foundation. Braidotti, R. *Nomadic Subjects. Embodiment and Sexual Difference in Contemporary Feminist Theory (*New York: Columbia University Press, 1994), 262.
[55] See 'Variations on Sex and Gender' for a discussion on De Beauvoir, Jean Paul Sarte, Monique Wittig and Butler's theories. *The Judith Butler Reader.* Eds. Sarah Salih with Judith Butler (Malden and Mass: Blackwell Publishing, 2004). 21- 38.
[56] Braidotti, R. *Nomadic Subjects. Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), 270.
[57] Butler, J. 'Contingent foundations' in *The Judith Butler Reader.* Eds. Sarah Salih with Judith Butler (Malden and Mass: Blackwell Publishing, 2004), 114.
[58] Bettcher, T. 'Feminist Perspectives on Trans Issues.' in *The Stanford Encyclopedia of Philosophy,* accessed: 1st February, 2019, (https://plato.stanford.edu/entries/feminism-trans, 2014/ 2019).

feminist position can allow for these different representations and modes of understanding of female subjectivity to co-exist and to provide material for discussion.'[59]

As I have discussed above, woman/ female could also be seen an umbrella term for many divergent identities, including people that consider themselves female identified, but are not born female. The word female comes from the Latin *femina*, which is not etymologically linked to the word male (male comes from the Latin word *masculus*). Whereas, woman comes from 'wife of a man' in Old English. Therefore, in this thesis I will tend to use the word female more than woman, as the word appears to come from a more independent category away from the masculine and a phallocentric based language, although I am not an expert in etymology.

Definition of Feminine and Femininity

Femininity is defined as qualities and attributes that can be seen to be characteristic of Females. In my thesis, this will sometimes refer to a more possible stereotypical use of the word feminine, when I am referring to it as a subversive strategy in order to valorise images and representations of the feminine. Susan Best, in her discussion of affect in female late modern artists, describes an approach of *strategic essentialism* in her approach to illuminate the terms neglected and denigrated as feminine, such as feeling and emotion, where she writes 'In some instances this feminist gesture is about reclaiming and reworking these terms in order to think about women differently; in others it is posed more narrowly as a disruption to received masculinist accounts of value.'[60] The approach in my thesis mirrors Best's argument in its attempt to valorise affect and to disrupt this phallocentric paradigm. I will also use the word feminine to mean the symbolic codes and

[59] Braidotti, R. *Nomadic Subjects. Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), 165.
[60] Best, S. *Visualising Feeling: Affect and the Feminine Avant- Garde* (London: I. B. Tauris, 2011), 4.

representations that are related to women, and to describe something that could come from being female (not restricting the word just to stereotypes). I use these terms in the knowledge of the complexity and continually evolving formations and subjectivities of sex and gender, as I have discussed above. I acknowledge that these characteristics are also not universally identical, and change, and are changing, considerably over time.

The use of the word woman, female and feminine in this thesis is therefore twofold: Firstly, to examine representations and questions of female subjectivity exploring an embodiment of a female experience through the senses on film, female symbolic codes and a female genealogy. Secondly, to explore the strategy of the *feminine* as a form of subversion to question, explore and create different visualities in film. I use the word female as a mode of subversion from the Western male patriarchal subjectivity.

The difficulties of writing about these issues within the existing binarism of language also needs to be foregrounded. Fausto Sterling writes that children learn to label the world through language, and Irigaray argues that this language is based on a phallocentric model. In the research, I am attempting to explore questions into female subjectivity through film images and sound, rather than language (I discuss the non-verbal nature of the films later in this thesis). The thesis is not a biological study, but a question of and exploration into female subjectivity through immersive film installation.

Contribution to Knowledge

As I have discussed, other authors have discussed the visual evocation of interiority and female subjectivity on film, with reference to the theories of Luce Irigaray. However, this has not been explored with specific relation to slow motion film, the elements of wind and

water and re-visioning of the gestures of the body in dance, through a form of immersive film installation. This is what I claim as my contribution to a field of art practice.

The focus of the research on the notion and gestures of the *retouche,* and of notions of a circular space-time explored through a form of haptic installation film, and how that represents and articulates a female specificity, interiority and subjectivity has not been explored in this context before. This work also makes a contribution to the field of research on Luce Irigaray's work.

The exploration of how slow motion creates an interior space-time and consequently an interior visuality, creating evocations of a female space-time has also not been explored in this context before. The testing out of this intermedial space between stillness and motion, film and dance, film and painting and photography and appropriating this through a haptic immersive installation is also a contribution to the field of art practice.

The investigation of how to represent a female imaginary through the moving image installation and what that might be through the gestures and morphology of the female body, particularly by a re-visioning of representations of image of women from dance history, also constitutes an original contribution to the theory and art practice field.

Statement of Methods

The practical methods consist of a six- stage process: continuing field research, production, filming, editing, installation and critical appraisal. Firstly, I conducted archival research, including a visit to the Cinemathèque de la Danse in Paris to view Loie Fuller's film *La Lys de La Vie* (1920) and other related films of skirt dancing; the V&A

Theatre Collection to view theatre ephemera on Isadora Duncan, London and the BFI Collection, London to view Annette Kellerman's film *Venus of the South Seas* (1924). I then collated images and writings for my sketchbook from books, films, photographs, archives and the internet. I also produced an 'ideas board' of these images. An integral part of my methodology is to place my work in a poetic landscape of association with music, literature, and sounds, and this is also documented in my research and writing. I read and research practitioners and theorists and make notes on this. The second stage is the production of the film: rehearsals, sourcing locations, performers and equipment. For this, I put together a visual script and shot list for the shoot, in which I refine down the images I have collected. In the shot-list, I plan the dance choreography which would, in the case of *Chorine*, *Ann in the Shower* and *Technological Tornado Woman*, reconfigure the images and movements of Isadora Duncan, Annette Kellerman and Loie Fuller, and any other images that were relevant. I also compose my own original images and shots. The third stage of the process is shooting the film, bringing together these ideas and dealing practically with the situation of the actual shoot, and also working with the dancer and any crew to produce these ideas in actuality. The fourth stage is editing the film and sound, in which the ideas and concepts would be refined down into the finished film. The fifth stage of the process would be to set up an installation of the film, inviting viewings and feedback of the piece, in order to test out the PhD research questions. Lastly, I write a critical appraisal of the film and installation of it, assessing what ideas came out of it and the theoretical implications within that, then referring that out to other practitioners and theorists. I then synthesise this information to make a plan for the next research film. During these processes I also keep a self-reflexive diary of the process.

As part of my methodology, the works I refer to in the thesis cross various genres including Fashion Film, Experimental film, Hollywood film, film and video installation,

performance, literature, music, music videos and photography. All these genres provide

inspiration to my research, providing differing kinds of material to explore how the

female body is represented and what visual and poetic techniques are utilised to evoke

an interiority. I refer to works such as Powell and Pressburger's *The Red Shoes* (1948)

and Busby Berkeley films in the knowledge that the authorship and intentionality of such

a film is not the same as an installation or experimental work, such as a Maya Deren film

or a Loie Fuller performance, who both directed and created the work predominantly

themselves. I intend to re-appropriate such films within my own reception and re-

visioning of them, in order to re-examine and reclaim them to explore alternative

visualities of the female body in installation film.

Chapter Breakdown

Chapter One: *Ann in the Shower* - The Haptic

In Chapter One, I discuss how *Ann in The Shower* initially proposes ideas of a haptic

moving image through testing out representations of a female interiority and the body by

means of gesture, the camera and editing. Through the writings of Laura U Marks, Jennifer

M. Barker and Antonia Lant, I propose the idea of a haptic closeness between the image

and the body in the film and the viewer. I propose a female space-time through an initial

testing out of different modes of temporalisation through slow motion, editing and sound.

I introduce Luce Irigaray's concept of the *retouche* from her essay, 'The Gesture in

Psychoanalysis' (1989), in relation to the gestures and movement of the dancer. I explore

how this spatiality could connect to the haptic, and how this might propose a female

subjectivity through the moving image. I propose the notion of re-visioning through the

re-examination of the gestures of Isadora Duncan in order to explore a female spatio-

temporality and genealogy. This is investigated through exploring how Duncan created gestures of freedom, expansion and visible connections to the elemental, discussing the notion of *torque*. This leads into an introduction to the notion of a spiral of time by looking at the writings of Helénè Cixious, in order to propose different modes of spatio-temporality to visualise a possible alternative female symbolic.

Chapter Two: *Chorine* – Slow Motion

In Chapter Two I propose how slow motion in an immersive moving image installation could explore different spatio-temporalities and visualities in order to re-vision the female body. I particularly look at the writings of Vivian Sobchack and Laura Mulvey to examine slow motion as a technique to explore the visual sense of a movement between movements and a state between stillness and motion. I discuss Gilles Deleuze's writings in *Cinema I: The Movement Image* (2013) and the underwater scene from Jean Vigo's *L'Atalante* (1934), to explore the notion of a molecular perception of a 'cine eye' through the slow motion in *Chorine*, in order to propose an idea of a female becoming through movement. I also examine the notion of becoming in *Chorine* through the writings of Elizabeth Grosz and Luce Irigaray to propose a female becoming through the lived and evolving body in nature and the elemental. In connection with this enquiry, I look at how water in *Chorine* acts as a transitional and liminal state, with the body as the conduit of this motile becoming.

I discuss Irigaray's call for a reconceptualization of space-time and how that is proposed in my research through an examination of Virginia Woolf's writings, in order to enquire into ways to represent and embody a female imaginary, discussing how her poetic landscapes evoke alternative subjectivities of space- time. I propose a counter to linear filmic temporalities to explore a possible female spatio-temporality, by discussing how I use

fragmented non-narrative sequences in the *Chorine* installation, looking at Maya Deren's notion of 'vertical' filmmaking. I look at how my practice is in dialogue with Deren's use of movement and non- verbal film, proposing how dance and gesture in *Chorine* could create alternative visualities in the moving image.

I look at the evocation of tableau vivant in *Chorine* and how this proposes notions of intermediality through stillness and motion. Through the writings of Ágnes Petho and Lynda Nead, I will explore how the tableau vivant creates a possible re-visioning of female imagery and an embodiment inside the image, in order to propose alternative spatio-visualities for the feminine through moving image installation.

Through the writings of Rosalind Galt, I discuss how I propose a re-examination and re-valorisation of the feminine and pretty image in my films. I also explore the role of fairy tale in the imagery and sound in *Chorine,* in order to propose alternative spatio-temporalities and imagery as a place of transformation and subversion to a masculine paradigm by looking at the writings of Sophie Mayer and others.

I examine how the spatiality of the female body in water in *Chorine* might explore a space of the *retouche*, in order to propose the haptic as a feminine space of becoming. Within this, I discuss other water acts, such as the performance of the variety stage and film water tank star, Annette Kellerman. Through the film's immersive exploration of water, the female body and sound, I examine Laura U Marks' writing on the notion of identification and immersion between mother and infant, and how a haptic moving image in *Chorine* proposes to draw on this kind of visuality to evoke a feminine spatiality. I relate this notion to Catherine Malabou (*Changing Difference*, 2011) and Kaja Silverman's (*The Acoustic Mirro*r, 1988) theories to discuss an initial place of the feminine in the creation of subjectivity.

Chapter Three: *Technological Tornado Woman* – The Spiral

In Chapter Three, I explore the choreography, direction and editing process of *Technological Tornado Woman,* discussing how I propose a circular movement and space-time in order to situate a female subjectivity and interiority, and also as a subversion to a phallocentric linearity and paradigm. I explore how *Technological Tornado Woman* re-visions and re-examines the choreography of Loie Fuller through the use of different spatio-temporalities, in order to propose an embodiment of a female imaginary through the moving image. I discuss how notions of femininity could be visualised and transformed through circular movement, fabric and light, looking at the writings of Felicia McCarren and Rhonda K Garelick.[61] I also propose a motile re-visioning of the female body through a further exploration of the notion of the spiral by looking at the writings of Giuliana Bruno. I explore the notion of a re-envisioning and a transformation of the female body through technology – through the editing techniques in *Technological Tornado Woman* and the technological in Fuller's performance.

I propose how *Technological Tornado* Woman explores the movement of Irigaray's *retouche* in order to explore a space of motile female becoming and a dialogue on female subjectivity. I develop this notion by looking at the meanings and implications of this gesture through my work and the work of others such as Janaina Tschäpe's video installation *Lacrimacorpus* and Powell and Pressburger's *The Red Shoes*. I also develop the sense of an evolving becoming through examining the relationship of the body to nature through the writings of Luce Irigaray. Through the work of Deren and the writings of Sophie Mayer, I also develop from Chapter Two how the turning dancer could propose another kind of visuality, representing a female body that moves away from objectified

---

[61] Other authors concerning the work of Loie Fuller include: Albright, A. C, *Traces of Light, Absence and Presence in the Work of Loie Fuller* (2007); Lista, G, *Loie Fuller Danseuse de la Belle Epoque* (1994); Current and Current, R.N. and M.E., *Loie Fuller Goddess of Light* (1997).

forms of representation. Through the writings of Giuliana Bruno, I also develop the notion

of a haptic looking and interiority brought onto the material surface of the film through

the undulations of the fabric of the dancer.

In Chapter Three, I discuss Irigaray's call for a *parler femme* and new conceptions of space-

time through the notion of the interval and threshold, by proposing interstices in the

spatio- temporality of the film, to open up other kinds of visuality for the space of the

feminine. I look at the notion of a molecular 'aion' time by referring to the writings of Rosi

Braidotti, exploring how such time corresponds with notions of an interior, feminine

cyclical time.

Chapter 1

Ann in the Shower - The Haptic

Ann in the Shower was the first in the series of the research films experimenting with water and the performing body. *Ann in the Shower* (3 mins) was a test film in order to prepare for the film *Chorine*, testing out different choreographies, camera work, editing methods, and the uses and effects of slow motion. In *Ann in the Shower*, I introduce the enquiry into creating a form of haptic moving image in order to represent a female interiority and other forms of visuality. I enquire into this by exploring the movement and sensation of the body and water and how that is filmed and edited, specifically through the use of close-ups, zooms and sound. Within this, I discuss the writings on the haptic by Laura U Marks, Jennifer M Barker and Antonia Lant. In this chapter, I introduce Luce Irigaray's notion of the *retouche* from her essay 'The Gesture in Psychoanalysis' (1989) and within that I explore her notion of the 'two lips' from *This Sex Which is Not One* (1985). I discuss how I have explored and experimented with Ann's gestures in the film in order to discover what they may describe about a female language and subjectivity through engaging with and being inspired by Irigaray's theory of the *retouche.* I also discuss the techniques of how I have filmed and edited Ann and how the notion of the *retouche* could relate to a creation of a haptic moving image in my work.

In this chapter, I also look at how water functions in the film, exploring it as a liminal state and a transition between exteriority and interiority. I enquire into the question of a female space, time and interiority, with the aim of creating different modes of temporalisation, by playing with notions of time and space through the editing process by the use of cuts, slow motion, and sound. The proposal of a female space-time is also explored by the re-visioning of imagery and movement from the beginning of the twentieth century,

particularly the choreography of Isadora Duncan. This leads me to investigate the notion of *torque* in the bodily movements of the dancer, developed by Duncan and her contemporaries, in order to explore these gestures of the female body and how they might convey a female spatiality. Looking at the writings of Hélène Cixious, I explore how I evoke and 'fly' through the spiral of time, crossing temporalities.

<u>Practical Research</u>

I will now explain the process of making *Ann in the Shower*, before moving on to discussing the theory of the practice and how I have addressed the research aims and objectives in the work. In the process of looking for a location and set up to test out my ideas, I was interested in spaces where I could explore the body's immersion in water. I looked into locations to film underwater such as in water tanks or swimming pools. I also explored the idea of filming a performer in a waterfall and looked for a location in which to film that. After those considerations, I decided to film in my own bathroom, a simple low budget set up, as a way to start experimenting with the body in water to test out the research. This shoot would also act as preparation and experimentation for a more produced higher budget shoot that would involve hiring a high-speed industrial camera to film slow motion for my second research film, *Chorine*. I did not dress the bathroom space as I viewed this film as experimentation and did not want to conceal that fact. I chose Ann Pidcock as the dancer as I had already worked with her in a dance troupe that I had created called *The Whoopee Beaux Belles,* as part of my company *Whoopee.* We had already developed a language in which to talk about the dance and choreography from the beginning of the twentieth century, as we had created many routines together that had re-examined dances from music hall and cabaret history. I knew that Ann practiced contemporary dance, so that she would also have a knowledge of Pina Bausch, who was also a part of my research.

Ann had an elegant expressiveness, precision and dreaminess in her performances that I thought would be perfect to communicate to the viewer the sense of interiority.

My research process started with collating images from dance, photographic history and other ephemera, such as those of Isadora Duncan, Ruth St Denis (figure 2), Annette Kellerman, stills of a dancer dancing with a fountain from Loie Fuller and Gab Sorère's film, *Moment Musical* (1934) (figure 1), the photograph *Wind Fire* by Edward Steichen and an image of Isadora Duncan and her group of dancers in 1924. I gathered these images together in a sketchbook and created an ideas board (figure 3). I collected such images in order to provide source material for the re-examining of visual gestures and representations of the female body. I looked at how these gestures and movements of female dance were captured through the image in order to then test out re-visioning them through the lens of moving image. This process of thinking between the still and moving image functions as part of my methodology. I use stills of my film work to think about the content and framing of the moving images (I will discuss this further later in the chapter). I showed Ann these images and asked her to incorporate them into her movements. We also talked about the choreography of Isadora Duncan and Pina Bausch, which I will discuss later.

Figure 1. Film Still of Miss Briggs from *Moment Musical* from *La Féerie des Ballets Fantastiques de Loie Fuller* (1934). Directed by Gab Sorère and Loie Fuller. Screen Grab taken at Cinématèque de la Danse, Paris. 11th December 2008.

Figure 2. Ruth St Denis, Santa Barbara California (1915-1916)
Denishawn Collection no.543, New York Public Library.
Accessed: 8th February, 2012

Figure 3. Ideas board. From top left corner: *Ladies of the Lake* (1926) from Yapp, N. *Getty Images, 1920s. Decades of the 20th Century* (London: Könemann, 1998). *Wind Fire – Thérèse Duncan on the Acropolis,* (1921). Steichen, E, Accessed: 25th November 2008. *Vernal Fall*

(1872). Muybridge. E. From *Eadweard Muybridge,* Brookman, P. London: Tate Publishing, 2010. *Margaret Severn on a Beach* (1924), Genthe, A. Accessed: 25th November 2008. https://condenaststore.com/featured/margaret-severn-on-a-beach-arnold-genthe.html. *A Vision of Ancient Greece* (Isadora Duncan and her followers) (1924). From Yapp, N. *Getty Images, 1920s. Decades of the 20th Century* (London: Könemann, 1998).

Pi-Wi-Ack. Valley of the Yosemite. (Shower of Stars) "Vernal Fall". 400 Feet Fall. No.29 (1872). Muybridge. E. From *Eadweard Muybridge,* Brookman, P. London: Tate Publishing, 2010. Found postcard from my collection. *Annette Kellerman* (1920), Accessed: 3rd March 2011. http://www.walkoffame.com/annette-kellerman. *Moonrise-Mamoroneck, New York* (1904), Steichen, E. Accessed: 1st June 2007. https://www.moma.org/collection/works/51812?artist_id=5623&locale=en&page=1&sov_referrer=artist. *Moment Musical* from *La Féerie des Ballets Fantastiques de Loie Fuller* (1934)*.* Directed by Gab Sorère and Loie Fuller. Screen Grab taken at Cinématèque de la Danse, Paris. 11th December 2008.

A Note on the Editing

Due to the improvised and experimental nature of the shoot of *Ann in the Shower* I did not necessarily have the perfect shots to work with in the editing. Although I had decided to film hand -held to follow Ann's movements, I discovered that this meant the shots were too shaky and moved around too much which also made the subsequent editing problematic. This fragmented nature of the shots where the 'in' and 'out' points were always different made the editing more challenging. Therefore, I conducted the editing on an experimental basis, trying different techniques, such as slow motion, with the shots that I did have. Due to these elements, I had to use more fragmented images in the editing, which created more of a focus on movement and abstraction. I tried to work with this fragmented nature of the shots and played with the idea of divergent rhythms, for

example, a still moment cutting to a faster paced movement. In the coming sections, I will discuss my editing techniques and how these tested out my research questions.

Sensation

Ann in the Shower was the first research film to test out the aim of the exploration and re-visioning of the gestures of Isadora Duncan. Duncan, according to Judith Mackrell, 'registered pure sensation, pure feeling.'[1] Duncan wrote in her autobiography *My Life* (1928) that, 'My Art is just an effort to express the truth of my Being in gesture and movement'.[2] Duncan responded to and channelled nature through her gestures and movement. In order to achieve my aim of re-visioning the gestures of Duncan, I directed Ann to interact with the water and use her body to respond to the sensations of the water. Ann performed this through a series of slow movements, gestures and moments of stillness. Duncan wrote that 'My first idea of movement, of the dance, certainly came from the rhythm of the waves.'[3] Mirroring Duncan's approach to dance, Ann undertook a process of embodiment of the movement and sensation of water. After filming, Ann recounted that at first the water felt external to her, then as she became involved in the movement, "the water became part of me". This process is clearly seen in the footage, where Ann becomes more and more involved in the movement and sensation of the water. She plays with the water with her hands, sitting on the floor and standing, feeling the water with her body (Figure 4). I too, as the camerawoman, as the filming progressed and Ann became more involved in the process, became more in tune and connected to Ann's movements and filmed them with more connection and flow.

---

[1] Mackrell, J, 'Dance of a Goddess', *The Guardian,* London, 21st February 2004, accessed 15th March 2016, http://www.guardian.co.uk/stage/2004/feb/21/dance.art.
[2] Duncan, I, *My Life*, (London: Victor Gollancz, 1928), 11.
[3] Duncan, I, *My Life*, 13.

Figure 4. Still from *Ann in the Shower*

Water

In *Ann in the Shower*, I experimented with how water and slow motion could act as a
liminal space, forming a pathway to evoke an interiority, in order to bring forth senses of a
subjective space and time. I intended the set-up of the filming to enable a ritual like,
sensory encounter with the water aiming to produce a space to play between the interior
and exterior landscape. Mary Douglas in *Purity and Danger* (1994), wrote about the role of
water in religious symbolism, quoting from Mircea Eliade: 'In water everything is
"dissolved", every "form" is broken up, everything that has happened ceases to exist. . .
Breaking up all forms, doing away with the past, water possesses this power of purifying,
of regenerating, of giving new birth. . .Water purifies and regenerates because it nullifies

the past, and restores – even if only for a moment- the integrity of the dawn of things.'[4] I

test out how the water, an entity of form and formlessness, acts as a transitional state

between space-time. In one shot (figure 4), Ann moves backwards and forwards through

the water as if she is going backwards and forwards across a boundary in a liminal space.

The hypnotic sounds of the shower water engender the sensory encounter. Finally, in the

zooming in sequence where Ann experiences the water showering onto her back, I

intended the slow motion water and distorted sound to evoke the passageway, the liminal

state into a space of interiority. Hillel Schwartz, whose essay I will discuss more later,

wrote about the kinasthetic of modern dance in the 1930's, that 'movement transforms.' [5]

In this sequence, I test out how the movement of slow motion and water might transform

the space into something else, with water as its conductor. The regenerative nature of

water also forms as a locus to allude to a female regeneration, which I continue to explore

in Chapter Two.

Figure 5. Still from *Ann in the Shower.*

---

[4] Douglas, M. *Purity and Danger*, (London: Routledge, 1994), 162.
[5] Schwartz, H. 'Torque: The New Kinasthetic of the Twentieth Century', 77 in *Incorporations,* Ed.
Crary, J and Kwinter, S (Zone, 1992), 70. The full quote being: 'What happened in the century
between Delsarte's public lectures and the modern dance of the 1930s was the elaboration of a
kinesthetic in which, above all, movement transforms.'

The Haptic

Images of Hands

Ann in the Shower was the first in the series of films to investigate the notion of a haptic

cinema in order to explore possible techniques to evoke different visualities for a female

imaginary. I investigate a haptic visuality in contrast to an optical visuality[6] which,

according to Laura U Marks, 'depends on a separation between the viewing subject and the

object'.[7] Marks argues that in haptic film, there is a kind of closeness and lack of distance in

the image. In the editing, I tested out creating the effect of closeness, zooming in closer and

closer to the body to images of blurry dripping water and skin, attempting to visualise a

passage to interiority. In the filming, I asked Ann to incorporate the idea of touching and

experiencing the water and the space. In the camerawork, and subsequently also the

editing, I also put particular emphasis on filming Ann's hands, to explore her touch, the

meeting point and haptic sensation between her and the water (figure 5). I tested out

these techniques to embody the viewer within the close sensory world of the film, in order

to involve the viewer within the interiority of the dancer.

Images of hands can bring the viewer into this close sensory world. Such images are seen

in Jane Campion's *The Piano* (1993), where we see a shot of Ada running her hand through

the water (figure 6), and in the opening scene where we see a point of view shot of Ada

looking through her hands. In this latter scene, vision is literally brought close to the body.

Marks writes that haptic films, 'work by bringing vision close to the body and into contact

---

[6] Marks also writes that we need both visualities, writing that, 'in most processes of seeing, both
are involved, in a dialectical movement from far to near'. Marks, L U. *The Skin of the Film:
Intercultural Cinema, Embodiment and the Senses* (Durham, N.C: Duke University Press, 2000), 163.
[7] Marks, *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*, 162.

with other sense perceptions; by making vision multisensory.'[8] Bringing the viewer close to the body in the film and its senses could perhaps remove the distance between viewer and image. Vivian Sobchack argues that this opening scene of *The Piano* offers an instance where 'the cultural hegemony of vision is overthrown' and that Sobchack's 'tactile sense of becoming in the world *through my fingers* grasped the image's sense.'[9] These images could then invite a haptic embodiment, uniting vision with other sensory perceptions and inviting different kinds of cinematic visuality. In *The Piano* Jane Campion uses this closeness and a sensory, haptic filmic communication to express the interior world of Ada*.* Campion employs the techniques of haptic filmmaking to re-envision what could be a conventional Victorian period film of a woman.[10] The act of exploring the haptic in my work provides a way of re-envisioning, re-visioning and re-framing filmic presentations of the female body, echoing Jane Campion's technique of re-visioning. The exploration of re-visioning can be seen in its literal sense to change 'vision', to look at vision again. Re-vision could be seen as an act of change. In the work, I also explore re-envisioning, to envision something again in a different way. Both actions are proposed in the thesis. Campion's filmic representations of the female body attempt to create a space for the feminine *and* use this feminine space to subvert traditional filmic (and also societal) conventions. I also propose this in my work, exploring techniques of how this can be done through an artist's moving image.

---

[8] Marks, L U. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (Durham, N.C: Duke University Press, 2000), 159.

[9] Sobchack, V. 'What My Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh', accessed: 10th September 2019. Senses of Cinema, Issue 5, 2000, http://sensesofcinema.com/2000/conference-special-effects-special-affects/fingers/.

[10] I suggest that Barry Jenkins' film, *Moonlight* (2016) displays features of haptic filmmaking. In this case, he is using these filmic techniques to re-vision African American and LGBT experience on film and to evoke the interiority of the characters. Abby Aguirre, writes concerning Jenkin's filmic techniques that, 'Colour and light tools are used for transcendence, used to re-frame and illuminate.' Aguirre, A. *Moonlight's Cinematographer on Filming the Most Exquisite Film of the Year*, Vogue.com, 20th December 2016. Accessed: 10th August 2019. https://www.vogue.com/projects/13514953/moonlight-cinematographer-james-laxton/

The research tests out and explores these filmmaking methods, exploring how a haptic

cinema might invite a female specificity and language. In this case, the creation of a space

of closeness to the image is explored, proposing a feminine space through embodying a

female subjectivity in the image of the hands and images of closeness to the body. These

images propose to bring the viewer into the space of the feminine and an interiority. I will

elaborate further this notion of a female specificity later in this chapter, in my discussion

on Luce Irigaray's *retouche.*

Figure 6. Still from *The Piano* (1993). Directed by Jane Campion.
https://www.fanpop.com/clubs/the-piano/images/39643360/title/piano-fanart?card. Accessed:
16th March 2018.

Where Two Bodies Join

In *Ann in the Shower* I intended the sequences of dripping water and skin to explore a

juncture, a 'place where things join',[11] where two bodies join. This space could evoke Noel

Burch's definition of the haptic in *Life to Those Shadows* (1990), where he defines haptic

---

[11] *Oxford Dictionary of English,* online dictionary.

as, 'the technical term psychologists of perception have derived from the Greek word for touch and juncture'. [12] The camera looks through the water, with the intention of the water acting like a screen and a veil between exteriority and interiority. I would argue that an example of the first artistic expressions of a haptic relation to the world can be found in the tactile surfaces of early cave paintings, which Werner Herzog explored in his film *Cave of Forgotten Dreams* (2010). In these cave paintings, the animals are depicted close-up, they are not set pictorially in a landscape. The paintings create the effect of a closeness between painter and animal, and the sense of being *with* the animal as opposed to a dualistic relationship, an embodiment and a joining with nature. There is a sense of a fluidity between the painter and animal. Herzog's film evokes the sense of embodiment of the cave paintings. Lutz Koepnick in *On Slowness* (2014) describes Herzog's film as a 'cinema of embodiment and perceptual movement, a cinema offering sensory maps of the world.'[13] In the film, I explore Ann entering a sensory experience with the water in order to experiment with communicating a sense of embodiment to the viewer. Koepnick writes that in *Cave of Forgotten Dreams* 'vision exceeds the optical'[14] and this notion of joining of vision and other sense perceptions, and of closeness and distance, is also echoed in Antonia Lant's 'Haptical Cinema' (1995) where she discusses art historian Alöis Riegl's theories on near and far in Egyptianate art and how they relate to cinema. Lant argues that, 'in cinema, in its perplexing combinations of far and near, and despite its optical immateriality, both the profilmic material and the viewer are haptically engaged'.[15] The research takes these theories concerning cinema and appropriates them within the context of an immersive moving image installation, which I will discuss in the coming chapters.

---

[12] Burch, N. 'Building a Haptic Space' in *Life to Those Shadows*. (BFI Publishing: London, 1990), 172.
[13] Koepnick, L. *On Slowness. Toward an Aesthetic of the Contemporary*, (Columbia University Press: New York, 2014), 138.
[14] Koepnick. *On Slowness. Toward an Aesthetic of the Contemporary*, 121.
[15] Lant, A. 'Haptical Cinema', *October*, The MIT Press, Vol.74, (Autumn, 1995), 72.
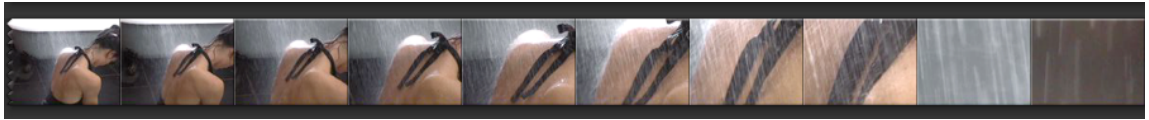
Figure 7. Stills from *Ann in the Shower*

Exteriorising Interiority

The aim of *Ann in the Shower* was to explore the interaction of water with the body through filmic techniques to see if this could create a sense of the haptic, and subsequently a visual evocation of the interiority of the dancer. I tested out ways to exteriorise interiority through the haptic. During the filming, I experimented with different ways to film Ann and the water, using close-ups on different parts of her body, her hands and the water in contrast to the wide shots. I wished to explore the creation of a multisensory experience, with the idea that the skin touching the water, and the water touching the body, could create this sense of hapticity. Jennifer M. Barker in *The Tactile Eye, Touch and the Cinematic Experience* (2009), writes that 'tactility is a mode of perception and expression wherein all parts of the body commit themselves to, or are drawn into, a relationship with the world that is at once a mutual and intimate relation of contact.'[16] In the film, I tested out using the camera to create this intimate contact. In the editing, I used a shot of the water showering on Ann's back (Figure 7). I then changed the speed of the sequence to slow motion. The camera gradually zooms in on Ann's back, then moves off her back to her hands and fingertips, moving across the skin to water dripping off her fingertips. The camera then fades to a mid-shot of Ann's body, still in slow motion. These techniques experimented again with the idea of the camera getting closer and closer into the body, into the interior landscape of the body creating a kind of mingling of interior and

---

[16] Barker, J M, *The Tactile Eye, Touch and the Cinematic Experience* (University of California Press: London, 2009), 3.

exterior, inside and outside skin - going between thresholds. Barker writes, 'The skin is a meeting place for exchange and traversal because it connects the inside with the outside, the self with the other.'[17] I explored this boundary of the skin in these zooming in shots.

Immersion

In *Ann in the Shower* I aimed to experiment with bringing the viewer into a metaphorically immersive experience and thus perhaps an experience of embodiment. This was to test out whether a haptic visuality could invite an immersion into the body and its senses. I used sound to test out evoking a close immersive experience, using the intense sounds of water hitting the floor and the body's movement in the shower. In one shot, Ann moves rhythmically and hypnotically in and out of the shower, immersing herself in and out of the water (figure 4). I intended this scene to engender a kind of mutuality of sensations between viewer and sound and image, aiming to immerse and join the viewer into the sensory experience.

I intended the sound of the movement of the body in the water to take the viewer into an interiority. During the culminating sequence in the film the sound was slowed down as a way to transport one 'inside'. I would argue that there is a kind of *pulling inside* taking place.[18] This notion of *pushing and pulling* inside is inspired by a quote about Kate Bush's music by Dr Katherine Angel, who said in Bush's songs, such as *Wow,* that she, "uses her music to pull and push and almost tear apart."[19] I experimented with the change to slow

---

[17] Barker, *The Tactile Eye, Touch and the Cinematic Experience*, 27.
[18] This notion of pulling the viewer inside into the depth of the image also echoes Antonia's discussion of a haptic cinema – the notion of a delve into space. Lant wrote that early cinema, 'set the stage for the thrill of depth, our plunge outward or into deep space'. Lant, A, 'Haptical Cinema', *October*, The MIT Press, Vol.74 (Autumn, 1995), 73.
[19] *The Kate Bush Story: Running up that Hill.* Directed by Adrian Sibley (BBC 4 Documentary, 28th December 2014).

motion in both image and sound at the beginning of the sequence to *pull* one into the image, to delve and dig into the space -time and immersion of the image, and therefore perhaps into the interiority of the body. Béla Balázs wrote that slow motion 'transforms the concrete materiality of objects into a subjective vision'.[20] Here the slow motion could perhaps change the sequence into such a subjective vision (I continue to explore the impact and use of slow motion in *Chorine*). The music of Kate Bush also forms a reference in my enquiry into how to represent a female imaginary, as her music, I propose, evokes a feminine subjectivity and space. The music has a visceral and sensory quality, with bodily guttural sounds and references to the body and flesh.[21] The sense of pulling and pushing in her music is almost akin to the movement and rising of breath up and down the body, with the music and voice itself often rising up and down in its chord arrangements. Because of these facets, the music speaks emotively to the listener's body, creating a space of sensory engagement and viscerality. The content and structure of the music also creates a powerful and elemental female language. Margaret Talbot writes that Kate Bush embraces 'femininity as power – protean, generative, and emotive'.[22] This sense of the elemental and bodily movement connected to a feminine space and subjectivity is also part of the enquiry in my other research films, which I will explore in the coming chapters.

---

[20] Balázs, B. *Early Film and Theory: Visible Man and The Spirit of Film* (New York: Berghahn Books, 1930 and 2010) 169.
[21] Examples of this are Kate Bush's songs *The Sensual World* (1989) *and Hounds of Love* (1985).
[22] Talbot, M. 'The Enduring Incandescent Power of Kate Bush', *The New Yorker*, 19th December 2018, accessed: 6th January 2020. https://www.newyorker.com/culture/culture-desk/the-enduring-incandescent-power-of-kate-bush.

The *Retouche*

The 'Two Lips'

I will now introduce Luce Irigaray's theories of the *retouche* and how I intend to test these out through a form of haptic cinema, in order to explore how it might represent and articulate a female specificity and interiority. Specifically in this chapter, I explore the *retouche* in order to facilitate exploring the gestures of Ann and what they may describe about a female language and subjectivity, and how these gestures combine with possible haptic camera and editing techniques. In my research, I turn to Irigaray's theories in order to discover possible ways to understand a female subjectivity, imaginary, gesture and space. My research focuses greatly on representations and gestures of the female body and these explorations come into play particularly in her writings. Reading Irigaray's work has therefore enabled me to further understand my practice, and each film piece looks at her writings to provide further understandings of the work. Irigaray's theories also enable me to explore the meanings of what it might mean to be female in the western culture. Irigaray valorises the notion of a female language and of the need to find a place for it within sexual difference, rather than seeing it as an absence or 'lack'. Elisabeth Grosz addresses this notion where she writes that to remove the notion of a feminine space, 'has the effect of leaving women's bodies unrepresented, or represented only as weakness, disability or lack.'[23] Therefore, Irigaray's writings enable me to explore this valorising and possible representation of a female language and imaginary, which I aim to produce in my films.

---

[23] Grosz, E. 'The Hetero and the Homo' Elizabeth Grosz, from Eds: Burke, C, Schor, N and Whitford, M, *Engaging with Irigaray* (New York: Columbia University Press, 1994), 346.

The notion of the *retouche* could be seen to be associated with Irigaray's concept of the 'two lips', an articulation of a potential female imaginary. The 'at least 2 lips' [24] of the woman is in contrast to the 'one' of form, of the male sexual organ. The 'two lips' are an attempt to symbolize a territory, representation and an alternative discourse for women away from the phallomorphism and phallocentric discourse of western culture since the time of Plato, where the masculine has been taken for the universal – a logic of the 'same'. In *This Sex Which is Not One*, Irigaray argues that women's subjectivity has been repressed and is not the same as man's, she writes, 'Woman's desire would not be expected to speak the same language as man's: woman's desire has doubtless been submerged by the logic that has dominated the West since the time of the Greeks'.[25] Irigaray discusses the 'two lips' in reaction to Freud's theory of sexuality which names female genitalia as 'lack'. Irigaray's writings are not intended as a literal reading of 'two lips' or as constraining women to be defined by her body,[26] they are a starting point for women to attempt to symbolise their own language and subjectivity by creating alternative forms of morphology to the phallus.[27] The research explores these concepts from this perspective. As I mentioned in the Introduction, I use the *feminine* as a form of subversion to the dominant discourse, to explore alternative modes of visuality and subjectivities, valorising and re-appropriating denigrated ones such as the *pretty* image or the associations of women with nature (which I discuss further in Chapter Two).

---

[24] Irigaray, L. *This Sex Which Is Not One*, trans. Catherine Porter with Carolyn Burke, (New York: Cornell University Press, 1985), 26.

[25] Irigaray, *This Sex Which Is Not One*, 25.

[26] Margaret Whitford writes: 'To seek to discover or rediscover a possible imaginary for women through the movement of the two lips re-touching . . . does not mean a regressive discourse to anatomy or to concept of 'nature', nor a recall to genital order – women have more than one pair of two lips! Rather it means to open up the autological and tautological circle of systems of representation and their discourse so that women may speak (of) their sex [parler leur sexe].' Whitford, M. *Luce Irigaray Philosophy in the Feminine*, (London and New York: Routledge, 1991), 173.

[27] Carolyn Burke in 'Irigaray through the Looking Glass' points out that, Irigaray calls for a female language to be produced in *analogy with the body*, with the 'awareness that it does not simply flow from it'. Burke, C. 'Irigaray through the Looking Glass', *Engaging with Irigaray*, eds: Burke, C, Schor, N and Whitford, M, (New York: Columbia University Press, 1994), 51.

The symbolic movement of the 'two lips', a space of continuousness, of retouching, of 'at

least two'[28] could invoke the notion of an intimate relation of haptic contact, away from a

occular based subjectivity. Irigaray explores this notion, writing that, 'the predominance

of the visual, and of the discrimination and individualization of form, is particularly foreign

to female eroticism. Woman takes pleasure more from touching than looking . . .'[29]

Whether one would define this idea as completely 'true' can be argued (the question

whether women find the visual erotic is beyond the scope of this thesis), I am focusing on

this idea as a springboard to enquire into alternative kinds of subjectivities that can be

expressed through different forms of visualities. Rosalind Galt argues that these Irigarayan

theories are anti-visual and that they reject the image.[30] However, as I mentioned earlier,

Irigaray's theories of the two lips are particularly emphasised in response to Freud and

Western phallomorphism. In other texts Irigaray does not appear to be entirely against the

visual - when she writes specifically about art she encourages the notion of a creation of

symbolic representations of women, Margaret Whitford writes, 'in turning towards the

figurative respresentation of women, and emphasising the beauty of women's

morphology, Irigaray has several motives. She wants women to be protected against the

destructiveness of a masculine economy which is deadly to their identity'.[31] Here, the focus

again is in creating positive and alternative morphologies for women.[32] Galt cites a

problem in the 'double bind' of feminist theory in locating 'an alternative to the patriachal

image'[33], citing theories concerning the cinematic images, such as Laura Mulvey's in 'Visual

Pleasure and Narrative Cinema' (1989) which cites women's image as 'the presence that

---

[28] Irigaray, L. *This Sex Which Is Not One*, trans. Catherine Porter with Carolyn Burke (New York: Cornell University Press, 1985) 26.
[29] Irigaray, *This Sex Which Is Not One*, 25.
[30] Galt, Rosalind, *Pretty. Film and the Decorative Image* (New York: Columbia University Press, 2011), 251.
[31] Whitford, M. 'Women With Attitude', *Women's Art Magazine*, Issue 60 (Sep/Oct 1994), 16.
[32] Whitford also discusses the problems within Irigaray's writings on art practice which I discuss later in this chapter.
[33] Galt, R. *Pretty. Film and the Decorative Image* (New York: Columbia University Press, 2011), 251-252.

always harks back to absence'.[34] Therefore the quest of such an endeavour will be filled with contradictions in how to represent the female body on film without it signifying such absence or objectification. In the coming chapters, I aim to test out and bring forth *other* kinds of visualities through immersive film installations, which could alter the perceived occularcentrism of the image into an immersive sensory experience of embodiment. In *An Ethics of Sexual Difference*, Irigaray describes, 'the threshold of the lips which are strangers to dichotomy and oppositions'.[35] This notion of being without oppositions and dichotomy, I would argue implies a blending between haptic and optic subjectivity, Elizabeth Grosz writes that, 'The two lips can be seen as the third movement in the process of deconstruction- the creation of a third term occupying an impossible middle ground of binary oppositions. This third term simultaneously participates in both categories of the opposition, defying the demand for one *or* the other.'[36] Grosz's and Irigaray's words could also be seen to echo my exploration of the haptic in film, the notion of a vision beyond just the optical and how this could be created through film. I am experimenting with how to evoke a female subjectivity, perhaps occupying this 'third term' between the optical and the haptical, the subject and the object. Here perhaps, in this third term, there is a space of liminality and juncture, which I explore in the films through the use of water and slow motion (I will elaborate on this concept later in this chapter). These thresholds could be seen as a space between the two, between the binary.

The *Retouche*

In the thesis, my focus in the research films is particularly on the spatiality of the *retouche.*

---

[34] Galt, *Pretty. Film and the Decorative Image* (New York: Columbia University Press, 2011), 251-252.
[35] Irigaray, E. *An Ethics of Sexual Difference*, trans. Carolyn Burke and Gillian C. Gill (London: Continuum, 2004, [1984], 18.
[36] Quoted by Margaret Whitford, from Grosz, E 'Derrida, Irigaray and Deconstruction', in 'Leftwright', *Intervention* 20 (1986), 76. Whitford, M. *Luce Irigaray Philosophy in the Feminine*, (London and New York: Routledge, 1991), 172.

Margaret Whitford articulates Irigaray's concept of the *retour* and *retouche*, writing that the *retour* relates to male sexuality and the *retouche* to female sexuality: 'Irigaray offers a pair of terms which refer to male and female sexuality respectively indicating a difference in their positioning relative to the mother, and a different representation of their imaginary body: the *retour* (return) and the *retouche* (touching again)'.[37] This theory of the *retour* and *retouche* relates to Irigaray's writing on female subjectivity and gesture in her essay 'The Gesture in Psychoanalysis' (1989). In this essay, Luce Irigaray writes about the creation of the female subjectivity, by looking at the symbolic territory and gestural codes and movement of the little girl and boy, that were theorised by Sigmund Freud in *Beyond the Pleasure Principle* (1920). Freud describes a scene of his grand son, Ernst, that, according to him, marks the entry into the symbolic order. Irigaray argues that the girl and boy react to the absence of the mother in a different way, the boy's territory operates on the spatial notion of 'fort' (far away) and 'da' (near) seen through the playing of the string and reel. According to Irigaray, girls cannot master their subjectivity by the 'fort da'. Irigaray writes, 'A girl does not do the same things when her mother goes away. She does not play with a string and a reel that symbolize her mother, because her mother is of the same sex as she is and cannot have the object status of a reel. The mother is of the same subjective identity as she is.'[38] [39] Irigaray discusses three responses that a girl would have in response to the absence of her mother. The first response is of dereliction and distress

[37] Whitford, M. *Luce Irigaray Philosophy in the Feminine*, (London and New York: Routledge, 1991), 152.

[38] Irigaray, L. 'The Gesture in Psychoanalysis', in *Sexes and Genealogies*, trans. Gillian C. Gill (New York: Columbia University Press, 1987), 97.

[39] Hilary Robinson discusses Irigaray's theories of the *fort da* in relation to female art practice. She writes, 'It is an insight, moreover, through which we can begin to account for the desire of many women artists to work with representations of the female body or 'bodiliness', if you like; an understanding which would refute charges of narcissism, and instead attend to the gift space / object a non-capitalised symbolisation which is of the same subjective identity as the artist.' *Reading Art. Reading Irigaray* (New York: IB Tauris, 2006), 128.

Carol Mavor in *Becoming* also discusses Irigaray's theory concerning the *fort da* in her writings on Lady Hawarden's photographs of her children. Mavor, C. *Becoming* (Durham and London: Duke University Press, 1999), 45 – 48. I discuss this further in Chapter Two.

to 'throw herself down on the ground',[40] the second is to play with a doll to organise a kind of symbolic maternal space, and the last consists of the creation of a circular space and dance, 'This dance is also a way for the girl to create a territory of her own in relation to her mother.'[41] This third response is what I focus on in this thesis, this reponse, in contrast to the first, occupies a more positive and fertile area in which to explore a female subjectivity, and the movement of dance invokes possibilties of a female becoming, which I propose in the coming chapters (the response of doll play is an area of enquiry beyond the scope of this thesis). In *Ann in the Shower*, I experimented with gesture, particularly with Ann's arms and hands to explore and evoke her subjective space and the relation between her and the water. In the film, this space around the body is therefore explored visually to us through dance and gesture. This notion of exploring a female subjective territory and gestural space is tested out and developed in different ways through each research film, with *Ann in the Shower* as the starting point in testing out this territory. Irigaray writes, 'Otherwise they enter language by producing a space, a path, a river, a dance, a rhythm, a song. . . . Girls describe a space around themselves rather than displacing a substitute object from one place to another'.[42] The 'fort da' describes a movement that plays with distance, which perhaps is more focused on the occular image. The *retouche* describes a movement that perhaps does not incorporate distance, which is relevant to my enquiry into the haptic that could blur notions of distance and closeness.

Irigaray writes further about the symbolism of girl's play with a skipping rope, 'They describe a circular territory around themselves, around their bodies.'[43] This circular subjective space of the girl mirrors the symbolic space of the 'two lips.'[44] I would argue

[40] Irigaray, L. 'The Gesture in Psychoanalysis', in *Sexes and Genealogies*, trans. Gillian C. Gill (New York: Columbia University Press, 1987), 97.

[41] Irigaray, 'The Gesture in Psychoanalysis', in *Sexes and Genealogies*, 98.

[42] Irigaray, 'The Gesture in Psychoanalysis', in *Sexes and Genealogies*, 99.

[43] Irigaray, 'The Gesture in Psychoanalysis', in *Sexes and Genealogies*, 98.

[44] Lucy Bolton describes the concept of the 'two lips' as 'a constant relation of the self to itself.'

that this *retouche* symbolizes an inward circular symbolic territory seen through the notion of retouching *again*, rather than a linear projecting and mastering out of the male subjectivity and this spatiality I continue to explore throughout the thesis. In *Ann in the Shower* I explore the movement and gestures of turning outside and inside, around and within. I explore the sense of a circularity of space through testing out notions of a circular time. In the editing I experimented with creating a more circular narrative of cuts, rather than linear ones, with the second two opening scenes showing Ann moving on the floor and the last scene going back to a similar segment of Ann on the floor. I also played with rhythms in the editing, experimenting with cutting together fast and still moments. I therefore tested out the sense of going back and forth in different time scapes in order to highlight sense of a circularity of the space and time of the dancer, with the intention of evoking the notions of retouching and returning, and the creation of a spatial territory around the body.

A scene in Pina Bausch's dance piece *1980* (1980) echoes this movement of the *retouche* and subjective space. A woman, in a kind of child like reverie, dances repetitively around a water sprinkler. In another scene, a woman taking on the persona of a child, dances around in a circle chanting "I'm tired". Here, simple pared down scenes and gestures in dance can explore an interior subjective space. In *1980,* the scenes seem to be explicitly referring to a child-like subjectivity, but re-enacted through the body of an adult, perhaps as a way to unite the past and present through the dance. *1980* points to how dance and gesture can embody a memory of the past, forming a way of working through experiences with the body. Therefore this working through can offer a potential of transformation, embodying the idea that to re-touch, to return, to re-vision is to transform.

Bolton, L. *Film and Female Consciousness: Irigaray, Cinema and Thinking Women* (London and New York: Palgrave Macmillan, 2012), 27.

Figure 8. Still from *Ann in the Shower.*

Figure 9. Page from my sketchbook.

Breaking Down Gesture

In *Ann in the Shower*, I experimented with zooming in on and highlighting female gesture (evoking what Irigaray does in in her writing) through the framing, editing and research process. I tested out slowing down Ann's arm movements through the editing, and in one section I reversed her arm movements (figure 8) which draws the viewer's attention further to the gestures and movement. As part of the research process I broke down the shots further by taking screen grabs from the film and from the shot sequencing from editing software (figures 6, 10, 11), and placed them in my sketchbook (figure 9). These sequential stills enabled me to isolate the gestures to analyse them further for the process of editing and reflection. As I mentioned before, my thinking about the work often exists between the still and moving image and these sequential stills offer an intermedial space for this thinking. This thinking will be developed in the next chapter where the sense of stillness and motion and intermediality are explored further within the actual film of *Chorine.* The method of analysing stills also enabled me to plan the shots and choreography for the next film, *Chorine*.

Figure 10. Zooming in sequence from *Ann in the Shower*

In the sequential stills one sees the spaces in-between the images, evoking a sense of a threshold in between the movements. In a presentation of this work this was observed by an audience member. It was commented that the gaps between the stills gave a space for the viewer to project into, and also evoked the sense of a liminal space. The conclusion from these comments is that perhaps the notion of a threshold and liminal space was more successfully evoked through these stills than the actual film.
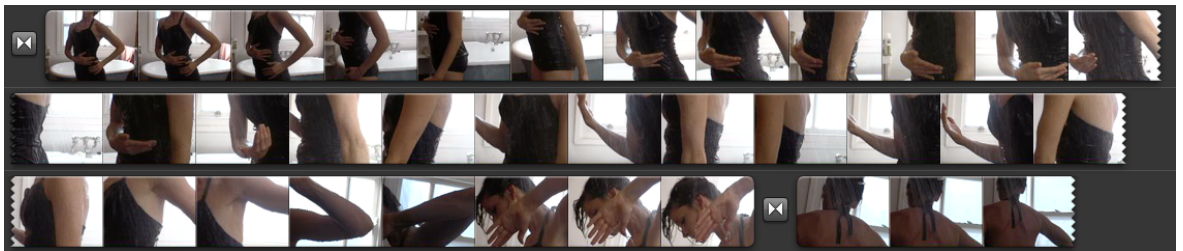
Figure 11. Sequential Stills from *Ann in The Shower*

Questions of the Gaze

In the screening of the film, some found the film problematic. I received the feedback that the filmmaking techniques I used fetishised the body, implying a 'male gaze.' However this was not my intention. I intended to explore a relationship of mutuality between Ann and myself exploring her movements with the camera, which I hoped would be replicated between the viewer and screen. Belinda Budge in *The Female Gaze: Women as Viewers of Popular Culture* (1988) writes that, 'We need to start looking at the pleasures of an *active* audience, and to celebrate the visual pleasure of women looking at 'attractive' women.'[45] This active pleasure was from the place of which I was positioned –what Jackie Stacey calls 'an exchange of female fascinations.'[46] I did not experience the images of Ann as a passive

---

[45] Budge, B. 'Joan Collins and the Wilder Side of Women. Exploring Pleasure and Representation'', in *The Female Gaze: Women as Viewers of Popular Culture*, eds. Lorraine Gamman and Margaret Marshment, (London: Women's Press, 1988), 104.
[46] Stacey, J. 'Desperately Seeking Difference' in *The Female Gaze: Women as Viewers of Popular Culture*, eds. Gamman, Marshment, 115.

receiver of a gaze, and in the next chapter I will challenge the assumption that pretty

feminine images do not have value. However, perhaps the framing and the zooming in on

parts of the body could imply a kind of voyeurism, highlighting what Mary Ann Doane

wrote of 'the physical mechanisms most dependent on the gaze'.[47] In the next films, I

address this problem and look at different ways to frame the female body. In light of the

criticisms, the film did not perhaps work as it was intended and did not answer all the

research questions. Although as I explained earlier in the chapter, this film was an

experiment in the first process of enquiry. The film did go towards exploring a female

space and gesture though movement of the body with the water and the camera and

editing techniques. In the presentation of the film there was discussion on it exploring a

'feminine space'. However, it could still go much further in exploring different kinds of

visuality in its representation of the female body. These conclusions led me to further

explore alternative methods for the next film *Chorine* to re-vision the female body through

the moving image. The intention to enquire into a different vision therefore necessitated

the use of an ultra slow motion camera to film the female body and its surrounding

spatiality, to look into methods to represent the body in a different way, which I develop in

Chorine.

Returning to questions of the gaze, the intention of the thesis is not to explore the subject

of a female gaze, rather it is to explore a re-visioning of a female subjectivity through a

haptic immersive installation. From the receptions of the film, the intention for the next

films, which are installation based, is to test out further a sense of embodiment and

mutuality within an immersive merging between film and viewer and also in the

immersivity within the films. Laura Mulvey argues that one way to move against

traditional filmic conventions of the male gaze would be to 'free the look of the camera

---

[47] Doane, Mary Ann, *The Desire to Desire. The Woman's Film of the 1940s*, (London: Macmillan Press, 1988).

into its materiality in time and space'.[48] I will test out whether the reception of the work changes in the next films by exploring the filmmaking in an immersive spatiality, testing out spaces of haptic embodiment rather than a distanced 'look'. The intention is to play further with a circularity of time in editing and in length structure (the films will be looped with no apparent end or start) which I propose might test out and change the experience of time, and might also address Mulvey's comment by freeing the look of the camera through creating an embodiment of a materiality of time.

---

[48] Mulvey, L. *Visual Pleasure in Narrative Cinema*, (Bloomington and Indianapolis: Indiana University Press, 1989), 26.

Spiral of Time – A Movement into Re-Visioning

Figure 12. Edward Steichen*, Therese Duncan on the Acropolis,* Athens (1921), https://www.tumblr.com/search/therese%20duncan. Accessed: 1st June, 2016.

Figure 13. Still from *Ann in the Shower*

While there may have been possible problems with the zooming in and cropping of the image, which I have discussed, I now want to explore the notion of re-visioning in relation to historical material. Under my direction, Ann re-enacted and re-visioned images of Isadora Duncan, such as the image of Therese Duncan (Isadora Duncan's daughter) (figure 12) and Ruth St Denis (figure 2). Duncan too re-examined images of women in her choreography, basing some of her gestures on Ancient Greek iconography, such as Skopas's *Maenad*. Like the image of the Maenad, Sally Banes writes in *Dancing Women. Female Bodies on Stage* (1998) that Duncan's gestures, 'are often images of women being freed or freeing themselves – either from physical captivity or the constraints of society and civility',[49] and Duncan herself wrote that, 'My art is symbolic of the freedom of women.'[50] I propose that these gestures act as a way of exploring a female subjectivity and spatiality. Here, in Duncan's use of Ancient Greek imagery, and in turn my use of Duncan's imagery (figure 13), there is a spiraling of temporalities, a re-envisioning of images of women over time. This echoes Hélène Cixious words from *The Laugh of the Medusa* (1975)[51] (which I continue to explore throughout this thesis) in which Cixious plays with the word *voler,* which has a double meaning in French, meaning both to fly and to steal.

> Flying [stealing] is woman's gesture – flying [stealing] in language and making it fly [steal]. We have all learned the art of flight [theft] and its numerous techniques; throughout the centuries we've been unable to possess it except by flying [stealing]; we've lived in flight [in thievery], by flying [stealth], finding, whenever we wanted them, narrow, hidden, transverse passageways. It is no accident that "voler" frolics between flight and theft, taking pleasure in both, and thus throws the agents of sense [the Sense Patrol] off its trail. It is no accident: women take after birds and thieves just as thieves take after women and birds: they (*illes*) pass through, they (*illes*) fly the coop, they (*illes*) take pleasure in jumbling the order of space, in disorientating it, in changing around the furniture, things, values, breaking them all up, emptying structures, turning the proper upside down. What woman has not flown [stolen]? [52]

---

[49] Banes, S. *Dancing Women. Female Bodies on Stage*, (London and New York, 1998), 79.
[50] Reisz, K. *Isadora* (1968). Spoken by Vanessa Redgrave, playing Isadora Duncan.
[51] This writing is part of Cixious' concept of *Ecriture Feminine* – the notion of creating a female language in writing, echoing Luce Irigaray's *Parler Femme* which I explore in Chapter Three*.*
[52] Cixious, H. 'The Laugh of the Medusa', *L'Arc*, (1975), 49. Translated and cited by Nancy Kline in Herrmann, C. *The Tongue Snatchers*, (University of Nebraska Press: Lincoln and London, 1989), ix.

This notion of flying and stealing language I here use in reference to visuality and the notion of re-visioning (re-visioning images that could be seen to be part of a patriarchal 'structure'). This *flying* and *stealing* is a way to re-vision the female body and its representations, stealing and flying with the visual language used to represent it, and thus perhaps transforming it. Echoing the investigation and the re-visioning of my practice, Duncan is claiming and re-enacting these images as a form of female transformation. Judith Mackrell wrote that, 'It became her (Duncan's) mission to elevate dance into a language of liberation and transformation.'[53] The practice proposes whether these processes of re-visioning can have a transformative power for a female subjectivity and becoming, and I will develop this further in the coming chapters.

I refer to the history of female dance to explore and celebrate the female body, expression, gesture and movement, spiralling backwards and forwards through time. Irigaray speaks of the genealogy of women[54] and the importance of the quest for an alternative female genealogy for the creation of a female identity. In A *Feminine Cinematics* (2008), Caroline Bainbridge discusses Irigarayan theories and their relation to film. Bainbridge discusses *The Piano*, and writes, 'In order for Ada (and, indeed, woman more generally) to accede to any form of feminine subjectivity, it would be necessary to work through the many forms of representation of woman that bear currency in the symbolic order, unpicking them and pulling them apart at the seams in order to create new possibilities.'[55] In this thesis and in *Ann in the Shower,* I propose the strategy of haptic filmmaking to investigate re-visioning and recuperating representations of women. In *Ann in the Shower*, I tested out 'unpicking'

The title of Claudine Herrmann's, *Les Voleuses de Langue,* translates from French as, 'women who fly and women who steal.' Herrmann is playing on the notion of flight, evoking Cixous' text.

[53] Mackrell, J. 'Dance of a Goddess', *The Guardian,* London, 21st February 2004, accessed 15th March, 2016, http://www.guardian.co.uk/stage/2004/feb/21/dance.art.

[54] Irigaray defines genealogy as 'the double axis of the genders as we know them today and as they have come into being over time – what I call their genealogy.' Irigaray, L. *Sexes and Genealogies*, trans. Gillian C. Gill (New York: Columbia University Press, 1987), V.

[55] Bainbridge, C*. A Feminine Cinematics*, (Hampshire and New York: Palgrave Macmillan, 2008), 168.

the gestures by zooming in on them, reversing them and slowing them down in the editing. In the next film *Chorine*, I will develop this choreography in a larger space and expand on the filmic techniques to further explore methods to re-vision the time, space, and materiality of the image in order to test out other ways to re-vision the body. From the examination of the spiral of a female genealogy and gesture in *Ann in the Shower,* I will develop these gestures and push the notion of re-visioning further by expanding on the movements of time around the body. In the next film I will propose to play with time further through the use of an ultra slow motion camera and through exploring an intermedial space between motion and stillness.

Torque

During the film shoot, I directed Ann to explore movements expressing upward gestures of expansion (figure 13). We explored outward and upward movements of the body, gestures of Isadora Duncan's (and also Therese Duncan), that according to Deborah Jowitt in *Time and the Dancing Image* (1988)*,* of 'expansion rather than the contraction – the upward gesture.'[56] The motion of the spiral, or torque,[57] a movement out of the body centre developed by Duncan, Ruth St Denis and their contemporaries was a kinasthetic based on the teachings of Francois Delsarte, who 'taught a system of relating gesture to expression, expression to the soul.' [58] Hillel Schwartz in 'Torque: The New Kinasthetic of the Twentieth Century' wrote that they, 'established a model of motion as a spiral at whose radiant centre was a mystical solar plexus and at whose physical axis was the preternaturally flexible spine, bound link by vertebral link to the earth as to the

---

[56] Jowitt, D. *Time and the Dancing Image*, (Berkeley and Los Angeles: University of California Press, 1988), 92.
[57] The Collins dictionary meaning of torque: 'a force that tends to cause rotation around a central point'.
[58] Schwartz, H. 'Torque: The New Kinasthetic of the Twentieth Century', *Incorporations,* Ed. Crary, J and Kwinter, S (Zone, 1992), 70.

heavens.'[59] Schwartz argues that this motion was a new kinesthetic, emphasizing gravity and weight, unlike classical ballet. In the practice, I explore this sense of an earth -bound body reaching outwards and emphasising gravity. Ann explored these outward gestures and their expression. In one shot, Ann's hands push upwards against the water exploring this kind of upward gestural response to the force of gravity. In another shot, Ann raises her head and arms upwards as the water showers on her. This movement is almost an expression of the passageway of an inner, invisible sensation to an outer visible one: starting with the interior sensation of the water, travelling through the body, enlarging to become the movement that visibly expresses that feeling, through the body, then up and out through arms, then, finally, the hands – *in, out and up* (figure 14)*.*

Figure 14. Still from *Ann in the Shower*

Sally Banes writes of Duncan that her gestures were, 'a sign language narrative linking first earth, the sky, with the female sexual body'.[60] These gestures echo Irigaray's writings on the *retouche* concerning a female subjectivity. Irigaray writes:

---

[59] Schwartz, 'Torque: The New Kinasthetic of the Twentieth Century', in *Incorporations,* 70.
[60] Banes, S. *Dancing Women. Female Bodies on Stage*, (London and New York, 1998), 76.

> What they do need is to stand centred about their own axis, an axis which passes microcosmically from their feet to the top of their head, macrocosmically from the centre of the earth to the centre of the sky. This axis is present in the iconographic traces left by traditions in which women are visible. It is on this axis that women find the condition of their territory, of the autonomy of their body and their flesh, and the possibility of an expanding jouissance.[61]

This axis presents a horizon for woman existing within her iconographic traces, gaining a subjectivity from the link to the earth and the sky and her genealogy – and thus perhaps creating her own genealogy and language. This symbolic territory described by Irigaray is one of a subjectivity spiraling down and up from the earth to the sky, and in my research, spiraling from Duncan's choreography to Ann's gestures. This gestural axis will be developed further through different choreographies in *Chorine* and in *Technological Tornado Woman*.

Fragmenting Time

I explore and visually present Ann's bodily gestures in fragments through the editing, in order to propose what Cixious writes concerning the breaking up of structures in the phallocentric economy, to jumble 'the order of space'[62] - to fragment and reverse space-time in order to explore a different mode of spatio-temporality. I use this mode to explore different filmic visualities. In response to the feedback of the film, in *Chorine* I will test out other ways to represent a fragmented gesture and spatio temporality that moves away from fetishizing the female body.

This use of fragmentation in film is where my work differs from Irigaray's quest for a female subjectivity. Margaret Whitford writes that Irigaray has no place for the representation of fragmentation in art 'which should offer representations of women's

---

[61] Irigaray, L 'The Gesture in Psychoanalysis,' *Between Feminism and Psychoanalysis*, ed. Teresa Brennan, trans. Elizabeth Guild (London and New York: 1989), 134.

[62] Cixious, H. 'The Laugh of the Medusa', L'Arc, (1975), 49. Translated and cited by Nancy Kline in Herrmann, C. *The Tongue Snatchers*, (University of Nebraska Press: Lincoln and London, 1989), ix.

beauty (i.e. of her identity that is yet to come), not of her dereliction'.[63] As I have discussed, my work also deals with notions of beauty, therefore it oscillates between beauty and pleasure and the fragmented image. I use notions of fragmentation to break up linearities of time and space and not necessarily to describe a 'dereliction' of the subject. However within the spiral of time in the work, perhaps there still exists this oscillation between the two – going back to the past, exploring senses of loss and fragmentation, in order to create a possibility of becoming and wholeness for the future (I will discuss these notions of loss further in Chapter Two). Whitford writes that Irigaray's emphasis on Freud's death drive is crucial to her 'understanding of her ethical position concerning art', arguing that 'in sublimated form, the death drive energises creation by breaking up rigid forms and enabling the emergence of something new'.[64] According to Irigaray, this is missing for women in the symbolic order and women need representations of themselves 'to enable them to sublimate their own death drive and create.'[65] My challenge to Irigaray's theories is perhaps that this process of exploring fragmentation is necessary through an art practice in order to discover a new female imaginary and subjectivity. My work goes between fragmentary images and notions of re-constructing and recuperating images of women in order to test out these questions, which I will explore further in Chapter Two.

Conclusion

I have discussed what did and did not work in achieving my aims and objectives in *Ann in the Shower* throughout this chapter. The process of making *Ann in the Shower* did not change my direction or aims but highlighted the need to pursue them further in the following ways. To summarise, there was a problem in how I presented the body in that it

---

[63] Whitford, M, 'Women With Attitude', (*Women's Art Magazine*, Issue 60, Sep/Oct 1994), 16.
[64] Whitford, 'Women With Attitude', 16.
[65] Whitford, 'Women With Attitude', 16.

appeared fetishized, in *Chorine* I test out other ways to film and present the female body. I also needed to go further in exploring different kinds of visualities. In order to propose this, in *Chorine* I explore different spatio-temporalities to re-vision the body though an ultra slow motion camera and test out an intermedial space of stillness and motion. In order to propose further a haptic female space and imaginary that moves away from objectified forms of representation, I also test out other immersive techniques in the filmmaking and presentation of the work and a spatio-temporal circularity in its structure. Although the sense of the *retouche* was touched on in *Ann in the Shower*, the choreography and spatiality around the female body did not explore these notions enough, therefore in the next films I intend to develop these gestures and space further. In the coming chapters, I propose how the notion of the *retouche* is tested out in a haptic immersive installation and how such installations bring forth other experiences of visuality. In *Chorine,* Chapter Two, I propose further how the slow motion immersive installation forms a way of re-visioning the body on film, fragmenting the space and time of the performer to evoke and explore a female subjectivity.

Chapter Two

Chorine - Slow Motion

Chorine depicts a dancer in a garden with slow motion water moving over her body. The film was shot with an industrial high-speed camera, at one thousand and also five hundred frames per second in order to film ultra slow motion. In *Chorine,* I aim to investigate how slow motion could explore different spatio-temporalities and visualities in order to re-vision the female body. I explore how slow motion might visualise an interior space, time and perception, in order to create an arena to explore a possible female embodiment and subjectivity. Those objectives are explored in the following ways. Firstly, through the investigation of the notion of haptic visuality, exploring how the water, light and filmic techniques in *Chorine* create an immersive textural surface. Secondly, through examining the notions of stillness and motion, seen through the camera shots, the pose of the dancer and through the slow motion film. Thirdly, through examining a motile becoming through the temporal spatiality of the water and the body by looking at the writings of Elisabeth Grosz, Luce Irigaray and Catherine Malabou. In this chapter, I develop the idea of a cyclical space of watery becoming through engaging with Irigaray's notion of the *retouche* to explore a spatiality of the feminine. I explore how *Chorine* experiments with notions of an Irigarayan space-time through figural gestures, the elemental and cyclical time in order to develop the idea of a becoming and a space of mutual embodiment.

In *Chorine* I aim to make the spectator fly through the spiral of time*,* circling though images of Isadora Duncan and Annette Kellerman. I investigate further the notion of the spiral in this chapter by looking at the writings of Claudine Herrmann and the call to women to fragment time and space in order to create a new female subjectivity. I look at the use of the tableau vivant in *Chorine* and how this explores notions of intermediality –

stillness and motion and cinema and dance, in order to examine how it might facilitate a re-visioning of female imagery.

Chorine means a singular chorus girl – by naming the film *Chorine* I am drawing the attention to the notion of celebrating this dancing woman. I examine the writings of Rosalind Galt and discuss how the decorative image has been gendered as feminine and therefore devalued. I explore the notion of valorising the feminine image and space through exploring *Chorine*'s aesthetic and by looking at the pleasure filled water tank performances of Busby Berkeley, Esther Williams and Annette Kellerman.

I will now explain the process of making *Chorine*, before moving on to discussing the theory of the practice and how I have addressed the research aims and objectives in the work.

Process of Research and Production

For the first stage of my research for *Chorine,* I reviewed *Ann in the Shower* by re-watching the film and printing stills, I then assembled them into my sketchbook and wrote notes in my *Diary of Process*. I broke down the shots and assessed what had worked and did not work in the shoot, in order to plan how to proceed with planning the shots for *Chorine.* I decided on what poses and shots from *Ann in the Shower* would form as a part basis for the choreography in this shoot. I also based the poses and choreography from imagery gathered together of Isadora Duncan, Ruth St Denis, Maud Allan and Annette Kellerman. I intended to create a series of still /held poses, joined together by slow movements. I wished to develop the choreography from *Ann in the Shower* by bringing in more held poses in order to explore methods that might enable a re-visioning of the female body

through time and space, through a play with past and present – stillness and motion. I intended the slow motion water to bring this tension and haptic space between stillness and motion to the fore.

In order to further explore a genealogy of images of women and water to examine material to re-envision a female subjectivity, I looked further at images such as Jean Auguste Dominique Ingres' *The* Source (1820-1856) and Madame Yevonde's *Ariel, Niobe* and Hebe from her *Goddesses* (1935) series of photographs. I also intended the choreography to specifically refer to the still of a dancer performing behind a jet of water from Loie Fuller's film *Moment Musical* (featured in the ideas board in Chapter One), Edward Steichen's *Wind Fire* (featured in the ideas board in Chapter One), and *Undine* by John William Waterhouse. In terms of researching the choreography, I watched footage of Isadora Duncan's dances recreated by Tamara Rojo and Lynne Seymour, and the film *Isadora* (1968) directed by Karel Reisz (I took stills of these films for my sketchbook). I visited the National Theatre Archive, London, and the BFI, London, to research various ephemera and footage on Annette Kellerman and collated this in my sketchbook.

In order to examine different spatio-temporal visualities to re-envision the female body, I researched visualisations of the materiality and textures of water. I looked at Edward Muybridge's *Pi-Wi-Ack. Valley of the Yosemite. (Shower of Stars) "Vernal Fall". 400 Feet Fall. No.29 (1872), Emptying bucket of Water Plate 401 (1887)*, and *Untitled (lighthouse) (1868)*, Andrei Tarkovky's *Mirror* (1975) and ultra slow motion footage of water for the BBC's *Horizon: Do you Know What Time it is?* From this research, I then created a shot-list and a visual script for the *Chorine* shoot, where I planned the framing and composition of shots and in which shots I would use the high-speed camera and the standard DV camera.

I chose to hire a specialist high-speed camera to test out the implications and effects of slow motion. These methods were in order to explore different spatio-temporalities and visualities to re-vision the female body. The industrial camera that I hired was one normally used for the purpose of the scientific analysis of nature and movement, so therefore within its purpose it is used to analyse and produce other visualities not normally available to vision. Ultra slow motion is also often used in Hollywood films such as *Inception* (2010), *Hero* (2002) and *The Matrix* (1999). In all these examples ultra slow motion is used in the context of 'action' – fighting, peril or destruction. Therefore, also by using this technology I propose to subvert a technique often used in more commercial, predominantly male directed films for the purpose of a female led experimental enquiry, a re-visioning and re-envisioning of a predominantly masculine aesthetic.

I also searched for a location for the shoot. My initial intention was to film indoors with artificial lighting, the aim being of this so that the water would be highlighted against a black background. I tested with lighting and a black backdrop in my bathroom. This however proved rather difficult due to the practicalities of water having to be used around electricity within the context of budgetary constraints. I also explored the idea of filming in the public showers at Gospel Oak Lido, London. I decided against this partly due to access issues and the fact the image of a public shower would evoke different connotations than I intended for the piece. I initially only wanted the main focus of the piece to be the woman, the water and the slow motion. In the end I decided on filming in my garden, where we had an easily available source of water, enough space to film the shots, space for the equipment that was not in danger of being near the water and easy access issues. To prepare for the shoot I purchased a nozzle for a garden hose that could create different tension levels of water spray. I experimented with this and the direction of the water, deciding on the water being directed from the ground up to give the impression of a water fountain. This created the

effect of the performer beckoning up the water from the ground evoking images of water

rituals, which I will elaborate on further later on in this chapter.

Production Shoot, Midsummer's Day

The intention for the shoot was to film a series of held poses, joined by slow improvised

movements to link the poses together. The poses would be held for longer that would feel

natural, in order to resemble a tableau vivant. This would be in order to be able to have a

long length of time for each shot to enable freedom with the intended editing processes

(such as looping time) and to be able to see the water moving over the dancer for a

considerable time. I intended to create naturalistic movements in the gestures and

choreography that were in response to the water and nature, re-examining Isadora

Duncan, Annette Kellerman and the other images that I have discussed.

On the actual day of the shoot, Ann, who I had initially been working with, was ill and I had to

find a last minute replacement, Laura. I discussed with Laura the intention with the

choreography and showed her the images that I wanted us to work with. A team of people

came to assist me – Scarlet, to record sound and assist with the camera, Lara, to hold the

water hose and Caroline to assist with costume and hair. I planned to direct some shots on a

standard digital video camera and some on the high-speed Olympus camera. Due to the

nature of the high-speed camera and the intended shots, it seemed best to film those shots on

a tripod with a static camera. I was not sure how a moving camera would work whilst filming

slow motion water, and I wanted to ensure that the slow motion movement of the water

would be captured. Therefore, I decided to film the improvised movements with the standard

DV camera panning the dancer's body with the camera on a tripod (figure 1). The process of

using the digital high speed camera proved to be a much longer process than filming on a

standard camera, each shot had to be saved to disc (I did not discover this until the day of the

shoot), which took some time, before one could commence to the next shot. This was due to the fact that each shot, though only a few seconds of filming, produced much longer footage and a very large data file. This meant I had to pick what shots to film from the shot list very carefully as there would only be time to shoot a few. I was limited to one day's shooting due to the large cost of hiring the camera. This factor perhaps compromised the breadth of research in not being able to film other shots, however the shots I did achieve proved effective in their results (which I will discuss later). I also found focusing and getting in enough light to the high-speed camera was difficult, however the fact that the camera needed a great deal of light created a beautiful effect in the final footage.
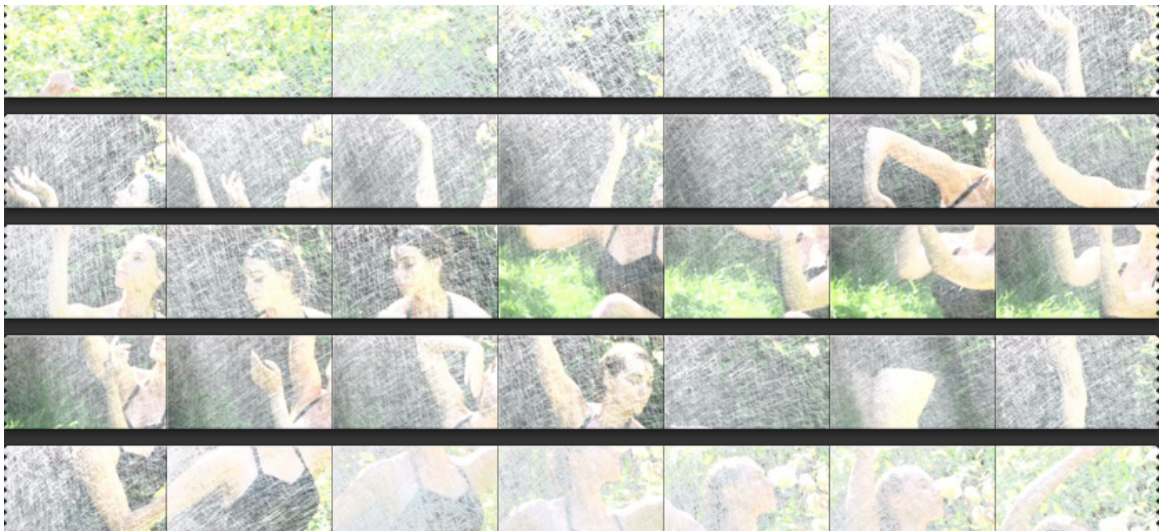
Figure 1. *Chorine.* Stills of Laura performing improvised movements between held poses, filmed on a standard DV camera.

Figure 2. *Chorine.* Stills of Laura performing a short movement, filmed on a standard DV camera

Figure 3. *Chorine.* Still of held poses, filmed on a standard DV camera

Figure 4. *Chorine.* Still, filmed on the high-speed camera.

Figure 5. *Chorine.* Still, filmed on the high-speed camera.

Figure 6. *Chorine.* Still, filmed on the high- speed camera.

Figure 7. *Chorine.* Still, filmed on the high-speed camera.

Figure 8. *Chorine.* Still, filmed on the high-speed camera.

Editing

In the final edit, I chose to use only the slow motion shots taken by the high-speed camera as they proved far more evocative and redolent of the aims of exploring a haptic visuality and different kinds of spatio-temporality. The quality of the image created by the camera which highlighted the textures and materiality of the water, the light and depth of focus, brought more of a spatiality to the image (please refer to figures 1, 2, 3 and 4 to see the different effect of the cameras). The quality of the camera presented the body literally through a different 'lens' which also contributed to another facet in exploring alternative visualities to re-envision the female body. In the editing of the footage, I initially chose to use the film sequences of figures 4 -7, intending to project the sequences looped next to each other in an immersive installation (which I will discuss later in this chapter). The sequence in figure 8 of the two hands was very short, however after a time I decided to include that sequence as well, and extended it by repeating the footage. Subsequently, that sequence appears more edited than the others as you can visibly see the cut where the sequence gets repeated. Each image depicts a different pose and gesture that Laura performed, with each shot being a different distance from Laura – wide shot, mid shot, medium close-up and two close-ups of her hands. The sequences depict such an infinitesimal moment in time that Laura, particularly in the wider shots, appears like a still image.

The slow motion footage did not come out the way I had foreseen it would. I had thought the water would appear like solid water droplets, such as in Edward Muybridge's photographs of waterfalls (such as *Vernal Fall*) or in the slow motion water in the bath scene in Christopher Nolan's *Inception*. Instead it more resembled snow or particles of dust. The camera did not take in much light, so some of the images looked somewhat like early silent film and had a kind of hazy, dream like effect to them (I did not modify the image in any way in the editing). The close-ups of the hands had a very dark background due to the camera not taking in much light, which

brought a further resonance to the image. I could not use any of the actual sounds from the

shoot, even though I recorded them, so in the editing process I created a soundtrack, which I will

discuss later in this chapter.

Notions of *Pretty*

Chorine's use of technology frames the performer in a square aspect ratio (echoing the

framing of earlier cinema), and sets the dancer in a garden, creating a decorative and

aesthetically beautiful image. The film explores the pretty and sensuous feminine image. I

argue that this use of the feminine could be a form of subversion in itself. Rosalind Galt in

Pretty. Film and the Decorative Image (2011) writes that the rhetoric of cinema 'has

consistently denigrated surface decoration, finding the attractive skin of the screen to be

false, shallow, feminine or apolitical.' [1] Galt argues that in cinematic critique, truth and value

is found in the uglified image, and pretty films are less politically valued. Galt discusses how

the pretty image - surface, decorative detail and colours - is associated with the feminine.

Western history, since Plato, has seen this as deceptive and has treated it with suspicion,

associating it with witch like tricks and charms. Galt discusses how Plato connected the

untrustworthy image with the deceptive woman. These associations have carried on

throughout the history of Western aesthetics, including Kantian aesthetics. Galt argues how

Neo-classicists, such as J. J. Winckleman, placed emphasis on purity, simplicity and linearity,

basing these values on the masculine European body, devaluing 'the non-white, the non-

masculine, and the female.'[2] In the Renaissance *colore* (colour) was relegated to the

secondary role of emotion and pleasure, whereas *disegno* (drawing), 'came to figure the

---

[1] Galt, R. *Pretty. Film and the Decorative Image* (New York: Columbia University Press, 2011), 2.
[2] Galt, R. *Pretty. Film and the Decorative Image*, 242.

masculine and meaningful aspect of reason in art'.[3] *Chorine* aims to test out the creation of sensuous affect and pleasure in the film's aesthetic image.

Galt argues that these aesthetics and hierarchies of value of Western history continue on into film criticism. An example of this is Siegfied Kracauer's criticism of Powell and Pressburger's *The Red Shoes* (which I discuss further later in this chapter) for its 'luscious colour schemes which have all the traits of stage imagery. Disengaged creativity that drifts away from the basic concerns of the medium'[4]. This quote thus implies that fantasy and colour in cinema are seen as feminine and shallow and lack connection to anything real or of value. Galt cites Jacques Aumont, who outlined the modern cinematic vision in terms of painting, as 'the shift from the picturesque *ébauche*, or composed study, to the nineteenth- century *étude*, the modern glance that captures an impression of reality'.[5] Gant argues that the *etude*, an active image is seen as masculinising and the composed pictorial pretty image, the *ébauche,* is seen as not modern and not cinematically valuable. In *Chorine* I explore such a composed image with a static camera, and within the frame the slow motion water has heightened nature and the body so that the image perhaps becomes something else, more of an image of the mind's eye (which I will discuss later). This sense of a still and moving film image also evokes an intermediality between past and present, which I will discuss later. Just as Galt argues in *Pretty,* I propose the *pretty* feminine image in *Chorine,* as one that could offer value and meaning, and not something that is false or deceptive. Galt argues that prettiness could be a counter, a subversion, to the dominant Eurocentric film aesthetics. Galt writes that even feminist queer theorists exclude the decorative *feminine* image.[6] The *feminine* and its symbolic imagery is used in the practice as a form of subversion, in order to valorise the female body, to go against the straight masculinist line of linearity, purity and 'truth', which in itself could be a political act. *Chorine* tests out different visualities in film through texture and camera composition, exploring a

---

[3] Galt, *Pretty. Film and the Decorative Image*, 42.
[4] Galt, *Pretty. Film and the Decorative Image*, 45.
[5] Galt, *Pretty. Film and the Decorative Image*, 65.
[6] Galt, *Pretty. Film and the Decorative Image*, 238.

possible female embodiment and subjectivity, rather than this classical aesthetics based on the white male body. Galt writes that, 'modern pretty films invite us to look otherwise at the aesthetic image and to open up the valuable potential of "feminine" forms to political critiques beyond the scope of representations of women. From a feminist perspective, it is imperative to interrogate the rejection of colourful, foreign, and non-masculine bodies that underlies neoclassicism's aesthetic of simple and linear forms.'[7]

In *Chorine*, it could be argued that the evocation of interiority is placed on the outside – on the visual surface of the film, perhaps moving away from the binary notions of inside and outside, body and mind. Galt cites Judith Butler's concept of the 'political potential of the surface'[8] and her anti-depth epistemology as one that counters the iconophobic model that finds surface to be inferior and deceptive. Butler's theories of gender performativity deconstruct binaries of surface and depth, sex and gender. Thus surface could be where identity is instituted, therefore the surface also has value and could display subjectivity. My thesis comes from a non- binary standpoint, proposing a uniting of body, mind and surface. The work comes from the position of a identity that is felt and maintained continuously in the body, with this bodiliness being explored through this 'surface' of film. In *Chorine,* the layers on the surface of the film - of the movement of the slow motion water and light on the garden and the body, intend to create the effect of being part of the interior body and further a visuality of interiority. The bodily sounds on the soundtrack also bring the inside of the body to the outside. Both sound and interiority could be seen to be embodied on the surface of the image through the conduit of the female body. I will continue to discuss surface through exploring the textures of the film later in my discussion of the haptic.

---

[7] Galt, *Pretty. Film and the Decorative Image*, 249.
[8] Galt, *Pretty. Film and the Decorative Image*, 264.

Intimate Time - Exteriorising an Inner Landscape [9]

In *Chorine* I tested out the filmic technique of slow motion in an attempt to evoke visually a sense of an interior space-time. I experimented with evoking this notion through exploring the idea of an invisible space and time made visible to the camera, to test out the idea of visualising an inner perception of time, rather than a visible 'reality'. Gilles Deleuze in *Cinema I, The Movement Image*, in referring to the underwater scene in Jean Vigo's *L'Atalante* (1934), wrote, 'Finally, what the French school found in water was the promise or implication of another state of perception: a more than human perception, a perception not tailored to solids, which no longer had the solid as object, as condition, as milieu. A more delicate and vaster perception, a molecular perception, peculiar to a 'cine-eye'.'[10] The 'cine-eye' of the slow motion camera perhaps reveals this molecular perception.[11] In *Chorine,* I discover this molecular perception to be at play, where seconds are extended to become minutes and the water dissolves into particles around the body.[12] The sequences could be seen therefore to explore a molecular duration, with the frame of the camera containing that duration. Deleuze discusses Bergson's theories of movement and change, giving the example of sugar particles dissolving inside a glass of water.[13] Deleuze writes, 'Movement is a translation in space. Now each time there is a

---

[9] Sally Potter, said of Virginia Woolf, in an interview with her about her film *Orlando* (1992), that Woolf wrote Orlando to try to 'exteriorise the inner landscape.' Interview with Sally Potter in *Orlando* DVD (Artificial Eye).

[10] Deleuze, G. *Cinema I: The Movement – Image*, trans. Hugh Tomlinson and Barbara Habberjam (London and New York: Bloomsbury Academic, 2013), 88.

[11] Maya Deren wrote that: 'Slow motion is the microscope of time'. Deren, M. *Essential Deren. Collected Writings on Film by Maya Deren,* Ed: Bruce R. McPherson (New York: McPherson and Company, 2005), 101.

[12] Laura U Marks writes about the concept of the interval which evokes this sense of an enlargement of space-time, 'But, as Bergson argues, the wider the interval between perception and action – the more time you absorb the perceived world from your given perspective – the more of the universe you can perceive.' Marks, L U, 'Thinking like a Carpet: Embodied Perception and Individuation in Algorithmic Media', *The Cinema of Sensations,* Ed. Petho, Á. (Newcastle: Cambridge Scholars Publishing, 2015), 17.

[13] Deleuze writes, 'That the movement of translation which detaches the sugar particles and suspends them in the water itself expresses a change in the whole, that is, in the content of the glass; a qualitative transition from water which contains a sugar lump to the state of sugared water.' Deleuze, G. *Cinema I: The Movement – Image*, 10.

translation of parts in space, there is also a qualitative change in the whole.'[14] Like

Bergson's sugar dissolving inside a water glass, the movement of the water in *Chorine* is

changing the whole. A molecular change is taking place when the water covers the body,

and this movement is being symbolically ushered in by the gestures of the dancer. Thus,

the slow motion movement in *Chorine,* a re-envisioning of time and space*,* I propose,

could usher in a change, and, thus, perhaps can symbolise a becoming female

subjectivity. Andrei Tarkovsky wrote of time that, 'the link of cause and effect, in other

words *the transition from one state to another*, is also the form in which time exists, the

means whereby it is materialized' (my italics).[15] I propose that Bergson's movement of

the sugar cube in the glass is akin to this transition from one state to another, from a

being to a becoming.

Becoming

In *Chorine* I propose a becoming, motile female subjectivity in the spatio-temporality of

the *retouche.* Elizabeth Grosz discusses notions of sexual difference, becoming and

nature. Grosz sees in Charles Darwin's observations of barnacles a dialogue on sexual

difference that ties in with Irigaray's writings. Grosz writes that Irigaray is seeking to

explore a new conception of nature, different from Western Philosophy, that 'sees in

nature itself the site of productivity'[16] I would argue that the cyclicality of nature echoes

the circularity of the *retouche*, in contrast to a point of origin or departure in the boy's

subjective spatiality of the *retour or fort da,* that I discussed in Chapter One. Irigaray

views patriarchal capitalism as only seeing in nature resources to be conquered and

material to be converted into property. Irigaray's nature is that is of least two and never

---

[14] Deleuze, *Cinema I: The Movement – Image*, 9.
[15] Tarkovsky, A. *Sculpting in Time*, (Austin: University of Texas Press, 1986), 59.
[16] Grosz, E. 'The Nature of Sexual Difference: Irigaray and Darwin,' in *Angelaki,* Volume 17, Issue 2 (2012), 74.

one, and a mode of becoming rather than a form of being. In the evolving sexuality of

barnacles, Grosz argues that sexual difference and the natural cultivating culture, is

played out. Grosz writes: 'The human itself is in the process of continual transformation,

even beyond itself. Sexual difference remains the most creative and powerful means by

which this transformation is brought about.'[17] Grosz argues that Darwin's work brings an

understanding of Irigaray that subjectivity is produced not only in language, 'but also in

terms of the biology of lived bodies, an open ended and dynamic sense of sexually

differentiated bodies that are always in the process of transmutation.'[18] It is this mode of

becoming in time that I seek to explore visually in the movement in and around the

female body, the transitioning between states - a mode of becoming and re-visioning that

can form a locus to explore a female subjectivity, seen through the molecular 'cine eye' of

the slow motion water, that appears to blend with the particles of the body (figure 7). In

this mode of becoming - the linking to nature and the elemental, femininity, to be female,

is in a process of change, spiralling from the past into the future through the micro and

the macrocosm. Irigaray's mode of becoming in nature also is one of circularity, of the

retouche, change through return and renewal and this is proposed through this motile

elemental space in *Chorine.* Grosz writes, 'Irigaray and Darwin have each, in separation

from each other, come to the point of commonness in which different bodies, divided

along the lines of sex, become the means for new natural and cultural relations, the road

to new forms of politics and new forms of life.'[19] I will discuss notions of becoming and

sexual subjectivity further later in this chapter.

In *Chorine*, I intended to test out the idea of water providing a metaphor for

interiority, and how the elemental could provide a vehicle to describe a landscape

of an interior flowing state. Water flows and is always becoming, changing and

---

[17] Grosz, E, 'The Nature of Sexual Difference: Irigaray and and Darwin', 89.
[18] Grosz, E, 'The Nature of Sexual Difference: Irigaray and and Darwin', 89.
[19] Grosz, 'The Nature of Sexual Difference: Irigaray and and Darwin', 90.

moving, and is in an ever flowing state of regeneration and circularity.[20] Landscape

and water can also be seen as a vehicle to allude to freedom, possibility and

becoming. Laura Smith discusses how Virginia Woolf saw landscape as a metaphor

for women's freedom and a vehicle to create a new space. Smith writes:

> It is through landscape, then, and particularly the sea, that Woolf is
> provided with the possibilities for a future self that is outside of existing
> societal bounds. These possibilities, which rebuff the cultural constructions
> of gender, are attached to the unknown and the wild. That is not to say that
> woman herself is wild or unknown – or that 'woman' equates any way with
> 'nature' - but rather that articulating a desire for women's sexual, social
> and artistic freedom depended on suggesting something that was not yet
> known.[21]

Here again, I see the notion of a language or subjectivity that is not yet fully known.

The ever - flowing flux of the sea and water can provide a vehicle to allude to

becoming subjectivities of gender.

Circular and 'Vertical' Moments in Space-Time

In *Chorine* I examine the notion of a female circular time to propose a subversion to a

phallocentric linearity. In her writings on notions of a feminine text from which to read

cinema, Annette Kuhn discusses Luce Irigaray's theories on a feminine language, writing

that 'whereas Western discourse - the 'masculine' – tends to limit meaning by operating a

linear and instrumental syntax, a feminine language would be more open, would set up

multiplicities of meanings'.[22] This openness of meaning evokes the idea of a non-binary

---

[20] 'The water swirling in your glass once filled the puddles where dinosaurs drank. From ocean to sky to land and back again, the same water has been quenching thirsts for millions of years'. Kelsey, E, *You are Stardust*, (London: Wayland, 2017).
[21] Smith, L. 'Thinking back Through our Mothers'. *Tate Etc* Magazine, Issue 42 (Spring 2018), 85.
[22] Kuhn, A. *Women's Pictures. Feminism and Cinema*, (London and New York: Verso, 1982), 11.

fluid elemental space to provide a space for the feminine.[23] Kuhn writes that the feminine

could be seen as 'subject position'[24] (rather than an essentialist account) and a

relationship to language which could be used as a subversion to 'dominant modes of

representation'[25] and discourse. This idea of the feminine as a place of possible subversion

to the dominant paradigm concurs with the notion that I am proposing in the thesis.

Kuhn's text sets up the notion of a non-linear spatiality in the feminine to enable

alternative readings of subjectivities and meanings.

This feminine 'subject position' to enable alternative paradigms and modes of

representation is seen in Rosi Braidotti's discussion of 'aion' time. In her essay, 'Of Bugs

and Women, Irigaray and Deleuze on the Becoming Woman', Braidotti's writes about time

in relation to the Hellenic and Deleuzian notions of 'Aion' and 'Chronos', with 'Aion'

symbolising a cyclical time, and, 'Chronos', symbolising a linear chronological time,

Braidotti writes about, 'an individual, intimate time (aion) and historical, external time

(chronos)'.[26] In my film, I am exploring visualising this 'intimate time' as a cyclical time.

Time is seen as a continuous circular flow, rather than on a linear motion of logic, where

past, present and future move simultaneously on this flow. This notion of fluidity could

mirror the water in *Chorine* continuously flowing over the dancer and in the looped

spatio-temporality of the installation, where I composed the sequences to operate on a

---

[23] This non-binary fluid space echoes Astrida Neimans' writings on watery bodies. Neimans writes that Irigaray's description of watery bodies, 'suggests a different kind of theory of sexuate difference – one of desirous becoming that cannot be tied to a binaristic logic of two'. Neiman, A. *Bodies of Water. Posthuman Feminist Phenomenology* (London and New York: Bloomsbury, 2017*),* 69. Neimans' *Bodies of Water* draws on feminist theories of subjectivity, particularly those of Irigaray, to examine a posthuman phenomenological examination of watery bodies. Neimans writes that 'watery bodies' (both human and non-human) provide a challenge to phallogocentrism and that rethinking embodiment as watery stirs up the dominant western paradigm of the body as autonomous.

[24] Kuhn, A. *Women's Pictures. Feminism and Cinema*, 11.

[25] Kuhn, *Women's Pictures. Feminism and Cinema*, 13.

[26] Braidotti, R. 'Of Bugs and Women: Irigaray and Deleuze on the Becoming Woman'. Eds: Burke, C, Schor, N and Whitford, M, *Engaging with Irigaray* (New York: Columbia University Press, 1994), 126.

circular timescape, developing on from the more traditional linear structure of *Ann in the Shower*.

 Virginia Woolf, in her diary in 1926, explores this inner landscape of time. She wrote:

> I am now and then haunted by some semi-mystic very profound life of a woman, which shall all be told on one occasion; and time shall be utterly obliterated; future shall somehow blossom out of the past. One incident – say the fall of a flower – might contain it. My theory being that the actual event practically does not exist – nor time either.[27]

Here the movement of the fall of the flower, which I visualise in slow motion, reveals both past, present and future. *Chorine* is attempting to depict this microcosmic moment of *being* and becoming in the world where the viewer sees fragments of the dancer's body stilled in time, with the motion of water, like the interior landscape, flowing continuously over her. Further, in her novel *Mrs Dalloway* (1925), Woolf wrote:

> She had reached the Park gates. She stood for a moment, looking at the omnibuses in Piccadilly. She would not say of any one in the world now that they were this or were that. She felt very young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on.

Here I see conjured up, in one arrested moment, the image of both past and present – through the reference to young and aged. The image of slicing through with a knife, takes one to the present, an almost tangible image of the present moment in time. The notion of being outside looking on, takes one to a pause in space and time. This moment is perhaps also evoked in *Chorine* where the viewer is looking from the outside at an image of a woman apparently arrested in time (yet still moving imperceptibly). The intended embodied effect of the haptic installation also attempts to bring the viewer inside of the image of space-time. I explore this intermedial space between motion and stillness further later in this chapter.

---

[27] Introduction to Woolf, V. *The Waves*, (Oxford: Oxford University Press, 1992). Written by Gillian Beer, xviii.

In Claudia Kappenberg's essay 'Film as Poetry' (2013) she discusses notions of affect in Maya Deren's films, which could relate to this notion in *Chorine* and *Mrs Dalloway* of a stilled sensory moment in space and time. Kappenberg discusses Deren's concept of a 'vertical' filmmaking, a cinematic visuality that delves into the dynamics and poetics of moments in space and time, as opposed to a 'horizontal' narrative and linearity.[28] Kappenberg writes that 'affect does not support linear processes or narratives',[29] and is akin to an arrested moment, a pre-linguistic realm, containing motion and sensations. *Chorine* also proposes to explore a non-verbal 'vertical' space-time and non-linear molecular moments of sensation and embodiment. It continues and develops further Maya Deren's concepts, by creating an immersive installation to explore these notions of space-time.

Chorine develops a further verticality by fragmenting the film sequences into separate scenes by presenting each sequence as a separate looped projection in the installation. This develops on the spatio-temporal enquiry from *Ann in the Shower* where each scene is edited in a traditional way - one after the other. The sequences in *Chorine* are viewed simultaneously in a non-linear framework and time-scape. Each sequence is also a different view in distance (going from a wide-shot to a close-up) from the body, which I propose could evoke an examination and a re-envisioning of the body and its spatiality in time and space. This notion of fragmentation develops my discussion on Irigaray and her questions of fragmentation in visual art from Chapter One. I would argue that perhaps this fragmentation in *Chorine* does not represent a dereliction of the subject, as the subject is presented within the space of the *retouche*, a motile circular space of becoming,

---

[28] Deren said, "the poetic construct arises from the fact, if you will that it is a "vertical" effect of a situation, in that it probes the ramifications of a moment, and is concerned with its quality and its depth. . . A poem, to my mind, creates visible or auditory forms of something that is invisible, which is a feeling, or the emotion, or the metaphysical content of the movement." Extract from a symposium, *What is Poetry* in 1953. Quoted by Kappenberg, C. 'Film as Poetry', in *The International Journal of Screendance*, Volume 3 (2013), Parallel Press, The Ohio State University Libraries, 104.
[29] Kappenberg, C. 'Film as Poetry', in *The International Journal of Screendance*, Volume 3 (2013), Parallel Press, The Ohio State University Libraries, 106.

rather than a space of dereliction caused by the disintegration or a falling apart of the subject (like the falling down of the little girl in response to the absence of her mother discussed in the discussion on the *retouche* in Chapter One). I discussed that the death drive is part of the process of gaining subjectivity – breaking up forms to enable something new and create. Here in *Chorine* I propose that the woman is perhaps presented with a representation of herself, breaking up forms in order to enable a space of creation and becoming.

Claudine Hermann also proposes a need to fragment space and time to discover a female subjectivity. In *Women in Space and Time* (1976) Herrmann discusses the way space in the western world designates hierarchy, writing that, 'Men's time is, in effect, just another system'.[30] Herrmann writes about the different experience of time and space for man and woman in Western culture. Herrmann discusses how women deal with mental and physical space, writing that women for centuries have been cut off from space and 'subjected to time, without any means of recuperating it through action'.[31] Herrmann goes onto write, 'Time and Space respond to the mind's rhythm, which is at one with the biological rhythm of pulsation such as the circulation of the blood and nervous response. Time and Space no longer participate in the artificial continuity imposed by social life, but in a reality that is simply that of intimate life.' This space-time could evoke the 'aion' time, an interior space. This rhythm of pulsation of the body – an internal rhythm of time and space, I propose to generate through the soundtrack that I edited of immersive visceral interior-like textural sounds of underwater and dripping water.

---

[30] Herrmann, C. 'Women in Space and Time', in *New French Feminisms: An Anthology*, eds. Isabelle de Courtivron and Elaine Marks, trans. Marilyn R. Schuster (New York, University of Massachusetts Press, 1981), 172.
[31] Herrmann, C.'Women in Space and Time', 170.

The notion of a culturally imposed linearity to time is also explored in Herrmann's writings. Herrmann calls for a female language to innovate time and space by changing its structure and linearity, writing:

> It follows that in order to recuperate the indispensible and complementary lost function, woman must provide another division of time and space, refusing their continuity, fragmenting them into moments and places that are not linked together, in such a way that each is a sort of innovation in reference to its temporal or geographical context. Her life – and her work, in the case of Virginia Woolf – often resembles an archipelago, as series of little islands that point toward an uncharted sea and that the waves conceal and reveal at whim.[32]

Here, I see echoed Cixious' notion of 'jumbling the order'[33] up of space-time, rebelling against the standard Western linear phallocentric order. It also suggests the notion of an uncharted unknown land for the future of female subjectivity, which echoes Irigaray's theories of the need for a different mode of temporalisation for the female imaginary and for notions of a becoming subjectivity. This mode of temporalisation is described by Irigaray as not being totally known, and therefore there is a need to find it in the spaces in-between, in fragments of the present imaginary. The image in *Mrs Dalloway* of the cutting up of a moment in space and time - 'She sliced like a knife', evokes a fragmentation. In *Chorine* there is no narrative – the images are like fragments from a larger narrative or whole. Each sequence depicts a single gesture, stilled and zoomed in on, in order to magnify and un-peel the moments.[34] Virginia Woolf herself saw how film could visualise interiority and different modes of temporalisation. Laura Marcus in *The Tenth Muse (2007)* wrote that Woolf saw film's 'potential for forms of intense

---

[32] Herrmann, C. 'Women in Space and Time', 172.
[33] Cixous, H. 'The Laugh of the Medusa', L'Arc, (1975), 49. Translated and cited by Nancy Kline in Herrmann, C. *The Tongue Snatchers*, (University of Nebraska Press: Lincoln and London, 1989), ix.
[34] The idea of 'un-peeling' time I have taken from this quote: "Her most mortal enemy then is time . . . she prefers to deny it or to *peel* away the scales, passing moments, like Virginia Woolf, or to protect herself by forgetting – even pathologically – like some of Marguerite Duras' heroines" Herrmann, C 'Women in Space and Time', *New French Feminisms: An Anthology*, eds. Isabelle de Courtivron and Elaine Marks (New York, University of Massachusetts Press, 1981), 171.

visualisation and for radical transitions in time and in space.'[35] In *Chorine,* these

fragmented and circular filmic temporalities are proposed to see if they can explore a

counter time to subvert a phallocentric linear time, in order to evoke and find spaces for

a female space-time. This develops on from the enquiry in *Ann in the Shower* in its use of

further techniques to cut up and fragment space and time. This aims to take the image of

fragmentation away from a voyeuristic or fetishised female body, but into a 'vertical'

counter time through separate projections in an installation.

In a documentary about her life, Maya Deren was recorded as saying about her work: "I

think they are the films of a woman and I think that their characteristic time quality is

the time quality of a woman... Time is built into her body in the sense of becomingness . .

. I think that my film is putting the constant stress on metamorphosis."[36] In Deren's work

this time quality emerges in dance and gesture, through dance an alternative timescape,

a counter to narrative could be explored. Sophie Mayer discusses that Deren and Jane

Campion, 'foreground dance as a counter strategy that, like narrative, moves through

time and moves the body'.[37] Dance moves the body through time. Mayer writes that they

use dance 'to foreground the female body not as an object of the gaze'[38] but as a way to

control the seduction inherent in the frame, to subvert and disperse the gaze. Through

this enquiry therefore, perhaps in *Chorine* the gestures of dance combined with the

movement of water could propose a counter time to disperse such a gaze. Although as

the dancer does not appear to move, this notion in reference to more apparent

movement, I propose to explore in the next film to test out this line of enquiry further.

---

[35] Marcus, L. *The Tenth Muse*, (Oxford: Oxford University Press, 2007), 11.

[36] Kudlàcek, M. *In the Mirror of Maya Deren*, (2001), DVD.
Also part quoted in Mayer, S. 'If I can't dance, it's not my revolution!: Tracing the Revolutions of Maya Deren's dance in Jane Campion's *In the Cut'*, in *The International Journal of Screendance*, Volume 3 (2013), Parallel Press, The Ohio State University Libraries, 31.

[37] Mayer, S. 'If I can't dance, it's not my revolution!: Tracing the Revolutions of Maya Deren's dance in Jane Campion's *In the Cut'*, in *The International Journal of Screendance*, Volume 3 (2013), Parallel Press, The Ohio State University Libraries, 25.

[38] Mayer, 'If I can't dance, it's not my revolution!: Tracing the Revolutions of Maya Deren's dance in Jane Campion's *In the Cut'*, 25.

My intention was to test out whether one could create a different kind of lens and visuality, away from an objectification, to represent the female body through a hapticity in the slow motion water. However the idea that the gestures of dance could also counter such a vision, I have discovered through this process of research.

Fairy Tales

I now turn to exploring the association with fairy tale in my practice in order to explore other conceptions of space-time, and also to examine representations of women with notions of transformation, fantasy and darkness. The female figure in *Chorine* is intended to be abstract, representing a figure more akin to an archetype or symbol, in order to be a conduit to re-vision and recuperate symbolic images of women and a female genealogy to facilitate a journey of becoming. This sense of an archetypal female figure could also evoke the figure in a fairy tale – the quester. According to Marina Warner, [39] the structure in a fairy tale consists of the female figure, the quester, who goes on a metaphysical journey, in order to arrive at a transformation, the quester is someone making a search or inquiry for something. The female figure in *Chorine* encounters a metaphysical space, exploring time and a transformation, perhaps searching and inquiring into a female subjectivity and a becoming. The questers often confront manipulations in space and time which is explored in *Chorine* in the encounter with the slow motion water. In her novel, *Possession* (1990), A. S. Byatt refers to the different conceptions of time in fairy tales and ancient religion, 'He said that the druid religion as he understood it had the mysticism of the centre – there was no linear time, no before or after – but a still centre… But in Brittany a man could fall down a well and find himself in a

---

[39] As discussed by Marina Warner in her talk at Zabludowicz Collection, London. 6th July, 2018.

summer land of apples.'[40] The well, a place of water, is used as a vehicle for the metaphysical journey. Here, I see a connection between an imaginary fairy tale time and the notion of a spiral of time and space, a circular time, both going against a linear space-time.

On the soundtrack, I edited in a sound of the bell to add an auditory circularity – and to also evoke further a sense of fairy tale by taking the viewer to another more enchanted, invisible place. I also used the sound of the bell to reference the Breton myth of Ys that A.S. Byatt refers to in *Possession*, where the reference is made to the sound of the bells of churches heard underwater. I also used the sound of the bell to refer to an early use of sonar in the nineteenth century where bells were placed underwater next to lighthouses as a warning for ships. Sonar, being a form of vibration and movement that is effected by speed, is another entity, like the slow motion water, that cannot be seen or heard by normal perception. In my use of sound in *Chorine*, I also invoke an internal and visceral pulsation through the use of underwater sounds that mimic interior sounds of the body - the sounds of blood pumping through the body and the sounds that can be heard on a sonogram inside the body. I created a visceral circular rhythm through the repetitive sounds of sonar and a bell.

Another fairy tale like encounter in time and space is evoked in *Chorine* in the sequence of the displaced hands (figures 7 and 8) against a dark mysterious background, with the glass- like slow motion water droplets dripping off the dancer's hands. From viewing this imagery I see evoked another passage from *Possession.* I use literature as an inspiration to my artistic language and work,

---

[40] Byatt, A.S. *Possession*, (London: Vintage, 1990), 364

providing material in exploring invisible and metaphysical worlds. A.S. Byatt

writes:

> Have you remarked, where a fast –flowing stream comes to a little fall, how the racing water becomes glassy smooth and under it the long fine threads of the water-weed are drawn along its still-seeming race, trembling a little, but stretched out in the flow? So under the surface of the thick glass lay a mass of long gold threads . . . But then between the fonds he saw a face, the most beautiful face he could have dreamed of or imagined, a still white face, with long gold lashes on pale cheeks, and a perfect pale mouth. Her gold hair lay round her like a mantle, but where its strands crossed her face they stirred a little with her breathing, so that the tailor knew she was alive.[41]

In this image of the sleeping princess there is evoked a dynamic between stillness

and motion, a woman almost frozen in time. The image of the death- like sleeping

princess also brings up the question of fantasy in fairy tales and in *Chorine.* In the

ballet of *The Red Shoes* the dancer enters into a realm of a destructive fantasy. The

seduction of the red shoes represents an unachievable fantasy space that leads to

her death. The fairy tale like element of *Chorine*'s imagery perhaps also evokes this

dialogue on fantasy. The questers in fairy tales often encounter this dynamic

between the feminine, fantasy and death. Sophie Mayer writes about how the

sensual feminine (and gestures of dance) in Jane Campion and Maya Deren's films

are offered up as a challenge to masculine violence and threat. In Campion's film *In

the Cut* (2003)(and also in *The Piano*) there are moments of sensuality and

feminine pleasure placed alongside scenes of male violence (often presented in a

fairy tale like way), such as the pleasure filled scene of blossom sensuously falling

haptically over Jennifer Jason Lee's character as she stands in a garden. Mayer

writes, 'Campion's film is insistent on both the grace and the vulnerability of

embodiment, on how being open to the sensual world also leaves one open to the

---

[41] Byatt, A.S. *Possession*, (London: Vintage, 1990), 63.

invidious violence of those who are threatened by openness.'[42] Therefore, one could argue that feminine images of sensuality and embodiment can offer up a subversion to a patriarchal masculine world. Like a fairy tale, *Chorine* juxtaposes images of prettiness and romance with images of more darkness and uncanniness. The immersive installation of *Chorine* (figure 9)*,* which I will discuss further later*,* shows all five films at once, where these contrasts can be seen simultaneously, the sequences reading with and against each other.

Figure 9. *Chorine*. Sequences assembled together for a mock-up installation view.

Figure 10. Fountain Scene in *Innocence* (2004). Directed by Lucile Hadzihalilovic. Accessed: 14th June 2015. (Original source of image cannot be found, but image can be found here: http://www.screeningthepast.com/2013/09/innocent-when-you-dream-affect-and-perception-through-lucile-hadzihalilovic's-innocence/#lightbox[4513]/1/)

---

[42] Mayer. S. 'If I can't dance, it's not my revolution!: Tracing the Revolutions of Maya Deren's dance in Jane Campion's *In the Cut'* in *The International Journal of Screendance*, Volume 3 (2013), Parallel Press, The Ohio State University Libraries, 27.

Liminality

In the spatiality of the slow motion water moving over the body, I attempt to explore the

interval between inside and outside, invisible and visible, in order to discover spaces to

explore a possible locus for a female imaginary. This space proposes to explore a sense of

liminality, intending the water to act as a threshold and a transitional state. In this notion

of a threshold, I see evoked this passage from *Possession:*

> That there are many stages, and this life is one, and that many worlds exist
> simultaneously, round and about each other, interpenetrating perhaps here and there.
> So that in uncertain areas – the dark of night, or sleep, or the curtain of spray where
> the solid earth meets the running ocean, which itself is a threshold of death for men
> who cross and re-cross it – messengers might hover between states. [43]

The water in *Chorine* proposes to explore this fairy tale space-time of the 'curtain'

of spray, an imaginary invisible world - a different dimension of space and time

and the threshold between solid and liquid, exteriority and interiority. This extract

also explores how water can function as a transformative form between such

states, forming inspiration to my practice in its enquiry into alternative spatio-

temporalities to represent a female imaginary.[44]

In *Chorine* the images of the open hand (figure 6) and of the dancer gesturing to

the sky (figure 4) appear to be ushering in something, evoking notions of ritual,

with her body acting as a kind of mediator to a threshold. As I discussed in Chapter

One, referring to Mary Douglas' writings in *Purity and Danger*, immersion into

water acts as a transitional state. Therefore, the dancer acts as the bearer of the

---

[43] Byatt, A.S. *Possession.* (London: Vintage, 1990), 364.
[44] In Andrei Tarkovsky's *Mirror* (1975) we see the slowed down image of a woman washing her
hair, her hands and arms moving slowly, highlighted against a dark background, her body acting as
a threshold. In this scene, I see an image of a threshold of space-time in the dissolving crumbling
away of the walls behind her.

transitional state, a state, also, between past, present and future. I explore a play

between past and present: literally, in the dancer re-visioning the gestures of

Isadora Duncan, combined with the slow motion contemporary technology of the

twenty first century; and, metaphorically, in the slowing down of time. In Lucile

Hadzihalilovic's film *Innocence* (2004) water acts as a liminal state between

childhood and adulthood. The culmination of the film ends with schoolgirls playing

in a fountain (figure 10). The girls enact a kind of ritualistic dance of the ushering

in of their womanhood. The water forms a way of representing their interior state

and also acts as a kind of discharge for their interior turmoils and developing

subjectivity. This ritualistic play echoes Mary Douglas' words, 'Ritual recognises

the potency of disorder. In the disorder of the mind, in dreams, faints and frenzies,

ritual expects to find powers and truths which cannot be reached by conscious

effort.'[45] Like the quester in a fairy tale, the dancer in *Chorine* is going on a journey

of discovery seen though the ritual like gestures reaching out to the elemental and

to time and space. In the next film, *Technological Tornado Woman*, I intend to

develop further notions of ritual in exploring other movements with the body.

Slow Motion and Stillness

In the high-speed camera shots, I composed a static camera shot to film the slow motion

water in order to test out a dialogue between motion and stillness.[46] In the sequences in

---

[45] Douglas, M. *Purity and Danger*, (London: Routledge, 1994), 41.
[46] Bill Viola's video installation work also uses slow motion and elements of tableau vivant. Viola's work differs to mine in that, amoungst other facets, my work is more concerned with evoking an interiority in the image and for the viewer. The embodied images of *Chorine* intend to leave space for the viewer's interiority through the use of more abstract figures and haptic techniques. My work is also concerned with the aesthetics and construction of the feminine and a female space which is not related to Bill Viola's work.

Chorine, the dancer appears still with the only movement being the slow motion water. In the close-ups of the hands (figures 7 and 8), the water has more tangible movements, seen in the individual droplets of water dripping off the hand. In *Death 24 x a Second* (2006)*,* Laura Mulvey writes, 'while movement tends to assert the presence of a continuous 'now', stillness brings a resonance of 'then' to the surface.'[47] [48] I propose then that slow motion could be seen to function as the movement between present and past, movement and stillness. Slow motion could evoke a kind of sensory experience and desire for then and now, visualising a poetic mingling of past and present simultaneously, evoking an almost exquisite feeling of loss in the longing to grasp time, the past and the present, in which this desire cannot ever be fulfilled.

I propose that in *Chorine* slow motion enacts a transformation from the visible to the invisible in order to explore a locus for a female imaginary. Béla Balázs wrote of slow motion that, 'such trick images show not just the object but also its transformation in our minds. Not just what happens to the object but also what happens simultaneously in us.'[49] Christopher Frayling said that the use of slow motion in Jean Cocteau's *La Belle at la Bête* (1946), moves the film into a 'metaphysical register.'[50] In *La Belle at la Bête*, the slow motion is used to denote a passageway and enchantment into a fairy tale dream world. This also echoes the use of slow motion and the movement of the female body in *The Red Shoes.* Both use slow motion as the marker of the passageway between visible and invisible worlds. Laura Mulvey said of *The Red Shoes*: 'These themes, movement and stillness, dance and death, are central to the ballet of 'The Red Shoes' itself. When the red shoes force the heroine to dance, the cinema takes over from the stage, shifting gradually

---

[47] Mulvey, L. *Death 24 x a Second* (London: Reaktion Books, 2006), 13.

[48] Mulvey's notion also echoes Gilles Deleuze's comments on the change of the conception of movement and form from 'privileged instants' to 'any-instant-whatever', that I referred to earlier in this Chapter, with Mulvey's reference to 'stillness' echoing the former and 'movement' echoing the latter.

[49] Balázs, B. *Early Film and Theory: Visible Man and The Spirit of Film* (New York: Berghahn Books, 1930 and 2010), 169.

[50] DVD Commentary from *La Belle at la Bête,* Jean Cocteau, (BFI DVD).

into a hallucinatory world in which the movement of the cinema merges with the movement of dance that can only stop with death.'[51] I intended the movement and stillness in *Chorine* to have the effect of evoking this dynamic between movement and stillness, present and past, particularly seen in the slight uncanniness of the hand shots combined with the dripping water.

The cinematic techniques in *The Red Shoes* contribute in creating the dream-like fairy tale world, with the movement of the dancer acting as the changer to that space, echoing Deleuze's words, of movement being 'a translation in space',[52] changing the whole. Walter Benjamin also suggests that slow motion extends the sense of movement, and writes that, 'And just as enlargement not merely clarifies what we see indistinctly "in any case", but brings to light entirely new structures of matter, slow motion not only reveals familiar aspects of movements, but discloses quite unknown aspects within them . . . Clearly it is another nature which speaks to the camera as compared to the eye. "Other" above all in the sense that a space informed by human consciousness gives way to a space informed by the unconscious.'[53] These texts propose the notion of the movement of slow motion moving the image into possible visualisations of interiority, therefore providing a locus to perhaps create a moving image for a female space-time. [54]

---

[51] Mulvey, L. *Death 24 x a Second* (London: Reaktion Books, 2006), 74.
[52] Deleuze, G. *Cinema I: The Movement – Image*, trans. Hugh Tomlinson and Barbara Habberjam (London and New York: Bloomsbury Academic, 2013), 9.
[53] Benjamin, W, 'The Work of Art in the Age of its Technological Reproducibility, Second Version' (1936) Eds. Michael W. Jennings, Brigid Doherty and Thomas Y. Levin. Trans. Edmund Jephcott and Harry Zohn. (Massachusetts and London: The Belknap Press of Harvard University Press, 2008), 37.
[54] Maya Deren wrote that, 'slow motion can be brought to the most casual activities to reveal in them a texture of emotional and psychological complexes'. Deren, M. *Essential Deren. Collected Writings on Film by Maya Deren,* Ed: Bruce R. McPherson (New York: McPherson and Company, 2005), 101. Other literature on slow motion includes: Campany, D, *The Cinematic (2007); Koepnick, L, On Slowness* (2014) and *The Long Take* (2017).

Tableau Vivant

In *Chorine*'s use of stilled poses, the notion of tableau vivant is explored. Isadora Duncan included held poses in her work, Deborah Jowitt wrote that Duncan, 'was drawn to figures in arrested motion, in poses suggesting action just completed or about to start.'[55] In exploring these gestures through still poses, as opposed to through movement in *Ann in the Shower*, *Chorine* proposes to re-vision them further through the use of this tableau vivant. The use of tableau vivant also evokes a sense of intermediality, with the work crossing spaces between painting and film, stillness and movement. Ágnes Petho writes that intermedial images in cinema invite the viewer 'not to a narrative decoding but to a kind of post-cinematic contemplation between individual frames and scenes.'[56] *Chorine* explores this post-cinematic view with the 'slowness' of each fragmented scene, proposing to induce a kind of immersion and thus a reverie. The immersive installation set up of *Chorine* (figure 9) also pushes further this notion by separating out the sequences into individual projections. Intermedial images often contain re-inscriptions of a medium as a form in the form of another medium which is also played out in *Chorine* in its re-visioning of dance into an immersive film installation. Cinematic intermediality creates images as corporeal, sensory experiences and, according to Brigitte Peucker, this is experienced particularly in tableau vivant in cinema where 'the bodily sensation is accentuated, animating the otherwise more abstract image and eliciting a direct, corporeal and emotional response from the viewer'. [57] As I argued above, the dialogue between stillness and motion in *Chorine* aims to create a heightened sensory awareness, the stillness encouraging a reverie and embodiment in the viewer.

---

[55] Jowitt, D. *Time and the Dancing Image*, (Berkeley and Los Angeles: University of California Press, 1988), 84.
[56] Petho, Á. *Cinema and Intermediality. The Passion for the In-Between*, (Newcastle: Cambridge Scholars Publishing, 2011), 6.
[57] Petho, Á. *Cinema and Intermediality. The Passion for the In-Between*, 44. Petho is quoting Brigitte Peucker, *The Material Image. Art and the Real in Film*, (Palo Alto: Stanford University Press, 2007).

Ágnes Petho writes that tableau vivant in cinema exists in the 'terrain of liminalities'[58] by operating on a threshold between narrativity and non-narrativity, movement and still image. Lynda Nead in *The Haunted* Gallery. *Painting, Photography, Film c. 1900* (2007) writes that 'the essential nature and attraction of the tableau vivant performance was the constant and provocative oscillation between stasis and movement'.[59] This liminal space in *Chorine*, between movement and stasis, is developed further in the film installation (which I will be evaluating later in this chapter), and further pushed in the use of slow motion. The historical genre of the tableau vivant performance itself is an intermedial entity –existing between theatre and painting. This terrain in *Chorine* also operates on the liminality between the past and present in the dancer's re-visioning of historical poses, the dancer enacts the past through her pose. In the nineteenth century, a tableau vivant was a popular performance at circuses, vaudeville theatres and at home in parlour games (the tableau vivant poses were often re-creations of Greek statues and old paintings, so that the people at that time were themselves performing an act of re-envisioning). Isadora Duncan also re-envisioned the tableau vivant genre by including movement between the poses, which at the time was seen as shocking and indecent, Jessica Glasscock writes that, 'Duncan, unlike the stocking-clad women performing in both legitimate and indecent tableaux vivant, moved freely about the stage in between her poses – skipping, turning and smiling.'[60]

---

[58] Petho, Á. '"Housing" a Deleuzian "Sensation": Notes on the Post-Cinematic Tableaux Vivants of Lech Majewski, Sharunas Bartas and Ihor Podolchak.' *The Cinema of Sensations,* ed. Petho, Á. (Newcastle: Cambridge Scholars Publishing, 2015), 155.
[59] Nead, L. *The Haunted Gallery. Painting, Photography, Film c. 1900,* (New Haven and London: Yale University Press, 2007), 72. Nead also writes that tableau vivant acted as a precursor to film: 'Early nineteenth century tableaux were, in essence, reflections on the nature of movement, its diversity, suspension and anticipation, and in this way they looked forward to the playful and spectacular display of movement in the first years of film.' 74.
[60] Glasscock, J, *Striptease from Gaslight to Spotlight* (New York: Harry N Abrams, 2003), 65.

Petho writes that the tableau vivant in cinema plays with the performative aspects of the moving image, thematising 'complex relationships between image and body.'[61] This use of the tableau vivant in *Chorine* furthers my thinking in that it forms a dialogue on the performance of the construction of an image (as opposed to a deconstruction), exploring a bodily experience inside an image and its representation. Linda Mizejewski writes that female performance at the turn of century, including the showgirl, demonstrated, how 'the body itself operates as the material of history',[62] it staged a narrative of femininity. I experiment with the dancer in *Chorine* enacting inside this female narrative, in a genealogy of female representation, in order to explore a re-visioning of the feminine and the body's materiality through the moving image.

The Haptic

Palpable Time and The Materiality of Film

In the research I proposed to test out the idea of creating a form of haptic moving image to move away from objectified forms of representation, to produce a cinema of the senses of the whole body, with the aim of evoking a female subjectivity and interiority. In *Chorine*, I explored creating a materiality of the whole body from the perspective that the whole body acts as a sensorium.[63] I proposed to test this out through the textures and sensations of the slow motion water and through exploring the notion of immersion in the image, sound and

---

[61] Petho, Á. '"Housing" a Deleuzian "Sensation": Notes on the Post-Cinematic Tableaux Vivants of Lech Majewski, Sharunas Bartas and Ihor Podolchak.' in *The Cinema of Sensations,* ed. Petho, Á. (Newcastle: Cambridge Scholars Publishing, 2015), 157.

[62] Mizejewski, L. *Ziegfeld Girl*, (Durham and London: Duke University Press, 1999), 3.

[63] Susan Stewart writes that 'touch is dispersed throughout the body (hence impossible to pin down), its operations are immediate (there is no medium between the body and the touchable world), and, if the truth be known Tactus (touch) proclaims, every sense is a kind of touch.' Stewart, S. 'Remembering the Senses' in *Empire of the Senses*. Ed. David Homes, 59. (Oxford and New York: Berg, 2005), 56.

installation of the piece. This developed the exploration from *Ann in the Shower* by proposing to bring the body of the dancer and the viewer into an immersive haptical temporal spatiality.

In *Chorine,* the movement of the slow motion water proposed to create a haptic palpable time. Vivian Sobchack in '"Cutting to the Quick": *Techne, Physis*, and *Poiesis* and the Attractions of Slow Motion', wrote that the raindrops in the slow motion scene in Zhang Yimou's *Hero* appear 'palpable'. This quote evokes how slow motion brings a kind of visual tactility to the moving image. The slow motion water moving over the body in *Chorine* also brings an awareness of a sensory movement, in experiencing the 'movement of movement' the movement and body becomes tactile and 'palpable'. Sobchack writes that, 'Unlike the "freeze frame", and against the increasing accelerations of cinematic and social life, the operations and effects of slow motion visibly and sensually interrogate those accelerations in what seems a "revelation" – not of immobility or stillness, but of the "essential" *movement of movement* itself. Furthermore, this revelation of the essence of movement emerges correlatively with an *extended sense of time* – precisely what, today we feel we lack'. [64] The palpable water therefore could add another dimension and layer to the spatiality of the representation of the female body.

The shots that I directed in *Ann in the Shower* of a closeness to the body proved more effective in evoking a haptic visuality than the more distanced images of the body. Therefore, in *Chorine,* I explored methods that used wide shots of the body but that might still be able to also explore the haptic, by bringing on a materiality of the body that could create a mutality and embodiment (therefore not a distance between viewer and image). This materiality was tested out by creating textures and layers in the image. In figure 6, the particles of water create a texture moving all around the frame, mingling with the body and the air, surrounding and

---

[64] Sobchack, V. '"Cutting to the Quick": *Techne, Physis*, and *Poiesis* and the Attractions of Slow motion', in *The Cinema of Attractions Reloaded.* Ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 341.

caressing the skin of the body in space, appearing to almost mingle with the dancer's skin.

Giulliana Bruno writes that in film the 'visual has a texture',[65] she writes of, 'of surfaces rather

than images: to experience how the visual manifests itself materially on the surface of things,

where time becomes material space'.[66] In *Chorine* I proposed this notion of a visualisation of

time becoming material space through these textures of water and light seen in slow motion.

In the sequence in figure 7, the water is moving up in the foreground, and down in the

background – creating further layers to the image. Laura U Marks writes that, 'Optical visuality

depends on a separation between the viewing subject and the object. Haptic looking tends to

move over the surface of its object rather than plunge into illusionistic depth, not to

distinguish form so much as to discern texture.'[67] Therefore, the intention proposed of these

effects would be to create a textured visuality of the whole body that could remove an

objectified distance between subject and object.

Installation

In order to test out the aims and objectives of the thesis, I set up a trial immersive

installation of *Chorine* at Central Saint Martins, London.[68] I will now discuss the feedback I

received and gleaned myself from this. I projected the images large and played the sound

loud to test out engaging the viewer's body (figure 11). These large projections drew

attention to the importance of the hands in the sequences, showing that the image of the

hands play a significant role in the imagery of *Chorine*. With the projections placed together,

the hands and arms became larger than the dancer's body. The notion that the dancer was

---

[65] Bruno, G. Interview with Smith, M. *'Cultural Cartography, Materiality and The Fashioning of Emotion'*, in *Visual Cultural Studies*, Marquard Smith (London: Sage, 2008), 147.
[66] Bruno, G. 'Dressing the Surface', NECSUS (Autumn 2017), accessed 12th January, 2018. https://necsus-ejms.org/dressing-the-surface/
[67] Marks, L U. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (Durham, N.C: Duke University Press, 2000), 162.
[68] I also showed the work at *Spotlight 2016*, Central Saint Martins, *Revisiting the Gaze* (2017) conference, Chelsea College of Art and at a *Light* reading group (2018). However these events were not able to show the work in an immersive installation set up.

touching the water and the air came out to the forefront, the dancer also seemed to be catching the light and water with her hands. Viewing the slow motion water projected large brought to mind the moment when light shines on particles of dust in a room – one sees something not normally seen by normal perception, mirroring the water particles seen through the slow motion camera.

In setting up the installation, it came to the fore that the space needed to be intimate to engage the viewer, to be a closed in private space. The space needed to have cushions for the audience to sit on to enable them to relax and become immersed into the work. I also tried projecting the images next to each other (figure 12), however this created the effect of them being one image and I wished to explore the concept of fragmentation between each image, as I have already discussed. From viewing the installation I also realised that in the next film I needed to develop and test out more methods in the camera techniques to visualise an interiority (which I will elaborate on in the conclusion).

I asked the audience to fill out feedback forms at the end of viewing. One comment was that the piece, "didn't feel conformist – an objectification of women's bodies. Perhaps this is due to the stillness of the frame." My evaluation of this comment was that the static frame, combined with the haptic and material qualities of the image, succesfully created the effect of the image not being voyeuristic or fetishising, in contrast to the zooming in shots in *Ann in the Shower*, that I have discussed previously. This composition and haptic immersive effect perhaps also created the effect of more of an abstract eye of the camera, that implied less of a specific masculine look or gaze, perhaps addressing Laura Mulvey's comment about the notion of freeing the look of the camera in 'its materiality in time and

space.'[69] This feedback also led me to consider how to compose a moving frame/ camera in the next film that did not create this effect of voyeurism.

I received feedback that the installation did evoke a female subjectivity in the relation with the elemental. A further comment was that it suggested a re-generation through the immersive water, which I would argue suggested that my intention was successful to evoke notions of a transformation and a becoming through the body's ritual like gestures with the water. The suggestion of a "regeneration" implied that a sense of re-visioning of the past into the present was picked up on, though not much comment was made concerning the dancer's gestures. Therefore, in the next piece further enquiry could be made into methods of re-visioning Loie Fuller though film installation (the intention of the next piece). Another comment was that the installation read like a frozen time and that it was an "accordion of spatial registers." This comment suggested that the intention to evoke different modes of spatio-temporality and a dynamic between movement and stillness was successful. Further feedback was that the direction of the water was unusual which confounded the senses and created a sensuality. It was said that the direction of water in figure 8 plays with a distortion of time, in that the water has changed its direction from figures 4, 5, 6 and 7. These comments drew my attention to the fact that the movement of the water in the films could be seen as the marker of time and that the different directions of the water played with different conceptions of time in relation to the body. Therefore, from all this feedback it could be concluded that I was successful in the intention of the movement of the haptic water, combined with the framing of the dance gestures of the body, in dispersing notions of objectification by creating a counter space-time and alternative visuality.

---

[69] Mulvey, L. *Visual Pleasure in Narrative Cinema*, (Bloomington and Indianapolis: Indiana University Press, 1989), 26.

My own assessment of the installation was that I believed it to be successful in creating an immersive space of reverie, particularly in the relationship of the gestures of the dancer to the slow moving water around her body, the visceral sounds, and in turn the relationship of that large scale projection, with the body of the viewer in the space. I believe another state of perception was evoked in the witnessing of the slow motion water and a creation of immersive embodiment between these two bodies (the body in the film and the body of the viewer). The fragmentation of the slowed down sequences of different angles of the dancer's body worked to act as a kind of 'vertical' delve into the space-time of the moment. The installation did go towards the notion of breaking up of linearities of time and space in order to explore different spatio temporalities and visualities to re-vision the female body. As I mentioned before, I thought the work could go further in exploring other camera techniques and figurations to visualise and materialise an interiority and subjective space. Perhaps, the image of the dancer in *Chorine* might be a barrier in the aim of evoking an interiority due to her obvious specificity and figuration. Therefore in *Technological Tornado Woman*, I intend to explore a more ambigous figure in the image, with the aim of creating more of an interior space for the viewer. This perhaps might enable further immersion and embodiment into the image.

Figure 11. Test Installation of *Chorine*

Figure 12. Test Installation of *Chorine*

Immersion

Marks writes that haptic images create a mutality between viewer and image (rather than an

optical mastery), where, 'the viewer is more likely to lose herself in the image, to lose her

sense of proportion.'[70] A sense of immersion in *Chorine* was proposed through the slow

movement of the water and the visceral sound, presented in a large physical immersive

installation. The possibility of looking through water could also contribute to creating a form

---

[70] Marks, L U. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (Durham, N.C: Duke University Press, 2000), 184.

of immersion and reverie in the viewer, through an opening up of a space of interiority within. The intention was to embody the viewer within the sensations of the body on the screen. This notion could echo an extract from Jane Campion's film *Bright Star* (2009) about poetry. The actor playing John Keats says, "A poem needs understanding through the senses. The point of diving into the lake is not immediately to swim to shore but to luxuriate in the sensation of the water. You do not work the lake out, it is an experience beyond thought." I intend *Chorine* to function like this image of the lake, creating an experiential embodied effect of sensation in the viewer.

Figure 13. Loie Fuller's *La Mer* (1925). Taken from Garelick, R. K. *Electric Salome, Loie Fuller's Performance of Modernism* (Princeton and Oxford: Princeton University Press, 2007)

In a 2019 lecture Luce Irigaray said that act of the touch of hands between two, 'puts together' exteriority and interiority.[71] In *Chorine,* I intended to propose an immersion into the image, as well as through the installation set up, by also creating the sense of a

---

[71] These words were said by Luce Irigaray in her talk, "How Can we Keep Hoping for the Future", Institute of Contemporary Arts, London, 14th June, 2019. These writings are from the notes that I made of her lecture.

merging between inside and outside, blurring those binary relations. The slow motion sequences in *Chorine* of the woman surrounded by the water floating in the air, combined with the visceral bodily sounds, could be seen to evoke the sense of being immersed in the womb. I made *Chorine* when I was pregnant, and perhaps my visceral bodily state was somehow embodied into the filmmaking. The water particles, appearing almost like amniotic fluid, make the whole space part of the body. Thus, the whole of the space of the image could be seen to become a female space, with a womb like containment, merging inside and out. This echoes what Rhonda Garelick wrote of Loie Fuller and her performance *La Mer* (1925) (figure 13), in which Fuller draped a four thousand square meter piece of silk taffeta over the staircase of the Grand Palais, Paris. Fuller had seventy-five dancers performing under and over it creating the effect of the sea, manipulating air currents to make forms with the fabric, creating the effect of the fabric and the female dancers being one giant body, and the air currents being its breath. Garelick wrote that this piece was part of Fuller's 'insistent creation of inside-ness' and 'interiority.'[72] Garelick argued that in the performance of *La Mer,* Fuller enacts pregnancy and birth, with the dancers rising in and out of the fabric, and the body of the dancers in the fabric acting as a 'double' body to Fuller. This 'double body' could also be seen to be reflected in psychoanalytic terms, in the relationship between mother and infant. Laura U Marks writes that, 'we might argue that haptics draw on an erotic relation that is organized less by a phallic economy than by the relationship between mother and infant. In this relationship, the subject (infant) comes into being through the dynamic play between the appearance of wholeness with the other (mother) and awareness of being distinct.' She goes on to write, 'As Parveen Adams (1991) suggests, to define sexuality in terms of relation to the mother is also to understand it as organized around a basic bisexuality. This seems to corroborate a kind of visuality that is not organized around identification, at least identification with single figure, but that is liable, able to move

---

[72] Garelick, R. K. *Electric Salome, Loie Fuller's Performance of Modernism*, (Princeton and Oxford: Princeton University Press, 2007), 187.

between identification and immersion.'[73] Therefore the viewer's experience of watching *Chorine*, oscillating between identification and immersion, could be seen to mirror the actual subject matter of 'mother'/ woman in a fertile immersive space of water and sound. The immersive bodily sounds also contribute to create an intimate female internal space. This 'bisexuality' could also echo Luce Irigaray's *retouche*, a circular motile subjective space between mother and child.

Both Catherine Malabou (in her discussions of Irigaray) and Kaja Silverman point to a first initial state of the feminine of the girl and boy in relation to the mother. Malabou, sees Irigaray's text as exploring the 'first passion' of wonder as 'the opening to gender difference'. Malabou writes, 'The admiration of wonder is in fact structurally linked to the feminine in so far as it reveals the ontological opening as a *maternity* . . . The mother-passion, the first woman and the last passion (last because it is the most complete, the most accomplished), conditions all meetings between gender, whether they are different or the same. And so, because all subjects are able to wonder, all subjects are feminine.' [74] Silverman writes (in response to Freud and Irigaray):

> It is not, I would argue, that the phallic model fails to account for what is "morphologically" different about female sexuality, but that it fails to take into account the crucial role that the mother plays in the early history of subjectivity. Not only is her face the visual mirror in which the child first sees itself, but her voice is the acoustic mirror in which it first hears itself . . . It would thus be more correct to suggest that the little boy is "feminine" until his castration crisis than to suggest that the little girl is "masculine" until hers ... [75]

In both of these discussions, I see argued the notion of the creation of identity and subjectivity for all genders from the place of the feminine. The experience of wonder at the mother perhaps exists in the space of the feminine. This could be mirrored in *Chorine*

[73] Marks, L U. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (Durham, N.C: Duke University Press, 2000), 188.
[74] Malabou, C, *Changing Difference* (Cambridge: Polity Press, 2011), 13.
[75] Silverman, K. *The Acoustic Mirror. The Female Voice in Psychoanalysis and Cinema,* (Bloomington and Indianapolis: Indiana University Press, 1988), 150.

in this amniotic haptic like immersion of the water, sounds and the female body. The

spatiality of the feminine then could be seen thus, perhaps, as an alternative form of

exchange and visuality between subject and the filmic space. This spatiality is tested out

in the haptic filmmaking and installation, in the space of the *retouche*, moving between

identification and embodied immersion.

Underwater

Figure 14. Annette Kellerman, (approximately 1905). Taken from Gibson, E. with Firth, B. *The Original Million Dollar Mermaid*, (Australia: Allen and Unwin, 2005).

In *Chorine*, the proposal of a female space of immersion is tested out in the effect of the performer almost appearing to be underwater, created through the slow motion water and the underwater sounds. In the choreography of *Chorine*, I explored re-visioning the gestures of Annette Kellerman, exploring her gestures through a different vision in an immersive film installation, such as in figure 14, where like in *Chorine* the hands are reaching out to space and nature. In the research, I looked at underwater female performance on film and the stage to research how this different space operates, as I also initially intended to film underwater as part of the practice research. Annette Kellerman was a water tank performer at the turn of the twentieth century who performed on stage in vaudeville shows and starred in silent films, such as *Venus of the South Seas* (1924), and *Daughter of the Gods* (1916). Kellerman, according to curator Joanna Gilmour, was a 'potent embodiment of modern femininity' and, like Loie Fuller, was very much in control and the director of her own performance. [76] Kellerman performed incredible feats underwater, such as in *Venus of the South Seas*, where we see her reading a book, blowing a trumpet and looking into a hand mirror. In Jayne Parker's film *Crystal Aquarium* (1995), the female character drinks a bottle of milk underwater echoing these vaudeville acts.

---

[76] Gilmour, J. *National Portrait Gallery Australia*, accessed 1st February, 2020, http://www.portrait.gov.au/site/exhibition_subsite_exposure.php

Figure 15. Annette Kellerman. Taken from https://pioneerwomen.com.au/collection/herstory-archive/kellerman. Accessed 1st November, 2019

As I have discussed, in *Chorine,* I experimented with techniques to visualise the notion of the whole of the space becoming an expression of female interiority by the merging of inside and outside, and the idea of an immersion into this space. I used the slow motion water, the sound and the effect of the light around the dancer to create this effect. In *Venus of the South Seas*, we see Annette Kellerman dive into the water (in some of her vaudeville tank shows she would dive into the water wearing a mermaids tail with her feet tied together), once inside the water the camera operates in a different dimension of time and space. This gesture of the dive into the water (figure 15), which the performances would nearly always commence with, acts as a kind of marker for the journey from outside to inside. The space of the water inside the water tank functions as a contained internal

space where the performer reaches out by gesture from inside her body merging with the water in the space. The gestures of the dancer in *Chorine* intend to visually join the body to the watery space around her, merging and dissolving the boundaries between her and the space. We also see this dive in the *By a Waterfall* sequence (figure 16 and 17) in Busby Berkeley's *Footlight Parade* (1933) and in Esther William's water ballets (figure 18). In the sequence in *Footlight Parade*, we see tens of female dancers diving into the water in a kind of watery sensual pleasure-filled abandon, we see their bodies swimming in different directions over and under the water structuring the space of the frame. Both Kellerman, the dancers in *Footlight Parade*, and Esther Williams re-create the space of the frame into a female space of flowing joyful movement. These scenes of flowing movements merging inside and out echoes what Felicia McCarren wrote about Loie Fuller in her essay, '"The Symptomatic Act" Circa 1900: Hysteria, Hypnosis, Electricity, Dance', 'Fuller's work de-anatomizes femininity, redefining it as movement rather than structure.'[77]

---

[77] McCarren, F. '"The Symptomatic Act" Circa 1900: Hysteria, Hypnosis, Electricity, Dance' from *Critical Inquiry* (Summer 1995), 771.

Figures 16 and 17. Stills from 'By a Waterfall' from *Footlight Parade* (1933). Directed by Busby Berkeley. Screen Grab. Accessed: 14th June 2015. Original source not found, but the sequence can be viewed here: https://www.youtube.com/watch?v=FRqcZcrgPaU

Figure 18. Esther Williams in 'A Water Ballet', Pye, M. *Ziegfeld Follies,* Minnelli, V. (1945). Accessed: 22nd January 2015. https://www.flickr.com/photos/23879054@N00/3100106235/

Figure 19. Ginger Stanley (1956). An example of a swimmer performing a revolving circle underwater (a 'front pike somersault'). From Yapp, N. *Getty Images, 1950s. Decades of the 20th Century* (London: Könemann, 1998)

The circularity in the way the body can move in the water (figure 19) also brings forth the notion of Irigaray's *retouche,* a circular subjective space of movement. In *Cinema I*, referring to *L'Atalante*, Deleuze writes about how water can produce a different kind of movement: 'and on land, movement always takes place from one point to another, always between two points, while on water the point is always between two movements.'[78] The spatial territory of the water and body in *Chorine* and the movement within it could create a territory of renewal, a space of becoming, rather than being. Water is always in flow, renewing itself. Carol Mavor, discusses Irigaray's *retouche*, 'Drawn to the mother-centered imaginary over the father-ruled symbolic, the little girl *plays* out her situation and produces around and within her an energetic circular movement that protects her from

---

[78] Deleuze, G. *Cinema I: The Movement – Image*, trans. Hugh Tomlinson and Barbara Habberjam (London and New York: Bloomsbury Academic, 2013), 88.

abandonment, attack, depression, loss of self.'[79] This circular subjective space and

movement creates a space to play out the becoming of subjectivity. I would suggest that

perhaps this is why water tank performances were particularly popular in the first half of

the twentieth century at the time of the emerging of female emancipation. Andrea Stuart

writes in *Showgirls* (1996) that the showgirl of that era (such as Isadora Duncan and Loie

Fuller), 'stressed transcendence *through* the body not despite it. She came to symbolise

the dynamic possibilities of the body.'[80] The water tank sequences offered a space of the

female body in movement and of a dynamic female becoming and possibility. In these

visual works and in *Chorine*, the space of the female body and water could explore a

different form of exchange between audience and body, a space of embodiment.

In Jayne Parker's *The Whirlpool* (1997) an performer enacts the story of *The Red Shoes*

underwater. This too commences with the dive into the water. Parker also examines this

space of water as a different metaphysical space where the body moves differently. In

Crystal Aquarium (1995), Parker also depicts a swimmer in the underwater space of the

pool (and also shows a spinning ice skater). In both films, female subjectivites are

examined through gesture, sound and movement in space, perhaps also pointing to this

circular space of the *retouche*. I suggest that the movement too explores this dynamic

possibilities of the body and a space of female becoming that I have discussed. Parker's

work differs to mine in that I have proposed to explore these spatialities through slow

motion filmic technology, immersive installation and fragmented projections, and a

specific enquiry into the haptic and the *retouche*.[81]

---

[79] Mavor, C. *Becoming* (Durham and London: Duke University Press, 1999), 46.
[80] Stuart, A. *Showgirls* (London: Random House, 1996), 92.
[81] This underwater space of water can offer a way to re-examine representations of the female body, such as in the following Fashion Films: Tim Walker's *Suspension of Disbelief* (2013) shows a film of a mermaid/model swimming inside a narrow water tank depicting a kind of image of wonder and Hamish Morrow's *Fashion in Zero Gravity* (2003) depicts a female performer floating unrestricted in space.
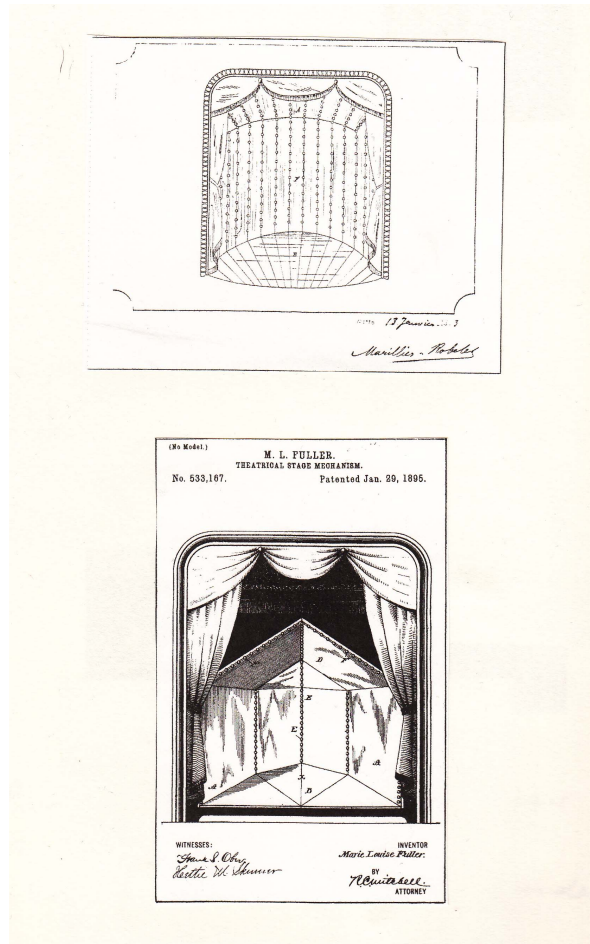
Figure 20. Loie Fuller Stage Design (1893) and Patent Drawing for Mirror Room (1895). Images assembled together in my sketchbook. Pictures taken from Lista, G, *Loïe Fuller, Danseuse de la Belle Epoque*, Paris: Hermann, 2006.

The different kind of exchange between audience and body, of a possible immersive sensation combined with images of the feminine, was evoked in Loie Fuller's stage set-ups. Like Kellerman's tanks, Fuller created a framed immersive space on stage. In one set up, *Danse du Miroir* (1897), Fuller performed in front of multiple mirrors,[82] with mirrors above, below and behind her (figure 20) and in another act she performed behind a wall of transparent glass, 'effectively turning the room into a glass box, resembling an

---

[82] In 1908, at Keith and Proctor's Fifth Avenue Theatre, New York, Annette Kellerman also performed in a glass water tank surrounded by mirrors. A review from the Pittsburg Telegraph said, "A clever contrivance of mirrors reflects the tank which is sunken to the level of the stage, so that the entire audience may behold the swimmer and diver in every instant of her performance." Gibson, E. with Firth, B. *The Original Million Dollar Mermaid*, (Australia: Allen and Unwin, 2005), 68.

aquarium.'[83] Through the use of mirrors and glass, Fuller enveloped the stage with her body, exploring images of the feminine through movement and light. This stage design and particularly its framing in the drawing was part of my visual research process. I explored the act of framing the body in space, particularly in *Chorine* through the separate film sequences presented simultaneously in an installation. As I discussed before, all the sequences frame the body in different gestures, moving from far to near in the camera set-ups. This set up and framing invokes an intermedial space between theatre and film, cinema and installation in order to provoke a different reading of the presentation of femininity. The static camera evokes a theatrical viewpoint, but the slow motion water, the close-ups of the hands and the installation set up re-configures and re-visions the expectations of the meanings of *pretty* female body presented to the viewer. This mirrors how Loie Fuller's theatrical staging also re-configured the possible meanings of her performance.

The *pretty* sequence in *Footlight Parade* is conventionally regarded as objectifying women, in the research I am re-appropriating such imagery, as I argue that it could also be viewed as a celebration of the feminine and a female space (alongside acknowledging a level of objectification)*.* As I mentioned in the introduction, *Chorine,* means a singular chorus girl – by naming the film *Chorine* I was drawing the attention to the notion of celebrating this dancing woman. Rosalind Galt in *Pretty,* writes about the modern construction of gendered vision. Referring to Kaja Silverman's writing concerning the shift in male dress from decorative to plain in the eighteenth century, when neo-classicism came to influence aesthetic thought, this form of decorative dress was seen as a valuable masculine style, but after this era it became a trivial feminine one. Galt and Silverman argue that this questions 'the association in feminist film theory of the adorned body and self-display with the oppressive male gaze'.[84] Galt argues

---

[83] Garelick, R. K. *Electric Salome, Loie Fuller's Performance of Modernism*, (Princeton and Oxford: Princeton University Press, 2007), 46.

[84] Galt, R. *Pretty. Film and the Decorative Image* (New York: Columbia University Press, 2011), 244.

that even in feminist film theory, the decorative styled image, such as Busby Berkeley's films, is equated with the feminine and thus, seen as a seduction and lacking in value. I would argue that one could also see these images through a different lens, where pleasure of the body and its senses comes to the fore through the viewer embodying themselves in the enjoyment and sensorium of the image, rather than feeling objectified by it.

Embodiment

'How our senses perceive the world is shaped by experience, a history sedimented in the body.'[85]

'Sexual difference is morphological difference, the difference in the body, in the significance and meaning of the body, and in the perceptual and qualitative immersion in the world that is developed through the body. Where many femininists have interpreted this bodily difference as anatomical and thus as given, Irigaray has insisted, instead, that bodily difference is lived, is never a raw nature but is always mediated by cultural and psychic significance."[86]

In this first quote, Anne Fausto-Sterling argues that the senses that form in the body become a source of meaning. In this phenomenological perspective, the body and mind are united as one. In *Chorine*, I intended that the slow motion movement of the water created the effect of the senses being experienced all around the body. *Chorine* proposes to explore the idea of how the representations of women are 'sedimented' in the gestures of the body, and thus in the research are re-visioned and re-examined through installation and filmic techniques. In

---

[85] Fausto-Sterling, A. 'Gender/ Sex, Sexual Orientation, and Identity Are in the Body: How did they Get There?', accessed 20th January 2019.
(https://www.tandfonline.com/doi/full/10.1080/00224499.2019.1581883), 534.
[86] Grosz, E. 'The Nature of Sexual Difference: Irigaray and Darwin' in *Angelaki,* Volume 17, Issue 2 (2012), 71.

the second quote, Elizabeth Grosz describes a lived bodily difference. The dynamism of the moving slow water in *Chorine* attempts to visualise this motile living body in matter. The senses evoked through the body express an experience of the lived body and its memory. This memory has shaped the symbolic codes of the body and is enacted by the dancer. In *Chorine*, there is also an experience of affect, of a *feeling* through the body, and a reclaiming of emotions as value, which has, according to Susan Best, been historically denigrated in Western art. [87]

The gestures in *Chorine* create for the woman a space around her, between, and joining her and nature. Though this process of research, using the elemental and the feminine, I have come to realise that the relation of the feminine with nature in the work is used also as a subversion against a western politics. To oversimplify a complex story, Chris Cuomo, amoungst other eco-feminists, argues that nature has been devalued along with femininity, writing that 'negative constructions of femininity and hence women's subordinate roles, identities, and material circumstances were interwoven with the devaluation of nature'.[88] In her lecture, "How Can we Keep Hoping for the Future", Luce Irigaray discussed the role of nature, arguing that a new human being can only emerge through the relation between two different sexuate beings, and that, for this we must, 'return to our natural identity, escaping a neutral model' of sexual difference, as we are not neutral; that we need to 'return to our own sexuation'. This 'neutral model' refers back to Grosz's statement of 'sexual difference as morphological difference', to Irigaray we are not all neutral, one and the 'same'. According to Irigaray, this 'natural identity' does not mean natural in how we immediately think it to mean, that, '"nature" in our culture is a concept without life, without dynamism', that we must go

---

[87] This is discussed in the Introduction, where I discuss Susan Best in *Visualising Feeling: Affect and the Feminine Avant-Garde,* where she explores illuminating the terms neglected and denigrated as feminine, such as feeling and emotion. Best, S. *Visualising Feeling: Affect and the Feminine Avant-Garde* (London: I. B. Tauris, 2011), 114

[88] Cuomo, C. *Feminism and Ecological Communities* (London and New York: Routledge, 1998), 27.

outside of how we conceive nature in our culture.[89] I believe Irigaray is arguing that our conception of nature is also a phallocentric construct, as I discussed previously in a discussion of Darwin's barnacles. In *Chorine*, I intended the slow motion water to go towards evoking the dynamisms of nature (one of the responses to the installation was that the work evoked a 'regeneration'). The gestures of the hands perhaps evoke a calling out to the other, and to nature.[90] The gestures link the body to nature and the space around her, evoking what Annette Kellerman said that 'water always teaches me a new story' (figure 14), which she embodied through her bodily performances. In her lecture, Irigaray further spoke of, 'a longing for the other, if I respect the otherness of the other, a longing for what transcends myself'. Here in *Chorine*, perhaps there is also a proposal of a becoming and thus a transcendence, a transcendence through nature and time and space.

Conclusion

In *Chorine*, I suggested notions of an interior and possible female space-time through the use of slow motion and stillness. I explored the use of the feminine and notions of a feminine space-time as a form of subversion to question, explore and create different visualities on film. I investigated how the use of slow motion creates a visualisation of an interior psychic landscape, looking at the writings of Virginia Woolf and Maya Deren's 'vertical' filmmaking. In *Chorine* the camera was front on to the dancer and static, therefore in the next chapter I intend to explore different methods to represent the female body and to visualise an interiority, female subjectivity and language. This will be tested out through further filmic mechanisms such as a moving camera and developing other spatio-temporalities such as circular movement

---

[89] These statements were made by Luce Irigaray in her talk, "How Can we Keep Hoping for the Future", Institute of Contemporary Arts, London, 14th June 2019. These writings are from the notes that I made during her talk.
[90] As I discussed in Chapter One, these gestures are partly also re-visioning Isadora Duncan's responses to nature.

and reverse motion. This will develop further how one might explore other and alternative filmic visualites through spaces of space-time, hapticity, sensation and embodiment. I discussed the use of fragmentation of the body in *Chorine* through separate projections, in a context that might not imply a fetishizing of the female body, exploring creating a 'vertical' encounter in space-time to find spaces for a female spatio-temporality. In the next chapter I intend to enquire on this further by not fragmenting parts of the body, but by fragmenting further a linear space-time that the body inhabits through reversing motion.

I explored a becoming female subjectivity and a feminine space through examining the haptic and embodiment through an immersive film installation. The research through *Chorine* enabled me to develop the haptic in reference to a different body than the one in *Ann in the Shower* – one that re-visioned the whole body through a haptic immersive materiality and embodiment. In *Technological Tornado Woman,* I will therefore test out further techniques through the moving camera and fabric that might evoke a closeness and therefore a possible embodiment between viewer and body and an expression of interiority. This enquiry will also develop further Irigaray's *retouche* to see how the different dancer's movement and gesture might evoke a different kind of subjectivity.

In response to the lack of comments from the trial set-up concerning a re-visioning of early dance, I will also develop on from *Chorine* how to re-vision the dance of Loie Fuller through other film installation and camera techniques, in order to re-envision these gestures in a different way. In *Chorine* I explored questions of motion, stillness and intermediality through the use of the tableau vivant. Though the exploration of the tableau vivant, I discussed how the use of still gesture and pose in *Chorine* could enact an act of re-construction and re-vision of an historical image. In the next chapter, I therefore intend to develop further how the moving dance might operate in a space of intermediality.

Chapter Three

Technological Tornado Woman - The Spiral

Technological Tornado Woman explores the performing body in space and time using movement and wind to examine the concept of a circular time. In contrast to the static camera in *Chorine,* I test out a camera that moves with the moving body to propose a different representation and spatio-temporality of the female body through a haptic immersion, embodiment and materiality. I develop how the circling dance might create different kinds of visualities and disperse the gaze by moving body through the frame, proposing a body that might move away from objectified forms of representation. Within this I examine notions of surface through the writings of Laura U Marks, Gen Doy and Giuliana Bruno, by exploring how a sense of interiority is brought onto the folds of the fabric, exploring a haptic looking on the surface of the object.

I enquire into evoking a possible female language and subjectivity by looking further at Luce Irigaray's writings concerning her notions of *parler femme* and the *retouche* and how these concepts are tested out in the bodily gestures, dance and spatio-temporalities in the film. *Technological Tornado Woman* aims to give figuration to the concept of the *retouche*. Through this enquiry I intend to show how the *retouche* offers a movement and quest for subjectivity, wholeness and becoming, away from a possible masculine paradigm and representational structure. I propose to show different kinds of spatio-temporalities through film – ones of circularity, reverse motion and an interstice, engaging with Irigaray's notion of a reconceptualisation of time and space (as discussed in *An Ethics of Sexual Difference*) and Rosi Braidotti's exploration of 'aion' time. I will use these techniques to explore the notion of subverting a linear masculine paradigm in

order to provide a locus and another kind of visuality for a possible female subjectivity and becoming.

In this chapter, I explore the re-visioning of the choreography of Loie Fuller through immersive moving image installation. I envision a dancer defying gravity, rising into the air, proposing a notion of a re-visioning of a female subjectivity into one of becoming. Within this enquiry, I explore how images of femininity could be inscribed through technology, intermediality, movement and transformation. I explore further the sense of intermediality in the work by looking the writings of Ágnes Petho and the notion of the body moving through and inside the non-narrative image, in a 'cinema of sensation'.

The possibilities of becoming are explored through the spiral of time and the movement of the dancer. A spiral of space-time is evoked in order to explore notions of re-visioning, recuperation, reclaiming, regaining the feminine and female subjectivities. I examine questions of space-time by exploring the notion of spirals through the text of Giuliana Bruno. The concepts of ritual, transformation and flight are explored, by looking at the writings of Hélène Cixous, Mary Douglas and Sylvia Federici. Within this, I explore the history of the witch in order to propose a valorisation of the female body.

I will now discuss the process of making *Technological Tornado Woman*, before moving on to discussing the theory of the practice and how I have addressed the research aims and objectives in the work. I will then assess the trial installation of the film.
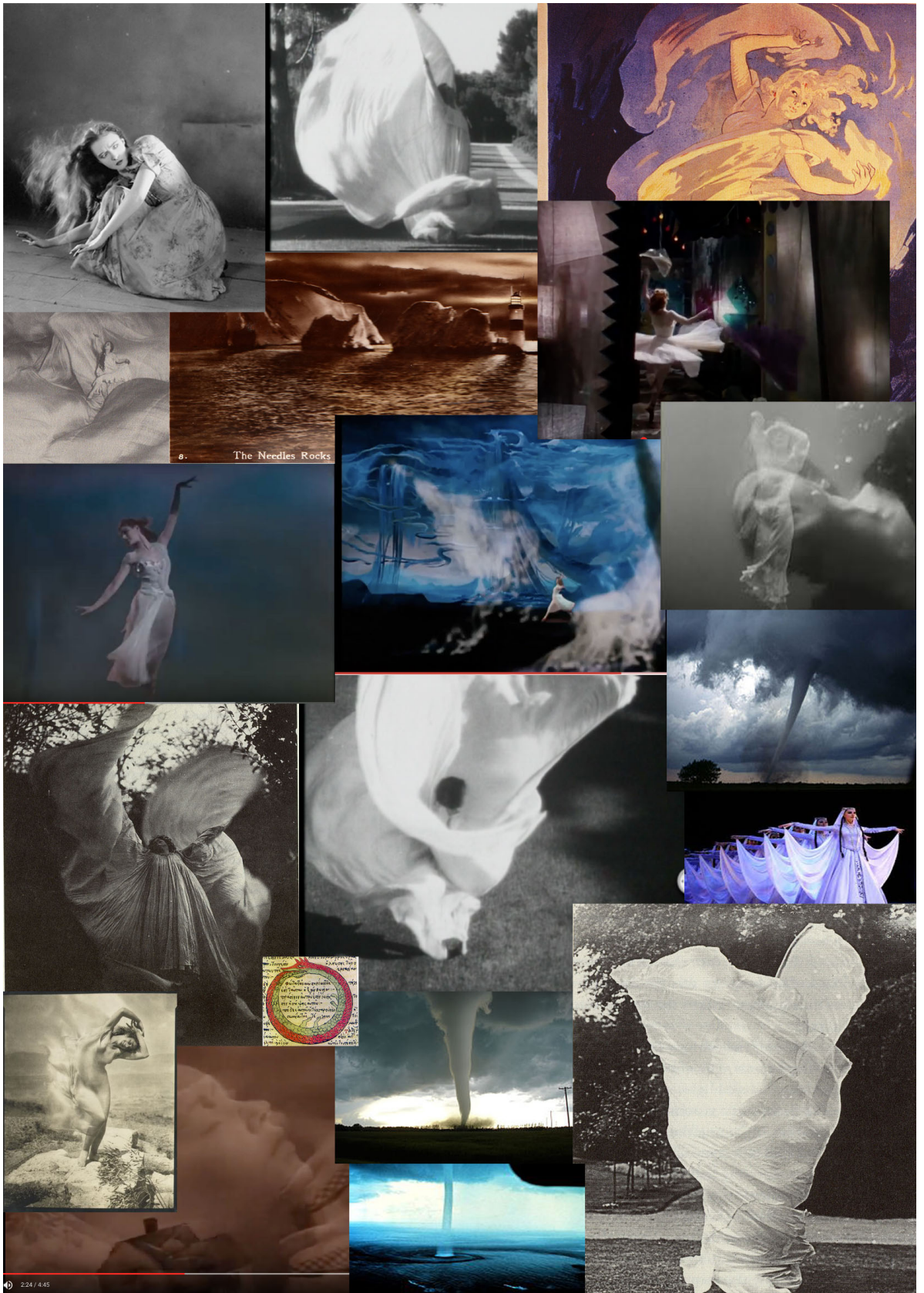
Figure 1. Ideas Board.

From top left corner:

Still from *The Wind* (1928), Sjöström, V (http://moviessilently.com/2013/02/03/the-wind-1928-a-silent-film-review/) Accessed: 5th May 2016. Still from Loie Fuller's *Le Lys* (Screen shots taken from Loie Fuller's film *Le Lys* at Cinemathèque de la Danse, Paris). Accessed: 11th December 2008. *La Danse du Feu* (1897). Loie Fuller poster by Jules Cheret. Accessed: 12th March 2011. https://gallica.bnf.fr/ark:/12148/btv1b90152566.item. Screen Grabs of *The Red Shoes* (1948), Powell, M and Pressburger, E. Accessed: 13th June 2016, https://www.youtube.com/watch?v=ktv3-1JTspc

Screen Grabs of *L'Atalante* (1934), Vigo, J. Accessed: 22nd January 2015, https://www.youtube.com/watch?v=kU0DwGEqfpU. *Tornado*. Accessed: 13th April 2016, https://en.wikipedia.org/wiki/Tornado. *Georgian Dance*. Accessed: 13th April 2016, https://georgiaabout.files.wordpress.com/2012/09/rustavi-ensemble-dancers-dancing-narnari1.jpg. *Loie Fuller,* (1896)*,* (photograph by Samuel Joshua Beckett) Taken from R.N. and M.E. Current, *Loie Fuller. Goddess of Light,* Boston: NorthEastern University Press, 1997*. Tornado.* Accessed: 13th March 2016, *https://en.wikipedia.org/wiki/Tornado*. Screen Grabs of *The Wizard of Oz (1939),* Cukor, G and Fleming, V. Accessed: 21st April 2016, https://www.youtube.com/watch?v=WhQySxqSANU. *Wind Fire – Thérèse Duncan on the Acropolis, (1921).* Steichen, E. Accessed: 25th November 2008, *http://www.christies.com/lotfinder/Lot/edward-steichen-1879-1973-wind-fire--4983453-details.aspx. Loie Fuller (about 1900) (Photograph by Eugène Druet.* Taken from R.N. and M.E. Current, *Loie Fuller. Goddess of Light,* Boston: NorthEastern University Press, 1997. Screen Grabs of *The Red Shoes* (1948), Powell, M and Pressburger, E. Accessed: 13th June 2016, https://www.youtube.com/watch?v=ktv3-1JTspc. *Loie Fuller's La Mer* (1925), Bancroft Library, University of California, Berkeley. Taken from Garelick, R. K. *Electric Salome, Loie Fuller's Performance of Modernism*, Princeton and Oxford: Princeton University Press, 2007. *The Needles Rocks and Lighthouse, Isle of Wight, by Night*. Found Postcard, date unknown. Screen Grabs of *The Red Shoes* (1948), Powell, M and Pressburger, E. Accessed: 6th October 2010, https://www.youtube.com/watch?v=ktv3-1JTspc. Still from Loie Fuller's *Le Lys* (Screen shots taken from Loie Fuller's film *Le Lys* at Cinemathèque de la Danse, Paris). Accessed: 11th December 2008. *Serpiente Alquimica/ Ouroboros*. Accessed: 19th April 2016. https://en.wikipedia.org/wiki/Ouroboros.Tornado Elie Manitoba. Accessed: 13th April 2016, https://en.wikipedia.org/wiki/Tornado#/media/File:F5_tornado_Elie_Manitoba_2007.jpg

The initial research process of *Technological Tornado Woman* consisted of collating images for the sketchbook and making an ideas board (figure 1). I collected images of ritualistic dance, such as stills from the Ballet Russe's and Pina Bausch's *Rite of Spring* (1913 and 1984) in order to explore movements of repetition and circularity. I collated images of Ruth St Denis in Yosemite Valley to research the idea of a dancer connecting with nature and to further explore, as in Chapter One, the notion of the upward gesture of expansion and the notion of 'Torque'. I intended *Technological Tornado Woman* to explore this gesture further, continuing the idea of a movement up into the air, away from gravity. I again looked at Edward Steichen's photo *Wind Fire* (1921) and also at photos of the Aurora Borealis (which also evoked the images of Loie Fuller's dance light pieces) as I wanted to create the effect of the dancer's fabric dissolving the boundaries of space, the blowing fabric joining /becoming part of the air. I intended to create this effect through the movement of the fabric and to use computer special effects using technology to exaggerate and manipulate this movement. I collected stills from *The Red Shoes*, *The Wizard of Oz* (1939), images of tornados, Lillian Gish's *The Wind* (1928), stills from the Hollywood film *X-Men (2003 -2016)* of the character Storm to research images of women and wind. I also collected images of traditional Georgian dance where female dancers appear to float across the stage in wide floor length skirts. I collected images of Loie Fuller, particularly her dance *Danse du Le Lys* (1895 - 1934) and the *Dance au Feu* (1897). I also looked at footage of early skirt and serpentine dancing and Jodie Spelling's re- creations of Loie Fuller to research what movements I wished to recreate and re-examine in our choreography. I visited La Cinématèque de la Danse in Paris to view Loie Fuller's film *La Feerie des Ballets Fantastiques de Loie Fuller*[1] that she directed with Gab Sorère in 1934

---

[1] *La Féerie des Ballets Fantastiques de Loie Fuller* consisted of the following sections: *Ballet Loie Fuller, Bataille de Fleurs, Les Ombres Gigantesques, Les Elefes, Moment Musical* and *Le Lys.* (1934)

and 'Serpentine' Dance films dating from 1894 – 1908.[2] From this research, I put together

a storyboard for the proposed film (figure 2).
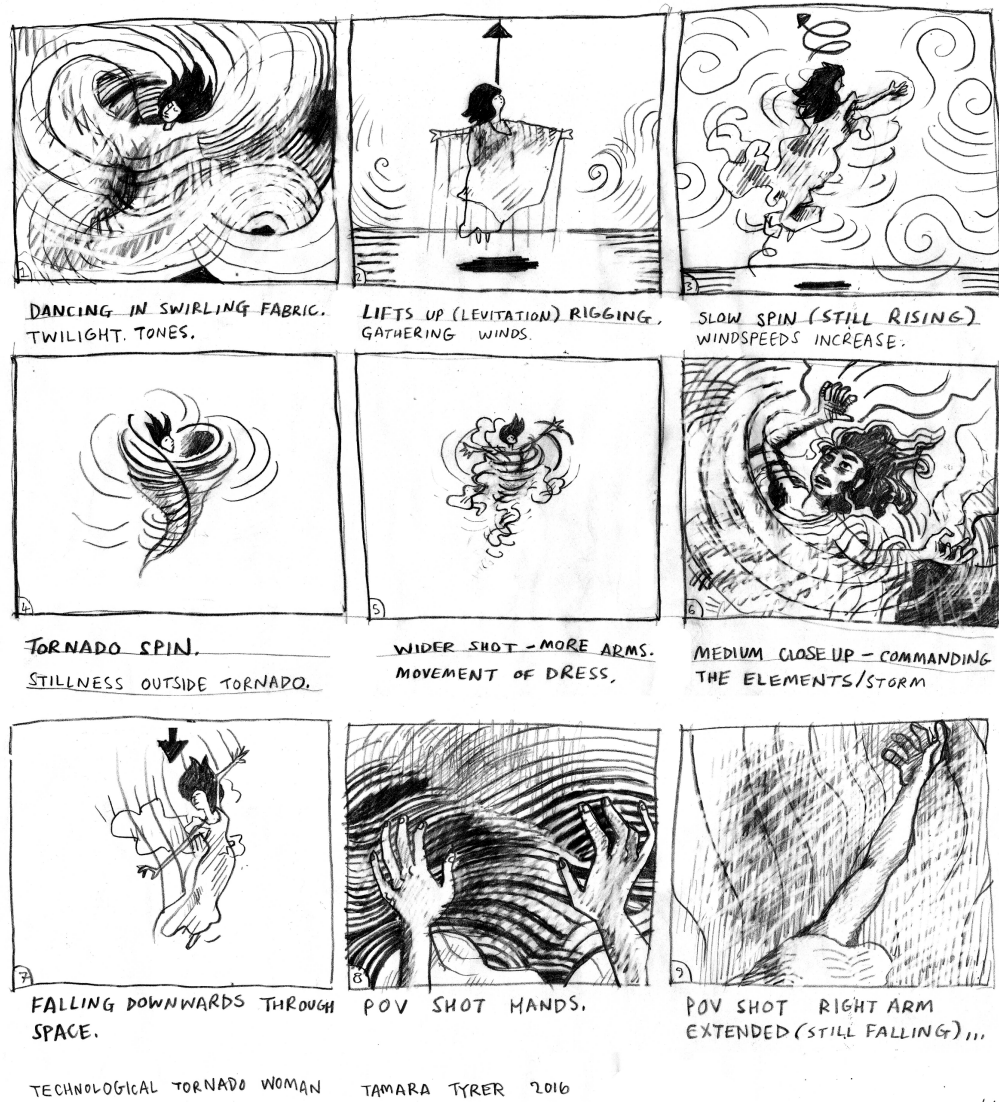
Figure 2. *Technological Tornado Woman.* Storyboard by Josh Knowles

My initial concept was to film a performer rising up into the air, defying gravity, and then

spinning as if she had become a tornado, commanding the wind, to create the notion of a

[2] This consisted of the following: *Danse Serpentine no. 765* (1896) by Louis Lumière, *Annabelle Serpentine Dance* (1894), *La Dance Serpentine de Loie Fuller* (1894), *Serpentine Danse avec Ameta* (1903), *Le Creation de la Danse Serpentine* (1908), *Butterflies, Danse Serpentine* (1900), *Annabelle Fire Dance* (no date).

transformation, with the dancer akin to a superhero. With this aim, I searched for a dancer who was also an aerial performer, and chose the performer Natacha Bisarre, she had worked with Ann Pidcock and also the choreographer with whom I had worked for my performance company *Whoopee*. I spoke with Natacha about how we would create this effect of spinning in the air and I also spoke considerably with aerial practice venues about how to achieve this. I hired an aerial rehearsal space with someone who could operate the rigging to lift Natacha up with rigging and a harness. At the rehearsal, which I documented on film (figure 3), Natacha and I talked about the choreography. I discussed the notion of ritual with her, that we should use repetition in the choreography to create 'ritual patterns'. After the initial explorations into the ritualistic gestures of the body in *Ann in the Shower* and *Chorine*, I intended to develop further the movements and choreography of ritual in this work in order to explore different conceptions of spatio-temporality to develop and propose further possible counters to the gaze though dance (as I discussed in *Chorine*). I also directed Natacha that the dance should start on the floor, that Natacha should touch the floor, as if she was coming out of the earth, again evoking this ritualistic element. I discussed the idea of creating a visual display of a circular subjective space in her movements, by such acts as drawing a circle around the body with her hands. This was in order to further explore the notions of the *retouche* and a circular space-time to explore a possible female subjectivity.

First, I directed Natasha to practice a Loie Fuller style dance with batons inside the arms of the fabric, we also tried to create the dance without the batons. Without the batons, you could see Natacha's arms move (the arms are concealed when you use the batons). We both preferred the dance without using the batons as the dance still referenced Loie Fuller, but without it being an actual re-creation. This would then go towards the proposal of a re-envisioning of Fuller's dance. Natacha also discussed how she liked to use her hands when dancing, that her stimulus came from her hands. With the use of her hands,

Natacha was also able to go in and out of the fabric with her arms, creating further resonance for the interplay between inside and outside (figure 3). In the research the image of the hands holds resonance and was something that I wished to explore further after *Chorine*, testing out how this imagery brings to the fore the sensory and haptic relation to the world in order to evoke a female subjectivity. It is an interesting point to note that in Fuller's dances her hands were always hidden. I found a costume maker to make me a new costume and when I spoke to him, I drew his attention to the fact we needed to enable the hands to come in and out with the costume and also to use the batons. I directed Natacha to experiment with swirling the fabric in order to explore a materiality of movement and the body within, in order to propose the aim of exploring an interiority on the folds of the fabric. She experimented with making different shapes, creating the effect of the fabric appearing like flowing water and clouds.
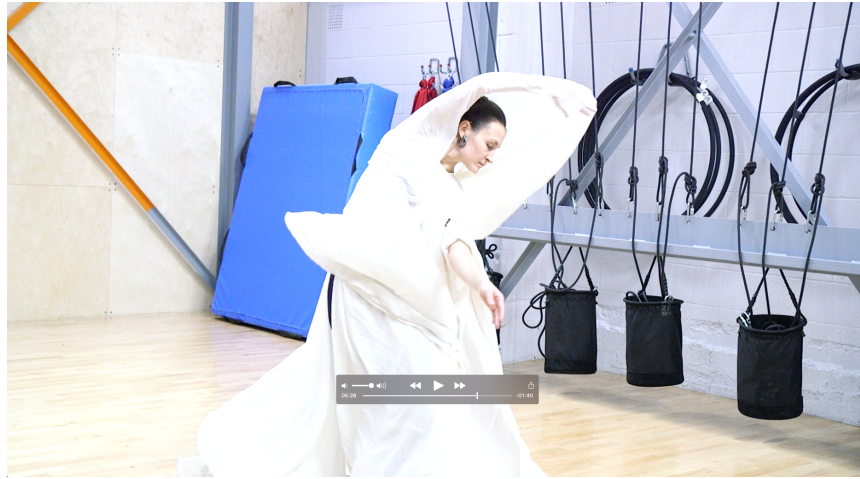
Figure 3. Rehearsing without batons/ sticks. Stills from video documentation.

We then put a harness on Natacha to experiment with lifting her up into the air (figure 4). Unfortunately, this had several problems: she could not raise her head all the way as the harness created a hunch in her back and blocked her spine. Due to the fact that she did not have her feet on the ground to propel her body around, it was very difficult for her to spin and she would need somebody to spin her from below to create the effect. Natacha could not lift her arms up to create the tornado effect because of the harness restricting her body, and as soon as she tried to lift herself up she would stop spinning completely. The large amount of fabric also created a drag, making it even harder for her to spin. I left this rehearsal feeling disappointed that I could not create the effect of her spinning in the air. I realised that I was trying to achieve something that was very difficult in terms of gravity, momentum and my limited budget.
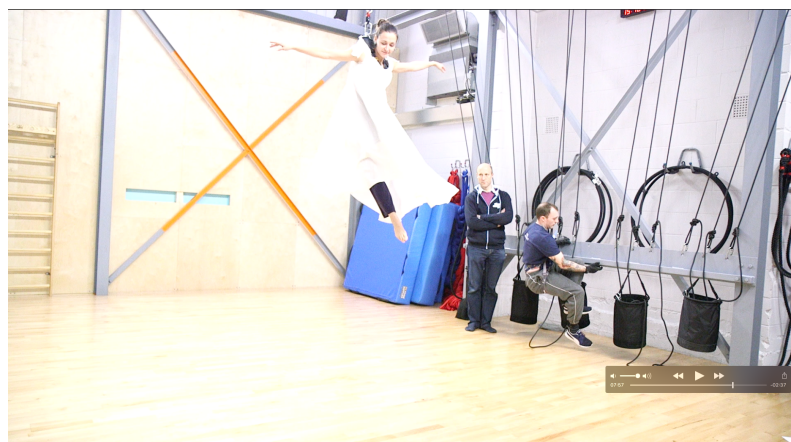
Figure 4. Rehearsing in a harness. Stills from video documentation.

Despite this disappointment, I experimented with editing the footage from this rehearsal. This achieved some surprisingly fruitful results. I experimented with slowing down sections of the dance, particularly when Natacha was turning, reversing these sections and then editing them one after the other. This created the effect of distorting time and space, particularly through the manipulated movement of the fabric and the slow motion revealed the flow and the textures of the fabric more. Viewing the fabric in slow motion made one aware of seeing the movement of time in space. The slowing down of the footage in certain shots and the concealment of Natacha's legs made it appear as if she was floating in space.

Figure 5. Photographed Still from *Carmen,* Carlos Saura (1983), Momentum Pictures (2002), DVD.

Filming

From these editing and rehearsal experiments, I decided that the next process would be to film Natacha in a blacked-out space, with her body lit up, this would echo the theatrical set up of Loie Fuller's dance and also isolate the figure in space (I discuss the rationale for this later in this chapter). In this shoot I intended to expand on the more circular movements, so that I could use the same manipulation of the speed in the editing process that I had experimented with in the rehearsal footage. I also decided to expand on the movements of the hands circling the floor. In preparation for this shoot Natacha and I met to go through this choreography. I then wrote a shot list for the shoot. I also looked at dance films such as Carlos Saura's *Carmen* (1983) (Figure 5) to research how dance and 'rehearsals' could be filmed, I made a note of the sweeping camera moving across the rehearsal space and the camera shooting the performer from below to give a feeling of power to the performer.[3] With this shoot I intended to move the camera around the body on a dolly, in contrast to *Chorine*, where the camera was static, to test out a different method of

---

[3] Ruth Hogben's fashion film piece for *Gareth Pugh Autumn/ Winter* 2009 uses a static camera filmed from below to film a performer/ model against an isolated white background. This also creates a feeling of power and agency. The film also references Loie Fuller's skirt dance and uses technology to manipulate the image to evoke a feeling of transformation through dress. http://showstudio.com/project/gareth_pugh_a_w_09. Accessed: 18th January, 2018.

exploring the body, movement and subjectivity of the dancer, in order to explore the proposal of re-visioning the body through the lens of film. This was in order to test out creating a space where the viewer could be more inside the movements and to experience these in a more haptic, sensory, close and embodied way. I operated the dolly myself, travelling around Natacha and her movements with my body, experiencing a sensory response from my body to hers.

As I had decided not to use any rigging to create the tornado effect, I decided to experiment with standing Natacha on a table and shooting her from below (figure 6) to try to re-create this effect (the final footage of this did not evoke this effect however). For another experiment, we also wafted wind on her dancing to create more patterns with the fabric and the air. I experimented with static tripod shots and hand-held shots. I also filmed close-ups of Natacha's hands (Figure 7) (in the end I did not include this shot in the final edit, as when I included it it broke the flow of the movement of the body). I also intended to experiment with projections onto her body, but this did not work out in the shoot with the lack of sufficient throw of the projector.

Figure 6. Filming from below. Still.

Figure 7. Film Shoot, 25th January 2017. Filming close-ups of Natacha's hands.

Figure 8. *Technological Tornado Woman*. Video Sequence Images

Figure 9. Eadweard Muybridge, *Dancing (fancy). (Movements. Female)* (1887). Taken from: *Eadweard Muybridge*, edited by Philip Brookman. London: Tate Publishing, 2010

Figure 10. *Technological Tornado Woman.* Still.

Figure 11. *Technological Tornado Woman.* Still

Figure 12. *Technological Tornado Woman*. Stills

Editing

Spirals

As part of the thinking and editing process, I printed out still images of the video sequences (Figures 8 and 28) to explore the impact of the different images that were shot. In this printed sequence the movements are separated out into a version of a film strip, echoing Eadweard Muybridge's photograph, *Dancing (fancy)* (1887) (figure 9), where here too, we see the isolated figure's movement broken down. In these stills of *Technological Tornado Woman* the breaking down of the dancer's movement brings a kind of materiality to the digital images of the dancer's body – being able to see and touch a still/ photograph that represents the whole of the movement. In *Dancing (fancy)* one sees a single turn of the dancer broken down into segments, a small movement broken down and magnified. As well as the stills, I also explored this sense in the film editing, where I edited short sections of the dance, manipulating the speed, zooming in on segments of movement.

In the edit version 1 of *Technological Tornado Woman*, I intended to play with concepts of time, developing the process of the practice on from *Chorine* where I manipulated the space-time of the images and the female body through the ultra slow motion water and fragmented sequences. In this case I wanted to experiment further with notions of time's linearity in order to propose different kinds of space-time for a female subjectivity. In *Technological Tornado Woman*, I isolated the circular choreographies to find moments to manipulate the speed and the motion, and the sense of time and space, to create a continuous circular revolving movement. Firstly, I chose one section, a fragment of the dance where Natacha was turning (figure 11); I slowed the sequence down, cut into it to isolate that section and then reversed this sequence. I then cut these two pieces next to

each other, as if time was going back on itself. I used the point where Natasha lifted up her arms (figure 10) to cut the two sequences together, evoking the opening and closing of a curtain – denoting a change in time and space. I repeated this same process in the 'tornado' scene, where the dolly camera circles Natacha as she creates a 'tornado' (figure 12) – joining together the un -reversed slow motion sequence to a reversed sequence, testing out the effect that the dancer was dancing in a never-ending circle, or spiral.

Figure 13. Screen Grab of *L'Atalante* (1934). Directed by Jean Vigo. Accessed: 22nd January 2015. Original source cannot be found, but clip can be viewed here: https://www.youtube.com/watch?v=kU0DwGEqfpU.

This body's movement could be seen to enact a vision of time. This research and imagery again references the short revelatory scene in L'*Atalante* (figure 13) where Jean dives into the water and sees a vision of his wife, Juliette, floating vertically in the water, her body slowly turning, like a spiral in space; her body as the site for revelation, past and future in one slowly turning movement. This short scene in *L'Atalante*, depicts an imaginary fragmented circular moment with no concrete start or end. In the last sequence in *Technological Tornado Woman* I depict the dancer turning, tornado-like, creating a spiral (figure 12); this scene is repeated in reverse, re-enforcing the movement of the spiral. These sequences evoke thoughts on the notions of spiralling movements. Giuliana Bruno wrote of spirals and spiralling ways of thinking: 'the spiral form is not the circularity of the ending, but it is a circularity that allows you to make motion. And even

allows you to circle backwards while going forward'[4] and that spirals, 'allow you to

revisit things. Spirals enable a certain revisiting of territories, and even allow a form of

return.'[5] I use this notion of movement to explore re-visioning, and recuperating notions

of female subjectivity, and a female genealogy in space and time. The spiral is a way of

turning back and turning forward simultaneously,[6] a metaphor for this process of re-

visioning. This act of fragmenting film also echoes back to my discussion on Claudine

Herrmann's writing in Chapter Two, where Herrmann discusses the notion of

fragmenting time and space in order to re-configure and re-vision a female subjectivity.

This quest, in Irigaray's terms, is in order to explore securing a place for the feminine in

sexual difference. Further, I see it as a way to explore subverting the phallocentric

dominant order of space-time, language and subjectivity in order to find a space and a

language of the feminine.

This quest is in the knowledge that this female language in itself could be culturally

constructed and a product of a western discourse. Kaja Silverman criticises Irigaray's

theories, writing that Irigaray does not distinguish between the real body and the

discursive body, and that, 'There is no possibility of ever recovering an "authentic"

female body, either inside or outside language.'[7] As I have previously discussed, women

have been unrepresented through language, so there is still a need to explore the

landscape of the female body and interiority, whether this is 'authentic' or not. Margaret

Whitford, and also Naomi Schor, write that Irigaray's theories of possible essentialism

have been misunderstood as a final stage in the feminist struggle, instead Irigaray sees it

---

[4] Bruno, G. Interview with Smith, M. '*Cultural Cartography, Materiality and The Fashioning of Emotion'* in *Visual Cultural Studies*, Smith, M. (London: Sage, 2008), 158.

[5] Bruno, G. Interview with Smith, M *'Cultural Cartography, Materiality and The Fashioning of Emotion"* in *Visual Cultural Studies*, 159.

[6] In *Cinema I*, Deleuze writes, 'and time as whole is the spiral open at both ends, the immensity of past and future.' Here again we see the notion of the spiral containing both past and future in it at the same time. Deleuze, G. *Cinema I: The Movement – Image*, trans. Hugh Tomlinson and Barbara Habberjam (London and New York: Bloomsbury Academic, 2013), 36.

[7] Silverman, K. *The Acoustic Mirror, The Female Voice in Psychoanalysis* (Bloomington and Indianapolis: Indiana University Press, 1988), 146.

as part of a process of the transformation of the social and symbolic order, Whitford writes, 'Given the symbolic distribution of functions in which the body is allotted to woman, it is only by defending – symbolizing- the value of what has been placed outside the transcendental that some redistribution can take place. If this is interpreted as essentialism or phallogocentrism, it is because what has been lost sight of is the horizon. It is to fix a moment of becoming as it if were the goal.'[8] In *Technological Tornado Woman* I propose this sense of a becoming female through the movement of the body, which I will discuss later. This movement of becoming is explored through the body, coming from the perspective that identity is a dynamic process that is felt and maintained continuously in the body.[9] Silverman also writes that the attempt to '(re)write' the body is crucial, however the aim of this should be 'the transformation of the discursive conditions under which women live their corporeality, rather than the liberation of a pre-discursive sexuality'.[10] Silverman goes onto to write, however, that she is reluctant to abandon the concept of femininity in favour of a subject with no reference to biological identity. As I discussed in the Introduction, we cannot know what this pre-discursive sexuality could be, therefore perhaps all that one can do is to enquire into a female genealogy and how that has shaped the discourse of representation today - this forms a part of my thesis in the exploration of re-visioning.

---

[8] Whitford, M. *Luce Irigaray. Philosophy and the Feminine* (London and New York: Routledge, 1991), 143. Also quoted by Schor, N in 'Previous Engagements: The Receptions of Irigaray', from Eds: Burke, C, Schor, N and Whitford, M, *Engaging with Irigaray* (New York: Columbia University Press, 1994), 12.
[9] This concept is based on Anne Fausto-Sterling's model of gender/sex that I discussed in the Introduction.
[10] Silverman, *The Acoustic Mirror, The Female Voice in Psychoanalysis, Psychoanalysis* (Bloomington and Indianapolis: Indiana University Press, 1988), 146.

Spirals of Becoming

In the research, I explored the re-visioning of images of women from film and dance history, such as Loie Fuller, as part of the examination of re-configuring a female subjectivity. Sally Potter's film of *Orlando* (1992), and the original text of Virginia Woolf's, explore the notion of travelling back through time to re-look at and re-vision a female (and male) subjectivity, which echoes the themes in my work. In the closing scene of Potter's film *Orlando,* the angel sings, "I am being born and I am dying", whilst Orlando's daughter films her with a video camera. This act visualises Orlando through another lens, another female subjectivity. I would argue that this scene creates an affect of rapture or *jouissance*[11] for Orlando, created through the experience of her multiple subjectivities of space-time and history, and through the evocation of the notion of a cyclical time of rebirth and return. The scene depicts the culminating moment for Orlando, who, having gone back in space –time, finally arrives at a new epoch.

In Cinema II [1985] (2013), Gilles Deleuze writes about how female directors have used the female body in a new concept of temporality, arguing that:

> The chain of states of the female body is not closed: descending from the mother or going back to the mother, it serves as a revelation to men, who now talk about themselves, and on a deeper level to the environment . . . In the same place or in space, a woman's body achieves a strange nomadism which makes it cross ages, situations and places (this was Virginia Woolf's secret in literature).[12]

---

[11] In writing about Hélène Cixious, Sandra M Gilbert writes that *jouissance* 'implies a virtually metaphysical fulfillment of desire'. Cixious, H and Clément, C. *The Newly Born Woman*, Trans. Betsy Wing (London: I.B. Tauris Publishers, 1996), Pg xvii. Elaine Marks and Isabelle De Courtivron define jouissance as 'sexual pleasure, bliss, rapture'. In writing about the term within new French feminisms, they write, 'This pleasure, when attributed to woman, is considered to be of a different order from the pleasure that is represented within the male libidinal economy often described in terms of capitalist gain and profit motive. Women's jouissance carries with it the notion of fluidity, diffusion, duration. It is a kind of potlatch in the world of orgasms, a giving, expending, dispensing of pleasure without concerns about ends or closure.' *New French Feminisms,* Eds. Marks, E. and de Courtivron, I. (Schocken Books: New York, 1981), 36.
[12] Deleuze, G. *Cinema II: The Time – Image*, trans. Hugh Tomlinson and Robert Galeta. (London and New York: Bloomsbury Academic, 2013), 202.

I cite *Orlando* in order to explore the sense of travel through the movement of the spiral in space-time, exploring the female body on film, in order to examine how *Technological Tornado Woman's* spiralling actions of re-visioning could explore a sense of a becoming female subjectivity.

The notion of re-visioning is further examined through the poems of Adrienne Rich. In 'When We Dead Awaken: Writing as Re-Vision' (1972), as I mentioned in the Introduction, Rich writes, 'Re-vision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction – is for us more than a chapter in cultural history: it is an act of survival.'[13] Further, in her poem, *Planetarium* (1968),[14] concerning the astronomer Caroline Herschel (whose work has been under-acknowledged in history) Rich writes:

> I am bombarded yet   I stand
>
> I have been standing all my life in the
>
> direct path of a battery of signals
>
> the most accurately transmitted most
>
> untranslatable language in the universe
>
> I am a galactic cloud so deep   so invo-
>
> luted that a light wave could take 15
>
> years to travel through me   And has
>
> taken   I am an instrument in the shape
>
> of a woman trying to translate pulsations
>
> into images   for the relief of the body
>
> and the reconstruction of the mind.

---

[13] Rich, A. 'When We Dead Awaken: Writing as Re-Vision', in *College English*, Vol 34, No. 1, Women, Writing and Teaching, Ocober, 1972, (National Council of Teachers of English), 18.
[14] Rich, 'When We Dead Awaken: Writing as Re-Vision', in *College English,* 30.

In both of Rich's texts, re-visioning could be seen as a form of subjective reconstruction (echoing Orlando's journey and discovery of subjectivity). The notion of translating 'pulsations' evokes a kind of electronic, technical image, with the present and the past ('15 years for the light to travel') travelling through the female body simultaneously. In both *Technological Tornado Woman* and *Chorine*, I evoked this image of an 'instrument in the shape of a woman', the body translating the embodied experience of the elemental and nature - water, air, into 'images' or filmic sequences. The woman moves through these 'images' of women with the gestures and senses of her body, with the body explored as the instrument and receiver of time. There is proposed a literal re–*visioning* through filmic techniques. This sense could also be seen in the viewer's bodily experience of the immersive installation, which I will discuss further later.

Caroline Bainbridge in *A Feminine Cinematics* (2008), discusses the relation of Irigarayan theories to Sally Potter's *Orlando,* arguing that:

> For Irigaray, then, space-time needs to be rejoiced and reworked in terms of sexual difference. Men's space-time and that of women are necessarily different under the terms of sexual difference, partly because man is presently in a state of being whilst woman according to Irigaray is in a state of becoming. Man has been cut off from the mother, from his original home or space (woman) and the effects of this for woman and the maternal are not the same. She cannot therefore become a woman in her own right, or gain access to her own feminine form or interiorized form of subjectivity. [15]

The gestural movement of the *retouche* – the circular dance and gestural relationship, that I propose in the films, plays out this search for subjectivity between the girl and the mother, and also the woman to herself. Bainbridge goes on to write, 'women must attempt some sort of becoming in order to set themselves off on the road to attaining it'.[16]

Technological Tornado Woman questions how a revolving time, the movement of the

---

[15] Bainbridge, C. *A Feminine Cinematics,* (Hampshire and New York: Palgrave Macmillan, 2008), 148.
[16] Bainbridge, *A Feminine Cinematics*, 149.

dancer and the fabric could enact this action of becoming, spiralling through the past

(through re-visions of Loie Fuller), and becoming into the future, a cyclical return of

renewal.

Rosi Braidotti discusses the 'becoming woman', notions of sexual difference and 'aion'

time, which I discussed in Chapter Two. She writes that Deleuze, 'follows Nietzsche and

borrows from the ancient Greeks the useful distinction between the molar sense of linear,

recorded time (chronos) and the molecular sense of cyclical discontinuous time (aion).

The former is related to being/ the molar/ the masculine, the latter to becoming/ the

molecular/ the feminine.'[17] These associations evoke the notion of an individual, close,

interior, cyclical time – *aion*, and I argue that this concept offers an alternative paradigm to

the *chronos*, linear time, which could connect to the cyclicality of the *retouche* and the

closeness of the haptic. *Technological Tornado Woman* continues on this exploration, but

tests it out further by exploring a circular time through the spinning continuous

movement - a time that could be associated with a becoming. This notion of discontinuity

and non-linearity could also be evoked in *Technological Tornado Woman* in the time that

goes backward, an 'undoing of time'[18], and then forward – which thus perhaps could

provide a symbolising for a reworking of sexual difference and subjectivity through this

process. Braidotti also writes that 'the becoming woman is a fundamental step in the

process of becoming for both sexes,'[19] evoking Irigaray's discussion of a re-conceptualising

of sexual difference. This molecular, aion time, could offer a different kind of conception of

time to evoke a new horizon for both sexes, a non-binary and a non-dualistic perspective.

Braidotti writes, 'the nomadic or intensive horizon is a subjectivity beyond gender in the

---

[17] Braidotti, R. 'Of Bugs and Women: Irigaray and Deleuze on the Becoming Woman' in *Engaging with Irigaray*, Eds. Burke, C, Schor, N and Whitford, M, (New York: Columbia University Press, 1994), 119.
[18] Maya Deren wrote that reverse motion conveys an 'undoing of time'. Deren, M. *Essential Deren. Collected Writings on Film by Maya Deren,* Ed: Bruce R. McPherson (New York: McPherson and Company, 2005), 121.
[19] Braidotti, 'Of Bugs and Women: Irigaray and Deleuze on the Becoming Woman', 115.

sense of being dispersed, not binary: multiple, not dualistic; interconnected, not dialectical; in a constant flow, not fixed.'[20] To Braidotti the feminist subject should be seen as multiple, open ended and interconnected. *Aion* offers a form of subversion against the straight line of patriarchal structures and provides a poetic metaphor for a sense of time that offers possibilities of change and becoming subjectivities.

In *Technological Tornado Woman*, the powerful lifting up and turning of the fabric, the evocation of becoming a tornado, could evoke the sense that this cyclical *aion* time could create a transformation, a movement to becoming (this also echoes the image of the witch - a symbol of female transformation which I discuss later). Irigaray writes, 'In order to become, it is essential to have a gender or an essence (consequently a sexuate essence) as *horizon.* Otherwise, becoming remains partial and subject to subject. When we become parts or multiples without a future of our own this means simply that we are leaving it up to the other, or the other of the Other, to put us together. To become means fulfilling the wholeness of what we are capable of being.'[21] I would argue that the circular movement of the *retouche*, could symbolically move towards creating this 'wholeness', this capability of becoming, in a space of mutuality between subject and object.

Louise Bourgeois uses the imagery of the spiral in her work (figure 14), to represent the 'endless natural cycle'[22] of birth, life and rebirth. For Bourgeois, the spiral also represented control and freedom. Hilary Robinson writes that for Bourgeois, 'the spiral is the beginning of movement in space. As opposed to the rigidity of the monolith, the subject is exploring space.'[23] Bourgeois is exploring 'representational structures'[24] to describe her

---

[20] Braidotti, 'Of Bugs and Women: Irigaray and Deleuze on the Becoming Woman', 117.
[21] Irigaray, L, 'Divine Women' in *Sexes and Genealogies*, trans. Gillian C. Gill (New York: Columbia University Press, 1987), 61.
[22] Madden, A, 'Nature Study', *Tate* Website, Accessed: 27th September 2019. https://www.tate.org.uk/art/artworks/bourgeois-nature-study-al00228.
[23] Robinson, H, *Reading Art. Reading Irigaray* (New York: IB Tauris, 2006), 140.

life and subjectivity, these structures as Robinson argues, explore space, rather than rigidity – they are reaching out into space through the spiral, perhaps echoing the circularity of the *retouche*, against the rigidity of patriarchal structures. Robinson argues that Irigaray's spinning dance of the girl's is a 'struggle for life'[25] and signification through her performativity. This can be seen in the work of Bourgeois and could be proposed in *Technological Tornado Woman* – the performance of the dance plays out this searching and examination of female representation and subjectivity within the structures of patriarchy.

Figure 14. *Spiral Woman* (2002) Louise Bourgeois. From
https://www.moma.org/audio/playlist/42/672. Accessed: 10th February 2020

Figure 15. *Technological Tornado Woman*, Still.

---

[24] Robinson writes about the notion of Irigaray's of the 'development of representational structures which are appropriate for women, rather than those which maintain the languages of patriachy'. Robinson, *Reading Art. Reading Irigaray*, 5.
[25] Robinson, *Reading Art. Reading Irigaray*, 130.

Spirals of Repetition – Visual Passageways between Space and Time

In *Technological Tornado Woman*, the notion of repetition is seen in the turning spiraling movement of the dancer, with the aim of evoking a visual passageway to an interior space and a dialogue on becoming. I explore the movement of the body and the camera, through the circular travelling of the dolly camera, to denote this passageway, as opposed to the movement of the slow motion water in *Chorine*. In *The Red Shoes* (figure 16) the female protagonist, Vicky Page, pirouettes in slow motion down a corridor with coloured cellophane floating over her, the slow motion and the repetitive turning denoting her passageway into the dark tale of *The Red Shoes* and further into the dream or fairy tale space.[26] Laura Mulvey writes that *The Red Shoes* ballet is one of 'ceaseless change and repetition.'[27] The circling movements of the dancer in *Technological Tornado Woman* could also evoke the desire to return, to repair a loss, in the spatiality of the *retouche* which I have touched on in Chapter Two (I will continue to discuss this notion of the circling dance as a working out of loss later in this chapter). Mulvey discussed *The Red Shoes* and Freud's death instinct from *Beyond the Pleasure Principle*, writing that 'Freud describes the death drive as the desire to return to an 'old state of things', he also associates it with a compulsion to repeat.'[28] The desire to repeat in Irigaray's *retouche* is perhaps seen as something productive in a process of a becoming female subjectivity, to make things whole again, to unite a fragmentation to seek 'the wholeness of what we are capable of being.'[29] In Chapter Two, I discussed this idea of fragmentation and the notion of the death drive's breaking up of forms to enable something new. However,

---

[26] The tornado in The *Wizard of Oz* functions as a passageway into another dimension - the invisible and unreal world of Oz – there Dorothy experiences a kind of new world of colour and stimuli. In scene, we see a superimposition of Dorothy's face on the tornado, as if we are entering into her interiority. Although of very different intention to experimental films, I refer to this film as it has formed a reference to my research in its fairy tale like subject matter and rich technicolour visuality.

[27] Mulvey, L. *Death 24 x a Second* (London: Reaktion Books, 2006), 76.

[28] Mulvey, *Death 24 x a Second*, 75.

[29] Irigaray, L, 'Divine Women' in *Sexes and Genealogies*, trans. Gillian C. Gill (New York: Columbia University Press, 1987), 61.

Technological Tornado Woman ends on the dancer's endless repetition, so the question is whether the dancer has resolved this becoming. Much of Fuller's choreography and Serpentine films end on the dancer collapsing down on the floor and *The Red Shoes* ends in the dancer's death. I did not choose to end the film in this manner, the film is on a loop and has no end, so therefore, the film culminates with a more open end, leaving with an aim of becoming - the female figure is left in a movement and attempt at transformation. In another scene in *The Red Shoes* ballet sequence Vicky falls down through space (figure 17). In *Technological Tornado Woman*, I wished to use the idea of the dancer rising up into the air, rather than down, proposing the sense of re-visioning a female subjectivity into one of becoming rather than destruction.

In Chapter Two, I also discussed, in reference to fairy tales and Jane Campion's *In the Cut,* Sophie Meyer's notion that being open to the sensual world leaves one open to threat and masculine violence, this is played out in *The Red Shoes* – the dancer's desire for sensuality and her own creativity causes her destruction. In *Technological Tornado Woman,* I therefore propose to re-envision this end – revising the notion that sensuality could be negative and destructive, thus creating a subversion to this masculine paradigm. Susan Best writes that, 'the opposition to aesthetic concerns, such as beauty, often flows from the presumption that they generate feeling but play no role in thinking and understanding.'[30] Here, feeling, sensuality, creativity and sensation could be proposed to hold value and signification too.

---

[30] Best, S. *Visualising Feeling: Affect and the Feminine Avant- Garde* (London: I. B. Tauris, 2011), 114.

Figure 16. Screen Grabs of *The Red Shoes* (1948), Powell, M and Pressburger, E. Accessed: 13th June, 2016, https://www.youtube.com/watch?v=ktv3-1JTspc

Figure 17. Screen Grab of *The Red Shoes* (1948), Powell, M and Pressburger, E. Accessed: 13th June, 2016, https://www.youtube.com/watch?v=ktv3-1JTspc

Technological Tornado Woman uses slow motion, combined with the turning repetitive movement of the dancer, to test out the notion of a liminal passageway between space-time (as I discussed in Chapter Two in reference to the slow motion water). Maya Deren played with the notion of time in her films, such as in *Meshes of the Afternoon* (1943) (Figures 18 and 19) and *At Land* (1944), where slowed down time goes backward and forward. Deren also used slow motion to denote the passageway between time-scapes, using the movement of the body to navigate these spaces and rhythms. Deren wrote that she was, 'concerned with that point of contact between the real and unreal, where the unreal manifests itself in reality.'[31] Deren used filmic techniques to depict dream-like worlds that explored interior female subjectivities and imaginaries.

In Deren's final film *The Very Eye of Night* (1958) and *Ensemble for Somnambulists* (1951) (which was a first version of *The Very Eye of Night*) Deren explores the movement of turning bodies. As part of the choreography, Deren depicts spinning bodies dancing in space. A kind of equal exchange between female and male bodies is explored, the bodies floating and turning in space, with the bodies embodying the stars in the sky. The movement of spinning in these films and *Technological Tornado Woman* proposes to offer up a different kind of space-time. Returning to Chapter Two where I discuss the notion, in reference to Deren's work, that dance in film could offer a counter to narrative and disperse the gaze, in *Technological Tornado Woman* I propose this further through the turning movement of the dancer and camera and the shifting shapes of the fabric. The constant turning in *Technological Tornado Woman* could be proposed to disperse the gaze, the turning creates no fixed place for the viewer to fix onto, moving the body constantly through the frame. The spinning also creates a hypnotic space of reverie, and in one section the image goes to a blur and re-focuses back again. These methods both

---

[31] Quoted in Shelley, R. *Inverted Odysseys* (Cambridge and London: The MIT Press 1999, from Neiman, Catrina), 17. Taken from *The Legend of Maya Deren*, ed. Millicent Hodson, vol. 1, pt. 2 (New York: Anthology Film Archives/ Film Culture, 1988), 361.

contribute to a creation of immersion for the viewer (as well as the actual immersive environment of the installation). Further, the body appears and re-appears through the fabric. These all propose to disperse the gaze and move the moving image into another kind of visuality, representing a female body that moves away from objectified forms of representation.

Deren's exploration of female movement in space and time mirrors my practice. However, my work differs in that it proposes to bring a more haptic viscerality to the image, through the use of texture, immersive installation and sound. It also brings a more figural, abstracted and fragmented element in through the use of non-narrative installation (and also multi-screen installation in the case of *Chorine*). Both Deren's and my practice have no speech in them. At the *Revisiting the Gaze* (2017) conference where I showed *Technological Tornado Woman* it was also observed that the films were non-verbal. This lack of speech invites a more bodily response to the image, which requires the viewer to respond through other ways, such as haptically and emotionally. This facet to my work and Deren's finds echo in Martine Beugnet's writings on the 'cinema of sensation', which 'opens a space of becoming, a space where the human form is less character and more figure.'[32] The female figures in my practice, which operate on this more abstract and figural level, thus perhaps provide a locus for this space of embodied becoming and a place for the viewer's own reverie. In the *Spotlight 2018* symposium, where I showed the film, I had the feedback that one did not see the dancer's face, which led me to think about this notion of the woman in my work operating as a more abstract figure, which I took on board in this thinking.

---

[32] *The Cinema of Sensations,* ed. Petho, Á, *(*Newcastle: Cambridge Scholars Publishing, 2015), 177. Petho is quoting Martine Beugnet from *Cinema and Sensation. French Film and the Art of Transgression* (Edinburgh: Edinburgh University Press, 2007), 149.

Figure 19. *Meshes of the Afternoon* (1943), Deren, M. and Hammid, A. Accessed: 25th September 2019. http://mustseecinema.com/meshes-of-the-afternoon/

Figure 20. *Meshes of the Afternoon* (1943), Deren, M. and Hammid, A. Accessed: 25th September 2019https://www.imdb.com/title/tt0036154/mediaviewer/rm3563151104

The Interstice

Figure 20. *Technological Tornado Woman.* Still.

The sections of film where I reversed and slowed down the movement through the editing could be seen to test out the notion of an 'interstice' in space-time. Eivind Rossaack in 'Figures of Sensation: Between Still and Moving Images' (2006) wrote about the slow motion and camera 'bullet time' effect in *The Matrix*, describing it as 'an event both inside and outside time *at the same time*'.[33] Rossaack writes that the 'multiple and heterogeneous play of appearances of different orders . . . open up an interstice of sensations'.[34] This notion of an 'interstice'[35] reflects on my research in *Technological Tornado Woman*, where I propose to create a small intervening space, an opening up in time and space through the enlarging of it through time reversal and slow motion. The movement of the female figure

---

[33] Rossaack, E. 'Figures of Sensation: Between Still and Moving Images' in *The Cinema of Attractions Reloaded* (Amsterdam: Amsterdam University Press, 2006), 324.

[34] In this quote Rossack is referring to Tintoretto's *St George and the Dragon (1560)* and Hans Holbein's *The Ambassadors (1533)*, Rossaack, E, 'Figures of Sensation: Between Still and Moving Images' in *The Cinema of Attractions Reloaded* (Amsterdam: Amsterdam University Press, 2006), 333.

[35] The meaning of Interstice is defined as 'an intervening space, especially a very small one', coming from the Latin *intersistere* meaning to stand between. Online Oxford English Dictionary.

stands 'between' space-time.[36] The moment in the editing where I join the reverse motion sequence to the forward sequence (and also the moment of blur in the tornado scene) could propose this interstice (figure 20). This notion of an opening up of a small intervening space echoes Irigaray's notion, that I discussed in the introduction, of a reconceptualising of space-time in order to discover a new subjectivity and sexual difference through: 'a transformation of forms, of the relations of *matter* and *form* and of the interval *between*: the trilogy of the constitution of place.'[37] The interval between could be proposed to be seen through the interstice, and the 'form' seen through the body and 'matter' seen in the movement of space-time. Rossaack goes on to write, 'these images transcend *and* extend the scope and potential of moving images by playing on new and unthinkable, that is, unseen, nuances in the passage between still and moving images.'[38] This interval between could then propose the notion of this spatio-temporality opening up another kind of visuality to go towards other representations of the body and spaces for the feminine.

---

[36] Simón Pérez Wilson writes about Duncan and Fuller that: 'one describes the presence and exhalation of the body while the other occupies the interstices between revealing and concealing, between appearing and disappearing through motion'. Here then a further interstice could be proposed to be inscribed in the movements of the fabric of the dancer. I also talk about the film's use of exhalation later in this chapter. 'Hybrid Bodies, Technological Bodies. Loie Fuller – Isadora Duncan: Notes and Reflections on a Field', Gómez, A.H. in *Body Stages. The Metamorphosis of Loie Fuller*, Exhibition Catalogue (Milan: Skira Editore S.p.a, 2014), 117.

[37] I include the full quote of this in the Introduction. Irigaray, I. *An Ethics of Sexual Difference*. trans. Carolyn Burke and Gillian C. Gill (London: Continuum, 2004, [1984]), 9.

[38] Rossaack, E. 'Figures of Sensation: Between Still and Moving Images' in *The Cinema of Attractions Reloaded* (Amsterdam: Amsterdam University Press, 2006), 334.

Technology and Nature – Slow Motion and Editing Techniques

Figure 21. Bjork, *The Gate* (2017). Video Still. Accessed: 28th November 2017
http://mixmag.net/read/bjoerk-turns-supernatural-in-the-video-for-new-single-the-gate-video-blog

The use of the editing in *Technological Tornado Woman* reflects on both historical and contemporary explorations of the performing female body that use technology to transform the body. In *Technological Tornado Woman,* I use the technological manipulation of speed and editing[39] to transform the body and viewer to a heightened space. Although from different eras, both Loie Fuller and the musician Bjork, use technology to manipulate and transform the body. Bjork uses cutting edge special effects in her music videos to manipulate the image of her body. In her video *The Gate* (2017) (figure 21) (Directed by Andrew Thomas Huang), Bjork presents a technological version of herself as an iridescent movement of form and light, exploring herself as an agent of transformation (she also holds an object akin to a crystal ball). Scott Snibbe said of the musician Bjork and her album *Biophilia,* that 'Bjork believes with technology it's possible to get closer to ourselves, our minds and nature.' [40] Fuller used the cutting edge technology

---

[39] I had intended initially to enhance the 'tornado' effect though special effects technology. However, I abandoned this idea as this would have proven difficult without filming in front of a green screen and I also decided that this was not necessary to the process.
[40] Lawrence, E. "It's Human Nature", *Time Out* London (6th October 2011), 99.

of the time – electric lighting, to transform herself into other beings, such as butterflies, lilies and flaming fires. Rhonda K Garelick wrote that for Fuller, 'the technological and the biological are deeply intertwined'.[41] Garelick wrote this in reference to Fuller's *Fire Dance* (1897) (figure 22) where she uses the physicality of her body combined with electric light projections to create an image of fire. Fuller also used science to explore the interiority of the body, projecting images of cells and astronomy onto her body and her silks. In *The Red Shoes*, the cinematographer, Jack Cardiff used the technology of the camera to manipulate the space-time of the dancer. For the film he modified his camera so that he could change speeds mid-scene in order to create the impression of the dancer floating in space or rushing at high speed. Mark Fisher writes, 'What begins as a theatrical performance quickly steps into the realm of the imagination. The stage appears to have no limits: the dance is as free as the red shoes themselves, moving without regard to the laws of physics.'[42] Dara Birnbaum's video *Technology/ Transformation: Wonder Woman* uses the video technology of the late 1970s to re-envision Wonder Woman and offer a dialogue on representations of the female body. Birnbaum juxtaposes sound, repetition and editing with the spinning of Wonder Woman (the spinning denotes the transformation from Diana Prince to Wonder Woman). All these examples (apart from *The Red Shoes*) use technology (filmic and stage technology) to explore new ways of visualising and representing the female body. In *Technological Tornado Woman*, filmic technology is proposed to transform and re-vision the body in order to explore alternative visualities to represent the female body.

---

[41] Garelick, R. K. *Electric Salome, Loie Fuller's Performance of Modernism*, (Princeton and Oxford): Princeton University Press, 2007), 164.
[42] Fisher, M. Theatrical Programme for Matthew Bourne's *The Red Shoes*, Sadlers Wells, 6th December 2016 – 29th January 2017, 7.

Figure 22. *La Danse du Feu* (1897). Loie Fuller poster by Jules Cheret. Accessed: 12th March, 2011.

Figure 23. *La Danse du Lys* (1900) Loie Fuller. Photograph by Isaiah W Taber. Taken from *Loie Fuller. Goddess of Light* (1997). R.N. and M.E. Current, Boston: NorthEastern University Press, 1997*.*

The Body in Space

In differing ways, both Fuller and Bjork in *The Gate* isolate the body in space to enable a

visual transformation of the body. For *The Gate* and other videos, in order to create the

video special effects, Bjork would perform, predominantly alone, in front of a green screen.

In *Technological Tornado Woman*, I shot the dancer against a black background to isolate

her body in space. Fuller was one of the first performers to perform against a darkened

background with no staging around her (figure 23). Rhonda K Garelick wrote that Fuller

179

used this to become the image, that she 'had become, rather, both stage and performer, having taken upon her body both the image and the space in which the image appeared'.[43] Jacques Rancière wrote that Fuller's 'unlocatable body exists to organize a play of transformations.'[44] Rancière further writes that the veil in Fuller's performance is, 'the supplement that the body gives itself to change its form and function'.[45] A transformation of form and space is investigated through the movement of a body removed from 'real' space and time, into a virtual space. The film proposes the notion of a transformative and becoming subjectivity, by exploring the flowing and changing movements and silk like texture of the dress which is emphasized further through the slow motion technology. The movements of the dress in Fuller's performance, and also proposed in *Technological Tornado Woman*, explore a kind of metamorphosis of the body, fusing technology with the body and nature in order to explore a female spatiality (I will continue to explore the implications of this later in this chapter). The film installation also tests out the idea of playing with visual images of femininity, in order to facilitate a re-visioning and transformation, re-envisioning Fuller's imagery. Through her choreography and costume, Fuller created a theatre of femininity. Felicia McCarren wrote about Loie Fuller's dance: 'Fuller stages a simultaneous representation and presentation of the female body; not only embodying images metaphorically but moving across them metonymically. Her dancing redefines the female body as a producer of images, and femininity as a series of roles, a series of images, the rapid movement from role to role or image to image.'[46] The virtual space of the dancer, with little locatable reality, is free to take on the virtual imaginary space of 'image to image.'

---

[43] Garelick, R. K. *Electric Salome, Loie Fuller's Performance of Modernism*, (Oxfordshire: Princeton University Press, 2007), 35.

[44] Rancière, Aisthesis. 'The Dance of Light' in *Scenes from the Aesthetic Regime of Art*, 97. Rancière further writes that: 'This new art comes from a new body, relieved of the weight of its flesh, reduced to a play of lines and tones, whirling in space.'

[45] Rancière, Aisthesis. 'The Dance of Light' in *Scenes from the Aesthetic Regime of Art*, 96.

[46] McCarren, F. '"The Symptomatic Act" Circa 1900: Hysteria, Hypnosis, Electricity, Dance' in *Critical Inquiry* (Summer 1995), 758.

This notion of the body moving through an image is also put forward by Ágnes Petho, which I touched on in Chapter Two, where I discussed the intermediality of the tableau vivant and how that stillness plays on the performative aspects of the image. Petho discusses the post-cinematic films of 'sensation' that fragment the optical and narrative structure of the image, moving into a haptic space where we see an 'obsessively repeated reconstruction of the image as a whole'.[47] In *Technological Tornado Woman,* I intend the body to move through the image through movement, echoing Felicia McCarren's quote above on Fuller, through the sensation of the undulating fabric and the air. Petho goes onto write, 'This process of recovering, framing or reframing a picture which modulates the image in these films in-between the figural and the figurative, confers a new and unexpected dynamic and intensity to rendering visible "forces that are not themselves visible."'[48] Petho writes that consequently life in these films appears as 'the sensuous experience of moving through a series of images', it is a space for '*becoming* an image.' This process in movement re-visions the imagery of Fuller and also sensuously embodies moving *through and inside* the female image, this is tested out in the movement of the body and fabric. This movement also perhaps explores the idea of gender being performed and experienced through this lived body – a process that is felt and maintained in the movement of the body.

In *Technological Tornado Woman* and *Chorine* the re-visioning and the play with visual images of femininity could be seen as a way of speaking woman, of *parler femme* (which I will discuss in the following section). Petho writes that these films exist in a post-cinematic zone between narrativity and non-narrativity, moving in a field of sensation between the 'molar' and the 'molecular', breaking down into 'mere gestures.' My work

---

47 Petho, Ágnes, '"Housing" a Deleuzian "Sensation": Notes on the Post-Cinematic Tableaux Vivant of Lech Majewski, Sharunas Bartas and Ihor Podolchak.' in *The Cinema of Sensations,* Ed: Petho, Á, Newcastle: Cambridge Scholars Publishing, 2015, 179.
48 Petho, '"Housing" a Deleuzian "Sensation": Notes on the Post-Cinematic Tableaux Vivant of Lech Majewski, Sharunas Bartas and Ihor Podolchak.' in *The Cinema of Sensations,* 181.

tests out the situation of immersive film installation (which I will discuss later) to explore

fragmented non-narrative sequences of small gestures.[49] This place of intermediality, of

the sense of a space of non-narrativity and heightened sensation and gesture, I have

discussed in reference to Deren's work and my films, in the notion of dance being a

counter to traditional cinematic representations of women. So perhaps this intermedial

space between cinema and dance can offer such a dialogue on the representation of the

body and how the lived body operates with that space.

Parler Femme

I will now turn to Irigaray's concept of *parler femme,* which, in particular, facilitates the

testing out of exploring the question of a female language in my research. Parler femme

is equated with Irigaray's notion of 'speaking (as) woman' and is cited as an

experimental process or a discovery of 'the possible connections between female

sexuality and writing . . . to try to disrupt or alter the syntax of discursive logic, based on

the requirements of univocity and masculine sameness'.[50] In my work, I am seeking to

explore the notion of parler femme through film, sound, and immersive film installation

as opposed to language.

According to Caroline Bainbridge, *parler femme*, for Irigaray is linked to the notion and

need for a female genealogy, finding the spaces to speak as a woman through history, and

subsequently, in the present. This is something which I too seek to do through my citations

of Loie Fuller, Isadora Duncan, Annette Kellerman and archetypal images of women. In

---

[49] Joanna Piotrowska is an example of a contemporary artist who has created 16mm film pieces of women performing small gestures with their body called 'Untitled', however they are not in the context of an immersive film installation.

[50] Irigaray, L. *This Sex Which Is Not One*, (New York: Cornell University Press, 1985), 222.

This Sex Which is Not One, Luce Irigaray writes: 'the place where it (*parler femme*) could best be deciphered is in the gestural code of women's bodies. But, since their gestures are often paralysed or part of the masquerade, in effect, they are often difficult to 'read'. Except for what resists or subsists 'beyond'.'[51] Through zooming in on small moments, gestures, interstices, and taking those moments apart through filmic techniques (slow motion and reversing motion) I seek to dislodge and look between traditional filmic spatio-temporalities to explore this 'beyond'. I am testing out the notion of 'speaking (as) woman', through the working through of these 'gestural codes', embodying 'image to image' through the body and its senses. Through immersive moving image the work explores how the body re-embodies this female figural history. The use of movement in the work provides a metaphor for the notion of the constantly mobile and evolving situation of 'speaking (as) woman', and to see this motile position as a place 'from where meaning can be *discovered* (the meaning of being female)'.[52] This research operates in a strategy in the feminine as an experimental process and investigation of recuperating feminine imagery and language. Recuperation could be seen as an attempt to valorise the body, to regain something lost and taken (such as the image of the witch which I discuss later). Although also as Irigaray would argue it is not always clear to know what is lost, as to lose something is to know what it was in the first place, and this something exists beyond our present cultural paradigm, therefore Irigaray would argue we need to look in the interval and at the spaces between. This is how the work addresses a possible contradiction between using stillness and motion to explore a female subjectivity. The stillness, or slow motion between motion, goes toward investigating those spaces inbetween, and the circling movement goes towards exploring a possible female becoming in space-time.

---

[51] Irigaray, L. *This Sex Which Is Not One*, trans. Catherine Porter with Carolyn Burke. (New York: Cornell University Press, 1985), 134.
[52] Alcoff, L. M, *Visible Identities. Race, Gender and the Self* (New York: Oxford University Press, 2006), 148.

Figure 24. *Technological Tornado Woman,* Still.

The *Retouche*

In *Chorine*, *Ann in the Shower* and *Technological Tornado Woman*, I investigate and develop the connections between the gestural notions of the *retouche* and its connection to a possible female subjectivity and how this can allude to a female symbolic and imaginary. Irigaray writes about the *retouche* and the girl: 'She dances, thereby constructing for herself a ritual subjective space, space which is open to the cosmic maternal worlds, to the gods, to the other that may be present. This dance is also a way for creating for herself her own territory in relation to her mother'.[53] Irigaray goes on to write, 'the girl describes a circle, both inviting and refusing access to territory thus

---

[53] Irigaray, L. "The Gesture in Psychoanalysis" in *Between Feminism and Psychoanalysis,* trans. Elizabeth Guild. (London and New York: 1989), 132.

inscribed. She plays with this gestural territory and its limits.'[54] The films develop this sense of seeking for a space of a female territory, through the gestures of the dancer of reaching out and within the body and then with the circular dance in *Technological Tornado Woman*. Irigaray's text enables me to explore the possible meanings of these gestural codes of the body, which I have investigated throughout this thesis, and will continue to explore below.

In *Technological Tornado Woman*, my intention was to investigate how the notion of the *retouche* could be explored through a circular dance, camera and looped time on film (in *Chorine* a different kind of movement is explored – the immersive movement of water). Natacha explores a circular subjective space in several ways. In 'Edit One' of the film, Natacha ritualistically moves her hands around her body, drawing around her space (figure 24). Through the film, Natasha continues to rise up and up, drawing and creating an 'axis' around herself. In the second mid shot sequence (figures 10, 11, 20) the movement of the circle is explored, going backward and forward in time, Natacha's face is visible, and the effect is created that she is attempting some kind of metamorphosis or transformation of the body. In the third, 'tornado' sequence the image becomes more abstract and haptic, alluding to an expression of an interior space through the movement of the fabric over the dancer's body. In Chapter Two, I touch on how the *retouche* concerns the girl's attempt to a protect herself from the loss and separation of her mother, by constructing her own space around herself, explored through the water tank performances at the turn of the century. Testing these actions further through movement in *Technological Tornado Woman* and working through them in the edit, this sense seems to come more to the fore, particularly in the tornado scene. The effort of turn and re-turn, and recuperation is evoked, the quest to discover and regain a subjectivity and a quest for wholeness. The sense of protection from loss is explored in Irigaray's writing:

---

[54]Irigaray, L. "The Gesture in Psychoanalysis" in *Between Feminism and Psychoanalysis,* trans. Elizabeth Guild (London and New York: 1989), 132 - 133.

> The girl-subject does not exert mastery, except perhaps in her silence, her becoming, her overflowing. The girl-subject does not have objects as the boy does. It splits into two in a different way and the object or the goal is to reunite the two by a gesture, to touch both perhaps so that birth is repeated, so that no unconsidered regression occurs, so that the self is kept whole or, sometimes, up right. Women do not try to master the other but to give birth to themselves. [55]

The girl's, and subsequently the woman's, quest for subjectivity is seen perhaps in the repetition of movements emphasising and creating her space-time. A working through of separation is inscribed in this movement, as I have discussed, an attempt at a uniting of fragmentation. The circular dance also provides a metaphor to describe the need to ritually inscribe one's space in the world.

In Janaina Tschäpe's single channel video installation *Lacrimacorpus* (2004) the spinning 18th Century woman is also perhaps in a search for wholeness and subjectivity in a landscape of possible male destruction (according to text about the work the castle setting overlooks a Nazi concentration camp). The woman spins in an empty room, resembling a dancer in a music box,[56] gradually speeding up faster and faster until she falls down. The dancer appears trapped, but towards the end of the film, I see expressed a level of jouissance through the increasing freedom of her gestures and spinning movements, there is a kind of 'overflowing' taking place. The woman wears bubbles of inflated latex that, according to Tschäpe, are supposed to represent her tears.[57] The spinning dance here perhaps evokes a possibility of female creativity and emancipation in contrast to the trapping of a masculine paradigm and regime.

---

[55] Irigaray, L. "The Gesture in Psychoanalysis", in *Sexes and Genealogies*, trans. by Gillian C. Gill (New York: Columbia University Press, 1987), 99. Note: I am referring to two different translations of this essay. I have looked at both translations as this essay forms an integral part of the research, in order to see the different nuanced interpretations of Irigaray's texts.

[56] In 1999 I made a 16mm film piece of a dancing ballerina, evoking the imagery and movement of a music box.

[57] Lacrimacorpus means 'tear body' in Latin, and the latex bubbles are 'a silent expression of her buried sadness'. Janaina Tschäpe Studio, https://vimeo.com/98297653 . Accessed: 18th February 2020.

Irigaray writes:

> Doubtless they (girls) play with distance, but in other ways. They interiorise even great distances without dichotomic alternations, except for turning in different directions: outside, inside at the frontier of the two. They turn not only towards or around an external sun but also around themselves and within themselves. (The *fort-da* is not the gesture by which they enter language. It is too linear, too analogous with the in-out movement of the penis.)[58]

This interiorising of distance, the expression of 'at least two', goes toward exploring a relational language for a possible female symbolic and imaginary. This language embodies a circularity, an around and within. Thus, I propose one could read from this a vision of a language of hapticity, a closeness between spaces and bodies (both film and human bodies), a visual language that could describe an interiority (such as the sequence in *The Piano* of Ada's hands that I discussed in Chapter One) which is what I am testing out in my research. Lucy Bolton discusses how Irigaray's writing about a female symbolic could correspond with the cinematic image. She writes concerning Irigaray that,

> Her use of morphological figurality, gesture and colour all present very physical palpable possibilities. These conceptual images are deployed in order to encourage and inspire the creation of a new female symbolic and imaginary, by accessing the conscious interiority of a woman and enabling her to represent herself in a new way . . . It is about a psychical concern with entering a realm of female subjective consciousness.[59]

Bolton's text substantiates the enquiry in my work and highlights how moving image could provide a visualisation for gesture and representations of the female body to descibe a female symbolic and interiority. In my research this focuses on the female spatiality of the *retouche*.

---

[58] Irigaray, L "The Gesture in Psychoanalysis", in *Sexes and Genealogies,* trans. by Gillian C. Gill (New York: Columbia University Press, 1987), 133.

[59] Bolton, L. *Film and Female Consciousness: Irigaray, Cinema and Thinking Women* (London and New York: Palgrave Macmillan, 2012), 34. Bolton also mentions that Irigaray argues that theories concerning creations of a female symbolic can also be addressed to the male subject too, Bolton quotes Irigaray: 'It's aimed at the male subject, too, inviting him to redefine himself as a body with a view to exchanges between sexed subjects.' Irigaray, *L, je, tu, nous: Toward a Culture of Difference*, trans. By Alison Martin, London and New York: Routledge, 59. I am not precluding the male sex or transgender from this 'female language,' instead I am investigating an alternative paradigm and language from the phallocentric model.

In *Technological Tornado Woman*, Irigaray's 'frontier of the two', the threshold between inside and outside, and also the boundaries between haptic and optic, is proposed in the sequences of the revolving opening and closing of the fabric, the revealing and concealing of visions of the body. The camera moving and being close-up to the dancer combined with the visceral sounds of breath also enhances this creation of an interiority. This evocation of figuration to abstraction, optic to haptic is confirmed by the experience of the viewer when I tested out in the installation, which I will discuss later.

Figure 25. *Technological Tornado Woman*, Still.

Surface Interiority

In *Technological Tornado Woman* I intended that the movements of the body and the fabric to evoke a 'pulling' inside, a kind of pull on gravity, where the turning of the dress pulls one inside to an internal subjective space, like the spiral of a shell drawing one's gaze around and inside to its core (figure 25). I explore the notion of a representation of interiority being brought outside onto the fabric, in order to propose different conceptions

of visuality and a possible female spatiality. Felicia McCarren echoes this notion, where

she writes about Loie Fuller's exploration of interiority through her use of the fabric:

> Fuller draws her theatre out from inside her body, spacing it across the silk of her veils, and then enters into that space with her body; thus inside merges with outside, female interiority with the space of the stage. Fuller's veils collapse the distinction between matter and the matrix space of the womb, merging the woman dancing with the womb like space in which she performs.[60]

Again, here I propose the notion of a merging of inside and out, an 'around' and 'within'

the body, in the space of the *retouche*, and a spatiality that could express a female

symbolic.

In Chapter Two, I discussed how *Chorine* proposed blurring the binary notions of interiority

and exteriority through the textures of the water over the body. In *Technological Tornado*

Woman, I propose this notion through questioning notions of surface and interior through the

movement of the fabric. I intended a sense of interiority to be brought to the surface onto the

dress, questioning notions of dichotomous thinking that separates inside from outside. Gen

Doy discusses the fold and writes that, 'Cartesian distinctions of mind and body, human and

inanimate are re-conceptualised and dissolved in folds and pleats.'[61] This sense of the fold

also echoes the pictorial image of the circle that contains both the inside and the outside in it

simultaneously. Doy discusses Deleuze's theories on the fold, writing that Deleuze argues that

the fold permits a different kind of perception and understanding. This perception explores

surface patterns, mirroring Marks writing that 'haptic looking rests on the surface of the

object'.[62] This haptic looking at the flowing cloth also invites the viewer's own perception and

reverie to emerge in the movement of the folds of fabric. Giuliana Bruno compares the

---

[60] McCarren, F. ""The Symptomatic Act" Circa 1900: Hysteria, Hypnosis, Electricity, Dance" in *Critical Inquiry* (Summer 1995), 750.
[61] Doy, G. Drapery. *Classicism and Barbarism in Visual Culture*, (London and New York: I.B. Tauris, 2002), 150.
[62] Marks, Laura U. *Touch, Sensuous Theory and Multi- Sensory Media,* (London/Minneapolis: University of Minnesota Press, 2002), 8.

movement of film to the undulation of cloth, writing that that the dancing folds of the dress in

Serpentine Dance films [63] haptically animates the surface of the film and 'activates a

kinesthetic sense'.[64] In *Technological Tornado Woman* (figures 12, 25, 26), the undulating

fabric of the dress is filmed with a sense of closeness created by the moving camera close to

both mine and Natacha's body. This moving camera also re-visions the *Serpentine* Films

which always had a static, wide-angle, front on camera, thus exploring a possible different

representation of female subjectivity. Bruno further writes, 'After all, folds of cloth are

transitive matter, for they create a surface that lies in between inside and outside and thus is

potentially connective as well as reversible.'[65] Bruno discusses that the dress translates

inside to outside, in its fold lies 'proximity and intimacy.' The air moving the dress around the

body also could draw one's attention to the space between the body and the dress – this was

observed by a viewer at the showing of the film at the *Revisiting the Gaze* conference. This

therefore could be seen to invite a kind of embodiment in the sensation of the experience of

cloth moving around the body.

In the work, the movement of the decorative surface of the dress and its association with the

feminine is tested out and explored. The dissolving patterns of moving fabric create

covering and uncovering, shadows and light, that move in and out of closeness and

'proximity'. These notions of the surface develop my discussion from Chapter Two, where I

argued that surface decoration has been assigned to the feminine and as such deemed

something that is shallow and therefore of no value. Here, the strategy of the feminine image

is used to harness alternative paradigms, perceptions and visualities. Irigaray's notion of the

two lips, its 'proximity and intimacy', also points to this alternative paradigm. In her

reference to Irigaray's 'mechanics of fluids', Bolton writes that, 'Irigaray says that only a

---

[63] Loie Fuller's style dance is considered part of the genre of the Serpentine dance. Examples of this are *Annabelle's Serpentine dance (1895)* and *Danse Serpentine* (1897). However, there are no films known of Loie Fuller herself performing this dance.
[64] Bruno, G, 'Surface, Texture, Weave. The Fashioned World of Wong Kar Wai', in *Fashion and Film*, ed. A. Munich, (Bloomington: Indiana University Press, 2011), 36.
[65] Bruno, 'Surface, Texture, Weave. The Fashioned World of Wong Kar Wai', in *Fashion and Film*, 47.

mechanics of fluids rather than solids can avoid the reduction of female difference with masculine sameness.'[66] Here she argues that a female language can be explored through fluidity, through a constant becoming. This is proposed in *Technological Tornado Woman* through the flow of the fabric on film, which functions as both threshold, inside and outside simultaneously.

Figure 26. *Technological Tornado Woman*, Still

Sounds

I used the sounds of wind and breath in *Technological Tornado Woman* in order to evoke an interiority creating an effect of an in and out, the body flowing around and within. After hearing Natacha's sigh of exhalation at the end of her dancing in the filming, I wanted to create similar breath sounds to use in the final film. I recorded my own breath in a sound studio to use for the piece; during the recording I made sounds of deep breath and exhalation. I also used pre-recorded sounds of the wind to layer with those sounds. Wind

---

[66] Bolton, L. *Film and Female Consciousness: Irigaray, Cinema and Thinking Women* (London and New York: Palgrave Macmillan, 2012), 40. Bolton is quoting from Irigaray, L. *This Sex Which is Not One,* trans. Catherine Porter with Carolyn Burke (New York: Cornell University Press, 1977/ 1985), 106.

is something that travels in-between, taking you to another place or space-time. In the story of *The Wizard of Oz*, Dorothy travels inside the tornado to Oz. In A.S. Byatt's story 'The Glass Coffin', the West Wind carries the protagonist to the locus of the story: "And the sighing song of the West Wind, full of fine rain and glancing sun shine, streaming clouds and driven starlight, netted him around and around".[67] This image of netting around and around evokes this image of the swirling wind and fabric hypnotically lifting one up, transporting one to another place. In the edit, I mixed breathing sounds with sounds of the wind to create the impression that the dancer was controlling the wind, that her breath almost becomes the wind. The breath also brought an audio rhythm to the piece and created the sense of the effort of the body's movement. I intended the breathing sounds to create a visceral sensation and hapticity to the image enabling the impression of being close to the performers body, as if you are inside her body and interiority. At the showing at the *Revisiting the Gaze* conference an audience member commented that the sounds of breath made her mindful of her own breath, therefore it could be argued that these sounds successfully created an embodiment in the viewer. In the editing, I also used the sounds of exhalation and sighing to denote a passageway between the scenes to create the effect of a bodily transformation between each movement. In 'Edit Two' of the film, I added the sounds of a singing bowl. This was in order to bring another sense of circularity to the rhythm of the sequences. The sound of a singing bowl is made by moving an object in a circular fashion around the rim of the bowl. The sounds are used for meditation, to mesmerise and to take one to another internal place and I wished to bring that mesmeric effect into the work to encourage a reverie, and thus an immersion, from the viewer.

---

[67] Byatt A.S. 'The Glass Coffin' in *The Djinn and the Nightingale's Eye: Five Fairy Stories* (London: Chatto and Windus, 1994), 10.

Flight - Witches

In *Technological Tornado Woman* I experimented with how the turning movement of the dancer could create the effect of a ritualistic incantation, intending to evoke a sense of flight, a lifting up from gravity and the imagery of the witch. As I discussed in Chapter One, Helene Cixious writes, 'Flying [stealing] is woman's gesture – flying [stealing] in language and making it fly [steal]'.[68] This metaphor of 'flight' is explored in the dance, the editing and camera work in *Technological Tornado Woman*, particularly through the transformative potential of the tornado movement. Through this action of flight, possibilities of metamorphosis and transformation are proposed. I would argue that Cixious' text evokes the imagery of woman as sorceress or witch. The image of the witch was reclaimed by New French Feminist writers (which Irigaray and Cixious were associated with), Xavier Gauthier in the essay 'Why Witches' (1976) wrote, "Why Witches? *Because witches dance.* They dance in the moonlight. . . Why Witches? *Because witches are alive.* Because they are in direct contact with the life of their own bodies and bodies of others, with the live force itself".[69] [70]

I explore the woman in *Technological Tornado Woman* as evoking this image of the witch, a symbol of the reclamation of the female body as a strength, power and value. Silvia Federici argues that the witch in Western Europe in the sixteenth and seventeenth centuries (and indeed today in countries such as Africa, India, Nepal, Papua New Guinea and Saudi Arabia[71]) was persecuted as a way of controlling and denigrating women, their

---

[68] Cixious, H. "The Laugh of the Medusa", L'Arc, (1975), 49. Translated and cited by Nancy Kline in Herrmann, C. *The Tongue Snatchers*, (University of Nebraska Press: Lincoln and London, 1989), ix.
[69] Gauthier, X, 'Why Witches' in *New French Feminisms,* trans. Erica M. Eisinger. Ed: Marks, E and de Courtivron, I (Schocken Books: New York, 1981), 199- 200.
[70] An example of contemporary practice exploring the witch is Jesse Jones' film, sculpture and performance installation, *Tremble Tremble* (2017), which appropriates the figure of the witch as a carrier of 'poetic and political potentiality'. https://www.guggenheim-bilbao.eus/en/exhibitions/jesse-jones-tremble-tremble. Accessed: 18th February 2020.
[71] According to Federici, S. *Witches, Witch-hunting and Women* (Oakland: PM Press, 2018).

bodies and their reproductive systems. In her discussion on the witch-hunts, Federici wrote that, 'witch hunting was also instrumental to the construction of a new patriarchal order where women's bodies, their labour, their sexual and reproductive powers were placed under the control of the state and transformed into economic resources.'[72] Federici argues that the witch-hunt was part of the processes that formed capitalism by the feudal elite to industrialise the human body, 'We can see, in other words, that the human body and not the steam engine, and not even the clock, was the first machine developed by capitalism'.[73] This was also part of the philosophical history that separated the mind and body, the notion of which I have discussed in these chapters. The witch-hunts were part of the battle against anything that tied people to nature and their own bodies, with women being the primary targets. Federici argues that these witch-hunts associated women's sexuality with something diabolical, and from this 'emerged the new model of femininity to which women had to conform to be socially accepted'.[74] This history of female sexuality, tied in with the witch-hunts, therefore comes into play with the research's aim to valorise the feminine body and image as a strategy of subversion to this capitalist paradigm. This subversion encompasses in its paradigm the exploration of an embodied subjectivity that includes a symbiotic relation to nature (for all genders), which I will continue to discuss later in this chapter.

I would argue that Fuller's choreography recuperated the image of the witch and the sense of an energy and power of the female body. Sally Banes wrote about Loie Fuller that, 'she shunned the provocative female representation of entertainment so closely identified with 'the dancing girl', in favour of an ancient, mythic image of witchcraft and wisdom . . .Yet her image as a sorcerer has a modern, futuristic twist – that of the

---

[72] Federici, S. *Caliban and the Witch*, (New York: Autonomedia, 2014), 170.
[73] Federici, *Caliban and the Witch*, 146.
[74] Federici, S. *Witches, Witch-hunting and Women* (Oakland: PM Press, 2018), 32.

scientist, the inventor'.[75] The work of Loie Fuller and Isadora Duncan attempted to

reclaim and recuperate the female body as a source of power, in reaction to this long

history of denigration and de-valorisation. *Technological Tornado Woman* in turn

proposes to re-envision this female image through the fluid transformative movement of

the spinning and an immersive spatio-temporality. Fuller's work (and Duncan's) created

new kinds of movement defining a new female symbolic (away from the prescribed

patriarchal language of dance), with the technology of lighting and projections changing

the forms of the body.[76] Fuller's witch like kinasthetic explored a fluid female space

creating an energy of transformation and metamorphosis.[77] In 'Loie Fuller and the Art of

Motion', Tom Gunning wrote, 'Fuller's dance emphasised its role as a new art of motion,

in which no form remains solid or static but rather dissolves into a continually changing

spectacle of metamorphosis unfolding before the audience. The new aesthetics saw

motion as a force in itself, a plasmatic energy that creates forms.'[78] The fluidity of air and

wind in *Technological Tornado Woman* is tested out as a visual texture in the film in

order to create a tangible, haptic sensory space. It is also proposed as another kind of

element to explore symbolising a female imaginary through the moving image and

movement. Margaret Whitford discusses Irigaray's theories concerning air, 'Air

corresponds closely to a possible female imaginary; it is both mobile and immobile,

---

[75] Banes, S. *Dancing Women. Female Bodies on Stage*, (London and New York, 1998), 74.
[76] Giovanni Lista wrote about Fuller's dance that, 'Colour as well as the movement of the veil, enabled Fuller to express the exhilaration of life, understood as a sphere of perpetual transformation'. 'Loie Fuller and her Serpentine Dance: Between Photography and Cinematography', Gómez, A.H., in *Body Stages. The Metamorphosis of Loie Fuller*, Exhibition Catalogue (Milan: Skira Editore S.p.a, 2014), 30.
[77] In contemporary work, the video artist and music video director, Chris Cunningham's videos, *Frozen* (1998), and *Flora* (2009) for Gucci, both depict the woman as a force controlling nature. *Flora* depicts a model controlling the wind to manipulate the movement of a field of flowers, the fabric of her dress then envelopes her, turning herself into a kind of butterfly. Technology/ special effects are used to create a hyper–real manipulation of the environment, showing the woman as controller of these effects, sorceress like.
[78] Gunning, T. 'Loie Fuller and the Art of Motion. Body, Light, Electricity, and the Origins of Cinema', in *Camera Obscura, Camera Lucida. Essays in Honour of Annette Michelson* (Amsterdam, Amsterdam University Press, 2003), 80.

permanent and flowing, with multiple temporal punctuations possible '.[79] Air represents another kind of temporal space[80] that could be non-binary and non-linear. The fluid transformative movement of the body ties in with the fluidity of air to make a space of becoming and transformation.

Figure 27. *The Rite of Spring* (1913), Ballet Russe. Accessed: 19th August 2016.
https://www.pinterest.co.uk/geoffjsf/le-sacre-de-printemps/

I intended the element of ritual in *Technological Tornado Woman* to be explored in the repetitive and circular movements of the dancer, as I have discussed before. Along with Duncan and Fuller, the early Twentieth Century saw an interest in ritualistic dance, such as the Ballets Russes' *Rite of Spring* (figure 27), where, amongst other choreography, a tribe of dancers re-enact folk rituals and games in a circle to inaugurate spring. I looked

---

[79] Whitford, M. *Luce Irigaray Philosophy in the Feminine*, (London and New York: Routledge, 1991), 163.
[80] Rhonda K Garelick wrote of Fuller's performance and her use of air, that 'Fuller's performance forces the spectator to acknowledge the three-dimensionality of space . . . The air has lost its transparency and its two dimensionality and, in their place, acquired a skin like thickness." Garelick, R. K. *Electric Salome, Loie Fuller's Performance of Modernism*, (Oxfordshire: Princeton University Press, 2007), 164.

at this work when I was researching *Technological Tornado Woman* to explore to the

movements of ritual in the dance, in order to create the notion of the dancer as the

controller and summoner of the wind and nature to evoke a becoming through the

elemental. As I discussed in Chapter Two, referring to Mary Douglas' text, that 'danger

lies in transitional states' and those states can be controlled symbolically by ritual. I

explore the image of the woman as the controller/ bearer of the ritual, the summoner of

the liminal and unconscious state. This sense of a liminal state is developed in

Technological Tornado Woman in the image of the circle, the circle being the container of

the liminal state, a symbolic line between inside and outside, visible and invisible,

evoking the cycle of nature, as seen in the *Rite of Spring*. The woman's body could enact a

form of exchange, allowing an ushering in a space of 'the interval' or the threshold to

enable a change or subversion to a patriachal paradigm.

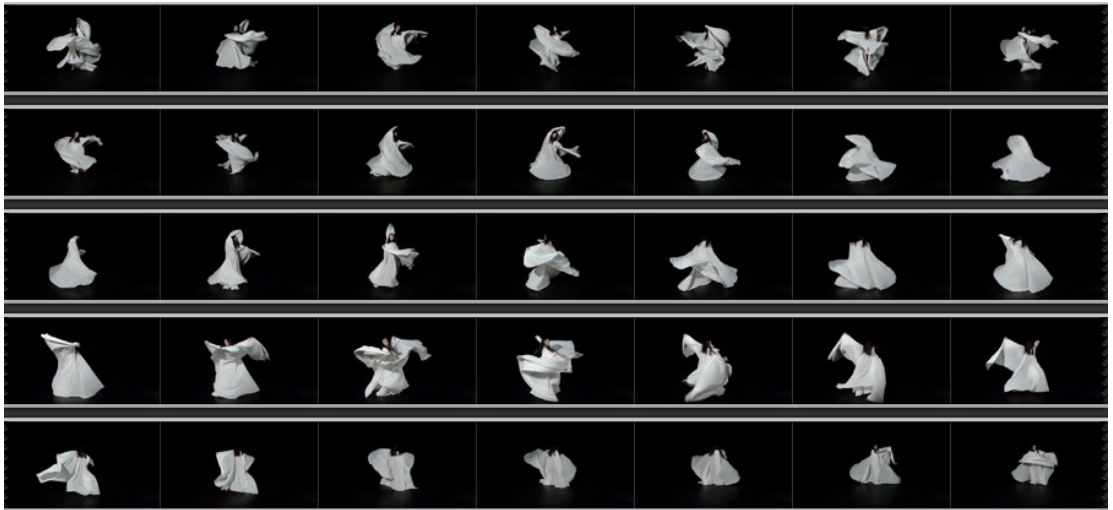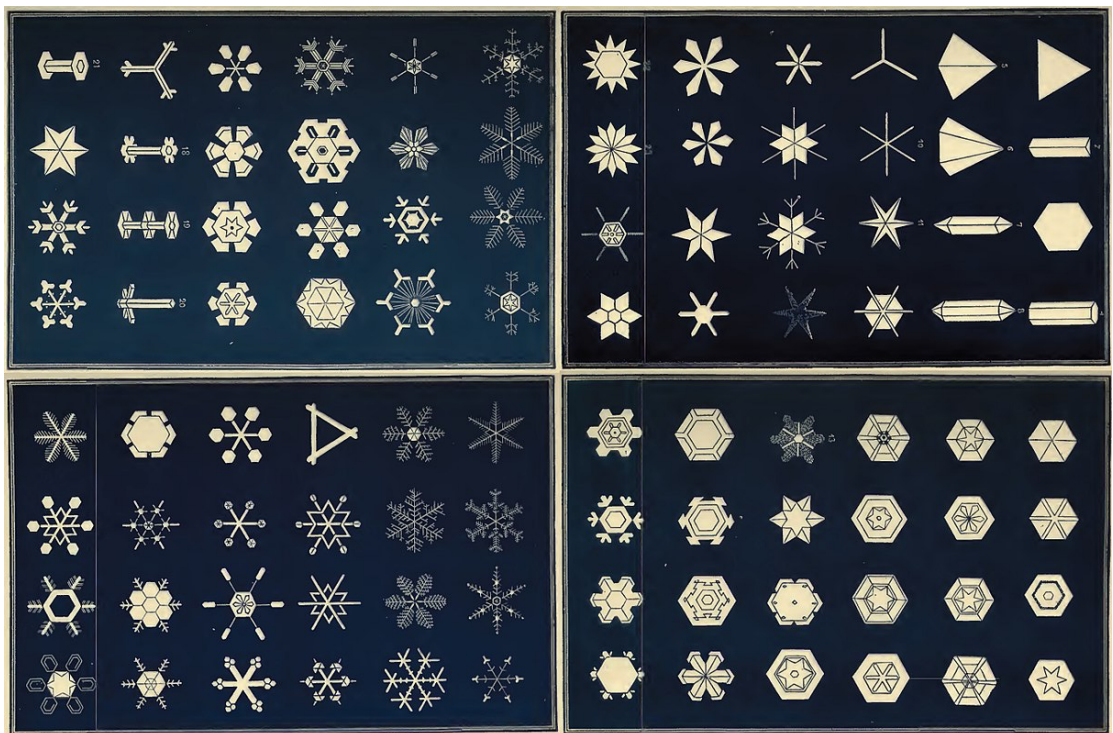Figure 28. Stills from *Technological Tornado Woman.*

Figure 29. An early classification of Snowflake Patterns.Warren, Israel Perkins (1814 -1892) https://en.wikipedia.org/wiki/Snowflake#/media/File:Snowflakeschapte00warriala-p11-p21-p29-p39.jpg. Accessed: 30th January 2019

<u>Nature / Becoming – The Aurora Borealis</u>

In *Technological Tornado Woman*, I propose that the movements of the body of the dancer evoke nature in several ways in order to explore a bodily becoming through the elemental and through nature. The different forms the dancer's movement take could be seen to mirror the different forms in nature, like the patterns of snowflakes (figure 28 and 29). In my sketchbook, I placed these different images together in order to think about these associations and test out their meanings. In the flowing fabric around the dancer, I intended to evoke the movement of the Aurora Borealis and a dissolving between body and space (figure 30). A motile incantation of the circle is seen through the revolving movement of the dancer, which could be seen to poetically mirror the turning of the earth. The turning of the earth creates the Aurora, which is a display of the sun's solar winds hitting Earth's Magnetic Field. The aurora and the earth's rotation are deeply entwined through the magnetic field.[81] The Aurora is a visualization of the particles of the solar wind, something not normally seen by the human eye. This could echo the slow motion in *Chorine* and *Technological Tornado Woman* revealing movements not normally visible to the human eye. In the circling movement of the Earth, the Aurora, and the dancer one could see a constant becoming. As I discussed in Chapter Two, Elizabeth Grosz writes about how Irigaray sees in 'nature itself the site of productivity', like the evolving barnacle, nature is seen as a mode of becoming. In my practice, by comparing the body symbolically with nature the possibility of becoming is expressed and the Irigarayan possibility for 'new forms of life' [82] - for new forms of subjectivity, sexuation

---

[81] *The Planets*, Series 1.2. BBC 2, 4th June 2019. During this programme the presenter Brian Cox explained how the Aurora Borealis is created. He said, 'below our feet, in the earth's outer core convection currents cause molten iron to rise and then the earth's rotation causes it to spiral around. A spiraling, circling flow of an electrically conducting liquid is a dynamo. A dynamo generates a magnetic field and the earth's field rises up not just to the surface here, but out into space, forming our protective shield. And that is what you see there (the aurora).'
[82] Grosz, E. 'The Nature of Sexual Difference: Irigaray and Darwin,' in *Angelaki,* Volume 17, Issue 2 (2012), 90.

and sexual difference. For a becoming where nature and human, mind and body are seen more as part of the same whole, and not divided on a dualistic model.
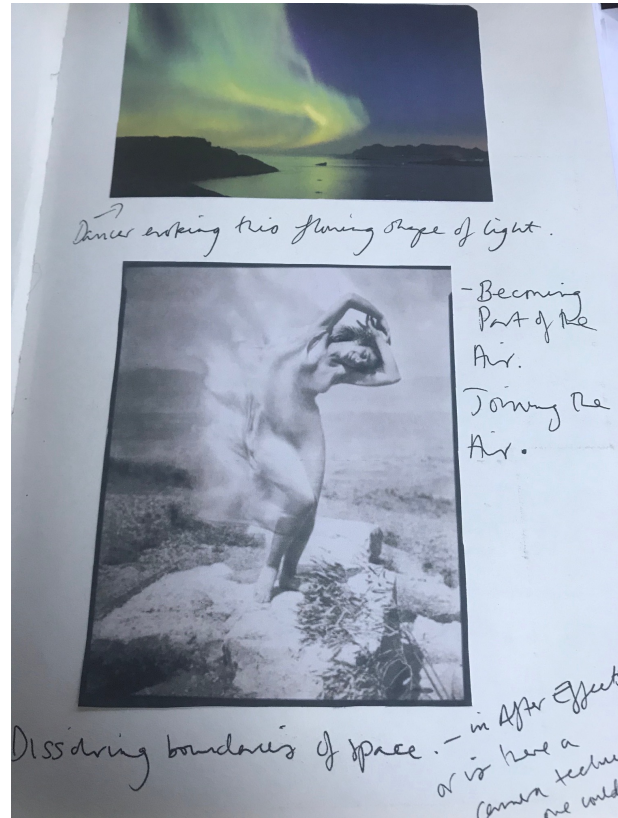
Figure 30. Sketchbook Page.

<div style="text-align:center"><u>Installation</u></div>

I completed an *Edit One* of *Technological Tornado Woman*, which I have discussed, which resulted in more of a sequential type film. I showed this on a monitor at the *Spotlight 2017* and the second edit I presented at the *Spotlight 2018* symposium and at the *Revisiting the Gaze* (2017) conference, Chelsea College of Art (however these was not the intended methods of presenting the work as I could not present them in an installation). I set up a trial installation in a room at Central Saint Martins. For this, I experimented with an 'Edit Two' in order to prepare to test out different versions of the film. The installation set up

was to test out how the immersive experience functions for the viewer and whether the latter could generate new notions of female embodiment and subjectivity. I put together two separate edits with a view to experimenting with different projections in the room to see how the sequences would work with each other. I experimented with a third edit of the beginning scene of Natacha on the floor (figure 24) and repeating that, with her hand movements going backwards and forwards. However, this scene was too short, with not enough footage to work with. In the edit, I separated out the sequence of the mid-shot of Natacha manipulating the fabric going backwards and forwards in time (Figures 10, 11, 20) (to be projection 1) and the tornado scene (to be projection 2). I also considered in this process that all the sequences in the installation would be looped, so I thought about the notion of circularity in the editing method.

In the installation, I tried projecting the sequences in different positions in relation to each other. Firstly, I tried the sequences next to each other, but this set up did not work as it appeared hard to focus on each image and one could not concentrate on the movement of either one. Secondly, I tried corner to corner projections which in a future installation could possibly work, though I could not formally present this to an audience as the wall was made of plywood and you could not see the image properly. I then tried projection one and two opposite each other, which worked better. However, as I will discuss later, I decided the tornado sequence worked best alone. I also tried projecting the image onto a mirror, which created the effect of the dancer floating in space, more akin to an apparition. The section where Natacha emerges from the floor seemed to be adding a different element, as it created the idea that she was creating her own symbolic space. Due to the lack of length of the scene, the possible way forward to using that sequence would be edit it further – to crop in on the image, or to manipulate the time and space by making the hands on the floor move in even more slower motion to extend the sequence. However,

when I tried this later in the editing the results were not successful due to how the shot was lit.

After trying these different set ups and deciding on showing the projections opposite each other, I opened up the space for viewings and discussed the test installation with my supervisors. Now, seeing the two sequences projected in the same space made me question whether the content of these images was too repetitive, as they were both saying similar things. One comment was that it broke the focus of the viewer to look at two different sequences. I received the feedback that *Projection One* seemed too descriptive. The tornado sequence (Projection Two) answered the research aims and questions more, whereas the other sequence seemed more like a recreation of Loie Fuller's performance. The tornado sequence used the techniques of film as a medium (such as the camera operating on a dolly), rather than being more akin to a documentation of a performance. This projection showed an image in time, as opposed to space, whereas the *Projection One* sequence was more akin to an image in space. Therefore, in response to this set up gleaned from my own observations and the feedback, I decided to use the tornado sequence as the 'final' film from this part of the research because of how it answered the aims and objectives of the thesis.

This notion of an image in time evokes Deleuze's theories of the time and movement image where he discusses how the evolution of cinema was the moment when film became about time rather than space. Deleuze argues that, at first in early cinema, the camera was fixed and immobile (like the *Serpentine* dance films), the view was that of a theatre spectator, once the camera become unfixed, the image became about time. Deleuze wrote, 'the evolution of cinema, the conquest of its own essence or novelty, was to take place through

montage, the mobile camera and the emancipation of the viewpoint.'[83] This *time image* I would argue (like the camera techniques in *The Red Shoes* ballet sequence) describes more of a subjective space – a space of dreams, interiority, and psychic reality. Therefore, this moving camera in *Technological Tornado Woman* could offer a vehicle to describe such an interior space by presenting different kinds of spatio-temporalities to re-vision the dance of Fuller and to form a locus for a female subjectivity.

Another comment was that the framing of the tornado scene was more mysterious and uncertain and that one needed to stay with the image to become immersed. The film goes from figuration to abstraction, allowing a process of immersive interiority, with the body disappearing and reappearing. The moment where the image goes out of focus evoked a 'passage into forms'.[84] The space contracts and then expands again, resulting in an uncertainty as to what one is looking at. Martine Beugnet argues that 'the cinema of sensation is always drawn towards the formless: where background and foreground merge, and the subjective body appears to melt into matter.'[85] Here, the installation film, and the out of focus moment in the film, perhaps merges the subjectivity of both the viewer and the dancer in the film. Further, the moment when the eyes adjust (to the out of focus moment), changes focus between here and there, brings the viewer to the here, to their body, and, perhaps to interiority. This element also could evoke the notion of haptic visuality – a blurry image that allows the viewer to come closer into the interiority of the film. Laura U Marks writes that, 'haptic images invite the viewer to dissolve his or her subjectivity in the close and bodily contact with the image.'[86] The immersive installation invited a bodily response from the viewer in this close contact. The bodily response is also

---

[83] Deleuze, G. *Cinema I: The Movement – Image*, trans. Hugh Tomlinson and Robert Galeta. (London and New York: Bloomsbury Academic, 2013, 3.
[84] Audience feedback.
[85] *The Cinema of Sensations,* Ed: Petho, Á. (Newcastle: Cambridge Scholars Publishing, 2015), 177. Petho is quoting Martine Beugnet from *Cinema and Sensation. French Film and the Art of Transgression* (Edinburgh: Edinburgh University Press, 2007), 65.
[86] Marks, L. U. *Touch: Sensuous Theory and Multisensory Media*, (Mineappolis: University of Minnesota Press, 2002), 13.

invited by the creation of sensations in the body, facilitated by the immersive sounds of wind and breath, evoking what Ágnes Petho writes about Deleauzian sensation, which he defines as 'the vibration that flows through the body.'[87] Vibration and Rhythm in the film could embody the viewer through the whole of their body.

Figure 31. *Technological Tornado Woman* Installation Stills. Projections corner to corner.

Figure 32. *Technological Tornado Woman* Installation Stills. Projections opposite each other.

---

[87] *The Cinema of Sensations,* ed. Petho, Á, *(*Newcastle: Cambridge Scholars Publishing, 2015), 176.

There was also feedback that the projection of the spinning of the dancer produced a hypnotic and mesmeric effect for the viewer, further creating the sensation of immersion – which I propose could create the sense of being inside the image and travelling inside one's own reverie. Oliver Grau writes about the immersive virtual image space, arguing that immersion is a process, 'a change, a passage from one mental state to another.'[88] Grau writes that it diminishes distance (like the haptic image) and increases the emotional involvement in the image. Seeing the film installed demonstrated that it worked on a large scale – that it was important for it to be life size, to mirror the viewer's body, in order to facilitate bringing an embodiment in the experience. Experiencing the movements of the dancer in an immersive installation also evoked embodied memories, such as the joyous sensation I can recall from spinning around as a child. Thomas Elsaesser and Malte Hagener also write about the effect of the haptic on the memory, 'the haptic serves to activate layers of memory or evokes feeling of loss attached to past experience.'[89] These effects of immersion into reverie in the haptic installation create a psychic and somatic space to explore a female embodiment and interiority through the relation between viewer and the female body.

The projection of light around the viewer could also create another sense of touch. In her discussion of Luce Irigaray and the installations of Pipilotti Rist, Harriet Hawkins writes that 'vision is dependent on touch, primarily the touch of light on the eye.'[90] Perhaps like the *Technological Tornado Woman* installation, Hawkins writes that Rist's work 'challenge distance and exteriority,' Rist's work which is particularly focused on exploring a world in close-up, differs to my work in that it deals with more abstract, distanced images of

---

[88] Grau, O. *Virtual Art. From Illusion to Immersion,* (Cambridge and London: The MIT Press, 2003), 13.
[89] Elsaesser, T and Hagener, M. *Film Theory, An Introduction through the Senses*, (Abingdon and New York: Routledge, 2015), 141.
[90] Hawkins, H. '"All it is is Light:" Projections and Volumes, Artistic Light, and Pipilotti Rist's Feminist Languages and Logics of Light', in *The Senses and Society*, Volume 10, Issue 2 (2015), 162.

women.[91] Hawkins argues that two types of 'look' have come to be associated with media acts, 'On the one hand a penetrating, phallocentric gaze that is associated with mastery, ownership and complete knowledge . . . On the other hand, the tactile look, an Irigarayan look, which orchestrates a caressing lingering look, that touches the surface of the film, forming a particular type of meeting between the body of the video, the body in video, and the body of the viewer.'[92] I propose different modes of subjectivity through the immersive installation of *Technological Tornado Woman*, such as this one Hawkins describes of a haptic look, however further to this look, the film installation explores literally a *re-visioning* – a different kind of *vision* through an embodiment of a feminine body (experienced through the immersive environment) of 'at least two' touching. I explore a feminine subjectivity of the Irigarayan *retouche*, a relational circular space of non-mastery, going between the bodies of the viewer and the film, and the body in its space-time in the film.

Technological Tornado Woman - Conclusion

In *Technological Tornado Woman* I discussed how the movement of the body, combined with the moving camera could push further the process of exploring a female space-time and interiority. I tested out how the textures and sensations of movement, wind, fabric and sound situated in an immersive installation could explore alternative visualities and notions of female embodiment and subjectivity. I explored the techniques and

---

[91] Rist also differs from my work in several other ways such as: I am more concerned with re-visioning and recuperating images of women and the 'feminine' from the past through the use of female figures and gesture. Rist's work often films a hyper-real close-up nature, whereas I am more concerned with creating invisible, interior and un-real spaces in order to examine a female interiority. My work is also more concerned with time and space (particularly through the use of stillness and movement) and notions of fragmenting and zooming in on it in order to examine the female body in space and time.

[92] Hawkins, H. '"All it is is Light:" Projections and Volumes, Artistic Light, and Pipilotti Rist's Feminist Languages and Logics of Light', in *The Senses and Society*, Volume 10, Issue 2 (2015), 166

implications of re-visioning the dance of Loie Fuller to evoke a motile spiral of re-visioning and becoming. The film tested out the notion of a haptic fluid space of the *retouche,* investigating how this could point to a possible feminine language and subjectivity as an alternative paradigm to the dominant phallocentric capitalist model. I explored associations of nature with the movement of the body to explore a becoming female subjectivity through the elemental. I will continue discussing the findings from *Technological Tornado Woman* in the Conclusion.

Conclusion

Ann in the Shower, *Chorine* and *Technological Tornado Woman* tested out a different representation and materiality of the body with the moving image. In *Ann in the Shower*, I experimented with zooms and close-ups to explore evoking Ann's interiority, with the body mainly seen simply presented to the camera. In *Chorine*, the body is stilled within the haptic layers of slow motion water. The gestures are enlarged and separated out in the installation, cutting into space, with the immersive sensation of image and sound intending to envelope the viewer inside the spatio-temporality of the female body. In *Technological Tornado Woman*, the camera moves with the dancer, the body *moves* in and out of visibility through the moving fabric attempting to blend notions of exteriority with interiority. I tested out a sense of how interiority could be inscribed on the surface and folds of the fabric, evoking different kinds of visual perception and understanding. I discussed how the movement of the body combined with the moving camera could push further the process of exploring a haptic female space-time. The kind of vision changed through the films, with the vision becoming closer to the body, moving further into the haptic. The vision experienced by the viewer is thus also proposed to be re-visioned in the progression of the films. The filmic technology and immersive haptic elemental installation changed the spaces of embodiment, re-visioning the historical images of the female body into another kind of image - one of a bodily relationship to the screen. These elements thus moved these images of the female body away from objectified forms of representation.

In *Chorine*, I investigated how the use of slow motion could create a visualisation of an interior space-time, looking at the writings of Virginia Woolf and Maya Deren's 'vertical' filmmaking. Through examining a slow motion molecular time, circular time-scapes and time reversal, I suggested possible notions of a female space-time, proposing a re-

gendering of space-time against the dominant mode of linearity. I explored Irigaray's call

to reconceptualise space-time for a new age, to facilitate a transformation of forms and

explore a different kind of subjectivity, a dialogue on the interval between and matter

and form. In the thesis, I have explored a 'mechanics of fluids'[1] where time could be seen

as non-linear, open and non-binary, a fluid time that opens up a space for female

difference against a scopic phallocentric economy of 'masculine sameness'.[2] Time's

fluidity was proposed in the moving water, air and fabric and the evolving body in

Technological Tornado Woman. I explored a manifestation of the interval through the

notion interstices of sensation in space-time, seeking to dislodge and look between

traditional filmic spatio-temporalities. Through this enquiry into a female space-time, the

thesis has contributed to answering the aim of representing and embodying a possible

female imaginary through the artist moving image, that moves away from objectified and

phallocentric forms of representation.

In *Chorine,* I suggested the use of the feminine as a form of subversion to question,

explore and create different visualities on film and as a counter to phallocentric

aesthetics. I discussed how I used the feminine image in order to re-examine and

recuperate this visuality as a place of value. Though this had been addressed

theoretically by Rosalind Galt, this research addressed a gap in the field through

proposing and exploring this notion through practice. Through my exploration of the

spinning dancer in *Technological Tornado Woman* and a re-examination of *The Red Shoes*,

I argued against the notion that female sensuality could be destructive, with my film

culminating, instead, in a possible place of becoming rather than destruction. The

practice concluded in valorising the sensual and sensory (seen in the haptic), through an

[1] Irigaray, L. *This Sex Which is Not One,* trans. Catherine Porter with Carolyn Burke (New York: Cornell University Press, 1977/ 1985), 106.
[2] Bolton, L. *Film and Female Consciousness: Irigaray, Cinema and Thinking Women* (London and New York: Palgrave Macmillan, 2012), 40.

embodied immersive installation, as a place that could 'generate understanding'[3] and meaning. I hope that this research will enable more enquiry into this area to open up further thought and work on the notions of the feminine image.

In *Chorine*, I looked at the construction and metaphysics of fairy tales, a fairy tale time, and how this relates to my practice. My findings concluded that the re-envisioning of the mythology and construction of fairy tales offered an alternative paradigm and proposed opportunities of female transformation. The fairy tale offered a metaphysical timescape to work out issues of subjectivity with the female as the quester of the story. I also explored the notion of a female genealogy through the re-visioning of female performers in dance, re-examining representations of the female body in movement and gesture, in an attempt to delineate a female subjectivity in film. In the films, I have explored a genealogy of feminine subjectivity, evoking a kind of ritual time[4] where these female subjectivities could exist on a circular time, like the ritual-like movement of dancers circling around a May pole. In *Technological Tornado Woman,* I visually evoked this spiral of space and time, a metaphor for a circular movement of becoming, going back to this genealogy, in order to come forward to a possible becoming female subjectivity. This artistic practice-based research of an examination and re-visioning of the spiral of images of women through time also contributes to the field of artist moving image.

Though the exploration of the intermediality of the tableau vivant, moving between the still to the moving image, I discussed how the dancer's gesture and pose in *Chorine*

---

[3] Best, S. *Visualising Feeling: Affect and the Feminine Avant- Garde* (London: I. B. Tauris, 2011), 114.
[4] This ritual time evokes Mikhail Bakhtin's 'festival time' which Sophia Mayer links to Maya Deren's vertical filmmaking, she writes: 'The repeated, hieractic movements of dance also introduce ritual or festival time; as described by Mikhail Bakhtin, this resonates with Deren's idea of a vertical film, in that ritual time, through repeated performances linked the cyclical calendar of the seasons, lifts the festival out of historical horizontal time, stacking it vertically with all other occurrences of that festival'. From Mayer, S, 'If I can't dance, it's not my revolution!: Tracing the Revolutions of Maya Deren's dance in Jane Campion's *In the Cut'*. *The International Journal of Screendance*, Volume 3 (2013), Parallel Press, The Ohio State University Libraries, 31.

enacts an act of re-construction inside the image, and thus becoming a possible re-vision of such images and poses. An intermedial space of sensation was also proposed through the textures of the water in *Chorine* and further through the fabric in *Technological Tornado Woman*. I used the method of intermediality to inscribe a space between the past (the re-visioning of images of women such as Fuller and Duncan) and the present. Through the use of intermediality and re-visioning, I developed the idea that the filmic space-time of the body in the works bought a materiality and experience of embodiment to the representations of the female body. This space moved the moved image away from objectified forms of representation - a possible phallocentric subjectivity, thus addressing the aims of the research. This exploration of re-visioning through intermediality in the immersive moving image also contributed to the field of women's artist moving image.

In *Chorine* and *Technological Tornado Woman* I developed ways to explore a becoming female subjectivity. I developed and explored associations of nature with the movement of the body, discussing Grosz and Irigaray's notions of new forms of life and sexual difference in order to explore a motile sense of becoming subjectivities through a fluid elemental. *Chorine* explored a becoming through a re-visioning of images of early dance, and then a regeneration, through the haptic effect of the slow moving water. The practice culminated in *Technological Tornado Woman*'s circling and evolving movement proposing possibilities of transformation and becoming. This becoming in the space of the *retouche*, and re-conceptualisations of time and space, could also open up new and different embodiments and spatialities for all genders - for future horizons of difference, which could offer scope for future enquiry.

In the thesis, I have argued how the act of recuperating associations of women and nature could function as a form of subversion to the dominant phallocentric paradigm.

This sense of becoming with nature highlights the notion of the valuation of nature, rather than its destruction and domination, which is a topic of central importance to the contemporary climate, to promote what Chris Cuomo writes as, 'a flourishing of both human and non-human life'.[5] I hope that the thesis could end on this note of a becoming through and with nature, to contribute to the artist's moving image field on the body and nature (such as Janaina Tschäpe and Bryony Gillard's work, who I discussed in the Introduction) to explore this non-binary and fluid concept further.

I have explored the questions and aims of this PhD project rigourously through the practice and the writing. The critical comments of the work, which I have discussed in this thesis, went towards further understanding and discovery about the research questions. Throughout the research process and thesis I have assessed the practice by considering external feedback and also my own evaluation as to whether the work achieved the aims and intentions of the piece. I have also discussed how this work differed from the intentions of the films and how those differences created a different kind of result. In conjunction with this, I assessed all facets of the film such as the camera angles, the performance, the editing, the costume, the immersive installation set up and whether these were successful. An example of this assesment process was the failure of being able to make the dancer float through rigging in *Technological Tornado Woman*, this apparent lack of 'success' led to experimenting with the body's movement more in the editing. This editing of forwarding and reversing time led to the work infact successfully answering the aims of the research in terms of its evocation of fragmenting space-time, creating a visual spiral of re-visioning and subverting the gaze of the viewer. These facets, as I discussed more in detail in Chapter Three, answered the aims of creating an alternative space-time in order to explore a space and language for the

---

[5] Cuomo, C. *Feminism and Ecological Communities, (*London and New York: Routledge, 1998), 34.

feminine and proposing an Irigarayan female time-space, as generated through haptic visuality, of becoming through movement and the elemental.

The experimental nature of *Ann in the Shower* and what was not successful in that piece necessitated the need to explore future works that might be more successful in exploring the aims and objectives. As I discussed in Chapter One, I concluded that in the next works I needed to explore different kinds of camera, editing techniques to propose alternative modes of visualities. As I detailed in the Chapters Two and Three, both *Chorine and Technological Tornado Woman* in differring ways went towards more successfully exploring alternative spatio temporalities and visualities to inscibe a female language that moved away from notions of objectification. As *Technological Tornado Woman's* moving camera involved the viewer more within the movement of the dancer and evoked a subjective space through creating a 'time image' (as discussed in Chapter Three), I believe that this was more successful in meeting these aims. The film also referred more explicitly to the notion of the *retouche* and went further towards exploring how this might embody a female subjectivity and becoming. As *Chorine* was perhaps less successful in achieving the aims, I believe this work could be developed in future practice by exploring futher the question of a female language in moving installation through utilising different contexts and figurations, such as filming a group of women in a dance performance, exploring their gestures and interactions through a moving, rather than still, camera. The PhD practice could also lead to investigating other kinds of movements and choreography in different architectual and spatial contexts that could explore further questions of a space-time and a female becoming. The films could ask what other movements through moving image film could explore a becoming? The films could also investigate further what other movements and camera techniques might subvert and disperse a phallocentric and objectified gaze.

Through setting up test installations, I discovered that both works successfully created an immersive environment to enable a reverie and interior space for the viewer and therefore met the aim of a creating a visual evocation of interiority and female subjectivity by creating a form of haptic 'cinema'. I believe that *Chorine* was successful in exploring an intermedial space that re-visioned images of women from dance history. The result of the technical requirements of the high-speed camera (filming static camera shots) added a new dimension to the aims of the piece. The image sequences created a futher aspect to the notion of intermediality by depicting different views of the dancer's body in a 'vertical' time- space. I believe that this 'vertical' space in time and how this is is manifested as an intermedial space could be explored further as a method in a future piece of work.

Technological Tornado Woman tested out the notion of a haptic fluid space of the *retouche,* investigating how this could point to a possible feminine language and subjectivity as an alternative paradigm to the dominant phallocentric model. Through the practice in *Ann in the Shower*, *Chorine,* and culminating in *Technological Tornado Woman,* and by examining the act of female spinning in various works of film, art and video art, I developed the idea of the *retouche* as a symbolic movement to work through notions of fragmentation and wholeness, and thus to suggest a movement of a becoming subjectivity and transformation. I developed the notion of the turning movement of the dancer forming a dispersal to the gaze, moving the moving image into another kind of visuality and representing a female body that moves away from objectified forms of representation.

I also explored the *retouche* in order to explore a circular exchange of haptic mutality in the space of the feminine, in order to propose an alternative spatiality to the dominant paradigm. This space was explored between the bodies of the viewer and film, and the

body within the film. In *I love to you* (1996), Irigaray addresses the future and ways forward of becoming into it, which I would argue relates to this spatiality of the *retouche*. Irigaray writes about a possible horizontal and intersubjective communication, away from a Western phallocentric philosophy of domination over others and nature which would entail: 'seeking a new economy of existence or being which is neither that of mastery nor that of slavery but rather of exchange with no pre-constituted object – vital exchange, cultural exchange of words, gestures etc*.,* an exchange thus able to *communicate* at times, to commune . . . , beyond any exchange of objects.'[6] In future research, the alternative spatiality in the form of the *retouche* could be proposed then in this idea of a future exchange between of non-hierarchical mutality.

In the thesis, I have taken Irigaray's theories and examined them through dance gestures and movement, alternative spatio-temporalities, the camera and the immersive installation. By deploying the theory of the *retouche* through an artist's moving image I visualised and articulated alternative ways of representing the female body. Through the making of immersive moving image installations that envision the spatiality of the *retouche,* I propose the creation of a female space-time that enables a mutual haptic exchange of bodies that moves away from objectification*.* In this enquiry, this practice constitutes an original contribution to knowledge.

---

[6] Irigray, L, *I love to you. Sketch of a Possible Felicity in History*, trans. Alison Martin (Routledge. New York and London 1996), 45. Irigaray has also developed the notion of 'I love to you', meaning a 'relation of indirection to you. I do not subjugate you or consume you.' 109.

Bibliography

Agamben, G. *Infancy and History, Essays on the Destruction of Experience.* London and New York, 1993

Alcoff, L. M. *Visible Identities. Race, Gender and the Self*, New York: Oxford University Press, 2006

Balázs, B. *Early Film and Theory: Visible Man and The Spirit of Film,* New York: Berghahn Books, 1930 and 2010

Bainbridge, C. *A Feminine Cinematics,* Hampshire and New York: Palgrave Macmillan, 2008

Banes, S. *Dancing Women. Female Bodies on Stage*, London and New York, 1998

Barker, J. M. *The Tactile Eye, Touch and the Cinematic Experience,* University of California Press: London, 2009

Benjamin, W. *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*. Edited by Michael W. Jennings, Brigid Doherty and Thomas Y. Levin. Translated by Edmund Jephcott and Harry Zohn. 19-55. Massachusetts and London: The Belknap Press of Harvard University Press, 2008

Best, S. *Visualising Feeling: Affect and the Feminine Avant- Garde,* London: I. B. Tauris, 2011

Bettcher, T. 'Feminist Perspectives on Trans Issues.' *The Stanford Encyclopedia of Philosophy.* Accessed: 1st February 2019. https://plato.stanford.edu/entries/feminism-trans, 2014/ 2019

Bolton, L. *Film and Female Consciousness: Irigaray, Cinema and Thinking Women*, London and New York: Palgrave Macmillan, 2012

Braidotti, R. *Nomadic Subjects. Embodiment and Sexual Difference in Contemporary Feminist Theory*, New York: Columbia University Press, 1994

Braidotti, R. 'Of Bugs and Women: Irigaray and Deleuze on the Becoming Woman'. Eds: Burke, C, Schor, N and Whitford, M, *Engaging with Irigaray*, New York: Columbia University Press, 1994

Brannigan, E. *DanceFilm, Choreography and the Moving Image,* Oxford and New York: Oxford University Press, 2011

Brookman, P. *Eadweard Muybridge,* London: Tate Publishing, 2010.

Bruno, G. Interview with Smith, M. "Cultural Cartography, Materiality and The Fashioning of Emotion" from *Visual Cultural Studies*, Marquard Smith, London: Sage, 2008, 144

Bruno, G. *Atlas of Emotion*, London and New York: Verso, 2007

Bruno, G. 'Dressing the Surface' in *NECSUS*, Autumn 2017. Accessed 12th January 2018. https://necsus-ejms.org/dressing-the-surface/

Bruno, G. 'Surface, Texture, Weave. The Fashioned World of Wong Kar Wai' in *Fashion and Film*, 35-51, ed. A. Munich, Bloomington: Indiana University Press, 2011

Burch, N. 'Building a Haptic Space' from *Life to those Shadows*. BFI Publishing: London, 1990

Burke, C, Schor, N. and Whitford, M, Eds, *Engaging with Irigaray*, New York: Columbia University Press, 1994

Butler, J; Salih, S, Editors. *The Judith Butler Reader*, Malden, Mass: Blackwell Publishing, 2004

Byatt A.S. 'The Glass Coffin' from *The Djinn and the Nightingale's Eye: Five Fairy Stories*, London: Chatto and Windus, 1994

Byatt, A.S. *Possession*. London: Vintage, 1990

Constable, C. *Thinking in Images. Film Theory, Feminist Philosophy and Marlene Dietrich.* London: British Film Institute, 2005

Cixious, H and Clément, C. *The Newly Born Woman*, Translated by Betsy Wing. London: I.B. Tauris Publishers, 1996

Cuomo, C. *Feminism and Ecological Communities,* London and New York: Routledge, 1998

Current, Richard Nelson Current and Marica Ewing Current, *Loie Fuller. Goddess of Light* Boston: NorthEastern Universoty Press, 1997

De Mille, A. *Isadora Duncan and her World*, Edited by Duncan, D, Carol, P and Splatt, C. New York and London: W.W. Norton and Company, 1993

Deleuze, G. *Cinema I: The Movement – Image*, Translated by Hugh Tomlinson and Barbara Habberjam. London and New York: Bloomsbury Academic, [1986] 2013

Deleuze, G. *Cinema II: The Time – Image*, Translated by Hugh Tomlinson and Robert Galeta. London and New York: Bloomsbury Academic, [1985] 2013

Deren, M. *Essential Deren. Collected Writings on Film by Maya Deren,* Ed: Bruce R. McPherson. New York: McPherson and Company, 2005

Doane, M. A. *The Desire to Desir*e. *The Woman's Film of the 1940s*, London: Macmillan Press, 1988

Doane, M. A. *The Emergence of Cinematic Time: Modernity, Contingency and the Archive*, Harvard: Harvard University Press, 2002

Douglas, M. *Purity and Danger*, London: Routledge, 1994

Doy, G. *Drapery. Classicism and Barbarism in Visual Culture*, London and New York: I.B. Tauris, 2002

Duncan, I. *My Life*, London: Victor Gollancz, 1928

Elsäesser, T. and Hagener, M. *Film Theory, An Introduction through the Senses*: Abingdon and New York: Routledge, 2015

Fausto-Sterling, Anne. 'Gender/ Sex, Sexual Orientation, and Identity Are in the Body: How did they Get There?' Accessed 20th January 2019
https://www.tandfonline.com/doi/full/10.1080/00224499.2019.1581883

Federici, S. *Witches, Witch-Hunting and Women,* Oakland: PM Press, 2018

Federici, S. *Caliban and the Witch*, New York: Autonomedia, 2014

Fisher, A. *Let Us Now Praise Famous Women,* Michigan: Pandora Press, 1987

Fisher, M. Theatrical Programme for Matthew Bourne's *The Red Shoes*, Sadlers Wells, London, 6th December 2016 – 29th January 2017

Fuss, D. *Essentially Speaking. Feminism, Nature and Difference,* New York and London: 1989

Gamman, L. and Marshment, M. eds., *The Female Gaze: Women as Viewers of Popular Culture*, London: Women's Press, 1988

Galt, R. *Pretty. Film and the Decorative Image*, New York: Columbia University Press, 2011

Gauthier, X. 'Why Witches', *New French Feminisms,* Ed: Marks, E and de Courtivron, Translated by Erica M. Eisinger. 199-203. Schocken Books: New York, 1981

Garelick, R. K. *Electric Salome, Loie Fuller's Performance of Modernism*, Princeton and Oxford: Princeton University Press, 2007

Gibson, E. with Firth, B. *The Original Million Dollar Mermaid*, Australia: Allen and Unwin, 2005

Gillis, S. Howie, G. Munford, R. Eds. *Third Wave Feminism. A Critical Exploration*, Hampshire and New York: Palgrave Macmillan, 2007

Gilmour, J. *National Portrait Gallery Australia*, accessed 1st February 2020,
http://www.portrait.gov.au/site/exhibition_subsite_exposure.php

Glasscock, J. *Striptease from Gaslight to Spotlight*, New York: Harry N Abrams, 2003

Gómez, A.H. *Body Stages. The Metamorphosis of Loie Fuller,* Exhibition Catalogue, Milan: Skira Editore S.p.a, 2014

Gunning, T. 'Loie Fuller and the Art of Motion. Body, Light, Electricity, and the Origins of Cinema', in *Camera Obscura, Camera Lucida. Essays in Honor of Annette Michelson*, 75-90. Amsterdam, Amsterdam University Press, 2003

Grau, O. *Virtual Art. From Illusion to Immersion,* Cambridge and London: The MIT Press, 2003

Grosz, E. 'The Nature of Sexual Difference: Irigaray and Darwin', *Angelaki,* Volume 17, Issue 2, 2012: 69-83

Grosz, E. *Volatile Bodies. Toward a Corporeal Feminism*, Bloomington and Indianapolis: Indiana University Press, 1994

Hawkins, H. '"All it is is Light:" Projections and Volumes, Artistic Light, and Pipilotti Rist's Feminist Languages and Logics of Light', *The Senses and Society*, Volume 10, Issue 2, 2015

Hamon, P. *Expositions: Literature and Architecture in Nineteenth-Century France*, California: University of California Press, 1992

Herrmann, C. *The Tongue Snatchers*, University of Nebraska Press: Lincoln and London, 1989

Herrmann, C. 'Women in Space and Time' in *New French Feminisms: An Anthology*. Edited by Isabelle de Courtivron and Elaine Marks. Translated by Marilyn R. Schuster. 168-173. New York, University of Massachusetts Press, 1981

Homes*,* D. Ed. *Empire of the Senses*, Oxford and New York: Berg, 2005

Irigaray, L. *To be Born*, Switzerland: Palgrave Macmillan, 2017

Irigaray, L. *An Ethics of Sexual Difference.* Translated by Carolyn Burke and Gillian C. Gill. London: Continuum, 2004

Irigray, L. *I love to you. Sketch of a Possible Felicity in History*. Translated by Alison Martin Routledge. New York and London, 1996.

Irigaray, L. 'The Gesture in Psychoanalysis' in *Between Feminism and Psychoanalysis*. Edited by Teresa Brennan. Translated by Elizabeth Guild. London and New York: 1989

Irigaray, L. 'The Gesture in Psychoanalysis', in *Sexes and Genealogies*. Translated by Gillian C. Gill. New York: Columbia University Press, 1987

Irigaray, L. 'Divine Women' in *Sexes and Genealogies*, Translated by Gillian C. Gill. New York: Columbia University Press, 1987

Irigaray, L. *This Sex Which is Not One.* Translated by Catherine Porter with Carolyn Burke. Cornell University Press, 1985

Johnston, T. R. 'Questioning the Threshold of Sexual Difference', *GLQ: A Journal of Lesbian and Gay Studies*, Volume 21, Number 4, 2015, Duke University Press

Jowitt, D. *Time and the Dancing Image*, Berkeley and Los Angeles: University of California Press, 1988

Judah, H. 'If Women Ruled the World: Dior's Judy Chicago Tribute is more than a gimmick', *The Guardian*, 21/01/20. https://www.theguardian.com/artanddesign/2020/jan/21/dior-judy-chicago-feminist-banners. Accessed: 22nd January 2020

Judah, H. 'Ana Mendieta Woman as Tree. Tree as Woman', *The Plant*, Issue 13, Winter 2019

Kappenberg, C. 'Film as Poetry', in *The International Journal of Screendance*, Volume 3 (2013): 101-119. Parallel Press, The Ohio State University Libraries

Koepnick, L. *On Slowness. Toward an Aesthetic of the Contemporary*, Columbia University Press: New York, 2014

Kelsey, E. *You are Stardust*, London: Wayland, 2017

Kuhn, A. *Women's Pictures. Feminism and Cinema*, London and New York: Verso, 1982

Lant, A. 'Haptical Cinema', *October*, The MIT Press, Vol.74, Autumn, 1995, 45-73

Lawrence, E. 'It's Human Nature', London: *Time Out* Magazine, 6th October 2011

Lennon, K. 'Feminist Perspectives on the Body', *The Stanford Encyclopedia of Philosophy.* Accessed 19th January 2019. https://plato.stanford.edu/entries/feminist-body/, 2010/2014

Lista, G. *Loïe Fuller, Danseuse de la Belle Epoque*, Paris: Hermann, 2006

Mackrell, J. *The Guardian*, London. 21st February 2004, http://www.guardian.co.uk/stage/2004/feb/21/dance.art

Madden, A. 'Nature Study', *Tate* Website, Accessed: 27th September 2019. https://www.tate.org.uk/art/artworks/bourgeois-nature-study-al00228.

Malabou, C. *Changing Difference*, Cambridge: Polity Press, 2011

Marcus, L. *The Tenth Muse*, Oxford: Oxford University Press, 2007

Marks, L. U. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*, Durham, N.C: Duke University Press, 2000

Marks, L. U, *Touch: Sensuous Theory and Multisensory Media*, Minneapolis: University of Minnesota Press, 2002

Mayer, S. 'If I can't dance, it's not my revolution!: Tracing the Revolutions of Maya Deren's dance in Jane Campion's *In the Cut*'. *The International Journal of Screendance*, Volume 3 (2013): 22-37, Parallel Press, The Ohio State University Libraries

Mavor, C. *Becoming*, Durham and London: Duke University Press, 1999

McCarren, F. *Dance Pathologies*, *Performance, Poetics, Medicine,* Stanford*:* Stanford University Press, 1998

McCarren, F. ' "The Symptomatic Act" Circa 1900: Hysteria, Hypnosis, Electricity, Dance' in *Critical Inquiry* (Summer 1995): 748-61.

Mikkola, M. 'Feminist Perspectives on Sex and Gender'*, The Stanford Encyclopedia of Philosophy.* Accessed 21st January 2019. https://plato.stanford.edu/entries/feminism-gender, 2008/2017

Mizejewski, L. *Ziegfeld Girl*, Durham and London: Duke University Press, 1999

Moi, T. *Sexual/ Textual Politics*, Routledge: London and New York, 2002

Mulvey, L. *Death 24 x a Second*, London: Reaktion Books, 2006

Mulvey, L. *Visual Pleasure in Narrative Cinema*, Bloomington and Indianapolis: Indiana University Press, 1989

Nead, L. *The Haunted Gallery. Painting, Photography, Film c. 1900,* New Haven and London: Yale University Press, 2007

Neiman, A. *Bodies of Water. Posthuman Feminist Phenomenology*, London and New York: Bloomsbury, 2017

Petho, Á. Ed. *The Cinema of Sensations,* Newcastle: Cambridge Scholars Publishing, 2015

Poe, D. 'Can Luce Irigaray's Notion of Sexual Difference be applied to Transsexual and Transgender Narratives', https://ecommons.udayton.edu/cgi/viewcontent.cgi?article=1012&context=phl_fac_pub. Accessed: 11th September 2018

Ranciere, J. 'The Dance of Light' from *Aisthesis: Scenes from the Aesthetic Regime of Art*, London: Verso Books, 2013

Rendell, J. 'Wapping: the Mechanics of Fluids'. Accessed: 11th December 2019. http://www.janerendell.co.uk/wp-content/uploads/2009/03/wappingmechanics.pdf

Rice, S. *Inverted Odysseys*, Cambridge and London: The MIT Press, 1999

Rich, A. 'When We Dead Awaken: Writing as Re-Vision', *College English*, Vol 34, No. 1, Women, Writing and Teaching, October, 1972, National Council of Teachers of English

Robinson, H. *Reading Art. Reading Irigaray*. New York: IB Tauris, 2006

Rossaack, E. 'Figures of Sensation: Between Still and Moving Images' in *The Cinema of Attractions Reloaded,* Edited by Wanda Strauven: 321-336, Amsterdam: Amsterdam University Press, 2006

Rhys, J. *Wide Sargasso Sea*, London: Penguin, 1966

Schwartz, H. "Torque: The New Kinasthetic of the Twentieth Century", 75 from *Incorporations,* Ed. Crary, J and Kwinter, S, Zone, 1992

Serrano, J. *Whipping Girl*, Emeryville: Seal Press, 2007

Sobchack, V. *The Address of the Eye. A Phenomenology of Film Experience*, Oxford and Princeton: Princeton University Press, 1992

Sobchack, V. ' "Cutting to the Quick": *Techne, Physis*, and *Poiesis* and the Attractions of Slow Motion', *The Cinema of Attractions Reloaded,* Edited by Wanda Strauven: 337-51, Amsterdam: Amsterdam University Press, 2006

Solnit, R. 'Tangles, Time, Solitude, Transformation: Continuities in Eadweard Muybridge's River of Images.' In *Eadweard Muybridge*, edited by Philip Brookman, 177-188. London: Tate Publishing, 2010

Smith, L. 'Thinking back Through our Mothers'. *Tate Etc* Magazine, Issue 42, Spring 2018, 85

Silverman, K. *The Acoustic Mirror, The Female Voice in Psychoanalysis,* Bloomington and Indianapolis: Indiana University Press, 1988

Talbot, M. 'The Enduring Incandescent Power of Kate Bush', *The New Yorker*, 19th December, 2018, Accessed: 6th January 2020. https://www.newyorker.com/culture/culture-desk/the-enduring-incandescent-power-of-kate-bush.

Tarkovsky, A. *Sculpting in Time*, Austin: University of Texas Press, 1986

Uhlirova, M. ed. *Birds of Paradise: Costume as Cinematic Spectacle*: 15 -27. London: Koenig Books Ltd, 2013

Warner, M. 'Waxworks and Wonderlands' from *Visual Display,* Edited by Lynne Cooke and Peter Woolen. New York: The New Press, 1998

Willson, J. *The Happy Stripper. Pleasures and Politics of the New Burlesque,* New York: I. B. Tauris, 2008

Woolf, V. *The Waves*, Oxford: Oxford University Press, 1992

Woolf, V. *Mrs Dalloway*, London: Penguin, 1996 (first published 1925)

Whitford, M. *Luce Irigaray Philosophy in the Feminine*, London and New York: Routledge, 1991

Whitford, M. 'Women With Attitude', *Women's Art Magazine*, Issue 60 (Sep/Oct 1994): 15-17

Whitford, M. 'A Natal Lacuna', *Women's Art Magazine,* Issue 58 (May/June 1994): 11-13

Websites

www.carnesky.com, http://carnesky.com/project/dr-carneskys-incredible-bleeding-woman/. Accessed 15th January 2019.

Senses of Cinema. http://sensesofcinema.com/2006/great-directors/potter

Filmography

Berkeley, B. *Footlight Parade,* 1933, Warner Home Video, 2006, DVD

Birnbaum, D. *Technology/ Transformation: Wonder Woman, 1978-79*

Campion, J. *Bright Star,* 2009, Warner Bros/ 20th Century Fox Entertainment, 2010, DVD

Campion, J. *In the Cut*, 2003, Pathe Productions, Pathé Pictures International, Red Turtle

Campion, J. *The Piano*, 1993, Miramax

Cocteau, J. *La Belle at la Bête,* 1946, BFI, DVD

Cooter, S*. The Planets*, Series 1.2. BBC 2, 4th June 2019

Cunningham, C. *Flora,* 2009, https://www.youtube.com/watch?v=ykXkmVURI-w

Cukor, G and Fleming, V. *Wizard of Oz*, 1939, MGM

Deren, M. *At Land*, 1944

Deren, M, *Ensemble for Somnambulists*, 1951

Deren, M. *In the Very Eye of Night*, 1958

Deren, M. and Hammid, A. *Meshes of the Afternoon*, 1943

Duras, M. *India Song*, 1975, Roissy Films

Fuller, L, *La Feerie des Ballets Fantastiques de Loie Fuller*, 1934, Cinemateque de la Danse, Paris

Fuller, L and Sorère, G. *La Lys de La Vie,* 1920, Cinemateque de la Danse, Paris

Hadzihalilovic, L. *Innocence*, 2004, Artificial Eye, 2006, DVD

Herzog, W, *Cave of Forgotten Dreams* (2010)

Huang, Andre Thomas, *The Gate* (Bjork music video), 2017

Hitchcock, A. *Vertigo*, 1958

Jenkins, B. *Moonlight*, 2016

Morrow, H. *Fashion in Zero Gravity*, 2005
http://showstudio.com/project/london_designer_fashion_films_ss_2005

Marker, C. *La Jetée*, 1962, Argos Films, 1983, DVD

Menken, M. *Notebook*, 1962

Nolan, C. *Inception*, 2010, Warner Bros / Warner Home Video, 2010, DVD

Parker, J. *Crystal Aquarium*, 1995

Parker, J. *The Whirlpool*, 1997

Powell, M and Pressburger, E. *The Red Shoes*, 1948, Carlton Film Distributors, DVD

Potter, S. *Orlando*, 1992, Artificial Eye, 2003, DVD

Reisz, K, *Isadora,* 1968, Universal Pictures International, 2011

Rist, P. *Sip My Ocean*, 1996

Tarkovsky, A. *Mirror*, 1975, Contemporary Films, 1990, DVD

Tan, F. *Rain*, 2001

Tschäpe, J. *Lacrimacorpus*, 2004

Tschäpe, J. *Blood/ Sea*, 2004

Saura, C. *Carmen,* (1983), Momentum Pictures (2002) DVD

Sibley, A. *The Kate Bush Story: Running up that Hill,* BBC 4, 28th December 2014

Sullivan, James R. *Venus of the South Seas*, 1924, BFI Archive

Pye, M. 'A Water Ballet', in *Ziegfeld Follies*, Minnelli, V, 1946, Warner Home Video, 2006, DVD

Vigo, J. *L'Atalante*, 1934, Gaumont-Franco Film-Aubert, 1990, DVD, Artificial Eye

Westernberg, E. *Pynk*, 2018

Warhol, A. *Ann the Girl Who Cried a Tear*, 1964,

Walsh, B. *KM3D-1*, 2010, http://www.anothermag.com/exclusives/km3d-1