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## Editing *I Will Not Hope*<sup>1</sup>

### Keywords

screenance  
videodance  
Anna Macdonald  
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Mary Ann Doane

### Abstract

*This article discusses I Will Not Hope, a Screenance made in 2013, which involved a group of people trying to catch falling leaves in autumn. It is the last in a trilogy of Screenance works, by the author, that explore the tension between predictability, stillness and death, and contingency, movement and life. The analysis focuses, on the significance of I Will Not Hope's editing, specifically the tension, referred to by film theorist Doane, between the edit as the creator of narrative predictability, and the edit as the creator of stillness, the creator of endings. In it I suggest that I Will Not Hope offers a connection between the ontological status of film, with its combination of contingency and structure embodied in the edit, and the relationship of these elements within the experience of hope.*

### Introduction

'When an event pierces the psyche, we are made aware of the possibility of death, our own and others. This 'trauma' is often accompanied by a profound 'loss of belief in the predictability of the world' (Garland 2002:11). Between 2010 and 2013 I made a trilogy of screenance works that explored the relationship of Screenance and transience, as a response to the loss of my first baby. The trilogy documents my attempts to re-establish a sense of certainty and permanence after loss.

*Screendance seems to invite the exploration of feelings of fear or safety around mortality, because of the particular relationship of the body on film to time.* Video and film, as time based media, preserve and narrativize events in a seductive manner, but both preservation, and the shaping of events as events, require that movement ceases, and a living body is never still. It is this tension in Screendance, between predictability, stillness and death, and contingency, movement and life, which underpins the trilogy and the following discussion, in this article, of its final video called *I Will Not Hope* (2013).

In the first video I am physically at the centre of the work, seen breast-feeding and at different stages of pregnancy. In the second screendance, after an initial establishing shot, my body is seen only through, and in relation to, the site and my face is not shown. In the final video I am just visible in the corner of certain shots as a camera operator. In a way this writing continues this process of withdrawal. It is the next stage in *the natural process of distancing oneself from, and reflecting upon, a work*, a process that echoes my emergence from the original experience that initiated the trilogy. However it is still difficult to write about one's own work, to be both subject and object and, where it is helpful, *I have tried to articulate the historical and present autobiographical layers that affect my current reading of the work and articulation of the process.* To broaden the discussion, I also draw on other people's reactions to *I Will Not Hope* as witnessed in screenings, interviews and written responses.

The first work in this series is a *video triptych*, made in 2010 called *Things That Start Slowly*. It was made from three sets of footage shot over a period of two years. The central image is a single low quality shot of a baby feeding from its mother. On either side of this there is footage of Penny Collinson and myself, the two dancers in this work. On the left screen we are both five months pregnant and on the right screen we are both nine months pregnant. The images of pregnancy are intercut with a progression of black and white still photographs showing a ship sinking. This work explores connections between movement and stillness in Screendance and the temporality of grief. An example of this is its marked use of long continuous shots with no edits or dynamic shifts to divide time into narrativized events. These shots create a sense of continuous 'now', as opposed to the marked then and now of edited narrative sequences that, in my reflection on the work, I suggest resonate with the unarticulated timelessness of trauma (see further discussion in Anna Macdonald (2013a)).

In contrast the second video, made in 2011, was shot entirely on one day, the day when I thought I might be pregnant again. It involves glimpses of myself moving by a tree on a bright morning with distant church bells ringing and snow on the ground. *Snow Film* documents a liminal moment that felt as if it operated outside of everyday time, it was a moment of stillness, before the question of whether I was pregnant or not was answered and a new and relentless narrative began. The video celebrates the contingent nature of time-based media and its ability to capture the specificity of the moment. Unlike classical film where the aleatory nature of the image is subsumed by the reassuring shape of narrative time, *this video makes continual references to its time of production.* For example, when I was recording, one of the tripods broke and would slowly tip backwards whenever the camera was put

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*Video still from Things That Start Slowly (2010).*



*Video still from I Will Not Hope (2013).*



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on it. This chance event resulted in a slow pan up that was shown, along with captioned text explaining how the shot had come about, allowing the viewer to enjoy a simultaneous sense of intentionality and contingency at work.

For the final video in the trilogy, which forms the focus of this article, I invited seven people, a mixture of dancers and non-dancers of different ages, to come and try and catch the leaves falling from trees for an hour in Autumn 2012. Twelve cameras were placed around the site to record their movement. This process resulted in a Screendance entitled *I Will Not Hope*. The video is seven minutes long and shifts between long single shots, where people are looking up at the tree watching for leaves, and fast montages made up from images of people running to try and catch them. The people in the video are completely engaged with the task and, as they dart and grasp for leaves, their movements appear child-like and excited. The work focuses on small moments where the vigilant body shifts from waiting to action. We watch people tip their weight forward in readiness, throwing themselves off balance to reach for a leaf, twisting as one goes past them and being curiously still as they wait for leaves to fall.

Like the other works in the trilogy, *I Will Not Hope* explores *the anxiety and joy of transience*. It is almost impossible to predict when leaves will fall, but equally hard not to believe that, if you just wait long enough, or look attentively enough, you will not eventually get one. As such the simple activity of trying to catch a falling leaf, provokes some complex ideas about luck, chance and how far we feel we determine our successes. This last video was made, in part, as a response to my experience of being pregnant again and going on to have children. It was testimony to the relentless process of seeking feelings of reassurance, however transient, concerning their wellbeing.

Practically and conceptually this project focused on the role of the edit in Screendance, exploring the tension, referred to by film theorist Mary Ann Doane, between the edit as the creator of narrative movement and the edit as the creator of stillness, the creator of endings. It is worth noting that whilst Doane discusses film and the medium of the trilogy is video, the editing style and shot construction draw on, subvert and reference film-making traditions such as continuity editing and narrative construction. As such, whilst acknowledging the effect of the medium of video on the nature and content of the final product, I do draw here on recent film theory. As Erin Brannigan in the introduction to her 2011 book *Dancefilm* points out, 'practices found in early cinema, the historic avant-garde, and Hollywood's classical era resonate with recent dancefilm examples and are significant regarding broader cinematic innovations' (2011: viii).

In *The Emergence of Cinematic Time* (2002), Doane argues that the sense of unpredictability and immediacy film offers, also 'raises the spectre of pure loss' (Doane 2002:140) for, in simple terms, if we feel as if anything could happen then we are made aware that anything can also stop happening. Hence film's alliance with the contingent makes it a place of both freedom and anxiety. *Edits, however, can evoke a sense of design, narrative directionality and causality for the viewer, which can reduce this sense of*

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temporal unease. The complexity with this, however, as Doane goes on to say, is that although edits can provide stability, they also involve loss for editing demands that the image ceases.

Through what follows I seek to articulate the way *I Will Not Hope* explores the role of the cut, the moment where images shift from presence to absence, in what Doane describes as, cinema's 'narrativization of chance' (Doane 2002: 107). Here I focus on the way the editing works to emphasize or negate a sense of predictability, exploring the edit points in *I Will Not Hope*, as places where anxieties around 'the intractable nature of time' (Mulvey 2006: 31) are situated. I look at the way the relationship of contingency and structure in *I Will Not Hope* (as embodied in the edit) echoes the relationship of these elements within the complex and irresistible nature of hope.

### Contingency and process

Contingencies are events that may happen but cannot be relied upon to happen. To recognize the role of contingency in our lives is to recognize its transient nature. For Doane the contingent is more than just a chance event, it represents a place of 'absolute freedom' (Doane 2002: 107) where no outcomes can be more predictable than any other. She argues that film, with its essentially descriptive as opposed to symbolic function, appears to *offer access to the world as it happens* reminding the viewer of the ephemeral nature of time. Screendance maker Adam Roberts argues that this 'reminder' is particularly evident in Screendance where there is often no narrative imperative to reduce the contingent nature of the image. Screendance, as Roberts suggests says '*[t]his is happening*' (2012:110), rather than this has happened and may happen again. The specificity of the image is emphasized over its contribution to any conceptual or larger narrative truth that operates beyond that moment. However, the freedom embodied in the indexical nature of film comes with an uneasy subtext; that we live at the mercy of events.

There are many significant Screendance artists such as Katrina McPherson, Miranda Pennell and Shaha Dor that invite contingent events into their practice. In works such as Pennell's 2005 film *You Made Me Love You*, the camera tracks from side to side in an unpredictable way as 21 dancers focus on trying to remain in shot. In Dor's *John's Shoes* (2006) the dancer and camera move through a city responding to what the city is doing on that day, at that moment. In Pennell's and Dor's work *the dancers and camera's responses to changing conditions accentuate the 'nowness' of the recorded moment that the video seeks to enable the viewer to experience again* (see Pennell 2012). The element of contingency, these works deliberately invite in, accentuates the then live-ness of the body on-screen.

Contingency is also an intrinsic part of my own practice. I have, for instance, been *waiting for the opportunity to do this project for several years*. It has taken sometime for all the factors, including people, funding, weather, child care and falling leaves, to coincide so that it could be made. One factor was contingent upon another and all of them were hard to predict. When it finally happened, *the leaf*

catchers were simply asked to catch as many leaves as they could in an hour. No more instructions were given. I had no firm idea of how they would respond to the task, where they would stand or run to, or when a leaf would fall. Ten static cameras were set up around, and in, the tree to cover different distances and angles, in order to maximize our chances of recording what happened. Two hand-held cameras were used, with the instruction to follow what caught the operator's attention.

I have always been more interested in 'found' movement than created movement. As such, the process of creating *I Will Not Hope* had strong connections with 1960s Events or Happenings, whereby conditions are created and then events are left to unfold in the way that they will. Obviously the act of recording transforms what is in front of the lens into 'something that can be filmed' and there is no way of escaping the effect on the leaf-catchers of having twelve cameras pointing at them. However, the physically engaging nature of the task very quickly absorbed the participants, and although they knew they were being recorded, they did not know where all the cameras were positioned. The event was constructed, it had a structure, but *it was a structure designed to invite contingency*.

Videoring something as symbolically, and literally, transient as leaves falling emphasizes the deep anxieties that underlie all processes of capture or preservation. With my camera I tracked, caught and missed images of the leaf catchers tracking, missing and catching leaves and, the moment of reviewing the footage from the static cameras felt like pulling in the nets. As an artist, relying on captured, rather than constructed, footage is anxiety provoking, but it is also liberating. I feel less accountable in some way in that I can only make what I can make with the ingredients I have. This self-imposed restriction feels rather smugly akin to making a satisfying meal only from foraged food rather than buying any ingredient I would like from a supermarket (which anyone could do).

Working with this multi-cam set up generated twelve hours of raw footage. There was something alluring about these long single shots, which is the only form unprocessed footage can take, as they allow the viewer and the original event to share a 'single measure of time' emphasizing feelings of immediacy (Pennell 2012: 76). However, the amount of information in these epic long shots also felt difficult to negotiate, and the process of moving from hours of images, to a video of generally acceptable Screendance length (under ten minutes), *felt a bit like floating in a sea of images with no reference points*. As Doane points out, the endless description of each moment that film offers is 'potentially threatening' as '[t]he vast continuum of a non-hierarchizable contingency can overwhelm' (Doane 2002: 11). Film is indexical, it points to something, it does not show you *what* that thing is.

In the next section I look at the process of moving from contingency to structure, the process of beginning to edit. Here I explore how I privileged certain activities over others, in order to try and discern what happened that day, to see what the event was. I also consider *the desire for difference* (integral to the identification of an event, and, arguably, for the creation of hope) in relation to my own choreographic and kinaesthetic imperatives at work *in the editing of movement sequences*.

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## How I began to edit: Creating an event

Screening all of the footage we captured of the leaf catching event might display, but would not perhaps convey, what happened that day. In life we cannot see all aspects of any given event, however small, as when we experience something, we do not engage with every moment equally. We see with interested eyes, choosing to focus on particular things or, as John Berger puts it '[w]e only see what we look at' (1972: 8).

What I chose to look at, or rather what my memory is of what I chose to look at, were *images of people either watching for leaves, or moving to catch leaves*. Other footage that had long periods of inactivity, or had no people in it, was discarded as 'dead time', time that was not a significant part of the event (Doane 2002: 164). Of course what I saw that day, and what I subsequently cut from the continuum of footage, is also shaped by my pre-existing image of the work, the genre and sort of screendance I was looking for when I set the event up. For example, from the way I had positioned the static cameras, it was clear that it was the catching of the leaves that I was hoping to record, not the tree itself or the leaves falling, or the attention span of people shifting in and out. Also, on entering the editing process, one of the first things I did was discard all the footage that was out of focus or over exposed for, in simple terms, these shots were not like images I am used to seeing in other Screendances.

From here, I worked very quickly capturing shots in a way that echoed the process of hunting for leaves; images would catch my eye and I would keep them to show others. What 'catches my eye' is a dialogue between what is long known to me, or what Pearlman describes as the editor's 'kinaesthetic memory of life lived in time, space, energy and movement' (2009: 11), and what I immediately experience in my kinaesthetic engagement with the physicality on-screen. I was aware of this dialogue when I edited, between the rhythms of the recorded movement and the rhythm of my own bodily attention span. Drawing on this, rather than narrative imperatives, I would cut the shot when I felt my body become less engaged, maybe when I sighed or blinked or sat back a bit (see Murch 2001). Put simply, *I cut when I began to desire difference, when I physically needed something else to happen*. I also used the kinaesthetic responses of others, in early screenings, to help me refine decisions around how long images could sustain, through watching when people's physicality shifted, indicating a lessening or increase in their engagement. This physically intuitive way of editing is, of course, made more feasible with the luxury of digital or 'non-destructive' editing where all the footage remains intact throughout the process. Here, unlike real life, choices can be made and retracted and the finality of decisions delayed.

I also cut when I sensed a significant difference in an image's movement quality or shape making a division, for example, when I felt that that one event was over and another had begun. Desiring, or being sensitive to, kinaesthetic difference, in terms of quality, direction, energy or shape, is an

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intrinsic part of being a choreographer and dancer as contrast is the foundation for all dynamic shape and rhythm. It is a basic choreographic tool that, like tasting sugar after salt, accentuates the qualities of each individual element.

The desire for difference may be experienced physically but it is of course a simultaneously cognitive desire. Doane discusses the desire for difference in film from an epistemological perspective arguing that it is the lack of a semantic hierarchy in the single shot, where every detail is as significant (or not) as any other, that promotes a desire for differentiation. The desire for difference comes from a need to make sense of what we are seeing, to move from 'the vast and uncontrollable, and ultimately meaningless, realm of the contingent' to a narrative version of events which can 'testify to necessity and inevitability' (Doane 2002: 12).

### Putting images together

Last year, when my daughter turned four, she asked me why all the trees were dying? Without fully understanding the cyclical pattern of the seasons, to her this event was understandably frightening. Without discernible structures, life would feel like an unpredictable place. Gilpin suggests that it is 'our access to repeated experiences [that] gives us the illusion that we can control the future and perhaps, the past' (Gilpin in Parviainen 1998: 173). A simple example of this might be the reassuring effect of a reoccurring pattern (patterns are, by necessity, acts of repetition) such as leaves growing back on the trees again the following year. The word control feels too strong in this context perhaps it is more that we *feel* we can rely on this recurrence, and it is this feeling that works to counteract our anxiety about the potential transience of life. It gives us something to rely on.

Laura Mulvey writes that '[h]uman consciousness creates ordered time to organise the rhythms of everyday life' (2006: 31) and it is this process that film both echoes, and contributes to, in its creation of narrative structure. She argues that these structures in film, *created as they are by dividing time into events with beginnings and endings, help, in psychoanalytic terms, to reduce our anxiety around death, whilst simultaneously acting as a reminder of death.*

*I Will Not Hope's* images are saturated with Autumnal associations of cyclical structures of death and renewal. Its own dynamic structure, however, despite containing examples of repetition, is less familiar and, perhaps, less reassuring because of this. Arguably, the editing does not create a potential emotional journey for the leaf catchers, nor does it build up towards a recognizable dynamic high point and, *it has an awkward long static shot right in the middle of the work.* Partly this is because the rhythm of the video editing reflects my experience of the leaf catching afternoon itself, where it was difficult to discern clear patterns of activity. The event had a designated beginning and end, but no classic narrative arc shape, no highpoints or resolves within this. The leaves fell in an unpredictable way and sometimes people caught them and sometimes they did not. Standing in a particular place,

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or moving in a particular way, did not seem to make it more likely that people would get to the leaves. In fact moving towards a leaf often had the reverse effect, as their efforts caused the leaf to fly off in another, unpredicted, direction.

*The day was an image of contingency where one thing did not seem to lead to another.* So the leaf catchers hoped, and waited, and then about five minutes later they got bored of waiting and started shaking the branch to make the leaves fall from the tree. The shot they were in became ‘too much of the same’ so they physically created some difference; they caused something to happen, they took control of their destiny. They cut to another shot in real time and made the leaves fall. Hope demands a hierarchy of probability, because too much possibility (or impossibility) negates hope. If everything is as likely or as unlikely to happen as everything else, then there is no need for hope. With this move, the leaf catchers raised the odds in their favour. It became more likely that they would catch a leaf and they moved with increased excitement and speed.

In the video the ‘branch shaking’ footage is shown twice echoing the leaf catchers’ real time ‘attempt to defeat transience, by bending it into a pattern’ (Connor 1997: 124); a pattern of cause and effect. Cause and effect is an integral part of the classic narrative structure, which can make the spectator feel, on some level, that their existence through time is safer, less transient, and the future more predictable. Being able to anticipate that *this* will lead to *that* reinforces the idea that time is directional and that there is a logical flow of events, an overarching structure, that is being adhered to. Although, as I mentioned earlier, the larger scale structural patterns in *I Will Not Hope* are not easily summarized, structures of cause and effect are a significant part of its cine-phrasing, particularly in its use of continuity editing, which I now go on to consider.

In the opening two shots in *I Will Not Hope* we see a man standing looking up at the tree waiting for leaves to fall. He appears to see one off-screen and runs suddenly out of the shot. It then cuts to a shot of him running in to the screen and resuming his search. Although the two shots have completely different light levels (suggesting they were shot at different times) it looks as if he runs out of one shot and into another. The edit point, in relation to the composition of the shots, creates a sense of directionality and progression as the man moves *from* here *to* there.

Continuity editing creates a sense of time as a continuous flow of events. If you jump cut to an apparently unrelated shot, for example, there is a danger that you leave the viewer in mourning for the previous shot, drawing attention to the mechanism of film as ‘a series of sequential singularities’ (Doane 2002: 217). In the example above, the two shots have a narrative relationship as the sequence continues the story of someone trying to catch a leaf. The majority of shot sequences in *I Will Not Hope* however, are examples of what Pearlman describes as, trajectory phrases which connect ‘different movement trajectories found in different shots with particular attention to the shaping of the flow of energy between them’ (2009: 52). So when an image of a man twisting towards the camera is followed by an image of a woman running in a circle, although they are visually very different, and

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have no overt psychological or emotional connection, 'the reassurance of temporal continuity' (Doane 2002: 208) is still maintained for the viewer by the dynamic thread running through them.

### **Bitter sweet**

These dynamic cine-phrases, emphasize the connection between '[l]inearity, causality and the [...] unfolding, forward-moving direction of film' (Mulvey 2006: 69). There is reassurance in this which, perhaps, offsets the less predictable feel of the larger structures in the work discussed earlier. These sequences have a clear sense of connectedness and design, and we know where we are going when we watch them. A complication, perhaps, is that 'where we are going' can only be to the end of the film, so although the sequences celebrate a sense of energy and momentum, when I watch film, my enjoyment is tinged with a sense of impending loss. Caroline Garland writes that

... all human activity can, broadly speaking, be placed into two categories: that which pushes in the direction of constructiveness, connectedness and life, and that which pulls in the opposite direction towards destructiveness, disintegration and ultimately death.

(Garland 2002: 25)

Discussions about *I Will Not Hope* have foregrounded the presence of conflicting drives in the work, a sense of both joy and sadness, and it was interesting that its first major screening was at the Miden Video Art Festival (2013) in a category called *Bitter sweet*. An example of this can be seen in the contrast of the two main transitioning devices in the work. The first one involves *people leaving the frame, of people running towards a cut, or running towards their own disappearance suggesting, perhaps, the presence of a kind of death drive running through the video*. The second, involves nearly as many shots of people running back into a frame, simultaneously offering images of return, renewal and reconnection.

A sense of ambiguity is also present, I would suggest, in the relationship in the work between my presence as editor, and the leaf catchers. For myself, catching the leaves was an attempt to stop the leaves from falling, to *fix time*. For many of the leaf catchers, however, who had no previous knowledge of the context of the work, the leaf catching event was a celebration of endings. As the title clearly states, it is 'I' that 'will not hope' rather than 'they' and the leaf catchers are shown mainly as a group, emphasizing their collective status in contrast to my singular editorial presence. They are seen moving and the majority of the shots (my views) are static. The inclusion of deliberately blurred long shots of them acting collectively suggest, perhaps, that I find them unreachable.

These shots have a sadness about them, as if *I am struggling to see what the leaf catchers are doing and, on reflection, perhaps I Will Not Hope was partly about trying to understand something of other people's relationship to hope*. In the montage sequences the original ending of many of these leaf-catching

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attempts are cut, and only the central part of the action is shown. It is as if, through editing, I am attempting to cut into the leaf catchers' embodied positivity, joy and energy, to get as close to it as I can.

One viewer wrote in a response to the work that

The bobs and weaves of the unfolding motion in Macdonald's video make the editor an immediate presence. Macdonald is doing something [...] that aims, not at uniting viewer and actor, but at drawing the viewer into the brooding presence of the editor cum choreographer.

(Kennedy 2013: 2)

As I watch these sequences, I am aware that many of the catching actions are stopped 'before their time' and, whilst this overt editing creates a definite sense of structure and design, arguably, it also gives the work a tight and relentless quality. *When I watch, I find myself wanting them to end, for the energy to release and for the leaf catchers to rest and finish their narrative arc.* I want the highly present editor to have less control over the images, for them to move and breathe a bit more.

There is a shot early on in *I Will Not Hope* where a woman is seen walking around on the grass waiting for leaves to fall. At a point, where she is already standing very still looking up at the tree, the image is stilled for about two seconds, and then resumed. It is interesting to me because it is such a small moment, that is easily missed, but it undercuts the scene with a subtle sense of unease. Drawing on psychoanalytic discourse to connect ideas of stillness, time and mortality, Mulvey argues that the ability of digital film to be stilled at any point, foregrounds the integral presence of death within film and, therefore, the mortality of the spectator. This scene feels like a reminder from me, as film-maker/god, that amidst all this joy and activity, movement can be stilled at any point. However, as we watch the woman walk on again, looking for leaves, it is equally, perhaps, a reminder that movement can simply start again and that life can never be still.

For me this sequence resonates with what Phelan calls 'the oscillation of our desire to be animated, and our desire to cease to be' which, she suggests, is the point where dance arrives (2004:18). The conflicting desire for movement to continue and to cease is also the space that edits inhabit. Edits are a point of control, they create structures that we feel we can rely on but they are structures built from loss.

### **A balance of contingency and structure in *I Will Not Hope***

In the middle of the work there is a *long static shot looking up to the canopy of the tree* (see Figure 4). It is held for 40 seconds whilst patterns of light shift on the bark. *It stays just long enough to make the viewer question why it is here and when something, as in something other than the present image, might happen.* Although it is a static



*Video still from I Will Not Hope (2013).*



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shot of a static object, the gentle movement of the light on the tree trunk suggests a subtle sense of time passing. The image, like a restful view, contains enough movement to let us know that we are in life and that everything changes, but enough stillness to suggest some things can be relied on, or at least will not be changing significantly any time soon. It is placed in the middle of the work between its restless stop start sequences, and offers an image of solidity amidst the images of constant change.

Hope exists in the tension between transience, the possibility of change through time, and stability; the belief that some things will remain through time. Hope implies that there is a balance of predictable and unpredictable events. For example, if you know something definitely is, or is not, going to happen then there is no need for hope. *Hope arises when there is an element of unpredictability, when something might happen.* But hope also needs some element of predictability, because if nothing is more likely to happen than anything else, then this also negates hope. *I Will Not Hope*, I would suggest, offers a connection between the ontological status of film, with its combination of contingency and structure embodied in the edit, and the relationship of these elements within the experience of hope.

A key moment for me in the video is where a man and woman are both twisting in opposite directions round towards the same leaf, that they both fail to catch (see Figure 5). The twist comes because the leaf falls so fast that they try to catch it with their upper bodies' before they have had time to move their feet. *There is something beautiful and choreographic about this image of the body reaching away from a fixed point, it has a restless tension: a duality that cannot be resolved.* It reminds me of Trisha Brown's poignant statement that '[y]ou're just stuck with your humanness and your feet on the ground' (Brown in Stephano 1974: 20). We are stuck with our humanness, our mortality, but in this image this 'stuckness' appears as an anchor point to reach away from. It is an image of hope containing a balance of limitation, potential, contingency and structure.

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### **Note**

1. <http://vimeo.com/60747986>



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# MOVING IMAGE REVIEW & ART JOURNAL

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## Aims and scope

The *Moving Image Review & Art Journal (MIRAJ)* is the first international peer-reviewed scholarly publication devoted to artists' film and video, and its contexts. It offers a forum for debates surrounding all forms of artists' moving image and media artworks: films, video installations, expanded cinema, video performance, experimental documentaries, animations, and other screen-based works made by artists. *MIRAJ* aims to consolidate artists' moving image as a distinct area of study that bridges a number of disciplines, not limited to, but including art, film, and media.

## Call for papers

The editors invite contributions from art historians and critics, film and media scholars, scholars from other disciplines, curators, and, not least, practitioners. We seek pieces that offer theoretically informed commentary on the present moment in contemporary art but also writings that propose historical re-readings. We publish scholarly articles (blind peer-reviewed), features, interviews, opinion pieces, and reviews. Please submit completed manuscripts of scholarly articles. All other contributions require 500 word proposals. Email submissions in DOC or RTF format to Kate Pelling, Editorial Assistant, [k.pelling@arts.ac.uk](mailto:k.pelling@arts.ac.uk).



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