Resolution Module
Research Journal

"Symptoms of the World"

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MA Sound and Image 2015

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Symptoms of the World

The theoretical conception of this work is <u>on record</u> in my dissertation (Gifford 2014: see appendix 1)

RESEARCH JOURNAL

<u>off the record</u>

Question:
"What do you do when the archive, the official record or one's own family legends do not match your own memories or contradict your sense of self? And where do you keep the things that you are tacitly but firmly invited not to talk about?"

Response:
22-minute sound and image work, published online in one-minute segments, accompanied by hand-made artist book.

Like many people my family history has secrets, half truths, loss, silences and some things on the public record (as canonical artifacts eg. Sachsel c1935, Hansard).

Aims:
  • personal

To temporarily make public an incomplete and inaccurate exploration of truth, lies, secrets, memories and misapprehensions of my identity forming personal family history and to relieve myself of the physical burden of secrecy (Slepian et al 2102). Bearing in mind that I do not have ownership of some of these secrets.

  • general

The content is autobiographical whilst the intention is to explore the nature of secrets, the fallibility of the record and the impossibility of archive. By being specific and focusing on actual examples it is hoped that the work will speak more honestly to a wider understanding than would a purely theoretical approach.

Title

The title is a quote from Villem Flusser (1983 p.10) and refers to images produced by "apparatus": a cultural object whose intention is to produce symbolic surfaces. Flusser concentrates on photography but the term is applied to other apparatus i.e.

film and sound recorders – the apparatus used here. Flusser (1983 p.14) considers memory and technical images "Everything desires to flow into this eternal memory, and to become eternally reproducible there."

The contemporary apparatus of image/memory storage and reproduction is the Internet.

Involuntarymemory.agency: URL refers to Proust (1913-27) as discussed by Gifford (2014 p16). The "agency" domain was chosen as an intentional oxymoron – agency over involuntary memories is impossible. Also the double meaning of agency may imply to the audience that the URL is an agency providing involuntary memories.
Agency also refers to the prevalence of the notion of "agency" in contemporary art funding contexts, however this work is positioned outside the arena of funding art practice and the gallery (Gifford 2014).

Internet Publication

Gallery attendance statistics (Reach Advisors 2010) and personal experience of working "front of house" in art galleries show the limits of art gallery audience demographics. Research into web use (Gifford 2014) shows a wider audience demographic and geographical reach for film published online.

Internet trends for sharing and posting photographs, selfies and home movies speak to the works intention of examining the nature of personal identity as it relates to memory and record (Gifford 2014).

Single web-page format: no click-through links are included on the webpage. Web audiences are familiar with clicking through for more information or archive pages – the emphasis here is on singularity.

Appendix c for analytics for days 1- 7. For visitor numbers and global reach of audience.

Ephemerality

One-minute segments available for one day only.

This approach asks that the audience repeat a behavior (visit the webpage) for one minute each day for 22 days. It is understood that individuals may decide to only visit for one day or several intermittent days or return for the full piece. The work is

designed that each minute segment can be read alone but that meaning and value is increased in relation to the number of minutes viewed.

The films disappear because life happens once. (Gifford 2015 p.28) Audience will become aware, regardless of return behavior, of the ephemeral nature of each minute (Freud 1946).

Form

The work is conceived as a 22-minute sound and moving image piece.

Sound

The phenomenological qualities of sound, hearing and listening describe sound as uniquely suspended in time (Patel 2008). Sounds are momentary and ephemeral and exist only for the duration they are heard.

>   "And there is no sound that is not suspended in the current of time." Ingold (2000 p.258)

Sound can be argued to be a deeply engaging medium for spectatorship (Ranciere 2007) with its immediacy and holistic nature. Sound places us entirely into the four dimensions of space and time. (Ingold 2000). However, this work is not intended to rely on the Cartesian divisions between hearing and vision but to encourage a multi-sensory perception (Ingold 2000, Marks 2002, Paterson 2007) which links to involuntary memory (Bergson 1896, Marks 2000, Paterson 2007, Proust 1913-27).

Whilst the sounds are field recordings from the landscape and studio recorded voices compositionally this is not intended as musique concrète which is focused on sound envelopes and forms (Schaeffer 1950) although these are considered, but focuses more on timbre and linguistic forms ie phonetics and phonology (Patel 2008).
Sound is intended to convey "sonic image" and connect through association in the listener to memory. (Barriero 2010, LaBelle 2006, Voegelin 2010)
It is understood that these sounds will be heard without relation or reference to the causes of the sounds (Barriero 2010) thus meaning will be created in the mind of the listener the sounds have been selected as a translation of their meaning to the maker (Marks 2002) and in relation to the aims of the piece.

In consideration of Marks (1998, 2000, 2002) theories of haptic visuality and the potential of distortion and indecipherability to enhance a sensory memory experience in the audience, the sounds are manipulated and distorted. The audience is active and alert listening and interpreting. The sound design uses the full width of

the stereo field to emphasize differences in proximity and distance, centrality and peripherality (Owsinski 2014). The audience for this work is not considered to be passive observers in a static environment but emancipated spectators (Rancière 2007) and the use of stereo is based on the idea that most of the audience will be experiencing the work through the speakers of a laptop or desktop computer or on headphones connected to their mobile devises.

- Content

The text is a reflexive iteration of the underlying themes and includes a portrait of truth and lies and inaccuracies from the authors own personal and family history.

The field recordings are gleaned from the landscape of my childhood – predominantly from the rural South East of England and this matches the images of landscape. This is intended to connect the audience to the landscape images and deepen the sense of place somewhat. The sounds of the cuckoo are used to hint deception (Ingold 2000). In contrast some sounds are from urban spaces, town market places, and the interiors of churches.

Sounds are also taken from domestic spaces to allow asense of proximity and intimacy, encouraging more intimate memories to surface.

Some sounds are sourced from the field recordings of Peter Cusack's "Sounds from Dangerous Places" these include the sounds of a radiometer being used in the post-accident Chenoble, Russia. These sounds are chosen as a subtle means of raising some gentle alarm in the audience, encouraging more active listening and a feeling that all is not as it seems. I was in the USSR at the time of the Chenoble disaster and I feel therefore that it is a valid source for this work – that experience is also when I first really understood the edit and deceptive nature of "news" as the variations I came across first told by the Russian guide, then The International Herald Tribune, and then by the European press.

Images

Both still and moving images are used. This refers to Barthes (1980) who considers photographs not as memories (which he believes requires an association of images) but as little deaths, infinitesimally small slices of time preserved. The decision to overlay still and moving images refers to this complexity of association and memory cues. In contrast this work also refers to Sontag (1977) contradictory position; that because of the flow and the continuous replacement of images in film/video the relationship to memory is reduced, where the still image is a privileged moment. Sontag agrees with Bathes in that all photographs are memento mori which speaks to the theme of loss here.

The layering of images also summons Proust's involuntary memories and the sensation of being transported from the present by images and recollections of the past.

- Landscape

All the moving images of landscape in South East England; positioning landscape as a site of cultural and personal memory (Bermingham 1987, Darby 2000, Gifford 2014, Schama 1995, Tilley 1994). An autobiographical decision was made to use only this land, as it is the landscape of my youth.
Early iterations included images with a very short depth of focus that captured small spaces with a sense of intimacy and were perhaps more multisensory (Marks 2002) but these were replaced by images with broader view and a more coherent sense of "place". South East England reflects not only my family history but also the particular cultural history of land usage engraved in it (Bermingahm 1987, Bunce 1994, Hoskins 1955, Taylor 1975, Thirsk 2000). These sections of film were then manipulated and distorted in various ways to avoid a reading of a simple aesthesization of landscape.

An early idea to include/contrast a landscape (that of NW U.S.A.) that is familiar through films in the genres of Westerns etc. was ultimately rejected due to the complex and bitter colonial history. Whilst this issue does reflect issues of memory, canon, the edit of the record often problematic for minority or diaspora populations (Marks 2000) it was felt to be too large a subject to be handled in this work.

The still images are a selection of images from my family archive, some taken for the purpose of this project and some taken from the official record. Images were paired with film using autobiographical cues.

- SDS card

The same digital memory card type that was used to record the raw images and sound has been used again to attach the finished sound piece to the book.

Book

Because this piece is designed to be ephemeral and played only once it has some similarities to performance: the book form developed from explorations into the tradition of producing programs or scores for performative works.
As well as various program formats, artist books such as Ed Ruscha's 1962 "Twenty Six Gasoline Stations", were explored (Brouws 2013). Digitally printed methods of production were excluded as having an awkward conceptual proximity to the digital, immaterial sound and image piece. To contrast/emphasize the nature of the digital

and ephemeral online work (Benjamin 1955a) it has been contrasted with a haptic or "auratic" hand-made book.

Limited access – further contrast to the publicly and potentially globally available online work the restricted access to the book: only one "symptoms of the world" book exists and it is not available for mass audience exhibition. Even knowledge of the book's existence is not public; the book is the secret.

- Materials

The traditional printed book form has been transmuted, as has the cultural value of book as permanent record; the materials used have been chosen for their ephemerality and friability and under normal handling conditions (Korsmeyer 2012). These include un-hemmed silk, and edible rice paper. With the pages being held together with insubstantial knots and single threads. All text is printed onto edible rice paper as from fictional accounts of spies' secret messages using a form that is easy to destroy/eat/internalize.

- Structure

The content has also been rearranged so that it cannot be read as a linear narrative, as seems to be the case with the format of the Internet work. The image that replicates the visuals of a particular passage of moving images has its related text and other associated stills on its reverse – however as the book is constructed in a concertina format a traditional Cyrillic reading from left to right takes the "reader" back and forward from start to finish and intermittently in between. (LaPlantz 2013, Orriss 2014, Rolo 1996, V&A online 2015)

- Content

Images are frame grabs from the moving image work and are the key visual link to the Internet piece.
Yellow ribbon included for its cultural links to memory.
A ribbon that looks a little like film sprockets was found and links all the pages to each other.
The red machine stitching is a reflection of the contour lines on Ordinance Survey maps
Silk fabric is a reference to Penelope and her work of constancy and memory whilst waiting for Odysseus. It also hints at the lie she wove by sewing all day and unpicking all night to hold off her various suitors.

The hand-sewn line that crosses the entire book is the colour that designates footpaths that are not public rights of way but that cross private land where access is by permission of the landowner.

- Box

The book is housed in a plain, brown paper hand made box that hints of Pandora although here only more secrets and lies are revealed. The hard box format contrasts and highlights the fragility, friability and materiality of its contents which in turn contrast and highlight the ephemerality and immateriality of the sound and image "symptoms of the world".

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Credits   Symptoms of the World (3-24 August 2015)

Voices: Annabelle Hunter
                               Imogen Hunter
                               Harriet Gifford
                               Tilda O'Grady

Whistle: Tilda O'Grady

Sound samples: Peter Cusack 2012
                               From "Sounds From Dangerous Places"
                               Track: "Cuckoo and Radiometer"
                               Track: "Walking on Books, radiometer, Kindergarten"

Additional photographs: Hilary Gifford
                               Bertl Saschel
                               Roger Strauss
                               Russell Strauss

Appendix a:

Memory and Forgetting:
the experience of embodied cinema and the World Wide Web

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MA Sound and Image 2014

Abstract:

This paper explores memory as a theme for contemporary moving-image artists, especially those working with digital technologies and the World Wide Web. Memory is explored as the basis for personal and cultural identity. The role of state and other hegemonies in the capture, storage and retrieval of memory, archive and therefore, history, is reviewed as a motive for artists to participate in this arena. The paper then looks at some of the techniques and tactics available to practitioners in this field and this exploration raises the issue of embodied spectatorship, multi-sensory cinema experience and sense memory. Film theories of Marks, Trinh, Steyerl are used as the filters for exploring these issues and Marks's "haptic visuality" is offered as a tool for embedding these concepts into moving-image art works. New technologies, especially solid-state image sensors, digital memory files and the World Wide Web are introduced as both integral to production and dissemination of some such works. Internet specific work by the artists Deller, Mekas and Bard are considered as contemporary examples of how practitioners are already using the Internet as an integral vehicle for digital-file moving-image memory art works.

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Memory and forgetting: the experience of embodied cinema and the World Wide Web.

Introduction

The past exists only as memory and the future is unknowable. This paper is about things that are happening now, at this moment. The context, the time in which it is written: is summer 2014. This specificity is essential when considering artworks being made using new digital technologies and which are modified daily by rapidly changing systems and networks. New mediums of production are available for artists working with the moving image as new paths of dissemination take advantage of fast paced, open access internet portals and individual artist made websites. At least one artwork cited here will no longer be available to view by the time this paper is read and others will have mutated at the command of inbuilt software processes. This speed of change, ephemerality, and the nature of things to eventually exist only as memory, is a fertile ground for contemporary art practice. No research was found that directly links memory, embodied cinema and the World Wide Web as a singular area of fine artist practice and this paper will, therefore, explore several areas of research that border this central concern. The methodology will be an inductive process of exploration that links, explores and links again to several nodes of understanding. In a field which consists primarily of potential and change, and which aims simultaneously to the past and the future, there is no overarching premise here to assert or refute, but in its place, there are dialectical links to be made and explored. As with other theorists in this field "I do not intend to speak about, just near by." (Trinh 1982), and the paper will make some non-causal links, for as Marks (2000) writes in relation to both cinema and its critique, non-causal connections are better able to embody the spectator; requiring an active mind instead of passive reception and can perhaps, therefore, better connect to the viewers own sense memory than causal or strictly linear formats. Further, the paper will utilize, at moments, a Proustian approach to sentence construction, with clause and sub-clause intersecting and expanding upon central themes, sentences may perhaps, stretch somewhat, the limits of the readers' memory and concentration; these techniques will, it is hoped, become a synecdoche that will touch upon the links that bring together the various concerns explored here.

Beginning with memory, and with a brief glance at neuropsychological understandings, this paper will consider the links between memory and identity. These will be considered on a both a personal and the socio-political scale that will touch on the politics of memory storage and archive, its edit and censorship. The Internet is introduced as a potential external memory device for the human record that may, or may not, be beyond the control of traditional state or capitalist power structures. The concept of embodied cinema will be defined and the work of theorists such as Marks and Trinh will examine the links between memory, sense memory, film techniques such as haptic visuality, and the motives of fine art filmmakers using moving image technologies to explore the embodied experience of being human. There are links here between the nature of eroticism, subject-hood and object-hood, proximity and touch, especially as they influence memory, identity and their inhibitions. This leads to a concern about how artists might translate or transfer experience from one sense modality to another and how film techniques and new technologies might be put to the service of an embodied spectatorship and multi-sensory experience to satisfy artist and audience alike.
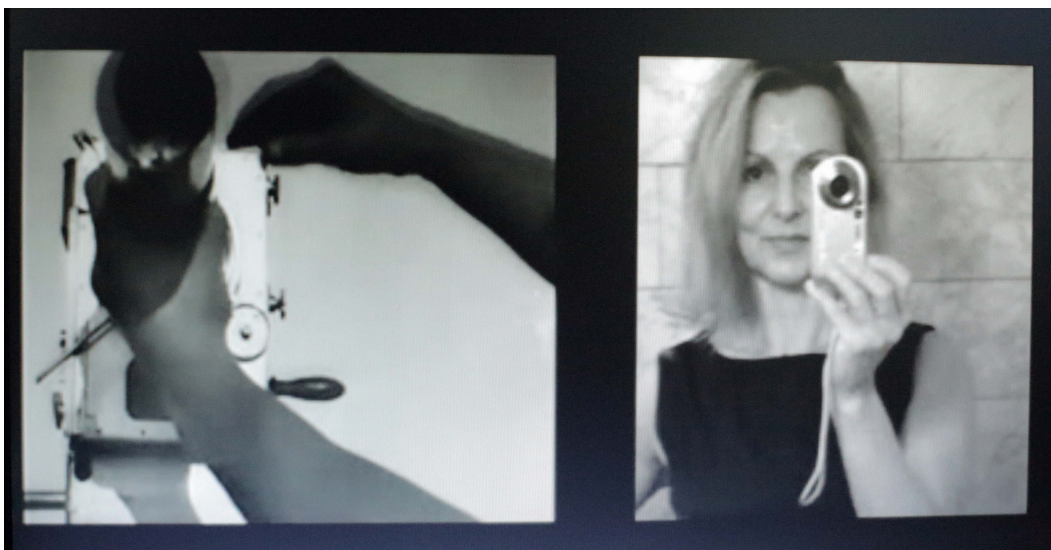
1.   (Bard, P. 2014)

The need for an audience leads artists, and this paper, into a negotiation with the cultural, and political hegemonies exerting power in the art world. Here there is a link back to politics, and power and a brief look at Marxism and the commodification of labour and its products. The Internet and World Wide Web are revisited as public spaces on the edge of, but being continually co-opted by, state and capitalist interventions. The paper will look at the platforms, portals and other structures available to artists interested in publishing in this

arena and at some of the obstacles to free expression inherent there. This includes the desire of artists for an apparently unmediated sharing with a potentially global audience, and the various issues and difficulties linked with Internet content. One of these problems is the speed of change and ephemerality, or the amnesiac tendencies of web content, however, this characteristic can and is being embraced and used to advantage in the reflexive practice of some moving image artists working with the themes of memory and forgetting.

Memory, identity and the Internet

Farr (2012) considers that memory is a key theme in much recent art which is, perhaps, because memory plays a major role in the identity of artists, not just as people, but as self-reflexive artistic practitioners. This holds especially true for artists whose practices reveal a consciousness of their chosen medium's specificity. Farr believes that for images and signs to evoke a memory or experience they must be juxtaposed with others, Barthes (1980) understood that the still photographic image was not in itself a memory, as the viewer may not have been present when a momentary image was taken, but perhaps an indexical link to a dead time. The nature of moving images, however, that denied for Barthes the punctum that he sought in still images, is the constant movement and association with the next image. And it is exactly this that may be what renders moving images a more useful medium for the exploration of memory and identity. This is seen in the work of Jeremy Deller, Mona Hatoum and Perry Bard whose work, along with the work of some others, will be explored throughout this paper.

LIGHTS OUT: Day 4
10-11pm, August 4
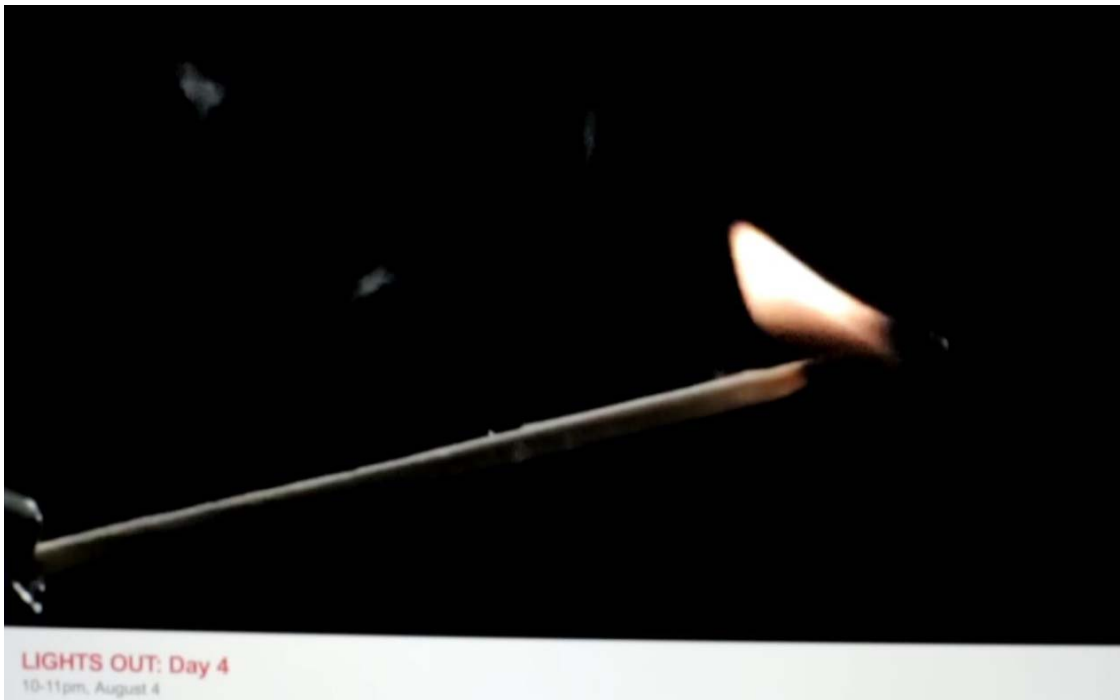
2.   (Deller 2014a)

Locke (1690) understood that selfhood or philosophy's Subject-hood requires memory; for Locke a person with no memory has no identity. Indeed contemporary research and understandings of memory and identity, as highlighted in Kihlstrom, Beer and Klein's (2002) review of neuropsychological studies, show that the rare patients with no autobiographical memory also have no trace of their previous personality. With all remembered social links lost, such patients must decide whether to try to form themselves into their remembered selves, via the anecdotes of those that knew them before their amnesia, or completely reinvent themselves from scratch, but without a memory image of what that might look like. One might say then that the power over memory is the power of identity and this is true on a private, personal level and in the global political realm.

> "The struggle of man against power is the struggle of memory against forgetting." Kundera (1978) p 4

Here Kundera is referring to the machinations of the communist take-over of Czechoslovakia and their habit of not just disappearing people's physical beings, but of writing people out of history, by editing and deleting the public record. Later the paper will look at the film theory of Laura Marks and how she sees that inadequacies of the public

record have inspired film-makers into moving image memory works that use a variety multi-sensory filmic techniques.

Human memory is a fragile and an imperfect record and from the early days of humanity we have made art, cave paintings, songs and stories to hold and transmit our most valuable memories; the places and objects of danger, the places of plenty and so on. From the first fixing of the record via paint on walls or marks in stone we gave ourselves the freedom to forget; the record, the memory had been made permanent. Tooby (2011) points out that until the widespread availability of the written word, via the printing press, our combined memories were fixed by those with the wealth or power to have things written down. This meant that societal hierarchies were codified, certain and stable, and power was held in the hands of the few. Tooby reiterates Kundera and notes that this stability is sometimes maintained by governments using censorship, and deletion of portions of the record to maintain control over the thinking, and therefore the actions, of its populations. This is underlined in Yekelchyk's (2013) paper on the interventions of the current Russian government in the film industry of Ukraine which is attempting to rewrite the history of Ukraine's role in World War II with films such as Mykhailo Illienko's *Firecrosser* (2012).

  3.   (Radford 1984)

The potential for dangerous and inhumane societal control via state sanctioning of historical revisionism is fictionalized in Orwell's (1949) Nineteen Eighty-Four. A nightmare vision that tells of the struggle of one man to maintain his autonomy against the best efforts of the "Ministry of Truth" and explores the dangers of a manipulated orthodox archive over individual human identity. The film version of the novel was released in 1984, a tactic that

post 1984 would allow, were our recollections of 1984 reliable or accurate, an absolute hindsight into the fallacies of Orwell's plot. Or perhaps we are now so accustomed to the some of his ideas having become reality (for example, the proliferation of CCTV as a means of social control) that it is difficult to remember a time without them.

> "You begin to liquidate a people, [….] by taking away its memory. You destroy its books, its culture, its history. And then others write books for it, give another culture to it, invent another history for it. Then the people slowly begin to forget what it is and what it was. The world at large forgets it faster still." (Kundera 1978 p 218)

The power in memory storage lies not only in the control over the selection, censorship and edit of the orthodox archive, but also in the means of retrieval of memory or pieces of stored information. Vannevar Bush (1945) in his remarkably prescient article *As We May Think* laid the groundwork for humanities need for an external and organized memory devise, capable of storing and instantly retrieving the vast accumulation of data being produced by scientists around the world. Writing just after the end of WWII, which had seen the invention, through necessity, of extraordinary advances in scientific and medical understanding. Bush recognized that a great deal of research had become increasingly specialized, and that the means of sharing new work had already become outdated and inadequate. Bush outlined his plans for a "memex" machine that would function in a way very much like the Internet, except that Bush was, at that time, unable to see beyond the need for material record keeping in the form of paper or microfilm systems. He could see, even then, that such an information storage and retrieval device could be of use to commerce and society as much as science. Whilst Bush was particularly interested in scientific data, one may speculate that with the upheaval of his times and the recent cessation of war, that he also had one eye on the historical and socio-political record as well.

> "Thus science may implement the ways in which man produces, stores and consults the record of the race." (Bush 1945 Section 8)

Without a system like the memex machine, or Internet, much of human knowledge and understanding would be rendered useless through inaccessibility. As Gigerenzer (2011) puts it, in the same way that many of us now use a calculator instead of pen and paper for long division, humanity is outsourcing the storage and retrieval of information from our minds into computers and onto the Internet. He goes on to speculate that this will involve a

trade in skills from, perhaps, extended concentration to the acquisition of new skills in accessing information. Drexler (2011) postulates that the acquisition and use of these new skills has the potential to focus future research projects on the basis of absence detection. Drexler posits that the failure to find a piece of information on the Internet is becoming increasingly a sign, not that the information has not been published to the net, but that it does not exist. This level of reliance on one source i.e. the World Wide Web, for the retrieval of information has inevitably led to the development of new power structures, hegemonies and sites of censorship that will be discussed in more detail later.

Artists working within the realm of the Internet consider many aspects of its nature, including themed information retrieval, to be a reflexive area of practice in response to the Internet as record. In specific terms of data retrieval this may be in exploring Internet database protocols and data-mining from big data sets. WeFeelFine.org (2005) for example, is a website devised and constructed at Stamford University which mines crowd-sourced data from social network sites about how the users describe their emotional state. The program also links to any images that the users of the social network sites have posted or linked to their emotion-post. The WeFeelFine.org site then uses visual and animated data visualization designs to convey that real-time information to their audience. The website has witnessed significant changes in global mood during history-making moments, as they unfold on the news media and in real time via the written words, still and moving images of the social network site's users. WeFeelFine is sourcing, collecting and storing information on the emotional state of Internet users over time and has therefore itself become an archive of human emotion and the images we associate with them.
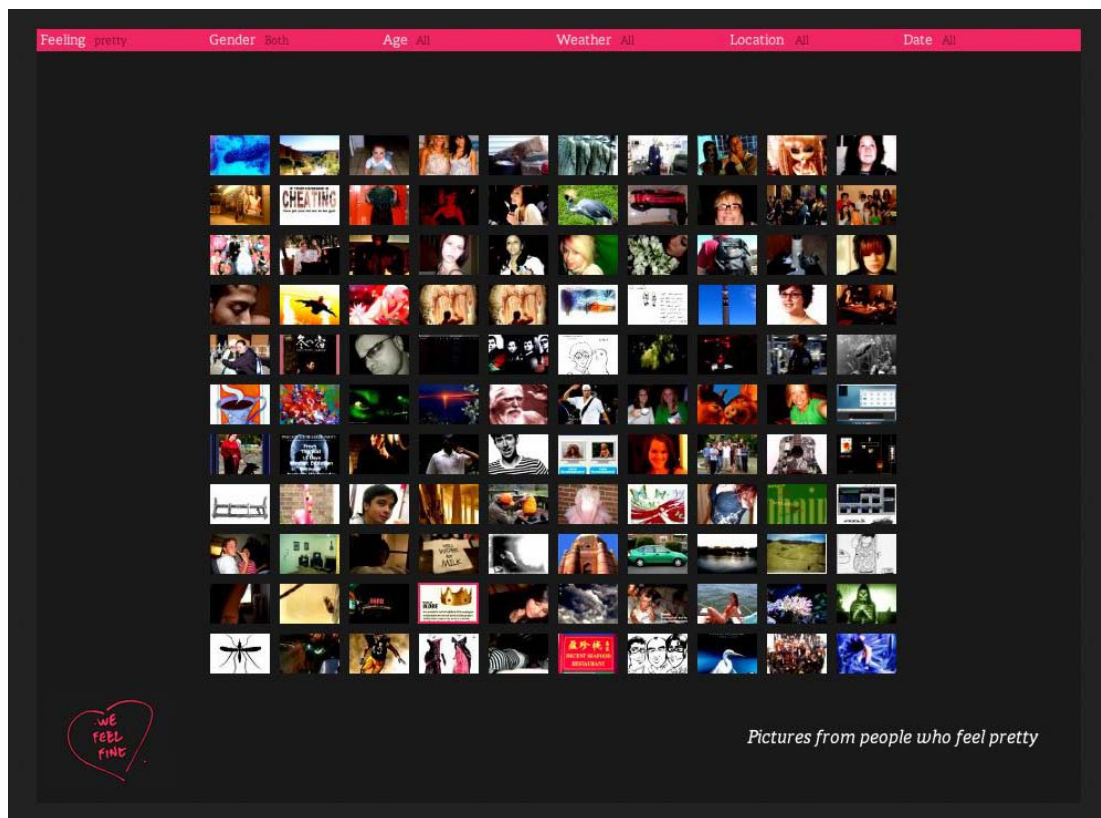
4.   (Harris, Kamvar 2006)

Other artists working with memory and moving image on the World Wide Web include Perry Bard (2007) whose work *Man With a Movie Camera: The Global Remake* reflects on both the World Wide Web as database and interactive realm where traditional notions of authorship are being rewritten. This collaborative art-work, with software written specifically for it, invites the Internet audience to contribute their own footage to a split screen projection of Vertov's classic work for its contemporary re-working. The two films run, side by side and in time with the edits of the original. If there is more that one uploaded shot that corresponds to Vertov's the uploaded shots are rotated each day and in this way each viewing will be a unique, ephemeral experience. Unusually for online moving image work this piece has been running for 7 years and has also been screened at various festivals around the world.

5.   (Bard, Gifford 2014)

Memory and Embodied Cinema

The term embodied cinema here looks to what might be referred to as fine-art films; that is, the output of artists working with the moving image, and making work that incorporates a reflexivity of the medium as a theme. Or are engaged in, as Farr puts it:

> "Art practices that return us to the consciousness of a mediums' specificity." (Farr
> 2012 p.15)

However, cinema, in this sense, does not necessarily equate to a single screen projection in a darkened movie theatre, but to a more complex version of experiencing moving-image work, and an extension of Curtis et al's (2011) expanded cinema: film as intimate communication, and a response to electronic media. Embodied cinema includes works that, through reflexive understanding of cinema, consider the interface between artist, the mechanics of production and the eventual audience experience. This is particularly meant here in terms of the moving image as a form of memory record, in combination with the use of certain techniques that hold the potential to invoke Marks' multi-sensory or embodied response in the audience, which will be explored below. As part of this understanding an area that will be covered in more detail later is the positioning and dissemination of these moving image artworks in relationship to the hierarchies of the contemporary art market and the Internet, which will be explored later.

Marks (1998) in her essay *Video Haptics and Erotics* (1998) outlines the techniques available to, and used by, filmmakers to evoke and elicit memory in their films and proposes the term haptic visuality. This describes the audience experience of some experimental

cinema (especially in works that mediate between cultures) where, with the use of various techniques, optical or vision based spectatorship is replaced by a more multi-sensory embodied and tactile experience. For Marks (1998) haptic strategies in moving image work involve a tendency towards surface and texture instead of depth, movement rather than focus, low contrast-ratio and a tendency towards only slow figuration. For Marks, Paterson (2007) and others there exists a stronger link between a multi-sensory experiences and memory than is available to the sense of sight alone. This multi-sensory strategy of artists and filmmakers is motivated by historical and cultural suspicion of vision as the dominant sense. Paterson (2007) Classen (1993) and Marks (1998) discuss how since Aristotle's *De Anima* onwards the dominance of vision has had a role in cultural power structures that have been exploited by art history, anthropology, and feminist theories. Korsmeyer (2012) points out that for philosophers from Aristotle through Shakespeare to Merleau-Ponty and beyond the sense of touch acts as verification of the sense of sight, and that touch, unlike hearing and vision, involves an unmediated relationship between subject and object. Paterson goes on to describe how artists and writers understand that the orthodox vision-centric view of the world is limiting and cannot adequately account for the richness of embodied human experience. The techniques, of haptic visuality are demonstrated in the work of Jonas Mekas especially in his *365 Project* (2007) which will be explored below.

Wednesday Jan. 3, 2007

5 min. 32 sec.

Benn, Sebastian and myself, we visit Louise Bourgeois to wish her Happy 95th Birthday.

2   January   4

6.   (Mekas 2007a)

Marks (1998) (2000) exploration and theories around film and memory focuses on the work of artists for whom the orthodox archive is inadequate, incomplete, inaccessible or written and compiled by a political or cultural hegemony. Marks has particular interest in these issues as they relate to intercultural cinema, a nuance that makes links between artists of a minority culture working under the auspices of a new or alien culture. This is an area that cannot be covered in depth here but which echoes some of the issues of working in the Internet; a platform known more for pornography than sensuality or works of delicate proximity, and one which has a rapidly self-renewing culture of its own that arguably no individual can call home. Marks' research also looks into works for which the loss of memory and identity for the artists she examines is bound up in political and cultural power structures. As we have seen there are significant issues involved when states and other hegemonies have control over the collection, edit, and archive of retrieval mechanisms of the large-scale memories that become historical canon.

The overlap between memory and cultural politics relates strongly to much art on the Internet and the motives of artists seeking a new arena for avant-garde thinking. Greene (2004) remarks that much fine art work positioned on the World Wide Web is concerned with the ability to practice and publish work in a personal and uncensored manner. Moving image artists like Jonas Mekas are seeking a less mediated relationship to their audience than is possible through the traditional art outlets of museums, galleries and cinema. In 2007 for example, Mekas undertook a 365 project and on each day of that year he made a short film which he then immediately published onto his own website.

> "In my 365 Day Project, I knew that later, the same day, I would put it on the Internet and within minutes it would be seen by all my friends – and strangers, too – all over the world. So it felt as if I were conversing with them. It's intimate. It's poetic. I am not thinking anymore about problems of distribution; I am just exchanging my work with some friends." (Mekas 2011 p.117)

This project was not specifically a work centered on memory but many of the short films are vignettes of memory. January 3's film is a beautiful and poignant short which utilizes techniques of haptic visuality; it reveals glimpses of a day spent with Louise Bourgeois and other friends on her 95th birthday. During the five-minute film, in which the soundtrack is more legible than the images, the camera comes to rest delicately, for a short time, on the paper like skin of Bourgeois' naked resting feet. It is not a memory I hold but one that powerfully evokes for me memories of my grandmothers; both now deceased, and the eventual delicate birdlike presence of once formidable women grown old. Today's film (August 11) is the film of a film being projected, flickering and out of synch with the frame speed of the original, the images on my computer screen are hard to read, but some tropes of American road trip cinema become evident, the film claims to be "just a memory".

| | Diary | About Jonas | Writing | Video | Music | Art & Installations | The Archives | Jokes & A |

365 Day Project

Saturday August 11, 2007

2 min. 28 sec.

Lee Radziwill
on her way to
NYC , summer,
sunset, just a
memory --

| 10 | August | 12 |

7.   (Mekas 2007b)

We, the audience, look out across a rural sunset through the front windows of a moving vehicle, we see the silhouette of a woman combing her hair framed against the evening light. The sound is of a film projector, the car arrives in New York and a man enters a doorway. The nostalgia for these people, this age, and simple pleasures is palpable in the repetitive sounds of the clanking car and projector working in harmony with the film of a film of a journey.

The multi-sensory element of memory evoked by Mekas and discussed by Marks and Paterson is demonstrated in Proust's (1913 - 27) seminal memory text of a life remembered; the stream of his memory is set into motion, albeit in incredibly slow motion, by a physical sensation, that has induced a powerful emotional response for Proust: the taste of a petite madeleine dipped in lime-flower tea. After some consideration about the nature of the emotion that overwhelmed him at the first taste, Proust's memory returns to summers spent with his aunt at Combray. Proust is clear that the vision of madeleine's alone (which he has seen many times in the intervening years) has not had the power to

transport him in this way, this is a memory held and recalled in the senses of smell and taste. It is this level of involuntary memory rather than memory record that is approached with Mark's techniques of haptic visuality.

For Paterson (2007) the most immediate sensory link to the emotions, to affect, is held in the haptic and the complex aspects of our senses of touch, which include not only an understanding of the world beyond and in contact with our skin, but our internal sensations of balance and our body's special relationship to itself (i.e. proprioception). For Paterson (2007)

> "touch is crucial to embodied existence" (Paterson 2007 p.1)

and touch operates as a means of communication, being both receptive and expressive; it is ever present (except for those with rare neurological conditions) and yet for a great deal of the time goes unnoticed. It is also the most carnal and immediately proximal of the senses and defines the edges of our being. Interactions of touch can transport us from subjecthood to objecthood and back again. Marks (1998) postulates that no matter what the content, haptic images are naturally erotic. The erotic is, according to Marks (2002), the experience of being entirely in one's body with no objectivity then moving back to subjective distance; allowing and being allowed to move between these two states with and by another. Eroticism of this kind is an interesting synecdoche for the power dynamics at work in haptic visuality and much moving image memory works, and goes hand in hand with Steyerl's (2012) assertion that the objective status of the person and the image are things of equal value, if we can see ourselves beyond the subject of psychoanalytic theory.

Subject hood, distance and embodied cinema

For Barthes (1980) and others the camera is a device with the power to transform the subject into object and the object into subject, Barthes uses the example of portraiture; the subject of a photographic portrait, becomes a photographic subject, is also made the object of the camera's gaze. The object recorded by a camera is the subject matter of the photograph, which is an object. In addition for Barthes there is an indexical link of light that bounces off the subject, fixes itself in the film, then darkens the photograph and which is the same light that bounces into the eye of the viewer. Benjamin (1945) made much of the

touch or hand of the artist in the authentication or aura of an original artwork, and we shall see later how the today's technology of production and reproduction has rewritten and politicized the materiality or touchability of an artwork.

Smith (1998), in her review of the writings of Kristeva, a renowned psychoanalytic theorist, describes the semiotics of the object and subject as a translation for un-representable pre-oedipal phase of infant development. This relies on corporeal memory or "mnemonic traces" that are held over as the infant comes to understand itself as a separate being from the nurturing mother. This phase is understood as a movement from the self as object; feeling one's body and the exterior world as one thing, towards the self as separate from the external world, especially the mother, as a separate being, outside, in the world beyond the skin of the infant. From this point an individual must then learn to meet his or her own need to be a part of the social corpus. Steyerl (2012) however, problematizes whether the state of subjecthood is something to be desired in contrast to a state of objecthood, (the objectification of women for example being a state fought against by generations of feminists), and claims that being a subject leaves women subjected. Perhaps it is better if we can allow ourselves to be Perniola's (2004) "object that feels", and perhaps as Marks would have it, allow ourselves the ability to pass between both states.

Strike (2010)
Smashed LCD TV, HD single channel video, 40 seconds
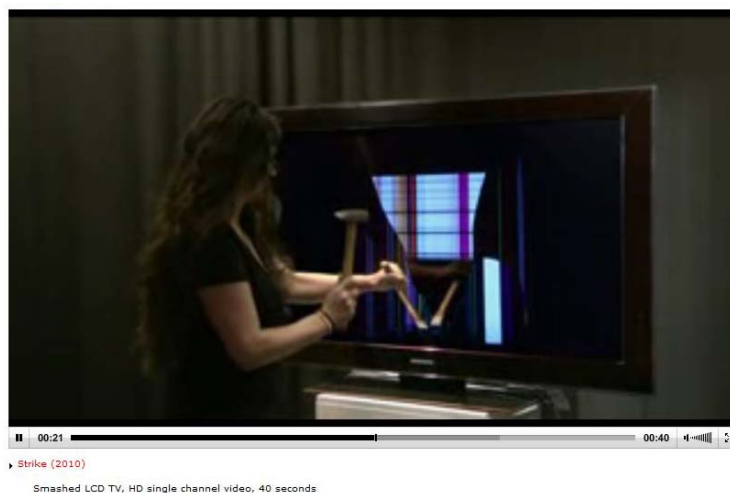
   8.   (Steyerl 2010)

This complex relationship with the mother and the relationship of distance to the body is played out in Mona Hatoum's memory film (1998) *Measures of Distance*. In this short film, made early in Hatoum's career, techniques of Mark's haptic visuality are demonstrated with the use of almost indecipherable still images and a focus on the surface of a piece of paper.

Hatoum's images move from a close up of two overlaid stills; one Arabic handwriting on lined paper and the second a dark incomplete shape that overwhelms the screen. As the film progresses the two images are shot with more distance, eventually revealing pages from letters from the artist's mother overlaid onto images of the artist's mother bathing in her bathroom in Lebanon. The images become increasingly distant and then are cut intermittently with the close indecipherable images. We are moved, with Hatoum, from being in and a part of the mother's body to being distant and alone. This development of distance is underlined by the two overlaid soundtracks; one is of the two women talking and laughing together in Arabic, and in the other Hatoum reads English translations of her mother's letters, these letters speak of the geographical distance between the women, both now living in separate exiles. This synecdoche underlines the distancing of infant development from object to subject, to singular adult and of the focus from proximal touch to distant sight.

> "watching her through the lens, I look at her becoming me, becoming my." (Trinh, 1982)

9.   (Hatoum 1998)

The relationship of the audience to the image and what it evokes holds questions for moving image artists about the quality of the audience experience and the role of the work. Rancière (2007) places concerns over the nature of spectatorship and the embodied audience at the nexus of the relationship between art and politics. He problematizes the

traditional notion of the spectator as enforcing a kind of passive inactivity in the audience; this springs from the idea of an individual sitting in a darkened room being presented with a superficial vision; an illusion of life. This goes against the Platonian ideal that individuals should be active members of a community, where one maintains a questioning and knowing understanding of the world, and brings that to bear on what one is presented. Ultimately, Rancière considers that the actor or artist must be considered equals to their audience in their experience and intelligence. Each party, as is true in non-art as much as art, is an observer, teacher and student making associations and dissociations based on our experience and understanding. From this position the division is blurred between those who look and those who act, and we all become a part of the collective body translating, in our own ways, what we are looking at. This act of translation from one embodied human to another is often tempered by the technology used to tell the story.

Translation and technology

If memory artworks may be seen as seeking to communicate a small part of the unspeakable or un-representable experience of embodied human existence, then the use of moving image and its techniques may be seen as a form of translation. Both Marks (2000) and Trinh (1999) agree that the experience of the input of the senses cannot be communicated in words, that there is no direct link between any experience and our methods of communicating it, so that, as with the synesthetic, the tactic of the artist is to translate from one sense modality to another. As we have seen Trinh resolves this by using the tactic of speaking "near by" instead of about her subject. Marks hopes to brush against the subject and to transmit into the reader Benjamin's "third thing" that resides between the experience of a thing and the words used to describe it, to brush against, and bring the object into proximity. How the audience experiences that proximity is perhaps mediated by the technology of delivery.

Lovejoy (2004) states that technology alters the means of art production, and methods of dissemination and the cultural value attributed to it. Each medium contains not just a mode of production but carries a convention of order, code and style and these orthodoxies are increasingly and consciously considered and reflected in the completed work. Born from what Rees (1998) describes as the 'cultures' of cinema and moving image the fields of fine-art film, experimental film and video or expanded cinema grew and developed, or as Comer

(2009) puts it, artists work in response to the changing technology of image capture, projection or dissemination. Comer also notes that from the days of Muybridge and his zoopraxiscope that at each new stage, from the Lumiére brothers onwards artists and filmmakers have adapted to and explored the boundaries of the new tools and formats. The most influential technological change in recent years occurred, according to (Bellis 2014) when Kodak released onto the market its first solid-state image sensor camera for professionals in 1991. This coincided with the emergence of the World Wide Web on the Internet, however both technologies did not enter widespread popular usage for several years but are now ubiquitous and have changed the landscape and its reach irreversibly.
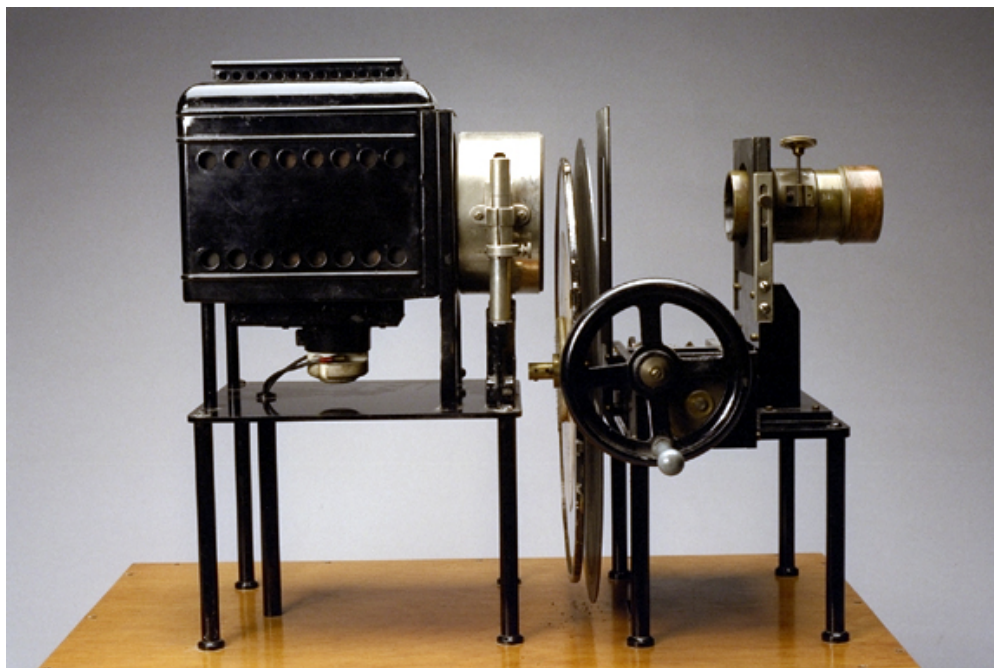

10.   (Muybridge c.1878)

The image has, according to Lovejoy (2004) become an information structure with no physical presence of its own in the real world. Both Barthes (1980) and Marks (2002) were writing before the wide spread take up of solid-state image system cameras and digital-file microchip which have both changed the context of fine-art film and our understanding of the authentic artwork. It is, therefore, worth re-evaluating their ideas in the context of this new landscape. Both theorists place an emphasis on the cultural value of the materiality of images, whether moving or still. For Barthes the touchability of a photograph and for Marks the degradation of an individual videotape over time contributes to the value, or aura of the work. Korsmeyer (2012) however, writing at a time when solid-state image systems have become ubiquitous, questions whether there can be any difference in the aesthetic

experience of a reproduction of an artwork, if the naked eye cannot discern any qualitative difference. Korsmeyer argues in favour of the transitivity of touch from one object to another to the final experience of the artwork and our apparent preference for an "experience of the genuine". What Korsmeyer does not consider in her paper however is whether one can argue for the transitivity of touch for works produced and distributed as digital files.

Indeed, the increasing miniaturization of digital technologies, have in the last decade made solid-state image sensors and microchips small and affordable enough to be incorporated into smart-phone technology. In the developed world many people carry with them, at almost all times, a stills and video camera, a place to edit and manipulate these images and a means to publish them onto a variety of web formats for a potential global audience. This means that today the place of production, development, publication and reception of the new digital fine art film is housed in one small piece of mobile electronic equipment. This is a form of democratization of moving image equipment, has freed artists from the inhibiting expense of equipment hire or purchase and access to software or editing packages and has allowed increasing numbers of artists the opportunity to incorporate moving image work into their practice.
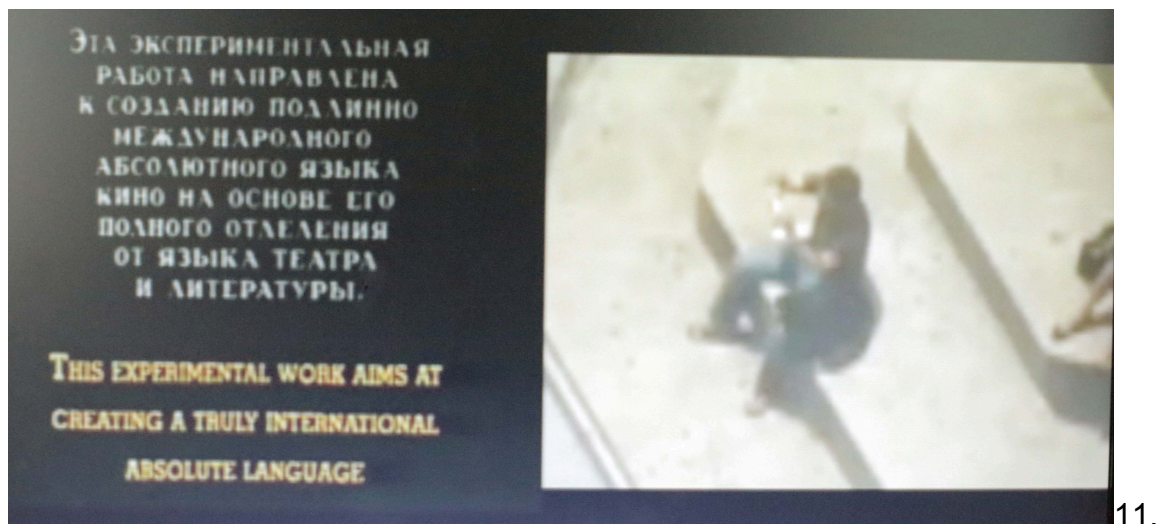
11.

(Bard 2007c)

As Benjamin (1955a) predicted, we have reached the time when works of art are produced in a medium that is designed for perfect reproducibility and when those works of art are produced in order to be reproduced. Steyerl (2012) agrees that these images are less about the production of authentic objects and more involved with the politics of identity. Steyerl

goes on to argue that as the image can not be an authentic representation of a complex reality, concerns about the authenticity of the original one off art work are negated. Instead we participate in the life of an image as an object with its own history of edit, re-appropriation, sale, lease, manipulation to be reviled or revered or both. The image is

"A thing just like any other, a thing like you and me." (Steyerl 2012 p.52)

We now have perhaps, a new form of transitivity, and with the increasing development and uptake of touch screens artists are developing work like Henry Kaufman's piece *The Memory of Your Touch* (2002). This artwork used a large touch screen with software that records the strength and length of the audience's touch upon the screen, handprints would appear and eventually drop to the bottom of the screen and fade away. His next piece *The Lightness of Your Touch* (2004) used infrared cameras and had the image of a human stomach on the screen and the audience's touch was marked on the skin. Kaufman says of this work

"My intention was to visualize the ephemeral residue of "touch". (Kaufman 2004)

With more recent development of touch screens, as described by Kelion (2013) for both smart phones and computers it is conceivable that work of this kind could operate successfully as an interactive webpage with the audience witnessing and interacting with the touch of others in real-time and from around the globe.
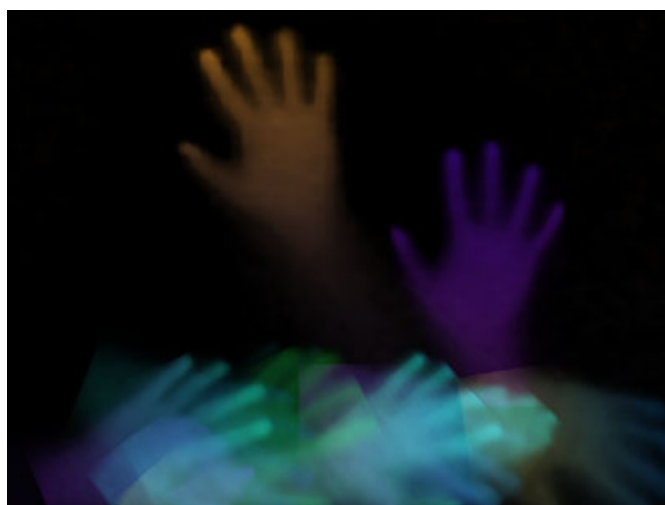
12.   (Kaufmann 2002)

Sharing, retrieval and power

Most artists seek an audience for their work; this necessitates a negotiation with the structures, socio-political, commercial and artistic of the culture in which they operate. The limits of this paper preclude a comprehensive survey of the complex relationships between art production and dissemination and the broader art market. However, a Marxist understanding of (1867) economic theories postulates that capitalism, which commodifies and exploits of the products of labour, is alienating and dehumanizing, this includes the production of ideas and art. Presciently he foresaw the current massive investment in the development of new technologies. His theory that this development would further disenfranchise the workforce is the background to a certain mistrust of the faster and faster rate of technological development among some artists and others. Ultimately Marx believed that the proletariat or labour force must seize control of the means of production and create a more egalitarian system with little need for state or other hegemony. Through the new technology that Marx foresaw, artists and others would have access to a mode of production; and as we have seen the use of solid-state image sensors and the micro chip, and the Internet are increasingly allowing artists to operate outside of the capitalist, commodified art market, if not beyond the power structures of the Internet. Stallabrass (2003) notes that capitalism's economic liberalism, which emphasizes the need for free markets and private ownership outside of state or populous intervention, has impacted and been impacted by the Internet and this has widened the power imbalance between the business and the labour force: the market and the artist.

However, access to the Internet is not globally or locally available for all. The actions and inactions of governments have a great deal of effect on peoples' ability and willingness to get online. OECD (2011) records 70% of households in OECD countries as having Internet access at home with 94% of businesses with 10 or more employees being connected. However the I.T.U. reports that only 1.38% of the Somali population has access to the Internet and even here in the west there is evidence from health professionals and other groups (like Olphert & Damodaran's (2013) exploration of gerontology and Internet engagement and Ennis et al's (2012) study into mental health issues) that there are social inhibitions to Internet access and some groups still lack access to the human record. The OECD notes that financial resources, education, gender and age also play a role in Internet engagement with wealthy, educated young men being the main users. However there will

soon be a generation of adults who as children grew up with computer technology and the World Wide Web and this will start to level out the playing field of access issues in the affluent west.

Currently, artists such as Jonas Mekas, Jeremy Deller (of whom more later) and many others are, via various websites, platforms, portals and social media sites, blogging or uploading their journals onto the World Wide Web on a daily basis. This level of immediate sharing and recording of memories comes with some serious yet diverting concerns over personal privacy and exhibitionism that would lead this paper away from its aim. However the issues around who controls online searching and how an audience finds, or is lead, to smaller artist-made web pages is certainly worth some mention here as new information hegemonies are growing in their reach and control over content. And as we have seen the power over the record is homologous with the power to mold identities.
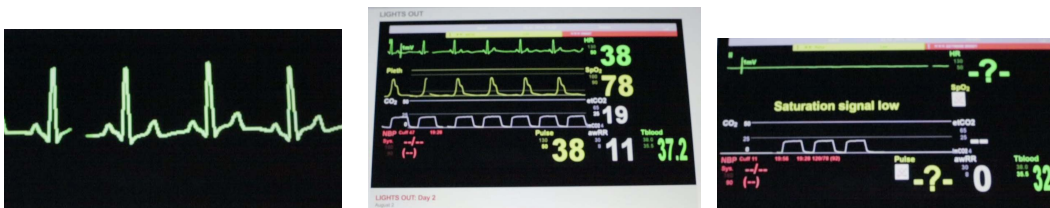

13.   (Deller 2014b)

Gill (2008) explores how the value of metadata (data about data) and its careful curation on the Web has led to the commercial rise and extraordinary success of online search engines. This has placed the memory retrieval systems we currently enjoy in the hands of only a small number of corporations; and this has resulted in a bias in data/memory retrieval from the web, and the bias falls in favour of the aims of the capitalists. Not only do businesses pay to have their content listed first in any search results but Vincent (2014) reported that Google recently stated in court documents in the USA that users of its services had "no legitimate expectation of privacy". This means that, amongst other things, the data that the search engines rely on to match a searcher with the information they seek is as much about the data they hold on the searcher as the single object of any search. The web, in the guise of your deliberately friendly search engine, remembers you and what you like and aims to give you more of what you like to make you feel at home. Indeed to enter one's own name in the search field of the major search engines is only to receive back that search engine's idea of what it thinks you want to know about yourself. Input the same

search criteria at a public computer in a library or from a friend's laptop and you would receive quite different results. This commercialization makes broad availability of artist small un-networked webpages merely theoretical than actual.
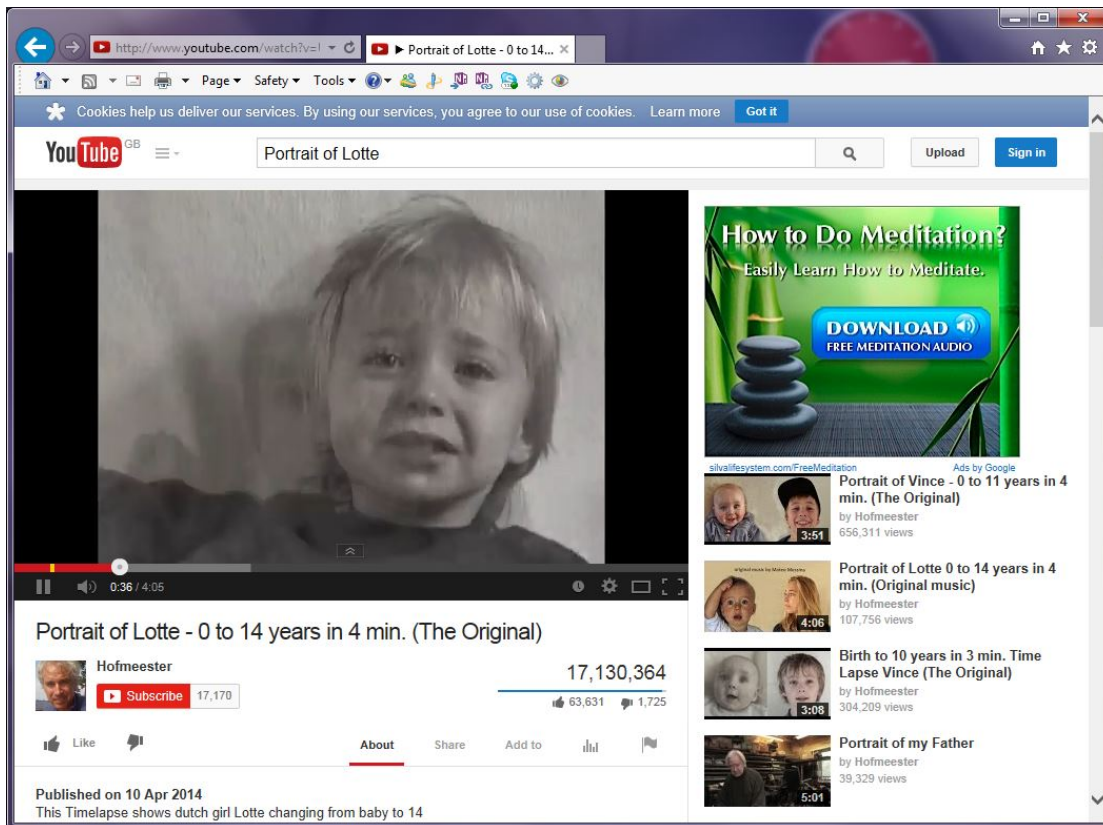
14.   (Hofmeester 2014)

Stallabrass (2003) points our that moving image platforms are one solution to this problem, sites such as YouTube and Vimeo allow artists to upload moving image work to their sites and then hyperlink the uploaded content back to the artist's own website. This helps to raise the search engine profile of a site, as links to and from other websites like this, is one way to please the search engine metadata algorithms and to increase searchability. However these platforms leave their logo on any work positioned with them and artists can inadvertently become part of the marketing practice of the platform web business. An example of this practice can be seen in a common form of Internet memory work, as seen in *Portrait of Lotte* (2014) by Dutch artist Frans Hofmeester. Hofmeester has posted a short film of compiled time lapse moving image clips and stills of his daughter Lotte from birth to the age of 14 to Youtube.com. This film is not only available to view on YouTube but has been hyperlinked through the artist's own webpage where he has inserted a link back to the film stream on YouTube, leaving their logo inserted on the artist's own website.

Other Internet portals for film and net.art include sites such as rhizome.net or net-art.org which curate and link to, in the manner of an online gallery, work that they consider to be of merit. Souvenirs from Earth or sfe.tv streams live submitted fine-art film and is currently broadcasting as a cable television channel in France and Germany and online anywhere. These platforms and portals have the advantage of helping to raise the profile and searchability of hyperlinked websites and web content and to expand the audience for an artwork. Stallabrass (2003) however points out that whilst these businesses, and already established real world galleries and museums, provide these online services free to the artist and filmmakers, the arrangement can also be seen as a cost effective way for businesses or galleries to co-opt 'contemporary' practice and allow them to claim extended audiences (which is often a requisite for continued state funding) and legitimize their credentials of being up-to-date on contemporary art practice. Greene (2004) however points out that the curation and archiving of digital arts is notoriously difficult as both the material housing for such work, for example, floppy disc and video cassette, and the software that runs them are replaced and made obsolete almost as quickly as new technology becomes available.

Ephemerality and Internet content

Human memory is fallible in both everyday life and in cases of neurological accident and illness, and people have begun to outsource the storage of information, knowledge and memories to the World Wide Web. But there is a problem; Internet content is itself, transient and ephemeral (Koehler 1999). And Whilst Freud (1946) believes that transience increases our experience of the beauty and pleasure of life it does not bode well as a depository of the human record. On the other hand if an artist, especially one working with the moving image, is considering memory as a theme, then this transience may be considered a benefit, and a means of potentially increasing the link between message and medium.

Koehler's (1999) analysis of website constancy begins with the premise that web content is ephemeral and looks at the longevity of web content. This statistical study considers both the life span of website and the constancy of unique pages and their content. This paper analysed the continued existence of 343 websites over one year, and existence was

checked 3 times in 1 year and rate of content change was checked once a week. The websites in question were selected from a variety of domain types and nationality. The findings of the level of impermanence form a useful baseline analysis for website ephemerality. Koelher's study, now somewhat dated, is a generalist paper that does not look into differences between types of webpage content whether film, art or other unrelated topics. Further, whilst Koelher's paper considers some elements of the scale of sites, no reference is made to whether sites contained third party content as with film platforms like LUX or were privately owned and managed. This statistical insight objectively demonstrates the impermanence of web content and the findings clearly express the mutabiltiy and ephemerality of that content.

Stallabrass (2003) also points to the amnesiac urge of the Net. Whilst he recognizes that the Internet has the potential to be a contemporary Library of Alexandria (only in a non flammable form) one of the Internet's main activities is deletion; with both content and processes tied to the time frame of newness. This is true both in terms of ever changing software that can render content unreadable, as plug-ins and browsers are updated and older versions made unavailable, and in terms of fashion; with an audience that is consistently seeking the "new" and skipping over what it has already seen. The old ideals of a fixed and authentic artwork are no longer viable for work that is immanent of the World Wide Web. Many artists are learning to use this ephemerality to their advantage.

Jeremy Deller's (2014) *Lights Out* project is an exact example of this; the artist made a series of four short films available for four days only. Indeed, as one film was released on each of the four days, the last and longest film was available to view for only one hour. The one hour from 10 -11 pm on August 4th, had been, one hundred years earlier, the last hour of peace before Britain declared war on Germany and WWI began. The content of these Remembrance films was a reflection on the horror of war using archived film and voices exploring the nature of death, memory and the unspeakable. The films each focused on one aspect, that when experienced in association with the others, put across a strong sense of the futility and horror of war and the ephemerality of life. The ephemerality and beauty of life was highlighted in the film released on day three, this film showed deep sea bioluminescent animals floating in the darkness of the ocean's abyss and the carcass of a whale being consumed by deep sea eels. These images, and the otherworldly sound track of dungchen or Tibetan horns, acted, as a powerful metaphor for the fragility and beauty of life and reiterate Freud's assertion that the ephemerality of embodied human experience

increases beauty and meaning. The short availability of this artwork goes to a deepening of this metaphor and leaves the work, as the war, as a function of memory only available to those to witnessed it and now, as so much else, erased from the record.
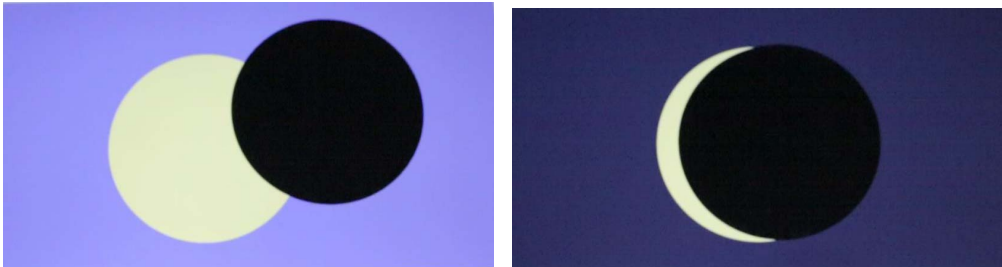
15.   (Deller 2014c)

Review and conclusion

The tacit question throughout this paper has been whether artists' relatively unmediated access to the Internet, with all its issues (of amnesia, ephemerality, politics and power) is a suitable, and perhaps even enriching platform for the publication and dissemination of reflexive, digital-file, moving-image artworks that are concerned with memory and its role in identity on both a personal and a cultural level.

In order to better understand this area of practice this paper began by exploring some motives for artists to consider memory as a theme, with an investigation into memory and its role in the creation and sustainability of individual and collective human identity and personality. This included the motives of artists confronted by an incomplete, inaccurate or rewritten historical record that cannot, or refuses to, coincide with personal or family memories. The introduction of the role of state, and cultural hegemonies in the archive and retrieval of the human record took a key role in relating moving-image memory work to the structures and artistic history of the Internet. A brief survey of the Internet as database and interactive public space included a look at the work of Harris & Kanvar and Bard and their website interventions. We saw that site-specific reflexive work, by contemporary artists, is taking place on the World Wide Web, and that this work can involve integral systems of change that alter artworks on a daily or hourly basis according to the input of other Internet users or as a result of structural programming. Artists are making deliberately transient or ephemeral work as a response to the Internet, as its own phenomenon and, as the platform for moving-image work.

From here the activities and experiences of others, i.e. the audience, came into focus with a look at some of the tools available to moving image artists as they try to evoke an embodied and active reception in their audience. This is a particular concern when translating between senses: from the distance of the visual into the intimacy of touch and memory. This was demonstrated by Marks' theories on haptic visuality that introduced the notion of sense memory, which was also explored through Proust and Patterson.   The paper then reviewed Mark's outline of the filmic techniques that might be used to bring the audio-visual into proximate contact with the audience, and invoke involuntary memory through associations of incomplete or difficult to read images. This was evidenced in the Jonas Mekas' *365 Project*, a weblog chronicle of short memory works made, in this case, specifically for publication on the artist's own website. One of Mekas' motives for positioning his work in this space relates back to our understandings of the power structures and mediated access to archive records and artworks of this kind. The complex relationships between distance, proximity, subject-hood and object-hood were more deeply explored through a look at Mona Hatoum's work *Measures of Distance* the theories of Steyerl and through Ranciere's theories around the embodied spectator, which encourages an active and equal partnership between artist and audience in the community experience that is theatre or cinema.

An association was then made to the role of artist as translator between the experience of embodied existence and an artwork. This involved a look into the possibilities of digital artwork as the mediating language or form between the artist and the audience and the codes inherent in each medium of translation i.e. moving image work. Digital artwork and digital images are information structures of infinite reproducibility that potentially puts them beyond the reach of traditional capitalist commodification, however this is not to say that no hegemonies intervene in the relationship between digital artist and internet audience, but those that exist are relatively new and constantly changing. The paper considered how the constant change, ephemerality and transience of digital technologies from camera and microchip to Internet and mobile phone is impacting the ways that artwork is being made, received and understood. And it was demonstrated that the somewhat canonical understandings of Barthes, Benjamin and even Marks that prioritize the authentic art object, with the marks and depletions of time upon it, have been swept away in the surge of these new technologies. As Steyerl asserts art is becoming less about the art object and more about the political and the opportunity for intervention. The Internet provides a place where

these elements can flourish with its potential of reaching, uncensored, a global audience. The ephemerality of Internet content can also be used to advantage, with artists such as Deller, Bard and Harris & Kanvar building change and transience into their work as part of its reflexive character. Ultimately, the conclusion of this paper is an affirmative response to its underlying question i.e. that embodied cinema works which are concerned with memory and identity, can be enhanced and the meaning deepened by, not only being published and disseminated through the World Wide Web, but further by having ephemerality built in to the structure and language of the work from its conception.

List of Illustrations:

1.   Bard, P. (2007 ongoing) *Man With a Movie Camera: Global Remake.* Online from 2007. Available at http://dziga.perrybard.net/ [accessed 19 July 2014]

2.   Deller, J. (2014a) Day Four. *Lights Out Project.* Online 1- 4 August 2014 only. Available via mobile app or online at http://www.bbc.co.uk/programmes/articles/46B3dpKZggJg2DP8wpRtxxK/lights-out [accessed 4 August 2014]

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Appendix c

Analytics for webpage: involuntarymemory.agency
Week one

Minute of work	Day	Date	Visitor numbers	Totals
1	Monday	3.8.15	29	29
2	Tuesday	4.8.15	37	66
3	Wednesday	5.8.15	10	76
4	Thursday	6.8.15	16	92
5	Friday	7.8.15	43	135
6	Saturday	8.8.15	31	166
7	Sunday	9.8.15	29	195

Visitor Cities – weekly	3.8.15 – 9.8.15	Visitor numbers	Totals
London		37	37
New York		24	61
Seoul		14	75
Canterbury		14	89
Chatham		9	98
Chicago		9	107
Paris		8	115
Denver		7	122
Beijing		7	129
Not specified		66	195

Appendix c

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