Surface

MATTERS OF AESTHETICS, MATERIALITY, AND MEDIA

Giuliana Bruno

SURFACE

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Giuliana Bruno

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GIULIANA BRUNO is professor of visual and environmental studies at Harvard University. Her books include *Public Intimacy: Architecture and the Visual Arts* and *Atlas of Emotion: Journeys in Art, Architecture, and Film.*

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SURFACE

Introduction

There exist what we call images of things,
Which as it were peeled off from the surfaces
Of objects, fly this way and that through the air. . . .
I say therefore that likenesses or thin shapes
Are sent out from the surfaces of things
Which we must call as it were their films or bark.

TITUS LUCRETIUS CARUS, *DE RERUM NATURA*[1]

For Lucretius, the image is a thing. It is configured like a cloth, released as matter that flies out into the air. In this way, as the Epicurean philosopher and poet suggests to us, something important is shown: the material of an image manifests itself on the surface. Lucretius describes the surface of things as something that may flare out, giving forth dazzling shapes. It is as if it could be virtually peeled off, like a layer of substance, forming a "bark," or leaving a sediment, a veneer, a "film." This poetic description and its philosophical fabrication go to the heart of my concern in this book as I approach materiality in the virtual age, seeking to show how it manifests itself on the surface tension of media in our times.

What is the place of materiality in our contemporary world? In this age of virtuality, with its rapidly changing materials and media, what role can materiality have? How is it fashioned in the arts or manifested in technology? Could it be refashioned? These are some foundational questions asked in this book, which investigates the surface as it embodies the relation of materiality to aesthetics, technology, and temporality. In considering these issues, I aim to show that there is potential for a reinvention of materiality in our times. I claim that it is visibly and actively pursued in the arts, and I set out to open up a space for its theorization. Most importantly, I argue that materiality is not a question of materials but rather concerns the substance of material relations. I aim to investigate the space of those relations, questioning how they manifest themselves on the surface of different media.

In thinking about space, the architect Le Corbusier wrote that "architecture being . . . the magnificent play of masses brought together in light, the task of the architect is to vitalize the surfaces which clothe these masses."[2] This idea, as we will see, inspires the theoretical direction this book proposes in approaching materiality as a surface condition. The surface is here configured as an architecture: a partition that can be shared, it is explored as a primary form of habitation for the material world. Understood as the material configuration of the relation between subjects and with objects, the surface is also viewed as a site of mediation and projection. By developing this particular theoretical architecture, I thus wish to make a turn in visual studies that can vitalize the surfaces that clothe the material of our objects.

The objects here are multiple, the surfaces manifold. This book approaches object relations across art, architecture, fashion, design, film, and new media. It is especially concerned with what passes between the canvas, wall, and screen, and it insists that the object of visual studies goes well beyond the image. The matter of my concern is not simply visual but tangible and material, spatial and environmental. I have long argued for a shift in our focus away from the optic and toward a haptic materiality. The reciprocal *contact* between us and objects or environments indeed occurs on the surface. It is by way of such tangible, "superficial" contact that we apprehend the art object and the space of art, turning contact into the communicative interface of a public intimacy.

This is why I prefer to speak of surfaces rather than images: to experience how the visual manifests itself materially on the surface of things, where time becomes material space. Digging into layers of imaging and threading through their surfaces, my theoretical interweaving of materials will emphasize the actual *fabrics* of the visual: the surface condition, the textural manifestation, and the support of a work as well as the way in which it is sited, whether on the canvas, the wall, or the screen. I am particularly interested in the play of materiality that is brought together in light on different "screens," and in offering a theorization of the actual fabric of the screen, outside of figuration. I am also interested in exploring the migratory patterns of such visual fabrications and in tracing their material histories—an investigation that encompasses the archaeology of media as well as their shifting geographies. In this book, then, I perform a series of critical operations on the surface, aimed at articulating it as a site in which different forms of mediation, transfer, and transformation can take place.

Fabrics of the Visual and the Surface Tension of Media.

Many changes affected by the migration of images happen on the surface and manifest themselves texturally as a kind of surface tension, which affects the very "skin" of images and the space of their circulation. This is a crucial aspect of my argument, and it is particularly developed in chapter 4, "The Surface Tension of Media: Texture, Canvas, Screen," and chapter 5, "Depth of Surface, Screen Fabrics: Stains, Coatings, and 'Films.'" These, in close connection with chapters 3 and 6, constitute the theoretical core of the book. From these chapters, the overall argument of the book radiates outward, centrifugally. Embarking on an exploration across a multimedial terrain, the book intends to show that aesthetic encounters are actually "mediated" on the surface and that such mediated encounters engage forms of projection, transmission, and transmutation.

Let me offer some hints of the direction this argument will take, beginning with some examples, in order to make the notion of the fabrics of the visual and its relation to a surface tension more concrete. In contemporary architecture, as the work of Herzog & de Meuron exemplifies, the façades of buildings are engaged as surfaces. Lighter and more tensile than their predecessors, these surfaces may be energized by luminous play, texturally decorated as if they were canvas, stretched as membranes, and treated increasingly as envelopes. In an aesthetic of minimalist elegance, such surface luminosity creates actual architectural space, as becomes especially clear in the "light" spaces of Kazuyo Sejima. At the limit, the architectural surface even turns into a "blur," as in the hands of Diller Scofidio + Renfro. Surface condition has emerged as a textural form of fashioning the image in contemporary art as well and, as a concept, is driving an aesthetic development that emphasizes the dressing of visual space. Artists as diverse as Tara Donovan, Do-Ho Suh, Pae White, Rudolph Stingel, Sophie Tottie, Luisa Lambri, Isaac Julien, and Krzysztof Wodiczko are all, in their own specific ways, engaged in creating surface tension in different media. Such wearing of surface is an important phenomenon that art and architecture also share with cinema. Think of the cinema of Wong Kar-wai, whose fashioned world is introduced in chapter 1, "A Matter of Fabric: Pleats of Matter, Folds of the Soul," and treated in chapter 2, "Surface, Texture, Weave." Here we find a luminously dense, floating surface that shows grain and granularity, residue and sedimentation. We are not asked to see clearly through the fabric of this screen, for several coatings and planar surfaces are built up out of different materials, and all are folded together in the visual pleating of editing. With so many layers to traverse on the surface, the screen itself, layered like cloth, takes on volume and becomes a space of real dimension.

On the surface, patterns of visual tailoring show in a material way. In order to pursue a new materialism, I therefore propose to perform critical acts of investigation on the surface and to engage in an exchange of theory and practice that recognizes the wide potential of material expression across different media. It is for this reason that the book begins with what one might call a sartorial gesture, which engages surface materiality. The first section of the book is devoted to "Fabrics of the Visual," and the first chapter weaves together aesthetics, hapticity, and affectivity, giving body to surface connectivity. By stitching together a piece of cloth, a strip of celluloid, and a tailored concept, it playfully defines the terms of a sartorial theorization of the visual field as it begins to build the relationship between surface and texture.

A series of folding operations is performed in the first part of the book as a way to embody the tangible sense in which I want to theorize a transformative architecture and thus introduce the important nexus of this work, which concerns how mediatic transformations can be sited texturally on the surface. In proposing that we pay attention to the pleats and folds that constitute the fabrics of the visual, I wish in particular to pursue what Gilles Deleuze calls a "texturology": a philosophical and aesthetic conception of art in which its "matter is clothed, with 'clothed' signifying . . . the very fabric or clothing, the texture enveloping."[3] To make this textural shift involves tracing what we might call the enveloping "fashioning" of the image and weaving this across different media. This means emphasizing the etymological root of *medium*, which refers to a condition of "betweenness" and a quality of "becoming" as a connective, pervasive, or enveloping substance. As an intertwining matter through which impressions are conveyed to the senses, a medium is a living environment of expression, transmission, and storage.

This intermedial operation requires thinking of the visual in a material way, for it encompasses viewing images as envelopes, textures, traces, and even stains. The visual text is fundamentally textural, and in many different ways. Its form has real substance. It is made out of layers and tissues. It contains strata, sediments, and deposits. It is constituted as an imprint, which always leaves behind a trace. A visual text is also textural for the ways in which it can show the patterns of history, in the form of a coating, a film, or a stain. One can say that a visual text can even *wear* its own history, inscribed as an imprint onto its textural surface. It can also show affects in this way. After all, the motion of an emotion can itself be drafted onto the surface, in the shape of a line or in the haptic thickness of pigment, and it can be tracked down with tracking shots. An affect is actually "worn" on the surface as it is threaded through time in the form of residual stains, traces, and textures. In visual culture, surface matters, and it has depth.

When a surface condition is activated in this way on visual planes, it changes our notion of what constitutes the support of the image and its way of siting a medium. I want to demonstrate that this new form of materialism initiates a major transformation. In surface encounters, novel dynamics are generated, including an innovative form of materiality that is light, diffuse, flexible, and permeable. In closely considering this textural form of fashioning the space of the image, the very nature of what we have traditionally understood as canvas and wall will change to incorporate another form: the screen. An architecture of mediatic transformations comes to the surface at this very junction. Surface tension can turn both façade and framed picture into something resembling a screen. This contemporary screen, I will further argue, far from representing any perspectival ideal, is no longer containable within optical framings, and cannot be likened to a window or a mirror, but is to be reconfigured as a different surface. In my view, a screen-membrane is emerging, performing as a connective tissue, and turning architecture and art into pliant planes of moving images. Made of translucent fabric, this screen is conceptually closer to a canvas, a sheet, a shade, or a drape. Partition, shelter, and veil, it can be a permeable architectural envelope, and it is habitable space. On this material level, the current intersection of canvas, wall, and screen treated here is a site in which distinctions between inside and outside temporally dissolve into the depth of surface. The screen itself signals a state of becoming, and the material realm appears to fold back into screen surface—that reflective, fibrous canvas texturally dressed by luminous projections.

Screening Material Histories: An Archaeology of Migrant Media.

In weaving through the visual fabrics that link together screen, canvas, and wall across time, exposing the threads that connect the visual to the spatial arts, including the migrations between cinema and the museum space, my aim is to foster further explorations in surface tension and depth. For the future of a medium shows texturally on the surface—that is to say, in the folds of its architecture and the thickness of its history of visual culture.

In this light, I pursue a theorization of the screen as a surface of substantial transformations. The screen is in need of sustained theorization as an entity in itself, outside of the realm of figuration, in its quality of projective surface. Although still lacking in such theorization, this surface is present in our lives in many spatial forms. The screen has become an ever-present material condition of viewing, and this is occurring paradoxically just at the point that cinema, at the very moment of film's own obsolescence, has come to inhabit today's museums. A refashioning of images is taking place in a proliferation and exchange of screens. Such refashioning of the fabrics of the visual shows tension at the edge, in the space beyond the medium, in the interstices between art forms, at junctions where both transgressive and transitive movements between the arts become palpable on the surface.

The screen acts as the actual surface of this refashioning by returning us to the absorptive materiality of a permeable space of luminous projections. As I argue in chapter 3, "Light Spaces, Screen Surfaces: On the Fabric of Projection," screen-based art practices enact such a return to materiality by emphasizing surface luminosity and textural hapticity. As they return us to the art of projection, the memory of film is materialized in contemporary art. The screen is furthermore activated outside of cinema as a historically dense space—reenacted, that is, as a mnemonic canvas that is fundamentally linked to the technology of light. The history of film is today learned in the museum. Walking through the art gallery and the museum, we encounter webs of cinematic situations, reimagined as if collected together and recollected on a screen that is now a wall, a partition, a veil, or even a curtain.

The tensile surface of the screen canvas is an archive. It contains several "sheets" of the past, which, unfolded, lead all the way back to the birth of modern vision and its history of visual surfaces. In fact, the play on surface, which characterizes the history of ornament, is an expression of modern visuality, and surface luminosity can be said to lie at the very aesthetic roots of modernity. In our times, several projections of past and present materialize on this surface-screen. As we will see in chapter 6, "Sites of Screening: Cinema, Museum, and the Art of Projection," a loop and an editing splice link the turn of the last century to the birth of the new millennium. The public museum flourished in the same age as the cinema and shares with film that fabrication which is the visual, theatrical architecture of spectatorship. In some way, then, today's artists appear to be engaging the very phantasmagoric moment out of which cinema historically emerged as a visual medium. Artists are becoming archivists. As epitomized in Christian Marclay's video timepiece *The Clock* (2010), they are acting as material historians and engaging the materiality of their objects. Why? What is at stake in this history of surfaces? Can we refashion it for the future? If museum culture and film exhibition are mined as an archive of visual fabrics open to reinvention, this cultural archaeology of media, if not nostalgic, can reveal the potential for artistic media to serve as the material conditions for haptic screen encounters.

In chapters 4 and 5 in particular, I also argue that the screen is a site of reconfiguration of the life of media and consider how this surface space affects our lives. The language of the screen has become an actual material condition of our existence, for its geometry is not only ever-present but also manifold. The digital has enhanced the potential of the filmic screen to hold multiple planes, host simultaneity, and foster combinatory patterns and virtual connectivity. Virtual movements are taking place on an environment of screen surfaces. In the art gallery and the museum, screen-based new media practices have become a site of creative screening, which includes magnification and multiplication. Here, as the size and the number of screens are inventively acted upon, a more important expansion comes into being: expanded spectatorial relations are activated, both physically and imaginatively mobilized. This virtual movement signals that the conceptual and practical configurations of the screen have changed, holding less fixity. In architecture as well, the screen has become conceptually lighter and more tensile, as both surface and texture are activated to incorporate motion. The screen is here the surface of a reconfiguration, and it becomes the plane of connection and mediation between art forms.

This screen in motion is also the surface of an expansive mediatic transformation. As we observe the transformative architecture of screening, suspended between stability and mobility, we also observe a movement between art forms occurring on the surface of the screen. This is essentially a luminous surface, and so particular attention must be given to the creation of spaces of light and projection, and to their modification. Following a connective thread here, we weave together the luminous material condition of viewing in painting, photography, architecture, film, and moving-image installation. Traveling on the surface of these different media, we discover that the force of light persists, beyond medium specificity. In the sea of technological change, we find that the art of projection is reinvented and there are new ways in which it holds our fascination. Following this path, then, we ultimately emphasize that transitive movements of the arts reside within luminous environments, in interarts forms. The screen is thus theorized here as a space of crossovers, in which the visual and the spatial arts come to be connected in textural materiality and surface tension.

As this book weaves together filaments of visual existence and patterns of "superficial" transformation across media, it brings together works that exhibit surface tension in different fields, engaging ways in which the surface contains depth. This work explores the build-up of layers, which are also sediments of experience and signs of the accrual and transformation of time. In light of this surface thickness, it considers a wide range of artists, filmmakers, and architects who are working beyond their specific mediums, rethinking new forms of materiality with different materials, including the digital.

With regard to materiality, I aim to demonstrate that the physicality of a thing one can touch does not vanish with the disappearance of its material but can morph culturally, transmuting into another medium. I like to call this technological alchemy, and see it occurring on the surface of different media. Such alchemic transformation is occurring, for example, with the passing of celluloid. A form of materiality returns to the screen at the moment of film's obsolescence, traveling on the surface of other media. In the digital age, materiality can be reactivated, because it was always a virtual condition.

In arguing that materiality is not a question of materials but, fundamentally, of activating material relations, I aim to convey a sense of transformation of those relations. For me, materiality involves a refashioning of our sense of space and contact with the environment, as well as a rethreading of our experience of temporality, interiority, and subjectivity. Rethinking materiality in this sense, then, means fostering new forms of connection and relatedness. In emphasizing works that exhibit such surface condition, I want to expose these intimate kinds of cultural transformations in their surface tension. For in tensile form, one can experience a material fabrication: the "wearing" of images, which is also a capacity to "weather" change in time.

Projection and Imagination.

This material reconfiguration of visual space—a "becoming screen"—is a virtual thread that runs through many parts of this book and is particularly developed in the sections on "Surfaces of Light" and "Screens of Projection," where I activate a field of relations between surface, medium, and screen. In particular, I show here that the subtle, complex process of material siting exhibited in the art of projection is a process that exposes different weaves of time and folds of history. A nonlinear sense of time and layers of temporal density emerge while traveling on the surface of media.

Projection offers the possibility to sense this flow of time and to experience duration not only as an external but also as an internal phenomenon. This is a fundamental condition of projection if, as I propose in this book, we understand it as a landscape. The space of projection can sensitize us to the most basic passage of time, which is essentially a passage of light. In projective landscapes we sense light unfolding durationally, as a space. As the works of Robert Irwin, James Turrell, Anthony McCall, Eugènia Balcells, Pipilotti Rist, Carlos Garaicoa, or Tacita Dean show in different ways, light can turn into a permeable architecture. This kind of projection creates a sensing of place, which touches our inner senses while returning us to the environment. For, in the end, light is an atmospheric condition. It is a form of being in the environment, weathering time. And thus, ultimately, as the work of Janet Cardiff will expose, the surface is here an environment.

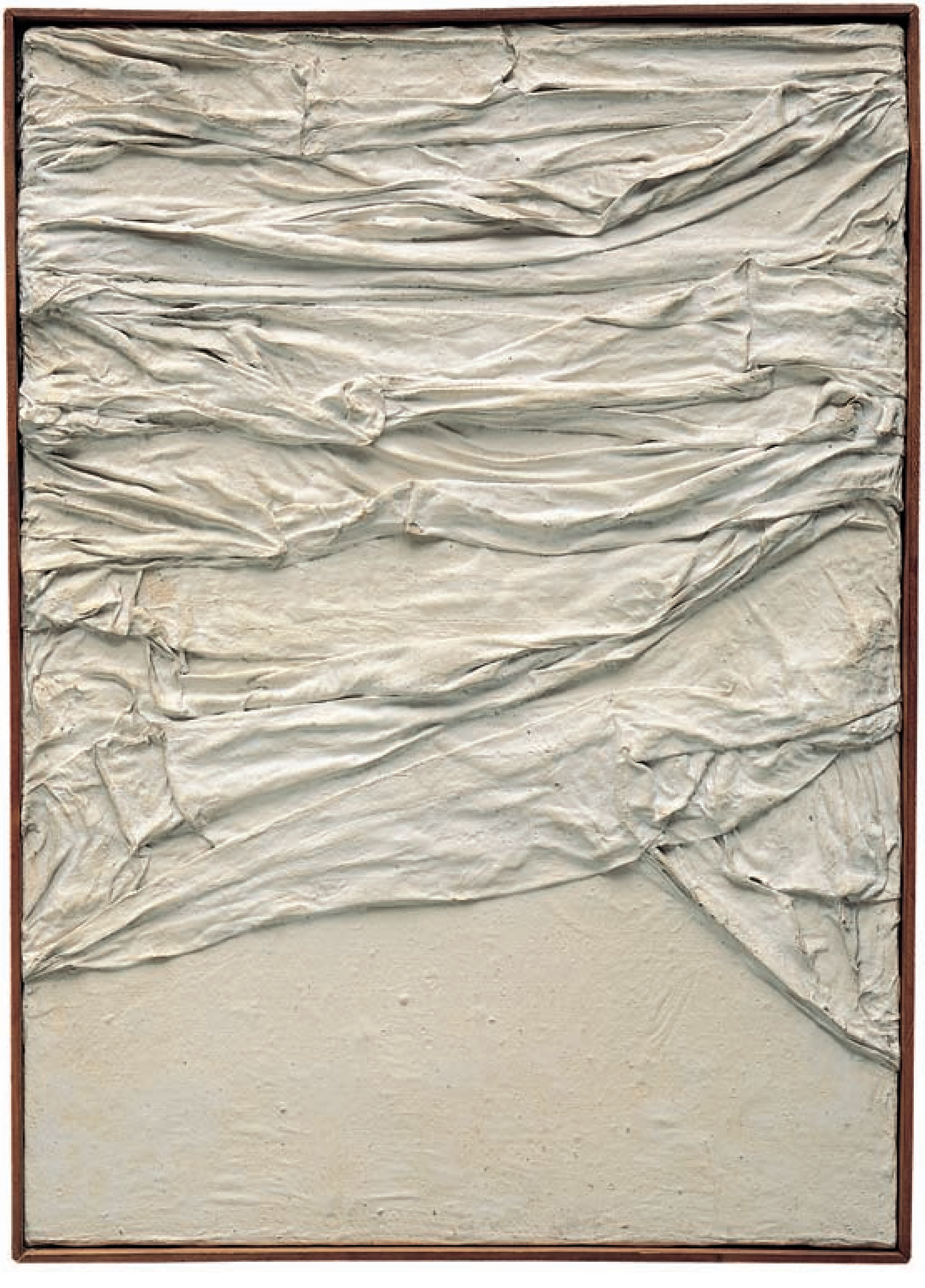
In many ways, then, I treat the surface as a site of dynamic projections. This surface is tensile in the sense that it is also a landscape of projective motion. This means that the surface holds what we project into it. It is an active site of exchange between subject and object. The surface, like the screen, is an architecture of relations. It is a mobile place of dwelling, a transitional space that activates cultural transits. It is a plane that makes possible forms of connectivity, relatedness, and exchange. Such surface, far from being superficial, is a sizable entity: it is a space of real dimension and deep transformation. Conceived as such a space of relations, the surface can contain even our most intimate projections. The site of an experience of public intimacy, this surface is, indeed, a real screen.

In this book, then, as the surface of projection is emphasized, it is treated as a form of intersubjective transfer that engages the material world and the forms of transformation that operate within its space. Thinking of the screen of projection as this relational psychic architecture gets us close to the idea of a screen-brain and leads us to matters of imaginary space—that is, to engaging the kind of projections that are forms of the imagination. We will turn to such mental fabrications of spaces in the last section of this book, beginning with chapter 8, "Projections: The Architectural Imaginary in Art," which conjoins art and architecture in the fashioning of the imagination. In this last part of the book we will consider the work of artists such as Michaël Borremans, Sarah Oppenheimer, Katrín Sigurdardóttir, Rachel Whiteread, Matthew Buckingham, and Doris Salcedo. There we spend time with the kinds of projections that are mental, psychic processes exhibited in the material world in the form of space, including in this discussion a particular form of projection that is *Einfühlung*, a "feeling into" that is empathy not only with persons but with spaces and things.

Because of the nature of this particular subject, the final chapters of the book take a subjective turn. Here the form of writing engages experience more directly and shows a more personal texture in the way it spins a narrative out of the surface of things. Mimicking the tone of the entrance into the work, and reprising some of its topics, the exit from the book is lighter and is furnished with personal corollaries that enhance surface materiality by exposing the connection of surface to intimacy. As I explore the different ways in which the surface mediates all matters of relation between interiority and externality, and highlight the forms of public intimacy that are expressed and transmitted on the surface, I engage in this sense the design and circulation of objects. Chapter 9 is essentially a diary, a memoir, an urban travelogue of such surfaces, chronicling objects of material culture and curatorial design in everyday life and non-art museums. Here one can sense how material space and object display affect the making of subjects. Chapter 10, "On Dust, Blur, and the Stains of Time," is written as a virtual letter to render how the surface collects the dust of experience, exposes the stuff of life, and enables the contact of intimacy.

In general, the style of writing matters to me as an author, and I strive to keep the texture of writing closely knit to the theoretical fabrication. This book is accordingly fashioned in its own way. I should warn the reader that it does not progress linearly but weaves through its subjects. Its line of argument does not have an ascending quality; it does not proceed from beginning to end, or from first chapter to last; and the theoretical core is close to the middle. The articulation is rather braided, interlaced, and layered. Threads are interwoven, to be traced throughout the work. The book moves in forms of assemblage and clusters of thoughts. It is organized in four parts, each of which constitutes an entity in itself as it folds into the others. In this fabric there are reverberations. Thoughts may recur, unfolding as a pattern, and ideas presented at one point may be picked up later and rethreaded in a different design. There is a cumulative surface effect. I should add that in the weave of writing there are traces of the different times and forms of writing in which the book came together over the years. In other words, this fabrication is not seamless. I hope you enjoy its pleats and folds.

Fabrics of the Visual



1

A Matter of Fabric

Pleats of Matter, Folds of the Soul

> If I speak here of design . . . what interests me is the way in which, by drawing lines, arranging words or distributing surfaces, one also designs partitions that enable one to partake in communal space, . . . configurations of what can be seen and what can be thought, forms of inhabiting the material world.
>
> JACQUES RANCIÈRE[1]

My exploration of the surface begins here with a meditation on the fabrics of the visual, as a first approach to a configuration of materiality in our virtual world. If I begin with an emphasis on design forms it is because, as Jacques Rancière notes, here the surface comes into play as a partition that “mediates” by acting as a material configuration of how the visible meets the thinkable and as a form of dwelling in the material world. In this sense, I am interested in tracing forms of “superficial” envelopment in the visible world that involve the sensible realm of texture and inhabitation.

I want to explore the potential of a philosophy of materiality to engage this particular space that Rancière calls “the surface of design.”[2] With this in mind, my work threads through the material of visual fabrics to activate those surfaces on which communal space can be created and in which one can partake. These surfaces include screens because they both partition and connect, mediating in surface tension and textural depth. In addressing the design of textural space here, I consider how a tensile surface is “fashioned” in architecture, in fashion, and on the screen of visual art. This chapter introduces the sartorial aspect of this study, which, as outlined in the introduction, is generally concerned with theorizing patterns of tailoring, screening, and surfacing in these media. It pictures the surface as an enveloping fabric and explores the manifold senses in which surface becomes an extensive form of textural contact: a transmission that connects different elements, a membrane that tangibly transforms the fabrication of inner and outer space. By addressing the redressing of surface materiality in this way, we can launch our investigation, seeking how, in this dual sense of haptic mediation and emotional connection, the surface is a fabric closely related to medium, and to screen.

1.1. Piero Manzoni, *Achrome*, 1957–1958. Creased canvas and kaolin, 27 3/4 × 19 3/4 in. © Fondazione Piero Manzoni. Solomon R. Guggenheim Museum, New York, Estate of Geraldine Spreckels Fuller, 1999. Courtesy of Fondazione Piero Manzoni, Milan/Gagosian Gallery, New York.

The Sur-face as a Material Screen. In order to understand this relation of surface to screen, we need to consider the material nature of our object. It is important to note that the surface first appears manifested materially in its epidermic origin—as a "sur-face"—in the history of media. I turn to the landscape of this sur-face to address a form of encounter that is materially "mediated" through (dermal) textures and to explore the idea that affect becomes mediated on the surface. In doing so, I mean to establish a material way in which we can theoretically begin to think of the surface as a screen.

Let us recall that the face becomes a surface in the work of Béla Balázs, a theorist who pioneered an understanding of the "superficial," material polyphony of the art of film.[3] Balázs offered an animated, microphysiognomic reading of visual life on screen that extended from the human face to the face of things, eventually encompassing in this view the tangible landscape of atmospheres. Balázs's reading is significant in that it hints at the possibility of going beyond the consideration of affect only in, or as, a face. It also suggests that we should not persist in equating the face with the close-up, as in a more conventional understanding of how affect is manifested on the screen in film theory.[4] By contrast, thinking of the sur-face can open up a different landscape of materiality. If we begin to think of the face as a dermal surface of design, we can move toward a more textured configuration of affective landscapes and extend their material manifestation onto a larger screen.

The philosopher Gilles Deleuze offers us an opportunity to do this when he outlines a contemporary material perspective in his book *Cinema 1: The Movement-Image*, where he engages the role of the face as a way to gather up and express affect as a complex entity on the surface of the screen.[5] Most significantly, he theorizes the face as landscape and designs its texture as surface as well as map and screen. In *A Thousand Plateaus* he writes, with Félix Guattari, about faciality and surface:

> The face is part of a surface-hole, holey surface system. . . . The face is a surface: facial traits, lines, wrinkles. . . . [T]he face is a map. . . . The face has a correlate of great importance: the landscape. . . . Architecture positions its ensembles—houses, towns or cities, monuments or factories—to function like faces in the landscape they transform. Painting takes up the same movement but also reverses it, positioning a landscape as a face.[6]

Having established that the affect can obtain space for itself on the surface as faciality, it eventually becomes possible that it can do so even without the face and independent of the close-up. Deleuze admits that affect can become space that is no longer a specifically determined place. In this more virtual manifestation, the "affection-image" can come close to the potential space Deleuze refers to as "any-space-whatever" (in French, *espace quelconque*). He defines "any-space-whatever" as a space that has "lost its homogeneity, that is, the principle of its metric relations or the connection of its own parts, so that the linkages can be made in an infinite number of ways."[7] His understanding of cinematic space here widens to include such manifestations of the surface as the design of empty space, the power of the void, that movement which is nonaction, and even more "atmospheric" formations of the surface such as the play of light and shadow and the use of color. In stressing the role of these latter superficial configurations in imaging affect, it is important to note that they are of a tactile nature. Ultimately, one could say that "any-space-whatever" can become the genetic element of the "affection-image" insofar as it involves a tangible sense of space: a material sensing of textures that can become visible on the surface.[8]

Surface and Texture.

In beginning my reading of the surface of design with the transformation of faciality into sur-faciality, I aim to open up a wider landscape: to propose an unfolding perspective from which to investigate the surface of things and plumb the depth of surface, in both the visual arts and architecture. Surface encounters, haptic manifestations, and superficial mediation are key to reflecting on the relationship that links cinema to art and architecture on the surface of things.[9] Deleuze's book *The Fold* addresses aspects of these intersections and offers us an opportunity to build on its premises in order to locate an important theoretical nexus of this book: the sensing of textures as a landscape of the surface.[10] This philosophy has residual effects that allow us to think about aesthetics and the space of media today, and in particular to approach an understanding of our contemporary mediatic materiality, for this is a theory sensitive to the relation of surface to texture and able to engage with the fabric of things and the depth of surface design. It is furthermore a philosophy of *becoming* that is capable of rendering the transformation of matter and the movement of the mind as interrelated phenomena.

One aspect of this work interests me in particular: the texture of the fold.[11] As a theoretical fabrication, the fold sports a particularly fluid, adaptable, intricate texture, comprising a variety of mediatic surfaces that become interconnected in its generative field. The notion emerges out of a consideration of architecture, fabrics, and other textural surfaces, traveling from contemporary sensibilities back in time.[12] To introduce the fold, Deleuze interweaves the textured surfaces of Baroque architecture with philosophy and the history of science. He draws on the design of the Baroque house as it creates a "curtained" notion of the interior, which he then associates with the monadic inner figuration of Leibniz's philosophy.

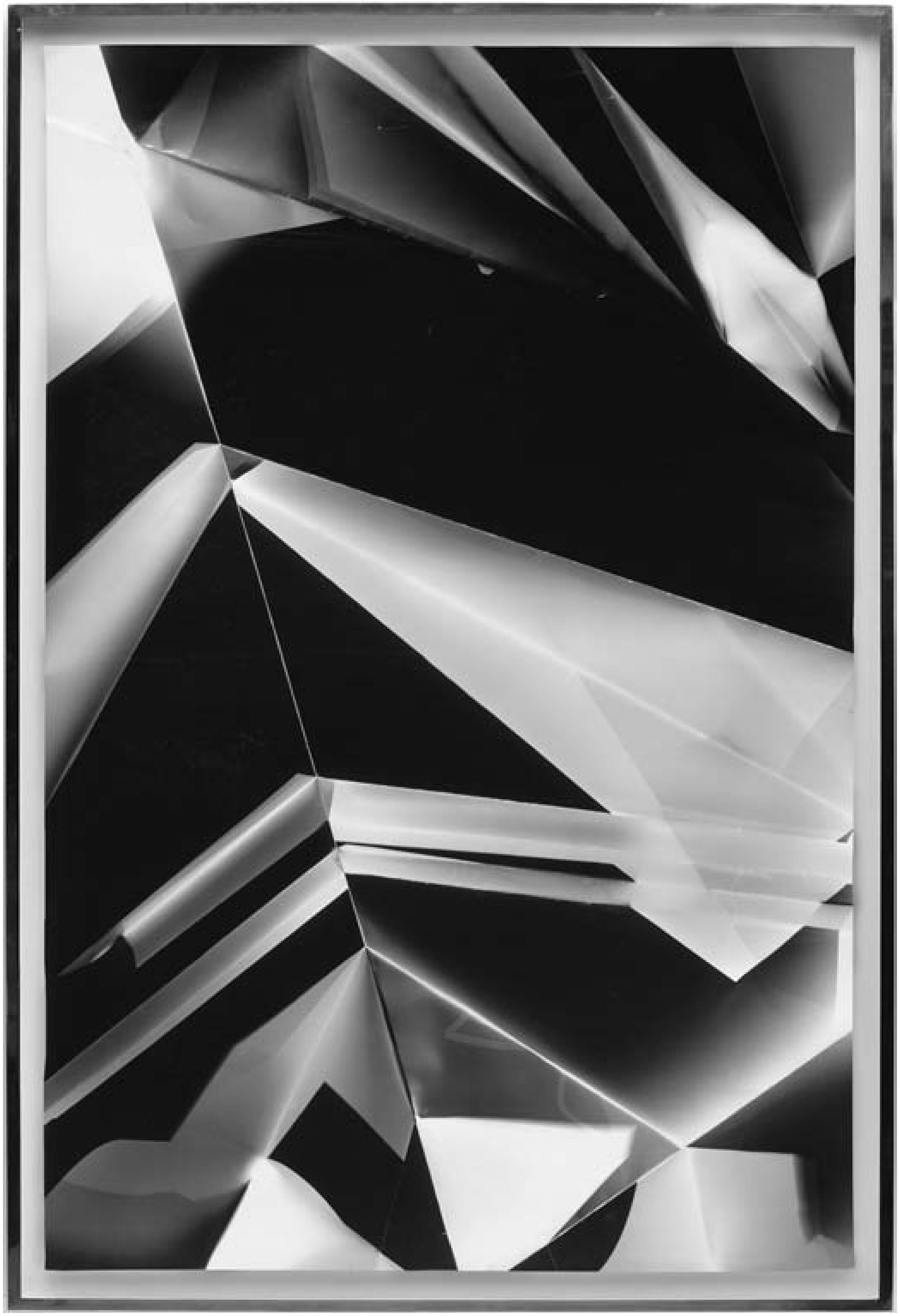
Given the architectonics of this notion, it is not surprising that the fold has had substantial impact on the creation of novel conceptions of architectural space.[13] Its enduring influence on architecture extends to contemporary digital design, whose dynamic potential strongly evokes Deleuze's fabrication and, to a certain extent, even provides a visualization of its infinite inner workings. The resonance is deep because the exploration of forms in the digital world is closely knit to this philosopher's fluid, multiple, and moving universe.[14] The fold is a historic form that is projected forward, pointing in many ways toward the contemporary surface of design. At the end of the book, the philosopher states that "we are discovering . . . new envelopments, but we all remain Leibnizian because what always matters is folding, unfolding, refolding."[15] It is as if Deleuze himself might have dreamt of future digital enfoldments.

The complexity of enfoldments contained in this philosophy can produce interesting effects. However, it should also be noted that the fold has been too often misunderstood in architectural discourse and reduced to a mere formal device: a twisted structure, a warped form, or even a gimmick. This is an unfortunate reduction because in Deleuze's philosophy, as we will also see in the following chapter, the fold is a richly substantive material: it is an elaborate figure of time and a mutual figuration of mind and matter. It is the form not only of their textural existence but also of their transformation on the surface. Its theoretical fabric can not only fashion surface materiality, including affect-space, but also transform emotional fabrics into moving images. The fold can ultimately bridge the gap between "the movement-image" and "the time-image": it holds the potential to incorporate the flow and texture of temporality in the unreeling of inner space. After all, we must recall that for Deleuze, when the "affection-image" is no longer a particular, determined space it becomes a matter of that temporal landscape which is spiritual affect. In his words, when "space is no longer determined, it has become the any-space-whatever which is identical to the power of the spirit."[16] In other words, as the fold contains the elastic texture of moving pictures, the act of unfolding conveys a material expression of our moving inner world. It is the *fabric* of this inner-outer transformation, the manner in which a psychic world becomes "architected" in time and expresses itself materially as a landscape, on the surface of things, in the language of film, art, fashion, and architecture.

If I perform a series of folding operations across this multimedial terrain throughout the first part of the book, it is to explore the residual effects this philosophy can have today for rethinking the fabrics of the visual, insofar as it is capable of holding a material, transformative architecture in its very folds. I am particularly interested in opening up the space of connectivity and virtual conjunction that is built into the actual form of the fold, in its very philosophical texture. In this enfolding fashion, I want to introduce the internal movement this book engages as a mode of material thinking that leads us further into rethinking potential forms of materiality. The folding operations thus constitute an entranceway—a door on which to hinge a transformative theoretical architecture—as these are a way to suggest becoming and to access an architectonics of transformation. As the book unfolds, this material technique will continue to grow in different ways as I ultimately aim to show that mediatic mutability unfolds with an inherent textural quality.

On the Surface of Things.

Reading the fold in this way, Deleuze's philosophy inspired me to pursue a theoretical interweaving of aesthetic surfaces and to engage with the intimacy of cultural fabrics. This is fundamentally a layered theoretical fabrication: it is a landscape of intersections and a space of interconnected surfaces. In bending the notion



1.2. Walead Beshty, *Fold (45˚/135˚/225˚/315˚ directional light sources). June 27th, 2008, Annandale-on-Hudson, Foma Multigrade Fiber*, 2008. Black-and-white fiber-based photographic paper. Courtesy of the artist and Thomas Dane Gallery, London.

of the fold in the direction of intimate fabrics, I argue that the inner world can unfold as a design: it can be not only mapped but also fashioned with the architecture of the fold. Conversely, mental picturing finds its own form—an actual fashion—in the world of design. In other words, film, architecture, and clothing are linked here as they are "folded" on the surface of things. All three have the ability to fashion an enveloping landscape of surfaces. They are our second skin, our sensory cloth. They can communicate our interior design and house the motion of emotion. They make mood and, as we will see, mood is a matter of motion: it unfolds as an ever-changing space. It is driven by the tissuelike rhythm of unreeling as a state of mind, and it can be transmitted. Speaking of affects in this transitive way becomes a matter of fashioning these too as folds of space—that is to say, as affairs of the surface, atmospheres.

A joint world of imagination and affectivity makes itself visible on the surface as a connective, moving architecture. The affect is here itself a landscape of the surface and a space that, being itself textured, can become manifested texturally. Affect is also exposed as a pliant, porous medium of superficial material communication. It is an extensive form of transmission that not only takes place on the surface but also communicates in and across different spaces. It is in this sense that one can say that it is not only a medium but is "intermediated."

With these theoretical enfoldments in mind, let us now turn to more narrative folding and take a closer look at how we materially *fashion* the self and mental life—in buildings, in clothing, and in motion pictures. I will play out this aspect in a performative act of writing, inspired by the fold's particular mode of thinking and intended to render surface materiality in its fashion, ultimately in a playful way. We will go on a textural journey, interweaving exemplary materials and stitching together three objects of design: a tailored concept, a piece of cloth, and a strip of celluloid. We will travel from the philosophy of the fold put forth by Gilles Deleuze to the fashions of Issey Miyake to the fabrication of moods in Wong Kar-wai's cinema. Along the way, we will unreel a sartorial *architexture*. What follows is a play of fabrics. It is a story of pleats . . .

The Fabric of Touch and Mental Images.

> The soul is what has folds and is full of folds.
>
> GILLES DELEUZE[17]

> Pleats Please
>
> A READY-TO-WEAR COLLECTION BY ISSEY MIYAKE

In the design of space, a particular form of enfolding takes place as an internal-external movement, and this drives our sensible ways of inhabiting the material world. Let us approach the surface of this design by noting that the landscape of the sur-face is inscribed in this motion, for every affect has a place, and, reciprocally, places can unfold in an array of affects. A landscape is, ultimately, a material work of the mind. Places and affects are produced jointly, in the movement of a superficial projection between interior and exterior landscape. Affects not only are makers of space but are themselves configured as space, and they have the actual texture of atmosphere. To sense a mood is to be sensitive to a subtle atmospheric shift that touches persons across air space. In this way, motion creates emotion and, reciprocally, emotion contains a movement that becomes communicated. It is not by chance that we say we are "moved." Emotion itself moves, and the language of emotion relies on the terminology of motion. To address this language involves a tangible redressing of visual space, because the affect is not a static picture and cannot be reduced to optical paradigms or imaged in terms of optical devices and metaphors.[18] The landscape of affective mediation is material: it is made of haptic fabrics, moving atmospheres, and transitive fabrications.

An interior landscape moves, creases, and folds in tangible ways. It is, in many ways, designed—woven as if it were handmade. Frames of mind can be said to be fabricated, tailored to a specific subject and suited to a transit of intersubjectivity. Mental images are fashioned as cloth is—haptically, out of the texture of our world: they are pictured with the material, stretchy, malleable, creative quality of its fabric. Emotions are produced within the fabric of what we touch and from that which touches us: we "handle" them, even when we cannot handle them. Emotional situations are touchy, indeed.

When we touch a surface, we experience immersion and inversion fully, and reciprocity is a quality of this touch.[19] There is a haptic rule of thumb: when we touch something or someone, we are, inevitably, touched in return. When we look we are not necessarily being looked at, but when we touch, by the very nature of pressing our hand or any part of our body on a subject or object, we cannot escape the contact. Touch is never unidirectional, a one-way street. It always enables an affective return.

With this reciprocity there is also reversibility, which is derived from the very "fabric" of touch. Reversibility is most palpable in objects of design whose main function is to be handled. It is an essential quality of the texture of cloth, and it is also an attribute of paper. A fabric has pleats and folds. Its verso, as with paper, is not the reverse but the reversible. As it links inside and outside, the texture of the fold reveals an affective enfolding. In the architecture of sensing, reciprocal and reversible, we become connected. Touching—a foldable landscape—always communicates, mutually. It is not by chance that we can say, virtually, that we are "in touch."

Sensing a mood is an elaborate inner process, ranging from the surface of perception to the depth of affect. As the philosopher John Dewey put it, "'Sense' covers a wide range of contents: the sensory, the sensational, the sensitive, the sensible, and the sentimental, along with the sensory. It includes almost everything from bare physical and emotional shock to sense itself—that is, the meaning of things present in immediate experience."[20] It is in this layered way that meaning is formed, that signification makes "sense." The haptic sense is

1.3. Delphos dress, designed by Mariano Fortuny in 1907. As illustrated in Anne-Marie Deschodt and Doretta Davanzo Poli, *Mariano Fortuny: Un magicien de Venise* (Paris: Editions du Regard, 2000). Courtesy of Doretta Davanzo Poli.

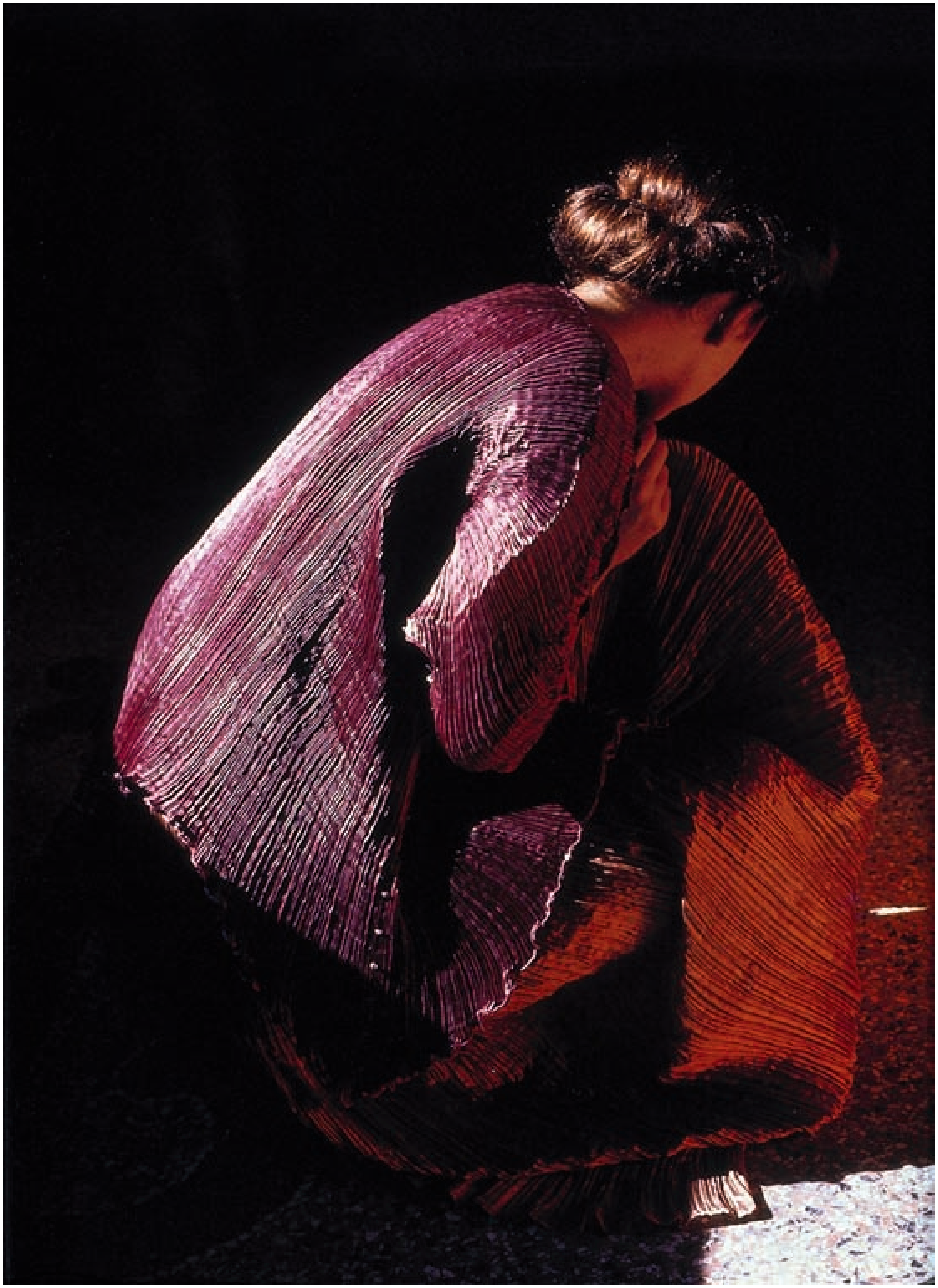
broadly conceived to reach out into the fabric of meaning, into the folds of experience. As fabric, it stretches wide. The sense of sensing extends from sensations to sentiments, from sensory surface to psychic sensibility.

The haptic sense drives our inner world and mental architecture. It makes this architecture move. In fact, according to contemporary neuroscience, to create mental images we use the same neuronal paths that make up material sensory perception.[21] This confirms what ancient philosophers pointed out when suggesting an association between thought and touch. As Daniel Heller-Roazen, returning to Thomas Aquinas and Aristotle, shows in his archaeology of a sensation, "In the ancient doctrine the power to think finds its roots in the tactile faculty and nowhere else."[22] Touch is deeply rooted in mental activity, so much so that, at the limit, it can be said to be the root of thinking, which in turn is itself a kind of "inner touch." The self is thus fully "sensed." It is "fabricated" in various forms of inner touching, in moving, sentient fashion. In this experiential sense, hapticity is understood to be a vast space that virtually touches psychic formations. As affects and sensations constantly unfold within us, closely knit to the activity of thinking, they reciprocally shape our ever-changing environment.

The Matter of the Fold. A permeable connector of inner and outer landscapes, the enfolded surface engages a process of imaging and imagining fashioned in movement. The haptic design of the surface bears the actual materiality of the fold. As a pervasive atmosphere, this design takes shape in our daily fashioning of space: it is an elaborate folded landscape we contend with in our lives. In order to grasp further this material mental architecture and to build a new materialism, moving beyond the limits of architectural formalism, we must attentively revisit—get close to—the theoretical fabrication of the fold. When Deleuze speaks of the fold, in fact, he goes well beyond mere form, shape, exterior appearance, or décor. If we listen closely to his words, we can sense the actual *fabric* of the fold: "Matter is clothed, with 'clothed' signifying two things: that matter is a buoyant surface, a structure endowed with an organic fabric, or that it is the very fabric or clothing, the texture enveloping."[23]

The fold, in Deleuze's conception, is a textured philosophical fabrication. It has a palpable quality, a material culture, a tissuelike texture. The fold is "drapery, producing folds of air or heavy clouds; a tablecloth, with maritime or fluvial folds; jewelry that burns with folds of fire; vegetables, mushrooms, or sugared fruits caught in their earthly folds . . . matter [that] tends to flow out of the frame."[24]

This material enfolding finds correspondence on the screen, in the material display of film. Indeed, in cinema, "matter" always "flows out of the frame," exactly as it does in psychic life. By way of this fold, Deleuze gives physical texture to frames of mind. He relates "the pleats of matter, and the folds in the soul."[25] In his words:



> The infinite fold separates or moves between matter and soul, the façade and the closed room, the outside and the inside. Because it is a virtuality that never stops dividing itself, the line of inflection is actualized in the soul but realized in matter. . . . An exterior always on the outside, an interior always on the inside. An infinite "receptivity," an infinite "spontaneity": the outer façade of reception and inner rooms of action. . . . Conciliation of the two will never be direct, but necessarily harmonic, inspiring a new harmony: it is the same expression, the line, that is expressed in the elevation of the inner song of the soul, through memory or by heart, and in the extrinsic fabrication of material partitions. . . . Pleats of matter . . . folds in the soul.[26]

What emerges from Deleuze's philosophy of the fold is a corporeal architecture that houses the materiality of spirit. Ultimately, the fold is the very "fashioning" of spirit. This is truly a sartorial philosophy: "The fold can be recognized first of all in the textile model of the kind implied by garments. . . . Folds of clothing acquire an autonomy and a fullness *that are not simply decorative effects*. They convey the intensity of a spiritual force exerted on the body, either to turn it upside down or to stand or raise it up over and again, but in every event to turn it inside out and to mold its inner surfaces."[27] What is unfolding here is the actual movement of the affective fabric. Draped around and unreeling from Deleuze's words is an emotional arc: there, one discovers that the design of the fold fashions the material of inner life. It is, ultimately, the very architecture of the soul. Thus conceived, the soul becomes a sartorial fabrication.

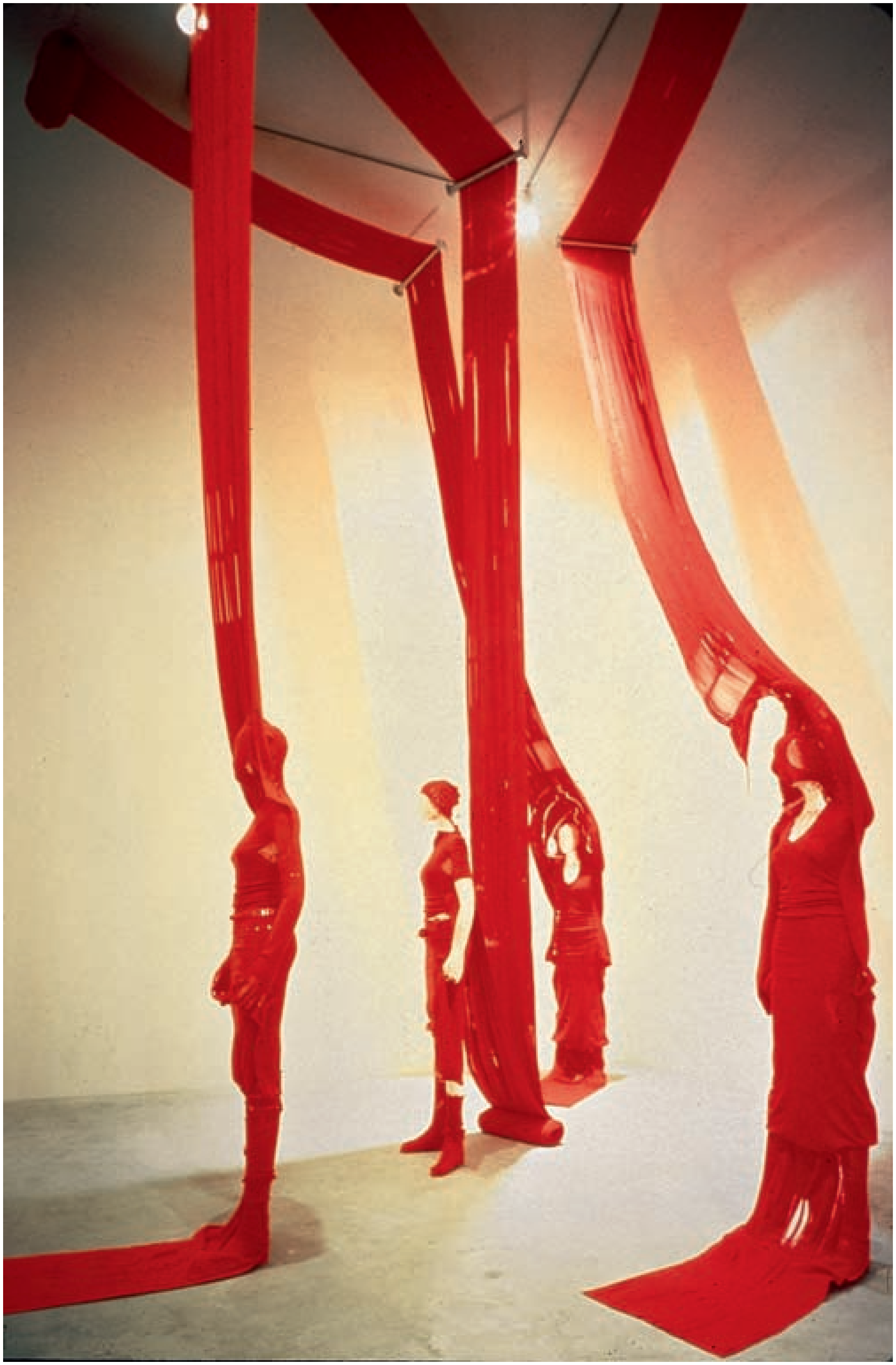
Deleuze's philosophy clearly connects folds of clothing to the fabric of psychic interiority. As it unfolds the fabrication of this latter, it unravels the matter of its spiritual power. The folds of the garment, pressing upon the skin, convey an inner strength. Folds, draping the surface of our body, express and mold our inner surface. They impress matters of energy into us. The folds of pleats hold great psychic force—a transformative force. Such is the force that can turn matters inside out and outside in. In this transformative way, "Pleats please."

Unfolding *Madam-T.*

An enticing spirit of sartorial philosophy, the fold is a piece of geopsychic matter that is an actual element of fashion. Fashion itself can make this psychic topography visible on its screen, in its own surface design. As the fashion designer Sonia Rykiel puts it:

> It's in the fold that all comes into play. As in a dream, it rises and then hides itself, unfolding into a sun, regathering into tiny folds or falling back into tighter pleats. Open the heart of those folds. . . . The pleat is sewn to conceal inner thought. . . . It is said that everything may be read in a face; me, I reckon that all may be read in clothes.[28]

For Rykiel, not all can be read in the face, and affect may be concealed in other surfaces:



1.4. Issey Miyake, "Making Things," Ace Gallery, New York, November 13, 1999–February 29, 2000. View of A-POC *King and Queen*. Photo: Yasuaki Yoshinaga. © Issey Miyake Inc. Courtesy of Ace Gallery, New York.

everything can be read in the pleats of one's clothes. The "superficial" movement of the tightly folded fabric strives to design the motion of an emotion. She is not alone in proposing this fashion. For a similar move of the same pattern, take Issey Miyake, whose pleats are a potential correlate of Deleuze's fold. If Deleuze fashions the folds of the soul as pleats of matter, Issey Miyake provides designs that materialize a philosophical spirit.

This fashion designer has reinvented and extensively shaped an ancient sculptural form that "suits" a philosophical texture. From Greek to Baroque sculpture all the way to Mariano Fortuny's textile design, the fold has been a highly adaptable, sensuous form.[29] In painting as well, folds of cloth have long lent sensory volume to surface, conveying configurations of plasticity, translating signifiers of corporeality, and holding a trace of moving materiality.[30] Miyake's own pleats are infinite forms that reshape body space across design and visual art as they travel from fashion to art installation. These pleated garments not only shape themselves to one's body but mold to the wearer's own cultural and affective fabric. Think of his *Madam-T*. This garment unfolds as a constant transformation. First, you unroll it from a clear plastic tube. A piece of living, pleated, foldable fabric is in your hands: a long strip of fabric, full of folds, and nothing more. Inside this fabric, there is a hole. Very simple. A perfect architecture.

Now this can be your home. You step into the pleated construction. You put it on in any fashion you wish. In its foldable fabrication, *Madam-T* comes alive. It becomes different garments. It reshapes itself. It can be more and less than a dress: it can be a gown, a skirt, a T-shirt, a jacket, a cloak, a cape, a mantle, a shawl, a headscarf, a wrap, or any kind of draping layer in which you wish to clothe yourself. You fashion it. Every time, you do something different with it. You construct it, endlessly.

It is the very simplicity of the fold that entails its remarkable complexity. The folding construction of *Madam-T* is not a formal gimmick. It is an actual piece of architecture, for it is a construction to be inhabited. And like any interesting work of architecture, it gives the inhabitant an active role in fashioning it. After all, the fold of clothing is the first space in which you live. You access it as if entering your house, your own primary architecture. As you put it on, it suits you. It can host your soul and house your moods. Every time you unfold it, this architecture tells you who you are and how you feel. Even if you do not know it.

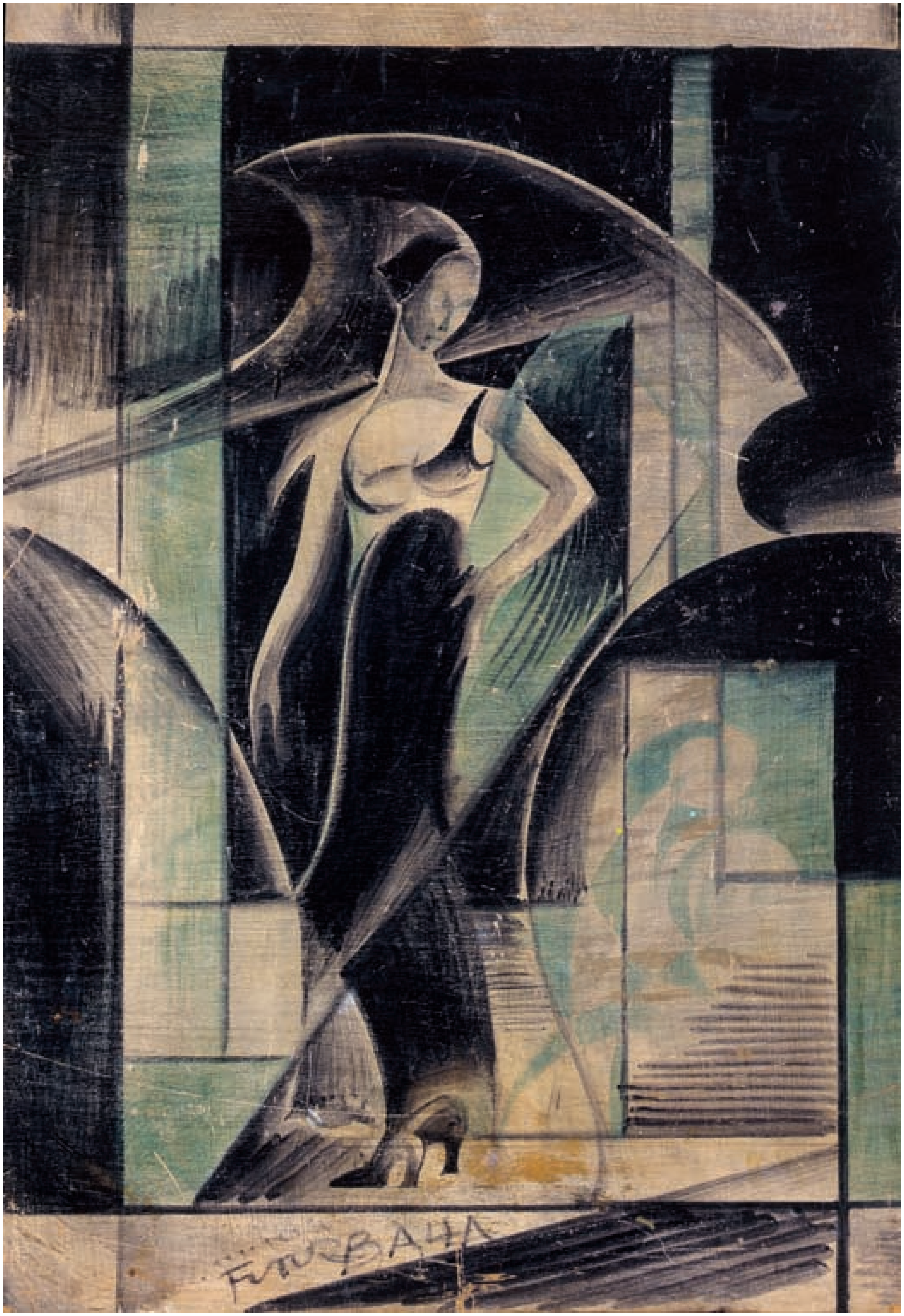
The folds of *Madam-T* unconsciously bond to that "room of one's own" that became a central space of the modern era, and to one's own cultural makeup. Fashion can reveal this kind of mapping. Remember what Nagiko said in Peter Greenaway's film *The Pillow Book*. She was a fashion model who reclaimed the textile nature of the book form by making a book from folded pages of skin. In the same bookish fashion, this model had a habit of fashioning herself by writing on her body. This fashioning unveiled a cultural mapping: she became "a signpost to point East, West, North, and South," and claimed to have had "shoes in German, stockings in French, gloves in Hebrew, and a hat with a veil in Italian."[31] Not unlike this writing on the skin, the folding architecture of *Madam-T* is a multiple, elastic cultural fabric. It can be sari, sarong, or kimono, evening dress or casual attire. It can go back in time, becoming revival dressing, retro fantasy. Or it can be the real-time you. It can be cosmopolitan minimalism or Baroque extravaganza. It can hold both these parts of you in its folds.

Sartorial Arts. Issey Miyake's pleats house a conjunction between architectural form and fashion—a textural conjunction that has a history in the movement of modernity and especially in the aesthetic of various modernist avant-gardes.[32] It was here that art, architecture, and fashion would closely interweave as surfaces. Futurism, for example, was not only very interested in fashion but employed it as a language with which to redefine the very architecture of painting and the design of the city. Setting out a Futurist manifesto on clothing, the artist Giacomo Balla wrote in 1913:

> We must invent futurist clothes. . . . They must be simple . . . to provide constant and novel enjoyment for our bodies. . . . The consequent merry dazzle produced by our clothes in the noisy streets which we shall have transformed into our futurist architecture will mean that everything will begin to sparkle.[33]

In Balla's conception, clothes exist in the realm of architecture because they participate in the dazzling surface of the city streets. Clothes and architecture are cut from the same cloth and share this specific mobility: they are actions that develop in space as lived emotion. Futurist apparel had the dynamic ability to provoke imaginative emotionality. In the conception of these artists, fashion was a way of building a new tactilism of surfaces. Reinforcing the tone of the manifesto on clothes in a text he titled "Tactilism," Filippo Tommaso Marinetti wrote in 1924 of a "tactile art" as a "spiritual communication among human beings through epidermics."[34] He used X-ray vision to show that all senses are a modification of touch, and considered this synesthesia "a harmony of electronic systems," thus inscribing mediation and virtuality in hapticity.[35] In similar ways, in his earlier "tactile tables," from 1921 (described as "voyages of hands"), he listed among the endeavors related to this haptic mode of surfacing the design of rooms, furniture, clothes, roads, and theaters.[36] And to make clothes even more like rooms, Balla invented *modificanti*—literally, modifiers. *Modificanti* were elements of variable décor one could add to one's apparel by pneumatic application. These modifiers were to be used, creatively, to change the shape of one's dress, so that one might invent a new outfit at any time, according to mood.[37]

The Futurist *modificante* was a transformative device that understood the potential changes one can activate on the surface, and playfully revealed the sartorial architecture of mood. Now Issey Miyake's pleats take this notion of the modifier from décor and ornament to the very architecture of clothing. *Madam-T* is itself a *modificante*. It is a complete architecture of mood. As you continue to play with it, its mood keeps on changing, and



1.5. Giacomo Balla, *Donna in abito da sera* (Woman in Evening Dress), ca. 1925. Oil on wood panel, 17 1/2 × 12 1/8 in. Courtesy of Fondazione Biagiotti-Cigna, Rome.

it always surprises you. Every time it is worn, it emerges as something subtly different. In its unfolding metamorphosis, *Madam-T* suits your ever-changing moods. It can be stark, pensive, and melancholic or playful, joyous, and frivolous. It can morph from one shade of mood to the next, or go directly for the opposite affect. It can do this, filmically, in single takes, in assemblage, or in sequence. The folds can transport you from one affective atmosphere to the next. Their draping motion embodies the motion of an emotion. This is the perfect cloth to suit your soul. It shows its inner folds. It contains the force of spirit exerted on the architecture of your body, molding its inner surfaces. To fold, after all, is to envelop, embrace, and hug. It is the intensity you covet. "Pleats, please."

Addressing Inner Space.

This kind of architecture of the surface, a transitory habitation, is indeed transformative. As a concept, the inner fabric of the fold conveys a psychic leap in women's fashion. It is this leap that, years before *Madam-T,* the avant-garde filmmaker Maya Deren envisaged for women's clothing.[38] Deren wrote about the "psychology of fashion" in response to an art and fashion show curated by the architect Bernard Rudofsky at the Museum of Modern Art in New York in 1944–1945, titled *Are Clothes Modern?* Pioneering an investigation of the relation of fashion to the visual and spatial arts, as part of the history of the human body, the show resulted in the publication of a fascinating book in 1947.[39] Questioning the relation of *mode* (fashion) and *modernité* (modernity), Rudofsky read the modernity of fashion as an evolving architecture of the body and of its superficial appearance.

Deren was deeply inspired by Rudofsky's show and joined the architect in conceiving of fashion as a fashioning of space. Deren was particularly concerned with women's ways of addressing dress. As an experimental filmmaker, she was able to see dressing as a form of picture making. But she understood this picture making not simply in the sense of image making but of mental picturing. For Deren, fashion represented mental landscapes and maps of intersubjectivity, offering a transformative picturing. Fashion, she thought, could truly become an affective metaphor—that is, according to the Greek etymology, a means of transport. As she put it, among the options for fashioning the self, a "woman wishes to express, in the line of her clothes, a sense of speed and mobility."[40] She understood this quality of motion to be an emotion—a transmission of affect. "The most important role of fashion is in relation to a woman's *individual psychology*," she claimed. "First of all, a woman's clothes serve as an outlet for her creative energies. Secondly, she uses those energies to create, in reality, some image she has of herself; a method of projection of her inner attitudes . . . a kind of expressionism."[41] Deren was sensitive to the liminality that links attire to affective apparel, making fashion part of its landscape. In this moving, filmic sense, she activated fashion as a form of psychic life. As she related the language of fashion to the psychic register, the filmmaker provided a valuable lesson in taste. Here is her fashion advice: "The closer the outward appearance to the inner state of mind, the better dressed."[42]

Connective Fabrics. Home of the fold, fashion resides within the reversible continuity that, rather than separating, provides a breathing membrane—a skin—to the world. Sensorially speaking, clothes come alive in (e)motion. They are physically moved as we are, activated by our personas. Livened by kinesthetics and our spirits, clothes are the envelopes of our histories, the material residue of a corporeal passage. As such epidermic envelopment, fashion is an interior map in reverse: a trace of the emotional address left on the outer dress in a two-fold projection. First, as a chart in the negative, an affect is projected outward as if onto a screen and, thus, written on the skin of the world. Next, in the transfer of dress and address, a passage to intimacy takes place. A mapping of this intimacy is liminally designed on the surface of dwelling. It unfolds on the wall, the skin, and the screen as folds of matter and pleats of the soul.

From folds of the soul to pleats of matter, emotions are mediated and designed in an elastic *architexture*. As we have learned from psychoanalysis, reversibility and reciprocity rule in the unconscious. Unfolding from their pleated topography, affects, as we have mentioned, display the same texture as the folds that characterize paper and textile. As with these folding materials, the reverse of an emotion is only its verso, never its opposite. We tell one side of the story to reach the other side. We desire that other. We hate, hence we love. We love to hate, and hate to love. We dream love, we mean hate. Emotions are fully transferable and reversible. They are *our* reversible fabric. They are "fashioned"—indeed, designed—as an inside out.

There is no stasis in this affective landscape, even when nothing seems to move. The life of the mind implies nonaction that is active, for as Hannah Arendt puts it, citing Cicero, "never is a man more active than when he does nothing."[43] Only then can we watch our thoughts unfold and move by. Only in this time-space can real transformation occur. It is in the immobility of reflective states that we might be covering the most ground. Here, folds of the soul unreel. Our inner world moves even when we do not. After all, as we know from cinema and from dreams, motion happens most palpably as we stay still, in a state of spectatorial reverie. And then it is not just the dream image that moves. There is always movement in mental picturing. Wherever emotion is concerned, there is a picture in motion.

If the fabric of the unconscious is a picture in motion, this is because it holds the most imaginative aspect of our cognitive process. Cognition is also a moving field, when invested in mental picturing. Knowledge, whenever it is affected by emotion, itself moves. Mental pictures move as if they were motion pictures unfolding on a screen.[44] As recent findings from neuroscience show, "our mental composition of even a still picture—if we could watch ourselves composing in slow motion—has motion in it."[45] This view confirms how much our psychic architecture is, indeed, a cinematic language. Film fashions the motion of our thought process. As the filmmaker Sergei Eisenstein made clear in writing on filmic and architectural promenades back in the 1930s, cinematic motion follows the actual operations of the human mind.[46] Put differently, and treading on the path of the psychologist and film theorist Hugo Münsterberg, one can say that cinema can "project" the moving world of imagination, memory, affect, and mood because its workings are analogous to the way our mind works.[47] Motion pictures unfold mental pictures, and such pictures actually "move" us. As projection in film makes manifest, we are moved when affects provide access to knowledge, when they reach into its very fabric, enacting a passage of experiences, a mediated transfer of states of mind, feelings, and moods unfolding between persons across surface space. The moving image is thus not only a language of mental motion but a language for emotion—a moody, atmospheric way to fashion affects in intermediated, transmittable fabrics.

Now, if you wish to experience how this kind of transport really unfolds on the screen, take a look at Wong Kar-wai's work.[48] Then follow me into the next chapter, where we draw out its surface tension. First watch *In the Mood for Love* (2000).[49] You will be enveloped there in the surface of design. If you are the type of person who feels moody and has a craving for clothing, this film will suit you. If fashioning your inner self is a way of life for you, this is your movie. It will move you. The sense of the material world is so pervasive you can smell it. This is a film of pure atmosphere, haunted by the very spirit of design.

Surface Design: Moods and Atmospheres.

Hong Kong, sometime in the 1960s. A city melancholically suspended in time and arrested in space. The story unfolds in interiors. We are always inside, even when we are not. When the characters exit their cramped apartment building and go out onto the street, the city feels internal. It is strangely enveloping. This Hong Kong is an inner landscape. It is an architecture of the mind. We do not know if it is a memory or a fantasy. As we are wrapped in this mental atmosphere of the film, we are folded in its mood. The rhythm of the editing reinforces the feeling, for it constantly folds upon itself, returning to us moments that were briefly lived in the past or perhaps only dreamt. Times are stitched together loosely, unfolding back or leaping ahead in an undulating mode—that mode known to waves, or to . . . pleats.

Su Li-zhen, played by Maggie Cheung, is a fashion addict, always dressed to the nines. She wears her best clothes even when going out to get noodles. She has a phenomenal wardrobe of different *cheongsam,* the enwrapping Chinese-style dress in which she parades throughout the movie. In one outfit after another she lets us share in the lush textures of her retro attire. As in a fashion show, we come to expect the next cheongsam and revel in its luxurious fabric.

In this film where nothing happens, only the clothes change. They constitute a rhythm. In this story frozen in time, her changes of dress are the only way we know time is actually going by. When her dress changes, a subtle, atmospheric shift occurs, a change of disposition. Clothes embody the ever-changing architecture of feeling. They are a shift in mood.

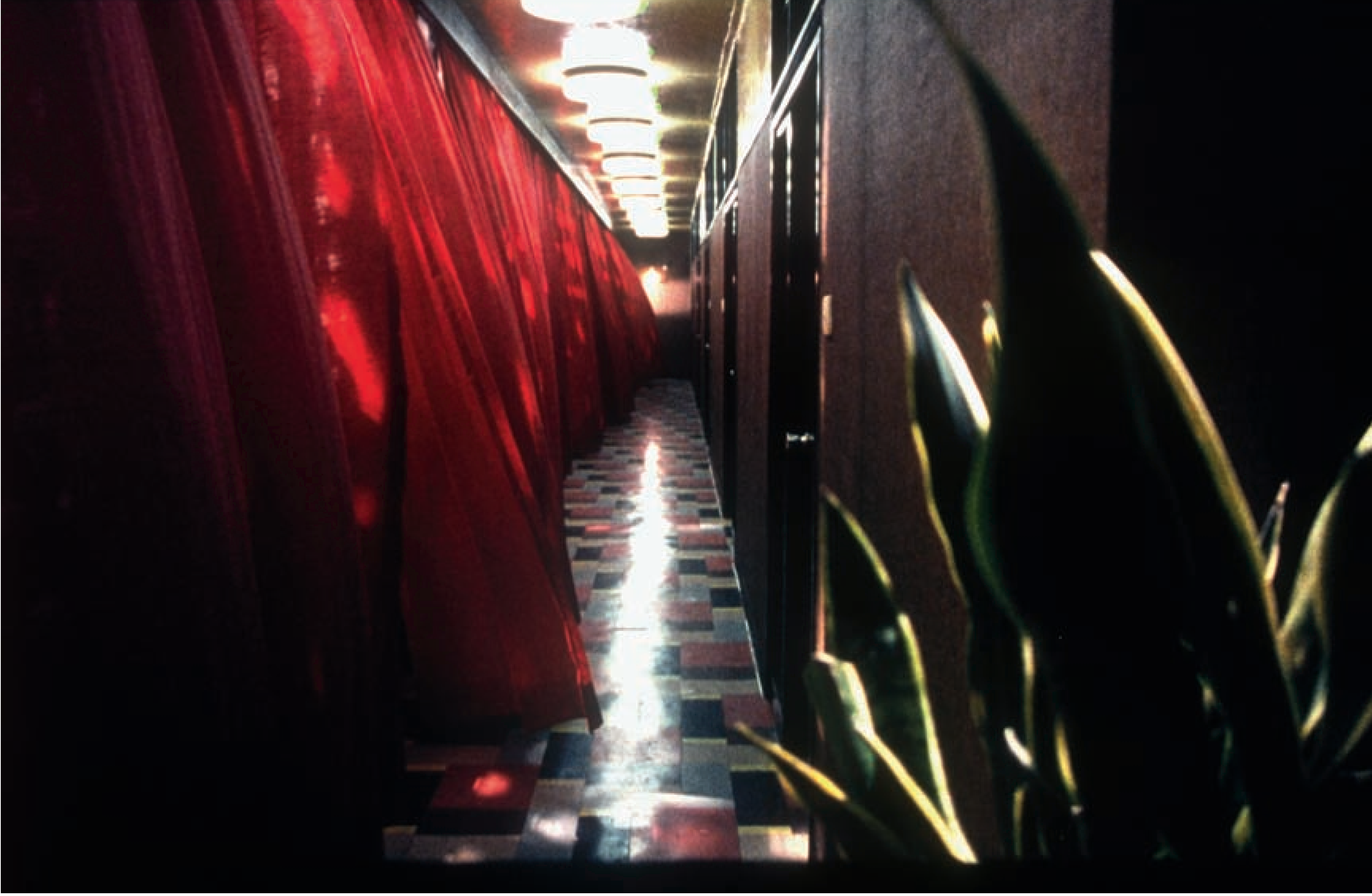
The main mood of the film is love: love that is fugitive, that can't be had. Elusive, pervasive, evasive, unattainable, and intangible. A vague affair, love here has the texture of vapor, haze, or fog. Actually it is more like mist. An “atmospheric” affair, it parallels the light rain that falls down upon her. A slow drizzle envelops her as she descends the steps of the noodle shop. As she moves down the narrow staircase in slow motion, she passes Chow Mo-wan. Their elbows, their hips, their faces get close. Grazing the wall, they almost touch. They are both in the mood for love.

Their story unfolds in a continual situation of longing. It is consumed in pervasive desire. As it enrobes the characters, their consuming yearning for each other encircles us all. We are immersed in this ambience. The clothes, the sets, the editing all speak of this mood. Longing is here written on the walls. It exudes from space and makes all spaces speak of their wish for a love that cannot be fulfilled.

This mood for love is architectural atmospherics. It drapes around the entire space, from dress to address. When you look at her cheongsam you can see the weave of the cloth reflected in the texture of the wallpaper. You can see it mirrored in the folds of the curtains. The wall itself is designed as a fabric. You stare at her cheongsam against these matching walls and notice that everything matches, even the magazine she is reading and the shade of the lamp that illuminates it. When she leans against this wall that looks like her, she is basked in the same melancholic fabric of light. When she walks outside and leans against the city walls, there is also no difference: the peeling layers of paint on the wall reflect the textured layers that make up the fabric of her clothes. In an enfolding embrace, she literally melts into the walls.

In this film, fashion is an architecture. Clothes and architectural settings are part of the same spirit: they are made of the same fabric; they have the same feel. As we become draped and folded within this fashioned space, we are taken into a complex fabrication of surfaces. Constantly held on the surface of things, between the texture of the wall and the fabric of cloth, we traverse places of passage between inside and outside, in repeated attempts to exit a fundamental loneliness and reach out to others. In this melancholia of fragments longing for connection, in a space of transits marked by alleyways and corridors, a new city is fashioned. Dressed as a city of the sixties, this Hong Kong is perfectly fashionable because it speaks to the trends of our times. It is as if by folding back time Wong Kar-wai can retrospectively design the state of affairs in which we exist today. This Hong Kong presents the kind of affect that has become the condition of our contemporary, globalized cosmopolis. Fashioned in the texture of this city, a malady of affects rises to the surface. It is pervasively inscribed on the walls as it is on the screen. This sense of malady exists, and yet, pressing against the urban walls that act as partitions, a desire for relatedness arises, which becomes as enveloping as cloth. A drive for connectivity enfolds this screen of partitions. And thus the surface of the urban condition displays the longing to be folded in screens of virtual connection, to be embraced by the mood for love.

In this film, mood is thus an atmosphere that is entirely fashioned as a matter of surface, fabricated as enveloping fabric. And the mood for love has the architecture of the fold. As



if to stretch the point, the lovers' eventual erotic encounter—elusive, only ambiguously alluded to, and never shown—happens behind drawn curtains, an actual architecture of the fold. In ornate visual style, the camera tracks to caress the red curtains of the hotel lobby where they meet. The curtains move in the wind. As the fabric gently creases, we can feel the airy rustle of their bodies embracing. We feel the embrace, even if it did not happen. We sense it, even if it was only a dream. Perhaps even more so, for it might only have been a fantasy or a faded memory. The embrace unfolds in the design of an enveloping material. It is a projection of the mental architecture of the fold.

1.6. Wong Kar-wai, *In the Mood for Love*, 2000. 35mm film, color, sound, 98 min. Film still. Courtesy of Universal Studios Licensing LLLP.

Fabrics of Time. As *In the Mood for Love* sensuously shows, architecture, fashion, and cinema all unfold as imaginative fashioners of moving images. All play with the layered fabrics of the surface of design, in their own forms of inhabitation of the sensible world. As fabrications of visual fabric, fashion, architecture, and film are home to an archive of mental imagings and affective residues. Their form of inhabitation is the interior-exterior—the public intimacy of lived space—experienced by *habitus*. After all, *habitus*, as a mode of being, is rooted in *habitare*, dwelling. Indeed, as noted at the beginning, we inhabit space tactilely by way of habit. Now, if habit and habitation are haptically bound, *abito*, which in Italian means dress, is an element of their connection. There is a haptic bond that links, even etymologically, sheltering to clothing the body—architecture to fashion as wearable space. In fact, in Italian, the word *abito* is used to signify both a dress and an address. In German, too, *Wand*, as both wall and screen, is connected to *Gewand*, meaning garment or clothing.[50] In other words, one "suits" oneself to space as if it were a screen. We address a dress just as we access a house or a movie house: as we put ourselves in it we absorb it, and it absorbs us. A dress, like a house or a film, is "consumed" in such suitable fashion. Because it is inhabited, design "wears" the marks of life, both material and mental. It enables the reversible passage of these aspects of life as it holds our being in passing. To occupy a space is, literally, to wear it. A building, like a dress, is not only worn, it wears out.

As we recognize this "wearing" element of dwelling, we can now see the link between *abito*, habit, and habitation as an unfolding historicity. This is an architecture of time, the actual design of duration. Indeed, design, architecture, and cinema all move with the temporal mood of history as traces of the movement of time. In particular, to use Adorno's words, "fashion is one of the ways in which historical change affects the sensory apparatus."[51] These objects of material culture are sensitive mnemonic fabrications. They hold in the pleats of their material texture the inner rhythm, the actual movement, of mental unfolding—the temporal flow that shapes the surface of design. Ultimately, as objects of design, architecture, fashion, and cinema are surfaces that design the transformative texture of psychic interiority.

As we fold our discussion back in conclusion to Gilles Deleuze and hear his words on the "spirit" of the matter, we can sense the threads of a "neuroaesthetic" weave:

> Something bizarre about the cinema struck me: its unexpected ability to show not only behavior, but spiritual life [*la vie spirituelle*]. . . . Spiritual life isn't dream or fantasy—which were always the cinema's dead ends—but rather . . . the choice of existence. How is it that the cinema is so expert at excavating this spiritual life? . . . Cinema not only puts movement in the image, it also puts movement in the mind. Spiritual life *is* the movement of the mind. . . . The brain is the screen.[52]

Mental picturing unfolds, sensitively and affectively, as if on a cinematic screen—a screen itself made of fabric. And this screen fabric is, indeed, a brainy matter. This brain-screen makes images move as states of mind. Fashion, film, and the architectural surface are all such screens of moving pictures. Acting on images as if they were elastic, they actually fashion our inner selves in transitive material. After all, as even neuroscience confirms, all mental pictures possess the "creasable quality of cloth or the foldable, tearable quality of paper."[53] Inner images have a definite textural quality. It is no wonder, then, that they touch us. They are fabrics.

Being itself a fabric—a design—an inner image can be pleated. It can be folded and unfolded, bent, warped, and flexed. It can be tied and unraveled, pulled and torn apart. It can be rumpled and crumpled, wrinkled, rustled, and creased. It can envelop us, for it is embracing. It can transform us, for it is transformative. A design that moves has the alluring ability to continue to affect us. If "pleats please" us, let us have more such pleats, please.

2

Surface, Texture, Weave

The Fashioned World of Wong Kar-wai

It is all in *The Hand*, in that expert tailor's hand. Shaping her dresses, he lovingly fabricates her image. She, in return, has taught him the feel of fashion by the touch of her hand. This woman can mold herself to a cheongsam, turning the enveloping fabric into her second skin. For these two, fashion is a permeable, erotic bond, a play of hands. Although they cannot be together, garments connect them. Haptically threaded between bodies, clothes are, indeed, transitive matter, and fashion is a form of intimate contact. It can ferry much across bodies and spaces and carry the very scent of being in its cloth.

The tailor knows this secret story of fashion. When he stitches her dress, he can get close to the texture of her being. She, in turn, can trust him to hold her in the threads of the fabric. And so he lovingly handles the cloth, caressing that inner sense of her, embracing the trace of her fleeting existence stitched in the fabric of her dress. Life, like fashion, is not only transitive but transitory. She may die of her illness, but her clothes will remain, a loving trace. Like a shroud, stained by her presence, her garments will endure as a residue, imbued with the energy they absorbed as she moved through the space of her life. Through this continuing fiction of fashion, in the transitive motion of clothes, the story itself will continue, as if following an invisible thread. By now we may be in *2046,* but still he dreams of her, elegantly clad in her retro cheongsam and still, unrequitedly, *In the Mood for Love*.

A Matter of Tailoring. In the world of Wong Kar-wai, tailoring rules. In his films, the living fabrics of being and memory are endlessly fabricated in sartorial ways, held in the texture of clothes. Unfolding as a tapestry on the screen, fashion, as we will see, creates many forms

2.1. Wong Kar-wai, *The Hand* (segment from the omnibus film *Eros*), 2005. 35mm film, color, sound, 42 min. Film still. Courtesy of Photofest.

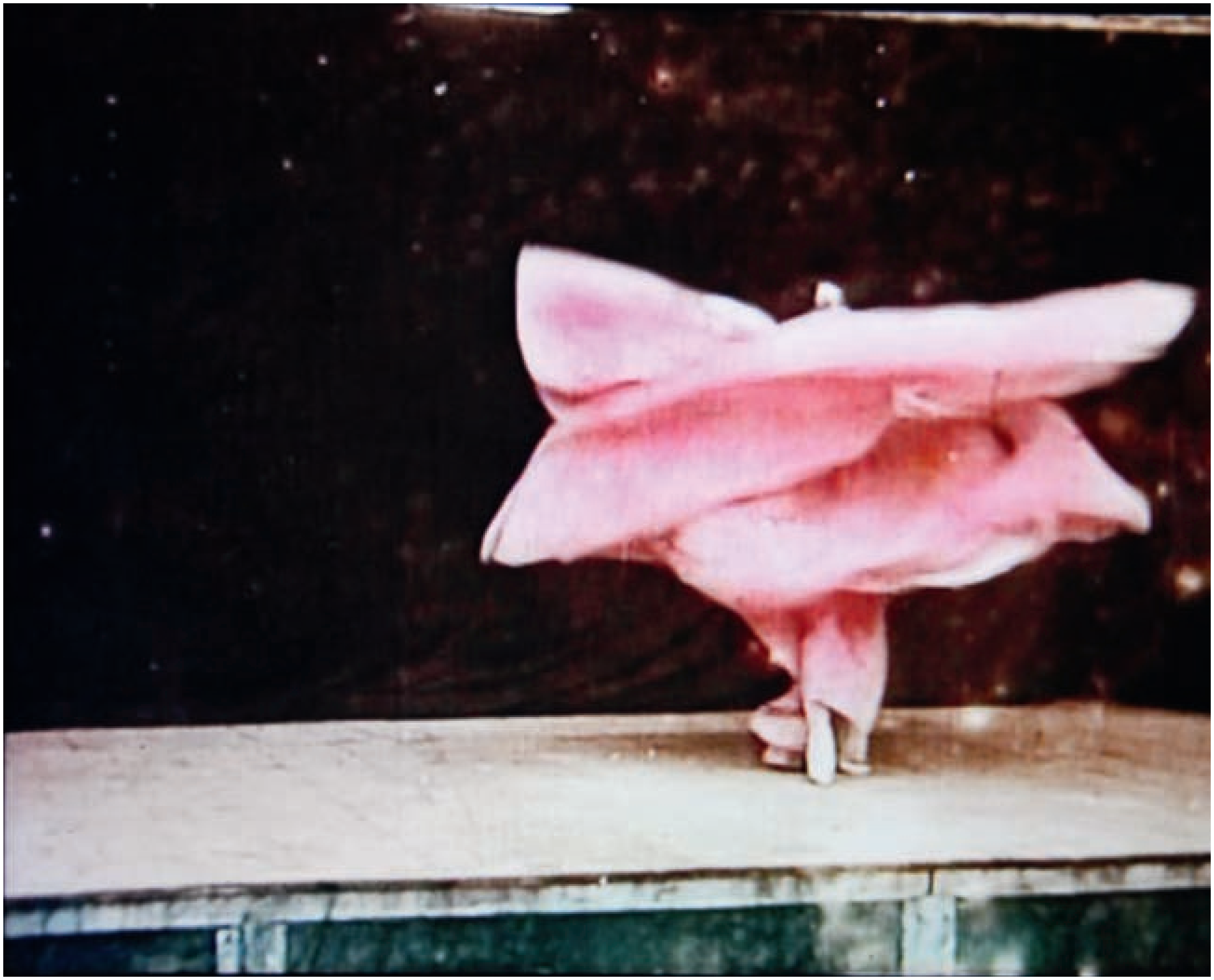
of "wearing" the image and activating surface, which are woven across the textured filaments of time. Images are fabricated as if they were textiles. Time itself moves in folds, as if it were cloth, suspended between pleats of narrative fabric, veiled in opaque transparency. It is layered in "sheets" of a future past and interlaced with clothes, in and out of films. A sartorial world unfolds in tessellated form here, stitched in patterns on the fibrous surface of intersecting screens. Ultimately, in this form of striated "fashioning," the fabric of the visual comes alive. For after all, as the story of the tailor shows, everything in film is designed, tailored.

Film itself can be said to be a form of tailoring. It is stitched together in strands of celluloid, woven into patterns, designed and assembled, now even virtually, like a customized garment. The filmmaking process has been linked in this intimate way to the pattern of tailoring since its inception. When speaking of fashion and film, we should first observe that cinema, historically, has been literally "manufactured": in the silent era and beyond, film was worked on largely by women editors, who labored on strips of film in production houses that resembled fashion houses, where they cut and stitched together materials, mimicking the very process of clothing construction. The language of cinema thus can be said to have developed out of the mode and model of tailoring.

Film language is fashioned in many ways. Not only the pattern of editing but also the movement of film can be said to issue from the undulation of cloth. The motion of motion pictures is, in fact, inextricably linked to a modernist variant of the "skirt dance" born of the vaudeville stage. At the origin of film, Loïe Fuller's Serpentine Dance was transferred into cinematic rhythm as film production companies imitated her stage creations, creating numerous filmic versions of her performances.[1] Fuller's elaborate, modern version of the skirt dance, a sort of fashionable dance of veils, had the potential to activate a kinesthetic sense as the motion of her garb, folding and unfolding, made for shifting figures and patterns, whirling in spirals. When we watch an electric rendering of the whirling clothes, in Thomas Edison's versions of the Serpentine Dance as performed by Annabelle Whitford Moore (1894, 1895, 1897) and in many others of the era, including the Lumière brothers' *Danse serpentine* (ca. 1897), we can see how fashion activated film. The translucent folds of a woman's dress, dancing across the frame, tangibly animated the surface of the film screen and gave it a moving texture. The folds of the clothing, rippling through luminous projections, brought the wave of painted fabric and the fabric of painted light into the language of film. As Fuller's Serpentine Dance was translated into cinema at the very inception of the medium, fashion was charged with becoming the living fabric of film.

Film, Fashion, and Visual Design.

In a sense, Wong Kar-wai has picked up the cinematic paintbrush from where Loïe Fuller put it down. He has used it to expand the practice of filmic tailoring and drive it forward, into the realm of the visual arts. The artistic nature of this work urges us to consider style in cinema within the large and growing field of intersections between art and fashion, to which it makes an important



2.2. Auguste and Louis Lumière, *Danse serpentine*, ca. 1897. Hand-painted film, silent, approx. 1 min. Film still.

contribution.[2] Fashion is here an art form in the sense that it is a form of imaging, as much as visual art is. As Ann Hollander has pointed out, fashion can in fact work as art, for it has the potential to be a "visual fiction, like figurative art itself."[3] Its creations, as she suggests, should therefore be viewed "as paintings are seen and studied—not primarily as cultural by-products or personal expressions . . . but as connected links in a creative tradition of image-making."[4] Wong Kar-wai conceives of fashion precisely in these terms, as an expression of visual representation and an interactive form of image making. In his films, fashion is an aesthetic form of visual fabrication that is aligned with the history of art and the language of visual culture.

Wong's artistic sensibility for fashion reflects a vision of cinema itself conceived as an art of visual tailoring. In a way, he aims to stand in the place of the tailor-designer as a maker of visual dressing, montage, and collage. While Wim Wenders fantasized about the relationship between fashion designer and film director in *Notebook on Cities and Clothes* (1989), Wong has made it into a practice.[5] He conceives of filmmaking as a total work of visual design, laboring on fashion not only as an art but as an architecture. Refusing to distinguish between costume and set design but rather treating them jointly, he tailors them together in filmic assemblage. For *In the Mood for Love*, which we introduced in the previous chapter; *2046* (2004), a sequel of sorts to this earlier work, with science fiction overtones; and *The Hand*, the segment he directed for the omnibus film *Eros* (2005), he worked with William Chang Suk-ping, who in each case assumed the triple role of costume designer, production designer, and editor and was essential in creating the visual texture of the films. His work, also in collaboration with cinematographer Christopher Doyle, has enabled a rhythmic form of fashioning that results from the fluid visual intersection between clothes and settings. Costume design is redefined in this view of filmmaking. Fields of vision, art forms, and professions that are usually considered separate, and kept apart in both film production and criticism, are here put into aesthetic dialogue on spatiovisual grounds.

Fashioning Surface Space.

The cinema of Wong Kar-wai configures a world out of clothes and reveals all that is layered in the intimate creases that clothe the image. *In the Mood for Love* is emblematic of this vision of enhanced surfaces and permeable spaces. As we began to show in the previous chapter, in this film attire is carefully constructed, as if it were a tangible form of architecture, while the city's fabric, in turn, is fashioned as if it were an enveloping dress, a second skin.

In fact, tailored in the guise of one of Maggie Cheung's cheongsams, the city of Hong Kong appears itself encased, wrapped tightly in time and sheathed in space, somewhere in the 1960s. Fashion is a marker of time period, and the cheongsam represented the trend of the moment, as popular in Hong Kong throughout the decade as it was in Shanghai or Taiwan.[6] Women in the vanguard of fashion at this time paraded the tightly fitted one-piece garment in multicolored forms and fancy patterns. Su Li-zhen, also known as Mrs. Chan, is no exception. Whether flaunting her exquisite wardrobe of variously patterned dresses in the street, as she strolls for takeout, or sashaying around the apartment, she is always, as the French say, *bien dans sa peau*.[7]

In this film both the self and relationships are fashioned. Fashion is shown to be a dermal, haptic affair as well as a subjective experience, and, in this tangible sense, it is also revealed to be a connective thread between persons and things. Our trendy Mrs. Chan and the equally married Chow Mo-wan, played by a dapper Tony Leung, enact an erotic dance of missed encounters across hallways and alleyways that are designed to match the tone of their attire. At some point, this ballet turns into a swapping of identities and objects of design. As Mr. Chow notices that his wife possesses a handbag similar to the one Mrs. Chan received from her husband, and Mrs. Chan notices that her husband has a tie that Mr. Chow also wears, the two conclude that their respective spouses are having an affair. The transfer of accessories creates an uncanny link between the pair, which, ultimately, becomes a transmission of affects. Mrs. Chan and Mr. Chow are drawn to each other and become hooked on a game of exchange themselves. In a play of mimicry rather than mimesis, each makes use of fashion to act out the character of the other's spouse, performing these roles until each is able to enter the skin of the "other." She tries out what it would feel like to be the other woman, who carries that handbag and likes meat, and he enacts a similar game. In the process, the two end up "suiting" themselves to each other and falling in love. Fashion here acts in performative ways as a connector, becoming a vehicle for putting oneself in the place and taking the affective space of a loved one. And thus, in the erotic fold of object relations, a new relationship is born.

Over the course of *In the Mood for Love*, fashion unfolds as a transitive matter that conveys the "transport" of affects. When the fashionably attired bodies draped in exquisite textures travel through an equally designed space, seamlessly set against the surface of the urban fabric, this fashioning makes mood. It fabricates not only the tone but also the tenor of the city. Veiled by a rain that coats its surface like gauze, its inhabitants shrouded in delicate fabrics, Hong Kong emits the feeling of a surface space. The architecture of the clothes and the architectonics of the space become ever more permeable and connected on the surface as the film progresses. Together, they end up casting a mental image of the city as the atmosphere of longing and melancholic mood for love enfold us.

Fashion Theory and Sartorial Philosophy.

In the hands of the filmmaker-tailor, fashion ultimately emerges as a way of fashioning the space of the surface. This is achieved via atmospheric, textured forms of imaging that are stitched together in filmic assemblage across costume, production, and editing design. It is a process that calls into question what fashion usually means in the language of cinema, and the restrictive way in which the term is generally used. It asks us to revise a common understanding that fashion in film is simply costume design. Here fashion goes beyond costume and becomes an altogether different object for the circulation of meaning. What is at stake in Wong Kar-wai's work is a form of desire that is not simply attached to the costume as an object or commodity but concerns the larger sense of the fabrication of the surface of design. An agent of imaging and a maker of worlds, fashion, as we have argued, is akin to architecture as a form of material dwelling and as a visual design that can convey mental atmospheres through the sensible world. As it tailors this world of surface materiality in film, fashion does not dwell exclusively or separately in clothing but resides in the architectonics of the film language, contributing to the shaping of its aesthetic texture.

This use of fashion as a form of fashioning urges us to rethink not only the object of fashion but also the methods of fashion studies. As fashion goes beyond the mere use of costumes, it exceeds a strict concern with personal, social, gender, or national identities; it cannot be explained as only a question of identity and identification or as a function of voyeurism, exhibitionism, and fetishism—topics that have traditionally been the focus

2.3. Wong Kar-wai, *In the Mood for Love*, 2000. 35mm film, color, sound, 98 min. Film still. Courtesy of Universal Studios Licensing LLLP.

of much fashion theory. It is time to propose a different "model" for the theorization of fashion, one that is able to account for the way fashion works as a fabric of the visual in a larger field of spatiovisual fabrications.[8] In thinking of fashion in this new way, we need to move beyond issues of spectacle and commodity and elaborate a playful form of sartorial theorization, concerned less with sociology or the semiotics of clothing and connected more closely to the history of art and the design of space, and to their theorization. This sartorial theory should be able to address forms of fashioning that include the relationship of clothes to the production of (mental) space; the clothing of space and the layering of time; and the tailoring of visual fabrics and the dressing of surface.

In order to further theorize this kind of fashioning and grasp how it materializes in the cinema of Wong Kar-wai, I suggest we return once more to Gilles Deleuze's philosophy of the fold, recapping those aspects that are relevant to advance our analysis. Inspired by Baroque architecture and Leibniz's concept of the monad, *The Fold*, as we have seen, can be interpreted as a form of sartorial philosophy, for here, where pleats of matter and folds of the soul are treated, the world emerges as a body of infinite folds, a set of "in between" spaces. Here we have a delicate fabrication: a canvas of interlaced textures that is layered as an interwoven surface and ultimately becomes a screen of pliable materials. As in the cinematic world of Wong Kar-wai, this sartorial world is full of connective threads: it holds folds of space, movement, and time. Here, motion and duration go hand in hand to create not only a textural language but also a language for texture. In fact, the philosophy of the fold can account for the way cinema is fashioned, for it contains an understanding of, and a feeling for, moving images. Ultimately, the fold is itself a moving image, for it is an image of thought. It projects that inner sense of motion that the act of thinking contains, as a feeling of being alive. In this sense, the fold finally represents the unfolding of experience. It can thus render the way we actually experience the world—in life as in film—as fashioned, indeed, in transitive forms of material transformation.

Folds of Time, Connective Threads.

Constantly folding in upon itself, *In the Mood for Love* engrains the rhythm of the fold: in this work of moving images, all is pleated. Space and motion appear to unfold as an emotion, and so does the sense of time. The film reminds us that the fold issues from the material of clothes and from their function as timepieces, and it shares their quality of being objects activated by the motion of the body in the air. Here, time ripples like the folds of clothing or waves in the wind. It moves rhythmically, drifting across narrative space in undulating patterns. Knit to the fabric of the city, this kind of time is an experiential matter: a way to sense an atmosphere, time here is more a tonality, a rhythm, than a specific moment. One never really knows what time it is in this city, despite the ever-present clocks. Time is endlessly unfolding as a form of infinite duration or pervasive ambience.

Clothes punctuate this repetitive folding of duration. We are mesmerized by what Mrs. Chan wears, and through her outfits we become aware of the existence of time. We sense that time is passing, that hours or even days might have gone by, because of a change of clothes. Just as we seem forever wrapped in an endless feeling of temporal drift, a new cheongsam appears, marking time. In this film, then, the cheongsam, more than just a period piece, becomes a real matter of temporality. A wardrobe holds not only the sense but also the motion of being in time. In this way, clothes, themselves foldable, are finally turned into intervals—the seams of time's folds.

Skirting the Memory: Remembrance of Clothes Past.

In the melancholic atmosphere that issues from folds of time, fashion can also become a representational vessel

2.4. Wong Kar-wai, *The Hand* (segment from the omnibus film *Eros*), 2005. 35mm film, color, sound, 42 min. Film still. Courtesy of Photofest.

for bygone and mnemonic time. As Ulrich Lehmann has elegantly argued in his book *Tigersprung: Fashion in Modernity*, one of the crucial ways in which *mode* becomes a language of *modernité* concerns the shape of time. In showing the significant role that fashion holds in the design of a philosophy of modernity, Lehmann stresses that the sartorial emerges in the culture of modernity as a metaphor for the construction of time, history, and memory. As he puts it, for many of the writers of modernity the "emphasis on remembrance is inseparable from the sartorial."[9]

It is not only fashion per se but the theoretical discourse on fashion that is knit together with a sense of time passing. Georg Simmel, who delivered the first articulated philosophy of fashion in 1904, considered fashion's ever-changing quality to be as fleeting and fugitive as time itself.[10] Simmel, who was sensitive to the psychic dimension of adornment, especially for women, insisted on "the *tempo* of fashion" and the way it depends on a "sensibility to nervous incitements."[11] In some ways, fashion's constant search for novelty implies a sense of the ephemeral that skirts finitude and mortality. Its transient nature is a morbid affair. For Simmel, fashion carries death within itself. This sartorial sentiment is carried on in Wong Kar-wai's cinema, as the tale of the tailor shows in *The Hand*. Here, the fabric of clothes not only weaves a sense of time past but binds the cherished memory of things past as an affect. Death is written as a text into the texture of the cloth that smells of the departed woman whom the tailor loved.

But beyond the scent of death, there is another profound way in which Simmel's view of fashion is helpful in interpreting Wong's own. This pioneering theory of fashion renders a sense of time that is spatial and in movement, and this closely suits the filmmaker's way of folding fashion into moving urban atmospheres. Early on, Simmel understood the power and fascination of fashion in the modern urban world; a writer sensitive to "the mental life of the metropolis," he considered fashion transitory also in the sense that it is an active means of expression.[12] Writing about rhythm and psychic tempo, he could grasp for us this fundamental, inner mechanism of fashion: "the power of the moving form upon which fashion lives."[13]

Fashion, like the city, lives on the movement of transitive relations. In this sense, Simmel, despite some differences, shares theoretical ground with Walter Benjamin, who also related fashion to the fashioning of modern urban life and the affect it conveys. Fashion appears in *The Arcades Project* as an actual "passage," and it does so substantially. Its transient nature is an essential component of the "passages" that constitute Benjamin's vision of modernity and metropolitan life. Benjamin also observes the fact that "to the living, fashion defends the right of the corpse."[14] He notices that "clothing and jewelry are . . . as much at home with what is dead as . . . with living flesh."[15] His conclusion is that death "appears in fashion as no less 'overcome' and precisely through the sex appeal of the inorganic, which is something generated by fashion."[16] When interpreted beyond fetishism, this affirmation of the relationship between organic and inorganic matter reveals the profound sense in which fashion is closely bound to a form of psychic severing and joining. This binding is a folding form of in-betweenness, and it can stand for the bridge of remembrance—the type of material separation and connectivity that creates the process of mourning. For Benjamin, in fact, a theory of fashion eventually unfolds as a form of historical remembering; in his philosophy, fashion becomes the material of time and history, a passage that is a temporal fold. And when fashion ends up embracing memory in its folds, it can weave it within its texture. Benjamin constructs a fragmentary text of passages, itself redolent with folds and moving like pleats of fabric, while making fashion a central metaphor for the weaving of mnemonic time. In such a way, a sartorial, material philosophy is born that can ultimately convey in the folds of its fabric the capacity to fabricate the texture of cultural memory.

Benjamin's mnemonic twist on the fold reveals an important aspect of Wong Kar-wai's material way of fashioning the image, for the Benjaminian idea of fashion foreshadows the filmmaker's own fascination with mnemonic textures as expressed in visual form. This is a matter of the "wearing" of images, for as Siegfried Kracauer also noted, "photography is

bound to time in precisely the same way as *fashion*."[17] Over the course of *In the Mood for Love,* clothes in many ways absorb time, and the city of Hong Kong itself becomes lived in, consumed, and worn as if it were cloth. Here, cloth is used as in the folds of Baroque architecture and sculpture: as both erotic and funerary drapery. At the hotel where Mrs. Chan and Mr. Chow might have made love, the fabric of the red curtains holds the memory of an affair that couldn't materialize. When the red curtains, matched by her red coat, move in the wind, becoming the emblem of mourning for an impossible, unrequited love, this reminds us that "the fold is inseparable from wind" and the wave of time.[18] In the end, the whole film unfolds in this way, like a memory fabric, sensuously joined to mourning and

2.5. Wong Kar-wai, *2046,* 2004. 35mm film, color, sound, 129 min. Film still. Courtesy of Photofest.

melancholia. It moves as if it were retroactively told to us in folded mnemonic form, from the conclusive moment when Mr. Chow whispers the secret of their story and deposits its memory in a hole in the wall at Angkor Wat, thus fashioning a process of mourning.

In the sartorial world of Wong Kar-wai, fashion embraces the folds of time as its very model insofar as it shows how the fold of cloth embodies the actual pattern of memory: its iterative way of returning in repetitive pattern, like undulating pleats. The iterative matter of folding stories characterizes Wong's cinema in a way that goes beyond intertextuality to reach into a space that we may call "intertexturality." In a way, *In the Mood for Love* is a souvenir of the events that occurred in his earlier film *Days of Being Wild* (1991). And

2.6. Wong Kar-wai, *In the Mood for Love*, 2000. 35mm film, color, sound, 98 min. Film still. Courtesy of Universal Studios Licensing LLLP.

in retroactive fashion, Mr. Chow's love for Mrs. Chan is mourned in the future time of *2046*, knit into the memory of a cheongsam, as also occurs in *The Hand*. As the cheongsam reappears in *2046*, framed and worn in the same fashion, on the street or in a car, it turns the object into a remnant and all women into the Su Li-zhen of *In the Mood for Love*. As the train of the future of *2046* travels back from the memory land of lost loves, narrative elements are threaded between films and interwoven between them. It is not by chance that the hotel room of the red curtain that matches her red coat is numbered 2046 in *In the Mood for Love*. This space held in its fabric an anticipated memory and unfolded, in Benjaminian ways, a future remembrance. Ultimately, then, it is the folding texture of the editing that is at play here, tailored by the director, in collaboration with William Chang Suk-ping, to be as mnemonic as fashion. They have even created intervals of the future, embedding them in the past and foreshadowing them in mnemonic folds, as in the case of a pair of pink slippers in *In the Mood for Love,* a cherished souvenir that disappears before it can be taken away. In the cinema of Wong Kar-wai, we could be offered no better testimony that objects of clothing are indeed, à la Benjamin, the melancholic form of collection that is our future recollection.

Dressing the Surface.

In Wong's cinema, the fashioning and wearing of the image takes shape in folding patterns, in a moving aesthetic of visual fabrication that engages the surface of design. Here, as a theoretical sartorial concept, the fold appears not only as a mobile, iterative, temporal structure, as we have just argued, but also as a pliable surface that can sustain a play of reversibility. Let us be reminded that in folds of cloth, as in folds of paper, there is no real distinction between exterior and interior surface. The fold, as we suggested earlier, is a pliant, even reversible construction. As a surface, pleats of matter can be said to stand for both an inside and an outside, and to register their transits.

Wong fashions his visual world in such a pleated manner when he uses fashion as a surface related to architecture, employing the structure of the fold to create a fluid relationship between inside and outside. The atmosphere of *In the Mood for Love* is especially fashioned as an "inside out." If the exterior of the city feels internal, at the same time the interiors are permeated by exterior motifs. Su Li-zhen often wears floral patterns on her dresses that match curtain folds and wallpaper textures. The natural motifs and variously shaped flowers that decorate both her lavish cheongsams and the interiors turn things inside out.

This wearing of an exterior surface in the interiors creates a particular affect in the film. Atmosphere, issuing from the haptic quality of cloth, is as permeable and membranelike as skin. After all, folds of cloth are transitive matter, for they create a surface that lies in between inside and outside and thus is potentially connective as well as reversible. As Hélène Cixous put it, there is a translatability to fashion, for "the dress does not separate the inside from the outside, it translates. . . . In this way, the dress, like the dream . . . hides in its folds the great voyage in proximity and intimacy."[19] Because it relies on foldable structures, fashion—an agent of the transmission of affects—is able to create porous, reversible, intimate atmospheres that can be transformative.

Every time Mrs. Chan puts on another cheongsam an atmospheric shift occurs as a subtle change of disposition. The mood of the space changes as the geometry that sculpts her figure gives way to vibrant patterns and colorful blurs. Her dresses seem to exteriorize her inner world and, reversibly, make it come to the surface in translation. The design of the pattern adorning her body interprets the way she seeks privacy in the crowded apartment or, conversely, shows how she tries to open herself up. Matters turn inside out most explicitly in an iterative, moody scene that rhythmically flows to the sound of melancholic music. As Su Li-zhen drifts away into a reflective state of mind, the floral pattern of her dress blends into the flowery folds of the curtains, the vase of flowers, and the lampshade, likewise decorated with floral motifs. Enveloped in this pleated environment, she is folded into textured atmospheres of surface space. As she weaves her way into this interior world representing external space, she ends up by a window, framed in a tessellated shot against an outdoor plant, with all the natural interior scenery visible in the background. In the permeable fabric of exteriors that turn into interiors, and vice versa, we sense her yearning for an exit from her own enclosure, and from the constraints of her marriage, into the space of desire. In this enveloping surface we are able to access her inner state of mind—the fabric of her inner landscape, itself adorned with its own tapestry of affects.

Texturology: Tapestry, Texture, Weave.

In the sartorial atmospheres of Wong Kar-wai, visual text is actual textile. Here we have what Deleuze calls a "texturology": a philosophical and artistic conception in which matter, as we have seen, is clothed in the sense that it is a fabric, an enveloping texture.[20] The filmmaker's use of fashion reflects this enveloping design, consistently figuring a fibrous form of visual representation. This is most evident when Su Li-zhen is seen outdoors in Hong Kong, clad and framed against the ruinous texture of dilapidated city walls. In a scene dense as a tapestry, the peeling layers of paint, rendered even more textural by the peeling fabric of the posters attached to their surface, are set against, and threaded to, the fabric of her cheongsam.

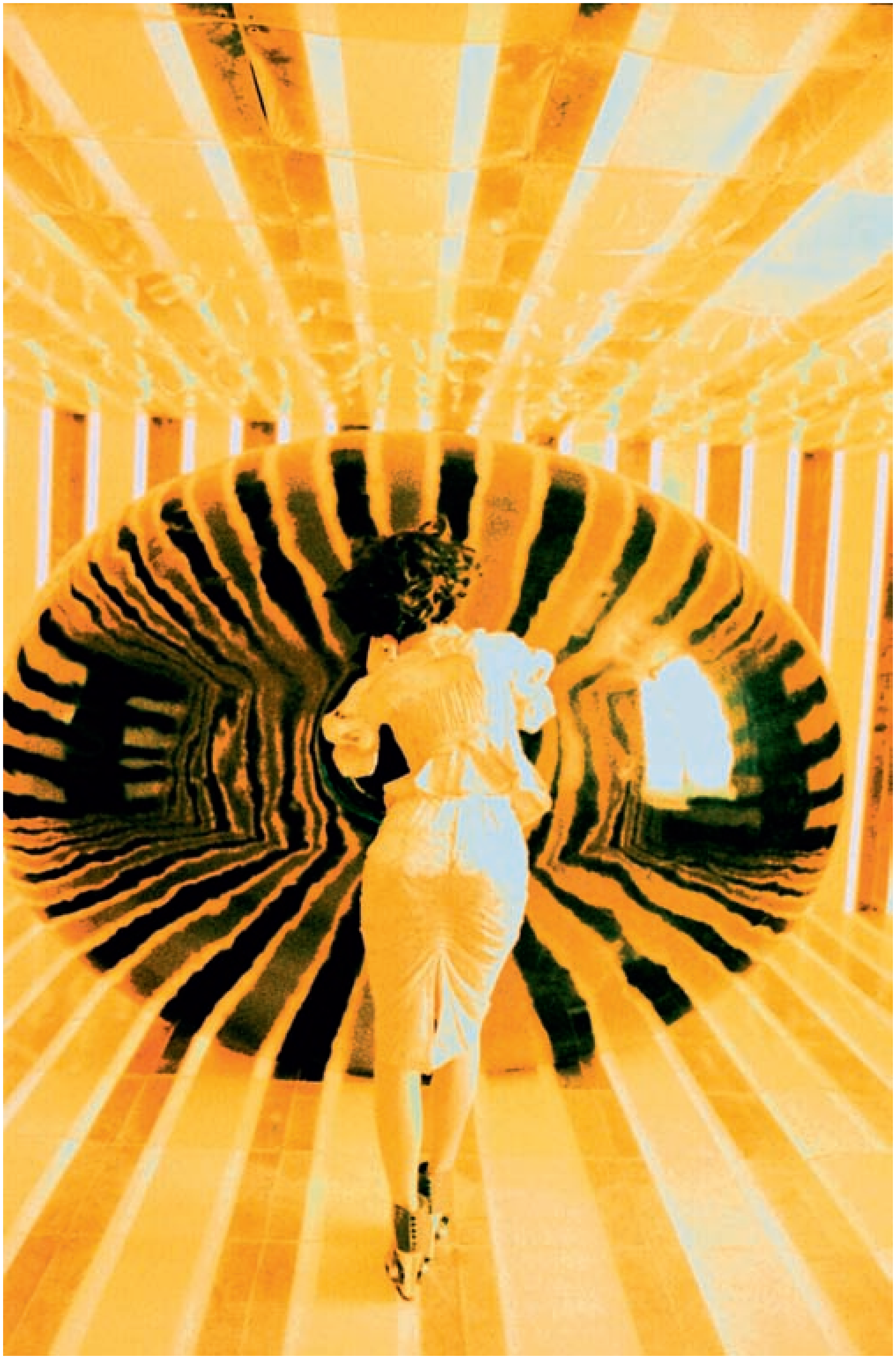
The same tessellated pattern, almost like a form of braiding, is repeated in the interiors, beyond floral motifs. If Su Li-zhen's patterned cheongsam is woven in an undulated form, you can be sure that the curtains behind her will reprise the wave. If she reads a magazine, the graphic design is transferred onto the design of her dress. The crimson brocade of her dress gives volume and surface thickness to the ornate wallpaper she stands against. And, finally, the geometry of the cheongsam enhances minimal figures and minimalist shapes, as when the light that shines on the gray wall matches a translucent, splendidly monochromatic cheongsam design. In collaborating closely with William Chang Suk-ping and Christopher Doyle, the director has created a real visual tapestry: a filmic canvas that is actually "textural" as it emerges out of overdressed, saturated surfaces, where clothes are turned into walls and walls into fabric.

The sartorial surface of this cinema joins dress to address in ways that engage the fundamental meaning of decoration. In dressing lived space while dwelling in clothes as modes of inhabitation, this cinema finally reminds us of the origin of fashion as a form of architecture. As the nineteenth-century German art and architectural historian Gottfried Semper showed, walls have an origin in textiles, as hanging cloth or woven mats.[21] In speaking of dressing walls, Semper fashioned a textural theory of space, activating the vital connection between surface and ornament.[22] And let us not forget that in establishing a relationship between ornament and mobility, he termed the wall a *Wand*, that is, a partition or screen, and set it in relation to *Gewand*, meaning garment or clothing. When Wong fashions a world of ornaments and décor, Semper's theory becomes materialized in film. We experience precisely this textural form of space: the activation of a sartorial surface. In these films, as clothes turn into wallpaper, walls become partition. They are never tectonic but rather lightly built as panels, and often function as if they were screens. Walls breathe, as fabric does. They are dressed in clothes and act, as does fashion, as connective thread between people. Their surfaces are enhanced by a play of light and shadow, in the same way that the fabric of the cheongsam is activated. Decorated in a luminous manner, walls become as enveloping and riveting a canvas as the fabric of dresses, in a play of surfaces that elegantly fuses ornament and adornment.

Surface Tension: Screening and Veiling.

In the interlacing of wall, garment, and screen, a material depth is visualized, for when luminously dressed, surface has materiality. In the activation of ornament, we can experience another aspect of Deleuze's "texturology": folds of matter characterized by the fact that "matter is a buoyant surface."[23] A flowing depth of surfaces comes into being in this sartorial philosophy, as it does in the sartorial aesthetic that practices fashioning as wearing. In the fashioned world of Wong Kar-wai, the fold works at producing a dense, floating surface in which one senses the material of light and the fabric of color in a rich play of hues and shift of shades. Visual pleating and folding create volume and depth, grain and granularity. Residue and sedimentation appear retained in the saturated surface. This practice of folding is a layering of the image that ultimately makes for the thickness of surface.

As fashion folds fluidly into architectural veneer, an aesthetic of coating is activated on the screen. In the connective thread between the patterned cheongsam and the textured walls, the screen becomes as layered as painted walls and as condensed as wallpaper. The textural materiality that issues from the latticed quality of the image eventually turns the surface of the screen into actual wallpaper. We almost never see clearly through the fabric of this screen. Several coatings and planar surfaces are constructed out of different materials, and all are folded together. To enhance the effect of partition, the frame is often obscured on one side. Door or window frames are also used to create an opacity of surface. Cigarette smoke accentuates the density. Glass and mirrors create reflections, and curtains veil the space. There are always so many layers to traverse on the surface of this screen that its apparent flatness is defied. The screen itself, layered like cloth, takes on volume and becomes a space of real dimension. The screen is activated in such a way that the play of surface can also appear to show coats of paint, as occurs often in painting. Like Loïe Fuller's cinematic version of the skirt dance, fashion is indeed for Wong Kar-wai an electric way of creating dense, luminous surfaces by painting with light. As in Fuller's Serpentine Dance, with its whirling, transparent, shining folds of cloth, this sartorial surface is characterized by reflections and iridescence, which become space and fill the planar surface of the screen. This pervasive technique of fashioning the image finds full expression in Wong's *Ashes of Time* (1994), which was rereleased in 2008 after a digital visual remastering that enhanced its color effects. Here, the textural materiality of the surface is pushed to the limit. Scintillation and translucency enhance the compositional luminosity of the screen. In drafting an almost abstracted play of hues, the camera acts like an actual



2.7. Wong Kar-wai, *2046,* 2004.

35mm film, color, sound, 129 min.

Film still. Courtesy of Photofest.

painterly tool, turning into a brush that glides across the screen surface. As the camera sweeps across the frame there are no longer definite shapes or contours but only blurs on the screen. It is as if we can feel the motion, the texture of the brushstrokes. As we become aware that this motion resembles the tension of the brush against the grain of the canvas, we sense the deep working of the surface and, in the end, can even perceive a set of finishes and patinas. Thick with visual residues that resemble deposits of pigment, this surface is, literally, "coated."

The depth of the surface is the result not only of coating but also of veiling, for the layers of partition through which we see can be as light as a veil in Wong's cinema. This veiling of surface can be usefully interpreted in light of Semper's view of the architecture of the screen as partition and shelter, a reading that can help theorize the film screen. Such play of surface shows that the film screen itself can act as a veil. Here, screening is understood as a form of shielding and concealing, utilizing a property that belongs not only to the fabric of the veil but to the function of veiling. The surface of the screen is "dressed" as if shrouded in an actual "serpentine dance" of translucent collisions between dress surface and veiling. In this sense, the use of fashion in Wong Kar-wai's cinema can make one feel the presence of the screen, rendering it not only visible but as palpable as tissue. After all, the screen is itself a material made of reflective surface. Historically, it was even an actual sheet of cloth, hung on walls to receive projected images of light. No wonder the screen can now act like a real canvas. In this dressing and veiling of surfaces, cinema joins fashion as a way to project imaging on canvas—activating that textile support that is shared by painting, clothes, and screen.

The sinuous dance of film's origin thus materializes in a sartorial filmic aesthetic that shares a dressing of surface with painting and architecture. In this fashioned world, we finally experience the material of the screen in surface tension. The effect of the surface dressing and the visual tapestry of *In the Mood for Love* is further enhanced in *2046*, where, as in *Ashes of Time*, swipes and superimpositions create additional effects of textural depth and tension, like striation and distress in the projected image. The surface of the screen becomes a stretched-out canvas, elastic and tensile, and thus, in the end, appears really "worn."

Such wearing of surface is an important phenomenon that cinema shares with architecture and art: today, surface tension has emerged as a concept in the visual and spatial arts and is shaping their aesthetic development.[24] In the contemporary fashion of architecture, the façades of buildings have become lighter and more tensile, energized by luminous play, texturally decorated as if they were canvas, and treated increasingly as envelopes and membranes.[25] When a surface condition is activated in this way on visual planes, it turns façade and picture frame into something resembling a screen. But this filmic screen is no longer a window. It is configured like a canvas in which distinctions between inside and outside temporally dissolve into the depth of surface. Hence, the screen itself is becoming a fold. And thus, in this contemporary fashioned world, all can fold back into screen surface—that reflective, fibrous canvas spectacularly dressed by luminous projections.

Surfaces of Light

3

Light Spaces, Screen Surfaces

On the Fabric of Projection

> Architecture being . . . the magnificent play of masses brought together in light, the task of the architect is to vitalize the surfaces which clothe these masses.
>
> LE CORBUSIER[1]

In bringing to light a textural desire for the surface by invoking Le Corbusier's idea that architectural surfaces are clothing, I aim to address a matter that pertains to the fabric of the relationship between architecture and cinema as it is knit together on the modern screen. Here the surface is considered a generative and defining aspect of the aesthetics of modernity, and reconsidered as an element of mediatic transformation as we observe a "resurfacing" taking place on the contemporary screen. As architectural theory has shown, the history of modern architecture is, in many ways, bound to the surface.[2] I would argue that this also held true in the emergence of cinema, the art of the modern age. As the architect Frederick Kiesler put it in 1929, in a reflection on building a film theater, "the film is a play on surface."[3] An agent of modernity, film literally comes to life as light dancing on a surface-screen. In Peter Greenaway's words, "Cinema is the business of artificial light, creating the images on celluloid or tape, catching and trapping the light permanently on a surface that can be re-enlivened by the projector or the cathode tube by artificial light all over again."[4] Cinema, like modern architecture, is an expression of plastic luminosity, an art of projection of multiple, mutable planes. It joins architecture as a space that is built and transformed by light, which is itself a form of architecture. Film and architecture are both sites of dwelling that are not only fundamentally perceived by way of light but also absorbed, and altered, as one moves through spaces of light.[5]

Using this luminous trajectory as a pathway, this chapter builds upon the art of projection to highlight how architecture and film are linked on the "screen-surface" of the modern age. I take this path to call attention to an undertheorized aspect of film and visual studies: the screen.[6] An essential component of film space, the screen, when not theoretically ignored,

3.1. James Turrell, *Wide Out*, 1998. Installation view, *James Turrell: The Other Horizon*, MAK–Austrian Museum of Applied Arts/Contemporary Art, Vienna, 1998. Photo: © Katharina Stögmüller/MAK. Courtesy of MAK–Austrian Museum of Applied Arts/Contemporary Art, Vienna.

is too often acknowledged only in relation to the figures represented on it. In looking at the screen outside the figural, I propose to consider it as an architecture—the form in which film emerges and comes into being. In my view, the screen is the surface that clothes filmic matters: it is the fabrication and the fabric of film. In considering this matter of screen surfaces and fabrics, I also aim to show that a fascination with the surface, which emerged with modernity, resurfaces today in contemporary art, especially as moving images turn into projections on the walls of the art gallery and the museum. Let us then approach this site where walls turn into screens of light.

On Modern Surface, or the Mass Ornament.

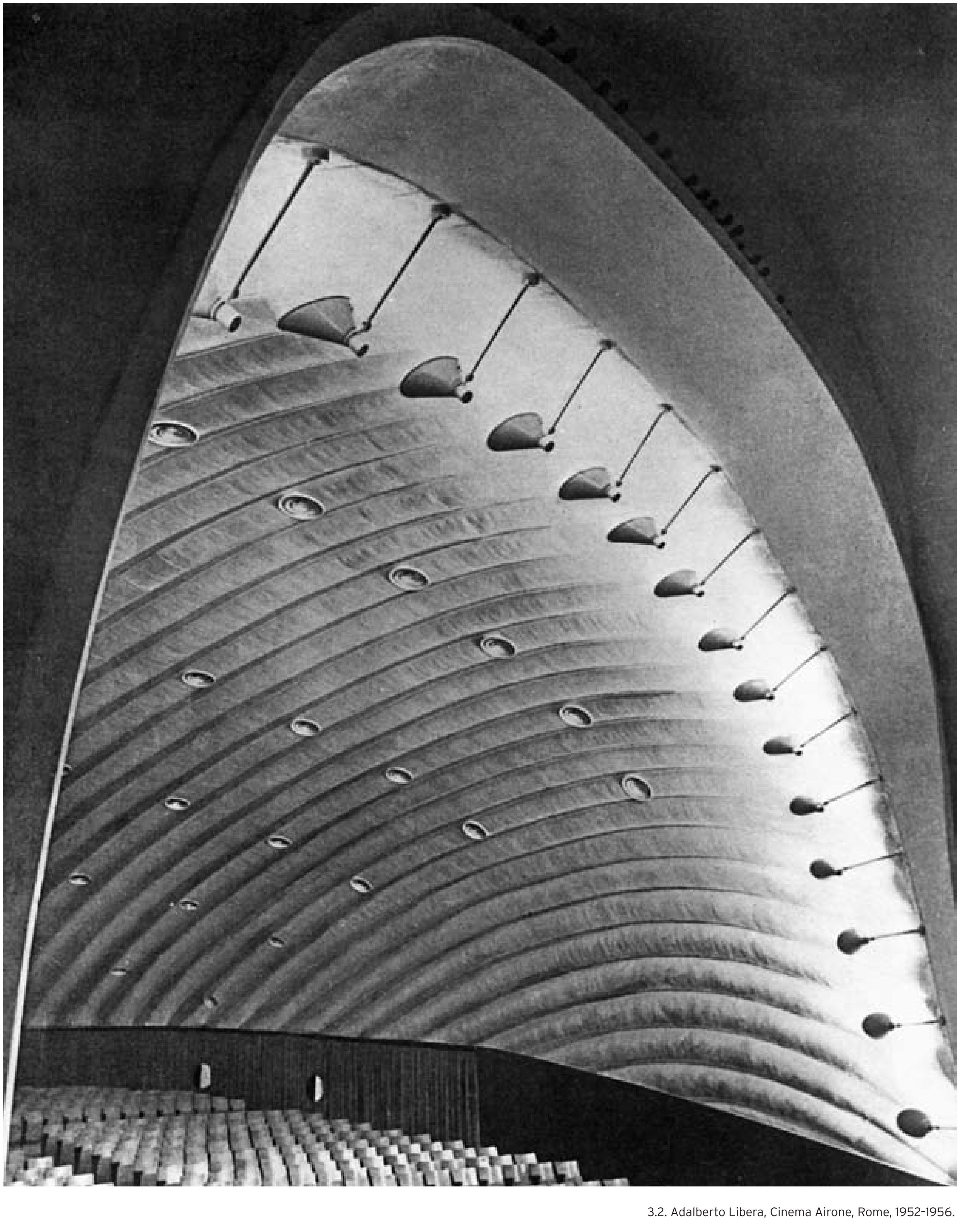
> The urge to ornament . . . everything within one's reach is the very origin of the visual arts.
>
> ADOLF LOOS[7]

In tracing the architectural surface-effect of the cinema, it is necessary to return to Siegfried Kracauer, for he provides a seminal reading of this phenomenon. Kracauer's critical investment in matters of surface is evident even in the title of his collection of Weimar essays, *The Mass Ornament*, published in 1927. A trained architect who was sensitive to filmic architectures, Kracauer approached modernity as a reflection on ornament. In doing so, he spoke eloquently of the surface and ultimately claimed it as the aesthetic root of modernity.[8] In *The Mass Ornament*, Kracauer showed that the most revelatory aspects of modern life lie on the surface, and he offered various examples. Featured prominently as surface phenomena were urban topics such as the "hotel lobby" and the "city map," along with the movie theater, all of which became for him places of "travel and dance."[9] Taken as a whole, these phenomena marked modernity's desire for the moving image as a visible transformation of space and time. The urban dweller, a flâneur who was at home in the décor of the hotel lobby or in the shimmering light of the urban arcade—or in the flickering space of the movie theater—inhabited a mutable map of modern surfaces.[10]

These superficial affairs were not to be taken lightly. Kracauer showed that the play on surface, as the fundamental expression of modern visuality, was a substantial issue of philosophical weight. In his view, this dance of modernity—the transport of "light" images—gave body to the image, for, as he notes, "It is precisely as a passage that the passageway is also . . . the linkage of body and image."[11] In other words, in the form of a mass ornament, and in the shape of a surface encounter, cities revealed their faces, and film showed its material façade.

Light Projections: The Architecture of the Movie Theater.

As he pictured the texture of the modern experience, Kracauer showed that the surface of the city transferred onto the film screen and permeated even the design of the movie house. His work suggests



3.2. Adalberto Libera, Cinema Airone, Rome, 1952–1956.

that a consideration of filmic space is not complete without a treatment of the architecture of film theaters, homes of light and décor. Kracauer is one notable exception to film theory's lack of concern for this important area of research. *The Mass Ornament* contains, among other writings, his 1926 article "Cult of Distraction," devoted to Berlin's picture palaces of the 1920s, where he shows that, in a play on surface, "the life of the street" transformed itself in these spaces "into the street of life," giving rise to the cosmopolitan cinema audience.[12]

The architecture of the film theater played a crucial part in Kracauer's effort to picture the matter of modernity as surface. The cinematic situation is paradigmatically positioned in the variety of surface-level experiences that constitute his grasp of the modern era. As a prominent part of his discussion of the mass ornament, he claims that the film experience enhances the public space of consumption, as exemplified by the title of one of his essays, "The Little Shopgirls Go to the Movies."[13] Moreover, he notes that the architecture of the film theater is itself home to phenomenological externality: "Elegant *surface splendor* is the hallmark of these mass theaters. Like hotel lobbies, they are shrines to the cultivation of pleasure. . . . The architecture of the film palaces [creates a] community of worshipers."[14] The movie palace thus shares with the hotel lobby the ability to become a modern place of absorption: a place of transit where a community of strangers gathers to practice the public intimacy of surface encounters. Flaunting the surface splendor of its architecture, the film theater becomes a secular cathedral devoted to the transitory cult of images—fleeting projections of light traveling on an elusive surface.

By setting his critical gaze upon that surface which is architectural décor, Kracauer emphasizes the fabrication—the actual *texture*—of the film experience. In *The Mass Ornament,* he theorizes the function of architectural design in film as follows:

> The interior design of movie theaters serves only one purpose: to rivet the viewer's attention to the peripheral, so they will not sink into the abyss. The stimulations of the senses succeed one another with such rapidity that there is no room left between them for even the slightest contemplation. Like *life buoys*, the refractions of the spotlights and the musical accompaniment keep the spectator above water. The penchant for distraction demands and finds an answer in the display of pure externality. . . . Here, in pure externality, the audience encounters itself; its own reality is revealed in the fragmented sequence of sense impressions.[15]

Suspended in tension between absorption and dislocation, the film spectator is attracted to the surface, encountering herself in the sheer externality of impressions and sensory stimuli. As subject, she "senses" a fragmented space in constant, electrifying motion "until finally the white surface descends."[16]

Thus understood as an imaginary fabrication, the material fabric of the city becomes fully visible in the surface splendor of film architecture. The interior design of this film theater is fundamentally urban, for it keeps drawing our attention away from the center, pulling us toward the periphery and the surface. Ornament and the refraction of the light display in the movie palace keep the viewer from "sinking into the abyss." In keeping the spectator aware and afloat, the design of the movie palace serves an important function: it reflects the electric texture of the urban surface and enables our absorption in its fabric, ultimately sensitizing us to the very surface of experience.

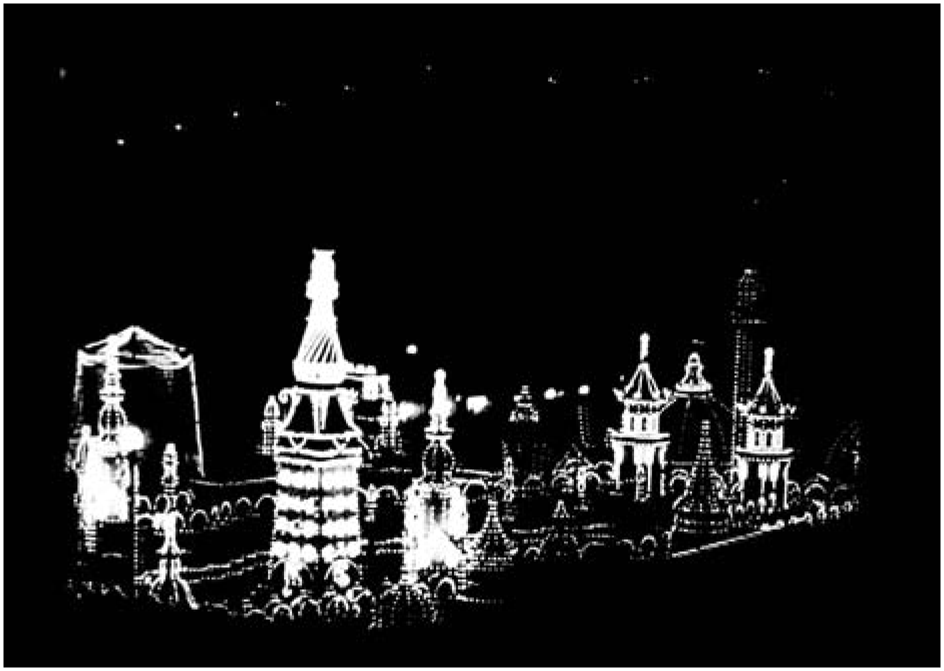
Light Fabrics, Electric Images.

This play on surface that became the modern condition, illuminated by Kracauer, is reflected in early cinema's own attraction for "superficial" experiences. Think of Edwin Porter's 1905 *Coney Island at Night*, in which architecture becomes a spectacular play of pure externality. This film exemplifies a trend that emerged in early film of showing images made purely of light.[17] A technique developed to shoot at night was widely used to visualize the new glitter of modern urban sites, including dazzling fairs and world expositions.[18] In *Coney Island at Night*, an urban amusement park is represented as a mere black surface decorated with lights that flash and dance across the texture of the screen. As the camera glides reflectively across the glittering urban surface, almost caressing the façades of the buildings, the film projects the atmosphere of an electrical landscape. In a play of refraction, the city itself becomes a "projection," as if mirroring the qualities of the cinema. In this way, *Coney Island at Night* engages the actual texture of modernity as we have come to know it. We are reminded of Charles Baudelaire's description of the urban mass as a "reservoir of electrical energy."[19] And so, as the urban imaginary turns into an absorbent canvas of radiant light projections, the screen becomes a surface encounter with the electrifying energy of urban culture.

As its images travel through this "surface splendor," *Coney Island at Night* travels through time, speaking to the history that made the dream of cinema come to light in the age of modernity as a passage of luminous images. As we watch the light beaming and flickering, twinkling and shimmering, we come to experience the magic of magic lanterns and the shining projections of early modernity's phantasmagoric shows. The filmic performance bears witness to the phantasmagoria that—traveling all the way from the lanterns of Athanasius Kircher in the seventeenth century to the slides of Étienne-Gaspar Robertson in the late eighteenth and early nineteenth centuries—defined the invention of cinema as an art of projection. After all, as Wolfgang Schivelbusch notes, the new media of modernity "were pure aesthetic, technical creations born of the spirit of light" that comes alive in darkness.[20] In such a genealogic way, this film illuminates the projective history that was the essential path of modernity for Walter Benjamin, in whose writings "phantasmagoria" becomes the very term that defines modern visuality.[21] Thus, as phantasmagoria joins the other surface phenomena described by Kracauer as mass ornament, the importance of the architectures of light fully comes to the surface of our modern screens.

In *Coney Island at Night*, the physical element of projection becomes evident. This film makes us aware of the material existence of the screen: it draws our attention to the reflective electrical surface that film requires to exist as a display of externality. We are sensitized to

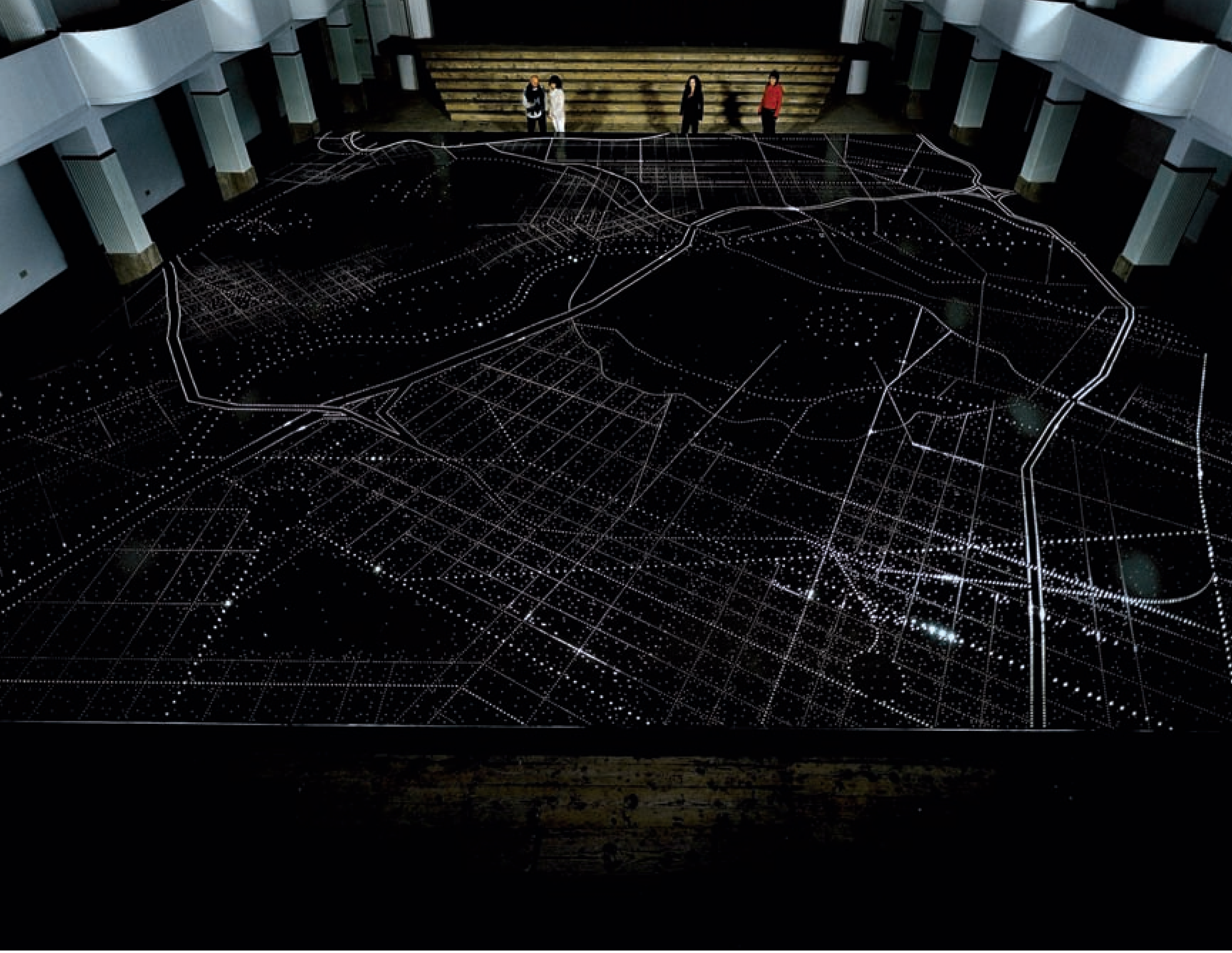
3.3. Edwin S. Porter, *Coney Island at Night*, 1905. Black-and-white film, silent, approx. 2 min. Film still.



the screen's outward appearance, attuned to its phenomenological presence as a medium of transpiring light. The screen becomes a permeable surface, drawing us deeply into the architecture of the film theater—that dark cube where, absorbed in literal and metaphoric projection, we experience the electric dance of light shadows.

In its mesmerizing, projective architecture, the screen acts as if it were a canvas—a dark material in which holes have been made, through which a shining light is allowed to shimmer. We sense a pictorial surface that has body and yet is porous, so much so that it can be permeated by other matters, transformed by light, and even acted on by the touch of the hand. In this film the screen is ultimately a cloth, a piece of material that we can punch into and pierce through, a tissue that appears to have been perforated by luminous dots. Though superficially flat, such a screen has volume, for the flickering light that activates it gives it depth, dimension, and plasticity. On the animated surface, the plastic condition and superficial materiality of the screen are revealed.

Coney Island at Night ultimately calls attention to the character of the screen as fabric. The dancing light particles appear imprinted on a rolling surface, giving shape to the screen itself as a textured, moving plane, and thus reveal the very fabric of the screen. Made visibly tangible, the (im)material fabric of filmic projection is vitalized as the surface that clothes filmic matters. It comes alive in textile form, is activated as a luminous canvas, and turns into a real piece of fabric on which the architecture of light can be reflectively sensed in surface tension. No wonder, this film suggests, cinema was born as a shadow theater projected onto an actual sheet of cloth hanging in a dark space.

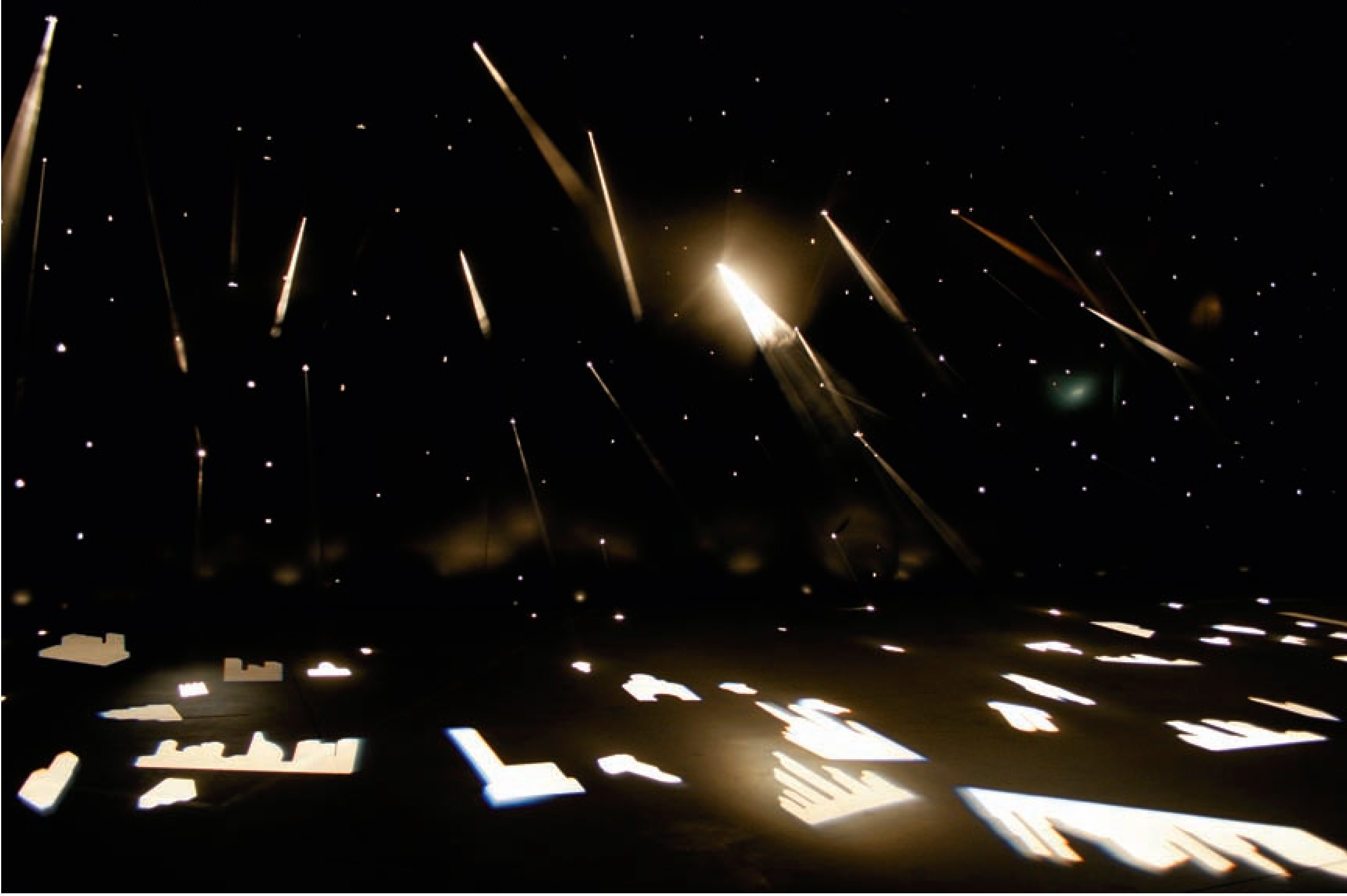


3.4. Carlos Garaicoa, *De cómo la tierra se quiere parecer al cielo (II)/On How the Earth Wishes to Resemble the Sky (II),* 2005. Installation view (detail). Metal, light, 1 ft. 7 5/8 in. × 40 ft. 9 3/8 in. × 43 ft. 2 7/8 in. Collection Museo de Arte Contemporáneo de Castilla y León (MUSAC), Spain. Photo: Ela Bialkowska. Courtesy of the artist.

Journeys into the Light, a Modern Phantasmagoria. As we have built upon this matter of modernity as surface, we have exposed the material glitter of the modern city in the surface splendor of the illuminated filmic canvas and in the screen-fabric of the architecture of viewing. In linking the film experience to the architectural design of light, we have argued that spectatorship takes place in surface intimacy and in public exteriority. Enveloped in the architectural fabric of light space, the film spectator negotiates a temporal, sensory surface encounter with the electric energy of urban culture through a permeable screen/wall. As the urban fabric becomes wedded to the filmic surface, and the city becomes a screen, the film theater's walls of light turn into actual "projections"—ways of envisioning the very sense of the modern surface. Dwelling in a film theater, we thus inhabit a reflective space of absorption—the light ambience of viewing chambers, an atmosphere of luminous fabric and surface tension.

In continuing this reflection on the modern surface as filmic-architectural décor, I propose that we further explore the idea of the viewing chamber and, pursuing the relation between the fabric of the architectural wall and the surface of the film screen, turn to a consideration of a contemporary phenomenon pertaining to the "light" texture of the film experience. Moving images are now increasingly projected in the art gallery and dwell in the space of the museum, and the outward intersection of wall and screen has become ever more visible as a play on surface. The gallery installation reinvents the process of inhabiting a movie house, where forms of emotional displacement, cultural habitation, and liminality are experienced on a luminous wall, which is a screen. Contemporary art, as the art historian Dominique Païni shows, has deep roots within the long history of the early modern spectacle that is the travel of luminous images.[22] In a kind of cinematic loop that links the turn of the last century with the beginning of the new millennium, the art of projection is being revived, and we are returned to the paradigmatic condition of projection and the superficial luminosity that characterized the history of early modernity, now reinvented in the museum.

Contemporary art is mining, reshaping, and circulating an archive of cinematic experiences. In some cases, as the experience of cinema migrates, we are even returned to modernity's own phantasmagoric projections, that is, to the kind of imaginary light space evoked in *Coney Island at Night*. The phantasmagoric experience of Porter's 1905 film is currently alive in installations that activate space by way of volumetric luminosity, textured fabrics, and surface tension. The work of Carlos Garaicoa, in fact, almost literally reinvents the effects of *Coney Island at Night*, through an interesting transposition to architectural light space. A Cuban artist residing in Havana, Garaicoa presents himself as "'an architect' who, on encountering fragments of ruins . . . would reinvent the city."[23] His various archaeological interventions include *Nuevas arquitecturas o una rara insistencia para entender la noche* (New Architectures or a Rare Insistence on Understanding the Night), from 1999–2001, a miniature recreation of buildings in Japanese paper, illuminated from within. The architecture of light imaged in the Porter film also reappears in Garaicoa's 2001 *Ahora juguemos a desapa-*



recer (Now Let's Play to Disappear), another urban maquette in the form of "illuminated" buildings, made of candles, which are actually projected on a screen.

But it is *De cómo la tierra se quiere parecer al cielo* (On How the Earth Longs to Resemble the Sky), from 2005, that most uncannily reinvents *Coney Island at Night*. The various incarnations of this installation all play with an effect of light emerging from tiny holes that puncture the surface of a wall or a floor. As in the 1905 film, where an urban landscape was turned into a dotted silhouette with light shimmering as if from behind the flat plane, in Garaicoa's installation the city is "screened" and appears in exactly the same profile, in bird's-eye view, on a floor space. Moreover, as in the film, the urban landscape has the ornamental contour of a starry sky. In the 2005 Venice Biennale version of the installation, the similarity to the film's effects is particularly uncanny. Here it is the walls of the installation that have been punctured, and light pierces through holes cut out in the specific configuration of

3.5. Carlos Garaicoa, *De cómo la tierra se quiere parecer al cielo (I)/On How the Earth Longs to Resemble the Sky (I)*, 2005. Installation view. Light, smoke, 52 metal panels, 98 × 48 7/8 × 1/8 in. each. Photo: Rodolfo Fiorenza. Courtesy of the artist and Galleria Continua, San Gimignano–Beijing–Le Moulin.

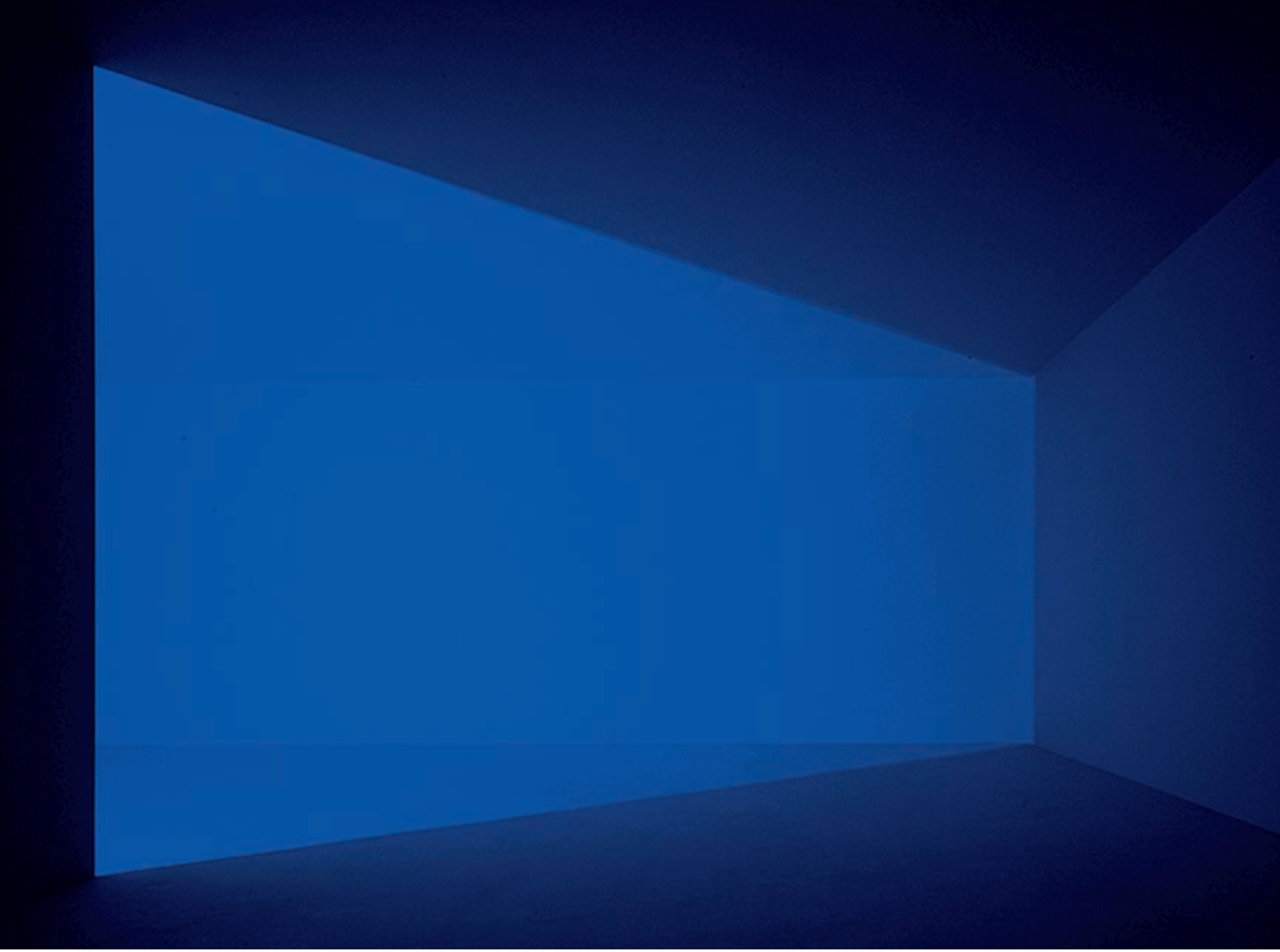
buildings. Architectures appear in this luminous way as if "projected" and take material shape in the form of sculpted light. If *Coney Island at Night* projected the outline of an urban environment, exposing the fabric of the screen as if it were a surface being pierced and activated by light, Garaicoa's installation actually "architects" this effect of a texture perforated by luminous dots making up an urban shape. It recreates this phantasmagoric effect in plastic form, turning the projective surface not only into fabric but also into architectural volume.

Thus the play on surface and the material condition of a surface-screen resurface today in installations that recreate the actual *fabric* of screening. As we watch the metamorphoses of images and their transit on the screen of art, we experience an inventive return to cinema's early form of modern ornament, surface tension, projective texture, and "superficial" spectatorship. As early cinema and postcinema converge, Le Corbusier's filmic dream of vitalizing the surfaces that clothe the architectural mass is revived.

Architectures of Light: "In that opaque cube, one light: the film, the screen?"

In the twenty-first century, architectures of moving images are being exposed in the art gallery as the effects of cinema expand, extending beyond the proper borders of film. With cinema existing more and more outside cinema, we find "exhibited" in the world of visual art some of the material, superficial fabrications of film—its very environmental architecture. I am particularly interested in installation as an architectural form of exhibition that can explore the historical conditions of film spectatorship and, sometimes, even materialize its unrealized potentials. Garaicoa's "intertextural" return to the imaging of *Coney Island at Night* is a passage that exposes how light creates both architecture and cinema, and binds them together in reception. In this passage, we do not witness the death of cinema but rather a vital "passing on" of screen surfaces.

The photographs of movie theaters made by Hiroshi Sugimoto, a Japanese artist living in New York, are also relevant to the theorization of cinema as surface projection. His photographs in the series *Theaters*, in fact, depict pure white screens that render film as a luminous architecture. Sugimoto achieves this effect by adjusting the exposure time of each photograph to the length of a feature film that is projected in the theater as the image is made. The result is that the film itself disappears from view, leaving visible only the material support of the projected image, the white film screen, and exposing the architecture of the theater. The screen becomes an architectural white wall whose planar shape contains all possible films, just as the white wall condenses the modernist concept of wall. A reflective light shines out of this screen, revealing its luminous fabric and illuminating the décor of the theater. In this way, Sugimoto not only fashions the luminous atmosphere of the cinema but exposes the architecture that generates it. Neither shown nor show, the filmic text dissolves into its generative light, and, in this process of dissolution, cinema joins the art of projection. As the blaze of light emerges from the screen, casting an eye on the interior space of the theater, cinema is depicted as pure tensile surface. In such a

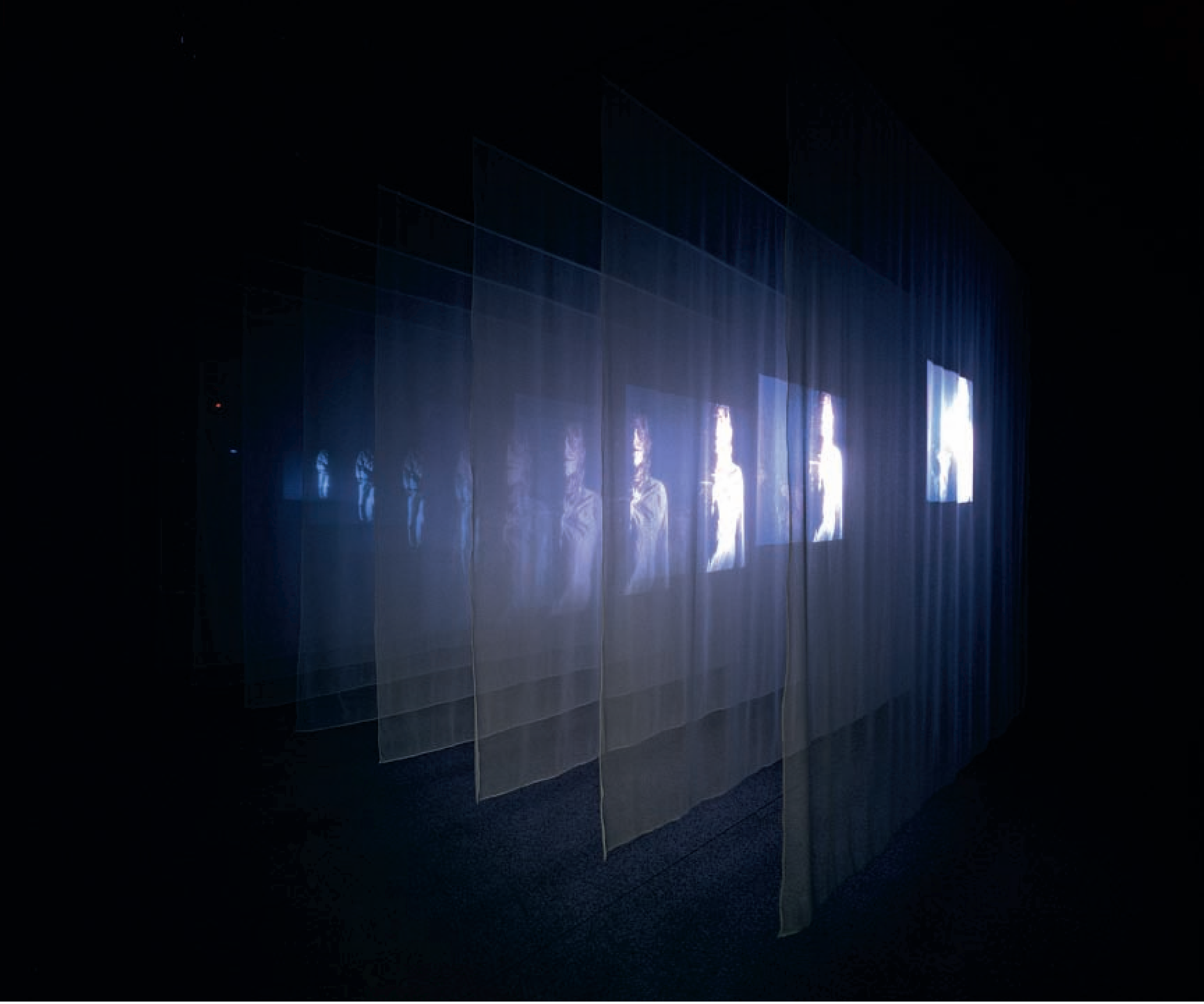


way, activated as pure screen, cinema displays the atmospheric texture, tactile affect, and durational fabric of a viewing chamber.

3.6. James Turrell, *Wedgework III*, 1969. Installation view. Fluorescent light, 11 ft. 11 3/4 in. × 40 ft. 4 1/4 in. × 32 ft. 9 3/4 in. Collection De Pont museum of contemporary art, Tilburg, Netherlands. Photo: P. Cox. Courtesy of De Pont museum of contemporary art.

Viewing Chambers.

It is at this moment of film's obsolescence, at the point of filmic dissolution, that the character of cinema as a viewing chamber most tangibly emerges. Rosalind Krauss, in contemplating the postmedium condition, observed that, "as Benjamin had predicted, nothing brings the promise encoded at the birth of a technological form to light as effectively as the fall into obsolescence of its final stages of development."[24] The early



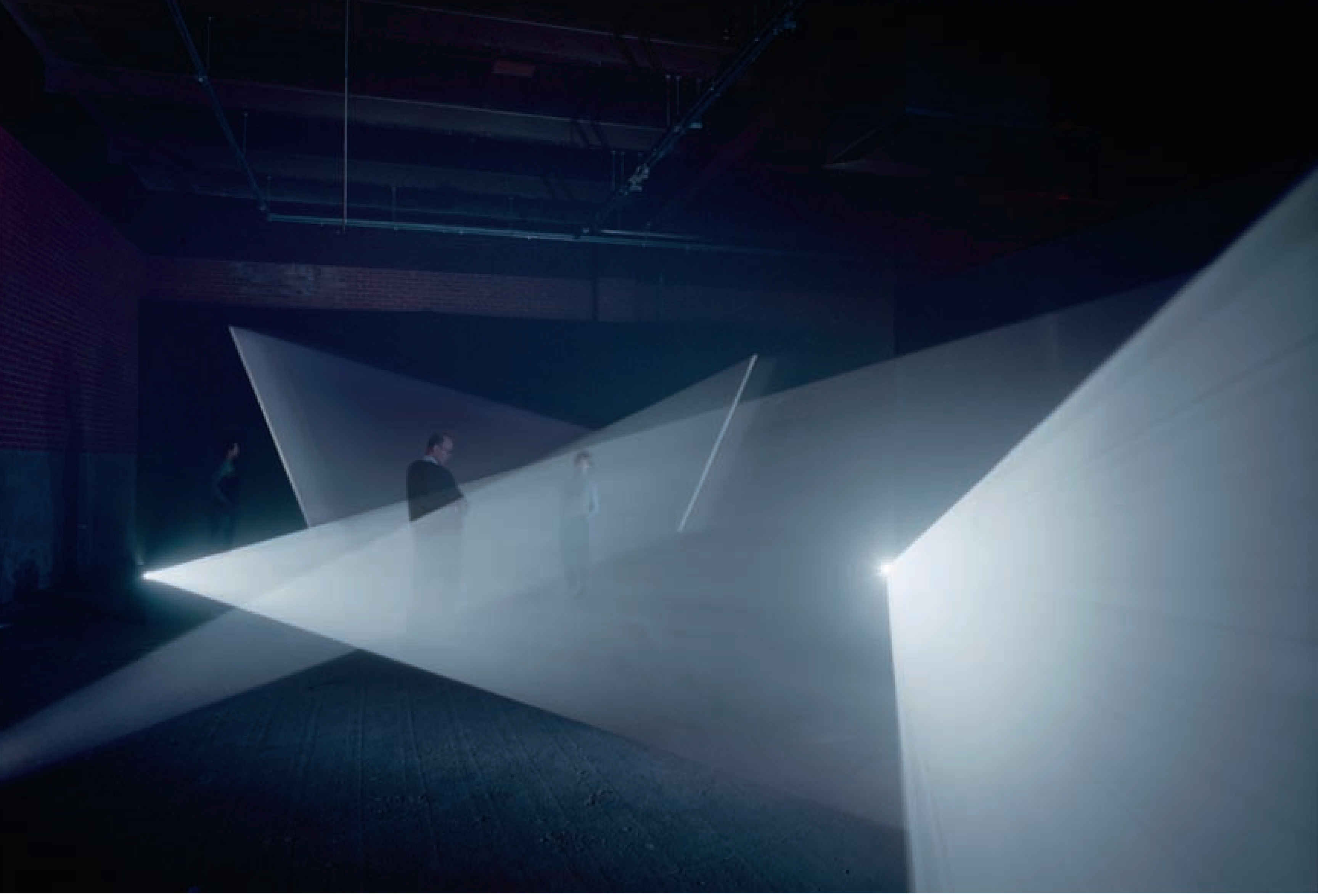
3.7. Bill Viola, *The Veiling*, 1995. Two channels of color video projections from opposite sides of a large dark gallery through nine large scrims suspended from ceiling; two channels amplified mono sound, four speakers; 11 ft. 6 in. × 22 ft. × 31 ft. Created for the exhibition *Buried Secrets*, US Pavilion, 46th Venice Biennale, 1995. Photo: Roman Mensing. Courtesy of the artist.

promise of cinema—that its art of projection could become a transitive form of "envisioning"—has been renewed at the moment of film's obsolescence in the perceptual work of James Turrell. Although this artist does not directly depict film, in his light projections over the past three decades, the projective surface, the viewing chamber, and the architecture of light that constitute the cinema become embodied.

The dissolved cinema depicted by Sugimoto comes to light concretely in Turrell's work as a space that exists in between the states of materiality and immateriality. Turrell creates space and volume with light and activates surfaces phenomenologically, leading the observer to the realization that light itself is an architecture and, as such, has the ability not only to *be* a space but also to make us *be in* space. His work is fundamentally about spacing and making room, but also about screening by way of light particles. In the *Wedgework* series, in particular, begun in the late 1960s, an actual process of "screening" comes to be constructed. As in film, the observer encounters a "sheet" of reflective luminous matter. Here we sense the very fabric of light, the layers that constitute it, as we perceive the filtering and transparency of a light screen. A textural fabrication, this light screen is a fabric so absorbent that it fully absorbs us. And as we are clothed in this fabric of screening, we become aware of a fundamental mediatic function: the screen mediates in the sense that it constitutes a particular architectural partition or scroll, one that provides shelter and concealment. This evanescent "sheet" thus ultimately can be understood to function as a veil. In this multilayered process of mediation, Turrell's evanescent evocation of screens as manifold veils joins Bill Viola's use of layers of translucent cloth in his work *The Veiling* (1995), an actual projection on a veil of scrims.

Enveloped in this surface of screening, we become aware that, just as in the film theater, the effect of projection is not simply visual but environmental. The art historian Georges Didi-Huberman points out that Turrell uses the term "viewing chambers" to underscore that a viewing experience takes place and is configured spatially, not as a mere "looking at" but rather as a "looking into."[25] For Turrell, the frame becomes the architecture of a passage. For instance, in *First Moment*, a *Ganzfeld* piece from 2003, viewers are able to enter physically into a framed illuminated space, a canvas in which they can become immersed. Showing the (im)materiality of the surface in this way, Turrell exposes the cinematic "looking into"—the absorption in the theater of surface that we know as cinema. Here the surface, turned into chamber, becomes habitable space.

The type of cinema that lives on in Turrell's light installations—a renewed "camera" obscura—is a space of psychic projection. In *Dinnebito*, also from 2003, we are in dark space confronting what looks like a lit screen; as it turns out, we can tangibly access this screen and thus experience in time a "superficial" immersion into a temporal space of consciousness. In a restaging of Plato's cave, we are asked to take the time to walk into a luminous place that reflects the fabric of psychic subjectivity, subtly meandering into mental space. As in the architectural cutouts of Turrell's *Skyspaces*, the experience of sustained, durational, psychic looking into an exterior light space can also open up an inner space of "projection." An



3.8. Anthony McCall, *Long Film for Four Projectors,* 1974. Installation view. Photo: © Henry Graber, 2003. Courtesy of the artist and Sean Kelly Gallery, New York.

outer experience can turn inward as permeably as the inner sensations and affects of the viewer are at the same time exteriorized. In an experience of enlightenment, the subject's psychic interiority is encouraged to come to light, projected as it is envisioned through a contemplation of pure externality.[26]

Absorbed in these filmic viewing chambers, we hear echoes of Kracauer's idea of how the surface is almost worshipped in the resplendent architecture of the movie theater. "Elegant *surface splendor*," he wrote, "is the hallmark of these mass theaters," which function as modern "shrines," as "secular churches."[27] This place of urban, secular worship is sustained by the intersubjective architecture of a public that practices public intimacy in luminous viewing chambers. One could say that the temple of modern art that was the movie palace has thus reappeared in the gallery installation, in renewed cinematic form, as a secular experience that activates surface encounters, today ever more "devoted" to light.[28] No wonder Olafur

Eliasson's light-based work *The Weather Project* (2003), which made viewers into worshippers of the vital energy of light, could turn the Tate Modern's Turbine Hall into a great cinema.

That Dancing Cone of Solid Light.

The dark cube, the light, the screen: light bouncing and reflected on a surface; the fabric of the screen itself coming to light. We, the spectators, ourselves become enlightened and energized as we are immersed in these luminous architectures, fully absorbed by the mental seduction of looking inside a psychic projection. Of course, there is the screen, but let us not forget something else about projection: the light streaming, the particles of light projected, and, yes, "that dancing cone" that Roland Barthes spoke about:

> In that opaque cube, one light: the film, the screen? Yes, of course. But also (especially?), visible and unperceived, that dancing cone which pierces the darkness as a laser beam. This beam is minted, according to the rotation of its particles, into changing figures; we turn our faces toward the *currency* of a gleaming vibration whose imperious jet brushes our skull, glances off someone's hair, someone's face. As in the old hypnotic experiments, we are fascinated—without seeing it head on—by this shining site, motionless and dancing. It's exactly as if a long stem of light had outlined a keyhole, and then we all peered, flabbergasted through that hole.[29]

This minted cinematic space can be experienced as it materialized in the work of Anthony McCall, especially in his film installation *Line Describing a Cone*, made in 1973.[30] A film is projected onto the wall of a darkened room: over the course of thirty minutes, a slim pencil of light emitted from the screen image slowly evolves into a large cone; the projection finally appears as a circle drawn on the screen, while the light fills the space with the appearance of three-dimensional form.[31] As McCall notes, "This is what I term a solid light film. . . . This film deals with one of the irreducible, necessary conditions of film: projected light."[32] The work projects—that is, envisions, casts, and transmits—"that dancing cone": it takes time to unfold, and in such a durational way, slowly and irresistibly, makes you sense the materiality of filmic light. The dancing cone of light is experienced as a volume, sensed by the viewer as a sizable entity. Thus given body and plasticity, filmic light becomes understood as a sculptural presence. Made to be experienced as a solid form, this luminous surface can turn into a place: it becomes a situational site to engage with. And as with sculpture, this is an environment that engages viewers in haptic ways. Here, as in McCall's 1974 *Long Film for Four Projectors*, the spectator is enticed to reach out to touch the cone of light, to handle its surface, to drift around or move into its sphere, traversing this light space with his or her own responses, whether respect, trepidation, curiosity, seduction, or attraction.

This expansion of the space of film is a sustained practice for McCall, an artist who, as the art historian George Baker explains, renders cinema's "becoming other" in transgressive communication with other art forms.[33] Such a process of becoming also engages the

3.9. Anthony McCall, *You and I, Horizontal (III),* 2007. Installation view. Photo: Steven Harris. Courtesy of the artist and Sean Kelly Gallery, New York.

transitive movements of the arts that reside within the luminous environment of cinema and forge its moving architecture. In this sense, McCall's understanding of cinema becomes ever more environmental in his recent return to "solid light" films, especially in *You and I, Horizontal III*, from 2007, where, again, we become immersed in a luminous ambience made of pure projections. Using digital technology to enhance material effects, this recent work renders the more atmospheric aspect of cinema, picturing it as a superficial yet solid space of projection. The "ambient experience" of cinema is the very surface materiality of this installation: as light spectacle becomes cinematic performance, we experience the depth of surface.[34] The "air" of light becomes tangible here, and while sensitized to the tactility of light we become enveloped in this permeable environment, in whose performance we are invited to participate.

Not a looking into but rather a looking through, McCall's use of projection emphasizes the "superficial" activity of the filmic viewer as the plastic light performance encourages textural awareness. Furthermore, the work asks the viewer to negotiate the object in motion in an ambience, as in the reception of sculpture. And so McCall finally renders cinema as a complex fabric of sculptural and architectural movements. Such a version of cinema deeply engages what Le Corbusier, echoing Eisenstein, called an "architectural promenade": a process in which "you follow an itinerary and views develop with great variety; you play with the flood of light."[35] Considered in this way, McCall's recent solid light films, as the art historian Branden Joseph notes, can be compared to "[Richard] Serra's nearly environmental *Torqued Ellipses*—the experience of walking through which McCall has explicitly likened to cinema."[36] As in Serra's sculptural environments, here we are asked not only to move through space but, in the course of our promenade, to forget whether we are inside or outside. The borders become fluid.

In McCall's plastic cinematic setting, when the light creates a haptic transitivity, the surface becomes a projective environment. As it makes an interior form of inhabitation, the work enables subjects to project themselves outward as well as into the space. Responding to the dancing cones, viewers negotiate behavior among themselves to share in the public intimacy that the experience of light haptically creates over time. In such a way, solid light films make room for cinema to be that inner space of projection that can turn us inside out and outside in, allowing the affective ambience we know as cinema to come fully to the surface as an architecture—that is, as a journey into the light. And so the ever-shifting flow of interiority and exteriority, mediated by the surface, migrates into the art of projection as a durational, relational experience that is materially sited. Thus draped in the luminous space of the gallery installation, we are folded back into the animated surface of film screening, woven into the very architexture of the spectatorial experience—"suited" to the electric, psychic fabric of cinema.

4

The Surface Tension of Media

Texture, Canvas, Screen

You walk into the large space of a former New York City warehouse. You adjust your eyes to the ambience and access the mise-en-scène of Robert Irwin's *Excursus: Homage to the Square*^{3} (1998). There is a rigorous geometry to the architecture of the installation, and yet this seemingly still environment moves, activated over time by way of light. The scene you experience will depend on the time of day and the state of the weather. A product of decades of work with light and space, originating in Irwin's particular brand of Southern California minimalism, the installation engages the forms of canvas, wall, and screen in architectural inquiry.[1]

The frame of this inquiry is announced in the title of the installation, which refers to *Homage to the Square*, the landmark series of paintings that Joseph Albers began in 1950 and carried on for twenty-five years. The large open space of the third floor of the Dia Center for the Arts appears transformed, as if the canvases that Albers conceived as architectures have materialized in actual architecture. Here Irwin exposes the potential of the square, using scrims to create eighteen similarly constructed rooms. Stretched and invisibly attached to frames, these scrims appear to function as walls; they not only form partitions but also create openings in the shape of doors. But these walls have a particular character. They are light, made of transparent fabric, and they defy the gravity of enclosure. As they dematerialize the tectonics of wall, such forms also materialize into another surface. The fabric of their lightness creates a veiled architecture and a subtly textured space.

These scrim-walls are made of a delicate fabric that is not only transparent but also translucent. The material is fundamentally luminous in the way it reflects and absorbs the natural and artificial light that constitutes an important part of the installation's architecture. At

4.1. Robert Irwin, *Excursus: Homage to the Square*^{3}, 1998. Installation view, Dia Center for the Arts, New York, September 13, 1998–June 13, 1999. © 2012 Robert Irwin/Artists Rights Society (ARS), New York. Photo: Thibault Jeanson. Courtesy of Dia Art Foundation, New York.

either end of the space there is a source of luminosity in the form of large windows, but, like the scrim-walls, these windows confound their given architecture. They are gel-covered such that they no longer simply frame the light but rather filter it. In creating another stratum of luminous filter, they act less like windows and more like sheer partitions: they too become scrims. Further illumination comes from fluorescent lights positioned within the space, their tubes wrapped in layers of theatrical gels that contribute an eerie, colored glow. This use of transparent plastic film further enhances the atmospheric effects of the installation, in clear homage to Albers's own painterly study of color textures and hues.

As you walk further into the space you become increasingly aware of its layered visual fabrication. Filtered through scrims that are essentially veils, light itself appears layered, coated, and textured. As a veil of light bathes the room with ambience, the atmosphere becomes as palpable as fabric and you sense its "weathering." This stratified environment is anything but static, and it is fundamentally temporal. Subtle shifts of luminosity occur over time, changing not only the tone but also the mood of the ambient space.

Immersed in the density of these superficial effects, your awareness of surfaces amplifies. You begin to sense the change of light on fabric as if it were affecting your own skin. A conflation of materials takes place on the texture of the scrims, which take on a cinematic form. The scrims effectively assume the meaning of *pellicule*, that is, of "film," celluloid—that material "skin" that itself reflects, absorbs, and responds to light.

The more the durational fabric of light is registered on the scrims, the more the force of the cinematic pervades the installation. As viewers walk through the layers of their architectural presence in the space, they too become part of the fabric of the installation.[2] Appearing and disappearing through the scrims, these viewers, like actors in a film, enter into a play of light and shadow, becoming shadows themselves. As the scrims activate this subtle play of transparency and shadowing, they "mediate" a spectatorial experience. The veils of these scrims activate rooms that are permeable viewing chambers. And thus, acting as luminous partitions and reflective filters, the scrim-walls are finally understood to be screens. They are the kind of transparent bodies that can enable projection, which is itself a form of transfer and mediation. Their absorbent material is that same fabric that allows a screen to be, in all senses of the word, a medium.

Wall, Canvas, Screen.

As it unfolds in layers, or rather "sheets," of mediatic connections, Robert Irwin's installation embodies the main theoretical preoccupation of this study: the passages that occur across the material of canvas, wall, and screen. In these passages, we can witness how the status of the image has changed across time: images have come to be manifested more and more as surfaces. This issue of surface encounters, a thread throughout my critical approach to visuality, now comes to the fore. This core section of the book, on surfaces of light, is engaged in particular in reflecting on the presence and configuration of the screen as a cultural fabric. Irwin's installation offers us a way to signal that there are shifts in the relations between media that appear reflected, and acted upon, on the surface of their material medium of communication. A depth of interesting phenomena of mediation emerges on the surface, which becomes highlighted in contemporary visual culture as a form of communication in itself—that is to say, as a medium. The surface is the locus for the intersection of diverse visual configurations and the site of the mediatic refashioning of visual fabrics. It also acts as a shifting depository of visual histories in the form of palpable sediments and passages of textural density.

Irwin's work suggests in particular that, as we think of images as surfaces, we must reflect on the "superficial" relation between the forms of canvas, wall, and screen, for the surface not only mediates their fabrication but also their modification. The hypothesis put forth here is that a fundamental intersection of these forms has taken place, and today we can witness an important change on the surface of media. The interrelation of these forms is changing on the surface, and as distinctions collapse a form of conflation between canvas, wall, and screen is taking place. Irwin's work is exemplary in that it shows that the very nature of what it is traditionally understood as canvas and wall has changed to incorporate a form that has become ever-present in our culture: the screen. As it "projects" the canvas into architecture, the installation also creates a more permeable understanding of the notion of wall. It shows that the wall has itself changed. The architecture of the wall is no longer rigidly tectonic but rather tensile and textured. Such a wall embodies the property of canvas and the configuration of screen.

The screen thus takes center stage. But it too appears in a fashion that differs from its usual framing. In fact, as we ponder the architecture of this installation, we may come to question canonical notions of the screen and thereby advance its theorization. It is important to review the architecture of this form, for the screen, when it does not remain undertheorized, has been too often treated in film theory as a trope akin to the window and the mirror. But the fabric of the screen discloses a change here. This screen is not a window. It slips away from any conceptual framing in pure perspectival geometry and ideal. And it is also not a mirror. This type of screen is not reflective of any form of split identity, and it supersedes the architecture of the Lacanian gaze. The screen, as it emerges here, is dressed as a different surface. It is rather reconfigured as a type of canvas, a sheet, or a curtain. Partition, shelter, and veil, this is a permeable architectural envelope.

In the following pages I want to pursue the idea of this interface, exposed here as it unfolds in Irwin's work, and explore it further to see how it emerges on the surface of different media. This chapter and the one that follows are in many ways, then, a continued meditation on surface, and on the layers of depth that it can hold. Since this is an inquiry into phenomena that are still evolving, it will take the form of an exploratory journey, collecting and assembling clusters of manifestations in different forms. As I interweave this material to present my thesis on surface and screen fabrics, I aim to render theoretically, in the tissue of the writing itself, the transformative agency and the thickness of surface. Because of the vast expanse of the material, I will keep the focus on a few textural readings of visual

4.2. Krzysztof Wodiczko, *The Hiroshima Projection*, 1999. Public projection at the A-Bomb Dome, Hiroshima, Japan. Courtesy of the artist and Galerie Lelong, New York.

works that engage in the idea of "surface tension," threading a connection to architectural phenomena. What follows, then, is a speculative reflection on works that, in different ways, engage the intersection—and even the conflation—of canvas, wall, and screen, with the aim of demonstrating the varied potential of (screen) surface to mediate cultural fabrics, not only in media but as a new "old" medium itself.

Luminous Opacity: Screen, Window, Wall.

A most compelling refashioning of surface as the site of a conceptual reconfiguration of wall, window, and screen resides in the work of Krzysztof Wodiczko, an artist known for his large-scale video and slide projections on architectural façades and planes. Since 1980, this Polish-born artist, who lives in New York City and Cambridge, Massachusetts, has produced more than eighty such public projections, in many different countries.[3] His use of visual technology and new media is particularly relevant to my perspective, for Wodiczko has incessantly used the medium of projection to interrogate the face and façade of architecture as a dense surface: a permeable site for the mediation of memory, history, and subjectivity. Recently, turning the object of his long-standing investigation inside out, Wodiczko has architected works that further mediatic potentials in digital form.

Two related Wodiczko installations effectively play with the surface of interior and exterior space: *If You See Something . . . ,* shown at New York City's Galerie Lelong in 2005, and *Guests,* exhibited at the 2009 Venice Biennale. Both show a mise-en-scène that is lucidly complex. As one walked into the dark interior space of the Polish Pavilion of the Biennale, where *Guests* was installed, one thought one was seeing eight windows, scattered on three walls, and, looking up, one skylight. But in fact, the walls of the pavilion had no openings. Wodiczko carved out these frames not in stone but in imaging. The windows were actually projections, "screens" on which one could catch glimpses of life and the personal narratives of immigrants, the "guests" of a country. *If You See Something* . . . is similarly structured, with four windows projected along one side of the dark interior space of the gallery. Here too, this time in New York, one could access the narratives of society's invisible citizens. Although they are overexposed in policing and immigration surveillance, the migrants in this installation, as in *Guests*, are never seen clearly.[4] They appear as shadows through the light, and their silhouettes enact a form of digital shadow theater. The interrelation of visibility and invisibility in society is materialized here, uncovered on the nonexistent panes of glass windows dressed as screens.

The surface of these architectures, with their imaginary windows, functions as an elaborate form of mediation. Here we have a complex visual fabrication that, as the art historian Ewa Lajer-Burcharth notes, pushes boundaries and negotiates borders: because the migrants remain visually elusive, with the sounds of their voices audible but muffled, the installations convey an experience of subjective opacity in which not only the physical borders but also the contours of the inner life of citizens are at stake, and at risk.[5] Going beyond the trope of

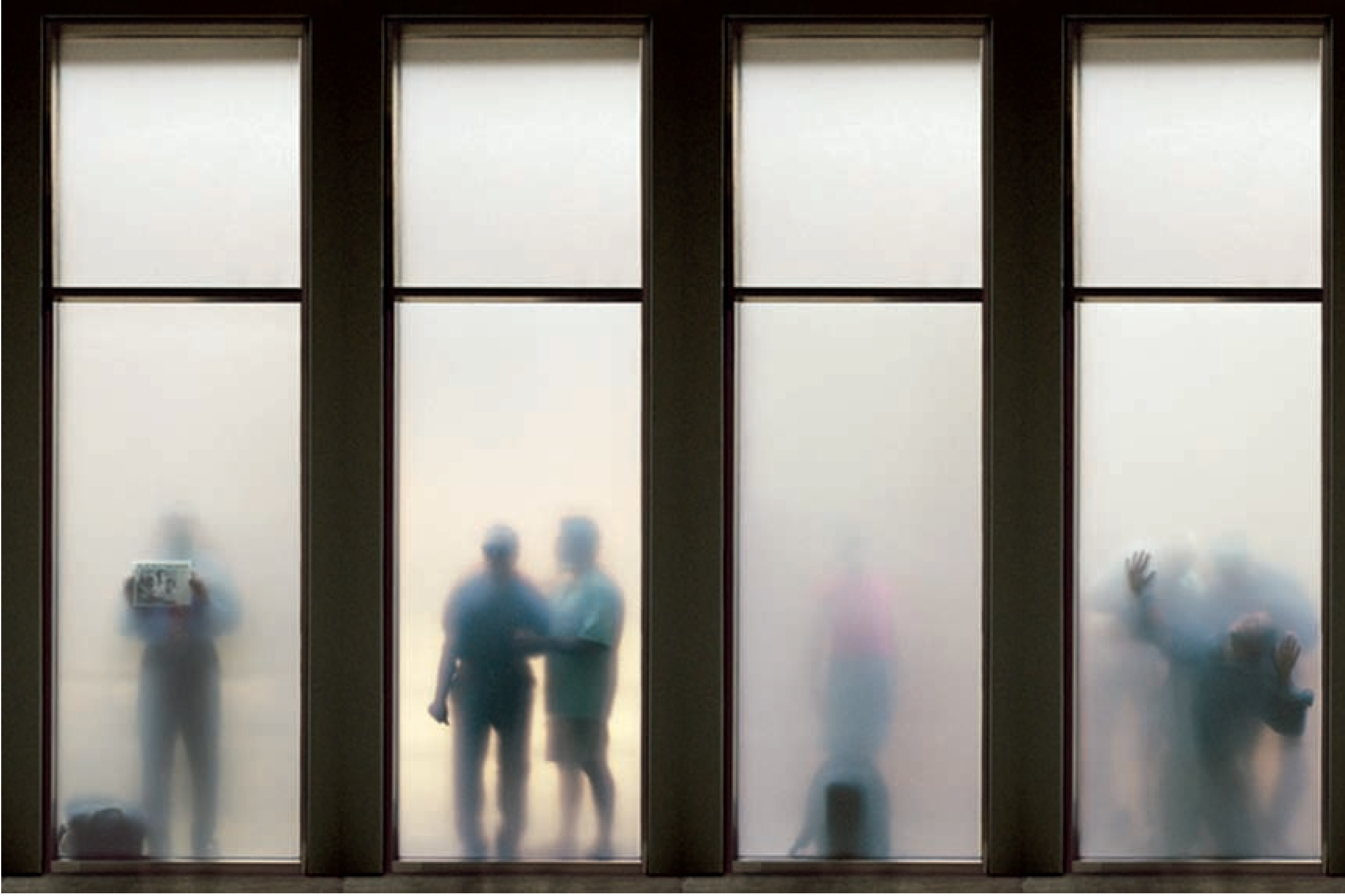
voyeurism, Wodiczko enacts an intersubjective play on the border between self and other, inner and outer space. As he forces us to confront who and what is inside or outside, he creates a window in which positions between outsider and insider may be not only mediated but even shifted around.

The surface of the installation's architecture renders possible not only the experience of the border but also a crossing of limits. This is a function of the density of the space. The fabric of this installation is thick, and deliberately never transparent. We are confronted with a material that is neither pure wall nor window, and yet has properties of both. On this particular canvas, a space of both conflation and displacement, the psychic space and the everyday space of people who are themselves displaced can reside. This can happen because of the added element of "screening" involved here. Subjective transparency is defied in favor of an opacity that reflects layers of projection. This surface is an imaginary architectural formation in which projections, both literally and metaphorically, can occur.

As we look closely at these walls, which act as windows, we can actually perceive them as screen surfaces, and this produces further effects of conflation and diffusion between forms.[6] In order to see, we must navigate a surface that is visually configured as a white, dense material. A milky, textured substance appears to our senses, and, acting as a cover for the window-walls, it mediates the relation between seer and seen. In this sense, we perceive the materiality of projection, which is digitally configured to approach screen surface. Closer to a veil or curtain than to a pane of glass, this surface is the actual visual tissue of projection. Thus it is not just the function but also the consistency of these window-walls that is closely related to the fabric of the screen. Through the textural manifestation of the latticed image we can perceive—envisage—the support of the image and its representational medium. The projection screens, far from being invisible, are made palpable as projective matter. And thus, as we try to make out the foggy figures of the displaced people and hear their stories, we experience the mediatic quality of the screen as a veiled, and veiling, surface.

Wodiczko here expands on his long-standing practice of exposing the architecture of projection. In this artistic enterprise, the body of the person is consistently animated with and against the body of building forms. The space onto which the images are projected is never invisible but always rendered tangible. For example, in *The Tijuana Projection* (2001), the face of a woman mouthing her story is projected as if her skin were adhering to the spherical surface of the dome of the city's Centro Cultural. In *The Hiroshima Projection* (1999), it is the hands of survivors that speak, projected in close-up onto the moving surface of a river that appears to activate mnemonic flow. In this way we are made aware of the very texture of the surface onto which the image is projected. One might even say that the image is carved out of the material surface of the architecture that supports it, animates it, and moves it. The skin of the building becomes exposed, shown as a palpable, interstitial space of projection. A form of mediation, the architectural surface thus acts for Wodiczko as a partition; that is, it functions as a visible screen.

If You See Something . . . and *Guests* go even further than previous installations in dis-



4.3. Krzysztof Wodiczko, *If You See Something . . .*, 2005. Four projected video images with sound. Courtesy of the artist and Galerie Lelong, New York.

playing the material of projection. As the surface is made physically present, it shows a pellicular quality. In these installations, screens can act as membranes. The fabric of the images is solidly permeable, and on the milky, veiled surface of projection the figures of the migrants concretely appear as a moving blur. As the figures move, their contours come in and out of focus, becoming more consistent as they approach the limit of the screen. The effect makes the screen feel like a tissue, a permeable, thin sheet. Such a screen appears to move like a membrane that is being stretched. Wodiczko plays ironically with this permeable materiality as he shows people trying to clean the impossibly foggy substance, and rain seems to fall at times, further veiling the surface. The surface is rendered as tensile as skin, even from the perspective of the viewers. Some visitors to the installation come up to the site of projection as if wishing the space could extend or stretch like a membrane. In turn, the migrants act as if the partition could bend or warp to create a passage, or as if it could be visually traversed, like a veil. They push their bodies up to the surface and hold up pictures and objects as if wishing to push them through a layer of tissue. In many ways, this screen is shown to be elastic, flexible, and pliant.

Surface tension occurs here. This membrane is an actual screen: a site of partition in which migrants can negotiate status and story. In a way, one can imagine this membranelike surface acting as a protective layer for those figures, projected so they can affirm their existence and project their stories. But the membrane also still acts as a wall. There is substance, which is also a form of resistance, in this material of projection. As if to rebel against their status as shadows, the migrants push up against the partition as if against a real border. But let us not forget that the virtual architecture constructed by Wodiczko is also a window. In this capacity as aperture, the resilient surface can enable a passage. Possibilities of openings and a potential for exchange are sited on this composite and permeable screen that acts as a membrane.

The passage created in this installation mimics the actual form of surface tension that occurs on a film screen. Coated in the material fabric of projection, this is a space of cinematic traversal that includes spectatorial projections. As a visitor to this space, one is not safely positioned on the other side of the screen but rather stands on the border, for in order to perceive one must cross over and project oneself into the space of the other. Caught in the web of the installation, one cannot escape this mode of projection. The fabric of this screen is so absorbent that it absorbs the viewer too in its surface tension. To look is to feel this tension. One cannot simply stare at the surface. The tension of this tensile surface forces one to become engaged—to the point of wishing that borders might be crossed and contact might be made through the membrane, across the fabric of the screen. More than just a site of critical distance, this kind of screen is both resistant and embracing because it holds affects in its fabric. Its porous membrane enables the passage of empathy, which is itself a form of projection. In staging an epidermic form of exchange, this surface-membrane thus mediates the potential for relatedness that is inscribed in filmic projection.

The surface of this installation thus makes us tangibly aware of the many aspects of "screening." And as the absorbent, luminous opacity leads us, visually and cognitively, to sift through the complex psychogeographic landscape of projection, a last layer of screening emerges. We sense the memory of film come to the surface. This turn to cinema is even more evident in Wodiczko's . . . *OUT OF HERE: The Veterans Project*, an installation shown at the Institute of Contemporary Art in Boston from November 2009 through March 2010. Here, one enters into a dark space in which dim light appears to come from rectangular industrial windows above. Again these windows exist only as projections on the walls, and again the projections are also dressed as screens, but here they no longer project figures. On this walled, windowed canvas of projection, the atmosphere seems serene. People are heard but not shown. The sky appears calm, and a soccer ball goes by. Then, as when film evokes an unseen horror, something terrible happens offscreen. We cannot see clearly and cannot grasp the information that hits us from all directions. The destruction that is war assaults us sensorially. The tension is palpable. The windows finally break. The crack in the interior-exterior space that is the product of war and globalization is here, embodied in digital space.

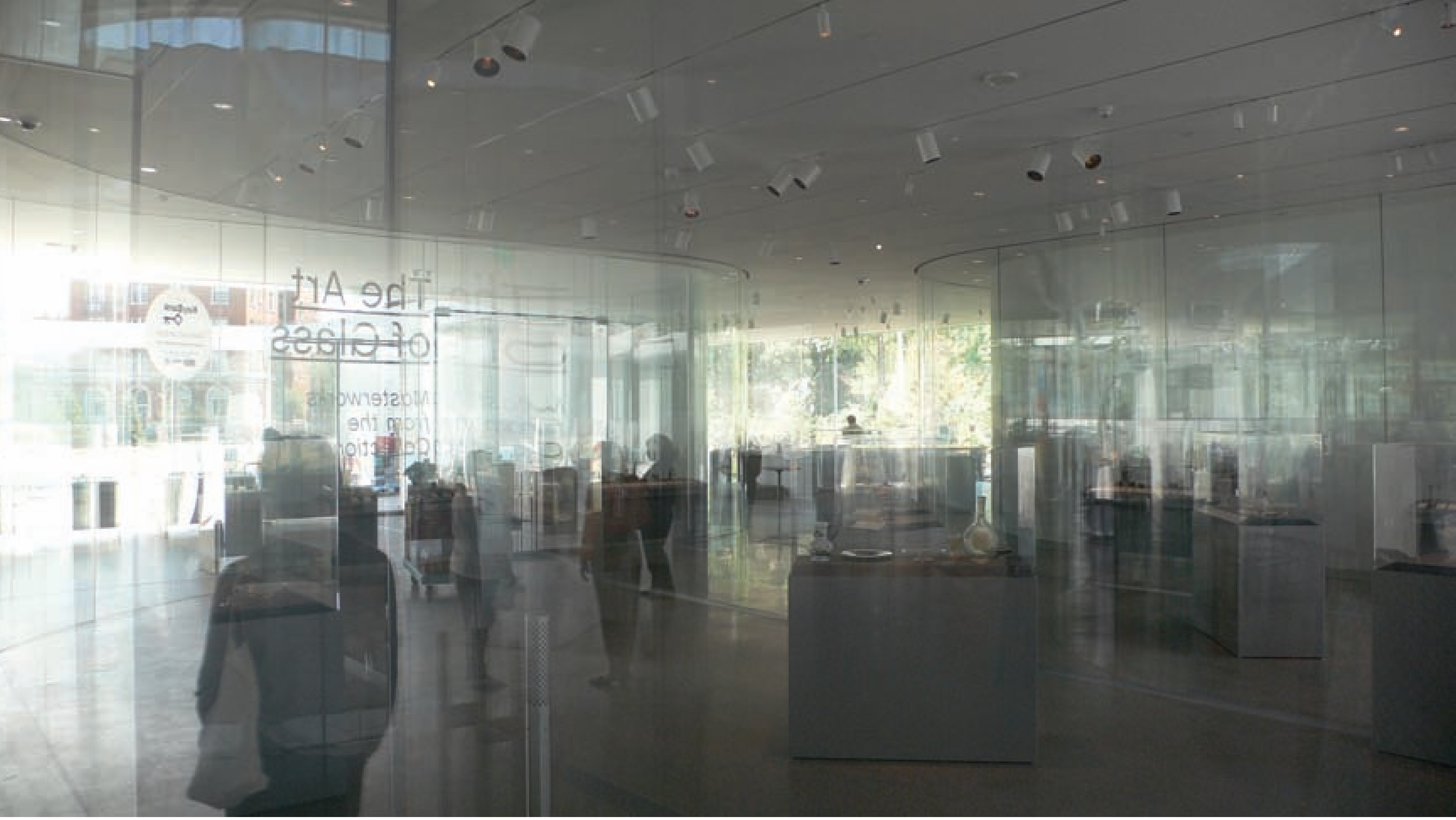
The indexical quality of celluloid may no longer be with us but this new pellicular membrane is just as affectively tensile. It can still hold us in deeply articulated surface tension. And so as the shadow theater that is cinema is reconfigured and rematerialized architecturally, and the white cube of the gallery turns luminously dark, we are given back the absorbent, relational fabric of projection, displayed on yet another form of screen-membrane.

Absorbent Luminosity: Surface, Projection, Screen.

As it reworks the architecture of projection, Wodiczko's cinematic installation keeps the language of film closely knit to architectural configurations. In doing so, this work resonates deeply with some contemporary turns in architecture, where the surface has also become a canvas of interesting projections. The phenomenon is vast, but what is relevant for our argument here is to note that the architectural surface has itself become a screen. I do not mean this literally, merely in terms of media walls, though these certainly play a role.[7] I am rather interested in stressing that architecture has annexed the moving image on a play of material surface that involves the fabrication of transmissible membranes, in a fundamental rethinking of transparency and opacity, darkness and light, with respect to conditions of subjective absorption.

In a concrete way, a renewed architectural interest in experimenting with luminosity and translucency has led to the emergence of surface in a new light. Terence Riley, who curated the landmark exhibition *Light Construction* at the Museum of Modern Art in 1995, clearly showed this turn to surface luminosity as a space that exists between transparency and opaqueness and emphasized "the tension between the viewer and object implied by the use of the architectural façade as a veiling membrane."[8] The diverse projects represented in the show, by architects ranging from Herzog & de Meuron to Steven Holl, span a range of efforts to reconfigure the notion of surface and its material condition, a project that still endures. There appears to be a widespread "superficial" movement engaged in uncovering the strata and thickness of surface, and in creating deep, textured, layered surfaces. In this sense, this is an impulse that connects the visual arts to architecture on the translucent ground of screened images.

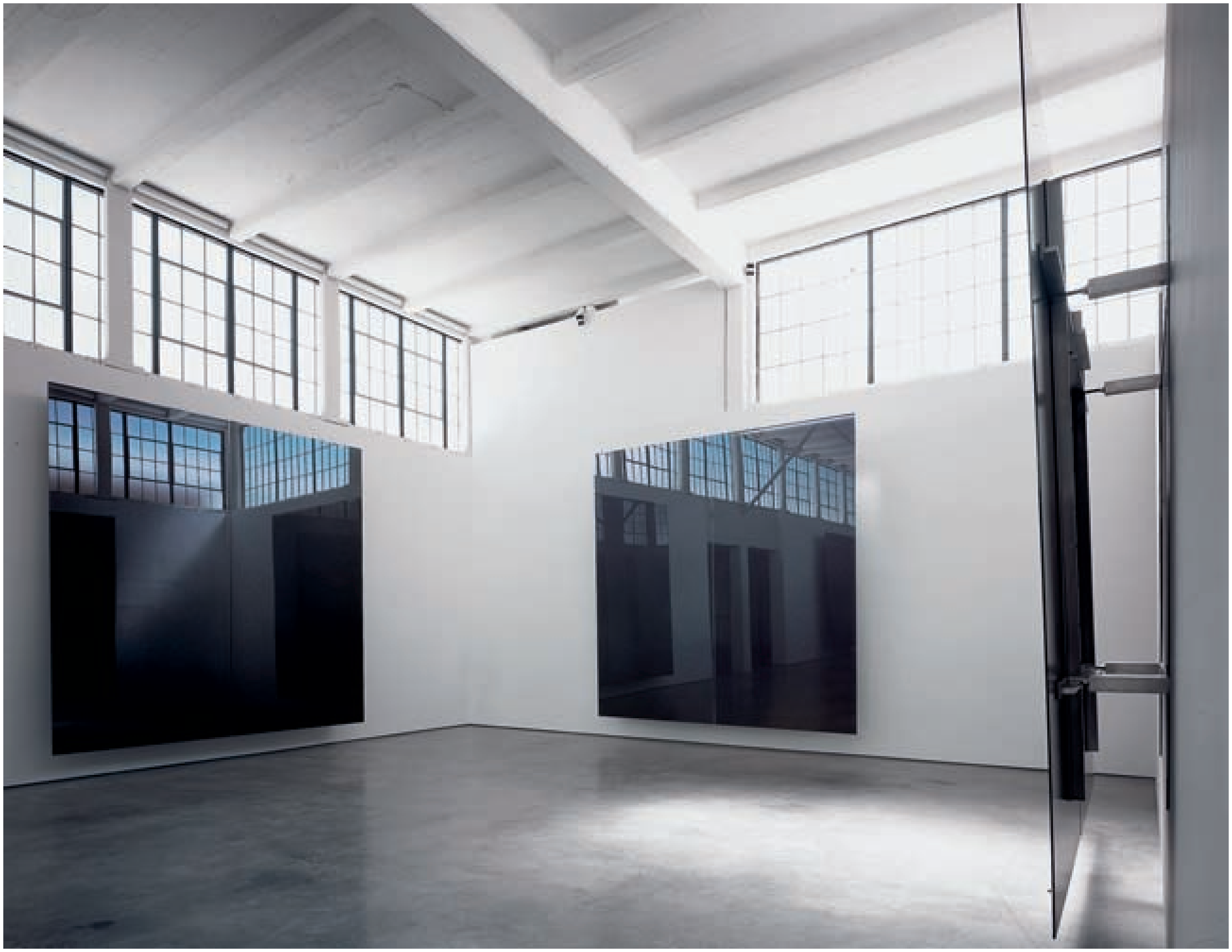
An interrelation of surfaces is emerging in visual fabrication, and this often resides in an aesthetic of textural, minimal simplicity that contains conceptual material complexity. In this regard, the reconfiguration of wall, window, and screen activated in the installation works that we are analyzing finds correspondence in architectural work such as that of Kazuyo Sejima and her Tokyo-based firm SANAA, founded together with Ryue Nishizawa. Think of the Glass Pavilion at the Toledo Museum of Art (2006), for which SANAA created a wall that had the density of thin membranes. The curved layers of glass make for a



4.4. Kazuyo Sejima + Ryue Nishizawa/ SANAA, Glass Pavilion at the Toledo Museum of Art, Toledo, Ohio, 2006. © SANAA. Courtesy of SANAA.

thickness of volumes that borders on a sense of visual opacity. This is an ambiguous space of translucency, neither clearly transparent nor fully opaque. Here, too, as in the installations we have described, transparency is ultimately defied in favor of the creation of a membrane that enables layers of passage, which are not only physical but also redolent of projective effects. In fact, as architectural historian Eve Blau shows in her sustained analysis of tension in transparency, this glass pavilion creates a spatial feeling and a time-thickened sense, and in this atmosphere the visitor can be absorbed and projected.[9] Such space is relational, in the sense implied by Wodiczko's installations. Furthermore, the kind of translucent membrane engaged by this architectural surface can also be understood to mediate a projection, and it is closely linked to the layers of experience of cinematic projection that we have been discussing. This too is a surface that generates a form of "screening" space that is projective and durational and in which the distance between inside and outside, object and subject, is reconfigured as a passage.

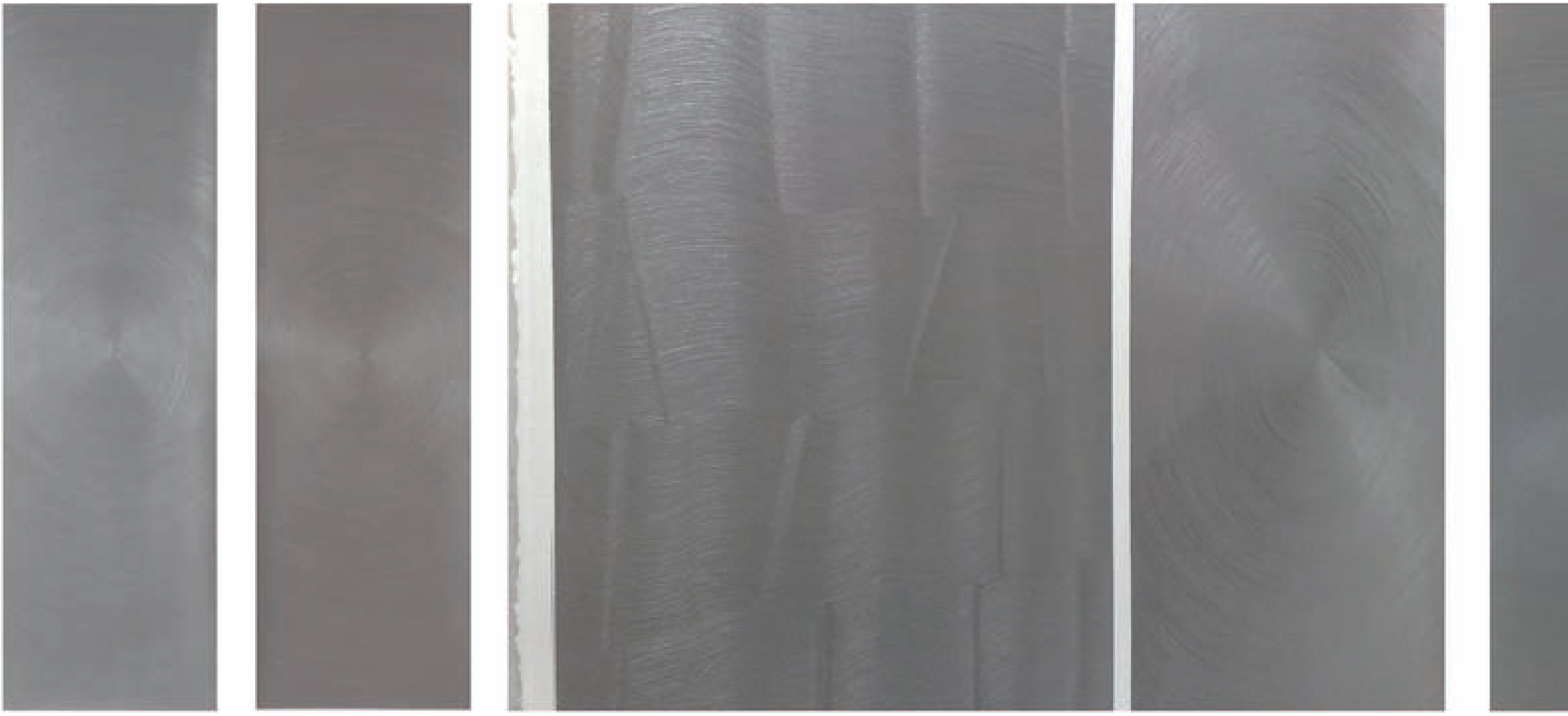
Surface (Self) Reflections: Canvas, Mirror, Screen. This kind of surface tension, which is an opaque effect of screening and of the layering of time and space, is also



4.5. Gerhard Richter, *Six Gray Mirrors No. 884/1–6*, 2003. Installation view, Dia:Beacon, Riggio Galleries, Beacon, New York. Photo: Richard Barnes. Courtesy of Dia Art Foundation, New York.

found in artworks that engage the support of the image. This is the gray area that Gerhard Richter works in *Six Gray Mirrors* (2003), where the process of surface encounters is made palpable in exemplary ways. In this translucent installation at Dia:Beacon, six large, gray, opaque glass surfaces are presented for view. Made of reflective enamel material, these colored mirrors transparently incorporate three decades of the artist's production of gray paintings on canvas, as they fuse pigment onto the back of the glass.[10]

The reflective panels are projected from the wall on cantilevered supports in such a way as to defy any analogy to pure window or mere mirror, although they reflect the space that they are placed within, including the large rectangular industrial windows set high on the walls around the room. As in Wodiczko's work, we are presented with a geometry that engages glass, window, wall, canvas, and screen fabric, and fundamentally shifts the terms of the use of these mediums by conflating their qualities on the surface. This is a composite architecture that engages all these different forms on its planar shape, and thus invokes the

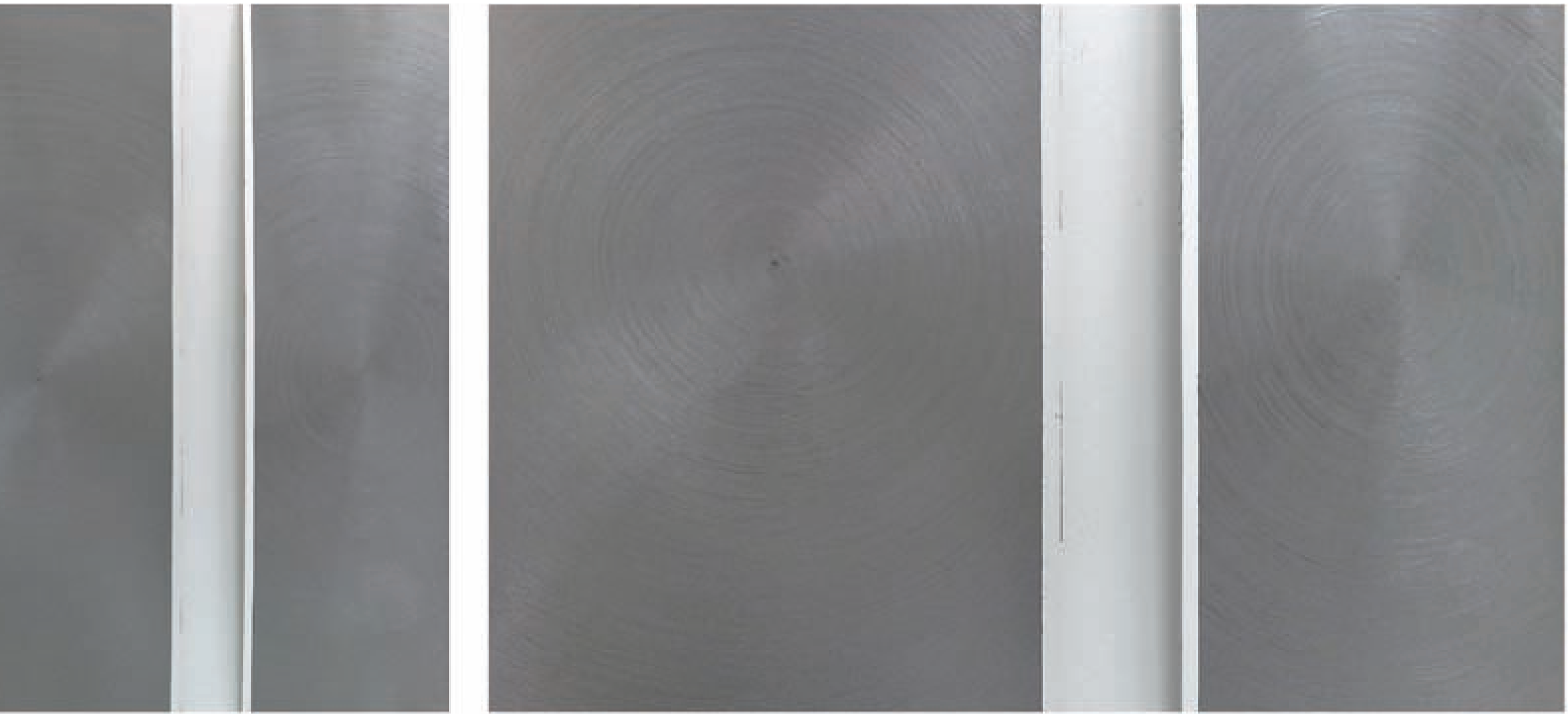


4.6. Sophie Tottie, sketches for *White Lines (wubg.tds)*, 2010. Oil, gesso, paper, 37⅝ × 12 in. each (details). Photo: Marcus Schneider, Sophie Tottie. Courtesy of the artist.

language of painting, architecture, photography, and film and fuses their treatment of the surface. Furthermore, with Richter, the effect of the cantilevered projection of the plane enhances the relationship between architecture and sculpture that is built into the surface. Built in such a conflated way, this luminous surface is quite voluminous and deep.

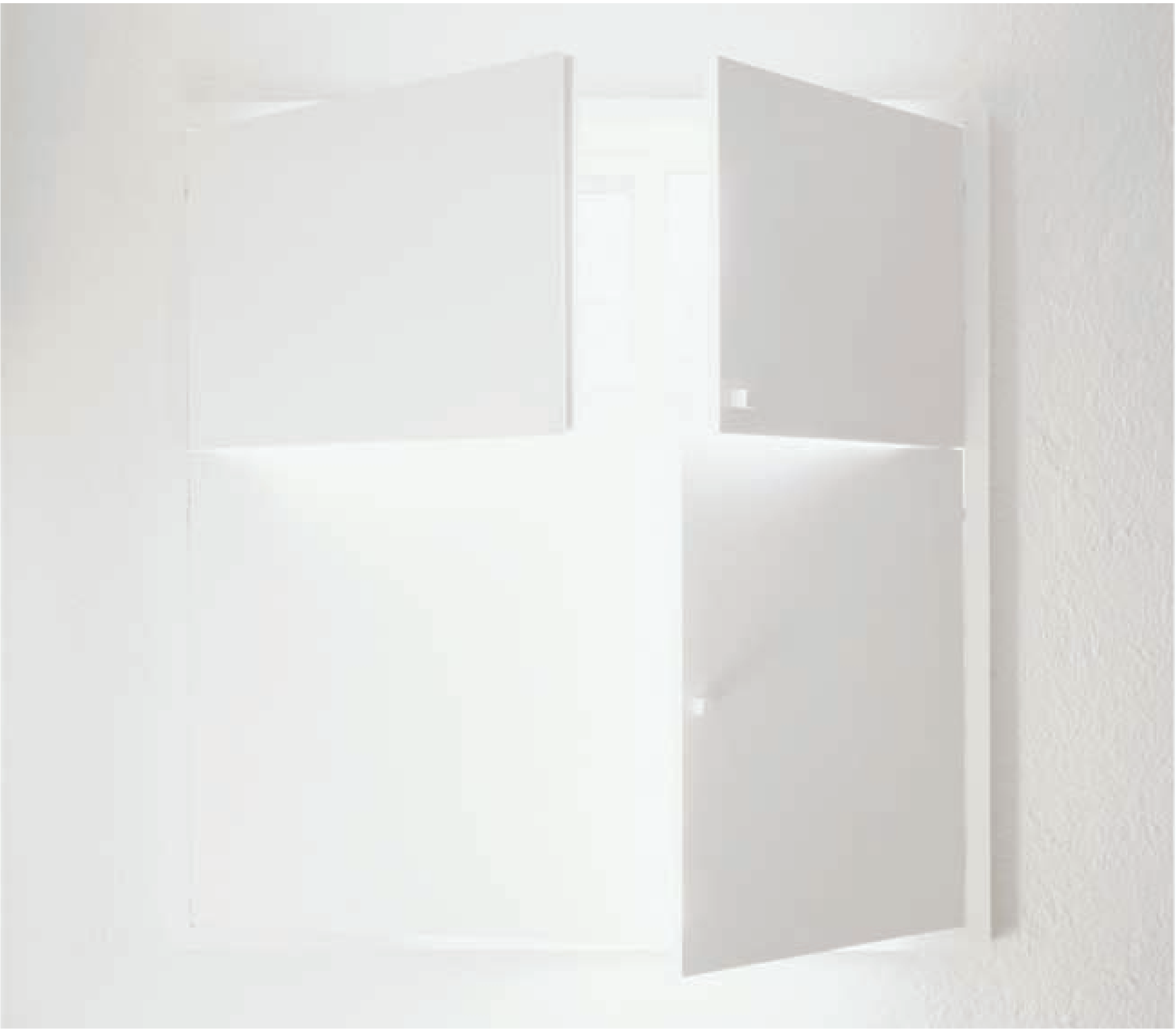
Both a reflective and a projective canvas, the thick surface of Richter's work incorporates us, the viewers, and does so in time as both the planes and our position shift. The composite architecture of the installation is built in a way that not only refracts but also filters the environment. There is an effect of "weathering" built into the work, which changes with time. The panels can be tilted at various angles, and depending on the time of day or the weather condition the effect of the work is different for the observers reflected—or rather, projected—into the architecture of the artwork.

In this installation, radiance and opacity meet in an atmospheric form of projection. Here too we have effects of absorbent opacity, close to those of the layered surfaces and the fabric of veiling we encountered earlier. Pure transparency is again defied in this glass architecture, but this time in a different shade of gray. On this surface we can experience the ambiguity of penumbra, the obscurity of somber shades, and a range of crepuscular hues. Ultimately, the color of the light here is rather dark, as it is in Matisse's painting *French Window at Collioure* (1914), an almost abstract canvas that pulls you into the darkness filtered by the window opening it depicts. In some way then, this particular surface-effect of absorbent opacity is akin to the kind of perceptual "blinding" that art historian Yve-Alain



Bois describes as an effect of perceptual slowness.[11] In order to actually see, we must slow down and adjust our gaze over time, and, in the process, we must let diffusion, dissolution, and decentering come to the surface. In such a way, we can come to experience the gray zone that is the darkness of light.

Environmental Projections: Canvas, Window, Screen. Understood in this way, the sensing of the surface cannot be separated from the experience of the self as a subject of perception, who becomes absorbed in time in a space of projection in which the material of light is activated on a surface. To further this point, it is important to recall that, historically, the experience of light on canvas created a space in which the observer, no longer capable of existing outside the space of observation, actually became incorporated into it. Art historian Jonathan Crary theorizes this important passage when he speaks of the effects of light in the paintings of Turner. As he puts it, "The distance between subject and object, that is, between a viewer and the world, collapses in the physical inscription of the sun onto the body," and thus "the lived body of the spectator and the exterior world of physical events are one indivisible field."[12] When experienced as mediated on a surface, the sensory quality of light opens up this potential space, which is able to incorporate subjectivity, holding its inscription and projections in space. In this sense, one could argue that the surface of the canvas can act as a screen. It can act, that is, as an actual projective surface



4.7. Luisa Lambri, *Untitled (Barragan House, #06)*, 2005. Laserchrome print, 33 7/8 × 37 3/4 in. © Barragan Foundation, Switzerland. Courtesy of the artist and Luhring Augustine, New York.

onto which an experience of close relations between subject and object is inscribed, in a way that overcomes divisions between outside and inside, inward and outward.

As a pictorial phenomenon, this effect of absorption in the surface is returned to us in contemporary works that strive to hold light on surface and in this way create textural materiality in minimal forms. Such is the case for the painter Sophie Tottie. She has experimented with capturing light on canvas in a series of paintings entitled *R.W.B.* and *G.R.S./B.R.Y.* from 2009, followed by *White Lines (wubg.tds)*, a series of gray paintings from 2010. Tottie's gray paintings produce an effect of absorbent opacity that, as with Richter, issues from sustained observation, the mobility of the observing subject, and the projection of temporality that is built into the work. In her gray paintings, the reflection of light is held in the physical brushstrokes that strive to capture and retain the physicality and the texture of light. Tottie makes the surface of the painting as radiant as a screen, defying immediate illumination in favor of a projection of duration. The effect of the work changes a great deal over time depending on the existing light in the environment and the position of the observer. The texture of this luminous surface is sensitive to shifting weather conditions, which, in turn, become absorbed on the surface. On these canvases, as on the fabric of the screen, the experience of light as it is mediated on a surface becomes an environmental experience that incorporates the movement of observation and the sensing of time as an atmosphere.

When encountering textures of light and fading shadows, whether reflected on canvas or on screen fabrics, the observer is thus enveloped inside a layered sensory experience of ambience: an absorption in the temporal effects of environmental surfaces. The sensing of a luminous surface produces such an environmental tension, for it holds us to the rhythm and passage of time in space. This effect can also be seen in the luminous photographs of Luisa Lambri, who constructs the depth of architectural surfaces with minimalist elegance and care for the atmosphere of a place.[13] Working in the register of architectural photography, pioneered with particular conceptual rigor by Candida Höfer, Lambri activates the architectural surface with light. But departing from Höfer, her abstracted spaces strive to include inhabitation in the absence of people. In this sense, her approach is not unlike that of the evocative architectural picturing of James Casebere, who for the last thirty years has been building models of places and photographing them, using light to suggest an atmospheric, mnemonic sense of narrative for the site.[14] Casebere's luminous abstract spaces cinematically evoke previous and potential events, and, in its own way, Lambri's treatment of architecture also constructs such a projective surface, with the possibility for viewers to be fictionally projected in the site.

A series of photographs from 2005, *Untitled (Barragan House)*, is particularly significant because in it Lambri tackles the extraordinary work of Luis Barragán, the Mexican architect for whom light was an architecture and who created his own brand of modernism by building with light surfaces and sculpting with vivid color.[15] Focusing on a window of Barragán's house in Mexico City, Lambri creates a sequence of experiential sensations of the intensity of the space. In this series, the frame of the photograph incorporates the frame of the window, and the language of photography meets that of architecture in the creation of a conflated surface. Using the shutters as partitions, Lambri renders the environmental feeling of observing light filtering into the space of the house. Partially obscuring the frame, the shutters furthermore give volume to the flat photographic surface, which appears to comprise different and moving planes. In this representation of windows, the transparency of the glass is defied in favor of an articulated surface in which light reflectively transpires in textural ways. As observers of this series, we sense the passage of time on a surface that screens the light and renders atmosphere, and we are included in the living fabric of Barragán's space. In the end, as the series progresses, the image becomes almost abstract, turning into a mere

4.8. Rudolf Stingel, *Untitled,* 1994. Oil and enamel on canvas, 12 × 12 ft. © Rudolf Stingel. Collection of the artist. Photo: D. James Dee. Courtesy of Paula Cooper Gallery, New York.

white texture. Represented here is an enveloping luminous substance, a fibrous canvas of light. No longer a window, this aperture is a screen. It is a fabric of projections.

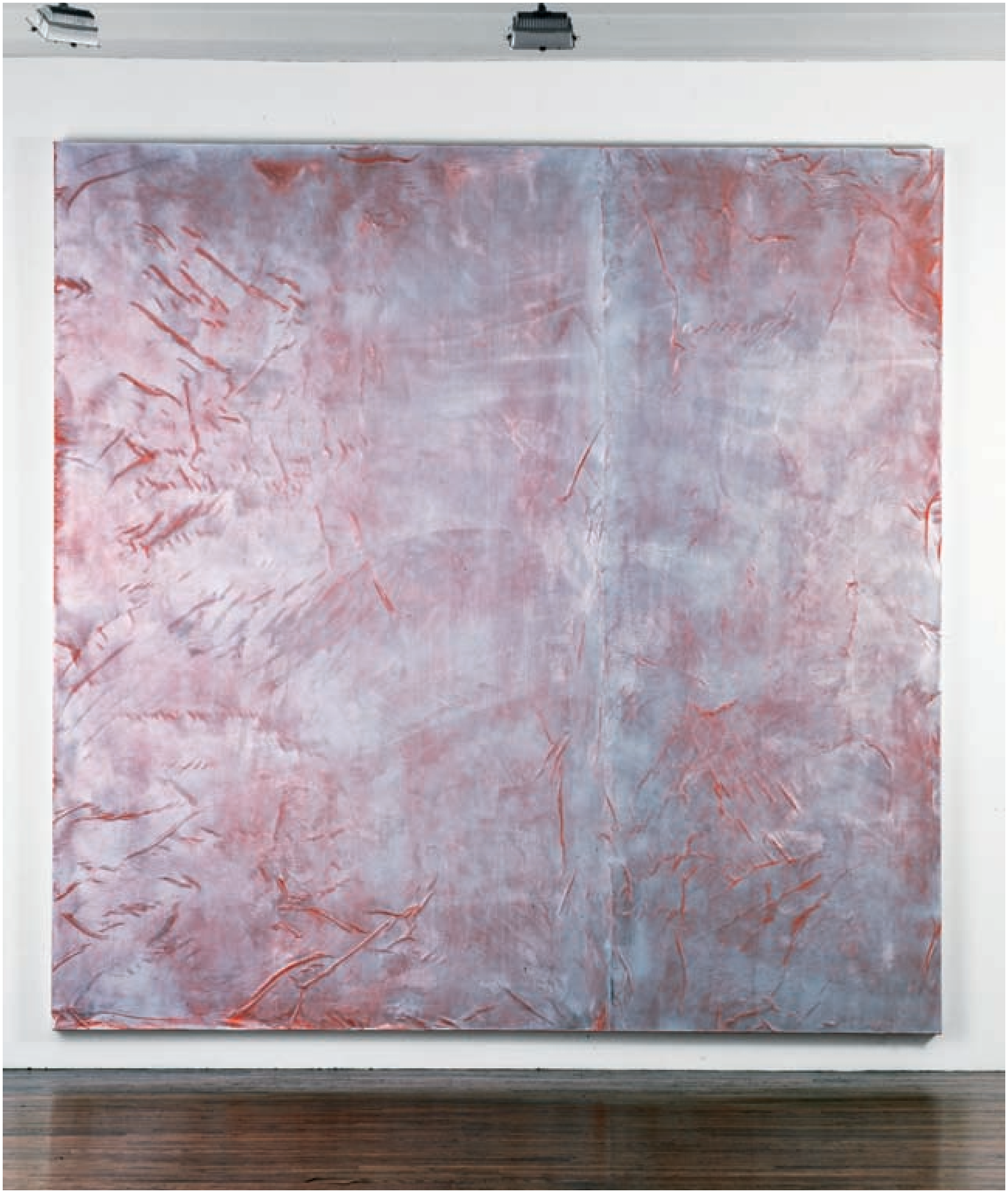
Pliant Textures.

As it emerges here, the transitive passage between canvas, wall, and screen is an aesthetic phenomenon engaged in a textural reconfiguration of surface that is, at some level, instrinsically architectural. This aspect of the contemporary reworking of the surface finds its own expression in the art of Rudolf Stingel, which, as Chrissie Iles notes, is characterized by surface tension. Stingel creates reflective surfaces that can be inscribed by the viewers, remakes tapestries in the form of canvases, and builds works in which the horizontality of wall and the verticality of floor are challenged as the entire space becomes a canvas.[16] For Stingel, walls not only can turn into floors but can mutate into mirrors, and they can become screens as well. In an aesthetic that might be called "minimal Baroque," surfaces are highlighted and conflated. Stingel refashions the effects of décor, decoration, and ornament and reconfigures their positions in space, making them resurface as substantial planes of visual expression and essential fabrics of the visual.

In its multiform architectural expressions, Stingel's work always shows a tensility in the surface that is textural and, at times, even atmospheric. For this artist, surface tension includes a textured treatment of luminosity that is elaborately fabricated on canvas. In a series of large paintings from the early 1990s, *Untitled,* Stingel sought to capture luminosity in ways that are not optical but rather haptic, inventively using oil and enamel on canvas. He applied layers of colored pigment to the canvas and spray-painted a coating of silver through the porous, netted surface of a sheet of tulle, which was used as yet another layer of fabric in the artwork. The tulle was then peeled away, as if it were skin, but it remained present as a textural trace on the painting. The effect of the work is subtle, offering a complex textural manifestation that is sensuously tactile. As Stingel seductively reworks the actual material of canvas and makes us aware of the layers and porosity of its surface materiality, the painting itself reads as an actual fabric. The tension held by the canvas is projected in its layered architecture, and the surface shows the fabric of this fabrication. In encountering such a surface, a new minimalism of closeness rather than distance can be experienced, for the intimate fabric of the work draws the beholder in with the simple, elegant texturality of its visual pattern.

Curtained Spaces.

Architected in planes akin to layers of cloth, the surface emerges as an elaborate form of textural fabrication, the envelope of a material mediation that does not exclude intimacy. To further experience this effect of closeness in the conflated surface as it is built across canvas, wall, and screen, think of how the artist Do-Ho Suh reworks the surface, transforming the material of sculpture and architecture into cloth.[17] This Korean artist, who lives in New York, is known for having made exact replicas of his homes in Seoul



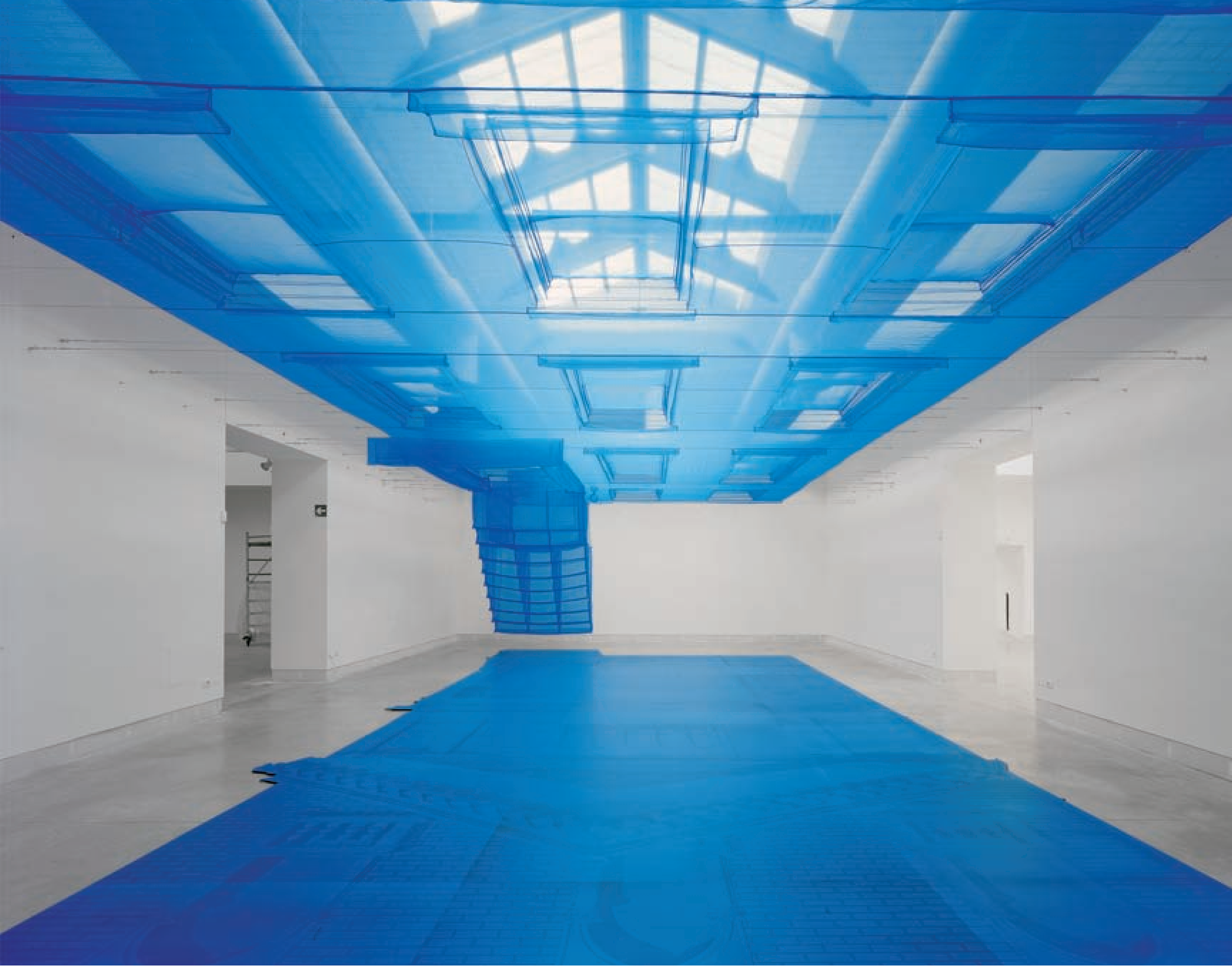
and in New York, casting them in fabric. *348 West 22nd St., Apt. A, New York, NY 10011, USA* (2000), for example, is a tentlike structure, with every element made of nylon cloth through which one can see. Here, tectonics is defied as the architectural surface comes close to being a permeable canvas, or even a curtain. Walls, doors, and windows are made of a light, translucent material as a way to enable viewers to access a psychic geography profoundly marked by dislocation. As the scrims transform the relation between inside and outside, turning architecture inside out, they become a form of projection of geopsychic displacement, and the physical marker of existence in between cultures.

This particular fabrication, in which scrim-walls project a hybrid cultural geography, becomes even more evident in *Blueprint*, the installation Do-Ho Suh produced in collaboration with the Seoul-based studio Suh Architects for the 2010 Venice Architecture Biennale. The installation is twofold. Floating in suspension on top, a translucent fabric refashions the actual volumes of the townhouse in New York where Suh now resides, with verticality turned horizontal. Below, on the floor, a laminate surface, a shadow of the fabrication above, features faint images of the façade of the New York townhouse, the artist's former home in Korea, and a Venetian villa, creating a composite geography. A projection of conflated cultural configurations takes place in the texture of this work. On these planes we can experience the intimate space of dislocation through material surfaces whose conflated properties act as screens of multiple cartographies. In this architecture of dwelling, a foldable structure as pliant as curtains, the hybrid effect of cultural mobility is intimately fashioned in material portability.

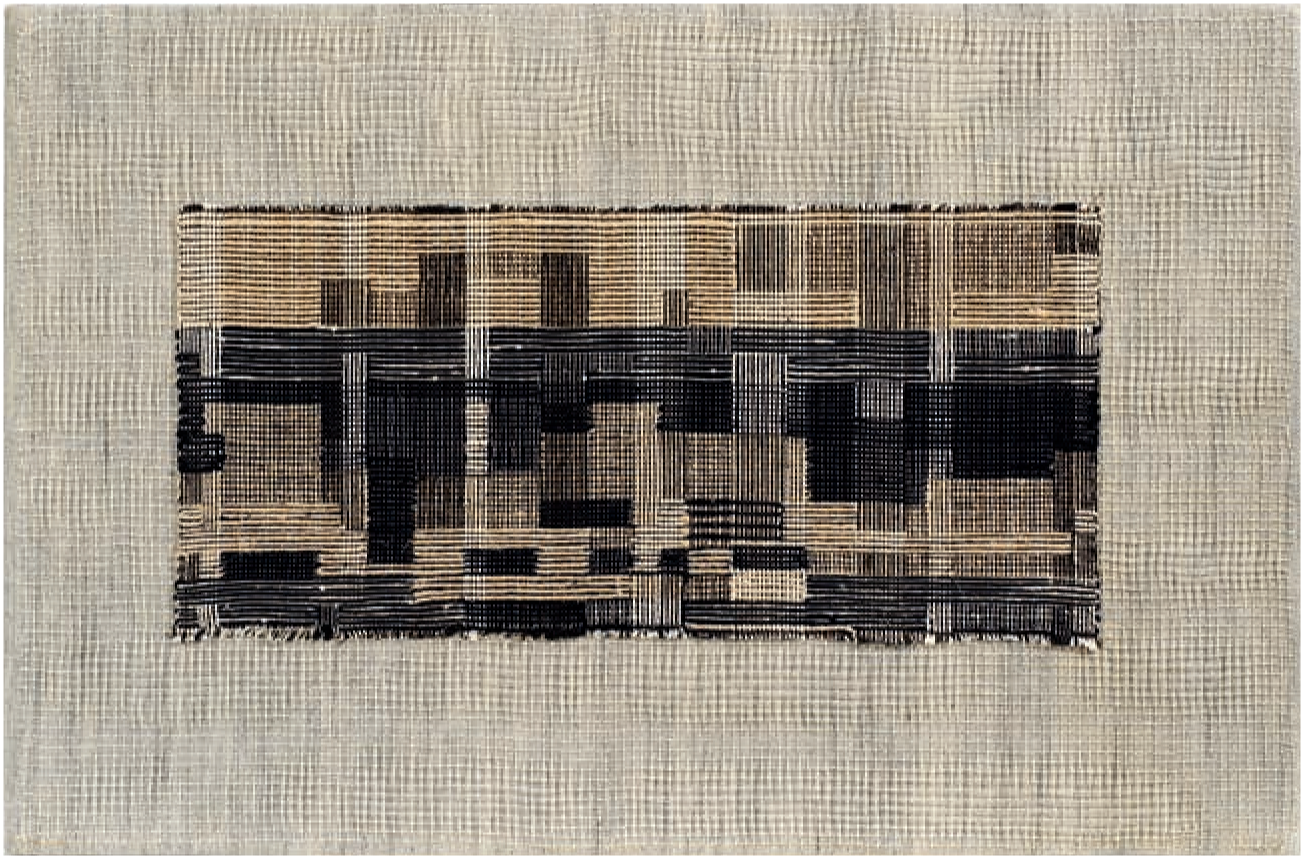
Envelope, Curtain, Screen.

The translucent depth of Do-Ho Suh's work in pliant fabrics leads us to reflect further on how deeply the textural aspect of surface tension, as manifested in contemporary art, resonates with the history of surface as a material site for architectural reconfiguration. The history of modern experimentation that links the pliable plane to textile in architecture owes much to the Bauhaus.[18] As the art historian T'ai Smith has shown, the study of cloth and weaving enabled the Bauhaus to overcome the limits of opticality and to explore tactility and materiality.[19] A sartorial understanding of space was advanced by women weavers such as Otti Berger, who wrote of "fabrics in space" in 1930 as she considered "the tactile in cloth" and thus pioneered the sense of textile in the design of haptic spatiality.[20] In both her practice and her writings, Anni Albers also theoretically pursued the relation between surface and textile, and inscribed mobility on this plane.[21] She insisted that there is a fundamental relationship between textile, mobilization, and cultural transit, putting forth ideas that we have observed at work texturally in contemporary times, as exemplarily activated on the surface of Do-Ho Suh's installations.

In her essay "The Pliable Plane: Textiles in Architecture," written in 1957, Albers suggested thinking of the processes of building and weaving as related rather than antithetical modes, using an argument that goes beyond even Gottfried Semper's notion that architecture orig-



4.9. Do-Ho Suh, *Blueprint,* 2010. Installation view, Venice Biennale 2010, 12th International Architecture Exhibition. Polyester fabric, laminated panel, 43 ft. 7 5/8 in. × 20 ft. 10 in. × 11 ft. 5/8 in. © Do-Ho Suh and Suh Architects. Photo: Stefano Graziani. Courtesy of Do-Ho Suh and Suh Architects.



4.10. Anni Albers, *City,* 1949. Linen and cotton pictorial weaving, 17½ 26½ in. © 2011 The Josef and Anni Albers Foundation/ Artists Rights Society, New York. Courtesy of the Josef and Anni Albers Foundation.

inates in textile.[22] She dwelled on the forms of mobility that the lightness and pliability of cloth can afford, and connected architecture and clothing on this plane. "When we revert to nomadism," she wrote, "as travelers, we are open to textile behavior."[23] She understood the movable, portable, adaptable, transformative quality of fabric, and the moving sensibility that it can culturally convey. Albers furthermore called for the affirmation of touch, for "the soft play of folds, and the luster or fuzz of fiber."[24] In her essay "Tactile Sensibility," from 1965, she pledged that we "will make of our surfaces textile surfaces."[25] The word "textural" makes a substantial appearance in her writing, describing something apparent on the surface, a component of what she calls a "surface play."[26]

As she described "the character of mobility in our fabrics," Albers made an aesthetic out of material surfaces that were considered neither architecture nor worthy of aesthetic consideration.[27] She was interested in material objects that "can be lifted, folded, carried, storied away, and exchanged easily" and claimed that "the very fact of mobility makes them the carrier of extra aesthetic value."[28] Her pioneering interest in surface included the texture of fabric walls, veil-like fabric panels, and curtains, for they can be "drawn open and closed, letting in light or shutting it out, thereby changing dramatically the appearance of a room."[29] By now, this textural approach to the surface is less marginal and marginalized. As we consider the ways in which contemporary architects such as Toshiko Mori are interested in sensory fabrics and "extreme textile," we can appreciate how far the legacy of Albers has extended.[30]

Cloth has gained acceptance in architecture. In particular, curtains, once relegated to interior décor, have come out into the open, becoming central to the architectural redefinition of boundary and envelope.[31] We can see this activated in particular in the work of Petra Blaisse and her studio Inside Outside, which was responsible for designing curtains for SANAA's Glass Pavilion at the Toledo Museum of Art, described earlier.[32] Composed of tissues and membranes, filaments and scrims, Blaisse's curtained universe is a moving space of fabric and matter that is activated by light. The reflective material of her curtains reminds us of the surface of the screen, itself a material that is acted upon and activated in luminous ways. In a way, then, Blaisse's screen-curtains return us not only to Anni Albers but also to Loïe Fuller's dance of veils as it transformed into the electric fabric of cinema. In their textural ability to convey the art of projection, the transfer between inside and outside, and the surface play of atmosphere and mood, these curtains join with film's own moving space of luminous theatricality and projection.

Envelopes of Surface Materiality.

As architecture rethinks the distinctions between structure and ornament, function and décor, form and façade, the surface no longer has the status of decorative element but becomes an entity in itself. In contemporary times, surface turns into actual architecture. In construction, it exerts great seduction as a material site of inventive fabrication. As David Leatherbarrow and Mohsen Mostafavi put it in their book *Surface Architecture,* "Once the skin of the building became independent of its structure, it could just as well hang like a curtain or clothing."[33] Going far beyond the notion of a "curtain wall," the potential elasticity of the skin of a building has become the focus of an expanded architectural experimentation of texture. The envelope is dwelt on as a tactile fabric, and, as Farshid Moussavi and Michael Kubo show in *The Function of Ornament*, the surface becomes "weighted, deep, differentiated, tartan, alternating, camouflaged, tonal, gradated, textured, branded, serial."[34] When worked on as an essential texture of visual fabrication, the surface is treated as a pliable fabric of communication.

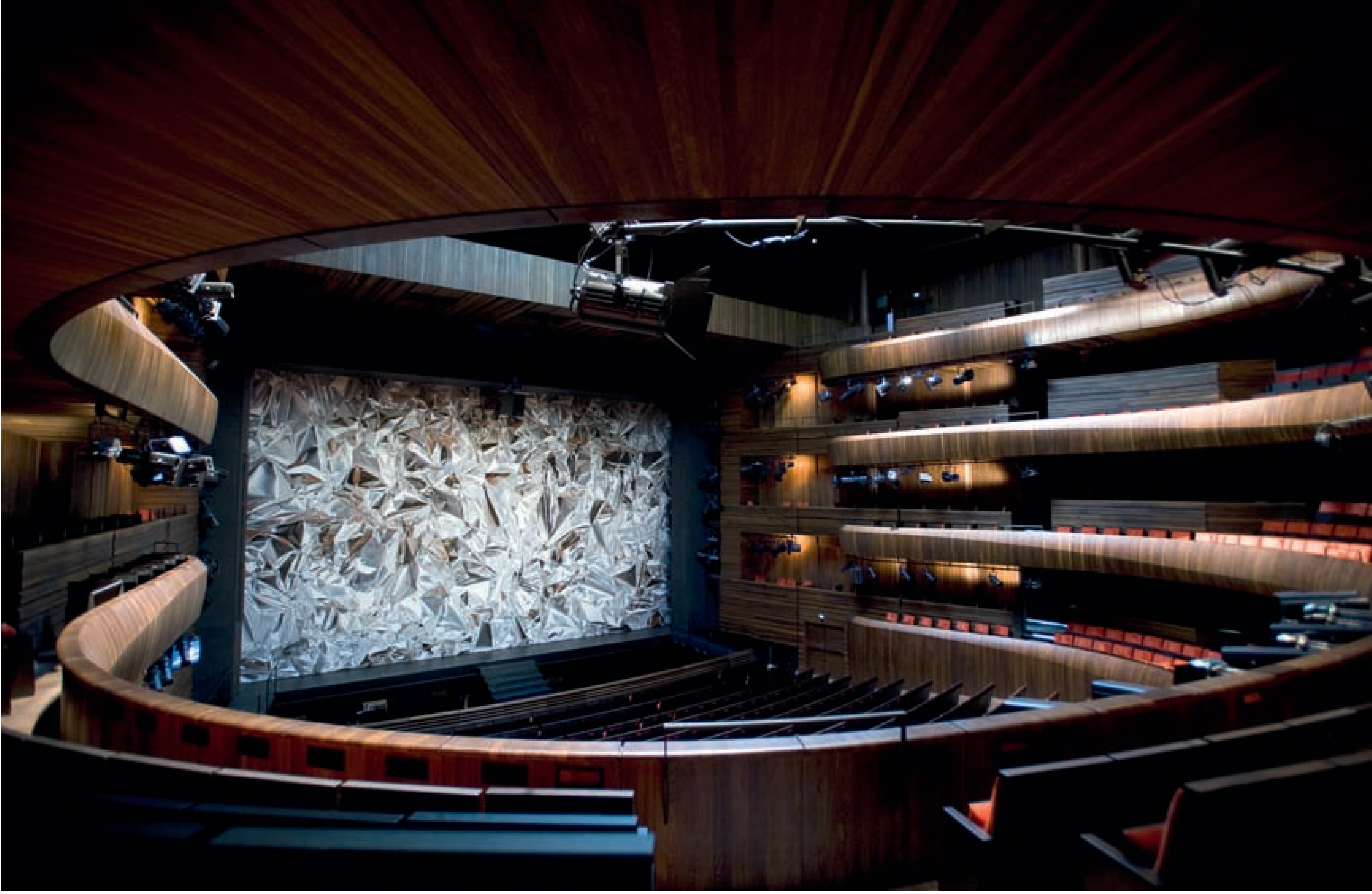
In dressing the surface in this way, architecture joins the conceptual work of tailoring and recalls the refashioning of materiality that we have observed in visual art. This new "superficiality" is a fundamental issue for architecture, for, in its function as cloth, the surface is a fabric that mediates important material relations. With the aid of digital design, as architectural historian Antoine Picon argues, we not only see an emphasis on surface but also a mediatic refashioning, because, as exemplarily expressed in the work of Herzog & de Meuron, the reworking of ornament and envelope is not just a redressing of materials.[35] This is a matter of form that can affect structure. When the shift to the digital becomes a field of relations, engaging a flexibility that empowers the body, as the new-media scholar Mark Hansen proposes, it can constitute a defining material cultural shift of our time, and this is bound to affect the design of architecture.[36]

The surface, in my view, is poised to be at the center of this process of rematerialization insofar as it is constituted, by its very nature, as an architectural partition. The surface is a form of dwelling that engages mediation between subjects and with objects, and in this sense, it can become a site of screening and projection. As in visual art, in architecture the material of surface becomes the site of expression of a new materiality as the surface is texturally reconfigured to hold different forms of material relation and convey their transformation. A material manifestation of the negotiation of architectural space, surface has not only become structure but can restructure our sense of contact to the environment. Like a new form of skin, a surface condition can activate new relations, in the sense of different forms of relatedness. In its function as cloth, the architectural surface can also mediate permeability between inside and outside. As the architectural curtain reworks interior and exterior, inner and outer space, it does so not only physically but also imaginatively. This process can lead to an incorporation of emotion into the landscape of surface interaction. After all, a surface condition creates sensitivity to the skin of things, and this kind of sensory interaction includes atmosphere and mood. In some way, then, the permeable envelope of the surface can create an expansion of the sensorium and a renewed access to the life of interiority as well as extend the reach of affect. In all these ways, this pervasive surface condition signals a substantial refashioning of materiality. Here, in surface tension, we can sense a profound cultural transformation as modes of surface encounters and connectivity take place in this theater of surface.

Screens: The Theater of Surface.

As the surface has acquired its own theatricality and performativity, it is not surprising that it would return to the stage in more luminous forms to refashion theatrical space. Think of Alice Tully Hall in New York's Lincoln Center for the Performing Arts, as refurbished by Diller Scofidio + Renfro. Curtained with a thin veneer of wood, the interior walls of the auditorium are as light as curtains and become as luminous as screens. As light transpires from behind the thin layer of their material surface, it creates atmosphere and mood throughout the auditorium. The pinkish light emerges through the surface of the walls, like perspiration through skin, giving the impression that the walls are blushing. In such a way, the surface shows its tangible potential to become theatrically atmospheric.

When light is filtered outward in this way, it creates a textural surface that takes on several performative qualities. Activated by atmospheric translucency, wall, curtain, and screen take on similar characteristics, becoming conflated spaces of performance. A particularly effective example of this transfer on the surface can be found in *MetaFoil* (2008), the stage curtain designed by the artist Pae White for the auditorium of the Oslo Opera



House. When seen against the dark, timbered walls of the auditorium, designed by the Norwegian architectural firm Snøhetta, this curtain, composed in different shades of gray, changes fantastically. Seen and touched up close, the fabric is flat. But when activated by the light in the auditorium, and perceived from a spectatorial position, the bidimensional plane of the textile is transformed into a plastic, three-dimensional material. The effect is made possible by a digital twist to traditional forms of weaving: White worked with digital images of aluminum foil and transferred them to a computer-driven loom. The resulting metallic fabric has the texture of tapestry, and this "feel" of the fabric becomes enhanced by luminous effects. The stage curtain creates an actual foil when lit, offering the illusion of depth and the sensation of volume. Shifts of scale and pattern appear on the reflective surface, which ends up projecting shades of plasticity and tones of movement.

When one sits in the audience of this theater and looks straight ahead at this illuminated geometry, there can be no doubt that the curtain is a screen. White's stage curtain,

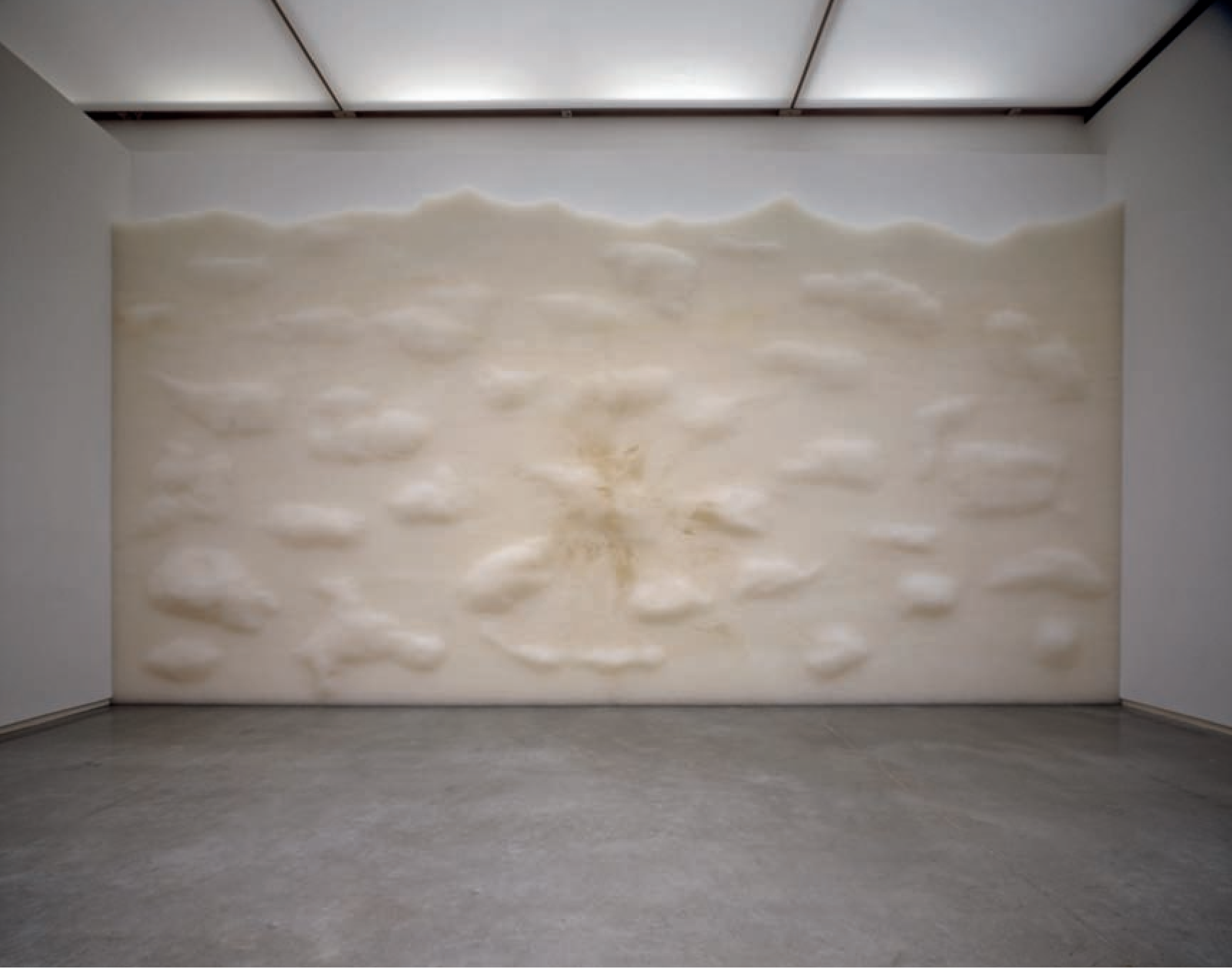
4.11. Pae White, *MetaFoil*, 2008. Cotton, wool, polyester, and Trevira, 35 ft. 11$^7/_8$ in. × 94 ft. 11$^3/_4$ in. Stage curtain for the Oslo Opera House theater. Photo: Erik Berg. Courtesy of the artist, the Norwegian National Opera and Ballet, Public Art Norway, and neugerriemschneider, Berlin.

in fact, not only looks like a screen but acts like one. Represented here is one of the most fundamental aspects of cinema: the fabric quality of the screen. This stage curtain calls attention to the textile ability exhibited by the filmic screen and makes us reflect further on its textural potentiality. In a way, it shows how film can act like a curtain, or even like a vertical carpet, as Philippe-Alain Michaud, speaking of carpets and cinema, aptly proposes.[37] Indeed, film is a form of tapestry. But its tapestry work extends further than the vision of carpets because it goes beyond figuration, narrative assemblage, and textual weave. The textural work of the moving image is not only figurative or textual, for it begins with, and on, the white surface of the screen. It is, in its most basic form, a matter of fabric.

As in Pae White's stage curtain, the cinematic screen is a luminous, reflective surface that refracts not only light but motion. Its reflective capacity extends to shifts in size and scale. This is a textured, volumetric space that, when luminously activated, can also create an illusion of depth. The flatness of textile is defied and transformed not only into depth of field but also into volume, as various planes and shifting shapes appear on its surface. On the screen, the surface is given body. It becomes a form of sculptural, three-dimensional space in which bodies of light can haptically materialize in motion. In this sense, there is a fundamentally ornamental structure in filmic space. This is a place of textural moving forms, where surfaces that are radiantly activated turn into architectures of material opacity and plastic materiality. In film, as environments and atmospheres are projected on a surface, the surface itself becomes an environment. The moving image is, ultimately, a movement of surfaces. This is not surprising, for the meaning of projection is rooted in something cast on surface. And this includes the spectators, for on the fabric of the screen, it is us who experience an actual "projection" in this movement of surfaces.

Landscapes of Pliable Matter.

Whether displayed on Pae White's curtain-screen or on the film screen, the surface is neither flat nor two-dimensional but—against the grain of geometry—conveys volumes of cultural motion and aesthetic plasticity. In order to theorize this dimensional surface movement, it has been important to thread it through different material expressions. To this end, I close with another surface encounter in the visual arts, as offered by the elegant art of Tara Donovan. This artist starts with everyday objects—plastic cups, straws, Scotch tape, pencils, pins, toothpicks—obsessively arranging them in seemingly infinite series to make large-scale installations. The walls or floors of the installations become landscapes populated by these forms, which, unfolding in apparent replication, are perceived as both organic and inorganic. Donovan's material surfaces evoke a vast range of topographies, from the scientific exploration of inner forms to the aerial mapping of cityscapes. Her pliant, latticed matrixes extend from geologic to biologic to nano scales, as if capturing the volume of their generative processes. Transporting us from exterior to interior geography, they cover the range of our cellular life.



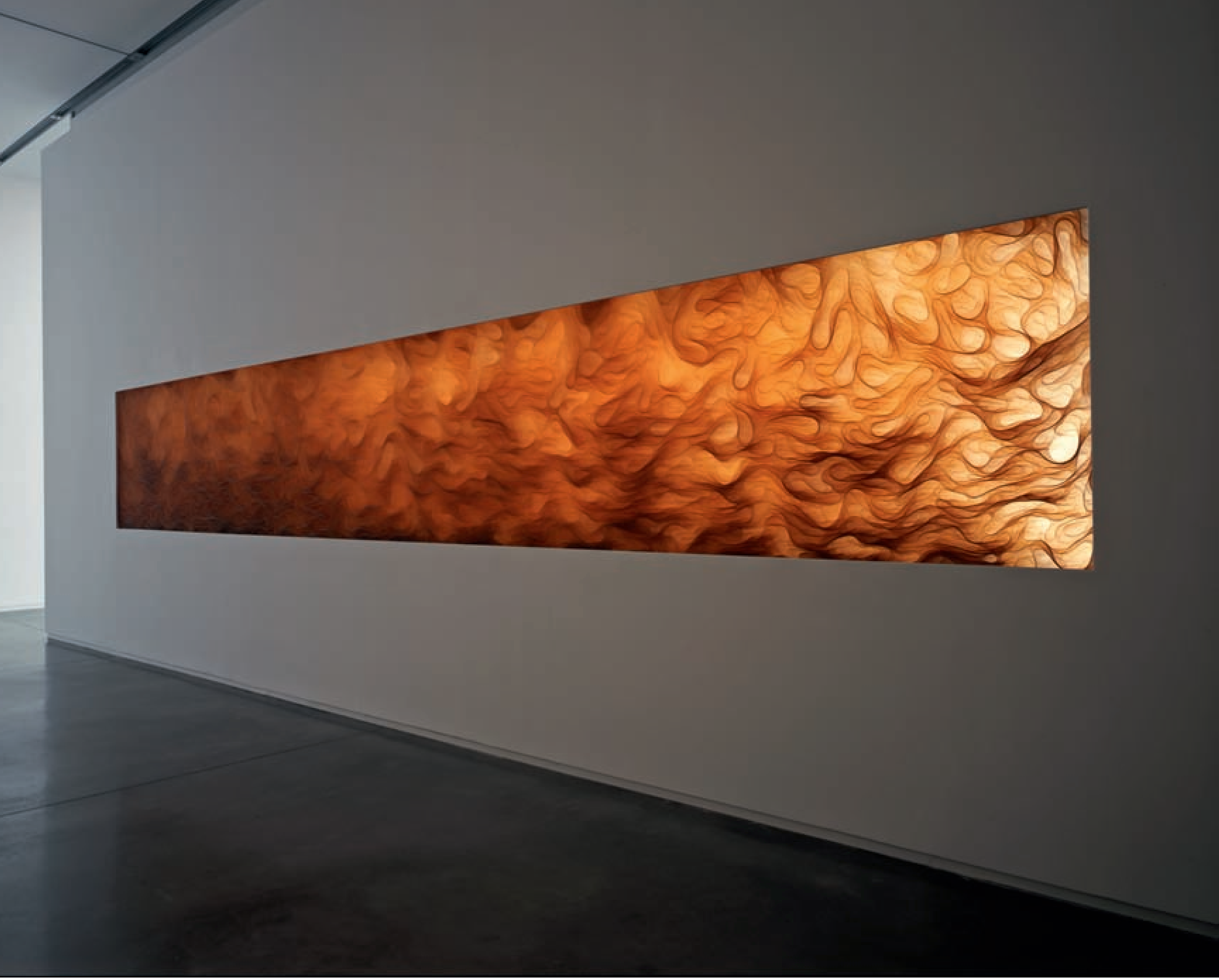
4.12. Tara Donovan, *Haze*, 2005. Installation view, *Tara Donovan,* Institute of Contemporary Art, Boston, October 10, 2008–January 4, 2009. Translucent plastic drinking straws, dimensions variable. Photo: Dennis Cowley. © Tara Donovan. Courtesy of Pace Gallery, New York.

This plastic surface effect is enhanced by the artist's frequent use of translucent materials: Elmer's glue, in *Strata* (2000–2001); Scotch tape, in *Nebulous* (2002); monofilament line, in *Lure* (2004). Her more recent use of materials such as Mylar and polyester film further enhances the capacity of the surfaces to absorb, reflect, refract, and diffuse light. *Untitled* (*Mylar Tape*), from 2007, for example, has the three-dimensional sense of a shimmering wallpaper bas-relief that, in a play of surface displacement between wall and ceiling, becomes the decorative form of a starry constellation. The effect is of an opaque absorption in luminosity that ambiguously shifts. Haze is how it can be described, as in the title of one of Donovan's atmospheric installations. In *Haze* (2005), thousands of translucent plastic drinking straws are irregularly piled onto one another, their original, ordinary form transformed as they converge into a vertical plane and are morphed into an abstract, translucent, volumetric surface. Seductive to the touch, this minimally constructed, elegantly textured plane becomes a wall of filtered, reflected light—a screen of surface materiality.

Here we sense a reinterpretation of earlier luminous spatial works, as we do in Tony Feher's exhibition *Next On Line* (2011), in which clear vinyl tubes filled with colored water and hung from walls or ceilings transform themselves and the space into luminous arabesque fabrics. As in Feher's installations, the sensation of space Donovan devises strongly recalls the experience of being in the light spaces Robert Irwin has created since the 1960s, with which we opened our investigation of surface. But it is as if Irwin's landscape is subjected here to another phenomenological transformation, and a different range of experiential phenomena. This is Irwin filtered through the morphology of the digital age. The translucent surfaces Donovan activates respond to the technological remapping of surfaces in our era, a time in which, as we have argued, surface is being fundamentally redefined. As art historian David Joselit puts it, "For artists steeped in an electronic image world . . . the 'beyond' is articulated as a 'beside.' . . . There is an implosion of space within the surface itself, where information flows are internally segmented or regulated."[38] In a way, Donovan's form of abstraction responds to this transformation of surface into network. This is a cellular cartography, which indeed exhibits the material of electronic, molecular, neural, or even viral networks. But her landscape is not constituted as a "beside," and this surface does not do away with the articulation of a space between inside and outside; rather it redefines its borders through different forms of connectivity.

With respect to this redefinition of sites, the digital space represented by Donovan is, in fact, constituted as a connective architecture. The superficial materiality exhibited by this visual artist resonates most closely with contemporary architectural experimentation, which is itself in dialogue with scientific and technological languages and deeply fascinated by their matrixes. One can read Donovan's opaque translucency in the light of such field relations and at the same time notice in her work a particular fashion of digital formalism that is also manifested in architecture. In fact, as we have noted, following an interest in Gilles Deleuze's dynamic, unfolding, continuous, and multiple universe, architectural design has pursued a formal research that strives to render the fluid form of this materiality. Deleuze's pliant conception of the fold is particularly consonant with the dynamic systems put in place by contemporary technological and scientific developments, and it follows that the architectural surface has embraced this envelope, hosting a field of forces in motion. As we approach the constitutive shape of Donovan's universe in light of this work, we can see the connective thread come to the surface. The infinite, folding curves of her superficial universe appear very close in shape to those produced today by digital architectural design, which they strongly resemble, even in physical appearance. Donovan's reworking of the surface is closely aligned with the outcome of digital architecture: it shares not only its shapes but, what is more important, its fundamental interest in materials, not as things per se but as a way of producing materiality. In Donovan's universe, there is not only a representation of digital universes but also a manifestation of how the digital can reinvent a surface condition that is a form of materiality.

This particular form of digitally inflected design is invested in redefining the folds of space, which include the borders of connectivity between interior and exterior as they are manifested on the surface. Donovan reworks this space "in between," as is evident in one of her most accomplished installations, *Untitled*, which opened at the Institute of Contemporary Art in Boston in 2008 and creates a dialogue with the architecture of the building, designed again by Diller Scofidio + Renfro. A long rectangular aperture is cut into the wall that faces the large glass window-façade of the museum, which opens onto a spectacular sea view. Inside this aperture, which can be seen from both sides, there are infinite folds composed of thousands of sheets of polyester film, which together create a thick stratum of translucent material. The effect is reminiscent of light filtered through colored stained glass in Gothic architecture, and it is suggestive of how this may be an early example of what makes projection possible. With Donovan's aperture, we face an elaborate, kaleidoscopic universe of opaque material luminosity. This aperture is not a window but a screen. A material of display, it does not simply refract the light but fully screens it. As the illuminated rectangular shape of the display case refashions the luminous geometry of the screen, it also reminds us of its exhibitionary fabric. This screen is a medium that acts as a refracting canvas and a textured wallpaper. Shaped like a dimensional painting of light, this is an absorbing panoramic architecture. A digital reinterpretation of the visual architecture that generated the medium of cinema, this work is also time-based. Depending on the time of the day or the darkness of the night, the featured view changes, and we experience it differently. This folding surface, which rests between interior and exterior, is sensitive to the extent of time, its infinite folds, and the effects of weathering. Not exactly a window or a canvas, and yet with the properties of both, this is a fabric of projection. Such work defies flatness and puts the surface into movement, as if it were remastering an actual process of screening. Hence, in the folds of this fabric, a reinvention of materiality takes place as the environmental geography of screen surfaces and their moving form of projection are refashioned in the shape of mediatic connections.



4.13. Tara Donovan, *Untitled,* 2008. Installation view, *Tara Donovan,* Institute of Contemporary Art, Boston, October 10, 2008–January 4, 2009. Polyester film, dimensions variable. Photo: Dennis Cowley. © Tara Donovan. Courtesy of Pace Gallery, New York.

Tensile Surfaces, Screen Fabrics.

Whether the material is canvas, wall, or screen, surface tension has emerged as a central condition of contemporary visual art and architecture, signaling a refashioning of materiality and a reinscription of textural movement on our cultural screens. As we have threaded together material relations on the surface, we have observed a process of conflation between canvas, wall, and screen in renewed forms of projection. The surface of the medium is concretely turned into a membrane and substantially revitalized in stretchable, moving forms. No longer an ephemeral or marginal part of the work, the surface is pushed to the limit of its potentiality to become the actual core and structure of the work. In most of the works considered here, a reinterpretation of ornament and texture engages a renewed form of tactility in elegant visual ways. In an aesthetic of minimal simplicity, attention to material defines a surface condition that is an affirmation of materiality intended in the largest sense. As textural matter builds a dense plane of perceptual intersections between inside and outside, a thick, layered space of interactions between subject and object, interior and exterior, emerges in time. As pliable material, sensitive to environmental mutation and mobile subjectivity, this pliant surface shows itself capable of holding the folds of time and the inner structure of temporality. Insofar as it is a physical skin, it can also express the sensorium of affects, the sensations of mood, and the sensuality of atmosphere. It is in this sense that surface can be read as an architecture. Not only is it constituted as a space in itself; it is a maker of space. Furthermore, the surface has the character of architecture in the crucial sense that it is not flat. This surface is acted on, plastically activated, and sculpted. It is carefully dwelt on, articulated in planes that are mutable and fabricated as transformative fabric. Densely built up in this way, it is constructed as deeply tensile, in the sense that it also a landscape of projective motion and connectivity. Such a surface, far from being superficial, is indeed a sizable, moving entity: it is a space of real dimension, a site of intimacy that can, in turn, be inhabited. Which is to say, it is a real screen.

Layers and More Layers: Immersive Environments.

In the end, please refold. Rewind back to the beginning, and fast-forward to 2010. The space of the Dia Center for the Arts in New York that was home to Robert Irwin's 1998 installation is by now closed. But the mode of this installation lives on as a mnemonic canvas in contemporary works that activate the movement of surface and refashion translucent minimalism in surface intimacy. Its way of refashioning the fabric of the screen also returns as an architecture, reinvented with a mediatic twist in the new media works shown in the same Chelsea art district.

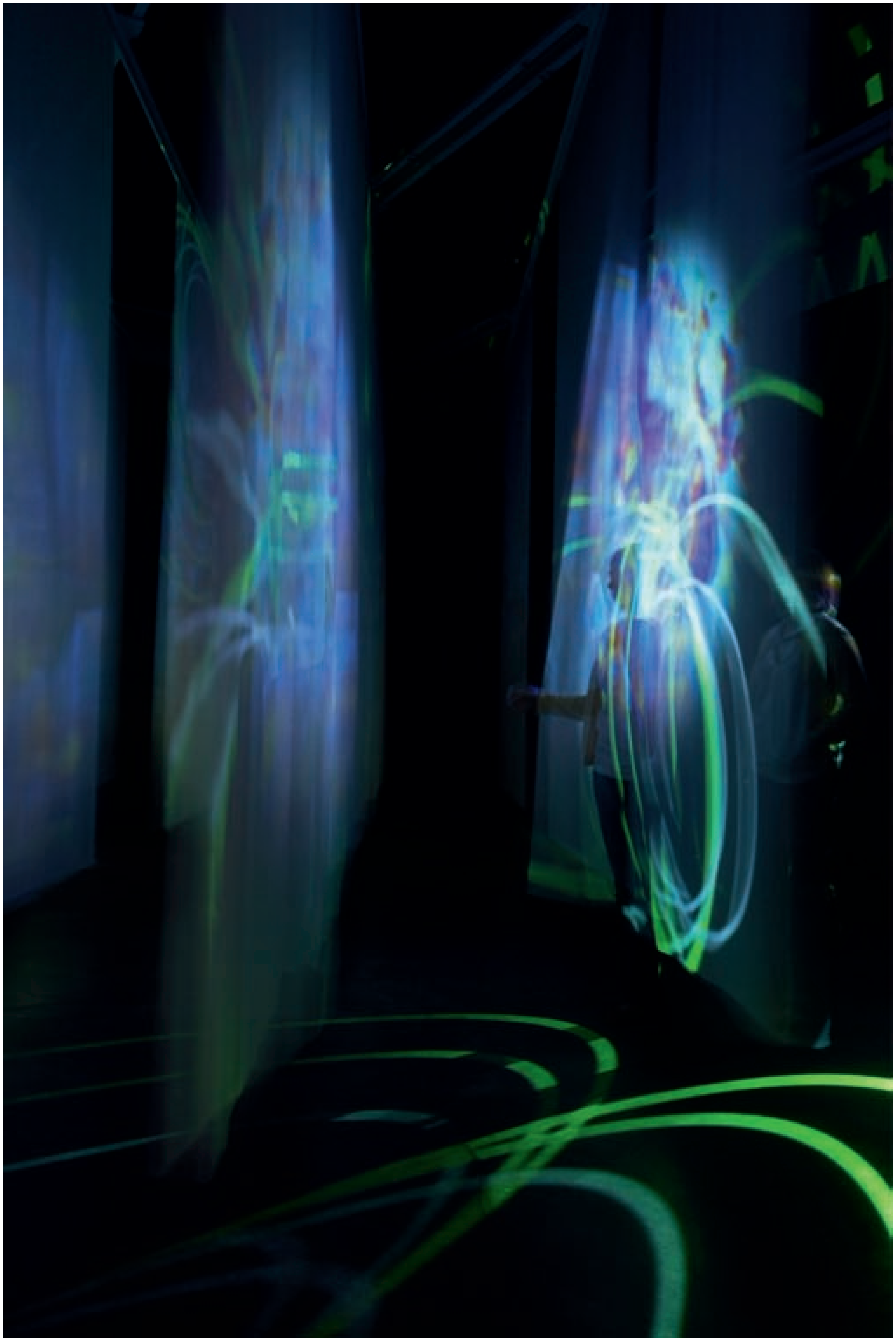
Think of *Layers Mama Layers*, the 2010 installation by Pipilotti Rist, as a case in point that provides a bookend to this discourse.[39] Here, the space of the gallery is redefined by a series of cascading "sheets" that hang down from the ceiling, made of diaphanous fabric.

The fabric is as thinly transparent as a veil, and, like a curtain, it reflects and absorbs light. This translucent gray fabric creates a layered atmosphere for the site and becomes the canvas for multiple projections. On two sides of the walls are video projectors that feed images, respectively, of a pastoral landscape dotted with sheep and an abstract landscape of luminous animations. The images appear on the fabric, which, effectively, becomes a screen.

Rist's installation makes palpable how the fabric of the screen has endured but at the same time changed geometry. No longer held down by a frame or to a frame, this screen is definitively not a window. Or rather it is no longer a singular window. It incorporates the changes of the digital age in the form of screening, a process that also involves multiplied and multiplying windows. More specifically, it renders the ever-present environmental screen-effect within which we now live. We no longer face or confront a screen only frontally but are rather immersed in an environment of screens. We move within a continuous world of projections that extend from the exterior walls of the architectures of our cities all the way to our homes and offices, and to the screen extensions constantly attached to the palms of our hands. On these portable screens tactility is rekindled, as touch is digitally reinscribed on pads. Haptically experienced as a texture, and even as a membrane, the fabric of the screen has become a canvas of refashioned materiality, while screen surface extends to an entire screen environment that itself becomes experienced as a surrounding membrane.

Rist's installation is interesting for the way that it architects a fluid, haptic world of surround screens in which one can experience both similarity to and difference from the luminous screen space created by Robert Irwin. The changes that have occurred in between these two moments in the very architecture of screening are reflected in the way visitors experience this installation. As a visitor to *Layers Mama Layers*, one becomes an integral part of a pervasive screen environment in which it is no longer preferable or even possible to be positioned in front of the work. As spectators experience projection by entering into layers of scrims, their own figures are reflected and projected back into the work. The corporeal presence of the viewers in the midst of these projections thus ends up itself screened through the veils of the installation. With the complete collapse of frontality and distance also comes a less reverent and more interactive relationship to the work. As one walks into the layers of hanging scrims, one can not only move freely through and pause within the space but also play with the scrims, using one's own screen to interact with the other screen layers. Visitors appear encouraged by the nature of the work to tweet, text, or phone a friend to feed their impressions, to snap a photo or make a quick video to send into virtual space. The installation not only incorporates the visitor but integrates a relational screen response in its very flow.

Layers Mama Layers rests on the phenomenon of screen multiplication and expansion in which we live, and it does so in interesting, conceptual ways that are seductively provocative. However, it shows an excessive degree of comfort with total screen immersion, a



4.14. Pipilotti Rist, *Layers Mama Layers,* 2010. Four projections (two moving, two fixed) on curtains, two moving mirrors, sound; dimensions variable. Courtesy of the artist and Luhring Augustine, New York.

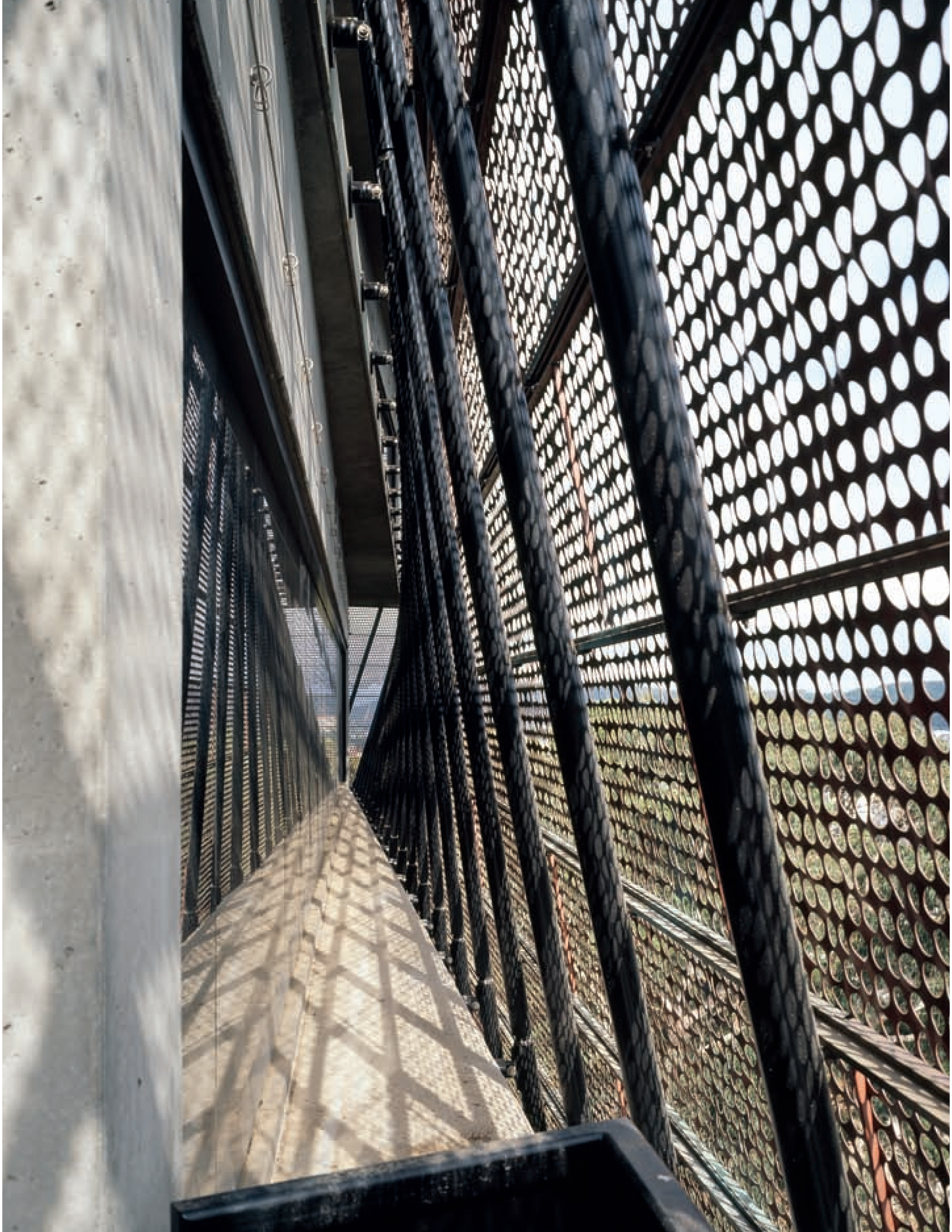
problematic issue that is presented lightly and not really called into question. The sound of the installation reinforces this impression: ambient music creates a rhythm that compounds the effect of the ambient visuals. Counting sheep is no longer a way to put you to sleep. It is rather your computer that is asleep here. It's like endlessly staring at the screen saver with Pandora on a sonorous roll.

The wallpaper on your screen, or rather the wallpaper that is your screen, has become an extensive, extended environment. It is not by chance that this work by Pipilotti Rist appears in the era of such films as *Avatar* (2009), James Cameron's own response to, and recreation of, immersive environments. The installation renders an effect of total immersion that is similar to the one the Imax screen strives to achieve. Its plastic form is not far removed from the dimensionality of this screen. It resonates with the coterminous insistence on immersive dimensions and the return to the technique of 3D, which literally try to explode the frame of the filmic screen inward and outward to make its visual aspect into a surrounding space, equal to surround sound. In the immensely popular *Put Your Body Out* (2008–2009), Rist's multimedia installation set in the atrium of the Museum of Modern Art in New York, one senses a similar desire to be fully incorporated in this surface environment.

The question here is the degree of difference—as well as the connection—between absorption and immersion.[40] While the form of "superficial" absorption that I have theorized in both digital and nondigital work engages a projective relation of transformative becoming between subject and object, immersion involves a more pleasing, attractive engagement that, in its focus on extending sensory pleasures, is not as invested in destabilizing the subject's position or its becoming. One form, however, does not exclude the other, for absorption is itself a form of surface pleasure, and immersion involves criticality, however differently configured. And, as we have shown, there can be absorbent effects of immersive screening. In this sense, *Layers Mama Layers* is interesting for our purposes, for it exposes the virtual intimacy that is created with the digital screen as one holds this screen close to oneself in "touching" interaction. Here, the transformative web of relations that the material of surface can hold in the digital age is conceptually palpable in seductive ways.

As is the case with Tara Donovan's attractive proliferating plasticity, which is a distinct product of the digital era, or with Pae White's digital screen-curtain, Rist's form of screening also suggests we should think further about the process of rematerialization that the digital can convey, including the forms of relatedness it can afford us and the public intimacy that results from a refashioned relational screening process. As one wanders through the layers of these scrim-curtains, this digital situation reminds us that there are not only interruptions to but also continuities with the complex dynamics that we have seen developed on the fabric of the filmic screen.

In fact, at some level, the sculptural fabric of these works renders effects of virtual materiality to which the filmic canvas was not alien. It, too, was able to function like a curtain that moves in the wind. And now the screen has become an actual curtain. It is so light that when you move through it, it moves too, as it moves you. You may no longer feel trepidation at touching this screen-curtain, or reverent amazement in traversing its space, for by now you are quite used to this haptic activity of spectating. This scrim has the familiarity of a mnemonic canvas. As you move through the layers of its fabric, you are reminded how, at the origin of the medium, cinema too hung on a veiled surface. Film required a sheet of cloth hanging on a wall to make its own curtained yet open space of traversal. And so the textured materiality of screen space persists, reinvented through the layers of the digital, reimprinted on the surface like a trace of memory, or a stain in its fabric.



5

Depth of Surface, Screen Fabrics

Stains, Coatings, and "Films"

As architects increasingly turn the façades of their buildings into screens, making them into translucent surfaces as permeable and layered as skins, and artists reinvent the art of projection, we visual theorists can contribute concrete reflection to these intersecting architectures if we think further of our own reflective surface: the projective mode and visual plasticity, the sartorial texture and opaque transparency—that is, the luminous material transference—that is our medium.

My aim here is to continue to reflect on this issue, further highlighting the diverse and complex history of screen surfaces and their fundamental hybridity. In many ways, this book has set out to offer an alternative genealogy of the medium of film, connecting its luminous existence and forms of siting to the transformations that occur on the surface and on-site in other forms of expression, especially in art and architecture. A crucial part of this process involves locating the emergence and fabrication of the screen in uncommon places. Thus we have gone in search of screens in places where one would not think of finding them and in forms that are hybrid or conflated. This journey involves tracing commonalities between the screen as a surface activated by light and the types of material support of the image that can be found in art, in the form of canvas or other fabrics, and in architecture, in the form of wall or other fabrications.

Remapping a genealogy of screens as material forms of projection also involves looking for screens before screens, and for screens after screens. I am interested in constructing an archaeology of the screen by tracing its emergence in diverse art forms and cultural spaces both coterminous with and preceding the invention of film.[1] I am also invested in thinking of cinema after cinema, and in reimagining the function of the screen surface in new mediatic

5.1. Herzog & de Meuron, de Young Museum, San Francisco, 2005. Photo: Ronald Halbe.

forms that may reinvent the potential of cinema's history and its architecture of projection. Chapter 6 will address this archaeology of screens and analyze the current relocation of the filmic screen in the museum, traveling from postcinematic times back to the art of projection that lies at the origin of the medium. In the meantime, the present chapter will lay the ground for this future archaeology of media, advancing the theoretical exploration of the hybrid, luminous surface of the screen that I proposed in the first part of the book, by connecting surface to texture and weave, and have explored further in the chapters of this section, devoted to screens of light.

In addressing the reconfiguration of the screen in relation to the transformation of other visual planes of imaging, such as the canvas and the architectural façade, I have been reflecting on the surface as location and mediation, as a form of siting and a space for the materiality of media. We have traced this phenomenon of "becoming screen" as well as several dimensions of surface tension that come into play when forms of siting and material support are connected and even conflated in art, architecture, film, and new media. The process of this tensile theorization of mediatic relations has unveiled the fact that the surface is not superficial but is a substantial plane of relational transformation that has texture and depth. In continuing this exploration of surface tension, I want to think further about the question of depth, extending our premise that the visual text is fundamentally textural. Our object is fashioned of layers and tissues and contains strata, which are also sediments and deposits. In the fabrics of the visual there are imprints and traces, and thus a visual text is also textural for the ways in which it can show the patterns of temporality and history, in the form of a coating, a "film," or a stain. I want to show here that a visual text can even *wear* its own history, inscribed as a coating on its textural surface. I engage the relationship between this "wearing" and a "wearing out" of surfaces as a way of addressing the central question of this book: how to refashion materiality in our contemporary times.

How is materiality fashioned in and by media? In the surface tension of media we can sense that this surface is pliant, coated, and stained, and that this reflects the ways the projected surface holds a mark of materiality. Focusing on the surface of the screen as a hybrid material, we can perceive that as it renders and accrues the discontinuity of time, the surface gives us back not only the experience of temporality but of subjectivity, and that such a space of experience is a foundation of the materiality of media. This surface-partition enables us to partake in communal forms of dwelling in the material world. To advance this theoretical position, this chapter thus explores the tensile, striated layers of screen surface and the thickness of surface through the observation of phenomena of projection and intermediation. In doing so it provides a theorization of the landscape of projection. In linking the sensation of time to the sensing of light, I want to show that the luminosity of the screen of projection is an important factor in the extended experience of (inner) duration and an expanded sense of spatialization, interiority, and subjectivity that is held and mediated on the surface. Finally, speaking of the space of projected light, I intend to connect the luminous screen surface to the manifestation of light itself as an extended atmospheric phenomenon, thereby reading the filmic screen as part of a larger environmental screen-surface: that form of "wearing" which is the "weathering" of time that becomes space in the projective tension of media.

Projected Surfaces: The Hybrid Genealogy of the Screen.

The mediatic conflation of the surfaces of canvas, wall, and screen that we have been observing is becoming magnified over time. It is amplified as the art of projection is revived in new screen-based art practices, and as we confront a proliferation and relocation of screens. But however current this phenomenon is, it holds folds of history and wears their material marks in its articulation. The hybridity and depth of surface we see today are also expressions of the hybrid, tensile, layered historicity that characterized the emergence of the screen and forged its experimental history. Compelling configurations of the screen's ability to activate multiple, material passages of temporality and spatiality, and to touch upon and communicate across different fields, are to be found in early film theory and experimental practice.

In order to perceive the hybrid historicity of the screen in surface tension, we can rewind all the way back to the poet Vachel Lindsay's *The Art of the Moving Picture*.[2] Written in 1915, this book offered one of the first full-fledged theoretical accounts of the medium of film, providing a fruitful way in which to frame the complex materiality of the screen. In outlining the emergence of the medium, the text exhibited the potential of film and showed the range of possibilities that might be actualized by the art of projection. At the onset of film history, Lindsay declared that "the Intimate Motion Picture is the world's new medium for studying . . . [the] moods of human creatures."[3] He recognized the capacity of the screen to cross over between interior and exterior worlds, and he located such capacity in the profound hybridity of this form. For Lindsay, the possibility of crossing worlds afforded by the art of the moving picture was inseparable from a motion across art forms. In pointing to the potential of the filmic screen, he described its material form as "sculpture-in-motion," "painting-in-motion," and "architecture-in-motion" and even considered the screen a form of "furniture-in-motion."[4] In emphasizing how the screen constitutes an architecture-in-motion, he called attention to its capacity to create and convey surfaces and textures. On the surface of the screen, Lindsay affirmed, "tones, textures, lines, and spaces take on a vitality almost like that of flesh and blood."[5]

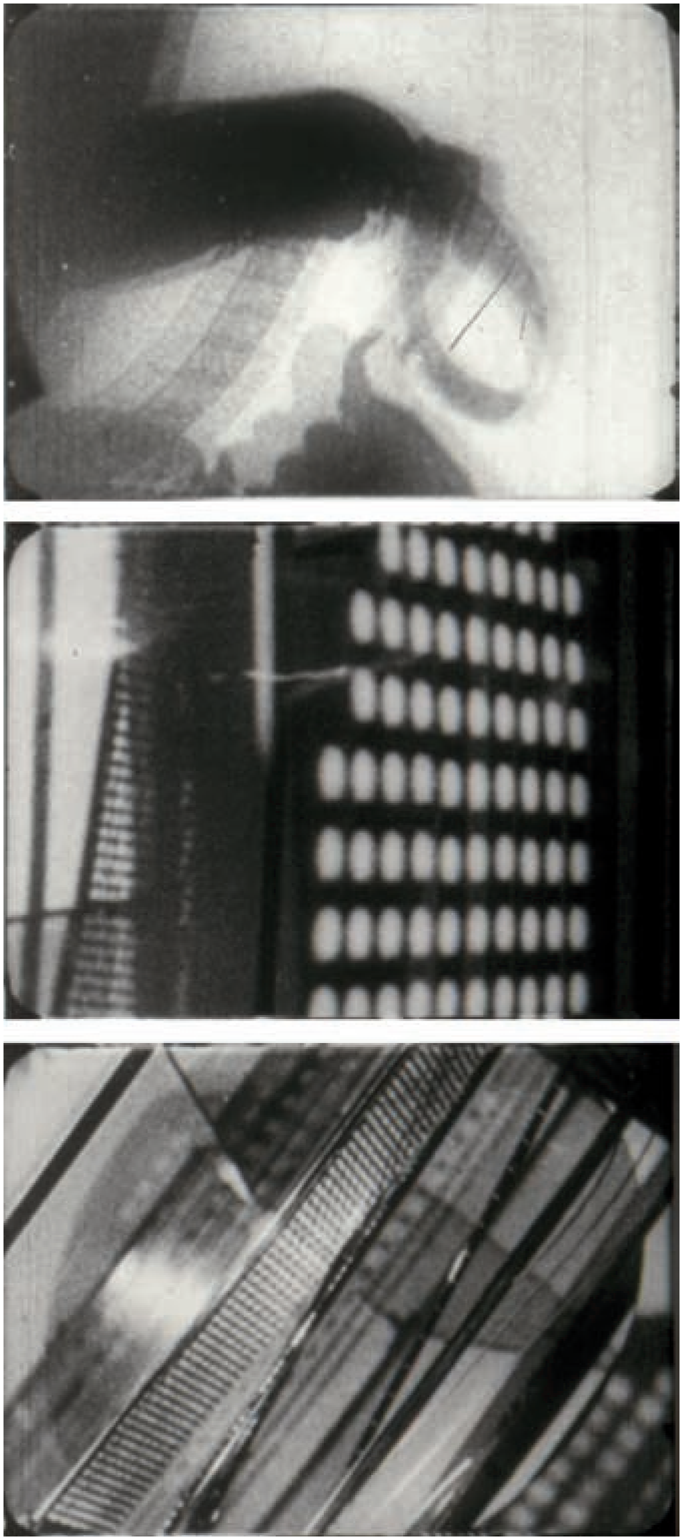
As we read Lindsay's book retrospectively, we become aware of the ways in which the emergence of the art of projection in film created worlds of possibility that we see actualized today in postcinematic times, through the extension and expansion of screen capacity. Lindsay maps out a genealogy of the screen in which the medium of film joins the fields of art and architecture, and in doing so he stresses the materiality of visual engagement and the existence of architectural movement in the art of projection. His book also shows that the film screen embodies texture, surface, and plasticity in movement. In all these ways, this work points ahead toward the future of the art of projection. Marked by a diverse and wide genealogy, the screen is not a medium-specific material but rather a space of crossovers, in which the visual and the spatial arts become connected in textural materiality and surface tension.

Poly-Cinema: From Pigment Painting to Light Projection.

A few years after Lindsay set forth his view of the motion picture, the tensile hybridity of the screen as a form of projection came to be theorized and, indeed, practiced in the work of László Moholy-Nagy. A transdisciplinary artist who pursued his ideas in mediums ranging from painting to photography to industrial design, Moholy-Nagy worked notably with light in different art forms and considered light a material connection between media. Rather than conceiving of photography and film as separate media, he investigated both as means to mobilize light forms. For this artist, light was an architecture. His kinetic sculpture *Light-Space Modulator*, which was made into a film in 1930 (*Ein Lichtspiel schwarz weiss grau*), brought this idea to the fore by exploring the very architecture of light in moving, projected form. Light is not only a space per se but something that can transform—*modulate*—sites. Far from being the object of optical dematerialization, here light takes shape in spatial modulation, as a tangible material of experimentation that involves projection.

The creative possibilities of the art of projection that emerged in his practice were developed as well in theoretical writing. In his book *Painting Photography Film*, published in 1925, Moholy-Nagy provides a way to map a genealogy for film in relation to photography as well as painting.[6] In this work, light becomes the connecting thread between these forms, insofar as it is recognized to be an essential material condition of viewing. Light is a sensitive and sensible material that appeared creatively in painting to activate vision in motion before it was acted upon chemically in the age of mechanical reproduction. The artist's own sequence of mediatic experiments on the different manifestations of light is conceptually articulated in this text, which initiates a number of theoretical crossovers. The passage from visual art to film becomes immediately identified in the book. After the introduction, a page appears that contains a single sentence, sculpted and framed on the page and bolded in thick black ink. This is a singular occurrence; it is not a chapter heading but rather a manifesto that condenses the argument of the book and shows the range of its inquiry. Moholy-Nagy tells us that he wants to connect together "Painting with Pigment to Light Displays Projected."[7] In the body of the book, he does so by theorizing luminosity across media and by texturally relating "the material pigment and the material light."[8]

This position is also articulated in Moholy-Nagy's 1936 essay "Light Architecture," in which he speaks about painting with light and about transforming the bidimensional surface into a plastic, luminous plane.[9] Here he extends the range of his inquiry from painting to film to architecture, affirming a desire to pursue a form of projection that would animate all of their surfaces. He theorizes the possibility of creating different textures with materials that would respond to projected light in such a way that the surfaces would change slowly and dissolve in an infinite number of carefully conceived details. As



5.2. László Moholy-Nagy, *Ein Lichtspiel schwarz weiss grau* (Lightplay Black White Gray), 1930. Black-and-white film, silent, 6 min. Film stills. Courtesy of Harvard Film Archive.

Moholy-Nagy relates painting to architecture and film in this way, he makes them into surfaces of movement and potential transformation. He does so by emphasizing the textural as a quality in these media that capture luminous spectrums and the subtle changes in light and darkness. This position reflects the artist's increasing interest in the materiality of vision, which includes the "tactile exercises" he developed early on when teaching at the Bauhaus.[10]

An important component of this discourse of luminous materialities involves a pioneering theorization of the screen and of the activity of projection. Rather than ignoring the screen or underplaying its function, Moholy-Nagy devotes significant conceptual thinking to its surface, which he envisages as an important site of experimentation. He recognizes the powerful presence of the screen as an actual surface and considers it a material in itself, an entity that should be looked at not only in relation to figuration. For him, the screen comes into play as a veritable material siting for the image. In this sense, as a space, the screen should not be taken as a given but rather acted upon creatively. In a chapter of *Painting Photography Film* significantly titled "Simultaneous or Poly-Cinema," Moholy-Nagy suggests that the screen could be configured in different forms and made into diverse planes and shapes:

> One can, for example, visualize the normal projection plane being divided by a simple adapter into different obliquely positioned planes and cambers, like a landscape of mountains and valleys. . . .
>
> Another suggestion for changing the projection screen might be: one in the shape of a segment of a sphere instead of the present rectangular one. . . . More than one film (perhaps two in the first trials) would be played on this projection screen; and they would not, indeed, be projected on to a fixed spot but would range continually from left to right or from right to left, up and down, down and up, etc. This process will enable us to present two or more events which start independently of one another but will later by calculation combine and present parallel and coinciding episodes.[11]

In Moholy-Nagy's work, through imaginative experimentation, the screen ends up being constructed spatially—in the form of a "landscape." Insofar as it is a landscape, such a screen has multiple planes and can offer different possibilities for vistas and viewpoints. Furthermore, in this view, the technological expansion of planes that is possible on screens signals an increased capacity "of our perceptual organs for simultaneous acoustical and optical activity."[12]

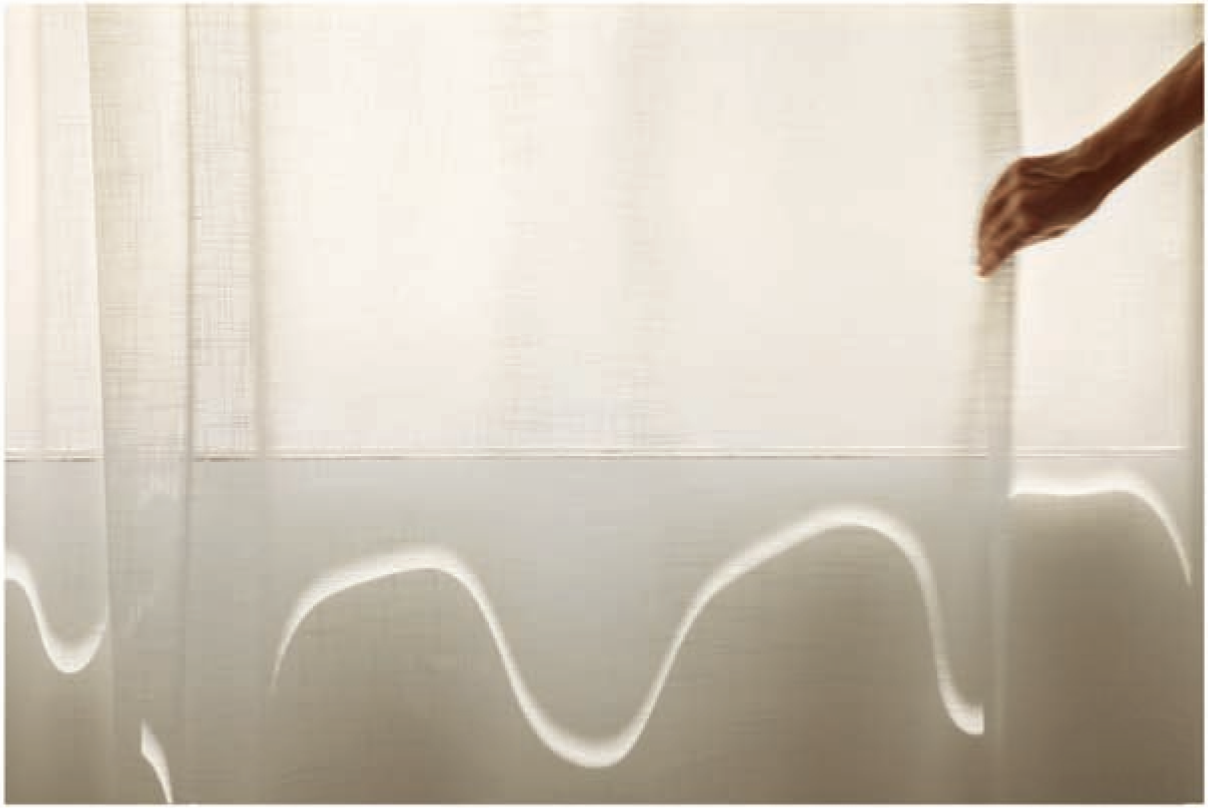
As Moholy-Nagy relates the screen to a modern landscape of simultaneity, he insists on the acoustical dimension. The polyphony of the filmic screen is related to the modern capacity to articulate an acoustical landscape made of different impressions of sounds. Such capacity is embodied in the metropolis, which is itself understood as a screen. For this artist, the surface of the screen becomes as interwoven as the simultaneous array of sounds made by the means of transport that mobilize the urban scene. In such a way, the screen takes on the textural condition of a multiform, moving soundscape. In this tonal sense, the landscape of Moholy Nagy's poly-cinema becomes, indeed, polyphonic.

Conceived as a polymorphic "-scape," the planes of this landscape-screen are subjected to inventive mobilization. Moholy-Nagy's screen can not only be architected in different forms and articulated in different shapes, it can also be split and multiplied. In his dynamic conception, the artist challenges the idea that there should be only one screen or a fixed geometry for its form, and champions instead multiple projections and magnification. His screen is a tensile surface. It is a membrane that can enable simultaneity, parallelism, and polyphonic combination of heterogeneous situations. He finds magnification particularly attractive, because "the large projection screen has the further advantage of representing a process of movement . . . from beginning to end," offering an enhanced perception of virtual motion, which he calls "movement in the second dimension."[13] There are multiple possibilities for this multiplication of movements on screens. The large projection screen enables the artist "to repeat a sequence of pictures simultaneously" and also to imagine ways of "projecting extra prints of the running film-strip on to the screen through projectors standing next to one another."[14]

Understood as a landscape, the surface of this polyphonic screen can activate not only a movement of forms but also of spectatorial positions. Moholy-Nagy pushes the conceptual experimentation of the screen in this sense, and articulates a notion of how to mobilize the actual process of film projection. He not only suggests forging screens of different shapes and geometries but also proposes combining them to create simultaneous projections of movement, in order to arrive at a different architecture of viewing. The screen is understood as a complex location, and by theorizing a screen that is a landscape-in-motion, Moholy-Nagy even conceives of the possibility of freeing it from the fixity of location, thus polyphonically imagining a mobile cinema.

Reflections on the Screen's Polyphonous Membrane.

In the avant-garde experiments and experimental theory of László Moholy-Nagy, we find many elements of connection with the experimental and "expanded cinema" practices of the 1960s, which themselves relate to some of the directions that today's media practices and artistic enterprises have taken with regard to the screen.[15] Although still lacking in sustained theorization as an entity, especially outside of figuration, the screen by now has come to inhabit our lives in multiple forms. The geometry of the screen has become not only ever-present but also multiform. The entrance of the digital has made it possible to articulate the potential of the screen to hold different planes, to host simultaneity, and to enhance combinations and connectivity. The language of the screen has turned into an actual material condition of our existence. In an articulated simultaneity, virtual movements are taking place on an environment of screen surfaces.



5.3. Uta Barth, . . . *and to draw a bright white line with light (Untitled 11.2)*, 2011. Inkjet prints face-mounted against matte acrylic, framed in painted aluminum frames; diptych, each panel: 37 1/2 × 55 3/4 in. (framed). Edition of 6; 2 APs. Courtesy of the artist; Tanya Bonakdar Gallery, New York; and 1301PE, Los Angeles.

The art gallery and the museum have also become sites of screening experiments that resonate with earlier avant-garde practices. Screen-based new media practices work with the potential of screening, exhibiting many elements of creativity by expanding the size of the screen and its capacity and by magnifying and multiplying the number of screens. Split screens, double or multiple projectors, and expanded relations between multiple screens are now fully in place. The act of screening has incorporated polyphonic potentials and different kinds of mobility.

Virtual movements that are forms of passage are furthermore pursued, and this also means less fixity in the conceptual configuration of the screen, which becomes the surface of a mediatic transformation. We can see this particular process poignantly materialized in the series of evocative photographs Uta Barth has titled . . . *and to draw a bright white line with light* (2011), in which light filters through drapes, effectively turning them into screens. “Exposed” here is the fabric of a luminous transport that transforms materials and connects different mediums of screening. A transformation of the material conditions of viewing takes place on the surface of projection. The screen becomes conceptually lighter and more tensile, and its texture changes to incorporate pliability, as is the case in the configuration of the various phenomena of the surface tension of media that we have considered, including the creation of “screen-membranes” and “curtain-scrims.”[16] In this sense, then, art

rejoins film as a place in which to reflect on the transformative architecture of screening, its stability and mobility.

To think of screening in this sense is also to recognize that there is a movement between art forms occurring on the surface of the screen. When Moholy-Nagy emphasized light as a way to texturally connect painting to photography, architecture, and film, he created experiments that find correspondence in contemporary experimentation with the surface of light as a material form of passage. This connective thread, which involves linking together the luminous material condition of viewing in painting, photography, architecture, and film, is very much alive. Transitive movements of the arts reside within luminous environments. In the ebb and flow of technological change, the art of projection has found new ways to hold our fascination in interarts forms. In the diversity of these expressive forms, the force of light persists, beyond medium specificity. The screen becomes the surface that connects and mediates between art forms.

Indeed, versions of Moholy-Nagy's interarts, mobile cinema of light have been installed in art galleries, actualizing the possibility of freeing projection from fixity. As viewers walk both in and through spaces of light that are moving images, this experimental notion of film, also championed by Vachel Lindsay, becomes an actual form of architecture-in-motion.[17] In this material site of screening in motion, the projected light holds ground, and makes space.

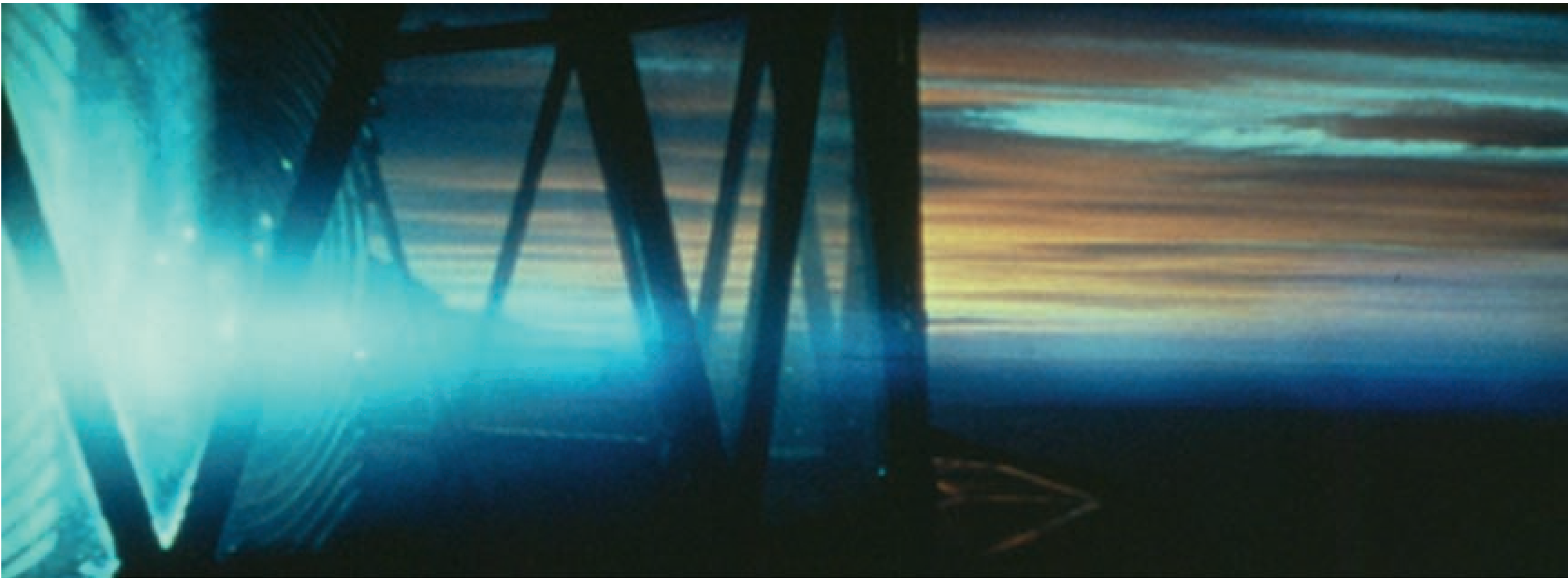
And we should not forget that the art of projection is also a matter of sculpture-in-motion. As light creates a permeable architecture of viewing, it also makes it solid. From the solid light films of Anthony McCall to the luminous installations of James Turrell all the way to the membrane-screens of Krzysztof Wodiczko, we have encountered a form of light so plastic that it is not only itself architected and sculpted but also able to create sculptural motion. In the viewing chambers traversed in this book, light "makes room" in many ways, forming a space for many kinds of projections to take place. Far from being responsible for dematerialization, the persistence of projection, then, persists in refashioning architectures of materiality.

Projections in Time.

The subtle, complex process of material siting exposed in the art of projection includes making room for time and history. A nonlinear sense of time and layers of temporal density emerge while traveling on the surface of media. We are engaged in observing a phantasmagoria of projection that is returning on our screens and taking place in forms of future archaeology that reinvent an archive. In articulating this phenomenon I have suggested that as the art of projection is revived, we are returned to the paradigmatic condition of projection and the superficial luminosity that forged the history of early modernity, now reinvented in the museum. The surface takes center stage in this process and comes to redefine the condition of modernity, as the stains and coatings of time themselves resurface on screens in multiple time frames. In fact, as exemplified in *Coney Island at Night*, early cinema's fascination with projected light already contained both the history of phantasmagoria and its future. Now, at the moment of film's obsolescence, the manifold times and spaces of cinema have come into place in renewed forms of phantasmagoric projection. In both mediatic and psychic terms, projection is a place that enables simultaneous movement backward and forward.

In theorizing projection in this way, and in exploring the stains of time that surface luminosity comprises, the discontinuous layers of temporality and the flow of subjectivity that projection embodies can themselves come to the surface. An important aspect of surface materiality emerges here regarding the experiential component that is contained and returned in projection. This is a layer of what constitutes the materiality of media: the depth of surface contains a depth of experience. The activity of sustained looking into a light space opens up many spaces of experience. Among them is the possibility of sensing the flux of time and of experiencing duration in the largest sense, as both an external and an internal phenomenon.

This is a fundamental condition of projection if, as I propose, we understand it as a landscape. After all, this form of spatial, atmospheric observation of light is, by the very nature of its subject, linked to time. When the observation of light and darkness is involved, in art as in architecture and cinema, the subject is engaged in reading an aspect of temporality as it occurs in the presence of an actual landscape. If we think of it architecturally, the space



between darkness and light, in which cinema theatrically dwells, is essentially a transitional space of unfolding temporal shifts. Such a space of projection can return us to the most fundamental passage of time, which is basically a passage of light. In such a way, projection also returns us to the environment, and to a sensing of place. For, in the end, light is an atmospheric condition. It is a form of being in the environment, of weathering time.

5.4. Tacita Dean, *Disappearance at Sea*, 1996. 16mm anamorphic film, color, optical sound, 14 min. Courtesy of the artist; Marian Goodman Gallery, New York/Paris; and Frith Street Gallery, London.

Tacita Dean's Landscapes of Light. I want to theorize this "weathering" further through a process of textural analysis, and to weave a theoretical articulation of the concept through a reading of several works of art that make use of projection. I approach the filmic production of the artist Tacita Dean first because in her work surface luminosity shows depth as a form of weathering that is an effect of time. Following her landscapes of projection will offer us the textural sense in which the experience of "weathering" can engage the "wearing down" of time in visual art.

Dean, a British visual artist who lives in Berlin, is particularly invested in exposing the relationship of time to light and has done so in many different forms. Luminosity makes an appearance à la Caspar David Friedrich in *The Green Ray* (2001). *Banewl* (1999) was shot in real time to follow an eclipse of the sun in Cornwall, England, and the impact it had on the landscape of a dairy farm. Here, the recording of an atmospheric event becomes the central subject, for, as Susan Stewart puts it, "what 'happens' in *Banewl* the film is the articulation of memory," and "our sense of touch delights in the film's variegated surfaces."[18] The movement of cinema turns into waves of temporal liquefaction in *Disappearance at Sea* (1996), which was shot inside a lighthouse and follows the movement of its rotation as a form of meditative observation of time passing. A similar observational strategy was employed in *Fernsehturm* (2000), which was shot in Berlin inside the revolving restaurant of the famous television tower that was the pride of East Germany. In both works, the rotary motion that traces the transition of light to darkness ultimately becomes a poignant reflection on the notion of temporality itself.

In each of these films, Dean takes us on an expedition that explores a form of atmospheric weathering that "locates" time. At the core of all her work, as Daniel Birnbaum puts it, there is "an attempt to insert spatial models into the temporal dimension, and to 'install time' in space."[19] Dean herself makes this point clearly in her writings and interviews. In *Art Works: Place*, the book she coauthored with Jeremy Millar, the artist says she envisages "place connecting with time," for place "will always connect to somewhere in our autobiographies—future and past."[20] In tension between these movements of projection backward and forward, Dean installs sites of temporality in moments of luminosity at the brink between light and shadow.

Light-sensitive Materials: Layers, Coatings, and Films.

Tacita Dean's strategy of installing time in luminous space comes to a direct confrontation with cinema and its own weathering effects in *Kodak* (2006). When she discovered that the Kodak factory in the French town of Chalon-sur-Saône was about to be shut down, she felt compelled to shoot on-site. What she produced is a single-screen 16-millimeter film, forty-four minutes long, that follows the process of the production of film stock. The work takes us inside the factory, where, in a series of long takes, we observe the making of celluloid. At this point in time and in history, machines no longer convey the energetic dynamism they did in the avant-garde, modernist films that celebrated the age of mechanical reproduction at its onset. Dean does not replicate the montagist strategy and rapid patterns of assemblage that, through the 1920s, characterized the celebration of the new medium as part of the galvanizing excitement of electrical energy—whose dark side was the exhaustion and fatigue of modernity. Rather, as if watching the flame of a candle slowly burn, she produces a meditative reflection that engages the sense of time and deploys filmic strategies of duration to investigate in depth the "light" quality of film as a surface.

In the factory, layers of time unfold as we are shown sheets of film being made. Repetitive mechanical sound itself produces duration, and the camera's attentive observation gives us plenty of time to focus on film as a physical object, a thing. As rolls of celluloid run through machinery, the process of unfolding cumulatively unveils for us the making of film's material form. Through sustained observation we become fully aware of celluloid as a substance that responds to atmospheric conditions. Film is here a light-sensitive surface that takes form in and is cast as light, even as it is made in the dark. As we watch the thin layers of plastic material coated with emulsion, we are put in the position of tangibly sensing the texture of this material. As Dean reflects on how film is intimately dependent on being touched and transformed by light, in time, and taking time, she haptically "exposes" the process by which the "negative" luminosity of film becomes a real material.

As we watch the fabrication of film we get to know its fabric and come to comprehend that film is "film." Dean exposes the epidermic quality of film as *pellicule*, as a thin skin, a membrane. In long takes we come into contact with quasi-transparent, sensitive, thin material that at times appears tinted, slightly colored with hues of blue or purple as if responding to a prism. Film is thus shown to be a fine layer of substance that is not too distant from the constitution of pigment and patina. In this pictorial sense as well, film is film. It is something that can be used to coat. It can be spread over other surfaces. Film *is* a coating, a veneer. It is a surface covering a surface.

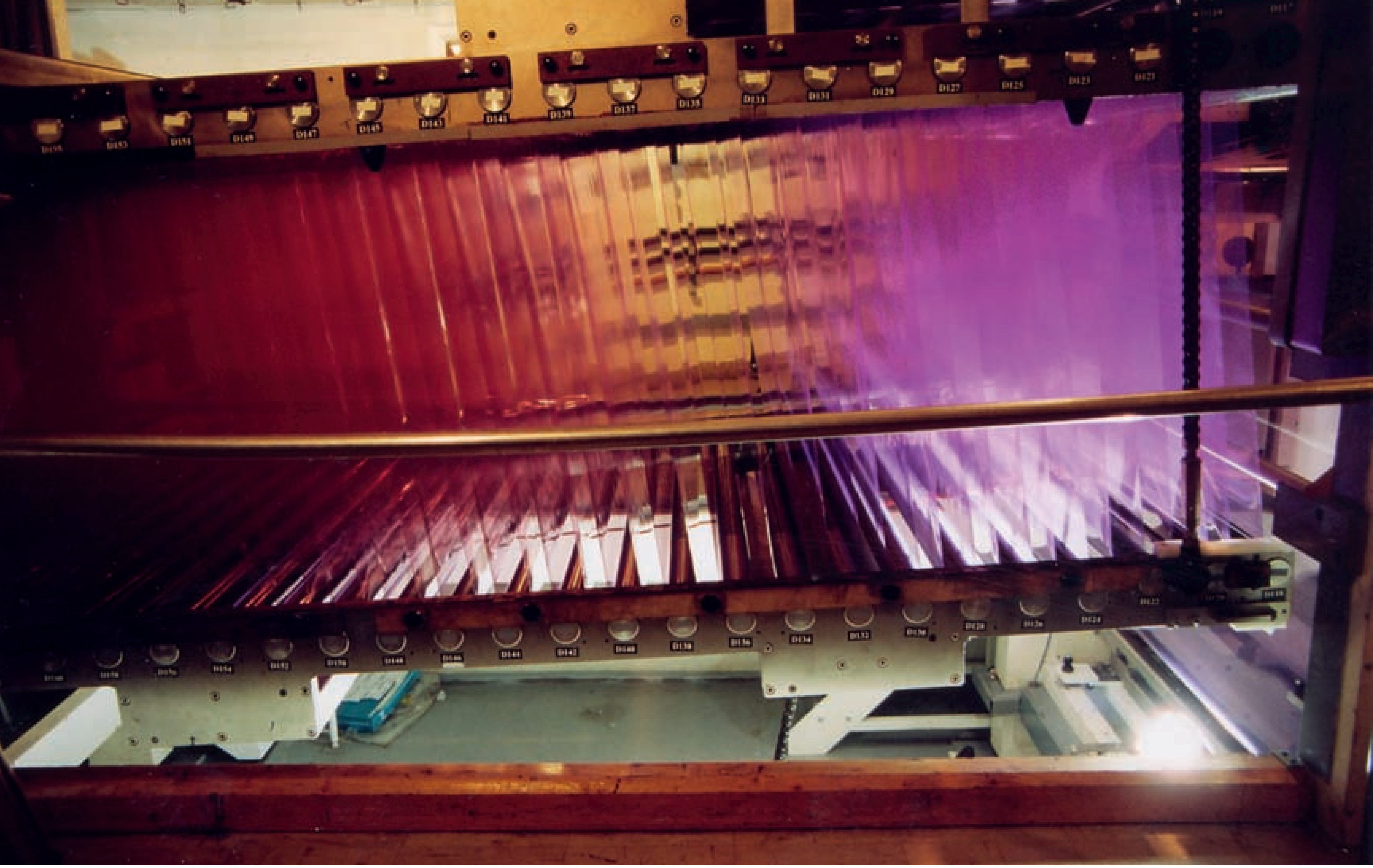
As Dean reflects on this surface materiality, she also shows how film, understood as a coating, has the layering quality of a sheet. That is to say, film can function as an actual sheet of material. This sartorial point emerges as the artist exposes the object's process of manufacture. As it emerges from the machines, this film being produced in a factory resembles a sheet of fabric being industrially made. Like cloth, film unfolds continually from a roll. Folded into layered sheets, it is a fine thread of filament. This film is a thin layer of fabric, a tissue.

Acted upon by light, film reveals itself to be a material mesh that appears diaphanous and gauzy. When layered as a coating, it suggests a touch of sheerness. In the dimness of the factory space, it shines through. Yet the shiny *pellicule* is not a transparent skin. This film creates a layer of opacity. It has the texture of translucency. Here we can sense the sartorial quality of a substance that, activated by light, produces an overlay of film. After all, a film is also something that makes a view hazy. It is a coating that can obscure as well as permit transpiration. In this sense, film approaches the quality of the veil. In Dean's *Kodak* we become totally immersed in this luminous weave of veiling membranes. As we watch sheets of film unfold as translucent tissue and sense the layers and coatings of its form, we experience the very fine thread that links light to material.

Exposure in the Archive: Deposits, Sediments, and Films.

As tissue, film is in fact a very dense fabric. Its surface has many levels of depth, for in the layers that constitute film, there are many kinds of film. Unfolding these layers can expose materiality because substances leave behind a film. A film is, above all, a material deposit. A film is what is left on the surface, and what is left over *as* surface. In this sense, film is an actual sediment. It is a residue, a remainder. Its light-sensitive fabric is a thin membrane, as porous as skin, that absorbs time on its surface. On this translucent membrane, the wrinkles of age show. In the deposit of film there is the "weathering" of time.

In film, the remains of time are physically exposed in the passage of light. This weathering is made apparent in *Kodak* through the exploration of film's existence as a material object, suspended between the light and shadows of time. There are no instant moments of illumi-



5.5. Tacita Dean, *Kodak*, 2006. 16 mm film, color and black and white, optical sound, 44 min. Courtesy of the artist; Marian Goodman Gallery, New York/Paris; and Frith Street Gallery, London.

nation here; rather, elements are sensed in their absorbing duration, on those thresholds of time and light where nuances surface. This is consistent with the way the artist constructs luminosity throughout her work, for as Marina Warner has noted, Dean often uses light in place of darkness and hovers in twilight, in a time that drifts between life and death.[21] For this artist, light is a space "in between," which is never too far from its own shadow. It is a passage also in the sense that it is a space that transforms over time, and that transforms time. In this sense, surface luminosity is ultimately for Dean a sustained form of environmental observation of the cycle of existence. As she links light to shadow in this way, she holds the very shadow of time in place in this light.

Dean is always intent on observing these durational, environmental phenomena, and over the course of time in *Kodak* she unveils a negative luminosity. Luminosity has a dark side in film, even in its material production. This light material must be produced in darkness to prevent the negative from being exposed. Exposure creates a sort of blindness in film. When it is processed, film is again exposed in the dark. This medium further needs the darkness of the theater in order to be brightly displayed. In this spatial sense, projection is fundamentally connected not only to opacity but also to obscurity. Cinema is that threshold where shadows of light actually come into place as an environment.

The shadow theater of film is a display of twilight situations that hold the traces of temporal conditions. In this sense, cinema is a form of shadow optics, as the film and literary scholar Akira Mizuta Lippit poetically puts it.[22] For Lippit, who is writing on atomic light, the shadow theater of film is historically positioned under the darkness of death. Because light is here the shadow cast by atomic bombings, it becomes theoretically constructed as a force that swallows: a destructive energy that contains the deep interiority of a traumatic memory, the trace of which is left on film. Writing in a different light, and in light of a different history, another theoretical configuration might be produced. But however differently one configures the twilight of film, there is no doubt that the memory of time and the time of history come to be deposited in film on the threshold between visibility and invisibility. In this sense I prefer to imagine, in a sartorial way, that historicity "stains" the fabric of the image.

In this fabricated environment of temporal passages, an archive comes to be formed. The shadow archive of cinema is an active force that contains the sense of history in its deposits, with the specific materiality of particular historicities. For Tacita Dean, too, film holds the ruins of time. In fact, her treatment of film in *Kodak* is a layer of the fabric that comprises her overall fascination with the paradigm of the archive. Here, as she exposes the depository quality of film, she makes the archive take the material form of a deposit. In this way, *Kodak* connects the archival with obsolescence. At some level, this is a film about the demise of film. Yet it does not participate in today's renewed forms of nostalgia. In general, the "archival impulse" that Hal Foster identified is not nostalgic for Dean because it holds an inner tension; she tends to exhibit a "failed futuristic vision."[23] In Dean's work, an archive of various media is suspended in projection, hovering between an open past and a future reinvention. This notion of an archive forges the actual making of *Kodak* as it joins an artistic universe populated by remnants of utopian potentialities. The film explores the fabrication of an object in its material state and explores its form at the moment it is about to become outmoded—yet not finished producing innovative visions, including the artist's own. The capacity of the film medium, including its capacity to contain archival deposits, is expanded at the moment of its obsolescence, in light of a future past.

In this projective movement, *Kodak* exposes an archive of temporalities that includes the time of the medium. As we watch rolls of translucent strips of celluloid unfold, the wear of time affecting the life of the medium becomes exposed in projection. On the surface luminosity of the rolls of material, time is inscribed in intervals, and the observation of the movement reveals the medium's own internal rhythm of existence. In this durational observation of light matters, the twilight of the historic life of the medium of film can be observed and experienced. And in this light of obsolescence, temporality becomes a complex temporal state. It turns into a site of passing that contains further passage. Made of light particles, this translucent film may hold archival matters in its fabric, and yet it is not a dead medium. It is rather a transient matter. It is an object in transition, a transitory medium whose time has been, in many ways, passing in projection.

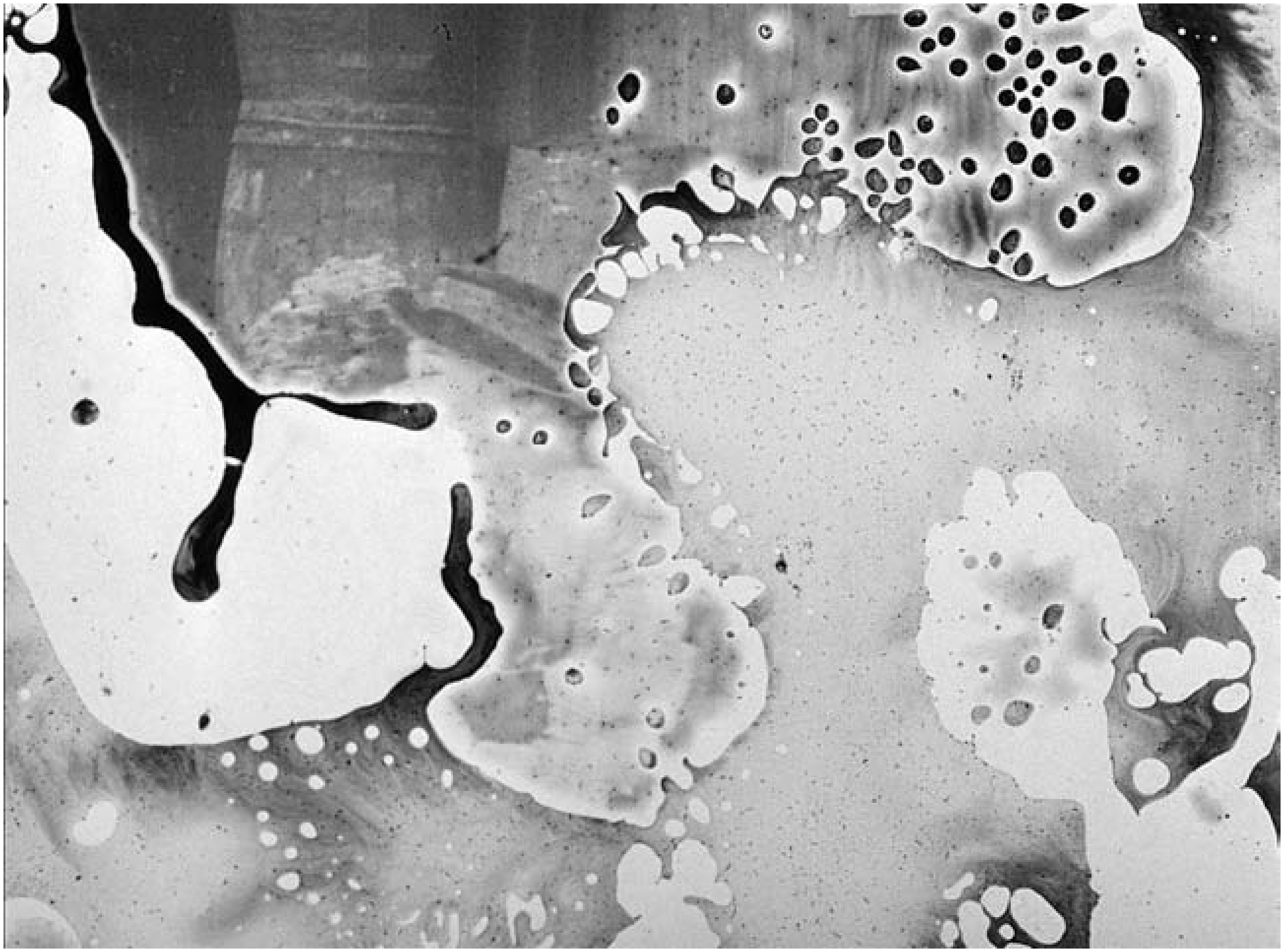
A Wearing of Surface: Stain, Decay, *Decasia*.

Kodak is a reflection on the expected demise of a medium that is central to Dean, an artist who insists on shooting in film. It engages a specific material but does so in a way that goes beyond medium specificity. This film is part of a larger, hybrid discourse that engages both cinema and art, and their relations, in representing a contemporary concern for forms of archiving and obsolescence and for the materiality of mediums. Many contemporary artists are invested in the future of obsolescent, outmoded, discarded, and marginal forms, including modernist ruins and filmic archaeologies, as exemplified in the work of Jane and Louise Wilson.[24] This phenomenon includes the reconfiguration of celluloid and 16-millimeter projection in the art gallery, which is practiced by artists like Sharon Lockhart and Matthew Buckingham, among others.[25] In this sense, this discourse crosses borders between art and film, and concerns transformation, including what can be transformed, and transformative, in the life of a medium.

Dean's embrace of analog technology in works that show primarily in galleries and museums is not unique, and her concerns also resonate in filmic works that reflect on the life and passing of the medium. Her fascination with exploring celluloid as a texture, in particular, parallels the passion for the trace exhibited by Bill Morrison in his film *Decasia*, made in 2002. Both *Kodak* and *Decasia* offer a meditation on the historicity of the medium of film, which is melancholically acted out upon the surface of celluloid as a material object. *Decasia* does so in its own way by introducing us, after its opening image of a whirling dervish, to film reels, out of which strips of celluloid roll in their own hypnotizing rotary motion. What we see here is found film footage deposited in archives. The film stock has decayed over time and appears severely damaged. Using these remnants of film, *Decasia* proceeds to create a hypnotic reflection on decay, building up a montage of worn-out images with a repetitive, dissonant sound.

Morrison is drawn to this physical deterioration, which is tangibly emphasized in the film as it creates a canvas of haunting images of the effects of time on celluloid. The figures and objects that used to populate the films have almost disappeared and are now barely recognizable. Images have lost iconicity and melt away into the realm of plastic abstraction. As *Decasia* visibly shows the marks of time, it conveys a tangible sense of how the photochemical image can function as an imprint and a trace. As Mary Ann Doane has pointed out in her theoretical articulation of indexicality, this film is a poignant example of the indexical function ascribed to film, and it ultimately even indexes the historicity of the medium.[26] As the film cumulatively progresses in this mode of inscription, the dissolution of the images strongly evokes film's own potential to disappear and pass away.

As it insists on this passing, *Decasia* suggests that we think of the state of the image as



5.6. Bill Morrison, *Decasia,* 2002. 35mm film, black and white, sound, 67 min. Film still. Courtesy of the artist.

a relic. Here we can sense the conceptual process that made the fabric of film kin to the death mask and genealogically related to the mummy, showing a trace of its passing at the very moment of the medium's inception, and not just in obsolescence.[27] In terms of such genealogical relics, we can also sense in this film, in the process of the exposure of vestiges, the emergence of figuration from the stain. We can experience, that is, what art historian Georges Didi-Huberman calls "the index of the absent wound" in his writings on the stain, which focus on the Shroud of Turin.[28] In a way, film shares the sartorial space of the stain with the Shroud of Turin. As we confront this sheet of cloth, on which the corporeality of a corpse emerges as a stain, it is hard not to think of it as a potential representation of the fabric of the screen, onto which images are imprinted in projection and can function as relics of time. In such a figuration, the process of staining shows in the act of screening, engrained beyond indexicality into the fabric of projection.

In *Decasia,* the film that is projected is actually wounded. Or rather, it shows as a wound. As we contemplate the effects of time, we ponder the injuries inflicted on the material.

There are scratches, tears, lesions, and lacerations. The filmmaker insists on the abrasions, elaborating on the actual space of the wound. This film is so wounded that, at times, the severe emulsion deterioration ends up obscuring the figurative altogether. Then we are left with a mere blemished surface. At this moment we can sense the attraction of opacity, for, as the art historian George Baker puts it, "darkness invokes the space of the stain."[29] The stain becomes a blind spot of vision in which textural materiality finds a form, on the edge between the darkness and light of projection.

The space of the stain in *Decasia* develops in relation to an exposure of texturality. The film insists on making us aware of the surface as well as the surfacing of images. In this passing, the mark of the stain is constantly made apparent, melancholically dwelt upon as it shows pictorially in toning, tinting, and pigmentation. There are smears and smudges, dots and blots, an impression of blotching and blackening. In time, these sartorial marks of the surface take center stage. This surface worn by time is truly fashioned as worn out. This is a canvas that appears coated and varnished in time, tainted and tarnished with wear. Its tissue is soiled, consumed, washed away.

In the space of this stain, the fabrication of film as fabric becomes exposed. This fabric is so distressed that, as the film progresses in surface tension, sartorial projections come to materialize in figural form. The use of textural fabric is so netted into the film's own fabrication that the editing brings it to light concretely. In *Decasia* there is even an articulated sequence in which film production becomes associated with textile fabrication. This connective operation is actively fashioned: it is tailored. Following a degraded close-up shot of figures spinning a wheel, we enter the space of an artisanal factory, where a number of women are intently producing textiles. At the center a woman spins a wheel; in front, another knits while, back to the right, other women work at weaving. Pieces of textile and carpets hang in the background, themselves enriching the plastic interlacing of the long shot. From here we move into another space, in which workers are spinning another kind of wheel: filmic reels. Here, the editing splice materially connects textile weaving to the film fabric in rotation. A process of stitching continues to unfold. Men are seen holding strips of celluloid, and a close-up shows a hand examining a reel of film as it emerges from a chemical bath, looking like a ribbon. Next, the circular motion of fairground rides is joined with the image of the whirling dervish from the beginning of the film. The sequence thus folds onto itself in mesmerizing motion. The cloth of a skirt, spinning in the air, wraps up the sequence of filmic fabrication in fabrics of motion, connective forms of fashioning, and sartorial patterns of repetition. In this mode of tailoring, a process of enfoldment rises to the very surface.

Let us pause to consider the extent of the enfoldment. This mode of tailoring returns us to a pattern of folding theorized in the first part of the book as an approach to surface materiality. The use of tailoring in *Decasia* holds in its threads the actual material of this enfoldment. It furthermore suggests that we explore filmic materiality in ways that are less related to indexicality or referentiality and more closely connected to that particular fabric which is the movement of the moving image—a motion that engages, in its folding operations, many forms of connectivity and relationality. The folding operations take a material form in the pattern of film editing. Here, the process of tailoring generates a surface tension between the materials that are cut out and those that are stitched in, sensitizing viewers to the folds of the connective operation. It is this particular surface tension that constitutes a substantial part of the materiality of the film medium.

Surface tension has a particularly transient, moving texture in the rhythmic unfolding of Morrison's film. As the fabricated material of film wears the marks of a consumed fabric in *Decasia*, the medium itself lives through the kind of fashioning that is a wearing of time. There is melancholic liveliness, as well as motion, in this scene of mediatic passing. In this wearing out we sense a process of transformation. This canvas is somehow activated in distress. We are in the bubble of decay, and there is a sense of effervescence. The fabric quivers and stirs. At times this surface creates a blur, appearing to be moved by air.[30] It is not by chance that Morrison insists on showing clouds and opens the film with a blot of vision that is an actual cloud. The space of the stain is a clouded scene here, and it turns into an atmospheric haze.

Over the course of *Decasia* there are also repeated images of landscapes, folded into the editing, and the film eventually fades out in twilight. As a series of atmospheric phenomena are manifested on the surface, a process of weathering takes place. One senses an environmental materiality in this surface tension. The surface is as distressed as any material exposed to wind, rain, and too much sunlight. The textural deterioration, the corrosion, the wear and tear strongly evoke the actual effects of the environment. Here, the wearing of surface becomes a material form of weathering, and so we can finally sense how film not only "wears" but "weathers" time.

In this archaeology of the surface there is atmospheric mutation, for the chemical deterioration is an alchemy of weathered elements. In this fashion, the medium of film itself becomes exposed as an alchemy of changing states of matter, which are manifested in projection. As this alchemic process comes to life on the luminous texture of the screen, we are reminded that projection once historically signified alchemical transformation. And it is significant that this meaning of projection—a state of material transmutation—is returned to us in the digital age, at the moment of film's obsolescence, at the threshold of mediatic transformations.

Thinking in this alchemic way, one can expose the transformation of media, moving beyond the borders of medium specificity. If we think of film's treatment of materials as an alchemy of projection, we can recognize instances of change digitally performed in the art of projection, where we can witness forms of becoming and transmutability. Consider, for example, the alchemical performances that the experimental cineaste Jürgen Reble produces with the multidisciplinary media artist Thomas Köner. Working in collaboration, the duo has taken to actively "performing" the decomposition of the molecular structure of film emulsion. They create works that show its dissolution into abstracted landscapes and unstable materials over the course of projection. Their performances combine film and

5.7. Jürgen Reble and Thomas Köner, *Alchemie,* 2010. Live performance, Kunsthalle Schirn, Frankfurt, Germany, August 17, 2010. Courtesy of the artist.

digital technology in both the process of creation and exhibition, which migrates from film theaters to art spaces. In this luminous exposure of *materia obscura*, at the threshold of film and the digital, the alchemy of projection is thus refashioned in a space of surface tension, which includes an atmospheric reconfiguration of the art of projection.

The Wear of Time: Weathering Transformation.

As the wearing out of surface is inextricably linked to the alchemic fabric of time, it wears the marks of its own time. Because this insistence on obsolescence and worn-out images is a contemporary phenomenon, it compels us to ask why it has emerged at this particular time.[31] This is essentially a discourse about materiality, and the possibilities for its forms of existence in the digital, virtual age. In this sense, it signals a considerable escalation of affects, which include desire as well as anxiety, in relation to the potential expression of materiality in our current mediatic condition. To be concerned with the state and status of materiality is, of course, a complex issue. But it does not call for uncritical nostalgia for the photochemical presence, let alone for endorsing false dichotomies that pit film against the digital image in terms of their capacity to embody matters of texture and time.[32] Celluloid has always been a temporal, ephemeral material, subject to deterioration and flammability and perishable in many ways.[33] We have entrusted to this vulnerable substance—to this medium of virtuality, instability, and mobility—the capacity to retain our memories. This is the (im)materiality of our modern archive. The fact that artists and filmmakers are reflecting on this issue signals an impulse to acknowledge the virtual complexity of materiality, its transitory and transformative capacity, and compels us to ask how we can effect further transformations in digital forms.

This impulse to reinvent materiality shows up on the surface of different media. Both *Decasia* and *Kodak,* however differently, present a meditation on surface, which becomes the site of a refashioning of materiality. They exhibit surface tension, engage ways in which the surface can contain depth, and explore a buildup of layers, which are also the product of the accrual and transformation of time. In this sense, these works are not isolated, and they reach beyond their specific medium and the confines of indexicality. They share a space with the investigations of other artists, filmmakers, and architects who, as we have seen, are invested in rethinking new forms of materiality with different materials, which include the digital. Materiality is not just a question of materials or the province of mediums. It fundamentally means activating material relations and conveying their transformation. This includes refashioning our sense of space and contact with the environment, as well as our experience of temporality, which is also a way of creating new forms of relatedness. As these works elaborate on such surface conditions, they expose a cultural transformation in surface tension. Here, in tensile form, we can sense the fabrication of imaging as its actual fabric becomes exposed in transmutation: the "wear" of images, which, as we have claimed, is not only a wearing out but also an ability to actually "weather" change in time.

In Light of Time: Landscapes of Projection.

At this juncture, I turn once more to the work of Tacita Dean, and to *Kodak* in particular, to emphasize that such mediatic weathering is connected intricately to sensing atmosphere, the environment, and landscape. In her oeuvre, as Jean-Christophe Royoux notes, Dean practices an "adherence to and absorption of the work to the landscape and of the landscape to the work"; all of her filmed objects respond to this urge to be at one with their environment.[34] *Kodak* is no exception, insofar as it treats film as a light-sensitive and absorbent material, an intricate part of environmental matter—the landscape of light that unfolds in time.

Ultimately, against the grain of Dean's own resistance and of her film's melancholic sense of loss, this work can suggest that we think of the possibility of reinventing this environment of light in other forms in our digital time. As Moholy-Nagy showed in his polyphonic practice, light is an essential condition of film, but it is not medium-specific. It has the capacity to circulate in different art forms and media. This has become even more evident in our times. Light continues to define the cinematic experience. It does so in ways that are not exclusive to film but rather connective to other forms of textural expression, which include art and architecture. It also does so by means of a deposit, which contains both the old and the new. At the moment of chemical photographic obsolescence, the tension between the old and the new becomes alchemically apparent in luminous sediments. After all, a sediment is that which is left after an operation of transformation. It is the residue one senses when everything else disappears, after combustion and evaporation. In this sense, light is a material remainder. Even with the loss of celluloid, it remains as a potential place of metamorphosis and reinvention. In the alchemy of transformation, the force and texture of light persists in the art of projection, along with movement, beyond indexicality and medium specificity. Despite the difference between celluloid and digital forms, projection makes them converge in space. Time-based works of moving images that are shown in the art gallery are, fundamentally, light-based. In this atmospheric sense, they are refashioning an environment as they reshape a moving architecture of luminosity for us to inhabit as a place, and to traverse as a space.

There is a potential for transformation in the possibilities of cultural transfer between the modes and periods of media. If light can be the force of this transformative movement, it is because it holds the capacity to include us in its environment. Cast on every object and body surface, light is an atmosphere that envelops the subject in its space. It is an embracing experience that makes us sensitive to forms of experience. In light of time, the inner workings of subjectivity can come into place. Immersion in the subtle changes of atmosphere makes us indeed aware of temporal shifts that are not only external but also internal.

This is made palpable in the work of Tacita Dean, and especially in *Kodak*. The flow of time here is a movement that is not only a projection outward but also inward. As we watch the translucent strips of celluloid unfold, immersed in sound that creates ambience, we become aware of an atmosphere of temporality that is connected to the sensing of mental states. The rhythmic aspect of the work suggests a shifting state of subjectivity. The durational process exposes the fabric of multiple, extended inner times that are sensed in space and in objects. The atmosphere of the film unfolds as a landscape that resonates with an inner flow of states of consciousness and changing moods. Ultimately, this is a form of *Stimmung*, that is, atmosphere, understood in a particular sense as a resonating environment that resonates within.[35] It is the polyphony of the states of mind we live in and within.

Fashions of Psychic Projection.

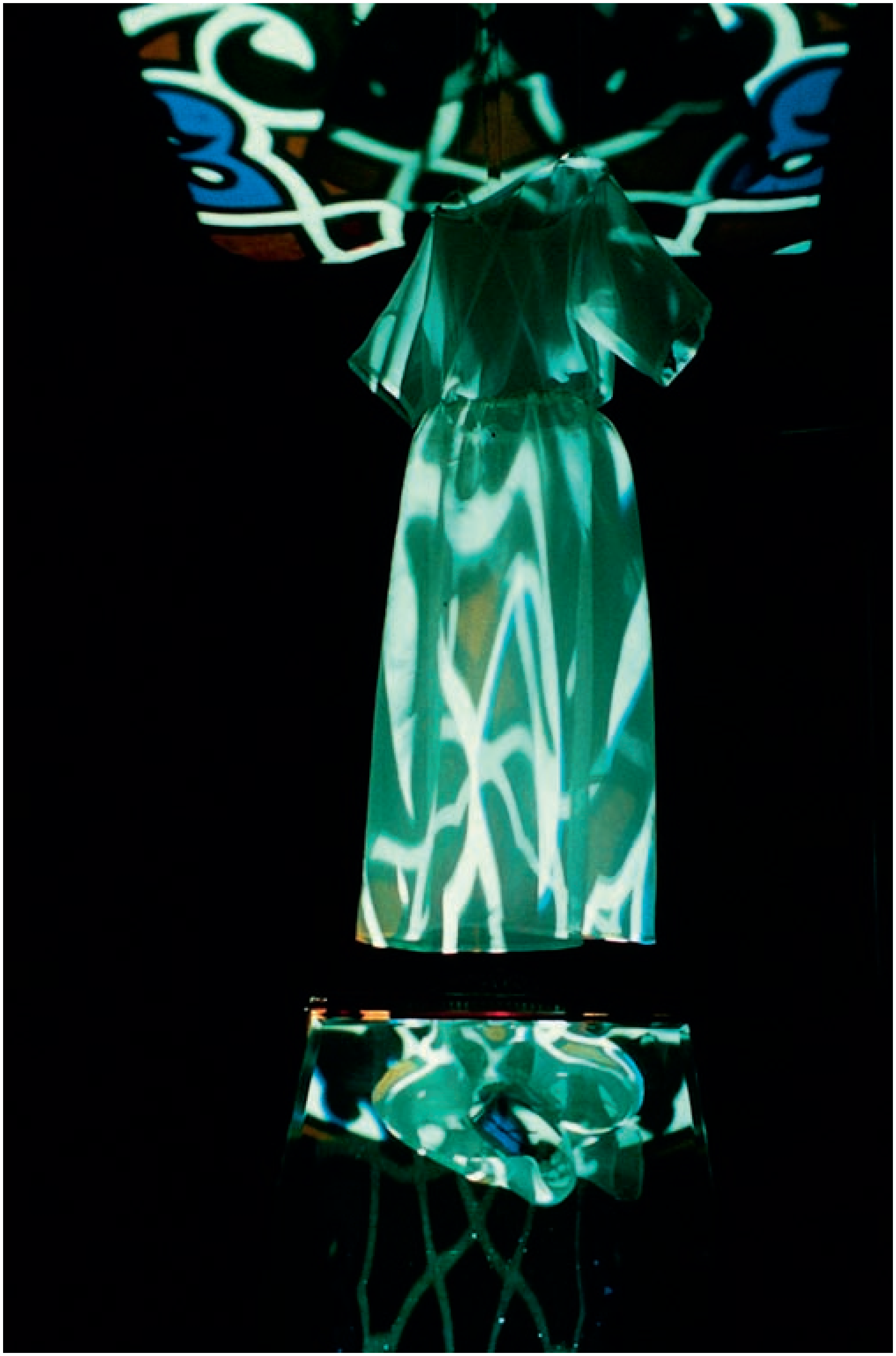
Siegfried Kracauer noted that "inner life manifests itself in various elements and conglomerations of external life, especially in those almost imperceptible surface data which form an essential part of screen treatment."[36] On the fabric of the screen, opacity and light, two of these critical surface data, come subtly into place to create an experiential environment that includes the landscape of interiority. In this textured, translucent fabrication, the stain of time can never be permanent. On the plane of the screen we can observe the transformative dynamics that affect the times of subjectivity and experience. In this fluctuating environment, the mark of a previous time, even a memory, seeps through the fabric of the present as a force of change. This is the space that Dean dwells upon, and that also comes to light in the work of the Catalan artist Eugènia Balcells. Balcells, who lived in New York between 1968 and 1979, began her career in the mid-1970s and pioneered forms of experimentation in moving-image and sound installation.[37] Light is at the core of her exploration, which links states of time to states of mind and experience in luminous fabrics of projection.

In Balcell's *Light Dress* (2000), the question of fabric takes center stage and the fabrication of subjectivity becomes a material presence. In this installation, a woman's world is fashioned in light form in transformative ways, using cloth and projection. A dress is theatrically exhibited in a curtained space and made to change through projection. As the fabric of the dress become activated by projections of colors and patterns that reshape its form, different fictive scenarios materialize for the subject wearing the dress. In this sartorial way, one can imagine inhabiting multiple possibilities and forms of subjectivity. In the patterns of transformation, one can experience the making of a subject's multiform projective identity.

In Balcells's work, the imaginative fabric of cinema as a cultural fabrication is literally presented in the form of cloth. In this way we are reminded of the origin of the screen as an object of design and a piece of the world of fashion. The word *screen* first appeared in English in the fourteenth and fifteenth centuries, when, as Erkki Huhtamo points out, it signified above all an object of interior design.[38] A screen was a sheet of translucent material that, framed, was a piece of furniture, a partition set between spaces. It was also, in a handheld version, a fashionable object for ladies, an accoutrement that combined aesthetic pleasure with erotic play. In the hands of Balcells, the screen reappears in this fashion and embodies a playful form of fashioning the material archaeology of screen surfaces.

In her sartorial way of screening, Balcells engages everyday objects of material culture to show the role they play in the projection of subjectivities materially exhibited on the surface. In the conflation of cloth, design, and projection in *Light Dress*, we can experience the screen's own design, its material existence as a fabric for fashioning states of interiority-exteriority while furnishing memories of multiple times. In this sartorial sense, Balcells's installation shares a space with *Corridor* (2003), a two-channel video installation by Lorna Simpson in which we explore the life of two women as it became fashioned around the interior design of two different but adjoined spaces: Coffin House, a seventeenth-century New England home, and the Walter Gropius residence, built in 1938 in nearby Lincoln, Massachusetts. As the installation unfolds, it creates layers of fusion between spaces, time periods, and the fabric of subjectivity, designed around the clothes the women wear and

5.8. Eugènia Balcells, *Light Dress (Vestit de Llum),* 2000. Installation: slide projector, 81 slides, mirror, translucent dress, white screen (118 1/8 × 118 1/8 in.), motor, audio CD (music: Peter Van Riper). Courtesy of the artist.



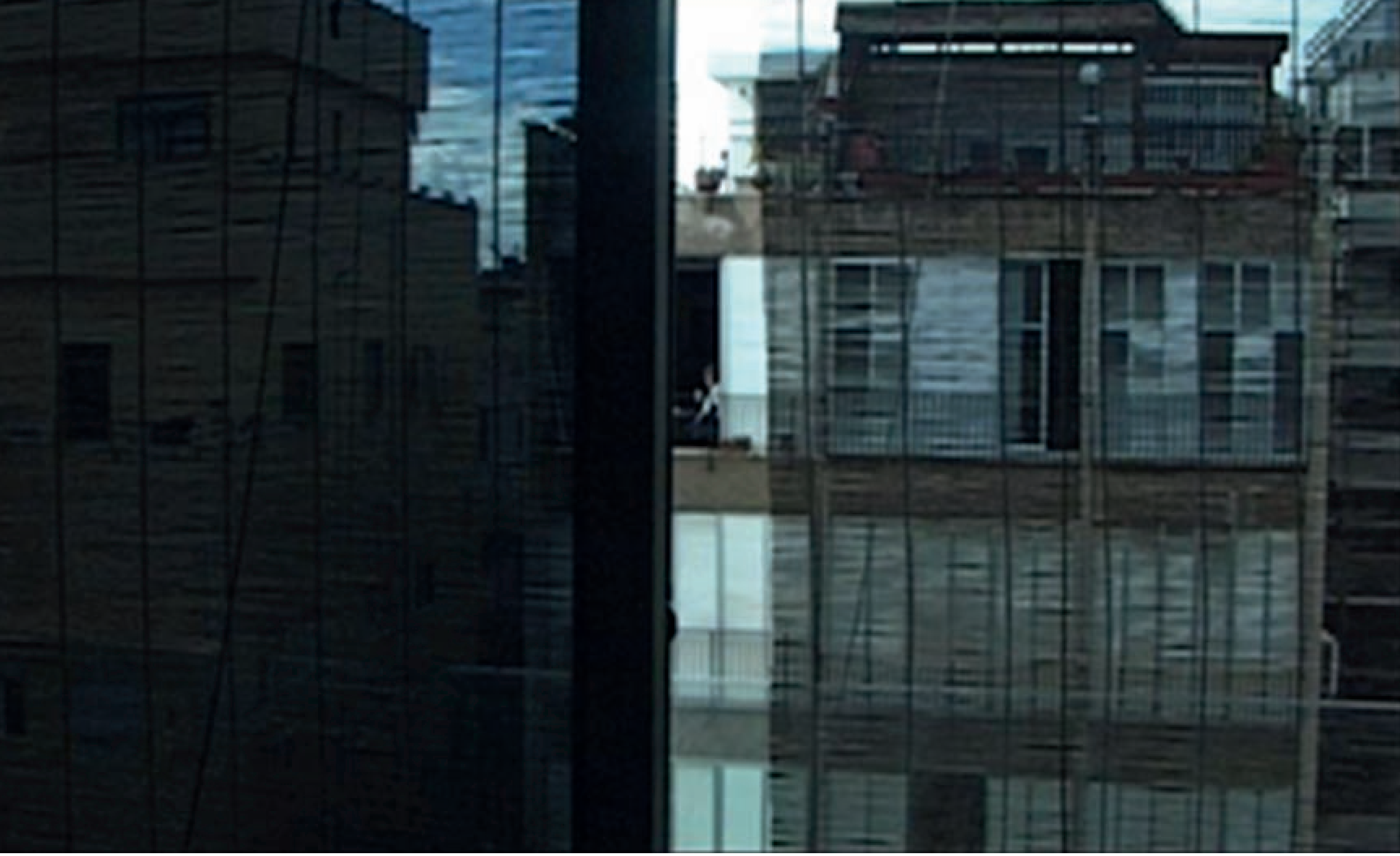
the objects that furnish their lives. Engaged in this sartorial operation, the screen itself ends up becoming an object of design.

In Chantal Akerman's work, too, the fabrication of the screen becomes an object for fashioning the self in light of manifold times and traces of memory. This is particularly evident in the video installation *Là-Bas* (2006), which makes compelling use of the screen as an architecture as it chronicles Akerman's trip to Tel Aviv. Static long takes enable us to wander around the interior of the apartment in which she is staying and observe a scene of little action inside. We can also see out the window, although not clearly. We are made to peek through blinds that are made of loosely woven reeds, which filter the light, and our vision. What is portrayed here is nothing but a screen, and it is deliberately positioned between the world outside and us. Such a screen-partition forms a delicate physical boundary between inside and outside. It serves to both reveal and obscure our view of the city while, off-screen, we hear Akerman's voice speaking in diaristic fashion about matters of daily life, filming, and a family history of diaspora, and never failing to answer her mother's calls.

Dwelling on the architecture of the screen, *Là-Bas* articulates an elaborate geography of thresholds, for Akerman's screen not only marks passage but enables access. As we come up against the reedy material of the screen-shade, we too negotiate a textured boundary. This screen not only functions to filter the outside world and to experience layers of history but also "curtains" the space inside. It offers Akerman the shelter she needs to look out and see inside herself. This screen-shade is tailored to hold in its very fabric her particular version of empathy: a position of distant proximity. We go out with Akerman into the world only to look inward; we remain inside to look out. In this way, we plunge into the depth of the artists's own psychic space and personal history. Regardless of the distance we have traveled, the journey of discovery inevitably turns out to be an inner journey, not too far removed from self-analysis.

This filmmaker, who has long fluctuated between fiction and documentary and has moved to working in installation, has thus engaged the "architexture" of the screen and also extended her reach to the fabric of the scrim. In *To Walk Next to One's Shoelaces in an Empty Fridge,* from 2004, Akerman dwells on a diary in which both her grandmother and her mother wrote, and that also bears marks from the time when her sister and she found it as children. In one part of the installation, a spiraling wall made of a white, diaphanous material evokes the properties of a screen or scrim, into which one can walk, and on which words from the artist as well as the diary are inscribed. In another room, a flat screen made of the same diaphanous material becomes the site of a three-part simultaneous projection and inscription of the writing of the women at different times. As the traces of the past are materialized in the present, the scrim holds a polyphony of experiences in sartorial fashion.

Akerman's use of projection in this sense reconnects us to yet another layer of screen history and design. In the archaeology of the screen, the history of the word *projection* is itself entangled with the display of psychic processes. The concept of projection joins cin-



5.9. Chantal Akerman, *Là-Bas (6)*, 2006. Digital color photograph, 20 1/4 × 35 7/8 × 1 in. Courtesy of the artist and Marian Goodman Gallery, New York.

ema to psychoanalysis, for, as Mary Ann Doane reminds us, at the time of film's invention, Sigmund Freud was developing the notion of projection as an instrument that is essential to the formation of the subject and the understanding of boundaries.[39] Analytically speaking, projection is a mechanism that regulates the establishment of the boundaries between subject and object, and thus regulates the sense of what is internal and external. As Melanie Klein developed this notion further, insisting that forms of projection inward and outward are related to oral functions, she spoke of projective identification with the first object, the mother's breast.[40] In her view, projection is the motor of all object relations. From the beginning of the life of the subject, object relations are molded by an interaction between introjection and projection, a transfer between internal and external objects as well as situations. This is the sense in which Akerman activates her idea of projection as a form of psychic tracing and, in particular, as a space haunted by the maternal. On Akerman's scrims, projection is a notion that not only holds an attribute of subjectivity but also contains the mark of the memories and unconscious relations that inform its transitional environment of transitive experience.

Projection can thus be understood in the wider sense as a transfer that engages the material world and the forms of transformation that operate within its space. Balcells's, Simpson's, and Akerman's particular uses of the scrims of projection as such an architecture of becoming involve a fashioning of imaginary space—that is to say, the kind of projections that are forms of the imagination.

This is an extensive topic, and we will spend more time with such mental fabrication of spaces in the chapters that follow, considering especially the architectural side of projection. As we expand on the kinds of projections that are mental, psychic processes exhibited in the material world as space, we will include in this context that particular form of projection that is *Einfühlung,* empathy. Emerging in German aesthetics in the late nineteenth century, *Einfühlung* was a dynamic conception that accounted for a material response to an object, an image, or a spatial environment.[41] The act of "feeling into," it was a notion sensitive to the surface of the world. In this sense, we will return to the psychic atmospheres that transpire on the surface and develop the spatial aspect of imaginative projections. For now, let us conclude this excursus by focusing on an *atmospheric* "feeling into": the luminous shifts of the act of projection as they relate to the durational polyphony of mental states.

Weathering: Screen-Environment.

To wrap up our argument, let us spiral back one more time to early film theory, which, as we mentioned at the beginning of this chapter, was sensitive to the potential of the screen to activate multiple passages of projection. In terms of the atmospheric sense that we want to focus on here, we can find a trace of that empathetic "feeling into" that engages the surface of the world in the writings of the French filmmaker Jean Epstein, where the idea that the screen is an environment in the largest possible sense becomes palpable.[42] In his essay on the fluid world of the screen, "Le monde fluide de l'écran," Epstein insists that the screen provides a mobilization of spatiotemporal modes, perceived as varied and variable in a transmutation of energies and proliferation of rhythms.[43] Mobile aspects of the world can come to life on the filmic screen because "the cinema is psychic . . . a metal brain."[44] Invoking Paracelsus, Epstein speaks of what occurs on the screen as a kind of alchemy of transformation, enabling the mind to gravitate to the surface of matter: "The face of beauty, it is the taste of things."[45]

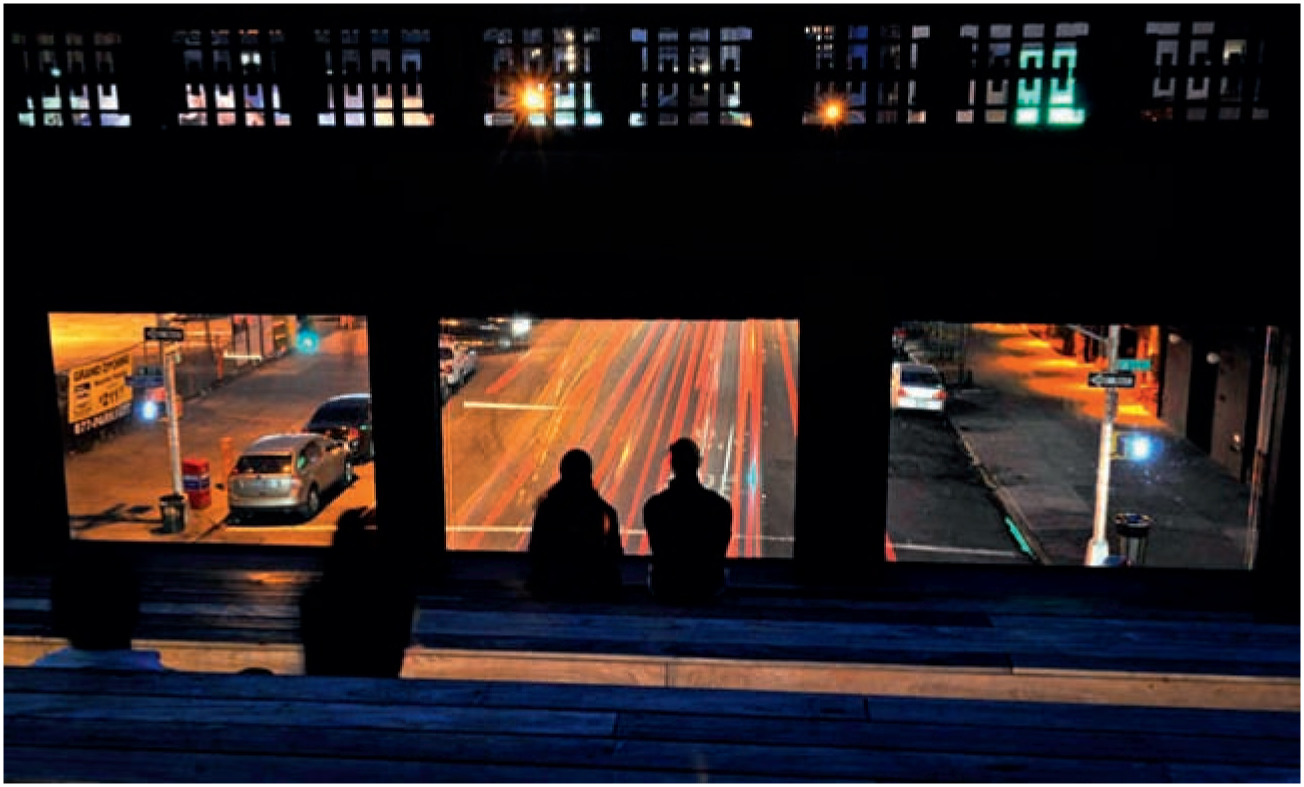
Epstein invokes the term *photogénie*, understanding this to be a capturing of qualities or character that rise to the surface in an image, generated by light. His notion of *photogénie* engages the movement of the imagination as a form of projection. "The cinema is . . . powder for projection and emotion," he argues, and such projection invests the relationship between internal and external space.[46] In this sense, "the landscape may represent a state of mind. . . . [T]he landscape's dance is photogenic."[47] In Epstein's writings, the screen is the site of such a landscape of projections, and it ends up becoming a landscape itself. Subtle shifts of atmosphere that happen on the screen are described, perceptible in the thin fabric of a light-sensitive material that ends up becoming sentient itself. Epstein's use of language emphasizes the physicality of atmospheric shifts that arise on the surface of things. In film, he claims, "the hills harden like muscles. The universe is on edge. The philosopher's light. The atmosphere is heavy with love. I am looking."[48]

Epstein's notion that atmosphere is transposed into the landscape of cinema engages the sense of materiality that can be experienced on the screen. In his words, the design of the world is materialized in light in palpable ways: as light saturates a space, the universe of things becomes animated. Speaking of a filmic space, Epstein would note that "the whole room is saturated with every kind of drama" and describe how "the cigar smoke is poised menacingly over the ashtray's throat. The dust is treacherous. The carpet emits venomous arabesques."[49] In his words, atmosphere is weathered, textured, affected. The sense of *Stimmung* is so pervasive that it envelops the entire environment in sympathetic resonance. "What sadness can be found in rain!" Epstein would exclaim.[50] In this form of empathy with space, the screen becomes all-encompassing. A being in light, it turns into an actual environment.

On its fabric, the screen wears a form of "weathering" that is closely connected to the character of landscape and atmosphere. In Epstein's theory of the fluid landscape of the screen, another sense of weathering emerges that is not only a textural effect of the wearing down of time but also a kind of wearing out that is atmospherically produced. His attention to the situational character of surface is a discourse that is attractive today as atmosphere and landscapes of projection come back into the light, reinvented not only in cinema but in architecture and in the spatial settings of art installations.

"In the end it all comes down to . . . a question of design," Epstein declared.[51] He claimed that "cathedrals are constructed of stone and sky. The best films are constructed of photographs and sky."[52] In other words, cinema is indeed a building of light. It refabricates that particular atmospheric quality of light that shows when light is activated in the space of air. Heeding Epstein's words, we can further emphasize another important point: a transfer of functions between media, and a transformation of materiality in mediums. Cathedrals become films. The material of stone does not disappear with the new media of modernity. Stone can have a different presence: its materiality can be transferred into the virtual forms of the photographic and the filmic. The physicality of the thing that one can touch does not vanish when the tectonics of stone is gone, or when the time of celluloid has passed; it can morph culturally, transmuting into another medium. Call it technological alchemy and watch the phenomenon return to the screen, at the time of film's obsolescence, on the surface of other media. In the digital age, materiality is reactivated, and the sky remains a connection between architecture and cinema.

Think of Diller Scofidio + Renfro making a cloud building in 2002, appropriately called *Blur*: a thing of mist that floats on the banks of Lake Neuchâtel in Switzerland and makes a performance of atmospheric phenomena.[53] These are the same architects who can make the walls of a theater blush, who build with light and air, as well as technology, and in this



5.10. Diller Scofidio + Renfro and James Corner Field Operations, The High Line, New York, 2009–2011. Photo: Daniel Avila/NYC Dept. of Parks and Recreation. Courtesy of Diller Scofidio + Renfro and Daniel Avila/NYC Dept. of Parks and Recreation.

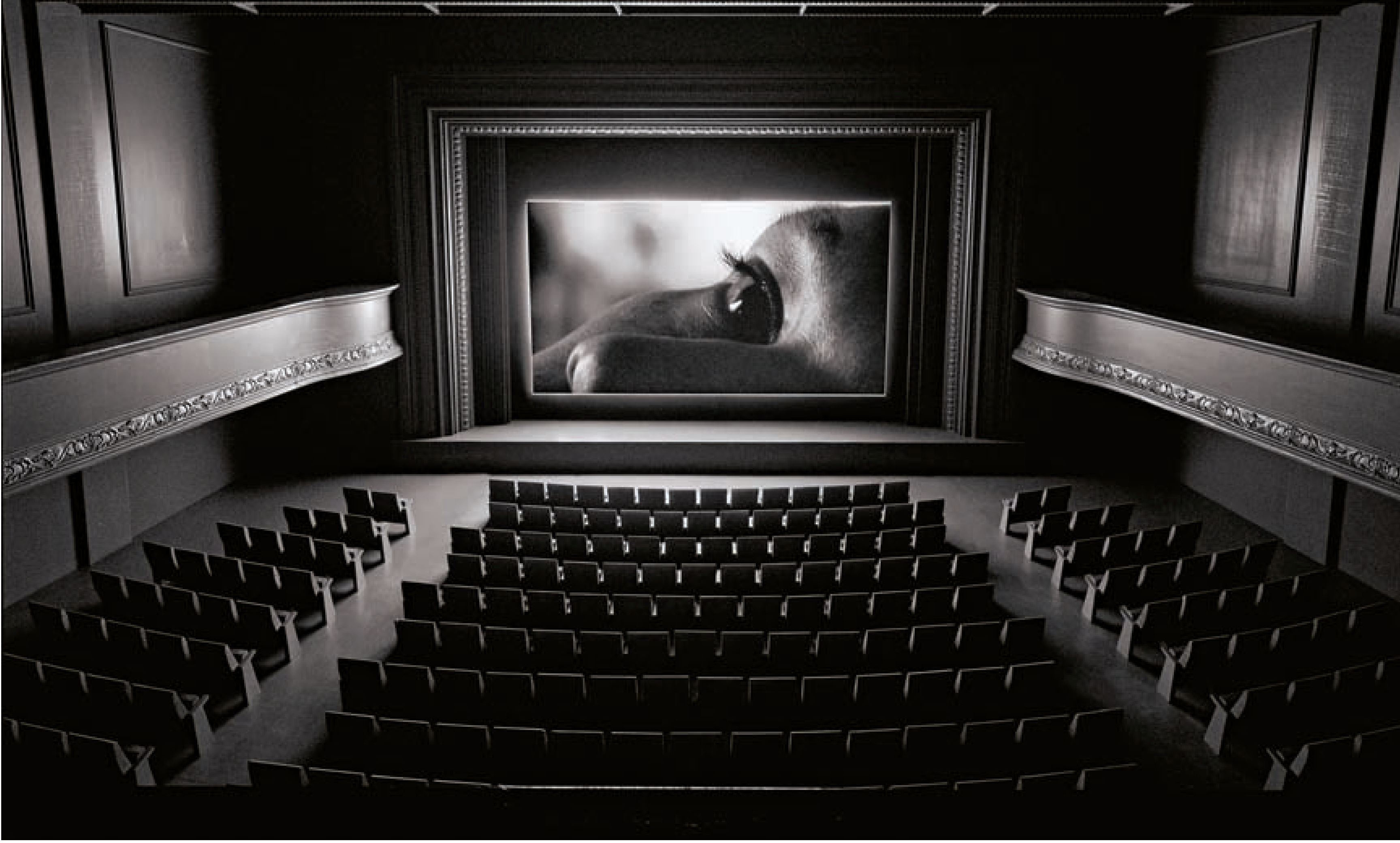
way make a cinema of light and air. When building the cantilevered media room of Boston's Institute of Contemporary Art, they framed the sea view in relation to the display of the computer screens, as if this aperture were the screen of a new atmospheric cinema. The firm's design for the High Line, produced in collaboration with the landscape firm James Corner Field Operations, includes another kind of environment-cinema. When the first section opened in 2009, transforming an abandoned elevated railway track in New York City into an urban park, a cinema of atmospheres was unveiled. Following the pedestrian path that displays carefully designed river and street views, one comes across an open-air amphitheater that provides a cinematic view. The steel structure of the elevated rail creates a frame for watching the endless flux of the city. The audience for this urban screen comes to a halt to experience the flow of energy of the city or simply to watch the light change. The screen is here nothing but the environment.

Environment-Screen. In a movement of rematerialization, an attention to the surface of the world is resurfacing by way of technological means. Sometimes the mode is aesthetically environmental, as is the case in Anri Sala's *Dammi i colori* (2003), a video installation that shows the renewal of Tirana via a "superficial" gesture that deeply affected the gloomy atmosphere of the Albanian capital. In this work Sala drives around town, surveying the city where he was born, accompanied by the artist and politician Edi Rama, who as mayor changed the face of the city by having its façades painted in swaths of bright colors and modernist patterns evoking Bauhaus design. As the film pans across the buildings, the city turns into a gigantic canvas. The built façades become screens of a renewed form of communication that engages the inhabitants as much as us viewers. We glide across a screen surface that is animated by light, color, and shape and sculpturally activated on different planes. Over time, this urban screen fabric turned canvas becomes an absorbingly active environment. This screen is a landscape of real changes that are virtual transformations.

As we have seen, many visual artists and architects affect deep superficial transformations by engaging a notion of the screen, which itself becomes the site of a mediatic passage of environments. I want to close this excursus by offering conclusive evidence in the art of Janet Cardiff, for in her work the surface becomes the environment and, conversely, the environment turns into surface. Cardiff is known for producing audio walks, working in collaboration with George Bures Miller. In her participatory art, one typically takes a guided walk while listening to recorded sound that is channeled through headphones or sometimes emerges from the site, at times also incorporating video recording. For participants, these walks provide an experience of absorption through the surface as a permeable screen. Guided by Cardiff's own voice, they activate fictional itineraries through the superficial layers of the sites traversed, linking the folds of their history to a personal, subjective voice. The promenades transform places as they narrate them. Such haptic walks essentially transform a landscape into a film. In such a movie, the environment is the screen.

Given their penchant for creating a physical cinema, it is not surprising that these artists would become interested in the architecture of cinema. For their installation *The Paradise Institute* (2001), Cardiff and Miller recreated a movie theater in the white cube of the art gallery.[54] Within this theater, gallerygoers sit, watch a film shown on the screen, and listen through headphones to a collage of sounds that creates a personal space. Broken narratives, bits of inner monologue, noises, and fleeting thoughts all float into the recreated filmic experience. The viewer is unsure whether the sounds belong to the film they are watching or to other films, or whether they may belong to the person sitting next to them or even to their own mental space. In this installation, the subjective experience of cinema is recreated, with attention to the permeable borders it forms between inside and outside, interior and exterior landscape.

Displayed on the screen is a particular environment, the kind Robert Smithson called "a sedimentation of the mind" when describing his earth projects.[55] Spending time in Cardiff's installation, I could not help thinking that Smithson's utopian project to architect the inner landscape of cinema as an archive had somehow been realized here. Writing in 1971 on "cinematic atopia," Smithson provocatively questioned whether it really matters what film one is watching, since "one thing all films have in common is the power to take perception elsewhere."[56] He imagines the possibility of allowing "the elsewheres to reconstruct them-

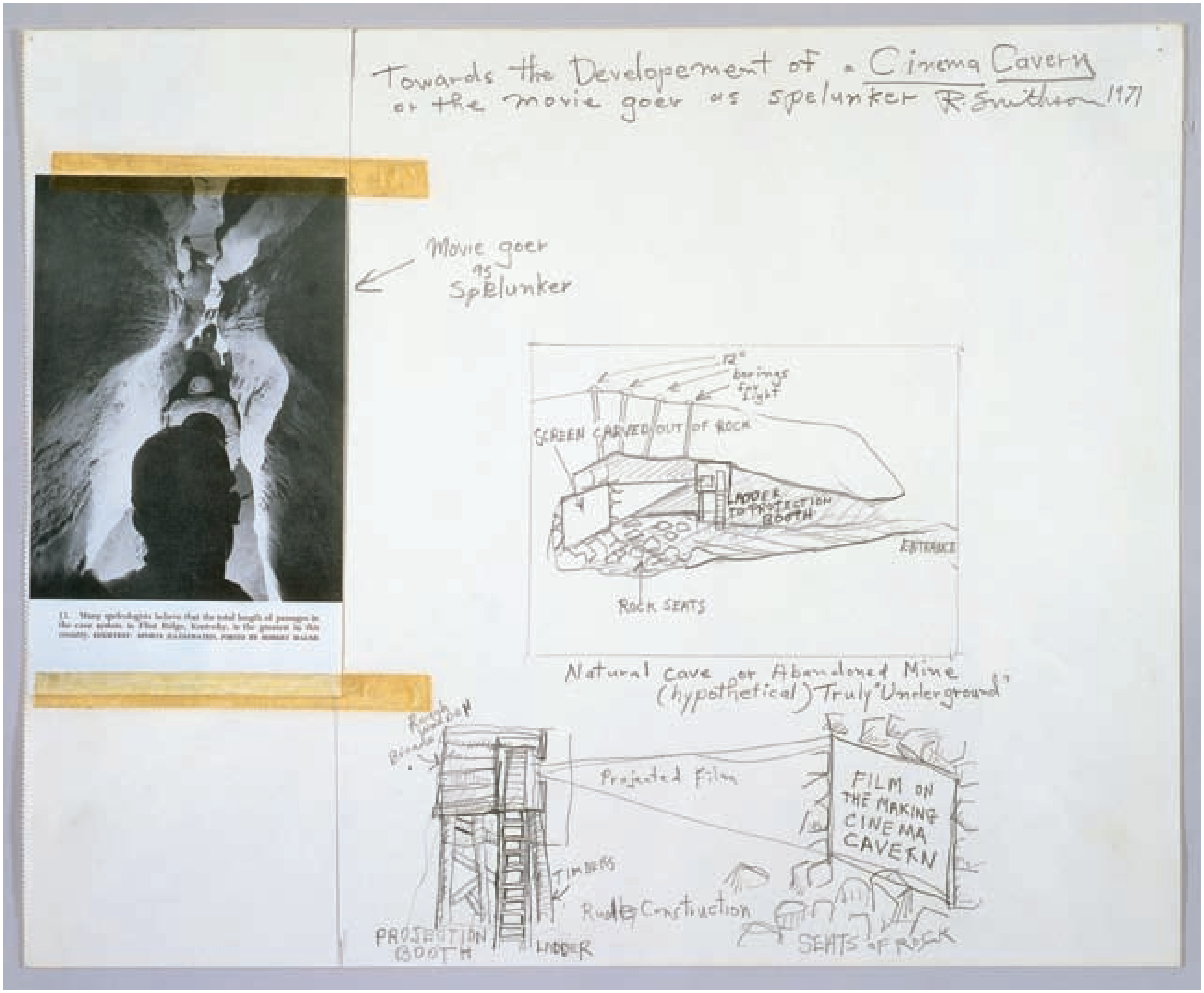


selves as a tangled mass" by giving an architecture to "the sunken remains" of all films in his memory bank.[57] He poignantly describes this potential archive as "a cinematic borderland, a landscape of rejected film clips."[58] Smithson dreams of building this environment-screen in a cave or an abandoned mine. These would, indeed, be appropriate landscapes for mining the landscape of cinema, geologically exposing the imaginative process of "wearing out" and "weathering" that is sedimented therein.

5.11. Janet Cardiff & George Bures Miller, *The Paradise Institute*, 2001. Wood, theater seats, video projection, headphones, and mixed media, 9 ft. 10 in. × 58 ft. 2 in. × 17 ft. 6 in. Courtesy of the artist; Luhring Augustine, New York; and Galerie Barbara Weiss, Berlin.

In activating their own experience of screening in *The Paradise Institute,* Cardiff and Miller have created an actual environment. They use binaural technology, which gives spatial presence to sound, to approach the multiform sensory experience of a physical environment.[59] Aurally displayed in *The Paradise Institute* is a permeable space that is an environment-screen, capable of resonating with the sedimentation of multiple times, the traces of manifold experiences, and the polyphony of mental states. In linking introjection and projection in such a way, Cardiff and Miller rematerialize the polyphonic environment of cinema in the form of installation.

Here we are reminded of Moholy-Nagy's interarts dream of making the screen into a

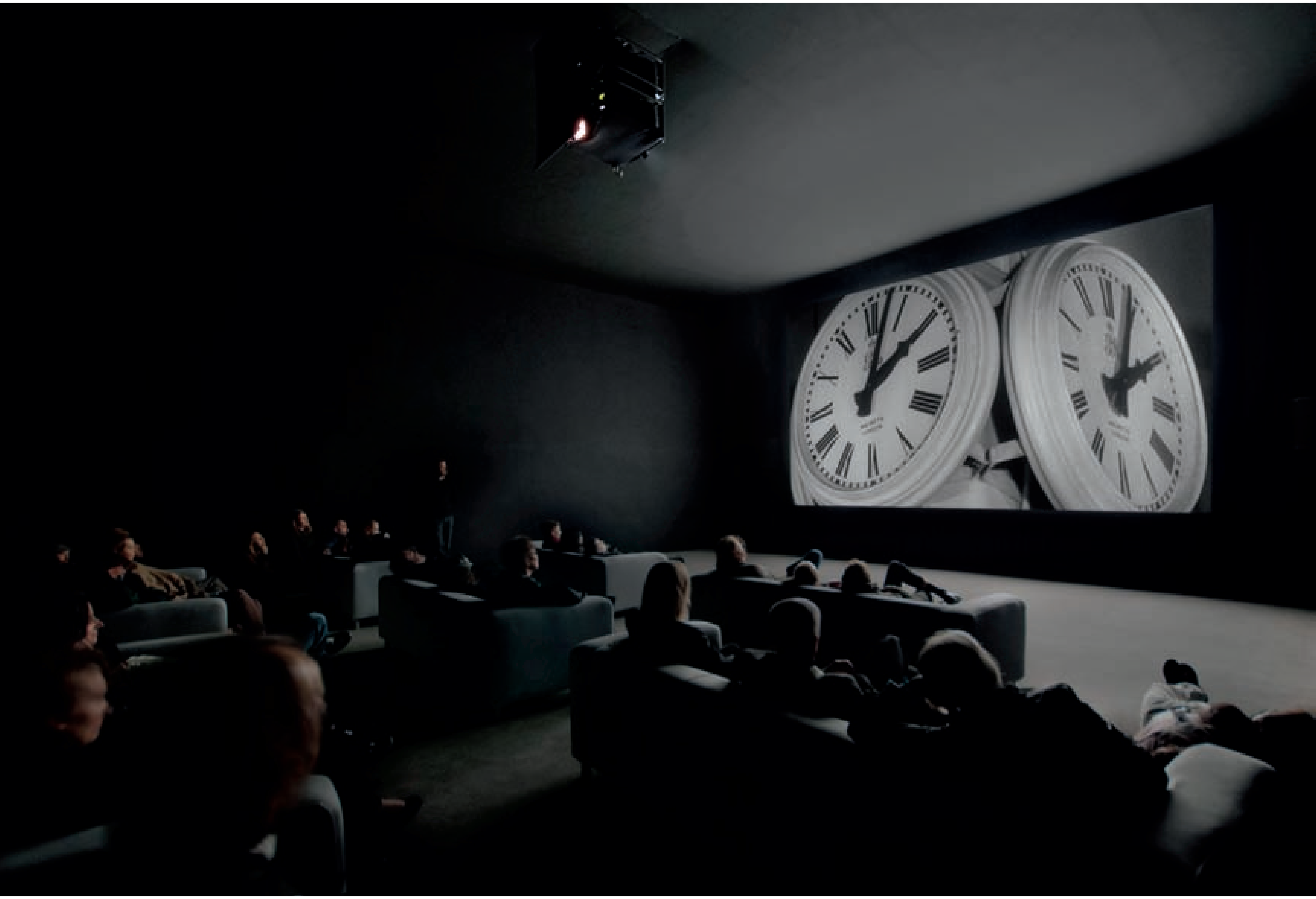

Towards the Developement of a Cinema Cavern
or the movie goer as spelunker R Smithson 1971
Movie goer as Spelunker
12" borings for light
SCREEN CARVED OUT OF ROCK
LADDER TO PROJECTION BOOTH
ENTRANCE
ROCK SEATS
Natural cave or Abandoned Mine
(hypothetical) Truly "Underground"
Projected Film
FILM ON THE MAKING CINEMA CAVERN
TIMBERS
Rude Construction
PROJECTION BOOTH
LADDER
SEATS of ROCK

5.12. Robert Smithson, *Towards the Development of a Cinema Cavern*, 1971. Pencil and collage, 13 × 16 in. © Estate of Robert Smithson/licensed by VAGA, New York. Courtesy of James Cohan Gallery, New York/Shanghai.

landscape, and one sensitive to atmospheric polyphony. In his articulation of a poly-cinema, this artist, recognizing the relation of the screen to a modern landscape of simultaneity, insisted on the acoustical dimension. Now the screen not only reflects the modern capacity to articulate an acoustical landscape made of different impressions of sounds but, as an architecture, can itself take on the textural condition of a soundscape and turn into a pure polyphonic landscape.

Cardiff and Miller's large installation *The Murder of Crows* (2008) goes a step further in the direction of this physical cinema. This is an extension of Cardiff's solo work *The Forty Part Motet* (2001), in which one moves into and through space in order to listen to separately recorded voices, housed in forty speakers strategically installed in an oval formation. In *The Murder of Crows*, the effect of sculptural sound is further magnified and clearly evokes a cinematic situation. The audience sits, absorbed in theatrical fashion, listening to a polyphony of sounds that emerge from ninety-eight speakers mounted on chairs, stands, and walls. Here, the audience watches sound, as if it were a screen, immersed in a temporal experience of public intimacy. And thus, the screen weathers time in a polyphony of media. At the moment of film's obsolescence, in the art gallery and the museum, one can experience the landscape of film and, at the limit, even imagine a cinema without cinema.

Screens of Projection



6

Sites of Screening

Cinema, Museum, and the Art of Projection

> Starting itself as a chance accumulation of relics, with no more rhyme or reason than the city itself, the museum . . . presents itself to use as a means of selectively preserving the memorials of culture. . . . What cannot be kept in existence in material form we may now measure, photograph in still and moving pictures.
>
> LEWIS MUMFORD[1]

In announcing the death of the monument in 1937, the architectural historian Lewis Mumford foresaw a major change in the configuration of the archive as a cultural fabric when he recognized the role of moving images in the virtual preservation of the material existence of things. His observations were prescient, and lead us to continue our exploration of virtual materiality by reviewing the cultural function of the museum and also reconsidering it in relation to other sites of public exhibition such as the cinema.[2] The public museum is a product of modernity and an outcome of modernization, and as such it should be considered not as an isolated space but rather as a connective architecture. As we noted earlier, it was configured in its modern form in the same age of visual display that gave rise to the cinema, the defining art of modernity, and it shares with film that surface of communication which is the visual, theatrical architecture of spectatorship. Today, as moving images become relocated in the museum, we witness a fundamental renewal of this relationship. And so with film itineraries becoming ever more linked to museum walks, I propose to reflect further on this relationship between cinema and the museum as sites of exhibition and archival fabrication. In exploring this material connection, I intend to show that a particularly porous museum sensibility—a sense of public intimacy—developed as a modern, hybrid phenomenon out of the interaction among different sites of mobility, cultural memory, and public exhibition.[3] In particular, through a series of museum promenades, I wish to retrace the itineraries that the museum and the cinema imaginatively share in light of the ways in which these mobile architectures of public intimacy offer us, and transform, the experience of projection.

6.1. Christian Marclay, *The Clock,* 2010. Installation view. Single-channel video with stereo sound, 24 hours, looped. © Christian Marclay. Courtesy of Paula Cooper Gallery, New York.

The Museum Sensibility. Although the relation between the museum and the cinema is not an obvious one, we can begin by observing that, as institutions of visual knowledge, they are connected through the phenomenon of cultural motion, which affects how we perceive the surface of the world. Both are public spaces of viewing that emerged out of the modern process of mobilization that culminated in the twentieth century and transformed the relation between subjects and objects, images and things. They are products of an era that activated the gaze in sequence, mobilized and narrativized (object) space, created the very impulse to exhibit, and constructed—indeed, architected—the actual experience of spectatorship. As such, the museum and the cinema further share a private dimension: they are visited in spectatorial itineraries that trigger private, affective responses. Here, the separate domains of private and public become connected, and the boundaries between the two are redefined. In both the museum and the cinema, intimacy occurs in public. Borders are crossed as this intimate form of public exhibition activates journeys of memory and projections of the imagination. In such an intimately public way, the museum and the cinema share a cultural sensibility that is tangibly modern.

The architectures of the twentieth century enhanced a sensibility that art historian Alois Riegl called a "modern cult of memory," whose "age-value" consists in "giving emotional effect . . . evoked by mere sensory perception."[4] This modern museological sense "manifests itself immediately through visual perception and appeals directly to our emotions."[5] In this regard, I maintain that a modern, cinematic museum sensibility engages the sense of the haptic, an experience of intimate transport, and a transfer between motion and emotion. Let me then review and summarize these concepts, which circulate throughout different parts of this book, in order to more precisely define the connection of film itineraries to museum walks in the intimate geography of publicly lived space.

As I have argued elsewhere, the creation of public intimacy is a haptic affair: as Greek etymology tells us, the *haptic* is what makes us "able to come into contact with" things, thus constituting the reciprocal con-*tact* between us and our surroundings. We "sense" space tangibly, in art as in film exhibition, as contact becomes communicative interface. This is because hapticity is also related to our sense of mental motion, as well as to kinesthesis, or the ability of our bodies to sense movement in space. The mobilization of cultural space that takes place in both cinema and the museum is thus fundamentally a haptic experience of mediated encounters. Usually confined to optical readings, the museum and the cinema need to be remapped, jointly, in the realm of haptic, surface encounters if we are to understand their tangible use of space and objects, the movement that propels these habitable sites, and the intimate experience they offer us as we traverse their public spaces.

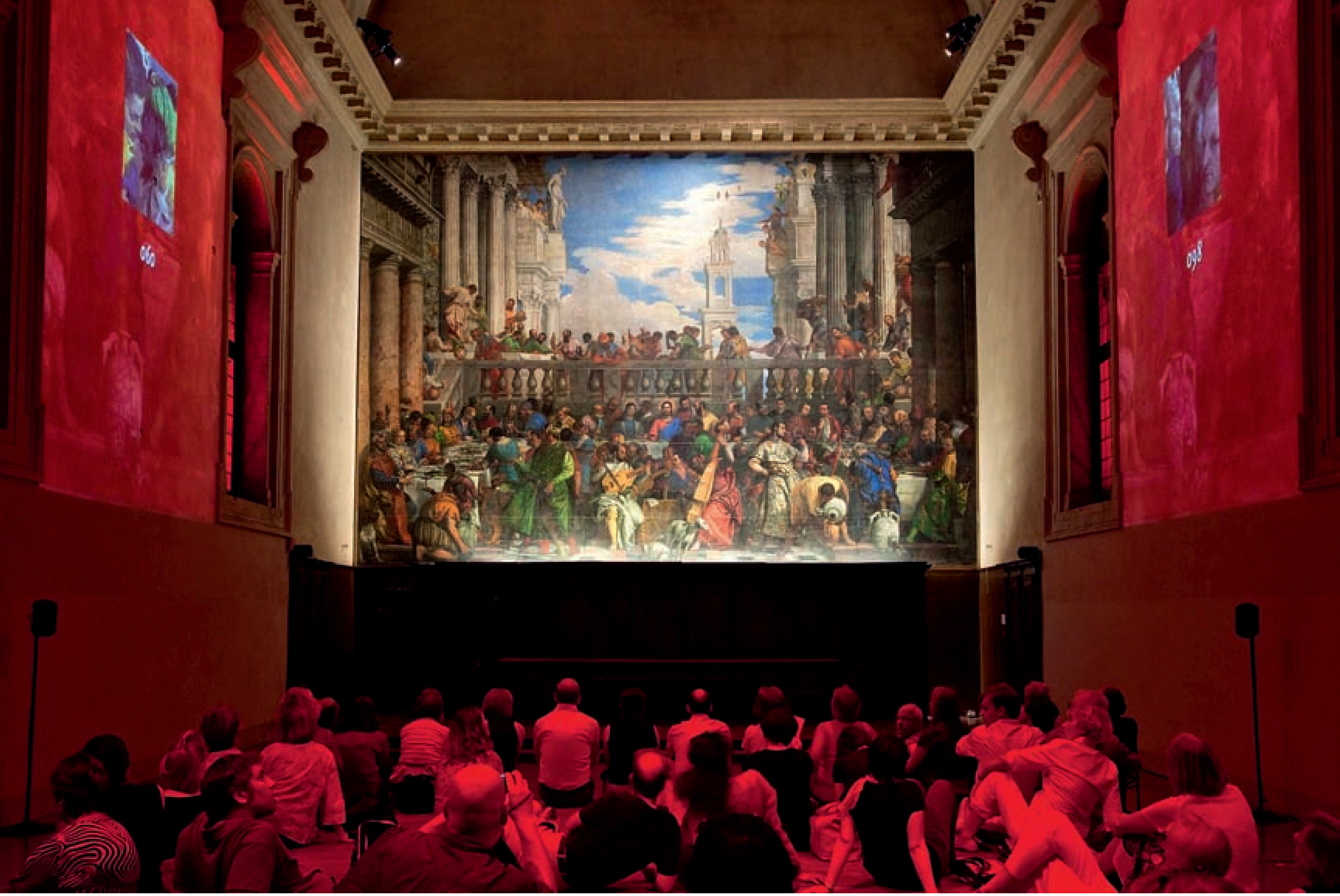
There are many aspects to consider in these material encounters. One factor is that hapticity engages a relationship between motion and emotion. In this regard, it is interesting to note that cinema was named from the ancient Greek word *kinema*, which means both motion and emotion. The fabric of this etymology indicates that affect becomes a medium and also shows the process of becoming that is materially mediated in movement. Film moves, and fundamentally "moves" us, with its ability not simply to render affects but to affect in transmittable forms and intermediated ways. This means that such a medium of movement also moves to incorporate and interact with other spaces that provoke intimate yet public response, such as the art gallery.

Proceeding from this haptic, kinematic premise, I want to expose the surface of communication between the arts and claim that the motion and emotion of cinema extend beyond the walls of the movie house: they have been implanted, from the times of precinema to our age of postcinema, in the performative space of the art collection and in the itinerary of the museum walk as well. Let us turn, then, to look more closely at this interface between the museum wall and the film screen. To follow the moving activity of virtual recollection that materially connects cinema to the museum, we will embark on an extended architectural promenade and take a few museum walks. On this museological journey, we will see how moving images have become the moving archive in this twenty-first century: our own future museum.

A Tour through the Film Archive of the Art Gallery.

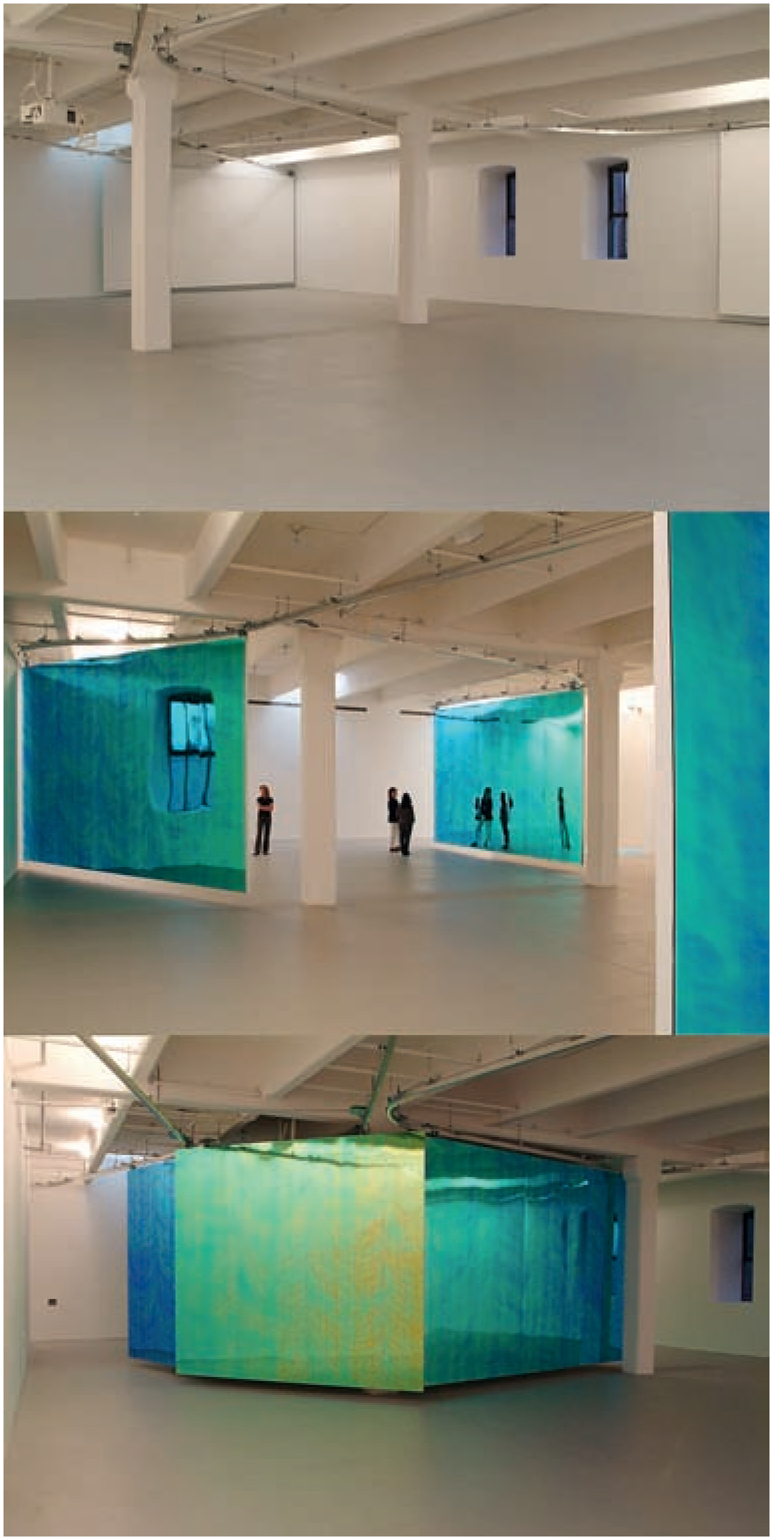
The convergence of the museum and the cinema began in the age of modernity as the culture of exhibition developed, creating an archive of images and mobilizing the process of collection and recollection. Today, this convergence has become a newly articulated strain in contemporary visual culture. This is especially visible in the realm of installation art. We have observed a cultural migration between art, architecture, and moving images, and this includes the fact that film exhibition has relocated itself and is merging with museum installation. What does it mean that motion pictures have exited the movie house to take up residence in the museum, becoming, in different forms, a steady feature of gallery shows and museum exhibitions? In some way, as Raymond Bellour puts it, we have been positioned "*entre-images*."[6] But I claim that this phenomenon goes beyond the image per se. The passage that we have been observing affects the sedimentation of the visual experience, its residues and transformations. Such passage exceeds the reconfiguration that Jay David Bolter and Richard Grusin have named "remediation" because it concerns not simply the medium but also the space of image circulation, forms of siting, and the situational experience.[7] This is a geography of substantial transformations. An exchange has taken place on the field screen of visual archives, which profoundly affects the fabric and architecture of the visual experience.

In a concrete sense, the new interface between the museum wall and the film screen has led filmmakers to produce installations that reformulate the very architecture of the moving image and of museum exhibition. These include installations by Chantal Akerman, Atom Egoyan, Peter Greenaway, Werner Herzog, Isaac Julien, Abbas Kiarostami, Chris Marker, Yvonne Rainer, Raúl Ruiz, Trinh T. Minh-ha, Agnès Varda, Apichatpong



6.2. Peter Greenaway, *The Wedding at Cana*, 2009. Installation view, Fondazione Giorgio Cini, Palladian Refectory, Isola di San Giorgio Maggiore, Venice. © Luciano Romano/Change Performing Arts. Courtesy of the artist and Change Performing Arts.

Weerasethakul, and Wim Wenders. As is evident in Akerman's decomposition of her film *D'Est* (*From the East*, 1993) into the form of an installation piece, film is literally dislocated in the gallery.[8] With motion pictures housed on video screens spread across the museum space, the gallery viewer is offered the spectatorial pleasure of entering into a film, and of physically retraversing the language of montage. This kind of viewership signals a passage between art, architecture, and film, predicated on exhibition. Peter Greenaway, who has prominently linked cinema and the museum as related visual archives, muses, "Isn't cinema an exhibition . . . ? Perhaps we can imagine a cinema where both audience and exhibits move."[9] And so, in installations such as *The Wedding at Cana* (2009), which audiovisually interprets a painting by Paolo Veronese, he mobilizes aesthetic forms of art reception by filmically reactivating them, with surface effects.[10] This movement of filmic relocation is engaged directly in the exhibitionary, museographic ability to collect and recollect repre-



6.3. Pierre Huyghe, *Streamside Day Follies*, 2003. Installation view, Dia Art Foundation, New York, October 31, 2003–January 11, 2004. © 2012 Artists Rights Society (ARS), New York/ADAGP, Paris. Photo: Ken Tannenbaum. Courtesy of Dia Art Foundation, New York.

sentational archives. Such is the case also for Isaac Julien's installation *Vagabondia* (2000), which, as we will see in the chapter devoted to this work, journeys through the house museum of the architect Sir John Soane, traversing the surface space of an art collection as it offers a wandering reflection on recollection.[11]

A hybrid screen-space has come into place.[12] Moving images have made their way into the art gallery and the museum in many forms, returning spectatorship to "exhibition." The rooms of the museum often become an actual projection room, transforming themselves into renewed filmic space, and this has consequences. As Pierre Huyghe shows in his installation *Streamside Day Follies* (2003), the architecture of the museum changes when it turns into film architecture.[13] In this work, the walls of the gallery are made to open and close, creating an intimate projection room and a fluid motion from art to film exhibition. As discussed earlier, Janet Cardiff and George Bures Miller also create public yet intimate projections in *The Paradise Institute* (2001) when they compel the gallerygoer to access the architecture of film and experience its emotional intimacy.[14] In this exchange between the art gallery and the film theater, the seduction of the screen is displayed—in all its fragmentation and dissolution—at the "nerve center" of viewing positions, creating possibilities for exploring the art of framing, points of montage, and narrative movement, thus allowing visitors to experience the material conditions of the art of projection.

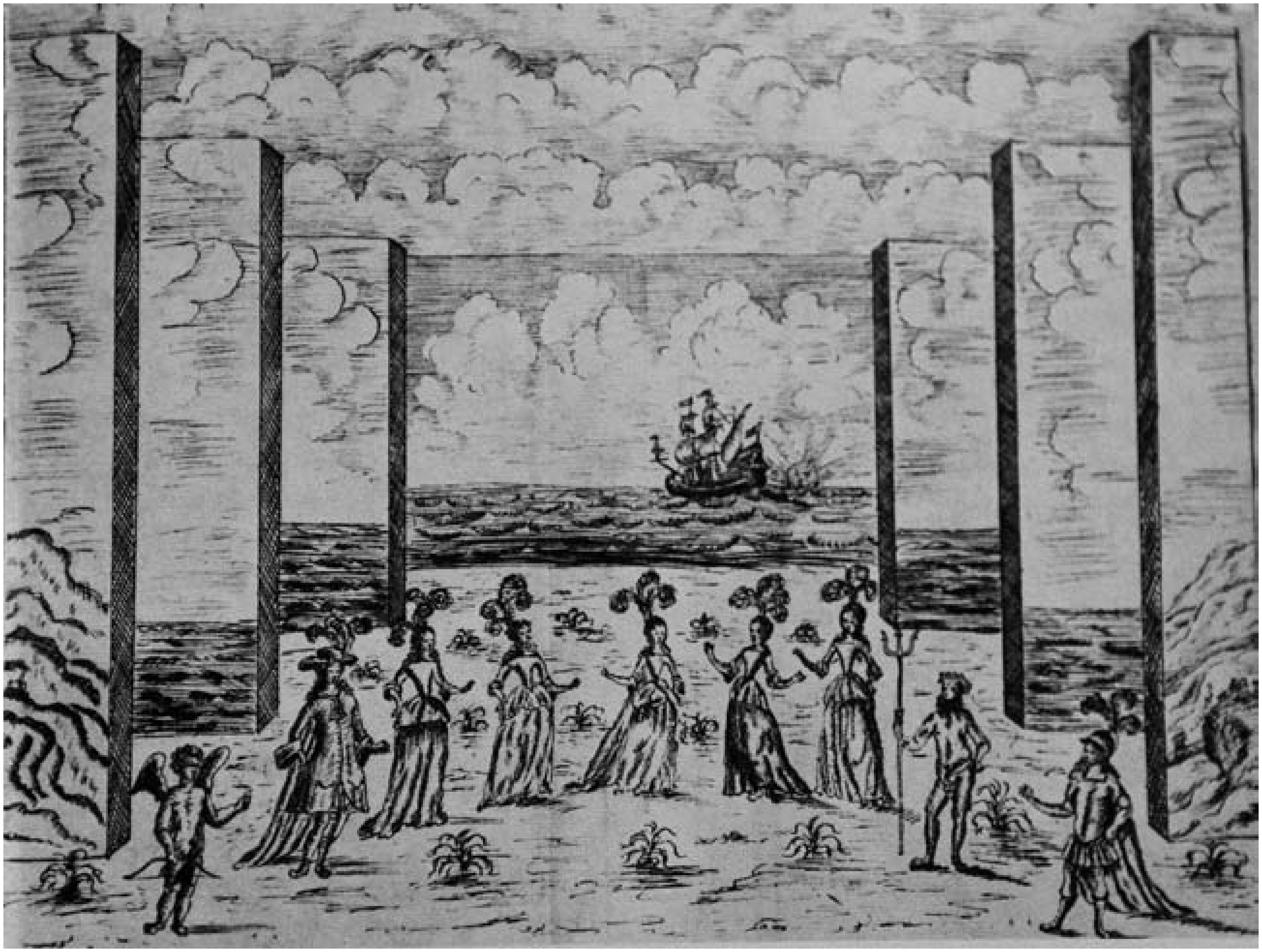
A "screening" of film history becomes exhibited in such installation works, turning both cinema and gallery spaces into moving, material memory archives. Christian Marclay's very popular moving-image event *The Clock* (2010) is in some way the epitome of this vast phenomenon.[15] In this video work, frequently shown in gallery and museum spaces, clips from the history of world cinema that indicate the passage of time are edited together in a mesmerizing montage, which spans a twenty-four-hour cycle and is synchronized with the local time of the exhibition space. As one watches the flow of cinematic time unfolding in real time in the rhythmic assemblage, the piece turns into a meditation on the relation of cinema to time as its material condition, and, by extension, to history. The architecture in which the work is sited recreates for the gallerygoer the possibility of concretely inhabiting not only the time but also the space of cinema. An architectural hybrid of the white and the dark cube, the darkened gallery space provides couches on which to lounge, enabling viewers both to regain and to revitalize the experience of the cinematheque in an art space. Gallerygoers line up outside the crowded gallery awaiting their turn to spend time inside, leisurely and in a social way watching time pass in a creative atlas of film history. In an age of pressured time, and again at the moment of film's obsolescence, the inner, temporal, communal architecture of film spectatorship is reinvented in the art of projection. This is significant because it addresses the increasing technological privatization of screen time and space that is occurring today. What is exhibited, and rematerialized, here is an experience of the public sphere: the public intimacy of haptic screen encounters.

While Marclay creates a contemporary version of a film archive in the art gallery with

Xplugs
XPLUGS

6.4. Chris Marker, *Pictures at an Exhibition,* 2008. Digital installation on YouTube.

the aid of digital technology, Chris Marker pushes the possibility of a relationship between cinema and the archive further into digital space. A prominent example of Marker's unique way of constructing filmic "immemory" in relation to art is displayed in his *Pictures at an Exhibition*, an ongoing digital installation that is literally imagined as a virtual museum.[16] The archival potential of film is also expanded in the gallery by Tacita Dean, who, as we have shown, is fascinated by the culture of obsolescence and reflects on the idea of the archival, especially in works like *Kodak* (2006), the major meditation on the material existence of the film medium and the material history of light that we analyzed in depth.[17] In a different way, Douglas Gordon also engages the filmic reel as a loop of memory in his archival circuits.[18] His works, together with the many contemporary installations that play with circular, wheeling motion, such as Bill Viola's *Slowly Turning Narrative* (1992), represent a technological reinvention of the art of memory.[19] Today, by way of image technology, we are invited to play in virtual ways with the antique moving



6.5. Precinematic screens in a set designed in 1690 for a staging of the play *La fiera, el rayo y la piedra* by Pedro Calderón de la Barca, 1652.

images of Ramon Lull, who, back in the thirteenth century, demonstrated the role of movement in memory and represented psychic motion by setting figures on revolving wheels.[20] Motion and emotion meet again in filmic reels and in mnemotechnical installation art that reworks the matter of cinematics in the museum. In these contemporary loops, it is the loop of our imagination and the very memory of film history that become projected in the museum.

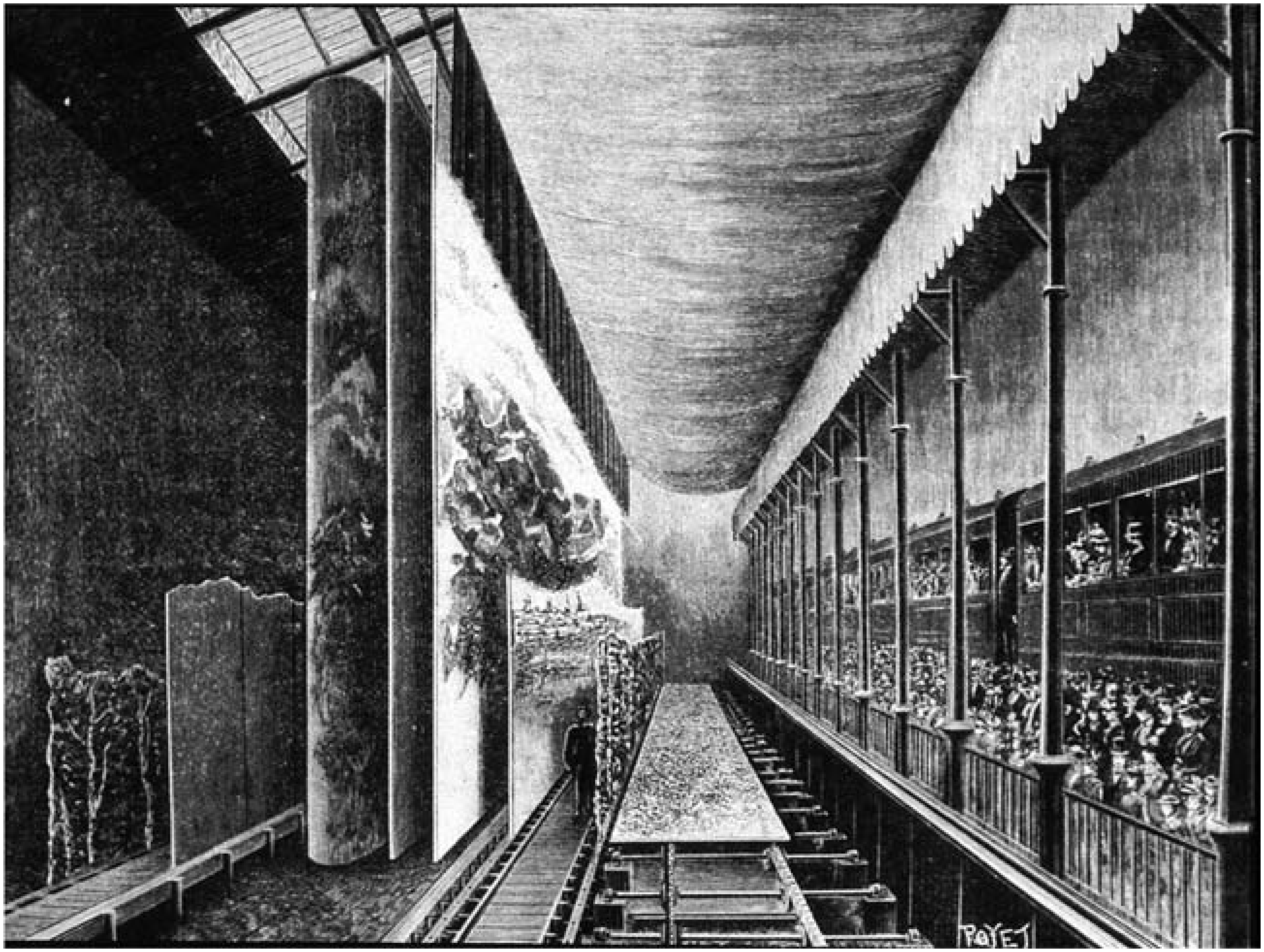
In many ways, then, the history of cinema haunts today's museums.[21] Cinema exists for today's artists outside of cinema as a historic space—exists, that is, as a mnemonic history that is fundamentally linked to a technology of luminous opacity. Walking through the gallery and the museum, we encounter fragments of this history, reimagined as if collected together and recollected on a screen that is now a wall. The memory of film is not only materialized but also tangibly reinvented in this haptic process of encounter. In the gallery or the museum, one has the recurring sense of taking a walk through—or even into—a film and of being asked to reexperience, and renegotiate, not only the history but the movement of cinema. Entering and exiting the exhibition space of an installation increasingly recalls the collective ritual of inhabiting a movie house, where forms of liminal traversal and cultural habitation are experienced in public, surface intimacy.[22]

This movement linking film to the spatial arts is current, and even trendy, but it is not a new phenomenon. It is important to remember that there was an actual history of "installations" that took place at the very origin of film. The convergence of cinema and the museum that was established at the dawn of modernity is rooted in the birth of the medium. Today's artists appear to be winking at this very historic moment out of which cinema was born. In some way, artists are becoming historians. They are turning into materialist scholars. Every time a materialist turn takes place in history, it becomes compelling to ponder the potential lessons that may be inscribed in the specific gesture.[23] In the present refashioning of cinema in the museum, there is a tension manifested at the edges of media and acting upon the borders that mark the very existence—the actual time—of the medium of film. In view of this surface tension of media, I find that the processes of digging into cultural history, retrospectively excavating museum culture and practicing a form of media archaeology, are productive paths for a scholar to take in order to explore the future potential of old "new" media.[24] If museological culture and filmic exhibition are mined as an archive open to reinvention, this cultural archaeology can show artistic potentiality, and even expose the potential future of a medium. To my mind, cinema is functioning as this open archive of potentialities for today's installation artists, for, as it becomes abandoned as a medium, a moving visual history is creatively refashioned in gallery-based art. This is what motivates me to dig further into the history of exhibition that links cinema to the museum space: in tracing a history of moving screens of public intimacy, my aim is to activate museum culture as a potential form of cinematics, that is to say, as imaging in public, intermedial motion. I want to pursue this migration of visual archives from the cinema to the gallery, for it signals a potential reinvention of the material experience of "projection."

Film Genealogy and Museographic Visual Culture.

In looking at the history of exhibition space, I want to suggest that our age of postcinema is turning to the era of precinema as a way of reinventing the exhibitionary possibilities and museological potential of the art of projection. When we consider the exhibitionary fantasies that emerged at the time of precinema, we may recognize forms of projection that are becoming actualized today on the multiple screens of our postcinematic times. Furthermore, as we open up this potential archive of prefilmic exhibition, we can see how exhibition itself developed in cinematic ways.

As a form of spectatorship, film exhibition is in fact historically linked in profound ways to the culture of exhibition and the art of projection of early modernity. Cinema



6.6. The moving panorama *Trans-Siberian Express*, exhibited at the 1900 Exposition Universelle Internationale, Paris.

emerged from a specific "architecture" of tactile vision and mode of exhibition, coming to light in the wake of an interactive geovisual culture of museumlike "installations."[25] Indeed, early museographic spectacles and practices of curiosity gave rise to the public architecture of interior design that became the cinema. This was a spectacular theatrics of image collection that activated recollection. The spaces for viewing that would become filmic architecture included many sites of public intimacy and projection: the interior-exterior projections of magic lantern shows and phantasmagorias, cosmorama rooms and camera obscuras, wax and anatomical museums, performative tableaux vivants, cabinets of curiosity, vitrine and window display, wordly collections turned actual museums, fluid visions and sequences of spectacular motion, exhibitions of a georamic nature and panoramic vision, dioramic shows, the panoramas of view painting, and other techniques for viewing collections of images.

Film exhibition developed in and around these intimate sites of public viewing and projection, within the history of a mobilized architectonics of scenic space and in an aesthetics of fractured, sequential, and shifting views. Fragments were crystallized, serialized, and exhibited with mesmerizing surface effects in the cabinet of curiosity, the precursor of the museum; cultural souvenirs offered themselves to spectatorial musing; views developed into an art of viewing, a gallery of *vedute*. This absorption in urban viewing space was a form of "installation" *avant la lettre*. Cinema descends from this museumlike architecture of display—an intimate geography of public exhibition that came of age in the nineteenth century and molded the following one. Motion pictures were born of an expanded practice of panoramic exhibition, which was, in some way, a projection of the future, for, as Elizabeth Diller and Ricardo Scofidio's 2008 installation for the *Native Land* exhibition at the Fondation Cartier in Paris suggests, current installation practices are digitally refashioning this itinerant mapping of image collecting.[26]

This survey of exhibition practices makes apparent that what turned into cinematic motion was a virtual, imaginative museum trajectory that required physical habitation and liminal traversal of the sites of display. And the establishment of a public in a historical itinerary in which art became housed in a salon ultimately enabled art exhibition to cross over into film exhibition. Cinema, like the museum, was born with the emergence of public consumption, and it is *architecturally* attached to this notion. Both emerged from the mobilization of public space into an architectonics of display, and from an architectural promenade that experientially bound images to the surface of spectatorial life.

Projections: Filmic and Architectural Promenades.

To further explain the journey of the imagination, the mental activity, and the mnemonic traversal that link cinematic to museographic architecture, it is helpful to revisit Sergei Eisenstein's ideas on the art of projection in his essay "Montage and Architecture," for their impact still endures.[27] These views have in fact inspired contemporary architects such as Bernard Tschumi, who is interested in recreating cinematic promenades in public spaces.[28] Eisenstein showed that the film spectator moves across an imaginary path, traversing multiple sites and times in the course of a filmic projection, as distant moments and far-apart places become connected on the screen. Film inherits the possibility of such an imaginative mental voyage from the architectural promenade:

> An architectural ensemble . . . is a montage from the point of view of a moving spectator. . . . Cinematographic montage is, too, a means to "link" in one point—the screen—various fragments of a phenomenon filmed in diverse dimensions, from diverse points of view and sides.[29]

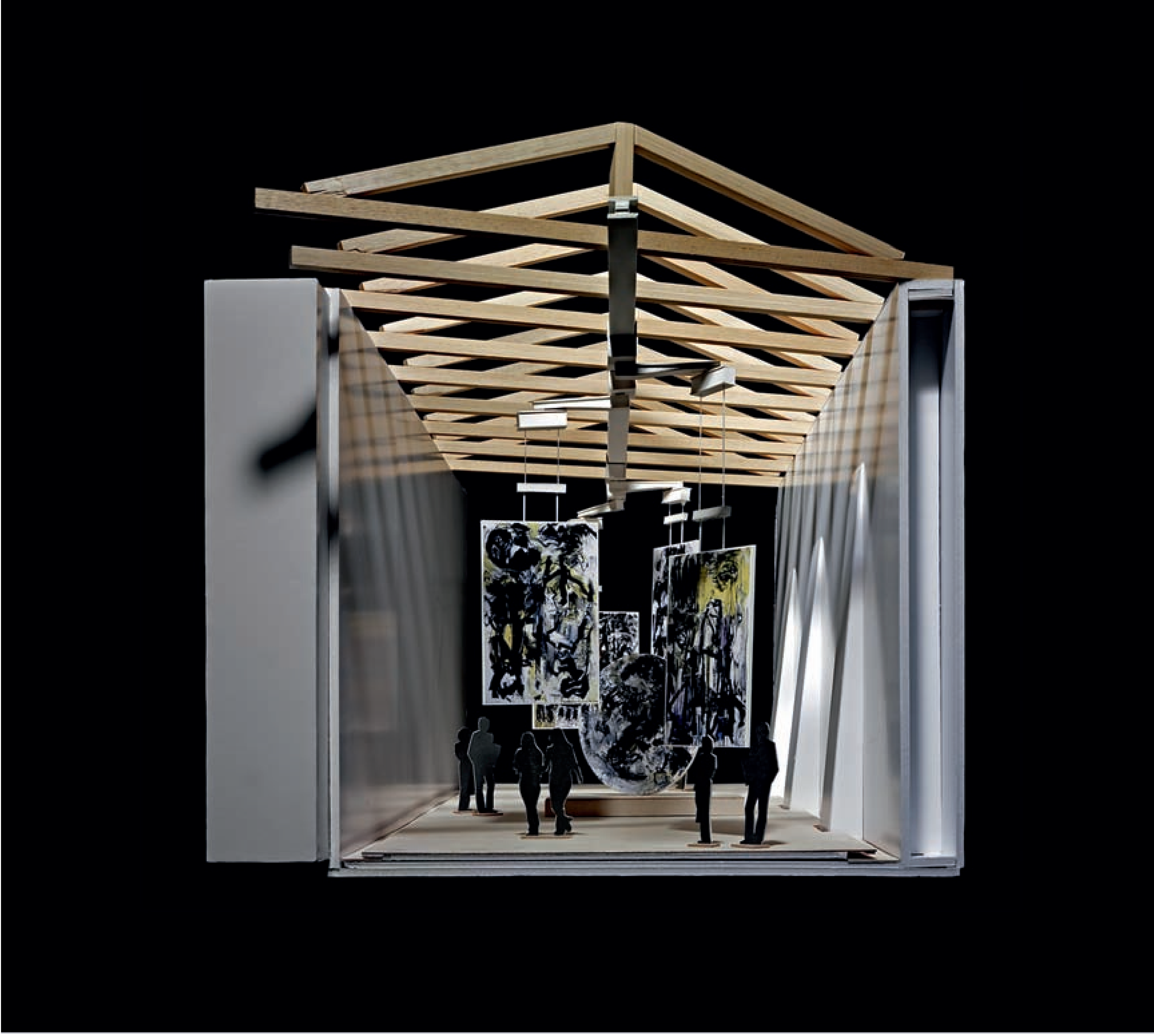
The filmic screen is the modern version of the architectural itinerary, with its own montage of cultural space. Film follows a historical course—that is, a museographic way of collecting together various fragments of cultural phenomena from diverse geohistorical moments that are displayed for spectatorial recollection in space. In this sense, film is linked not only historically but also formally to a specific kind of architectural promenade: the virtual material exploration that occurs in architectures of display. The consumer of these museumlike viewing spaces is the prototype of the film spectator. In other words, the filmic journey is a remake of the museum's own architectural promenade.

"Tracking" Museum Itineraries.

It is this haptic sense of cinematic motion that is materially returned to us today in the architectonics of exhibition. Think, for example, of the itinerary constructed by Renzo Piano for the exhibition space devoted to the collection of Emilio Vedova's artworks, which opened in Venice in 2009 in the restored salt warehouse that had once been the artist's studio. Piano mobilizes a form of exhibition that uses the actual motion of cinematic montage to activate the mnemonic assemblage of an art collection. This is a museum in movement, where the paintings glide through the space, literally moving in sequence on tracks that are reminiscent of filmic tracking shots. The spectator becomes a passenger sent on an architectural journey that retraces mental itineraries, and this cinematic-architectural walk "sets" artistic memory not only in place but in full motion. In such a way, the cinema imaginatively rejoins the museum as a collection of images that activate ideas and feelings, which are haptically bonded in the "re-collective" itinerary of spectatorship. The filmic voyage, like the museum's promenade, turns into a transformative journey as the architectonics of memory becomes a mobile, corporeal, e*motion*al activation of public intimacy.

Mobilizing Inner Landscapes.

This notion that memory, imagination, and affect are linked to movement—embodied in film itineraries and museum walks—has an origin that can be traced further back in time, to the moment in modernity when motion became tangibly craved as a form of haptic stimulation. With modernity, a desire for tactile sensation and surface experiences increased, driving an impulse to expand one's universe and, eventually, to exhibit it on a screen.[30] The images gathered by the senses were thought to produce "trains" of thought and to project a personal, passionate voyage of the imagination.[31] "Fancying"—that is, the configuration of a series of relationships created on imaginative tracks—was the effect of a spectatorial movement that evolved further in cinema and the museum. It was the emergence of such sensuous, sequential imaging (a haptic "transport") that made it possible for the serial image in film and the sequencing of vitrines in the museum to come together in receptive motion, and for trains of ideas to inhabit the tracking shots of emotion pictures.



6.7. Renzo Piano, project for Magazzini del Sale, exhibition space for Emilio Vedova's artwork, Venice, 2009. © Fondazione Emilio e Annabianca Vedova, Venice. Courtesy of Fondazione Emilio e Annabianca Vedova.

In this modern, haptic, moving configuration of sequential picturing, there are also echoes of the picturesque aesthetic, whose landscape design "enable[d] the imagination to form the habit of feeling through the eye."[32] A memory theater for pleasures of the sensorium, the picturesque garden was an exterior designed to put the visitor in "touch" with inner space. As one moved through its haptic space, the exterior of the landscape was transformed into an interior map—the landscape within us. Picturesque space, not unlike cinematic space and the display of collections in that precursor of the museum, the cabinet of curiosity, was furthermore an aesthetics of fragments and discontinuities—a mobilized montage of multiple perspectives and asymmetrical views. Such a montage of relics activated our own modern museographic experiences of recollection. We can sense the inner force of this historical motion on the grounds of Peter Eisenman's Holocaust Memorial in Berlin, in the tangible form of a cinematic memory walk. In this "moving" way, we have come to approach the kind of intimate transport that drives film spectatorship and museumgoing in their fluid creation of public intimacy. In the movie theater and in the museum, one can walk, once again, in mental space and in the imaginary garden of memory.

The Filmic-Architectural Journey of Light.

The picturesque promenade extended into modern itineraries of recollection in the realm of built space. "Picturesque" views were transformed into peripatetic vision not only by Eisenstein but by Le Corbusier.[33] Declaring that "architecture and film are the only two arts of our time," Le Corbusier went on to state, "In my own work I seem to think as Eisenstein does in his films."[34] Both architect and filmmaker conceived of a filmic-architectural promenade, following the same mnemonic path that engages the intimate journey of the imagination.

This perspective has become relevant today in the development of contemporary museum architecture, which often aims to reinvent a moving, spectatorial itinerary in the museum.[35] In this architectural itinerary that binds the filmic journey to the museum walk, one performs a particularly imaginative traversal: a kind of transport that is fundamentally a moving play of light. As Le Corbusier put it when developing his idea of a *promenade architecturale*, "The architectural spectacle offers itself consecutively to view; . . . you play with the flood of light."[36] In architecture, as in film, "a true architectural promenade [offers] constantly changing views, unexpected, at times surprising."[37] As exemplified in Daniel Libeskind's Jewish Museum in Berlin, an architectural ensemble is both framed and "read" as it is traversed by light, and a residual history tangibly emerges out of this mobilized, luminous museum trajectory. This is also the case for the cinematic spectacle, for film—the screen of light—is read as it is traversed and is readable inasmuch as it is traversable. As we go through it, it goes through us and through our own frame of mind and inner geography. A practice that engages psychic change in relation to movement is thus historically *architected*, in between the museum wall and the film screen.

6.8. Steven Holl Architects, Kiasma Museum, Helsinki, 1998. Photo: Paul Warchol. Courtesy of Paul Warchol and Steven Holl Architects.

Projective Spaces, from Cinema to Museum Installation. In thinking of these imaginative promenades, one travels the contact zone between the architectural journey enacted in film and the one mapped out in the art gallery, where the passage through light spaces is today revived in surface play. We become all the more aware that cinema and the museum can be architectures of light and motion in museum sites that are scenically assembled and imaginatively mobilized. As the light surfaces of Kazuyo Sejima and Steven Holl show, and the textural façades and museum spaces built by Herzog & de Meuron make particularly evident, an inner sensing is atmospherically fabricated and projected in space.[38] A geopsychic traveling is generated in museum walks that embrace filmic itineraries; both create imaginary space for viewing, perusing, and wandering about, and thus engage the luminous, fanciful architecture of mental imaging. Zaha Hadid's design of the spectacular ramps for the MAXXI is exemplary in its own way. Here, the visitor to Rome's Museum of 21st-Century Arts is offered many chances to rejoin the itinerant spectator of the filmic ensemble as she travels on intersecting ramps and encounters moving light space as an imaginative projection of imaging.

Intersecting in so many ways with modern architectural itineraries, film movement likewise activates the intimate trajectory of public exhibition, in several projective motions. If, as we have seen, the exhibitionary itinerary became a filmic voyage of spectatorship during the era of modernity, now this zone, in which the visual arts have interacted with precinema, is a renewed architecture. Today, back in the museum and the gallery space, this moving topography once again can be physically and imaginatively traversed in more hybrid forms, where the architecture of cinema is displayed on walls of light to be walked through and redesigned.

She who wanders in the rooms of a museum installation acts precisely like a film spectator, absorbing and connecting visual spaces. The installation exhibits the imaginative paths of projection inscribed in filmic montage and spectatorial journeys. If the filmic-architectural promenade that takes place in the movie theater is an imaginative process, in the art gallery one walks quite literally into the space of this art of memory and into its architecturally produced "projections." Here, one's body traverses sites that are places of the imagination, collected as fragments of a light space and recollected by a spectatorial motion led by emotion. Ultimately, then, the art installation rematerializes the haptic path that makes up the very museographic genealogy of cinema.

An editing splice and a loop thus connect the turn of the last century to the dawn of the new millennium. The age of precinema speaks to our postcinematic times. In a historic loop, the moving geography that fabricates the cultural mapping of cinema now comes to be exposed, even remade—at crucial nerve points—on the field screen of the art gallery. An archive of moving images comes to be displaced in hybrid, residual, interfacing screens. This is not surprising, for, after all, the term *museum* derives from the activity of "musing." Not unlike "fancying," this is a haptic space of moving absorption. In the kind of musing that comprises both the museum and the cinema experience, to wonder is to wander in the moving fabric of exhibition.

Precinema and Postcinema: A Morphing of Viewing Chambers.

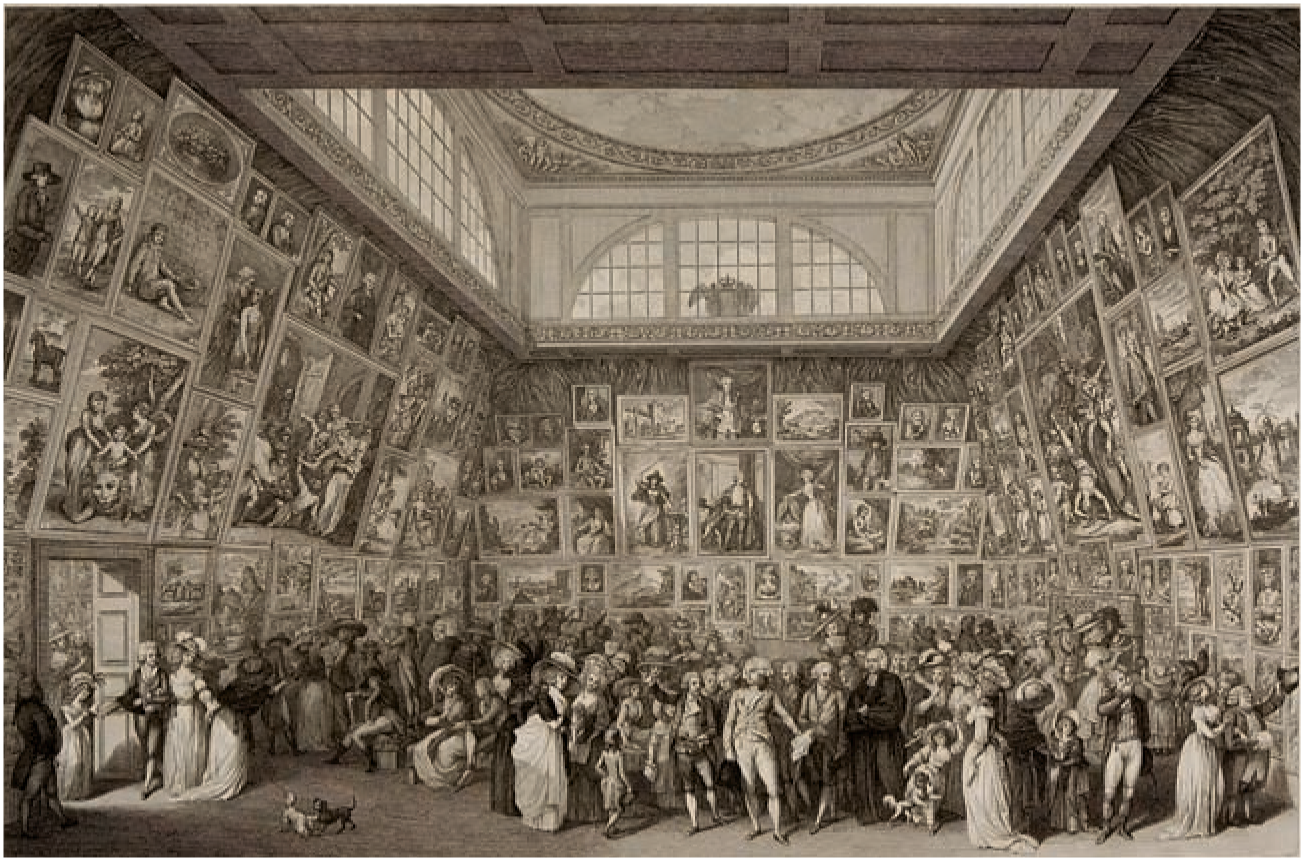
Before we reach the end of our cinematic-museographic journey, I wish to stress the ways in which cinema is linked to the museum by a specific design of haptic materiality: a layered form of projection that activates public intimacy on the surface of things. This is a matter of folding spaces and coated materials, for the museum and the cinema are also textural places: fabrications of visual fabric, moving archives of imaging. To reactivate the museum and the cinema is to "refashion" them together, rethreading their forms of exhibition as cultural fabrications and social fabrics. After all, we "suit" ourselves to these spaces;

6.9. Lina Bo Bardi, gallery at São Paulo Museum of Art (MASP), 1957/1968. © Instituto Lina Bo e P.M. Bardi, São Paulo, Brazil. Photo: Paolo Gasparini. Courtesy of Instituto Lina Bo e P.M. Bardi and Paolo Gasparini.

we inhabit them as a habit. A haptic, enveloping bond links this form of habitation to clothing, as we saw in the Italian word *abito*, indicating both dress and address, and in the German word *Wand*, in its double sense of wall and screen, in relation to *Gewand*, meaning garment or clothing.[39] In other words, space is an intimate fabric, as delicate as a dress: it is a fabric that is worn and that can wear out. To occupy museum space is, literally, to wear it.

A cultural landscape shows its wear, for it is in many ways a trace of the memories, the attention, the imagination, and the affects of those inhabitant-passengers who have traversed it at different times. Cinema and the museum are this terrain of passage and carry this receptive itinerary in the threads of their fabric, weaving it on intersecting screens. A palpable imprint is left on their moving landscape; in its folds, gaps, and layers, the geography of the museum holds remnants of what has been projected onto it at every transit, including the e*motion*s of viewers.

We see this clearly in Thomas Struth's insightful series of photographs depicting visitors to museums.[40] As an urban architecture, the museum is a liminal space, which publicly houses the performance of private voyages, inscribed in the ritual history and dramas that constitute its spectatorship.[41] In the narrative habitation of the gallery space, as in the movie house, intimate experiences and geopsychic transformations are transiently lived in the presence of a community of strangers. Indeed, the cinema and the museum are linked in

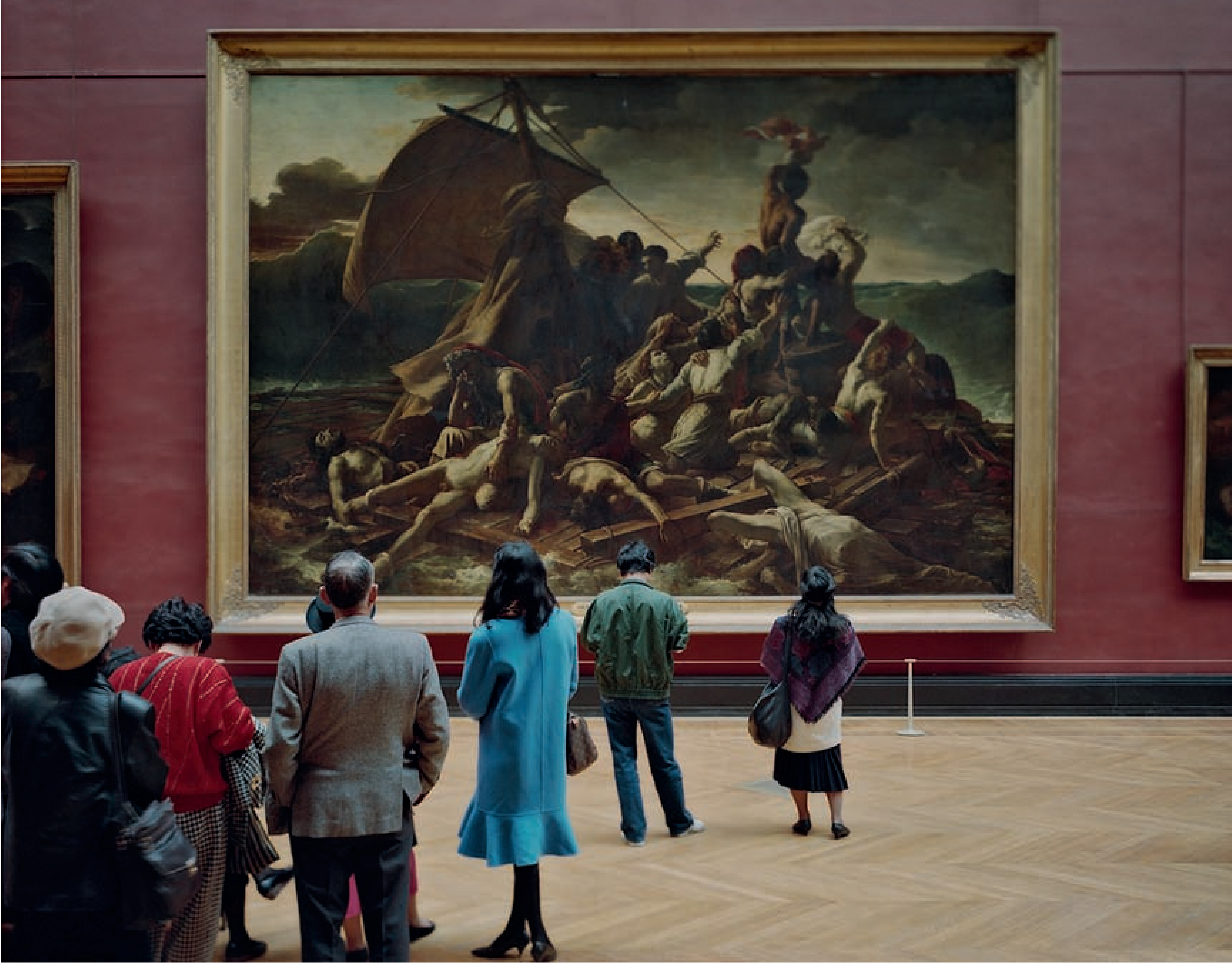


6.10. Pietro Antonio Martini, *Exhibition of the Royal Academy*, *1787,* 1787. Engraving; plate: 14 15/16 × 20 15/16 in. Harvard Art Museums/Fogg Museum, Gift of William Gray from the collection of Francis Calley Gray, G2576. Photo: Imaging Department, © President and Fellows of Harvard College.

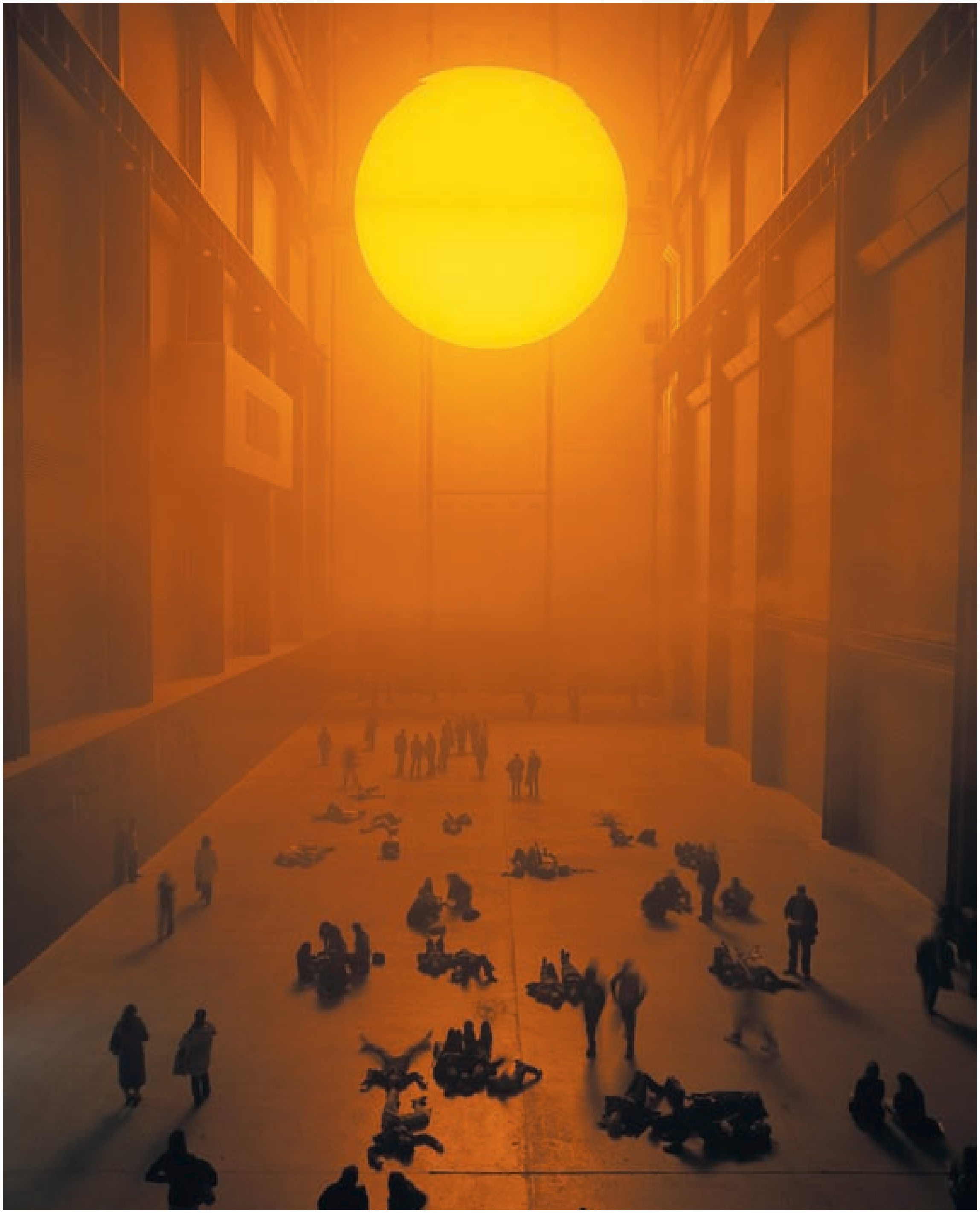
this collective itinerary of recollection. They are topophilic places that can hold us in their psychogeographic design and navigate our stories. In this interface between the wall and the screen, memory places are searched and inhabited throughout time in interconnected visual geographies, thus rendering, through cumulation and scanning, our fragile place in history. This modern architecture is an absorbing screen, breathing in the passage and the conflated layers of materially lived space in motion.

In fact, as the art historian Aby Warburg recognized at the very threshold of the cinematic age, the museum is a place where "the figurative language of gestures . . . compels one to relive the experience of human emotion . . . the representation of life in motion."[42] Conceived by Warburg as a *Mnemosyne Atlas*, this modern museum became a new kind of space: a multiscreen theater of (re)collection. An intimate public screen. A museum of emotion pictures. A public archive of material exploration.

And thus today, as cinema and the museum become joined together once again in the design of visual fabrics, and postcinema reinvents the potential of precinematic exhibition, we continue to be held in this *projective* space of public intimacy, in a close binding that "transports" us—and "projects" us—back into the future. In the contemporary museum, a new form of *kinema* houses our personal, mental projections. *Kinematic* media can expand

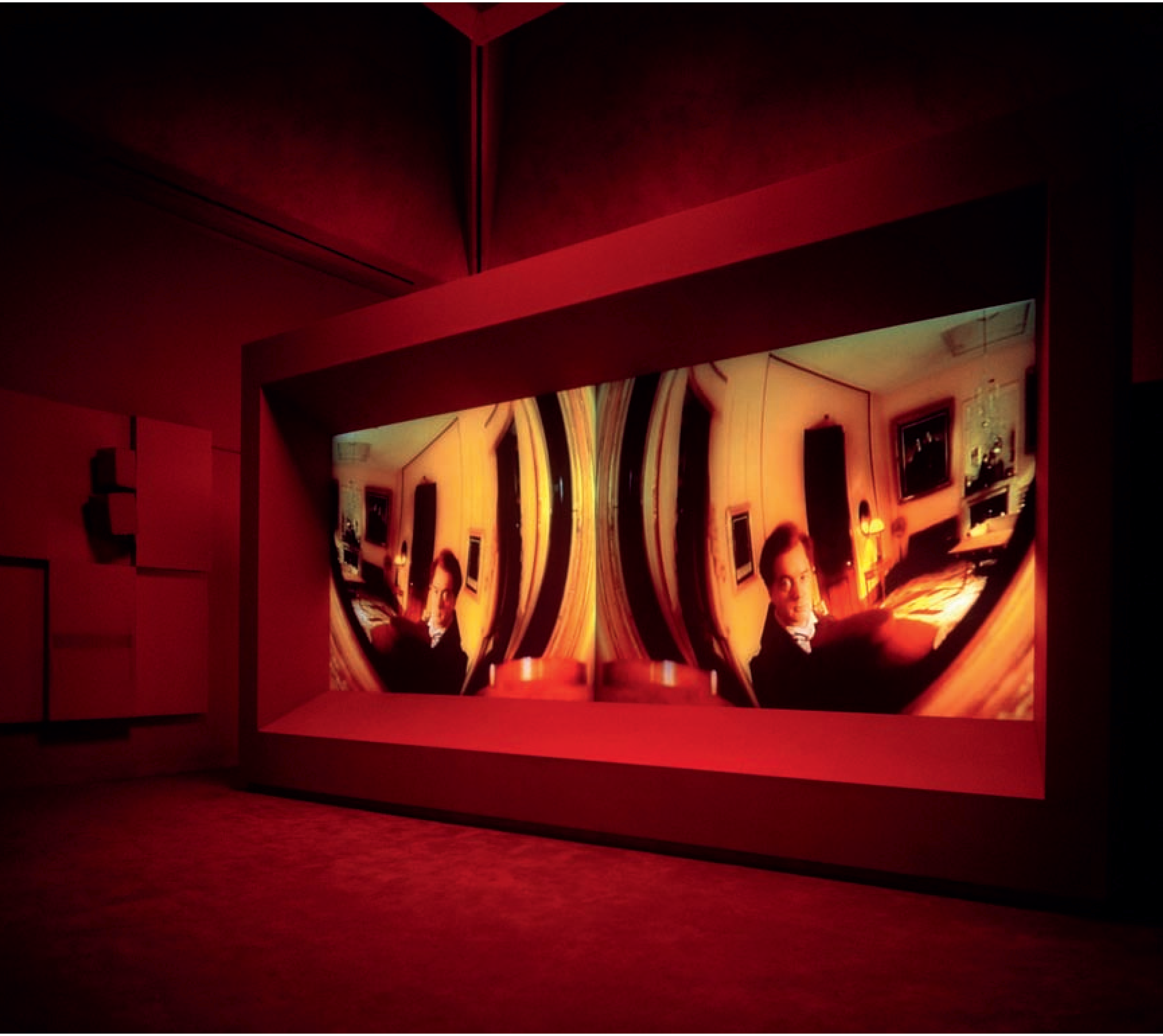


6.11. Thomas Struth, *Louvre 4, Paris 1989*. Chromogenic print, 73 5/8 × 83 1/8 in. © 2011 Thomas Struth. Courtesy of the artist.



6.12. Olafur Eliasson, *The Weather Project*, 2003. Installation view, Turbine Hall, Tate Modern, London, October 16, 2003–March 21, 2004. © Tate, London 2012. Courtesy of the artist and Tate, London.

the museum's potential to affect our sense of temporality and change our experience of subjectivity. As the voyage of memory and imagination turns into visions projected on the walls of the gallery, a multiscreen, luminous architecture of mental projection is mobilized in relational fashion. Evanescent and fugitive, emotion pictures appear on screen surfaces in interconnected viewing chambers. This imaginary "voyage around my room," once held in the "room" of the camera obscura—that dark room that is the movie house—is now revisited in the room of the art installation, in the public privacy of the museum.[43] As redesigned by Olafur Eliasson's *Weather Project* (2003) at the Tate, the museum experience is indeed, like the cinematic experience, a transformative, psychogeographic journey of inner sensing that becomes intermediated in material space.[44] It is an actual matter of exterior "interior design": a surface architecture of partitions that enables one to partake in communal space. In this public architexture of emotion pictures, a wall that is a textured screen "projects" a very intimate text: the inner film that is our own museum.



7

The Architect's Museum

Isaac Julien's Double-Screen Projections

Let us continue to reflect on the art of projection, and take a closer look at the work of Isaac Julien, considering in particular the double-screen moving-image installation *Vagabondia* (2000) in the context of the artist's oeuvre. Let us be reminded that this installation takes place in the former residence of the British architect and art collector Sir John Soane (1753–1837), which is now a mesmerizing museum. The son of a bricklayer, Soane distinguished himself as the architect of the Bank of England and a professor of architecture at the Royal Academy. His passion was collecting. He embodied the quintessential figure of the British Grand Tourist who traveled to sites of antiquity and accumulated a remarkable archive of vestiges of the past. His house, located in an elegant eighteenth-century London square, is a total site of memory. It contains all of the treasures—and fakes—that Soane assembled during a lifetime of time-travels in pursuit of an encyclopedic, Enlightenment-driven project, replete with proto-imperial traces.[1]

This particular location is far more than the mere backdrop for *Vagabondia*. The museum setting is the actual core of the work—a journey through the collection that explores the process of collecting itself. As we will see, the (set) design of the installation both reflects and doubles the layers of design contained in this house museum, transforming its mnemonic, textural architecture into a filmic one. The peculiar visual matrix of the house—its surface materiality—is transferred into the actual construction of the installation, driving its visual language of layered surfaces. It is by accessing the exhibitionary architecture of this domestic museum, therefore, that we can find the keys we need to open up the sense of Julien's work. In order to unlock the intersecting layers of archival desire that link artist to architect in projection, let us go knock at Soane's door, at 13 Lincoln's

7.1. Isaac Julien, *Vagabondia*, 2000. Installation view, Tate Britain, London. Double-screen projection: 16mm film transferred to video, color, sound, 7 min. Courtesy of the artist; Metro Pictures, New York; and Victoria Miro Gallery, London.

7.2. The Dome, Sir John Soane's Museum, London. Photo: Martin Charles. Courtesy of Sir John Soane's Museum, London.

Inn Fields. We will wander around this London house museum, looking there for clues with which to read *Vagabondia*, retracing the steps of an artwork that will unfold, ultimately, as an intimate double screen: a work of material projection that travels the space of interarts, redressing the surface-level pleasure of collection and display.

Roaming in the House Museum of Sir John Soane.

An array of relics dots and decorates the entire space of the townhouse, from each corner of its cryptlike basement to every wall surface of the upper floors. The remnants are perfectly arranged, not by historic provenance but according to a spatial logic, and with symmetry specific to location—often created through the use of mirrors. With its convex shape, the surface of the mirror dazzles, and it functions, as architectural historian Helene Furján notes, to imaginatively collect reflections of history.[2] Architectural fragments, body parts of figurative sculptures, miniatures, vases, and decorative pieces, all insistently mirrored, are staged around the space, acting as collective house ornaments as they dissolve on the surface. They coexist with books as well as a mix of famous and more ordinary paintings, drawings, and prints, which are exhibited on walls and housed in special cabinets. Invented by Soane himself, these unique "curiosity cabinets" open to reveal a successive array of display panels, thus unfolding to the viewer a sequence of pictures.

As we gaze upon the "montage" of this collection, it becomes evident that Julien's drive to film the archive is intimately linked to the inherently filmic aspect of this space. In his house, Soane edited together disparate images, fashioning a mixture of past and future, authentic and replica. As if conjured on the surface of the screen, here a miniature world is imaged in fragments, which are sequentially arranged as traces and residues of some other representational reality, pictured in ruin.

An interior shadowed with a dark cast, Soane's house museum is a dissected space that exudes the "anatomy of melancholy."[3] But melancholic as any such space of remnants may be, the funerary place is also seductive, for the display of fragments reveals, at closer inspection, secret strands of thought and frames of mind. These souvenirs of worlds in miniature, taken from places far apart now brought close, are in fact displayed as a space of interiority.[4] The objects of the collection connect us to ourselves, to our inner world, for they are themselves views of interior landscapes. These fragments of a mental geography invite absorption and intimate reception.

This psychic space becomes animated as one moves through the site of the eclectic collection, as Julien does in *Vagabondia*, haptically, that is to say, as he explores its environs through a virtual sense of touch. The installation becomes an atmospheric journey as it guides us through this geography of the interior. Julien's careful use of light and color, shade and shape, creates a sense of mood, bringing the house museum alive by way of his tactful journeys of illumination. The luminosity cast on its sepulchral ensemble from the skylights

and mirrors of the house and the touches of bright yellow and Pompeian red on its walls are captured by Julien's own journey of lush filmic light, creating not only intense psychic atmosphere but empathy with the place itself.

The empathetic journey of *Vagabondia* highlights the subjective aspect of Soane's collection as it reveals the intimacy of its creation. A creative personal touch—the touch of self—drives the itinerary that established this idiosyncratic collection. Because its organizing principle is very personal and strongly reflects a subjective journey, it is a lively archive. When traveling through it with the aid of *Vagabondia*, mnemonic traces of ancient worlds are animated into records of the imaginative spirit of the collector engaged in his curatorial practice.

In experiencing Julien's installation, the viewer can retrace Soane's creative authorial journey not only as collector but as architect. *Vagabondia* reveals in particular that the elements of ancient Greek, Roman, and Gothic architecture displayed on the walls of the house were inspiration for the architect's own visionary neoclassical work.[5] Look, for example, at the *Bird's-Eye Cut-Away Perspective of the Bank of England*, produced by his talented perspectivist, Joseph Michael Gandy, which hangs in one of the cabinets of the house's North Drawing Room. In this 1830 watercolor, Soane's building is represented as an assemblage—"cut" to resemble a vast Pompeian ruin. As Julien documents, architecture was, for this collector, a form of recollection.

This architect, whose work was itself a collection of styles, collected obsessively—even his own work. In the model house filmed in *Vagabondia* there is a model room.[6] More than a hundred scale models of Soane's work were assembled there, along with drawings and plaster models of antique buildings, and a pedestal was especially designed for this architectural exhibition. The models invite tactile appropriation: they can be taken apart and put back together at a hand's wish; they can be not only looked through but entered, to give the sense of the space. Long before the haptic engagement permitted by today's digital architectural design, Soane's models gave body to the surface and palpably anticipated the sense of virtual inhabitation.

Isaac Julien is an artist who creates habitable spaces of surface tension with a visual style that is tactile, luscious, and sensual—as well as conceptually dense. He is thus perfectly at home in the house of Sir John Soane. Here, in this tangible reliquary, home to experiential remnants, everything is carefully positioned to attract his tactile way of viewing and of creating surface materiality. This site craves a beholder, for only a spectatorial journey can really unfold the spatial secrets of the collection, hidden in its complex itinerary of surface effects. Indeed, all seems to have been left in perfect order, as if in anticipation of the watchful visitor-passenger who will unpack its world of things. The house stands just as Soane left it, totally open to Julien's detection and to his revival of its "superficial" arrangements of visual space. Watching *Vagabondia*, one ends up wondering whether the Sir John Soane's Museum was expressly meant for Julien's camera, so masterfully has this artist been able to fulfill the collector's dream. His elegant filmic touch is a caress on the surface of the collection's most intimate visions—the tangible expression of the imaginative psychic worlds it exhibits in material design.

The Museum as Set.

As we filmically travel though the fascinating house museum of Sir John Soane, many aspects of Isaac Julien's own fascination with museums emerge. The attraction for art collecting displayed in *Vagabondia* speaks of Julien's own artistic makeup, even at an immediate level, for Julien, an artist who began as a filmmaker, is particularly sensitive to the art gallery and the museum as exhibitionary spaces. In his oeuvre he has drawn on the specific locations and codes of the art gallery as he investigates the specifics of the language of cinema to invent a new language of mnemonic montage for multiple screens.[7] In such artworks, which push filmic perspectives, the gallery can even become a film set. Julien's take in *Vagabondia*, in particular, makes us aware that a film set itself resembles a gallery installation, for it spatially creates imaginative worlds using the display of objects carefully arranged in space.

Julien's work is recurrently "set" in places that are primary locations of cultural memory, and it frequently returns to the art gallery and the museum. Before *Vagabondia*, he had visited the space of the museum in both *The Attendant* (1993) and *The Conservator's Dream* (1999). These works had begun to explore what becomes the very terrain of *Vagabondia*—the museum as archival space. Here, the art installation becomes the remaking, even the archiving, of the archive itself.[8]

In these early works, as in *Vagabondia*, Julien unpacked and expanded the museum's offerings of visual history by looking at them through the eyes of those "invisible" makers of history: the museum workers. In *Vagabondia* we journey through Soane's house museum with a guide who also appeared in the earlier works. A conservator, played by Cleo Sylvestre, takes us through the different planes of the collection. It is primarily through her point of view that we discover its secrets. Two eighteenth-century black women also inhabit the space, while Sir John himself dwells in the upper floors of the house.

A voice-over, spoken in Creole, and the soundtrack by Paul Gladstone Reid, which fuses African with Western influences, further problematize the dominant construction of the Western museum. As Julien puts it, through this act of "creolizing vision," he sought to "visually represent several temporal planes. There is the time of the contemporaneous, which belongs to the conservator herself, and then there is a psychic time which is represented by her remembering and speaking to herself in Creole."[9]

As we follow the paths of seeing and desire traced by the conservator, who is black, the museum becomes for us a different kind of archive: a theater of the dissonant voices of memory.[10] In *Vagabondia*, memory is choreographed with a network of performative voices and sounds as well as movements. This includes the figure of a jester of sorts, who also moves through the house museum. Performing a dance through the space, this fictional character is the trickster who disrupts its careful narrative, creating alternative paths of interpretation.

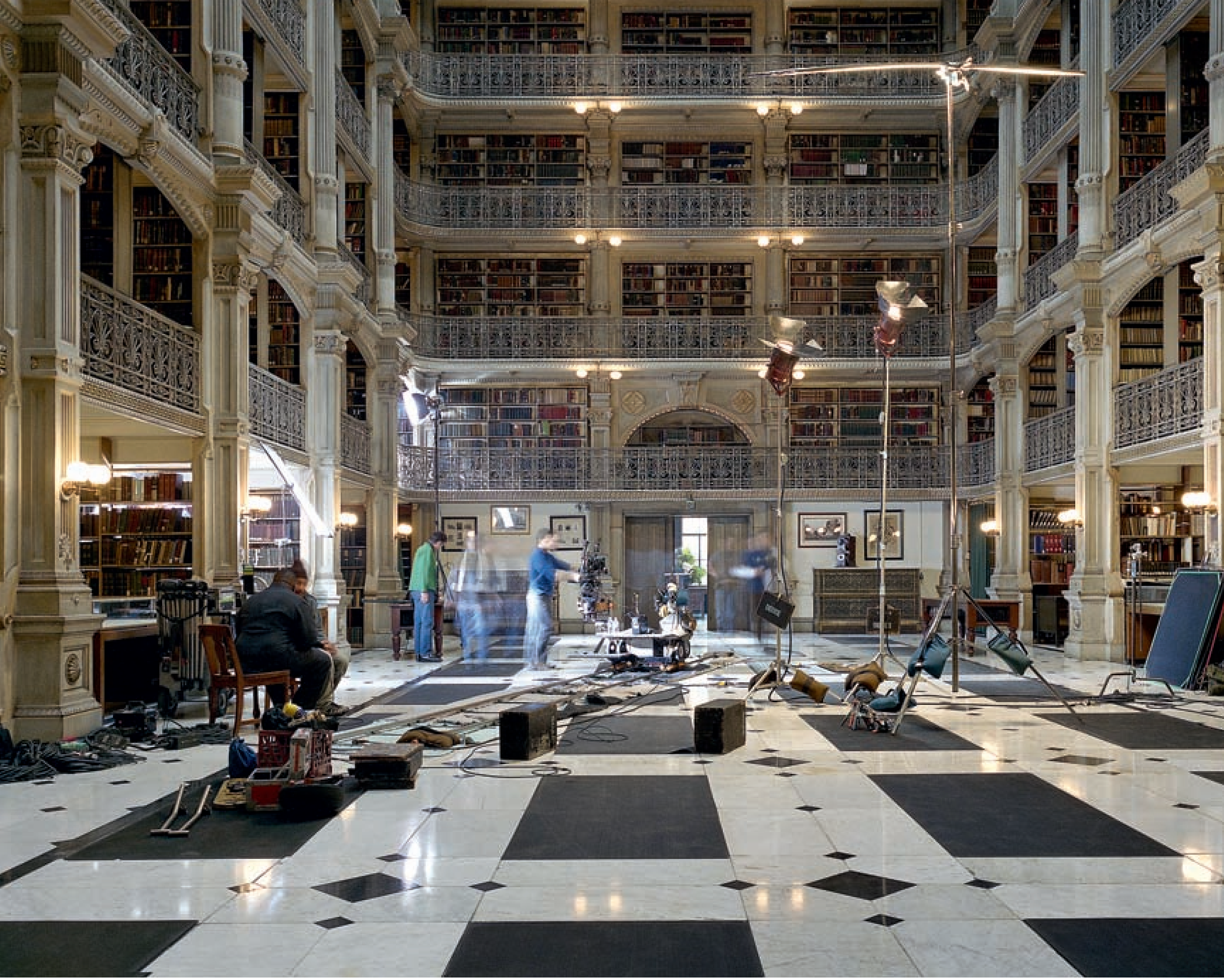
Played by Ben Ash, executing the choreography of Javier de Frutos, this is the vagabond dancer who gives the installation its name.

This creolized outlook on the museum extends to a later installation of Julien's: his multiscreen *Baltimore* (2003), which, following in the footsteps of both *Vagabondia* and the earlier works, takes us on an elaborate museum tour that resets the cultural function of the museum. In the triptych of screens in *Baltimore*, the museum archive issues from a composite tour that takes us through the spaces of the Walters Art Museum, the George Peabody Library of the Johns Hopkins University, and the Great Blacks in Wax Museum. This intriguing tour of the troubled city of Baltimore, by way of its different museum spaces, interweaves varied and discordant outlooks, which end up reenvisioning the very look of memory. The paradigm that created exhibition itself as a visual matrix of cultural memory is here put into question—seductively, unnervingly, and even ironically. Wax models from the Great Blacks in Wax Museum are moved to the Walters Art Museum and repositioned there to stare at its high art. Melvin Van Peebles (director of the 1971 blaxploitation cult movie *Sweet Sweetback's Baadasssss Song*), who plays himself in *Baltimore*, ends up confronting a wax model made in his own image.

Through this creolization of vision we are made to reflect on the microhistories that are bound together in museum exhibition as well as asked to ponder the origin of the museum as institution. In *Baltimore* we are reminded in particular that the growth of the public museum intersected historically with the exhibition of wax models, which at the turn of the last century became the very site of inception of film exhibition.[11] In fact, the first show of projected moving images took place in 1892 at the Musée Grévin in Paris. Furthermore, as a cultural space, cinema can be said to have inherited the wax museum's characteristic form of material display. After all, the installation suggests, celluloid is a waxlike surface: film *is* the wax museum since it too places illusionary, lifelike, and waxed simulacra on display. In *Baltimore*, this historic conjunction is itself exhibited, as the museum, the wax models, and the cinema are genealogically connected for future recollection.

As it moves through these urban museums, Julien's tour of *Baltimore* in many ways ends up tracking the social future of memory. A dreamy camera explores spaces of vision in the museum and in the city, lingering on eerie, empty spaces as if it were taking the very model of the view in *The Ideal City* (ca. 1480–1484) from the Walters Art Museum and remaking it as a representation of the future. In this way Julien muses that memory belongs not only to the past but is an active function of the future. Such a "projective" vision of memory, already suggested in *Vagabondia*, is thus advanced further, in multiple movements of projection. In *Baltimore*, the museum's mnemonic tour turns into a minimalist, futuristic *noir* thriller, with Vanessa Myrie performing the role of a traveling Afro cyborg who glides across the three big screens. That the look of this installation unequivocally recalls that of *The Matrix* formally reinforces the sense that, for this artist, memory is a thing not only of but *for* the future.

Vagabondia thus shares a forward-looking archival sensibility with all the other tours and



7.3. Isaac Julien, *Baltimore Series (Film set/Still Life)*, 2003. Digital print on Epsom Premium Glossy photo paper, 43¾ × 54⅜ in. Courtesy of the artist; Metro Pictures, New York; and Victoria Miro Gallery, London.

detours of the museum space that Julien has produced. As they retrace the steps of social memory, his museographic installations suggest a vision of history in motion—a way of being thrust forward by looking backward, and with different eyes. In this sense, Julien's works of projection connect deeply to a type of forward creation that rests on, and reinvents, the past—to the actual movement, that is, that drove Sir John Soane's own archiving sensibility. It shows that since every epoch dreams the following one, the social function of an artwork affects the future work of memory.[12]

It is fitting at this point to recall that *Vagabondia* was originally commissioned for an exhibition poignantly titled *Retrace Your Steps, Remember Tomorrow*.[13] Curated in 1999 by Hans Ulrich Obrist and Ceryth Wyn Evans, this was the first major exhibition of contemporary art to take place at the Sir John Soane's Museum.[14] It showed that the phantasmagoric folly of Soane's vision could indeed inspire contemporary artists and architects, from Isaac Julien to Herzog & de Meuron, to reinvent an archive for the future by working at remembering the future.

A Museum of Public Intimacy.

Having considered *Vagabondia* in the context of the other museum tours Julien has offered, we can now approach its peculiar vagaries. *Vagabondia*'s specific journey is due in part to the attention given here to picturing a particular genre of museum—the private house turned museum of which the Sir John Soane's Museum is a prime example.[15] This fascinating category also includes such sites as New York's Frick Collection, London's Wallace Collection, Stockholm's Waldemarsudde (originally the home of Prince Eugen), and Rome's several private art collections housed in palaces now opened to public perusal, among them the Galleria Spada, Galleria Orsini, and Palazzo Altemps. Within this group, the home of Soane constitutes a special case. It does not simply house a private art collection that now can be publicly viewed; rather it was a domestic space intended to function as a museum. This house eagerly offers itself to exhibition in Julien's installation, for it was itself conceived to be exhibited. Like the Isabella Stewart Gardner Museum in Boston, the Sir John Soane's Museum was a "staged" house, set up by its owner from the outset in the guise of a museum. Both owners not only designed and "architected" the space of their collections but also orchestrated their future institutional existence. Both asked that the house and collection be left intact, as they arranged it; Soane even had this established by an act of Parliament in 1833. The rooms that once belonged to the architect and were opened to the public during his lifetime appear today almost exactly as they did on the day of his death—a fact that gives rise not only to the melancholic sense of time suspended that we noted earlier but also to the expectant sensation that the owner has just stepped out for an errand and, by way of *Vagabondia*, eagerly returned home.

There is an intimacy that pervades the type of house museum to which both the Soane and the Gardner museums belong. The location of *Vagabondia* is, in many ways, an intimate site, for in mirroring the house the installation includes traces of authorial domesticity. It is fitting that Soane is played by Julien's life partner, the art curator and film scholar Mark Nash, while Julien, by virtue of a photograph of the artist that appears on a table in the house, appears to inhabit the home as well. Moreover, the voice-over that pervades the work, which appears to belong to the conservator, is actually the voice of the artist's mother. Rosemary Julien narrates *Vagabondia* in the French Creole dialect of Saint Lucia, from which she originates. With this insertion of his mother's mother tongue, a language forbidden to the author as a child, Julien speaks of home in a complex, hybrid, and migratory sense. His "creolizing vision" is an intimate act of projection, indeed.

Twofold Projections.

Here, in the hands of an artist-filmmaker, the house of an architect-collector becomes a work of re-collection, as Julien redesigns its intimate fashion of living not only in subject but in form. Let us recall that Soane's house memorializes in situ, as if in freeze frame, not only the archiving of an archive but especially its formal spatiovisual design—the architectonic mise-en-scène of the assembly. As an artist who plays with filmic mise-en-scène, Julien shows particular sensitivity to many aspects of design and its surface materiality in his remaking of the domestic archive.

Julien's spatial interpretation of domestic fashion in some ways parallels Peter Greenaway's own treatment of a house museum in his installation *Watching Water* (1993).[16] Here, a fellow British filmmaker obsessed with painting, fashion, and design set up an installation in the home of Mariano Fortuny, the pioneer designer and manufacturer of clothes and textiles who, as we noted earlier, also invented gorgeous pleated fabrics. Because this designer of pleats and folds was an avid collector and passionate about all manner of "electrifying" novelties, including electrical light, Greenaway chose literally to "illuminate" the collection in his Venetian palazzo. In treating the home of John Soane according to its own fashion of architectural design, Julien, for his part, devises an inventive visual look that creates such material of surface as pleats and folds. Let us look more closely at this formal "unfolding" of the installation.

Vagabondia gracefully drifts through the house, gradually exploring its exquisite corpse. The screen is split and presents us with two mirroring images. These two kinds of image are reflections of each other, suggesting mimicry rather than juxtaposition. But what is most interesting to us here is that a moving montage is enacted between the screens: the mirroring images appear to be stitched together at the seams, connected at the center. They fold together sensuously, as if two bodies meeting in the middle might merge into one another. As the narrative voyage progresses, the flow of the imagery creates more such examples of inner-folding architectures. Coupled images continue to pleat into each other, rhythmically throughout the installation, but over the course of this narrative unfolding a slight lapse in time between screens becomes noticeable. As one image appears to lag behind subtly, time itself feels reiterated, as if it too were folding in upon itself, endlessly folding and refolding.

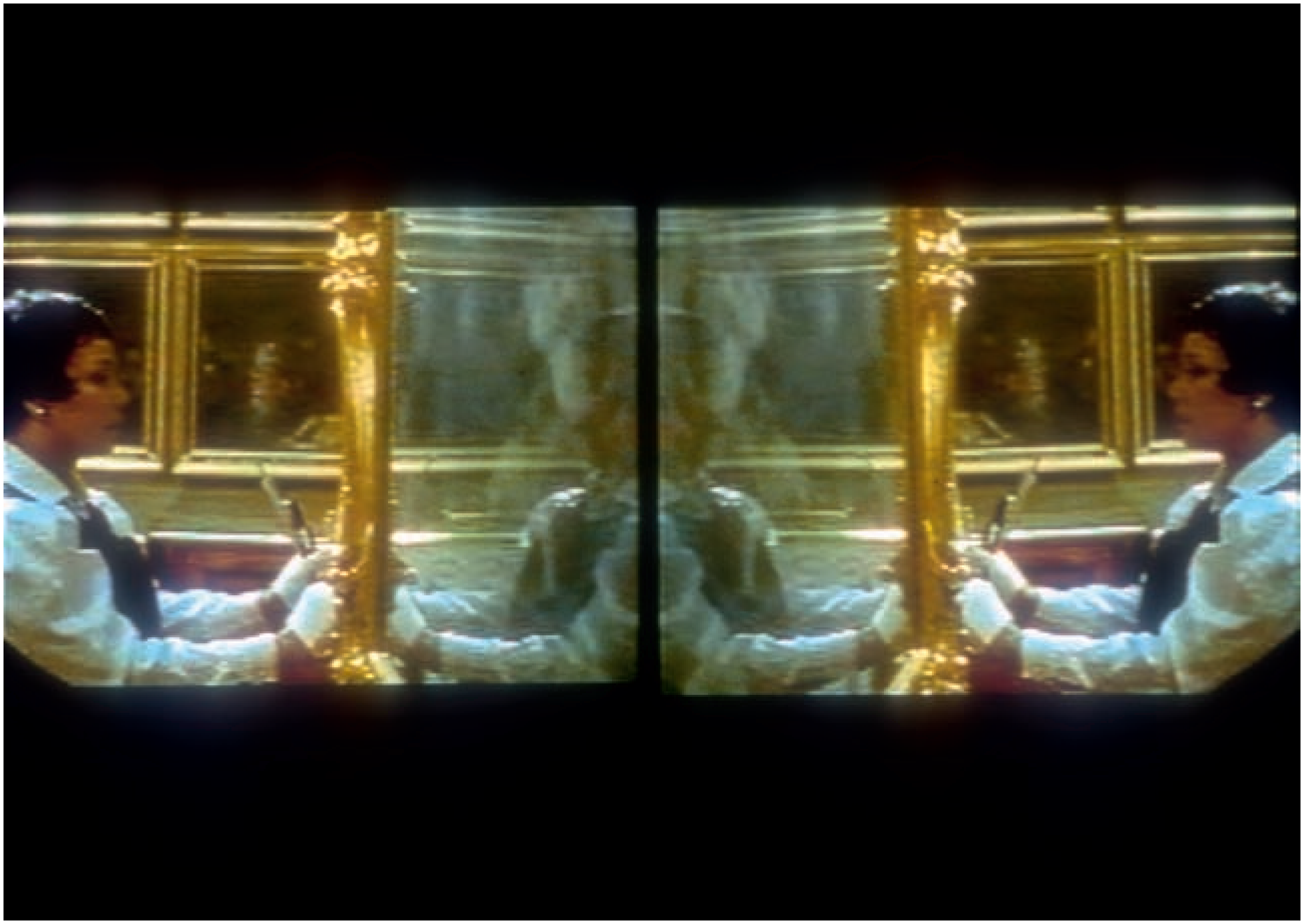
Delicately disrupting the synchronicity of the rhythm, this quiver introduces a different movement: a destabilizing tremor that further enhances the shattering of space enacted by the house's collection of fragments.

In the space of the installation, red velvet curtains are hung to adorn and enrobe the on-screen space and to further fashion a space of pleats. And then suddenly, at one point, everything folds together. Mirrored images of a woman who wears a red velvet gown appear on the two draped screens. As the fabric of her dress becomes the texture of the image, matching the installation's draped external décor, the folding motion comes to a climax. The twin images on screen come together, now creasing at the seams as if in tune with the lush folds of moving curtains. Here, as elsewhere, the internal folding together of double-screen imagery perfectly mirrors the external architecture of the fold. In the pleated design of this installation, fashion thus meets interior design to create a sartorial visual architecture that unfolds in sensuous surface play across the sewn-together fabric of a twofold space.

Fashioning Surface Materiality.

The formal aspect of *Vagabondia* we are considering—the installation's fashioning of surface space—mirrors the architectural construction and interior design that Soane himself devised for his house and collection. In particular, the movement of the double-screen assemblage reinvents the visual itinerary of display Soane architected in his house museum. We see this in the way *Vagabondia*'s unfolding mirror images reflect spaces that are themselves self-reflexive. By carefully positioning mirrors throughout the house, the architect meant to double the space and multiply its narrow volumes, enhancing a "sense" of space. As they reflect the light from the windows and skylights, these mirrors also tangibly expand the light space of the collection and its way of dwelling in and dissolving on the surface. The fragments of the collection, attentively illuminated by the mirrored light and coupled in mirror image, are not only doubled in size but amplified in their three-dimensional texture. A depth of field is designed in this twofold manner: the redoubled ensemble of the collection is remade into a sculptural, volumetric space that becomes, in a word, textural.

Vagabondia's own volumetric double screen deftly reflects the function of Soane's doubling mirror when it folds into enhanced decorative oscillations, refracting reflective spaces that are sutured together at the selvedge. The pleating movement performed between the screens in fact reproduces, quite literally, one of Soane's beloved volumetric mirroring devices. As we pass through a narrow corridor leading to and from Soane's intimate place of study we find a key to unlocking the architectonics of Julien's installation. Here, just as we leave the architect's writing desk, we glide through a mirrored space, encountering a double image composed by the meeting up of two rectangular mirrors that have been carefully placed at an angle to each other and attached along one side. The angled mirrors, thus joined, produce, as we move, the very same visual effect that we experience in Julien's installation:



7.4. Isaac Julien, *Vagabondia*, 2000. Double-screen projection: 16mm film transferred to video, color, sound, 7 min. Courtesy of the artist; Metro Pictures, New York; and Victoria Miro Gallery, London.

our image is both split and redoubled, and ultimately folds onto itself in sculptural, pleated fashion. In the double unfolding of *Vagabondia*, art, architecture, and the pleatable fashions of interior design are thus, precisely, joined at the seams.

The Fabric of an "Enlightened" Landscape.

With its itinerant display of technical wonders, *Vagabondia* redoubles the perambulatory surface pleasure inscribed in Soane's collection, which used the science of optics to produce tangible visual play. In addition to reproducing the angled, sutured mirror in pleatable moving images, Julien also self-reflexively plays with the circular mirrors that extensively decorate the architect's house. Since Jan van Eyck's famous portrait *The Marriage of Giovanni Arnolfini and Giovanna Cenami* (1434), the convex mirror, which Soane employs to frame and redouble the textural volumes of his collection, had been used in painting to mirror sites and even narrative space in perspectival complexity. Julien, then, filmically uses an object that was placed in paintings to play visual games of spatial expansion as well as distortion, often creating optical illusion and surface tension in the construction of painterly space. In so doing, he shows that Soane adopted this painterly device in an interesting manner, turning the mirror into an *architectural* construct and using it to build a fundamentally visual architecture. The mirror, in fact, was part of a whole arsenal of optical devices the architect used to approach objects in space differently, creating not only different angles of vision but an altogether different kind of architecture. Soane's penchant for monumentality and heavy tectonics dissolved here to give way to structures becoming surface, and to make room for a more modern, open space of light.

After all, Soane's vision of space was, ultimately, "enlightened." The house indeed reflects its engagement with the technological marvelous typical of the Enlightenment, ensuing from the Baroque anamorphosis that led to Romantic visual automatism and picturesque visions, and eventually to modernity's light spaces. As Julien's *Vagabondia* mirrors this site of optical exploration and superficial play, it unfolds its own self-reflexive architecture of visual enchantment, reminding us that in Soane's house museum, mirrors are positioned around the space not simply to reflect but to reflect *on* the collection. In fact, the collection is displayed as a metavisual apparatus: it bears traces of those visual experiments that derived from the science of optics and created the basis for the visual education characteristic of the time. Although scientific in nature, such education was playful, for it involved play with light and encouraged the enjoyment of visual tricks: science and entertainment were linked in the project of the Enlightenment, for experiments in visuality were ultimately intended to produce a sense of wonder and delight.[17] Pleasure and leisure were visually enhanced in such a way that the visual field could become at times a literal playground. Scientific optics produced optical toys that ended up entering the domestic environment. These optical apparatuses were used to see one's own space differently as well as to marvel at different views of the world. Privacy and publicity were joined in spectacular views that, in early modernity, traveled from public science to private interiors in superficial depth.

Foldout: A Cabinet of Moving Pictures.

Vagabondia reflects on, and questions, this visual atmosphere of wondering delight, reminding us as well that the polymathic cabinet of curiosity, the precursor of the museum, itself developed in the spirit of optical erotics, and in ways that were sensitive to surface. Indeed, in the *Wunderkammer* tactile objects were "framed," collaged, and showcased to be palpably enjoyed in visual and ambulatory movements across the ensemble of their material shapes. As we have seen, Soane himself staged his collection as a picturesque theater of the visible, animated with surface effects by means of spectatorial kinetics. As the voyage of *Vagabondia* shows, this haptic viewing produced a sensory impact, inducing a synesthetic play of sensations, while the mobile curiosity for the curious object unveiled the morbid side of collecting, as those sutured relics joined visual display to visions of passing.

When Julien's installation enhances the transitoriness of objects in their superficial materiality, it makes us marvel at the very theater of memory that exists in multiple, cinematic layers of time. Reflections in *Vagabondia* reflect on cinema's own theater of memory as it was born out of the "enlightened" architecture of display and that process of projection we have described as a museum sensibility.[18] Film is, in fact, heir to a modern "sense" of spectacle—a kinesthetic, spectatorial delight in images that unfold in time in a vitrinelike space. The language of film technologically extended the new techniques of sensational observation invented by the science of optics and adapted for domestic play that we have seen in Soane's house. The dark room of the cinema is itself an optical box—a veritable camera obscura. The framing devices that encased objects in the cabinets of curiosity easily turned into filmic frames, which display their own temporal dissolves and ruins of time. Modern, picturesque itineraries of display became spectatorial promenades as time unfolded in picture(sque) sequence, creating their own mnemonic wonders. It comes as no surprise, then, that Isaac Julien, an artist who understands this artful aspect of film language, ended up rambling through the house museum of Sir John Soane in order to mirror, in the architectural space of an installation, the very cultural path that created the cinema, at the moment of its death. In his artful hands, a prefilmic house of wonders turns into a postfilmic mnemonic wonder.

Unfolding the Surface of Design.

Retraversing Sir John Soane's house museum with this in mind, we can see how *Vagabondia* unfolds for us, in projection, mnemonic layers of public-private imaging and pictures of an intimate fashioning of materiality. In keeping with this "picturing" of space, the installation's innermost secret is deceptively displayed in the Picture Room. We carefully follow the journey that the conservator herself makes through the house museum, for it is she who leads us there, reflectively pausing in this particular site. To our delight, we thus discover that the master key to unlocking the installation's secretive design is the one that opens a secret cabinet of pictures. The final clue to fully understanding the formal unfolding of the installation—its pleated motion—is itself an object of design: a foldout cabinet.

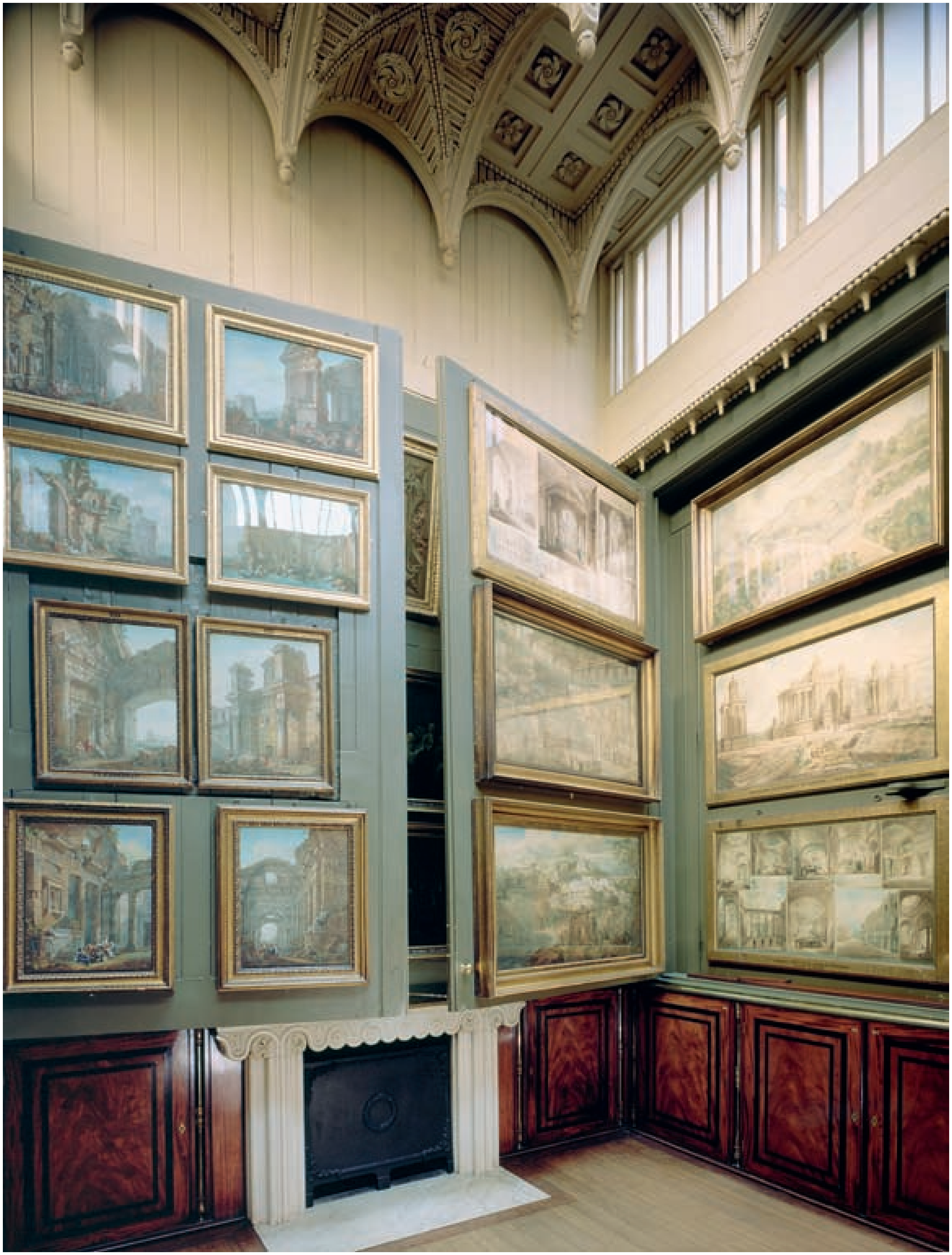
Since, as we mentioned earlier, Soane himself invented the "curiosity cabinets" found in the Picture Room that are now opened by our conservator, we will let him explain how they function. "On the north and west sides of this room," he tells us, "are cabinets; and on the south are movable planes, with sufficient space between for pictures. . . . By this arrangement, the small space . . . of this room is rendered capable of containing as many pictures as a gallery. . . . Another advantage to this arrangement is that the pictures may be seen under different angles of vision."[19] Indeed, when the cabinet of pictures is closed the display panels are folded together, hidden in its interior, much like the pages of a closed book. As one opens the cabinet, as if turning book pages, these planes rotate out, on an axis, unfolding a series of successive vistas.

Soane's marvelous design is thus a veritable architecture of folds. The construction of the cabinet creates sequences of imagery that unfold in multiple, movable perspectives and then fold in upon themselves again. As we ponder the movement of this architecture, we realize that Julien mobilizes this very design in his plan for *Vagabondia*. In fact, the formal inventiveness of the installation derives directly from this architectural invention and mirrors its moving design. The folding cabinet of pictures is, in some way, a reprise of the angled mirror we described earlier. This cabinet enhances the creasing effect of that angled design, making it into a more movable inner architecture. Thus every angle of vision is folded together in this foldout cabinet. As we open it, we can see clearly that Julien's double-screen moving-image installation folds in and out, at the center seam, just as Soane's picture planes do when unfolded from the cabinet. The foldout cabinet furnishes not just the material but the conceptual tensile construction for Julien's moving, curtaining mirror-screens. As these twofold screens of the installation fold into each other, pleating and connecting at the seams, they end up recreating the very hinges of Soane's foldable architecture of interior design, thereby enhancing the rich layers contained in the "surface of design."[20]

7.5. The Picture Room, Sir John Soane's Museum, London. Photo: Martin Charles. Courtesy of Sir John Soane's Museum, London.

An Interior Design, a Sentimental Journey. In the enfoldment displayed here, the surface of design is a space in which the visible meets the thinkable, and it becomes the site of a material form of interarts dwelling. As we observe this elegant motion of enfoldment, we are also made to reflect on the emotion it contains, as Julien seductively enwraps us in the charged atmosphere of a museum that is a home. The Picture Room, with its foldout motion, opens to reveal a series of pictures close to the collector's heart, thus ultimately unfolding a self-reflective psychogeography. We see it, for example, in the visions of remnants and ruins that emerge from the many works of imaginary geography by Giovanni Battista Piranesi that are housed here, four of which were presented to Soane in Rome by the artist himself. A number of drawings by Gandy, Soane's perspectivist, echo this fancifully mournful landscape of the mind. Inside the folding planes there are extraordinary miniature reproductions of mental images. For example, Gandy's *Architectural Visions of Early Fancy* (1820), depicting designs imagined but never executed by Soane, are set next to an image of Soane's models and drawings, presented and expanded upon by Gandy in *Fantastical Version of the Picture Room* (ca. 1824). *Public and Private Buildings, Executed by Sir John Soane between 1780 & 1815* (1818), designed by Gandy as if they were models in a gallery, completes the landscape of mental pictures, unfolding a veritable gallery of visionary, imaginative worlds.

In accessing these foldout cabinets—home to miniatures of inner space—we travel



through interiors within an interior. As the architect-collector's own interior landscape unfolds in the Picture Room, so do two watercolor sketches by John Webber, which depict scenes from Laurence Sterne's famous *Sentimental Journey* of 1768.[21] Dwelling as they do in the recess of the cabinet room, such pictures make clear to us that the voyage retraced in *Vagabondia* is also a sentimental journey. As Julien himself admits, "My cinema—multi-screen installation—traces an affective itinerary."[22] It journeys, indeed, through places and cabinets that are psychic containers, true homes of personal and social histories, offering views of their inner archive. His installation rooms make room for such archival journeying as they fashion sites of imagination, affects, and moods in endless, moving folds. *Vagabondia*, in particular, moves as inner images themselves do when moving us. After all, the voyage of the self always involves some bending and twisting, plying and creasing, pleating in and folding away. Thus embraced in rooms of such intimate fabric, we find ourselves rooming in the house of psychic folds of materiality.

Vagabonds and *Vagabondia.*

On the south side of the Picture Room, where the cabinets of intimate pictures unfold, two layers of planes open to reveal a secondary space: the Nymph Recess, lit by a large window and skylights above, where more watercolors, paintings, and models are displayed. The conservator can also, from this space, look down into the Monk's Parlour below and follow the drift of the dancer out of the Picture Room and into that space. The character of the vagabond in *Vagabondia* literally emerges out of the Picture Room, his trajectory inspired by a series of paintings that hang there: the sequential images of Hogarth's *A Rake's Progress* (1733–1734), with their notorious depictions of vagabond black beggars. Julien's own vagrant jester, drawn out of these paintings, enacts his winding dance through the house museum in keeping with the movement of the space and of these wandering figures who destabilized the social order. When he zigzags through the space of the installation, disrupting even its own flow, he takes the shape of the ramblers and jugglers that historically inhabited the space of the Enlightenment. He literally follows those meandering tricksters who played games with the Western culture of visual tricks and illusion and twisted it from within, ultimately turning it upon itself.

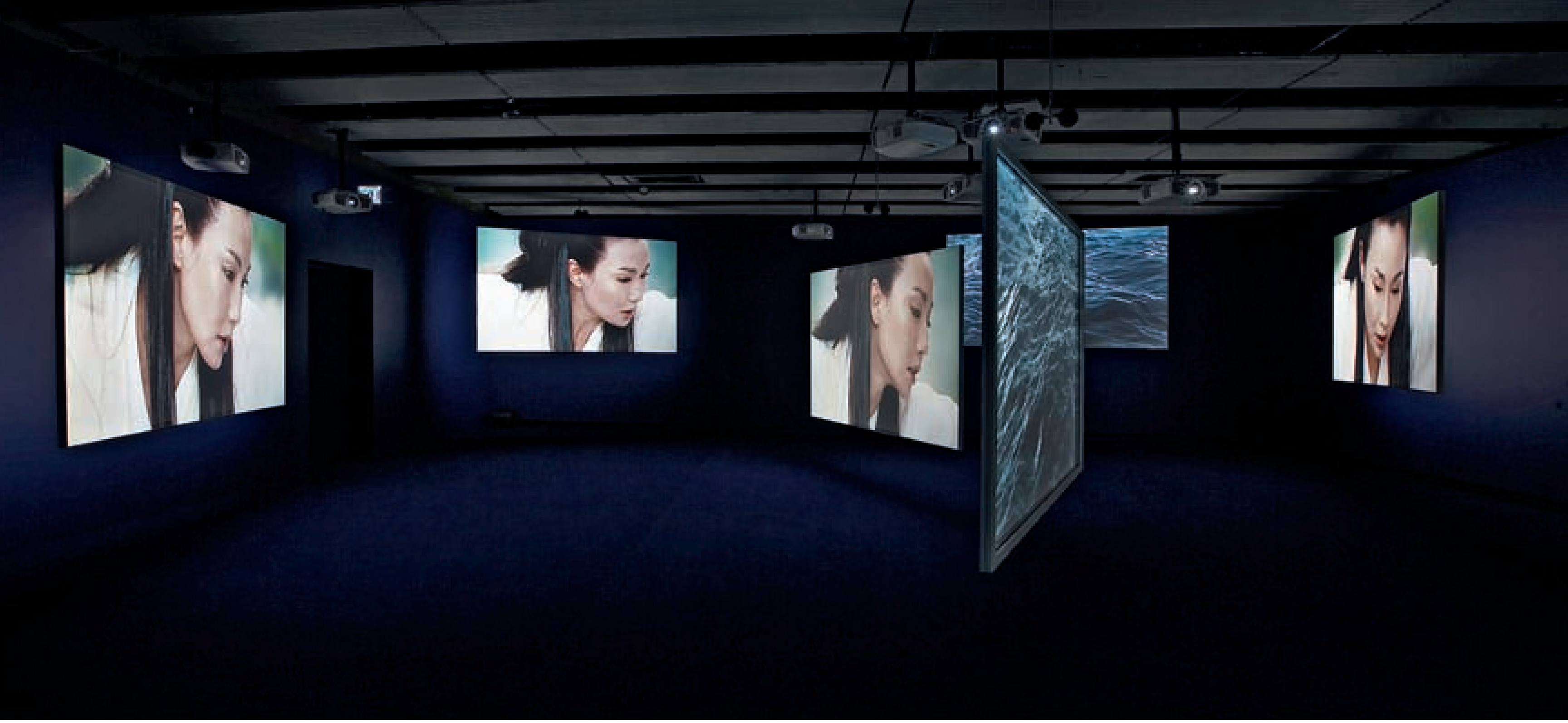
The perambulations of the vagabond dancer and the mnemonic ramblings of the conservator through the land of *Vagabondia* thus turn out to be, in many ways, itineraries of archival recollection. As the woman "creolized" by Julien reflectively moves through the space of the collection, she re-collects, in her own way, not only the paths of memory inscribed in the collection but also the imaginings of the house's own past. Her itinerary of observation remakes, from her own, different perspective, a journey through the house created in writing by Soane himself. As if arranging for further spectatorial journeys, the architect published a number of descriptions of his house written as if they were tours.[23] Despite differences between the various versions of his *Description of the House and Muse-*

um, all of these texts collapsed notions of description and voyage, folding them together in their observational meanderings through the space of the house. Posing as an antiquarian, the architect even wrote a retrospective journey, imagining his house in construction as if it were a future ruin.[24] In his tales, Soane emphasized ekphrasis, that is, the art of describing that is expressive of visual scenes: a type of "picturing" also used to describe that which we see in our imagination.[25]

Vagabondia takes up this kind of visual journey, becoming not just reminiscent of other cultural itineraries but fundamentally mnemonic. The movements of the dancer and the conservator in particular act to stimulate a specific journey—the imaginative projection of memory—by reminding us that the art of memory was itself an architectural affair that implied motion through space.[26] Memorization, in fact, was historically linked to motion: to create a memory, one was instructed to imagine a building and, peripatetically, to populate each room and part of the space with an image; then, to recall the memory, one would mentally retraverse the building, moving around and through the space, revisiting in turn all the rooms so "decorated." Mobilized in this way, the art of memory is, precisely, the art of *Vagabondia*. By means of an architectural promenade through a house museum, this installation enables a process of image collection to generate recollection in endless archival folds.

–Scapes.

An artist who stages the theater of memory as a "sentimental journey" is fated, in time, to continue on this trajectory, and to keep on moving. It is not surprising, then, to find Isaac Julien, so prone to vagaries, roaming even to the North Pole, voyaging in search of self. Since all his artwork is linked in folds of future mnemonic projection, one can easily imagine how the recollecting journey of the black conservator and the "enlightening" dance of the jester in *Vagabondia* would metamorphose into ramblings across the landscape of *True North* (2004). In this work, Vanessa Myrie, who had recently conducted the museum tours in Baltimore, walks through glaciers in the same inquiring fashion. She peruses this landscape in order to retrace the story of Matthew Henson, the first African American to have reached the North Pole, in 1909. Constructed as a travel diary, *True North* is, like *Vagabondia*, a landscape of memory accruing on the surface. As it glides across a luminous landscape of mere ice, building an absolute, total light space, *True North* becomes the exterior version of *Vagabondia*—its inner voyage turned inside out. Here, too, interior and exterior are not simply linked but made utterly interchangeable, as in the fabric of the fold. In *Vagabondia* as in *True North*, landscape is a pleated archive, a place where cultural memory and affects are themselves represented as topography, and vice versa. As a geography of external motion and internal emotion becomes woven into a reversible fabric, an intimate journey turns into pure -scape. Finally, as one glides further across the seascape of Julien's *WESTERN UNION: Small Boats* (2007), experiencing

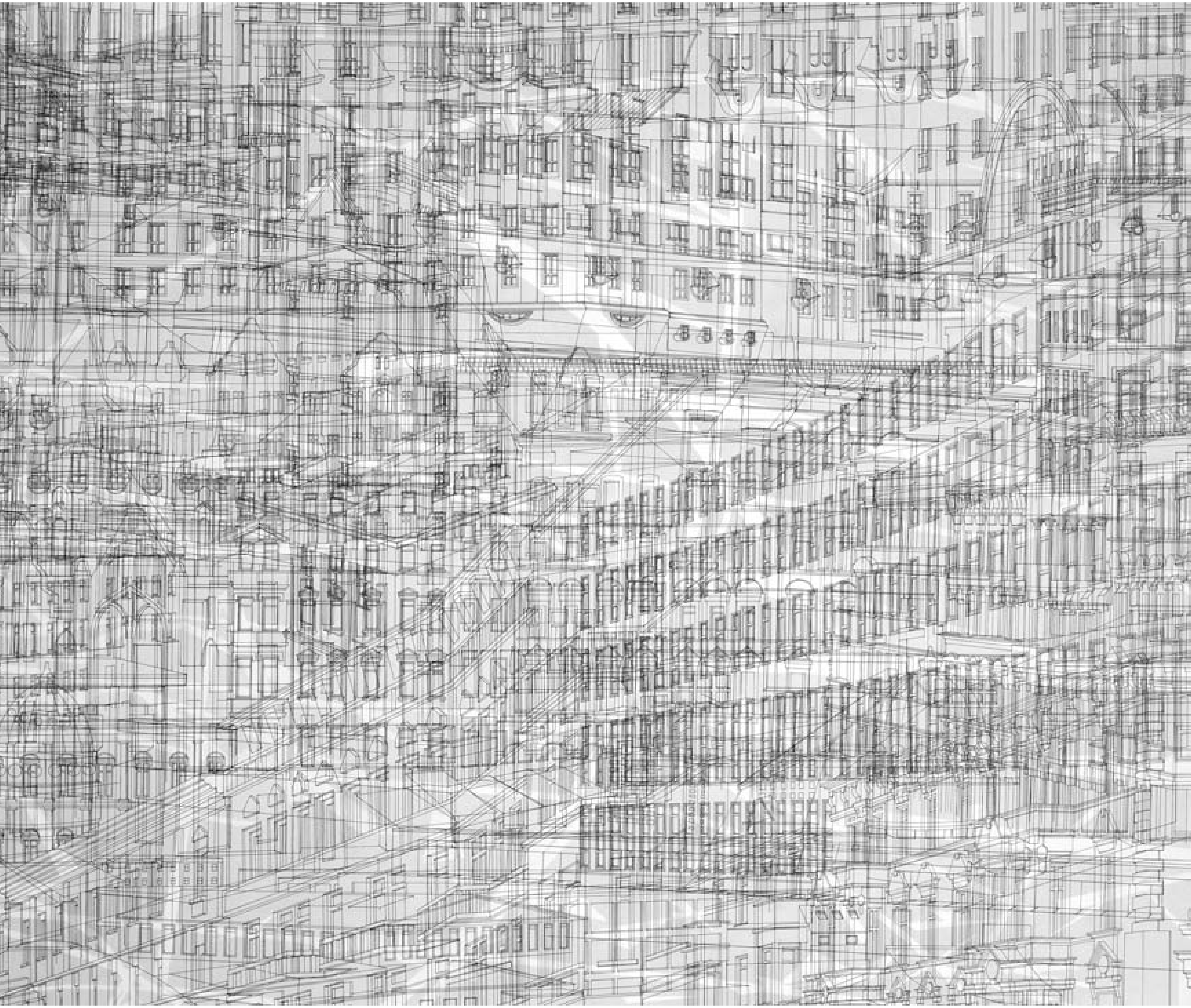


7.6. Isaac Julien, *Ten Thousand Waves,* 2010. Installation view, Hayward Gallery, London. Nine-screen installation: 35mm film transferred to high-definition, 9.2 surround sound, 49 min. 41 sec. Courtesy of the artist; Metro Pictures, New York; and Victoria Miro Gallery, London.

the Mediterranean as a landscape of migration—or, further yet, immerses oneself in the landscape of Chinese history floating across multiple screens in *Ten Thousand Waves* (2010)—the projected surface really shows its layered folds. Here in this last work, led by Maggie Cheung on a journey across the waves of nine intersecting screens, one ultimately understands how much history the thin coat of a -scape can intimately convey—if one knows how to write in depth on the surface.

Coda: Fashions of Interior Design. As *Vagabondia* roams through the landscape of cultural memory inscribed in the house museum of Sir John Soane, unfolding its own spectacular views of public intimacy, interior design conversely turns into psychogeography in surface intimacy. This cultural trajectory is so intimately fabricated that one finds it elegantly refashioned on the surface, as we have seen, in several projective layers and folds. It even has encompassed Julien's own elegant domestic environment. Filming in a house museum, the artist found himself living with its intimate design so extensively that he ended up redesigning his own living space in its very fashion. It is not by chance that Julien's apartment at the time was itself a space of luminous passage and transition: a light space turned into a refractive, labyrinthine site of self-reflection. Glass panels were installed instead of walls, creating a mood of optical illusion and visual play that intimately recalls the atmosphere of Soane's domestic museum of the self. Exquisite objects were carefully arranged around the space with palpable aesthetic care, creating daily sensory delight and tangible pleasure for the dwellers as well as the visitors. As one commentator aptly wrote upon visiting Julien, "If rooms are representations of psychic space, then Isaac Julien's . . . film-art installations are . . . rather like his rooms."[27] If rooms represent psychic space, houses, in turn, design our personal museums in their surface materiality. In a "moving" double tour of mirrored house museums we experience the tiny pleats, the psychic folds of an exterior "interior" design. If *Vagabondia* is a voyage around the artist's own room, it is because the installation room is here, literally, a room of one's own—a surface intimately explored and dwelt upon.

Matters
of the
Imagination



8

Projections

The Architectural Imaginary in Art

That I enjoy myself in a sensuous object presupposes that in it I have, or find, or feel myself. Here we encounter . . . the concept of empathy.

THEODOR LIPPS[1]

The door . . . transcends the separation between the inner and the outer.

GEORG SIMMEL[2]

A window cuts out a new frame for looking. Walls put up barriers, but their borders easily crack. The perimeters of a room change into boundaries to be crossed. Doors open up new access, morphing into portals. An entranceway becomes a gateway to an inner world. A mirror shows specular prospects for speculation and reflection. Objects of furniture turn into lively objects of an interior design. A bed tells sweaty stories of love, lust, and dreams. The couch can couch new forms of dialogue and exchange. A staircase takes us up to a whole new level of intimate encounter, and we rise and fall along with it. Well, to tell the truth, we mostly fall. But then a washing machine rinses away the stain of pain. And finally, the stovetop cooks up some great new life recipes. How can you resist? The offerings of this imaginary kitchen are deliciously hot. For here, in architectural space, you can taste morsels of the imagination.

In the galleries of the museum we can encounter imaginative forms of building, taste the imagistic power of architecture, and be seduced by the subtle ways in which imaginary space becomes projected in material space, on the surface of things. A widespread phenomenon is taking place in contemporary art as the mediatic configurations of art and architecture come closer together, converging in surface tension as they partake of common material ground. Art is melting into spatial construction, and as a consequence, architecture has become one of the most influential forms of imaging. A virtual version of architecture is increasingly produced in visual form, and we can witness creative architectural constructs and inventive ways of spatial thinking taking shape on gallery walls, floors, and screens. The visual arts are intertwined with a particular "architecture": with its material foundation, that is to say, with

8.1. Julie Mehretu, *Berliner Plätze*, 2009. Ink and acrylic on canvas, 10 × 14 ft. (detail). Courtesy of the artist and Marian Goodman Gallery, New York.

our sense of space, urban identity, and experience. They have become sites for the building of our subjectivity and the dwelling of our imagination. We may call this phenomenon a display of the "architectural imaginary," an alluring concept yet one whose definition is not at all obvious or easy to pin down. In this chapter I reflect on the notion, visiting along the way the work of a number of contemporary artists and offering a conceptual navigational map of this particular space of projection. Here we will encounter a cultural "construction" of materiality that encompasses many realms of fabrication and layers of representation as it traverses the visual arts.

The Art of Imaging.

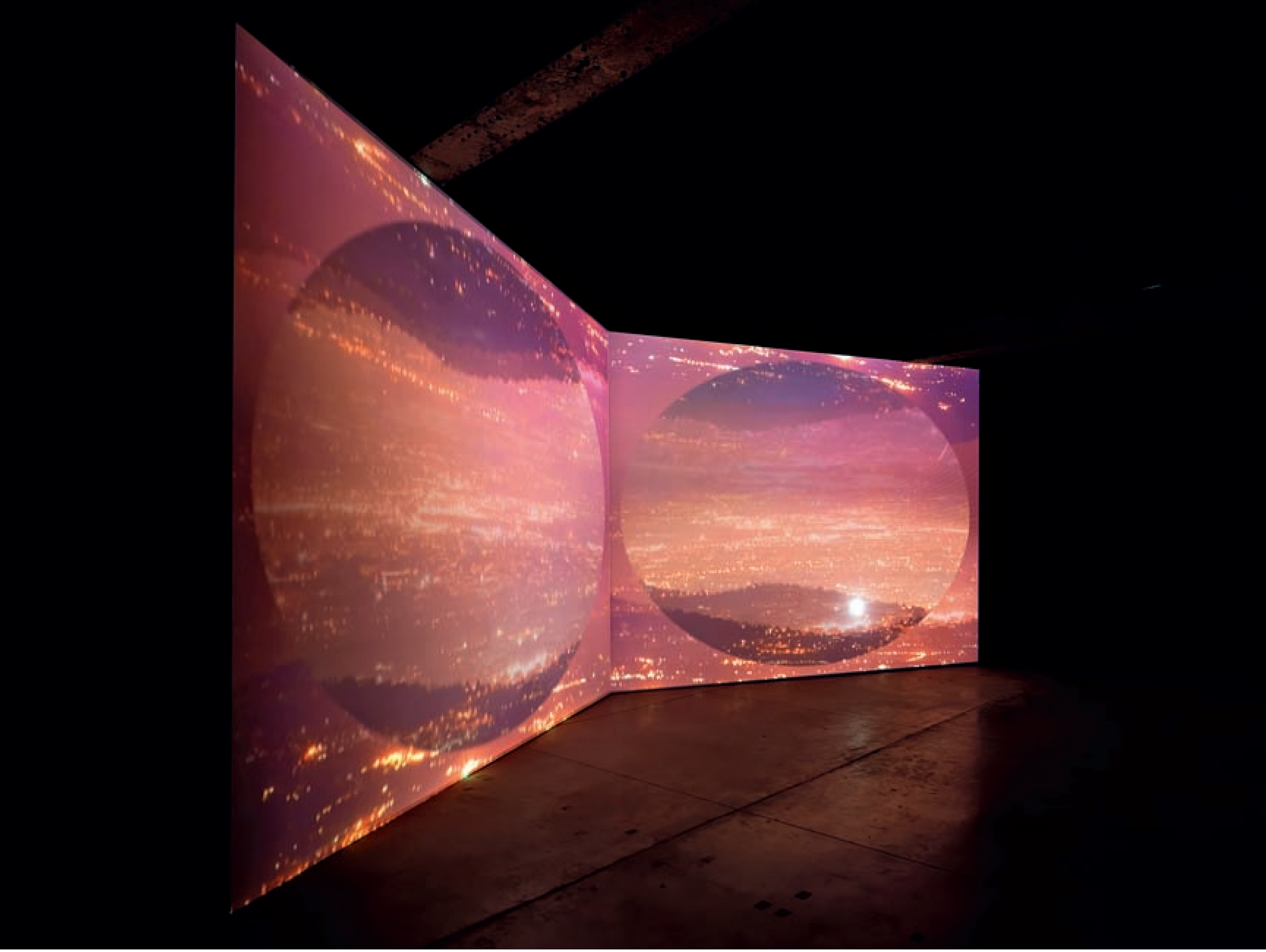
What is an architectural imaginary? How is it fabricated? In unpacking the layers of the construction it is useful to begin by noting that image is inscribed in a spatial imaginary. Think of the city, whose existence is inseparable from its own image, for cities practically live in images. A city can be a canvas to be imaged and imagined, the result of a composite generative process that supersedes architecture per se and even actual building to comprise the way the place is viewed from a variety of perspectives. This includes the ways the city is rendered in different media: how it is photographed in still frames, narrated in literature as poem or tale, portrayed in paintings or drawings, or filmed and circulated in different forms of moving images. An image of the city emerges from this complex projective scenario: a process that makes urban space visible and perceivable. The city's image is thus creatively generated in the arts, and the city itself is compelled, in the end, to closely interact with these visual representations, becoming to some extent the product of an artistic panorama.

If we consider the history of urban space, we can see that it is inextricably connected to artistic forms of viewing. The city became historically imaged in the visual arts when paintings of city views were effectively recognized as an autonomous aesthetic category. In the late seventeenth century, following a growing interest in architectural forms, a flurry of urban images emerged in art, making the city a central protagonist. Known in Italy as *vedutismo*, the genre of view painting was an actual "art" of viewing. View painting did not simply portray the city; it essentially created a new aesthetics and mode for seeing. The genre, as practiced by Dutch artists, gave rise to the "art of describing."[3] This descriptive architectural gaze was intensely observational, and it developed further in later forms of urban observation. In the nineteenth century, the city reentered the frame of art and enlarged its perimeter with panorama paintings. Perspectival frames exploded and expanded as the city filled the space of painting, extending it horizontally. Representing the life of the site in wide format, the urban panorama captured its motion in sequential vistas, narrative views, and more fluid time. In portraying the city as a panoramic subject of observation, these views contributed to establishing modernity's particular way of seeing.[4] Panorama paintings created "panoramic vision" and anticipated the work of pictures that would be brought about by the age of mechanical reproduction. With photography, it became possible to observe the character of space at the actual moment it was captured. Later, with motion pictures, it became possible to map a spatiotemporal flow and fully feel its presence, and thus virtually experience a sense of space in visual art.

The Architectural Imaginary: Collective and Collecting Images.

The image of the city is as much a visual, perceptual, and virtual construction as it is an architectural one. This is because, in one sense, a place can be understood only in what Kevin Lynch has called its "imageability"—the quality of physical space that evokes an image in the eye of the observer.[5] Although it is important to acknowledge this inner visibility, the image of the city nevertheless should not be seen as singularly optical or construed as a unifying vision containable in a consistent map in the mind's eye. An architectural map is not a unique view, a still frame, or a static construct, for it interactively changes, shifts, and evolves through experience, historicity, and representation.[6] Pictures and visions are constantly generated in different media, and these, in turn, change the very image of the city, with art being a major agent in this process of constructing a mobile architectonics of space. As the kinetic installations of the British-born artist Matthew Ritchie make palpable to us with their fictional universe of morphing fields and energetic alchemy, space is activated and constantly reinvented in art in cartographic surface tension. The fiction of a city develops in this same way, along the artistic trajectory of its image-movement. Cities thus become artistic afterimages projected in transformative ways on our own spatial unconscious.

This spatiovisual imaginary can come into being only across the course of time. An urban image is created by the work of history and the flow of memory. This is because the city of images comprises in its space all of its past histories, with their intricate layers of stories. The urban imaginary is a palimpsest of mutable fictions floating in space and residing in time. Mnemonic narratives condense in space, and their material residue seeps into the imaginative construction of a place. The density of historical and mnemonic interactions builds up the architectural imaginary of a city. This process becomes visible in the visual arts, which are capable of capturing temporality and memory in textural ways. Artworks can fabricate traces of existence and exhibit the sedimentation of time in their fabrics. In art we can feel the texture of an image and the substance of a place when layered forms come to be visible on the surface and mnemonic coatings become palpable to our sensing. The moving-image installations of the Italian video artist Grazia Toderi are exemplary of this process for the way in which she uses the transmittable texture of light—as it rises to the surface—to render imaginary representations of places. Toderi condenses layers of urban stratification, digitally superimposing them on the plane of projection, and makes them slowly come to the surface in the time of projection. In this way she creates a series of luminous transformations of place. The veil of time, actual folds of history, and the vital fabric of memory can thus be "architected" in art, in the depth of surface, which can expose the density of time that becomes space.



8.2. Grazia Toderi, *Orbite Rosse (Red Orbits)*, 2009. Installation view, Venice Biennale, 2009. Double-screen video projection, sound, looped, 12 ft. 1⅝ in. × 32 ft. 1⅞ in. Courtesy of the artist.

In this sense, an architectural imaginary is a visual depository that is active: it is an archive open to the activities of digging, re-viewing, and reenvisioning in art. In this urban archive, doors are always unlocked to the possibility of reimagining spaces, and archaeology here is not simply about going back into the past; rather it enables us to look in other directions, and especially forward into the future, in active retrospective motion. This is because the urban archive contains more than what has actually occurred or already happened. It is made up of trajectories of image making that are varied, some not yet existing or materialized, others not even achievable. This construct contains even the unbuilt and the unrealized. In other words, the urban imaginary contains all kinds of potentialities and projections, which are creative forms of imagination. It is this potentially projective form of imaging that creates new urban archaeologies in art and makes the visual matrix that is the city a moving one.

The image of a city is a moving one because it is also formed collectively as a product of cultural experience. It does not emerge or evolve as an individual act but rather depends on how the site is imagined and experienced by a collectivity, which is made up of real and virtual inhabitants. As Walter Benjamin said, "Streets are the dwelling place of the collective. The collective is an eternally unquiet, eternally agitated being that—in the space between the building fronts—experiences, learns, understands, and invents."[7] In this sense, architectural space is not only the product of its makers but also of its users, the consumers of space. And it is these users who have the power to activate it. Architecture per se does not move, but those who make use of it can set buildings, roads, and sidewalks in motion. The street, in particular, can become such a moving material structure. Siegfried Kracauer declared that "the street in the extended sense of the word is not only the arena of fleeting impressions and chance encounters but a place where the flow of life is bound to assert itself."[8] A special traversal occurs on the urban pavement, and this is not simply a physical act but an imaginary activity. Structures themselves become perceptually mobilized as people traverse them, changing into transitory forms of imaging and fleeting places of encounter where the flow of life itself becomes architected.

As a form of collective image making, the architectural imaginary is actually a product of social space. The "superficially" dynamic, gestural canvases of Julie Mehretu, which layer cartographic abstraction and architectural imagery in dense configurations, remind us that in mapping the vortexes of urban experience and the forces of public agency, space is always the expression of social conditions, which can be externalized or transmitted, and subject to change in architecture.[9] In this sense, an imaginary is a very real and material concept, which emerges out of substantial negotiations with the environment and built space. The abstract, imaginary power of architecture is an everyday reality, for architecture functions daily as the place where social relations and perspectives are modeled. Space provides a concretely material kind of "modeling": it fashions our social existence. Our mode of social interaction and our position as subjects are affected by where we live. Architecture houses the multiple shapes of our diverse, quotidian, collective experience and figures their styles. It plays a crucial part in the fashioning of social forms of connectivity and in the actual modeling of intersubjectivity.

The Urban Imaginary as Mental Projection.

If an imaginary is a collective image that is formed and transformed in the flow of social space, this process involves not only subjects but also subjectivities. In a seminal essay from 1903, "The Metropolis and Mental Life," the German sociologist Georg Simmel gave a pioneering introduction to this essential component of the architectural imaginary when he saw the urban dweller as a subject partaking in a novel, destabilized form of subjectivity that proliferates on the urban terrain. Simmel conceived the city as an experiential site of interaction and a stirring place of intersection that produces intense sensory and cognitive stimulation. His city is a real experience; he pictures it as a subjective space of sensations and impressions, a place inundated with shifting representations:

> The psychological foundation, upon which the metropolitan individuality is erected, is the intensification of emotional life due to the swift and continuous shift of external and internal stimuli . . . the difference between present impressions and those which have preceded . . . the rapid telescoping of changing images, pronounced differences within what is grasped at a single glance, and the unexpectedness of violent stimuli. . . . The metropolis creates these psychological conditions—with every crossing of the street, with the tempo and multiplicity of economic, occupational, and social life—it creates . . . the sensory foundations of mental life.[10]

If we follow this view, architecture is experienced not only as exterior world; the city becomes a collectively lived experience that is internal as well as external. As the metropolis shapes the self and the dynamics of intersubjectivity, it creates "the sensory foundations of mental life." In the city we feel the rhythm of perceptual and mental processes and are immersed in the sensory ambience of representational flow with its "rapid telescoping of changing images." Our being in social space is dependent on our ability to sense and activate this mental space. Ultimately, the dynamics of the city evoke that inner force which is the movement of mental energy.

Conceptual Foundations of Imaginary Projection.

The "psychological foundation" upon which Simmel erected his argument permits us to dig the foundation for the conceptual construction of spatial imagination as a form of projection. The architectural imaginary, as it emerges in art, shows clear signs of psychic formation. This visualized city exists in physical space as a creative, mental figuration: it is a projection of the mind, an external trace of mental life. In other words, what we experience in art is architecture as a particular mental condition—a state of mind. In this sense, an architectural imaginary is much more than a cognitive space. A state of mind is, after all, an emotional place as well as a mental one. This aesthetic metropolis is an internal state of feeling. It rests on delicate psychic foundations in that it is built on that restless ground that is "the intensification of emotional life," in which effects are affects and motion is emotion. This is a layer of the imaginative ground upon which the experience of the sensible is built, of which architecture partakes, for imagination materializes in the sensible world.[11]

In this imaginary site, "foundation" does not refer to a concrete pillar but rather stands for material experience and forms of materiality as well as a mobilized psychosocial underpinning. To speak of an architectural imaginary, then, means to understand architecture in the broadest sense: as space, comprising images of built or unbuilt places that are part of a diverse collective practice marked by multiple histories, social perspectives, and intersubjective imagination. Ultimately, an urban imaginary is this composite mental image: a layered form of representation of the way we imagine our lived space. This is an image of place that we carry deep within ourselves. It is a material mental map, redolent of mnemonic traces and energized by subjective experiences. In this sense, an architectural imaginary is a real inner projection. It is an interior landscape of transformations, for this imaginative psychic map is as "moving" as it is affecting in the material world.

Einfühlung: Aesthetic Connections and Relational Imaginaries.

The notion of an architectural imaginary is fundamentally a twentieth-century concept that emerged with the theorization of modernity, to which Simmel, Kracauer, and Benjamin all contributed. After all, as architectural historian Anthony Vidler points out, architecture came to be conceived and understood as space only with the entrance of the modern era.[12] Our modern concern with the inner projections of space, in particular, has a specific origin in German aesthetics, which produced psychological theories of *Raum* as space and place.[13] This discourse emerged in the late nineteenth century as the findings of philosophical aesthetics, psychology, and perceptual research were combined with art and architectural history to provide a theoretical framework for explaining the human response to objects, images, or environments, a response that included affects and empathy.[14] One thinks in particular of the work of the philosophers Theodor Lipps and Robert Vischer, and of the art historians August Schmarsow, Heinrich Wölfflin, and Alois Riegl, among others.

These theories can help us dig further into the conceptual foundations of modern space, for they changed the aesthetic viewpoint on architecture in palpable ways. For example, from Schmarsow's theory of spatial creation, we have come to accept that the perception of space is not the product of the eye and of distance from a stationary building-form but a more kinetic affair produced in engagement with the built environment.[15] In this pioneering theory, architecture is not only activated by bodily movement but mobilized by concrete perceptual dynamics. Its ability to forge material relations is particularly dependent on the sense of touch, which offers us the possibility of sensing our existence in space.

These properties of touch can also shape our relation to the art space. As we have learned from these modern theories, when tactility is emphasized, a more spatial understanding of art can be achieved. Alois Riegl showed us that art can extend beyond the optic into the haptic.[16] Schmarsow, who expanded on Riegl's ideas of tactile art and haptic perception while incorporating residual sensations of tactile envelopment in space, further contributed to this discourse because his form of spatial thinking engaged what he called "art architecture." In this view, a permeable spatial imaginary—comprising kinesthetic sensations and sensory interaction—is the foundation of modern "art architecture." In Schmarsow's words:

> The intuited form of space, which surrounds us wherever we may be . . . consists of the residues of sensory experience to which the muscular sensations of our body, the sensitivity of our skin, and the structure of our body all contribute. . . . Our sense of space [*Raumgefühl*] and spatial imagination [*Raumphantasie*] press toward spatial creation [*Raumgestaltung*]; they seek a satisfaction in art. We call this art architecture; in plain words, it is the *creatress of space* [*Raumgestalterin*].[17]

The modern aesthetic rested on the understanding that a place, like an art object, cannot be separated from the viewer: the aesthetic experience is haptic when it tangibly establishes a close, transient relationship between the work of art and its beholder. In this sense the term haptic, as we have insisted, refers to more than just touch, for it comprises the complexity of how we come into contact with things. As a surface extension of the skin, then, the haptic engages that reciprocal con-*tact* between the world and us that "art architecture" embodies.

Theodor Lipps also embraced the idea of a diminishing sense of aesthetic distance and added psychic closeness and exchange as components of proximity to aesthetics. In his 1905 essay "Empathy and Aesthetic Pleasure," Lipps claimed that the reception of art is a process of encounter: it depends on the ability to sense an inner movement that takes place between the object and the subject.[18] Such movement is the basis of the concept we introduced earlier of *Einfühlung*, or empathy, which is not only a psychic state of closeness and interaction but also a condition of pleasure. Ultimately, he conceived of empathy as a series of projections inward and outward, between that which moves in an art object and that which moves (in) the beholder.

What is particularly interesting about Lipps is that he joined art and architecture in significant psychic motion, thus providing a key to approaching this confluence in contemporary art. If empathy is activated as a mimicry or transfer between the subject and her surroundings, the boundaries between the two can blur in close aesthetic encounter with the art space. In this view, one can empathize with the expressive, dynamic forms of art and architecture—even with colors and sounds, scenery and situations, surfaces and textures—and these "projections" include such transmissions of affects as atmospheres and moods. This "feeling into" such matters as spatial forms, shapes, and shades engages a dynamic form of "resonance." A sympathetic vibration resonates outward and enables one to connect to the actual texture of space, and this expressivity, in turn, resonates within space and its atmospheric surfaces. As Lipps put it, "a landscape expresses a mood. Such 'expression' says exactly what we intend by the term 'empathy.'"[19] In the end, aesthetics and empathy can thus be joined in the very fabrication of architectural expression as it gives shape to the surface of things.

Following this theme, the art historian Wilhelm Worringer wrote of empathy as the enjoyment of self that is projected in an object or a form. In his book *Abstraction and Empathy* he described this projective, moving space:

> In the forms of the work of art we enjoy ourselves. Aesthetic enjoyment is objectified self-enjoyment. The value of a line, of a form consists for us in the value of the life that it holds for us. It holds its beauty only through our own vital feeling, which, in some mysterious manner, we project into it.[20]

Einfühlung is, literally, a "feeling into" that is projected and can migrate. So empathy can be fully understood as a projection—a part of that "superficial," projective transfer that we have identified as foundational for the architectural imaginary and that informs a contemporary form of "art architecture."

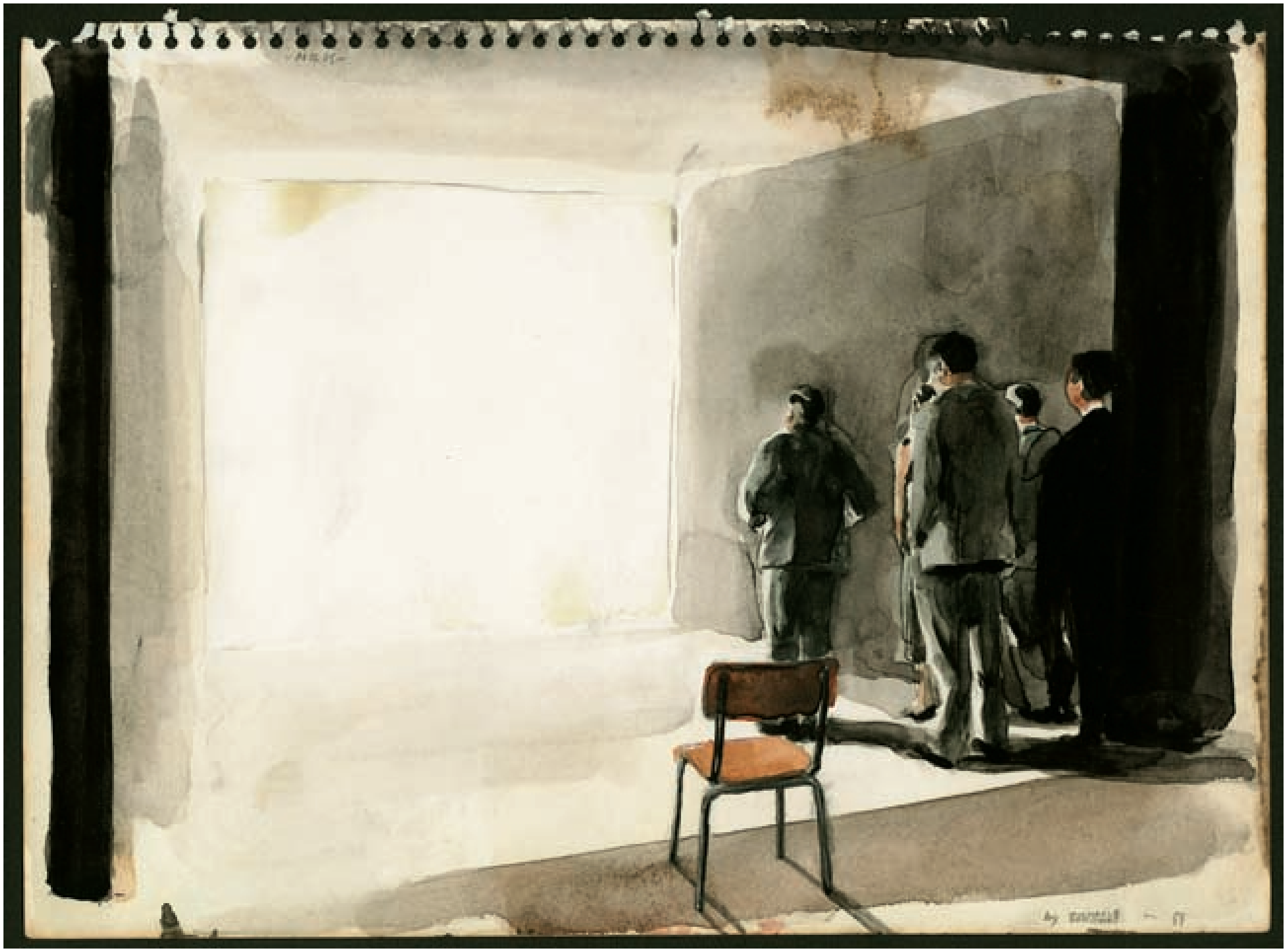
Contemporary Models of Art Architecture.

Surface encounters, haptic space, kinesthetic sensations, memories of touch, projections of the inner movement of mental life, and the psychic transfer of empathy became key concepts for understanding our material world and building our modern sense of aesthetic space. Today we can experience this relational movement in the mobilization of space—both geographic and architectural—that takes place in the articulation of spatial art. When art joins architecture in this relational way, turning contact into communicative interface, it can construct real architectural imaginaries, for these are, indeed, about the movement of habitable sites and how, in turn, these movements shape our inner selves.

In contemporary art, architecture has become a definitive "screen" on which we sense the relational motion that places inspire in us. Art shows ever more clearly that architecture is a generative matrix, visualizing its material construction as the collective product of a perceptual, mental, affective imaginary. Contemporary artists make particularly inventive use of architecture in this sense: for them, architecture is a fabricated construct, an elaborate projection in which imaginative spaces become transmittable substances. Many artworks are now haptically conceived or drawn as maps of memory, fragments of lived space, states of mind, fluid inner and outer constructions. They require relational engagement from mobile viewers and empathy with spatial forms. In the visual arts, architecture is far from being abstracted space; rather it becomes the envelope, the skin of our inhabitation. Here, the architectural imaginary shows as a fully habitable concept: a visual space of intimate fabrication, the very delicate fabric we live in. And thus it is no wonder that this particular spatial fabrication takes place materially in visual fabrics and in surface tension.

Miniature Worlds.

If you want to experience the material fabric of architectural space directly, go explore Michaël Borremans's artwork. When you encounter his drawings you will need to take a close look, and look into, rather than at, architectural construction.[21] As you do so, you will discover a tactile architectural model, for the form of Borremans's drawing is delicate to the touch. Never pristine or neutral, it makes you feel the material



8.3. Michaël Borremans, *Milk*, 2003. Pencil and watercolor on paper, $6\frac{7}{8} \times 9\frac{1}{4}$ in. Courtesy of Zeno X Gallery, Antwerp.

support of the drawing. The paper is often old, bears traces of its previous existence, and exposes marks of some former history. There are many signs of distress, in the form of stains and tears, creases and folds, tarnishes and blemishes, blotches and scratches, marks of erasure and written inscriptions. These textural aspects all contribute to the creation of the drawings' atmosphere. A mnemonic mood is felt on the surface of the work. It is exuded from the folds of the paper and the pleats of the 1940s dresses worn by the enigmatic figures that populate their spaces. In sensing these "superficial" historical marks, you are transported into an architectural elsewhere, into other temporal spaces, and become immersed in an uneasy mood. Put in touch with these distressed surfaces, you end up intimately aware of the distressed ambience. Here, in this soiled ground, you can sense the affect in which space is "drawn."

When looking into Borremans's delicate way of picturing, the viewer remains in no way static. In order to experience this work, and its emotion, one must make a motion. As Borremans forces the gallerygoer to move in, to grasp up close the quality of the paper and its mnemonic figuration, he defies the flatness of drawing in favor of three-dimensionality.

These drawings may be ostensibly flat but function as if they were sculpted environments that come to life in mobile, architectural reception. Their sculptural dimension is haptically drawn into the picture, for as the spectator imaginatively moves into the work, and around it, she experiences its inner activity in a "superficial" encounter, feels a work imaginarily constructed for a kinesthetic sensing on the surface.

The artist often achieves this plastic effect by playing with scale: his drawings are exercises in discerning scale and in engaging in the meaning of dimension. Moving in closer, or backing farther away, one becomes acutely aware of volume and size, which vary consistently in the drawings. *In the Louvre—The House of Opportunity* (2003), for example, presents a huge architectural model being looked at by small people. In *KIT—The Conversation* (2002), an almost identical model now appears shrunken in scale next to a woman who points a finger at it. Other viewers drawn in different sizes, even minuscule, are also present, making this plastic scene enigmatic and, ultimately, hard to handle.

In facing Borremans's work in its haptic texture, one inevitably faces the affect that is engaged. As a viewer one is constantly asked to handle things, even to mimic literally the "fingering" that is acted out. The figures that populate his drawings are people who insistently fiddle with things, toy with objects, and manipulate bodies. The actors are engaged in uncanny, disturbing situations that obsessively involve some elaborate form of handling, which in turn feels disquieting, upsetting, sometimes even horrific. In *Four Fairies* (2003), we watch four women looking down intently toward their hands, but the object of their gaze distressingly escapes us below a blackboard. Some drawings look like strange experiments, almost scientific in nature, and compel reluctant identification with the actors engaged in performing them. As these figures try to figure things out, so does the viewer, who must try to handle the ambiguous meaning. The viewer, however, is inevitably denied an easy answer in favor of an unsettling, gloomy feeling, haunted by dark histories.

For Borremans, a state of mind emerges from the state of things. A miniature world is figured in the drawings, evoking a sense of disturbing connection as well as estrangement. In *Trickland (1-Large)* (2002), people kneel down into a miniature architectural model, as if intently planning or mapping or striving to create order. While they are immersed in this model landscape, they are fully absorbed in it, mentally as well as physically. This miniature world reappears in different forms, even as a mattress. In the liquid drawing *Manufacturers of Constellations* (2001), a mattress stands in for a lived-in architectural model. This mattress evokes a painfully lived experience, a feeling echoed by the words "mattress soaked with tears" inscribed on the object itself.

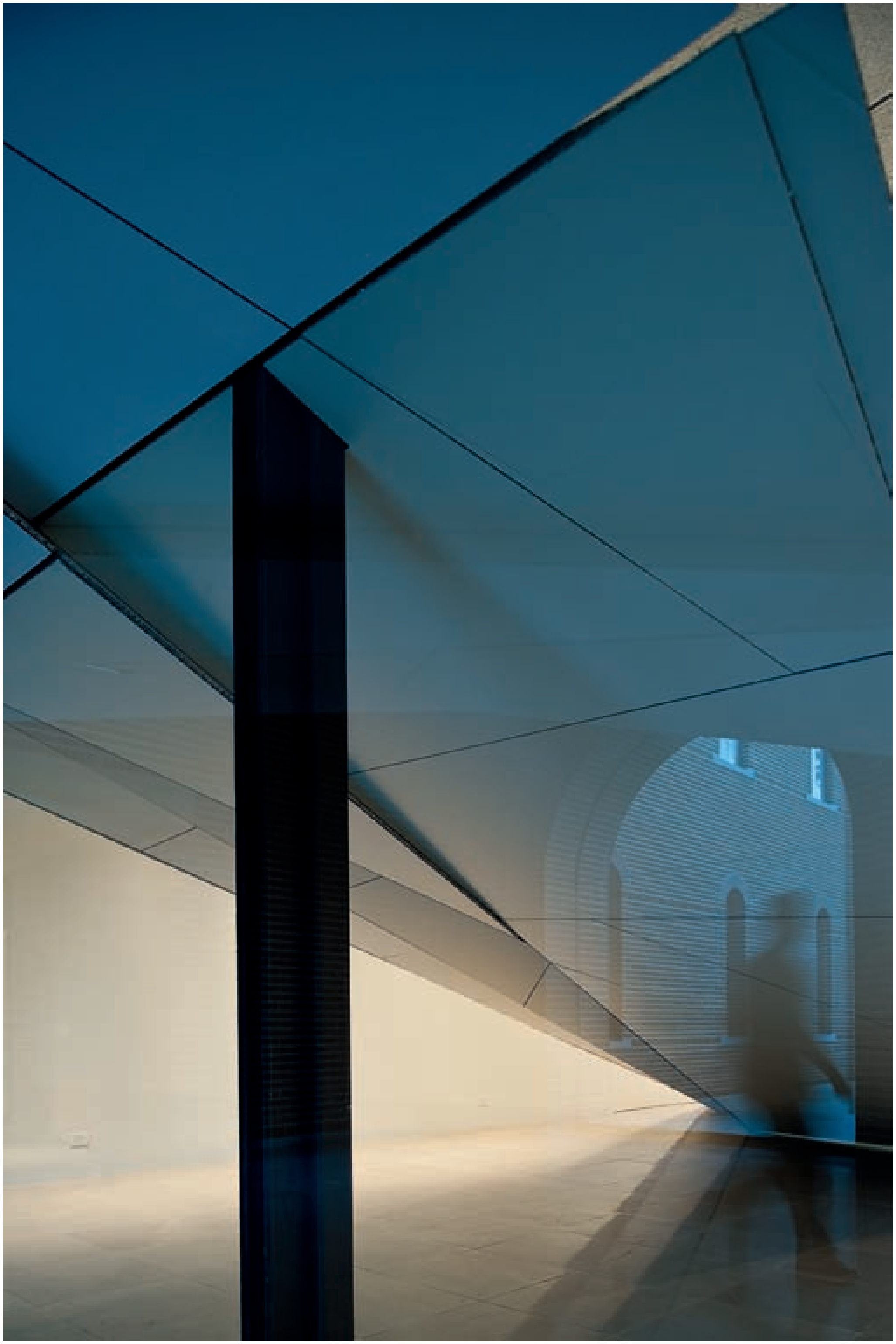
In its many forms, Borremans's world can be described, citing the title of a 2000 work, as a *Cabinet of Souls*, a collection of inner pictures. As we open such a cabinet, meaning sometimes liquefies as "feeling into" the picture takes over the space of viewing. We are "drawn into" this architectural model when, absorbed in the inner activity of the actors intent on their tasks, we empathize even unwillingly with these people, who painstakingly try to handle their miniature worlds. In this sense, we, the art viewers, become film spectators. As in film, we become subjects of viewing insofar as we are subject to empathy with the miniature fictive worlds shown on a screen in variable, projective scales. We can see this process visualized in *Milk* (2003). One woman and four men look into a large, white, geometric space drawn in three-dimensional perspective at the back of the drawing. This liquid, radiant space appears illuminated by light as if it were literally a film screen. We become immersed in such a screen, for its fluid, geometric space of light projection can shape many of our own inner "projections." And thus the museum effectively turns into a movie theater.

Sculpting Sites and Screening Museum Space.

There is a projective dynamic involved in this operation, because in a material sense, as Michel de Certeau showed us, "space is a practiced place," which means that it is "actuated by the ensemble of movements deployed within it . . . produced by the operations that orient it, situate it, temporalize it."[22] This idea that space is a transformative, experiential map of projections, which has informed our definition of the architectural imaginary, acquires special significance in the work of Sarah Oppenheimer and Katrín Sigurdardóttir. Their art mobilizes different views, frames of mind, and forms of inhabitation that result from spectatorial engagement and acts of screening that reconfigure the environment. Here, architecture becomes a sculpted, haptic space of relations, functioning as a fundamental, internal experience of mobilization that turns space inside out.

Oppenheimer subjects the practice of architecture to inventive, analytic operations that question the inner structure of our material forms of dwelling. Extending the fascinating challenges inherent in the work of Gordon Matta-Clark, she performs radical interventions on space, revealing its intrinsic construction and patterns of fabrication in postminimalist ways. Her work activates Simmel's notion that "objects remain spellbound in the merciless separation of space."[23] Here, space is cinematically cut and cut out, configured and reconfigured, in order to explore borders of places, connective frames of representation, and reciprocal syntaxes of looking. Her artistic interventions in space and on the surface of the wall, as for example in *D–17* (2010), a project that transformed the Rice University Art Gallery, lay bare the building of a place, with the aim of reinventing its relational capacity and potential for exhibition. These interventions often expose, as if in shot-countershot, the structure of a space's visibility and invisibility in order to change the potentials of these conditions for us. A typology of holes and a dictionary of absences, Oppenheimer's analysis of space is a dissection of the architectural surface, the performance of an anatomy lesson on a site that creates a new spatial body in filmic form.

In her installation *637–2356* (2007), Oppenheimer performs a cut on sectioned walls, and when the analytic operation is completed we can see the fabric of the space as if through a periscope, which shows new openings, different access to the space of viewing. As is typical of her work, here the perspective haptically changes with the presence of viewers, with their appearance and disappearance and their motion through space. Oppenheimer's kinesthetic



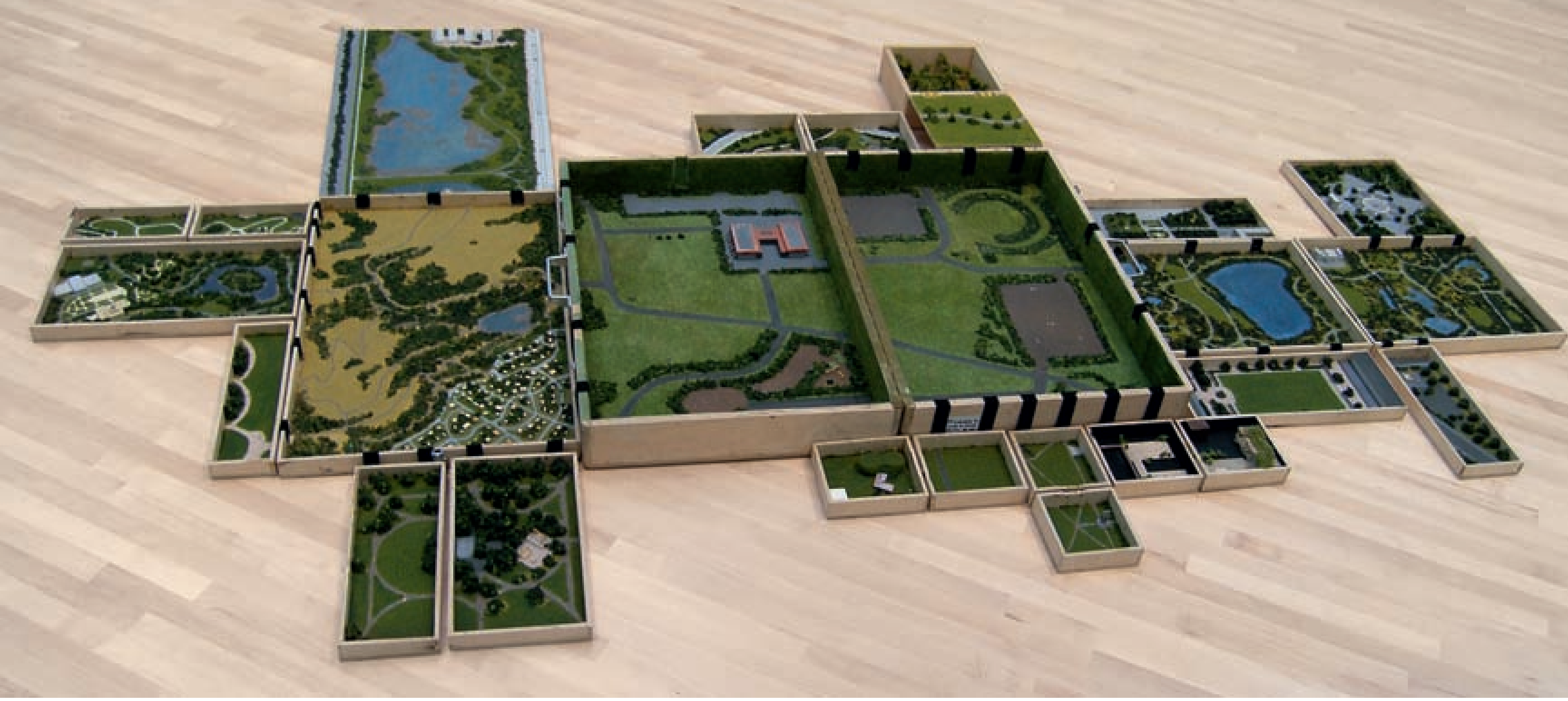
8.4. Sarah Oppenheimer, *D–17*, 2010. Installation view (detail), Rice University Art Gallery, Houston, TX. Courtesy of the artist.

art makes the art viewer into a moving spectator, as is also evident in *Hallway* (2002), an installation in which walls are subject to folding from the accumulated data of moving experiments though space. This act of repackaging and mobilizing surface space also becomes a folding operation in *Ground* (2002), while pleats of matter take center stage in *Field Study/Control* (2004), in which a video camera mounted on the ceiling of Tokyo's subway records the folding patterns of passengers.

Oppenheimer unfolds and refolds space, engaging patterns of seeing in the museum or gallery space, making the beholder into a filmic passenger in order to change the itineraries of art viewing. For *610–3356* (2008) she cut a hole into the fourth floor of the Mattress Factory, in Pittsburgh, and built an elaborate connecting chute that traverses the space of the museum, exiting out the window of the floor below. The twisting effect allows gallerygoers to see the outdoors while looking down into the floor. For *Horizontal Roll* (2008) she also intervened in the space of the museum to configure different ways of exhibiting artworks and engaging with them spatially. Through the use of cutouts and other architectural interventions, she created framed views of different works in the gallery and made them connect by way of spatial association, sometimes even in reflection. Not only are the artworks reconnected through this act, but viewers are put in touch with each other as her framed views provoke an encounter of gazes and a meeting of glances. As she cuts through the museum space, the prescribed viewing itinerary becomes a less expected museum walk. The interventions make it possible to view together works that previously stood apart; as the inventive spatial links become imaginary associations, this enables viewers to make their own creative linkages and reciprocal connections. In reconfiguring the museum walk, Oppenheimer reaffirms the idea that an art collection is an imaginative assemblage—a form of montage made in the eye and mind of the museum viewers who walk through the space of exhibition. In this moving way, she exhibits the material visual architecture of which the museum space is made and, ultimately, makes us experience the space of the museum itself as a mobile, projective architecture of imaginary re-collection.

Icelandic artist Katrín Sigurdardóttir also makes haptic installations animated by spectatorial movement that, in turn, activates the space imaginatively. Her *Untitled* (2004), for example, consists of a long jagged wall that, in formal terms, resembles a Nordic coastline, which museumgoers can imaginarily visit by wandering through the installation. Appearing to fold in on itself, this large architectural structure unfolds for us the image of a distant landscape. Nature and culture become connected here, as they do in *Island* (2003), which resembles a miniature island and produces the same effect on a different sculptural scale. In both works this form of imaginary architectural traversal enables experiences of habitation to unfold on the surface as a creative geography.

Sigurdardóttir's work reminds us that the production of space is a complex phenomenon in which perceptual and representational aspects cannot be separated from the material operations of function or use. As Henri Lefebvre put it in his book *The Production of Space*, there is a triadic relationship between conceived, perceived, and lived space.[24] Sigurdardót-



tir works with a representational space that is conceptually used and perceptually lived. Her space shows the marks of living, as in *Odd Lots* (2005), whose seven transport crates imaginarily contain segments of a New York neighborhood. These discrete units of urban dwelling are able to travel: the individual crates can be shipped separately, find their homes in disparate locations, and display proof of their journeys in transit documents. When seen together the crates make up an urban landscape, with all the potential journeys of dwelling it contains, thus accommodating the composite image we discussed earlier, which makes up the very composition of an architectural imaginary.

8.5. Katrín Sigurdardóttir, *Green Grass of Home*, 1997. Plywood, landscaping materials, hardware. Courtesy of the artist.

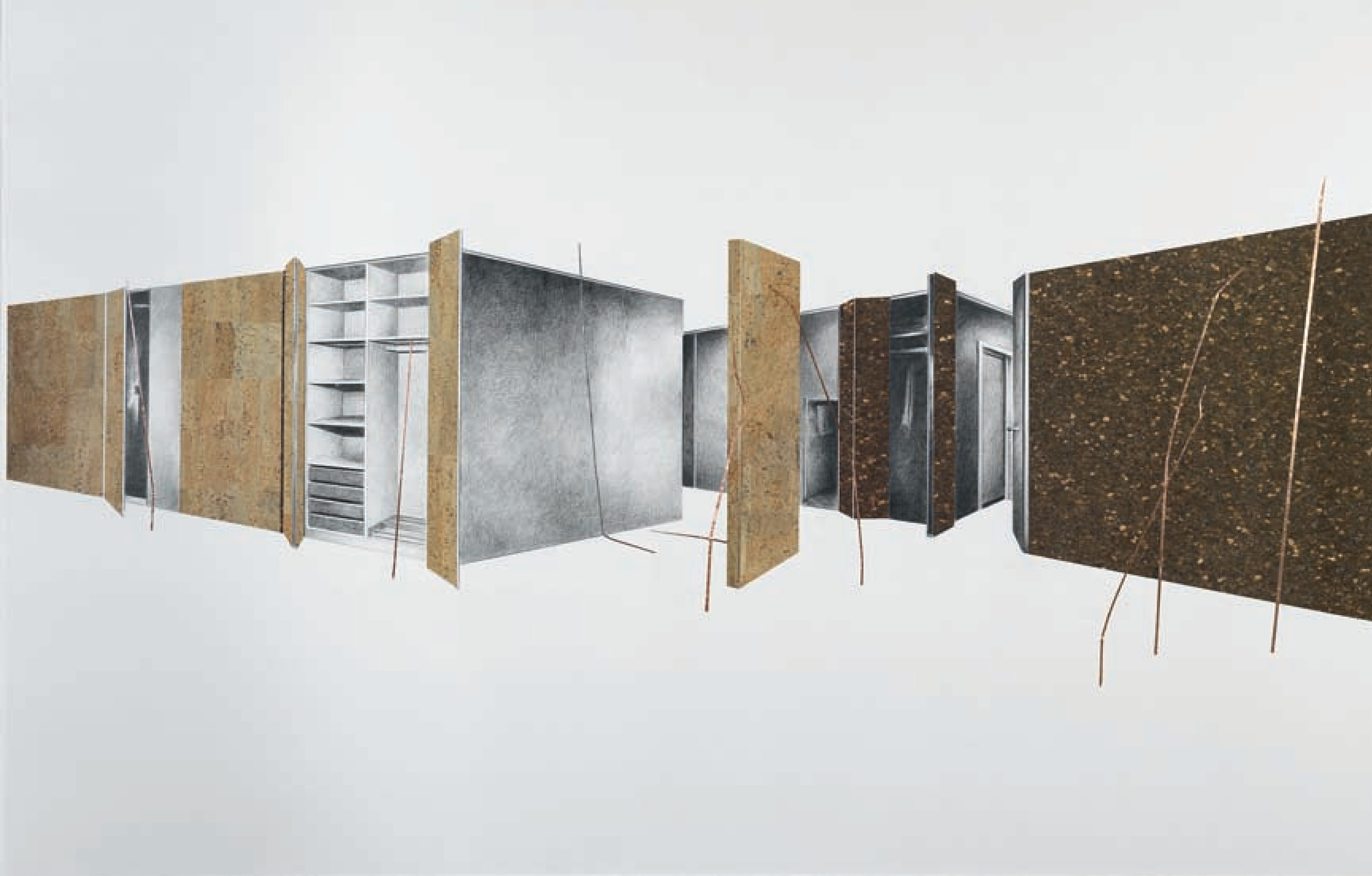
Sigurdardóttir shows that the image of a city is a truly moving internal assemblage: it is that mental map of projections we carry within us of the place in which we live. In this sense, her work mobilizes a contemporary form of psychogeography, for it explores the situational effects of geography on people's psychic mobility.[25] In readdressing this mode of mapping, the artist redresses it, extending its reach to the environment and enfolding landscape into her projective fabrication. The kind of urban fabric materialized in *Odd Lots* becomes earthy in *Haul* (2005), whose eleven transport crates form the composite image of a natural landscape. Displacements and condensations take place on this artist's map as her imaginary traversal of sites weaves unconscious material into it and envelops mnemonic fabrication. The work of recollection shows in *Green Grass of Home* (1997), a suitcase/toolbox with multiple compartments that fold out. As we open this particular suitcase, the baggage of memories unfolds. Each compartment contains a model of a park or a landscape that, at one time or another, was near the artist's home in one of the cities she has inhabited. This composite memory landscape takes us from Reykjavik to New York, San Francisco, and Berkeley. The mnemonic suitcase was made by an artist in transit and functioned as a mobile studio, traveling with her as luggage and carrying with it the journey of dwelling.

The inside of this suitcase is an exterior landscape that in turn contains the traces of an interior world. And thus the internal map of a lived space becomes fabricated as a foldout—a structure that turns things inside out. In this female artist's work, interior and exterior show as two sides of the same architecture, and we experience the type of reversal that exists in those reversible fabrics, or pleats, we have examined, where inside and outside are not distinct but rather made exchangeable. Sigurdardóttir's installations are fashioned as if architecture could be textile, a space dressed with reversible fabric so that everything that is inward can turn outward, and vice versa. This textural architectonics takes shape in particularly tensile ways in *Boiseries* (2010), a two-part, full-scale interpretation of two eighteenth-century French rooms preserved at the Metropolitan Museum of Art.[26] Here, Sigurdardóttir deliberately alters the scale and proportion of one of the interiors to create a kind of space that is materially configured as a folding screen, thereby exposing the projection involved in her work by conceptually relating the act of "screening" to folding. This manner of enfolding is a consistent thread throughout her work. As a gesture of turning space inside out, it recurs in *2nd Floor* (2003), a version of the large foldable landscape of *Untitled* that also recalls the miniature *Island*. The same logic of reversible reciprocity is used here as the shape of the hallway of the artist's New York apartment is twisted to suit the map of an Icelandic riverbed, thus connecting place of origin to elected home in material projection.

As migrant memories of lived spaces are held together in the textural construction of an architectural imaginary, the generative fabric of architecture unfolds its own reversible fabrication, as Sigurdardóttir shows in *Fyrirmynd/Model* (1998–2000). In yet another inner-outer, connective reversal, a miniature highway is mapped out from a diagram of the neuronal pathways activated in our brains when we have an emotional response to perception. As she makes the fabric of lived space perceivable in foldable screens and reversible pathways, the artist exposes the neurological texture of the architectural fabrication, proving yet again that an architectural imaginary is a product of mental life, propelled by the movement of mental energy and the empathic projection that connects us to the material world.

Virtual Interiors and Luminous Worlds.

Tatiana Trouvé, an Italian-born artist living in Paris, also creates deep superficial encounters with architectural space, in disquieting installations that stage environmental dramas liminally suspended in an open space between matter and memory. Her multimedial interests in sculpture, architecture, and drawing are combined in site-specific situations that compel viewers to cross thresholds between physical and mental fabrications in a cinematic way. Particularly interesting are Trouvé's series of large wall drawings, because they engage the very surface of this experience in their textural construction.[27] To picture *Intranquility* (2006–2007), for example, the artist appropriates images of interiors from architecture and design magazines, creating fictions of dwelling



and textural designs of habitation, adding to the use of pencil on paper such elements as varnish, cork, and fabric. This texturality builds in *Deployments* (2008–2010), drawings in which copper and cork are used to defy flatness and access the intrinsic narrative fabric of architectural space, sensing its thick surface of apertures, sequences, and volumes. In the luminous series of drawings entitled *Remanence* (2008–2009), the presence of thin coats, sheets of fabric, and the marks of burning speak of the kind of remnants, residues, and veneers that are "films." And finally, in *Envelopments* (2009), one can clearly see that the size and scope of these wall drawings approaches the scale of an actual site of projection, creating interesting parallels with the film screen.

8.6. Tatiana Trouvé, *Untitled (from the series "Deployments"),* 2010. Pencil on paper, copper, and cork mounted on canvas, 60¼ × 94½ × 1¼ in. © Tatiana Trouvé. Courtesy of Gagosian Gallery, New York.

An archaeology of diverse materials, objects, characters, and landscapes can also be encountered in the world of Koo Jeong A, whose ambiguous navigations of the flow between perception and memory are in their own way not too far from the cinematic. Her large-scale exhibition *Constellation Congress* (2010), which unfolded at three sites of the

Dia Art Foundation, comprises a gathering of works that create a luminous architecture of sensorial response, including a play with Dan Flavin's foundational light environments.[28] The London-based, Korean-born artist transformed the New York City gallery space, reconfiguring its architecture, creating zones, sequences, and portals, and activating the site in particular with various light-related and olfactory interventions that stimulate the viewer's sensorium and receptive paths. The reconfigured gallery becomes an absorbent projective space, dominated by two large cubic light boxes that face each other and project the mirroring video *Ousss Sister*, composed of moving images of the sun. The space is furthermore inundated by the aromatic imaginary of the fragrant piece *Before the Rain*, which enables us to experience the "air" of a place. Here, impressions of different urban sites are distilled into intense musky, mossy, woody, mineral olfactory sensations, with scents that fuse the natural and the built environment. This kind of environmental navigation culminated at Dia:Beacon, where the artist explored the architecture of natural phenomena by placing five thousand rhinestones in a two-acre grass field. As the latticed structure of the crystals captured the sunlight, the site was transformed into an expansive environment of reflective, crystalline projections.

Architecture also turns into a dense site of screening in the distinctive work of Ann Lislegaard. For this Scandinavian artist based in New York and Copenhagen, video animation becomes a tool for constructing the superficial depth of a *Crystal World (after J. G. Ballard)* (2006). Lislegaard layers her video installations with complex fabrics of references, ranging from the literary to the architectural and art historical, that contribute to creating the fabricated texture of her world. In an ongoing dialogue between architectural fiction and science fiction, she builds imaginary worlds of compelling visual density. Based on Ballard's novel, her *Crystal World* represents fragments from a journey into a crystalline universe, shown in a dual-screen projection that explores liminal experiences. The moving-image installation combines in multiple planes several imaginaries: the visionary dreams of Bruno Taut, the architect of the 1914 *Glass Pavilion,* based on prismatic reflections of light; the luminous modernist dreams of Italian-Brazilian architect Lina Bo Bardi; and the mirrored architectural diagrams of Robert Smithson. The virtual textures of these structures are fused in her animated video world, creating displaced rooms of temporal flow and spatial mutation in luminous surface tension.

If for Lislegaard the installation space is a prismatic, reversible form of liminal travel-dwelling, for the Japanese-born British artist Hiraki Sawa a virtual, projective reversal takes place in magical animations of living and migration. Fantasies haunt this artist's imaginary architectural world, which often consists of the simple interior of his own flat. Airplanes suggest stories of migrancy as they move, in video animation, around his cramped London apartment in *Dwelling* (2003). The same interior is reanimated in *Migration* (2003) by little figures that appear to have emerged from Eadweard Muybridge's nineteenth-century, prefilmic locomotion studies. As these figures pensively walk on every surface of the apartment, from windowsills to radiators, countertops to stovetops, sinks to bathtubs, they animate the surface of things, thus exposing the imaginary construction of everyday life as a material fabrication.

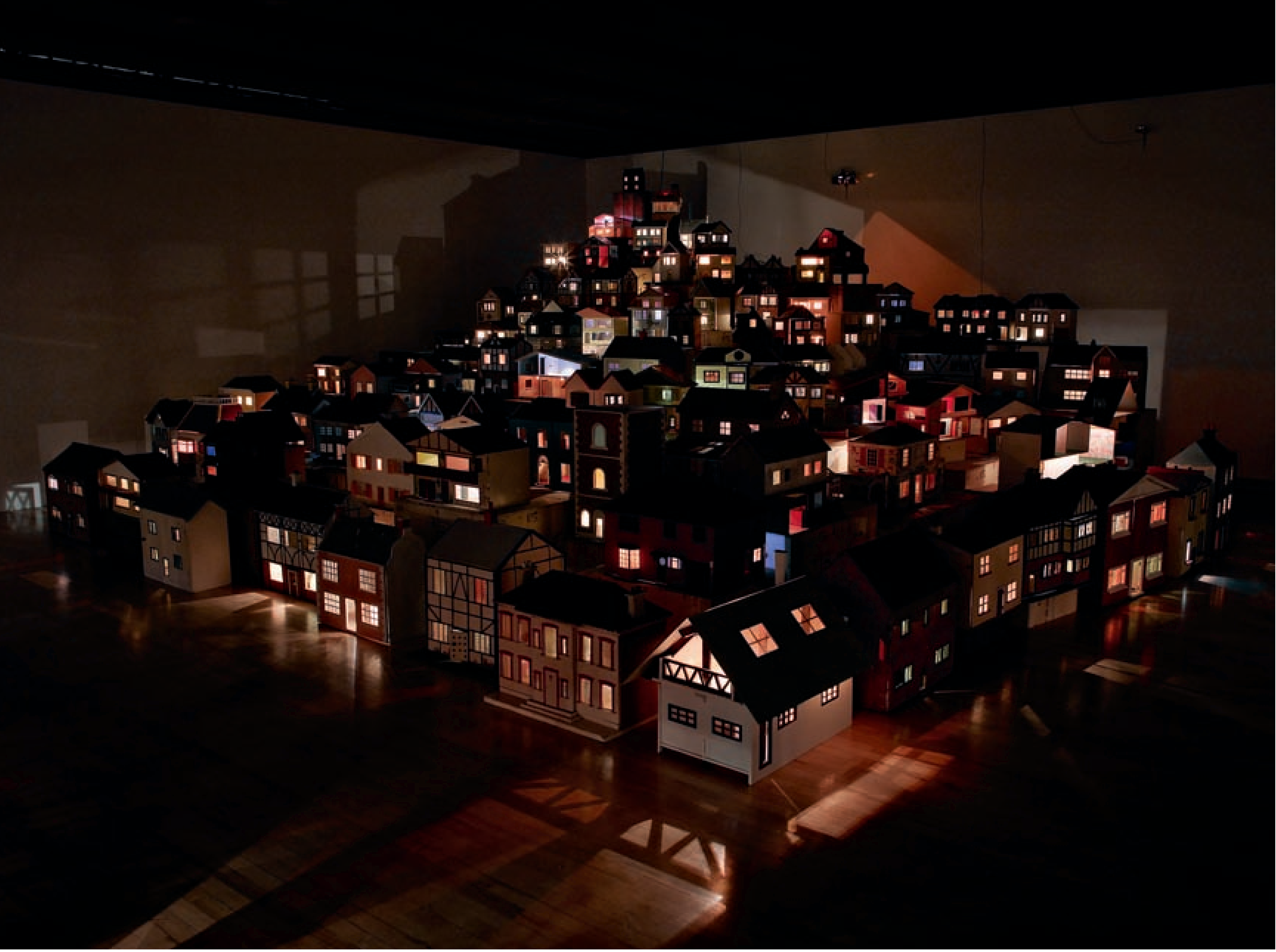
Architectural Fabrics as Art Fabrications.

The uncanny character of everyday life has long been part of the fictional "cast" of Rachel Whiteread, a British artist who is particularly responsible, and celebrated, for making architecture into a prominent site for an artistic investigation of materiality. Ever since her early works *Closet* (1988), *Ghost* (1990), and *House* (1993), she has devoted herself to figuring the architectural imaginary in material form. Whiteread is especially known for casting the interior space of houses and the space contained by furniture: she makes sculptures out of the insides of rooms and objects of daily use by pouring into them liquid substances that become hardened. This artist works inside out and outside in, casting the negative volume of furniture and architecture and morphing void into solid form. By casting the air inside the spaces we occupy and between the objects of design on and in which we sit, eat, sleep, bathe, or store our clothes, she not only makes us aware of our architectural existence but casts us in the role of witnesses to our everyday life. In a haptic way, and in reversible form, her casts enable us to sense the material weight of the space in which we live.

Whiteread gives corporeal existence to the intangible form of our habitation, questioning our sense of "unhomeliness." As has been noted, she analyzes the inner body of architecture almost as if she were reenacting an anatomical operation.[29] As with a wax anatomical model or an ancient plaster cast, the elusive interior is revealed in a casting and, as in a death mask, we encounter mummified traces of existence. In this sense, walking into an exhibition of Whiteread's work recalls a visit to the excavations of Pompeii, where bodies were caught dead in the act of living and become knowable to us today in the actual form of "casts."

The sensation that derives from this material encounter brings us close to matter itself, and to matters of experience such as life and death. The material of the cast creates empathy with forms, in the sense that Theodor Lipps revealed. When cast in the negative and plastically exposed in solid form, this interior space induces relational feelings. The process Whiteread enacts gives us a sense of intimacy with space and puts us in touch with the self that occupies it. The experience is so close that we seem to acquire personal knowledge through architectural exploration. The artist takes this to the limit when she casts the building she bought in London for her home and studio, exhibiting her own private spaces in *Untitled (Apartment)* (2001) and *Untitled (Basement)* (2001). Working in large scale, as here, or in miniature, as she also does, and moving easily between the two, Whiteread probes the actual scale of living, putting her personal dimension on public display.

We empathize in the presence of Whiteread's work, for an emotional texture is palpably offered back to us, rendered in a negative that, like film's own "negative," contains the impression of being peopled. As we look closely into her sphere, we sense permeable traces of



8.7. Rachel Whiteread, *Place (Village)*, 2006–2008. Mixed media (doll houses, crates, boxes, wood, electrical fixtures and fittings, electricity), dimensions variable. Courtesy of the artist and Luhring Augustine, New York.

multiple existences rising to the surface. Whiteread reminds us of Benjamin's famous remark that "to live is to leave traces," and "the traces of the occupant also leave their impressions on the interior."[30] Those traces of material life are cast with precision, reversing the relations of positive and negative with the indexical force of a blueprint or a photographic, filmic imprint. *Water Tower* (1998), for example, mounted on a New York City rooftop in Soho, is the photographic inverse of the contained fluid substance. A lacunar metonym for the city of New York, whose cityscape is punctuated by water towers, this fluid texture is a filmic screen for the projected stories of the metropolis. By making such celluloid casts of lived space, Whiteread renders the texture of private life in public form: visiting her translucent architecture, we sense our passage through a brief moment in space in the tense materiality of suspended historicity.

This architectural imaginary of solidified lacunae furnishes us with volumes of stories about the public intimacy of inhabitation. Whiteread casts the objects with which we "furnish" our lives, and those include our memories. The mnemonic imprint of a staircase or a house corridor contains an archive of stories just as the materialized interior library of *Untitled (Book Corridors*) (1997–1998) does. Here a memory space is offered back to us in the shape of a reversible surface: the history and stories contained in books morph into mnemonic traces in the cast form of inner space turned outward. This inner library cast as a memory archive returns in Whiteread's *Holocaust Memorial* (2000), in Vienna, where memory becomes public memorial. This unmonumental memorial is known as a "nameless library": it is a small building whose outer surface is covered with thousands of books, spines turned inward. In such a way, Whiteread, time and again, exposes the inner work of recollection, building the very architecture of memory through encounter with tangible textures. Her memories are fabricated with plastic effects, as traces of shapes mummified. They are fossilized in space, cast as moving fossils on the surface of time.

If you can empathize with the fabricated form of this architectural imaginary, it is because the surfaces talk to you. The fabric of the work speaks "volumes" to those who encounter it. We can sense here that connective, projective, relational capacity to which Lipps made us sensitive: a form of transfer inherent in inner matter that reciprocally stimulates inner movements in us. Whiteread has the ability to show the inner life of matter by activating it through the surface of the outer mass. She can create a "feeling into" a tangible surface that responds to, and corresponds with, psychic space. This *Einfühlung* reaches into mental space, with all its furnishings, while the touching affect is exuded from physical contact with the outer skin of things. In the resinous quality of *Untitled (Amber Floor*) (1993), curved as if made of felt, or in the folding outer mass of *Untitled (Amber Bed*) (1991), we can sense both the outer skin coming alive and the envelope of our imaginary world materializing. The superficial plasticity, transparency, and translucency of these lived-in objects are essential components of the fabricated, furnished inner world. In *Untitled (Hive)* (2007–2008), as in other works, the inherent translucence that reveals both inner and outer structure is activated in particular light conditions, and the light pulls the viewer further into the resinous surface-texture. Lightly projected outward, this museum of private life is a real "superficial" experience: an intimate acquaintance with real matters of psychic surface and projection.

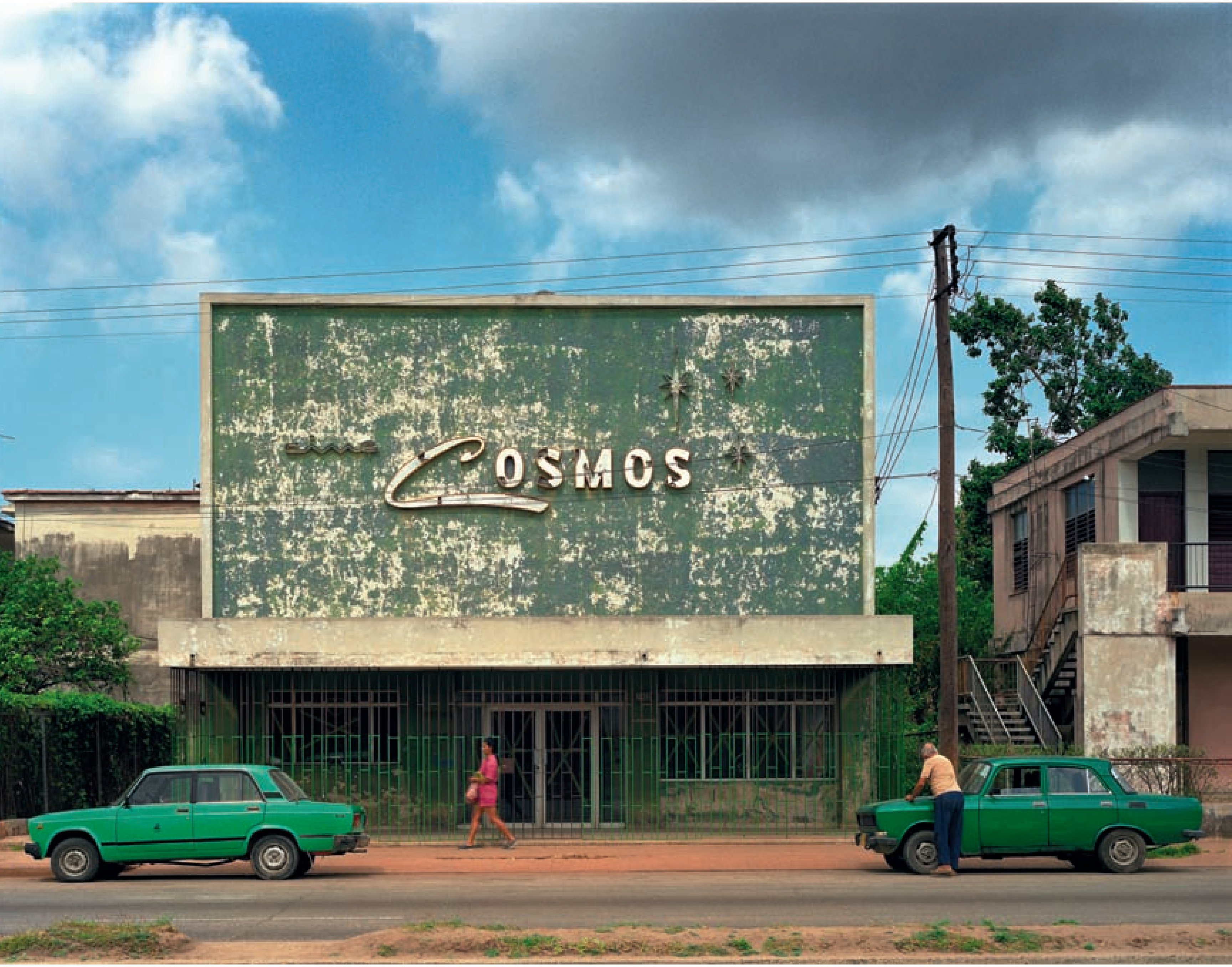
Whiteread renders living surfaces in the interstices in which the "air" of a place turns into tangible atmosphere and mood. As light plays a major part in this process, it is not surprising that the artist would try to capture it by any means possible. Light is, indeed, an invisible substance and yet a most palpable surface. Having cast many other ethereal elements, Whiteread has now turned to an impossible task: how to cast light. In *Place (Village)* (2006–2008), she offers a journey of travel-dwelling by exhibiting on shipping crates two hundred or so vintage dollhouses lit from within. The houses are stripped bare of all objects and every sign

8.8. Matthew Buckingham, *Definition*, 2000. Slide projection and recorded voice, dimensions variable. Courtesy of Murray Guy, New York.

of peopled existence, except for some retained surfaces. One can sense the mental life of this miniature ghost town through the peeling texture of the wallpaper, the stains on the floors, or the veiling of curtains, surfaces that stand as traces of an atmosphere, along with the light. Light reigns supreme in this abandoned city of childhood, which melancholically floats away on its shipping crates. It casts shadows in which the absence of habitation is painfully felt and finally feels cast itself as it condenses the mood of this imagined city and makes its state of mind palpable to us. And thus ethereal particles become as solid as cast plaster, and the mental condition of an architectural imaginary is returned to us, cast in light, as light.

Fabrics of History, Sheets of the Past.

Ascend a ramp of stairs and see the projected light. A slide is projected on a wall: you are in a room in which light filters through a window. The space is bare, but the fabric of light speaks to you. You are inside Matthew Buckingham's installation *Definition* (2000), where a voice invites you to listen to stories from history. The voice announces that this is the room in London in which the first dictionary of the English language was written. You imagine this may be one of the houses in which Samuel Johnson lived, but as you keep listening and the definitions continue, you can't be so sure. The only thing you know for certain is that you are in this room, which begins to feel like a camera obscura. Although you remain in the room, the window could take you outside; if you let it, it could become a portal to another world. As you let your imagination wander in this way, other rooms with filtered light may come to mind. Here you are, in front of this contemporary wall of light, but you could be facing an art-historical portrait. This room could be a study belonging to a scholar, for it resembles that mental landscape portrayed in multiple figurations throughout the history of art.[31] It could, for instance, remind you of the windowed room Dürer engraved for *St. Jerome in His Study* (1514), which was a particularly enlightened mental space. As you stand in this space, the installation can transport you in condensed creative geographies, becoming a live archaeology of the present. You can feel the projective work of history here, for, as Buckingham himself has remarked, "the fiction of history is to imagine the real. History makes reality desirable. . . . Stories condense time the way maps miniaturize space."[32] And thus you finally experience our architectural imaginary as it collectively and fictionally accrues in historicity, in the form of a stratified, striated surface imbued with the voices of all those who have mapped and traversed its lived space. In this room the material fabric of the architectural imaginary itself comes to light, as that image we carry within us unfolds texturally, delicately dressed, sporting layers of mnemonic fabric—its surface draped by diaphanous, projective "sheets of the past."[33]


Cine
COSMOS

9

Textures in Havana

Memoirs of Material Culture

The history of architecture is a history of spatial feelings.

AUGUST SCHMARSOW[1]

All my sadness and apprehension fled the moment I caught sight of Havana.

ANAÏS NIN[2]

If cities are a state of mind, the material projections of our intellectual and emotional energy, they may enable it to thrive, revel, or rest. We have suggested that to live in, or to visit, a city is to partake of a collective space that is intimate, for every place houses its own array of specific historicities, memories, and moods. An urban imaginary is, indeed, a residual archive, colored by *Stimmung*: a mental landscape that accumulates a collection of resonant atmospheres. It is a reservoir of potentialities and projections, which are creative forms of imagination. If each city resonates with a state of mind, one is thus inclined to travel to discover one's own projective geography.

Disposed to think in this way, I eagerly went to Havana to approach aspects of the image of this city that I had encountered in political discourse, literary rendition, music, and visual representation. Havana has the kind of complex web of faded utopian texture, decayed urban fabric, and transformative metropolitan energy that speaks to me. It is a living memory theater, and the fabric of history has a vital material presence here. It is expressed equally in the streets and in the museums, and even "fashioned" in places like the Museum of the Revolution and the Museum of Decorative Arts. In Havana, as one travels from street to museum, a peculiar landscape of textural depth unfolds experientially on the surface of things. Its lively mnemonic chronicle inspired my own, quite personal diary.

A Diary: Impressions on the Surface.

Writing in her diary about Havana in 1922, Anaïs Nin noted the particular atmosphere of the city and called it a potential cure to negative states of being. When Havana entered her field of vision, dark thoughts and sorrows vanished,

9.1. Robert Polidori, *Cine Cosmos, Avenida 19 nº 7011 (between 70 and 72), Playa, Havana, Cuba*, 1997. Digitized 4 × 5 in. chromogenic color negative film original. © Robert Polidori. Courtesy of the artist.

and her mood was uncannily boosted. The atmosphere cast a spell on her: "The soft, caressing air and the warm, vibrant touch of its twilight . . . lulled [her] into dreamy indolence."[3] They left her "free from pressure and limitation, soaring above the oppressive phantoms of self-inflicted agony."[4] They also left her free to write. In her diary she notes that "with this, the desire to write becomes more intense, the joy of composition becomes ecstasy."[5] In offering this female writer release from domination by grief, Havana opened up for her a whole range of subtle, productive sentiments. It quite literally created a novel, diverse territory for her to move in. She wrote about the opening of this new landscape of writing:

> The one great privilege attending this state of rest from sorrow is the turn the mind takes once freed from its subjection to one emotion, and how it branches out and embraces the entire situation, and can once more profit from experience and be enriched by it.[6]

If Havana had such a powerful effect on Anaïs Nin, it was because it allowed her to access intimate fabrics of her own imaginary landscape, of which writing was a very important part. For her, Havana created an expanded literary geography, for there she found a way to open up an entire horizon of situations, a vast field of experience, while sensing a place of connection to her own self.

In accessing the layers of her creative imagination, Nin was rendered able to plumb the depths of her personal cultural fabric. The spell of the south returned her to a dormant part of that fabrication. It was a thread that took her back to her family past. Nin's father, Joaquín Nin, was, in fact, a Cuban musician and composer, and her mother, Rosa Culmell, was a singer of Dutch and French ancestry born in Havana. As she set foot in Havana, Nin's Cuban roots emerged and, coming to the surface, resonated from within:

> You can hardly imagine what it is to see a new city, to hear a new language, to see the faces of an altogether different race and yet to recognize all this as belonging to a part of you. Whatever is Spanish in me has now come to the surface, and in every glance from large dark eyes I read feelings to which I can respond and characters I understand as well as my own.[7]

I too felt strangely at home the moment I set foot in Havana, felt lifted from apprehension and sorrow. I too felt the urge to write in a more intimate, diaristic form, and felt the pleasure in this writing. The spell of this city was definitely upon me. I did not need to ask myself why, for I knew the answer, intrinsically. Such a "superficial" discovery of familiarity with the unfamiliar occurs only when a close psychic landscape is touched upon. In the resilient, energetic, suave harbor town of Havana, I recognized a ruined landscape I knew intimately. In Havana, I came into contact with the Latin part of me that I had left behind in the ruinous Bay of Naples. Walking along the bend of the Malecón, Havana's own sea promenade, its urban erotic motion transported me to that lively place of the past that is nevertheless still present in me. The spell was happily cast, and the atmosphere took me back, in time and space. I let myself be transported to this other city of ruins.

An Urban Travelogue. Havana impressed me with its intense, and intensely ruinous, urban atmosphere. The layers of history that are deposited here are frozen in the surface of its fantastic architecture. In this city, history is written in stone and melancholically arrested in midair. As the photographs of Havana by Robert Polidori compellingly testify, what was already temporal is often even more precarious in its state of decay and status as remnant.[8] The interior compositions captured by this architectural photographer render the inner life of the city. Polidori represents Havana in its constant confrontation with the effects of time. Peeling architectural layers present themselves largely unpolished, majestically redolent of a historical patina. They unfold, offering the opportunity to unpack what lies within their texture. This peeling paint—it is as if the skin of the buildings were being flayed, revealing even the interior shape of the architectural armature. In Havana, the urban intestines show. All that is solid rots, and melts in the air.

The surface has depth here. As the paint crumbles, the rust settles, and the mildew spreads, a living fabric reveals itself. This is an arresting fabrication, so lived-in as to become almost an architectural unconscious. Havana does not exhibit the self-congratulatory beauty that Jean-Paul Sartre ascribed to "fake cities . . . that crumble to pieces as one enters them," but rather shows the textural quality of those less domesticated and sanitized environments that "feed on textile."[9] Traversed in time and space by the now-peeling layers of several cultures, the resilient city shows itself off almost archaeologically. A sense of place emerges from its urban texture of diverse ruins, and it is exposed in the layering of surfaces.

This capital city of historically cosmopolitan standards maintains its sense of urbanity despite historical adversity and scarce resources. Made up of multiple ethnicities, this metropolitan society has a diverse identity and pursues relations with many different cultures, in this sense defying even the embargo. Interactions with Latin America and Europe, and with its African heritage, contribute to cultural transits, and to the richly varied cultural landscapes of the city's important international film festival and art biennial. Thanks to a sustained commitment to education, there is not only a high level of literacy but curiosity about knowledge. It is not rare to sense a particular disposition to human and cultural encounter, an opening up to the very sense of knowledge. In this cosmopolis, one may even encounter a special *savoir*, a way of knowing how to cultivate life.

A lover of cities is bound to yearn for the worldly rhythm conveyed by this urban environment. Havana, in its own synesthetic way, paints a moving image of cultural sounds. This cultural movement is the product of the intersecting flow of music, visual art, architecture, and general style of visual display. The image of this city is clearly associated with its music, and with a layered architectural fabric, a vibrant contemporary art scene, and an urban cinematic rhythm, so fashion is perhaps not what one might expect to find in Havana. Yet, as often happens in cultures that have a passion for urban design and that nurture their living fabric by way of inventive imagings, its texture includes the ways in which the inhabitants present themselves on the street. Despite the lack of means and limited access to luxury

9.2. Robert Polidori, *Señora Luisa Faxas residence, nº 318 Calle Secunda (at the corner of Avenida 5ta.), Miramar, Havana del Oeste, Cuba*, 1997. Digitized 4 × 5 in. chromogenic color negative film original. © Robert Polidori. Courtesy of the artist.

goods, fashion is indeed a component of the musical rhythm of Havana. Self-fashioning is part of the urban body's sensuous way of moving. It is a piece of the diffuse, suave, erotic surface of a city whose historic fabric extends well beyond its colonial past.[10]

Havana is home to an extraordinary range of inventive modernist architecture, which constitutes a large and stunning portion of its urban landscape. The sensual trend of the city's urban motion is particularly in sync with this Cuban style of modernist dwelling, which twists the canon in favor of more dynamic shapes. It responds to the beaux-arts buildings, which almost dance with eclecticism. It is exuded from the art nouveau and art deco architecture, as shown off in the rhythm of an ornament, hung as a rounded balcony, or painted on a sign with a swinging graphic design. A staggering number of old movie theaters sport moving architectures, and streamlined bus stops have been designed in equally creative ways, with the city's motion in mind.[11] And all is, of course, in tune with the extravagant 1940s American cars that still run, or rather puff, in the streets, adding their own sound to the pulse of the city. A suave metropolis of diverse styles of urban dwelling, Havana lives and dies by design.

An Urban Museographic Design.

If visual display is everywhere a presence, this certainly does not exclude the city's museums. Havana is full of them. Besides the well-known array of art museums and art centers, including the National Museum of Fine Arts and the Centro de Arte Contemporáneo Wifredo Lam, which is the organizer of the Havana Biennial, there are many museums devoted to material culture. There appears to be a museum for just about everything imaginable, and even for the implausible, such as Napoleonic artifacts, a collection of which is proudly displayed in a converted mansion. This culture, in which memory is alive and living, appears interested in cultivating aspects of museum culture beyond the paradigmatic art museum. The innumerable exhibitions of objects in Havana's museums function for the city's dwellers and its visitors as a complex display of cultural materials.

How ones lives, and lives by design, is the subject of display in Havana. There is even a museum devoted to perfumes and their bottles, which exhibits eccentric objects designed to contain the essence by which one fashions one's own corporeal fragrance. The perfume museum is located in the Old Town, near pharmacies that have not changed their displays in years, even in half a century. This is evident at the Sarrá pharmacy, frozen in time, as poignantly rendered in a "still" by Robert Polidori. At times we are even catapulted directly into nineteenth-century fashions of display. In Havana's pharmacological culture, we can experience materially the feel of nineteenth-century taxonomy, the particular way of cataloging that pervaded knowledge in that era and was also widely practiced in the museums. For example, in another pharmacy of Habana Vieja, Farmacia Taquechel, extant since 1898, the taxonomic form of knowledge is alive and well, if dusted off now for the appreciative tourists. Here, old jars and vases of mysterious herbal concoctions adorn shelves that also proudly exhibit a skeleton encased in a vitrine. Presented as an anatomical model, the skeleton inhabits a physical landscape made of corporeal remedies. Given the form of its display, this particular pharmacy is a hybrid material remnant. It is, indeed, a Cuban version of a nineteenth-century European anatomical museum.

Designing Interiors: A Cuban Countess's Drawing Room.

Marked as it is, by choice as well as by dire necessity, with design relics, the city of Havana even has a museum entirely devoted to the fashion of living. In the fashionable section of Vedado stands the Museo de Artes Decorativas, a shrine to the countess who furnished and inhabited the two-story palace it occupies, which used to be her home. The building is not unlike many others in some sections of this neighborhood. Some of these grand private domestic architectures have been made public and are used as schools, cultural venues, gathering places for various organizations or unions, and post offices, if not museums. For example, a house designed in 1926 in a rare French-style art deco is now la Casa de la Amistad, run by ICAP, the Cuban Institute for Friendship among the Peoples. Many of these former mansions retain their domestic use. They have been socialized and, in some cases, made into multiple-family dwellings. Hard to maintain and restore and often badly converted into apartments, these once majestic homes frequently show some signs of disrepair, if not decomposition. The patina of history that emerges from the rot and the peeling layers of paint is here a daily affair to contend with. The challenge of everyday life in this city involves managing advanced states of deterioration, and trying to adapt modern life to history.

The villa of María Luisa Gómez Mena, Condesa de Revilla de Camargo, is a museum that reveals the appearance and function of these mansions before they became socialized. The woman who lived in this particular mansion was the sister of José Gómez Mena, known for having built the first shopping arcade in Cuba, in 1910. Her house, constructed between 1924 and 1927 and remodeled in the 1930s, was built in a fanciful, eclectic style developed in the years of economic boom known as *vacas gordas* (fat cows). Traversing the various locales of this French-inflected, neoclassical architecture, crossing rooms decorated with Carrara marble and ascending the grand staircase, one enters the fantasy space of the Cuban countess. This was a retro European fantasy. The countess, a fervent collector, was obsessed with French and Italian furniture and paintings and textiles of the eighteenth and nineteenth century, with which she decorated every room. Her furniture even includes pieces that were formerly housed in Versailles, and a *secrétaire* that belonged to Marie Antoinette. Objects from the past made their way into her rose marble bathroom, designed in art deco style and adorned with Bohemian crystal, French opaline, and boudoir pieces of silver. And, as if she were actually inhabiting those epochs, she collected chinoiseries, with which she adorned an Orientalized salon. A tireless socialite, the countess staged her dining room with a mise-en-scène that remade the atmosphere of Regency-style dining. To complete the picture of such recreations, she had an elaborate two-part picturesque garden that functioned according to a classic script. One side of the garden was devoted to nocturnal feasts and gatherings, the other to more intimate and contemplative activities. If one side was a memory theater of sensual pleasures, the other was an exterior designed to put the garden dweller in touch with inner space, projecting an inner world onto the outer geography.

María Luisa incorporated other such "interior" designs into the house. Like every lady of the previous century, she had a drawing room, a product of the eighteenth-century penchant for private architectures. Although created in the 1700s, it remained popular throughout the Victorian age in Europe.[12] The drawing room was a specifically female construction, a feminine space for "withdrawing," from which it took its English name. This inner space was used for cultivating a woman's precious moments of privacy and imagination, her time of

9.3. Museo de Artes Decorativas, Vedado, Havana. The dining room of María Luisa Gómez Mena, Condesa de Revilla de Camargo. Photo: Giuliana Bruno.

dwelling in self-reflection. In its French version, such a room was called *boudoir*, the name derived from the verb *bouder*. As the etymology indicates, this was a place for brooding. Both English and French semiotics reinforce this, suggesting an interior landscape "designed" to accommodate this mental state. The eighteenth-century response to brooding was not, as is the case today, to prescribe a medicine to repress its supposed negativity or correct an alleged chemical imbalance. Rather, this particular sentiment was allowed to exist in the social realm and to be cultivated, was given an architecture, both literally and metaphorically, was afforded time to breathe.

The (with)drawing room, this space intended to make room for an inward state of mind, not only functioned to landscape an affect. It was also designed to house the motion of an emotion. Indeed, the drawing room designed the complex stages in the cultivation of interiority, subjectivity, and intersubjectivity. It mapped a withdrawal inside the self that also contained an opening to the outside, as well as an erotic aperture. The drawing room staged in the Cuban Museum of Decorative Arts clearly speaks of this architecture as hosting an emotional movement, and an erotically charged design. The particular location in the house of this lady's room gives clear indication of its function. The Cuban countess's own space of retreat was located, *comme il faut*, next to her bedchamber. A door allowed her to pass undisturbed into this solitary space of contemplation, which, at times, as in the general tradition of its use, became the site of confidential conversations, close dialogue, and intimate encounters.

In her boudoir, a lady could indulge in a whole spectrum of moods and travel a landscape of affects that ranged from the morbid to the erotic. She could let herself be moody, remain engrossed in slight malaise, or become possessed by melancholic affects. She could lie rapt in sweet contemplation, rumination, or musing. She could immerse herself in meditative states and slip from disposition to attitude, from absorption to introspection. She could move from such closeness to the self to intimacy with others, and easily segue from intimacy to seduction. The boudoir was thus, fully, a transformative space that made room for interiority to develop outward. This room where one could remain still was actually a traveling room. It hosted journeys of imaginative substance.

All the objects of design necessary for liminal transits to be induced, for the motion of an emotion to occur, for mood to come into place, and for mental atmosphere to be created were there. Surfaces were crafted to this end. The wall of the Cuban countess's drawing room opened up to reveal a painting by François Boucher, a picture she could revel in. Gazing away from the painting, she could rest her glance upon a collection of decorated ladies' fans. Sofas ensured comfort for her body and those of any visitors. But the sofa was not the only character in the withdrawing picture. At center stage was the woman's writing desk. The secretary contained all the accoutrements necessary for staying intent in literary thought and private speculation, whether drafting personal letters, composing secret missives, or writing solitary diary entries.

Another leisurely corner of the drawing room was fashioned by positioning a knitting kit in the shape of a globe there. Next to the window, the lady's collection of fashion prints was featured. These images of style, which circulated widely in women's magazines, were also used to decorate the walls of the home. Fashion was a popular item and an important fad in interior design. Hanging fashion prints was yet another commonplace of a European lady's way of dwelling. The prints chosen by the Cuban countess represented the time and place in which she fashioned herself to be living, staged as her own. They were an image of European making she bought into and appropriated. By way of fashion images and domestic design, the Cuban countess fashioned a way to secure her own place of power in the world. In many ways attuned to feminine arts of subjective makeup, the countess designed herself carefully in the surface design of her own "drawing" room.

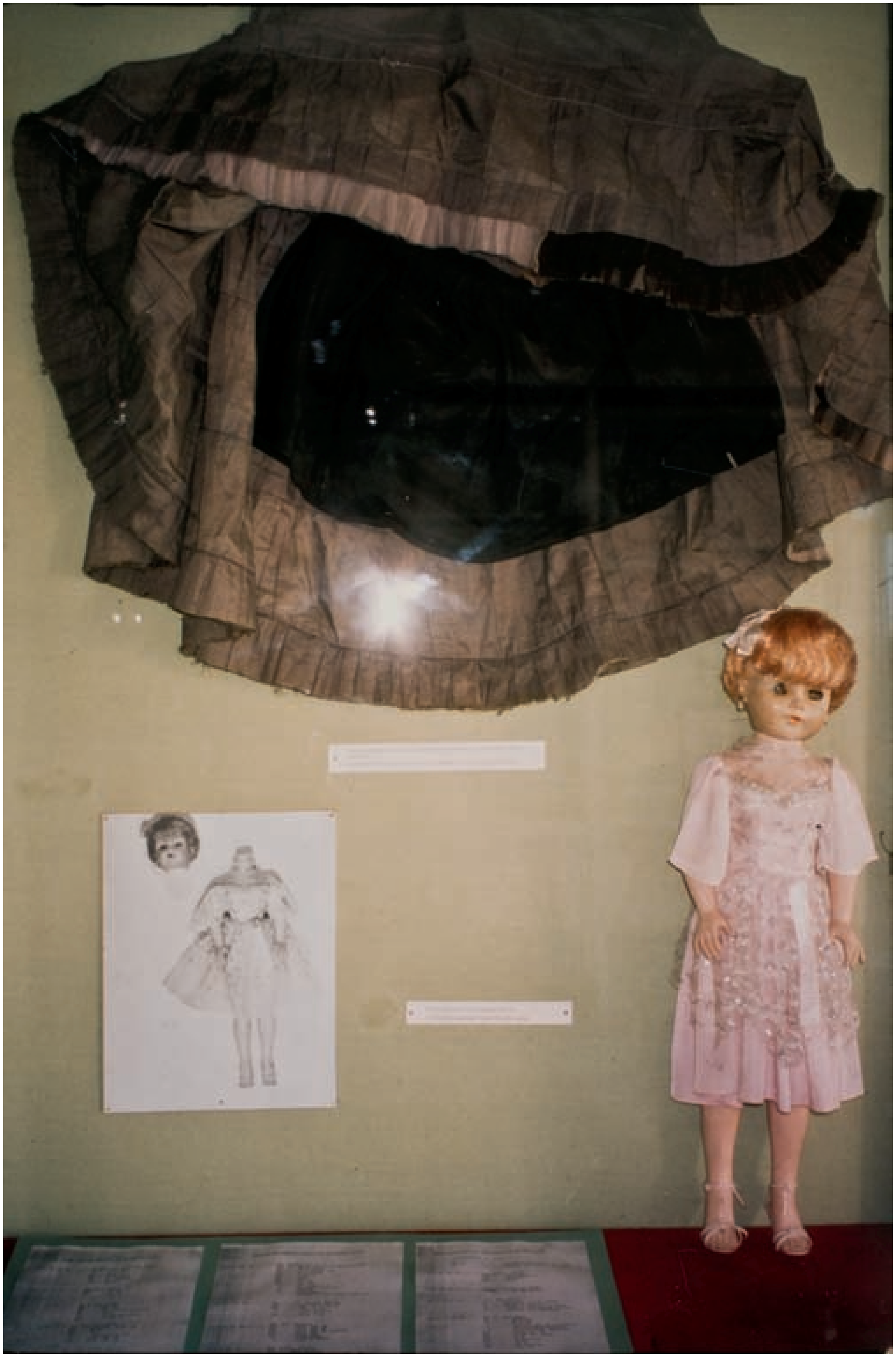
The countess's drawing room was a set, a fictive place of the imagination. Like a film set, this room could host a narrative dynamic. In its surroundings, a set of possibilities could take place in forms of cultural mediation and transmission. Design provided a frame with which to recreate a cultural site, offering material access to the history and stories the countess could project herself into. It now testifies to the fact that the story she desired for herself originated in part from the retroactive fantasy of a privileged European way of life. The drawing room narrates for us the intricate levels of mental fabrication of a Cuban countess's identity and power. It shows, in the texture of its design, the various games of seduction exerted by cultural mimicry. In fact, in this room, as in cinema, it is the very fabric of design that fabricates the inner folds of history and, at the same time, reveals the making of a personal narrative in the space of history. Design materially makes this making of the self readable on the surface. It "screens" for us the history of private space. It also makes such private space travel in time to reach our own spectatorial fantasy of what it might have been like to be there at the time. That is, the fashionable room holds a form of projection. It makes us live a movie. After all, cinema is also both a theater of history and a maker of private space. It is itself a way of traveling in a room of projections, captured and held on the narrative surface of things.

The Fabric of History: The Museum of the Cuban Revolution.

Visiting the various museographic displays across the city of Havana, one is able to traverse layers of the complex history of this city in material ways. As the Maqueta, a colossal twenty-two-meter-wide scale model of Havana, shows, history is panoramically written in architectural space here, more clearly than in many other cities in the world. The Maqueta embodies the actual map of this expansive architectural journey. Traveling across the distinct architectural styles that correspond to various epochs and ethnic conjunctions, one can visit different museographic exhibitions of Havana's history, which put us in touch with it materially. Going from Vedado, home of the Museo de Artes Decorativas, to Centro Habana, home of the Museo de la Revolución, is one fascinating journey, allowing us to travel from the interior space of a countess to the design of a revolution. What is particularly interesting about this journey is that both these historicities, though on opposite ends of the social spectrum, are memorialized in the same way; that is, they are documented in the same "fashion." History is told by way of design in Havana. Here, a historical occurrence becomes visible by becoming palpable as a matter of fashion and interior design, and through the materiality of objects.

The Museum of the Revolution is all about attire, photography, interior design, objects, maps, means of transport, and wax models. The curatorial combination is compelling. In advance of contemporary curatorial trends, this Cuban museum of history recognized the importance of design and fashion, among other aspects of material culture. It treats them as both aesthetic and social artifacts, playing with their exhibitionary strengths. Before it became popular, and controversial, to display fashion in museums, the Museum of the Revolution in Havana set an interesting standard of design installation. Here one can sense the function of material space and objects in the making of subjects of history.

The museum is located in a grand building, the former presidential palace, whose architecture is appropriated by the overlay of different imagings. A socialist fresco bearing the texture of fin-de-siècle popular naturalism sets the tone for our entry into the world



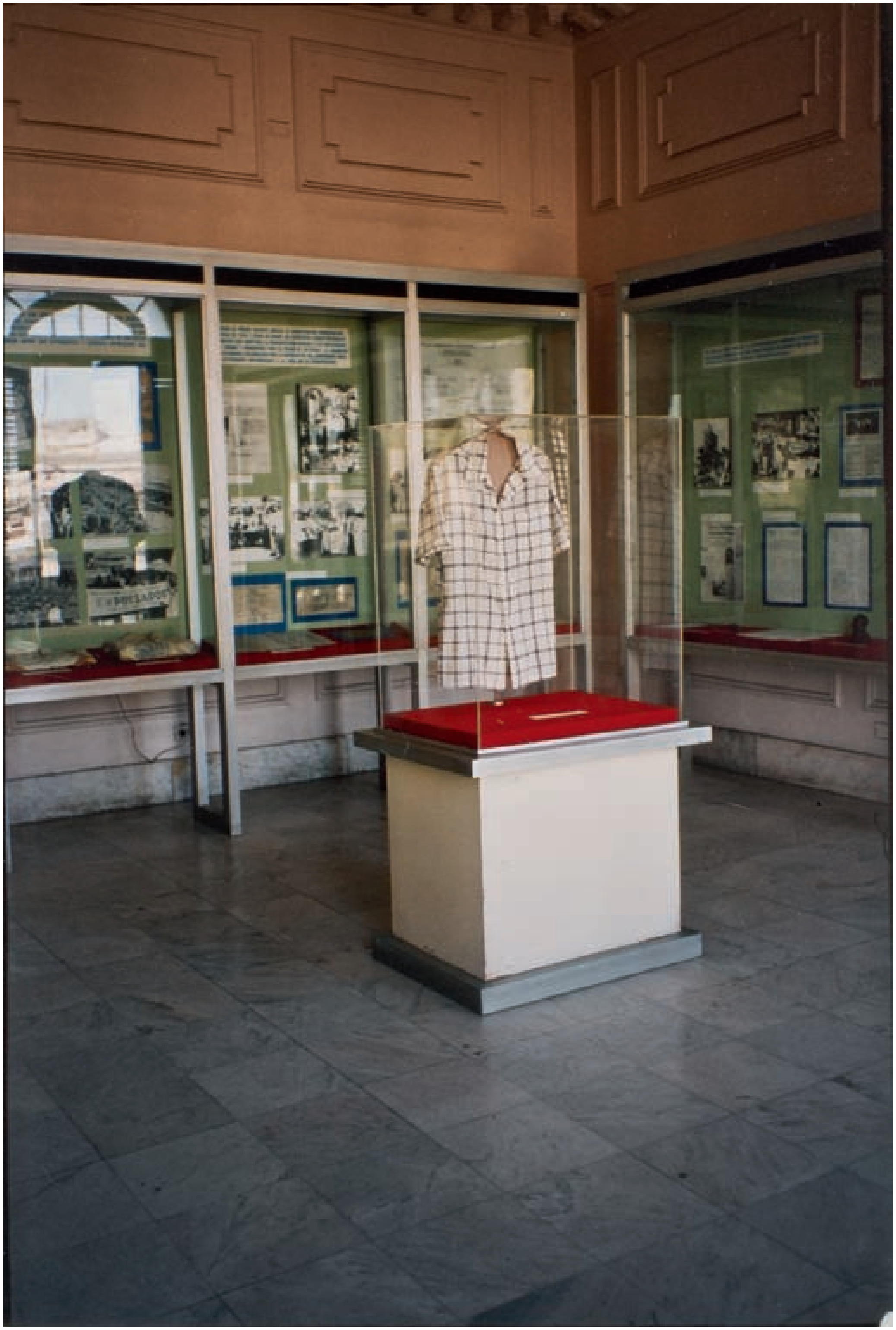
9.4. Museo de la Revolución, Centro Habana, Havana. Skirt and doll used by women to carry explosives. Photo: Giuliana Bruno.

of the revolution, which culminates in a dioramic installation with a life-size wax model reproducing the body of Che Guevara. The panoramic fresco and the diorama with the wax model remind us that, as a historical event, the notion of a Marxist revolution originated in the age of mechanical reproduction. Its history is inseparable from that of modernity and its forms of visual display. In this respect, the idea of revolution is also bound up with modernity's new art forms: photography and celluloid. It makes sense, therefore, that a site devoted to documenting the Cuban Revolution, a late but most lasting phenomenon, would use photography to tell its story. The curatorial gesture acknowledges a historical conjunction and uses a modern language to construct a material historicity.

Rows of vitrines exhibit pictures of the revolution. Exposed in a sequence, and read progressively, the encased pictures "frame" the movement of a microhistory. The photographic face of the revolution is made not only from its grand heroes but, mostly, from the secondary figures and even the average people who participated in it. One by one, minor, even unknown members of the various stages of the revolutionary process are given a face. The people are photographically embodied. Here is a student, a worker, a teacher. Over there, some poor fellow who nonetheless generously gave money to the revolution. Next to the photo, an inscription informs us, in all seriousness, that he wanted to give even more money but was advised to hang on to it, for no one should deprive himself of all resources—you never know what might happen. All the inscriptions, like this one, relate some kind of commonplace or simply a common story. They are lengthy narratives that speak of everyday occurrences and convey small, ordinary details. We thus begin to get the picture.

This museum allows us to enter a corner of the revolutionary space, for it gives us access to the people involved, the places they inhabited and traversed, the things they used. Objects of material culture join in the creation of this microhistory. Along with photographs, the vitrines exhibit personal objects, minor artifacts, belongings, and all kinds of traces of the everyday life of those involved in the revolt. In this display, clothes figure large and get center stage. One after the other, as in a fashion show, we are shown the stylish shirts worn by the young men, the neat skirts donned by the women. Here is the well-made, ornate shirt that a student leader wore during a manifestation of protest. Over there, another good-looking shirt worn during the struggle against Batista. Even the tie someone wore during an attack on one of his prisons. In this other room hangs a casual coat worn at the ceremony for the 1976 constitution. Dapper, smartly dressed, good-looking young men. It wasn't just El Che who was a revolutionary sex symbol. We get the picture.

As far as this museum is concerned, the Cuban Revolution was "fashioned." It was, quite literally, fabricated and tailored. In case there is any doubt, here comes the sewing machine. A good old-fashioned one is exhibited, complete with ornate iron legs and foot pedal. We are informed that this machine, a regular domestic item here elevated to museum status, belonged to a revolutionary woman's mother. It was used to make revolutionary uniforms, especially fatigues to be donned by oversize men. That, of course, included Fidel Castro. Along with him, grandma's sewing machine has entered history.



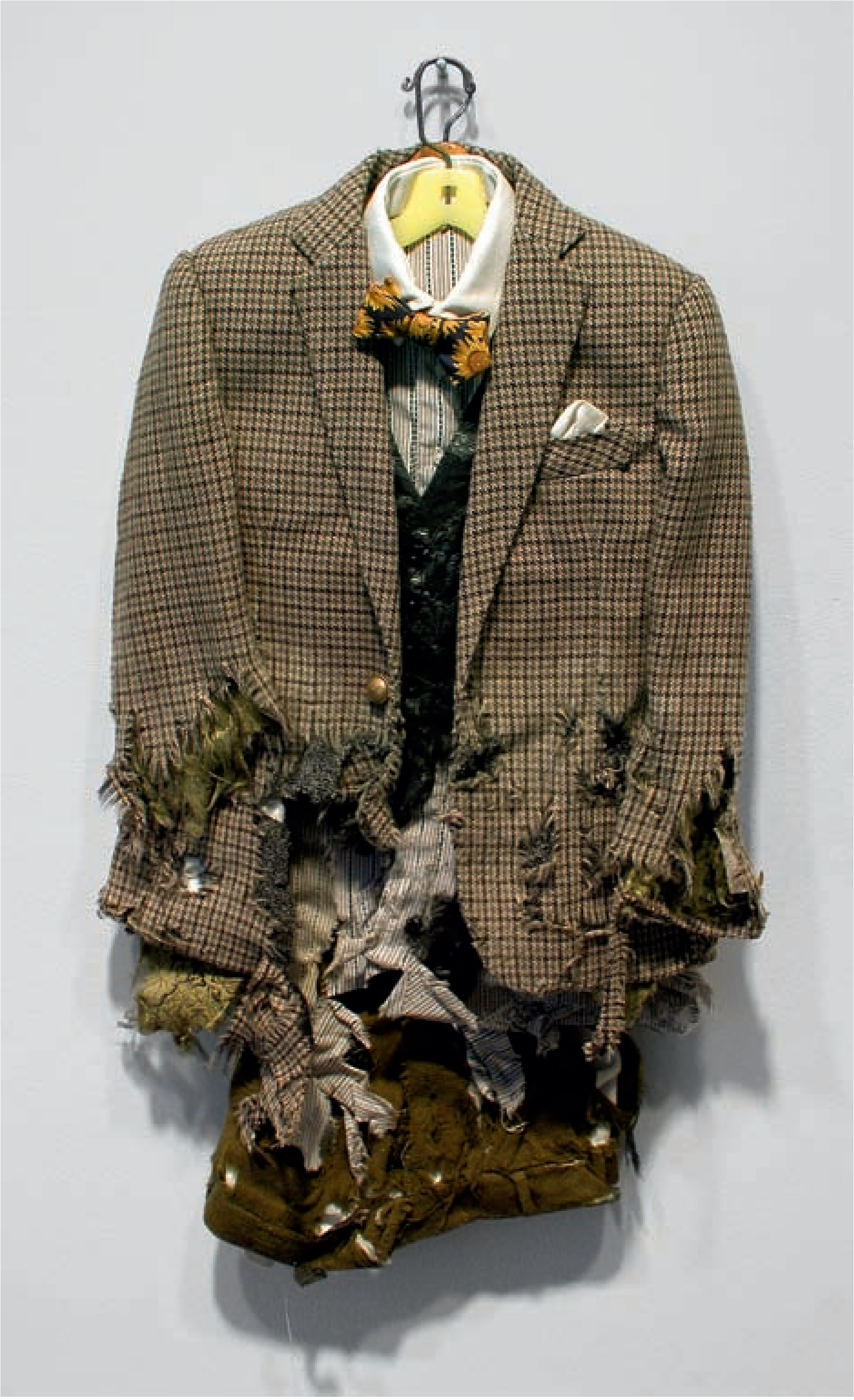
9.5. Museo de la Revolución, Centro Habana, Havana. Shirt worn by a revolutionary. Photo: Giuliana Bruno.

So have typewriters and glasses, dolls and spoons, cups and skirts, pans and weights. All make their sparse, minimalist appearance in the museum installation. The room dedicated to the revolutionary women is particularly interesting in this respect. A huge picture of two women is disposed next to a vitrine in which hangs a fashionable, nicely textured skirt. Below the skirt there is a metal cup, and next to this a spoon and a fork. To get the picture, we have to move forward. As in the filmic situation, meaning in the museum is carried by object-images displayed in a sequence. As we proceed, two photographs show us the women again, this time in jail, and literally behind bars. We understand that the skirt belonged to one of them. It is the attire that Haydée Santamaría was wearing when imprisoned for participating in the events of July 26, 1953. The sad-looking, lonely metal cup is the utensil she had at her disposal in the penitentiary. This museum display is not far removed from the look of an art installation. This could be *arte povera* with a political mission.

In fact, the revolution is "installed" here, and in mixed media. Assemblages of disparate objects and montages of mundane, poor materials are charged with political meaning. Sparse spatial representations replete with metonymic artifacts create storytelling environments. In one instance, we find a vitrine displaying a simple pot set in front of a strange object—two pieces of stone connected by a metal bar. The scene is as minimal as a conceptual art piece. The construction, we discover, is a makeshift weight the revolutionary men used in order to stay fit, while the pot reminds us of the body's corporeal needs.

As in the art installations that populate the trendy galleries and contemporary art museums of today's major cities, the vitrines of Havana's Museum of the Revolution display composite pictures of narrative design objects. In one room, an old-fashioned doll is exhibited. She exudes a patina of nostalgia with her dressed-up air, waxen skin, and pink ball dress, and especially with the way she dangles from the wall. Next to the doll is a picture. It shows the doll decapitated. Over both these images an elaborate piece of clothing is suspended, a fluffy black organza underskirt opened up to show its insides. Name the artist. . . . No, it is not Rosemarie Trockel, though it feels like one of her early installations. This is another form of material history made material. The display is a testimony to how Cuban women used to carry explosives, right here, inside the bodies of their dolls, or how they hid guns, right there, inside their underskirts. Thus fabricated, the fabric of this installation is a material reenactment of an event.

The event, held thus in the design of material culture, appears both present and suspended. As with the art installations of Charles LeDray, the fabric of clothes here offers a miniature yet magnified representation of the borders between life and death. As in the vitrines of LeDray's *My Hands, My Father's Hands* (1991), here too the clothes are exhibited like specimens, the diaphanous fabric of ripped shirts returning to us an act of violence. In the Museum of the Revolution, the clothes carry with them, in traces visible on the surface, a sense of trauma and the force of its history. Some of the outfits are damaged, torn, lacerated. Bullet holes are visible on some of the shirts. Bloodshed is documented as stains on the fabric. A bloodstain seeps through next to what may be a food stain. Violence or death,



9.6. Charles LeDray, *Untitled*, 1995. Fabric, thread, plastic, paint, wood, wire, gold plated brass buttons, 20 1/4 × 12 3/4 × 4 in. Private collection. Courtesy of Sperone Westwater, New York.

the shirt says, was not abnormal in the fabrication of the revolution. We get to experience this now by way of the fabric of clothes and the surface of things.

The Museum of the Revolution is disquieting for the way in which it creates this experiential affect with concrete, minimal means. It puts us in close touch with the experience of a traumatic historicity by picturing and documenting physical aspects of the life of the dead and presenting us with their material belongings. This minimal yet cumulative curatorial strategy is reminiscent of that used, for example, at the Holocaust Museum in Washington, DC, to screen its own traumatic moment of history. In this museum, shoes and pictures are related on an indexical level, and used in interchangeable ways. Photos and clothes are employed interchangeably in Havana, too, as a material museographic practice that is a tangible way of representing trauma. Exhibiting the material history that design is able to convey not only makes history material but also exposes a concrete cultural design. The weave of this museographic design fabricates a modern historicity, for it exhibits an important aspect of modern culture. Here we can see how much visual display is tied to trauma, inasmuch as this intersection is a modern form of representation. The design of the exhibition in Havana ultimately reminds us that photography and material consumption are, historically, intrinsic parts of the traumatic history of modernity.

In this haptic way, through the fabric of a representational design, the visitor is asked to remember the revolution and keep it alive, for the endurance of objects makes it live. For this reason, the Museum of the Revolution is full of things. It is an endless display of reading glasses, typewriters, letters, maps, pictures, shoes, favorite shirts or worn-out skirts, and many other daily vestiges that metonymically refer to the live body of a departed person. These remnants of everyday lives acknowledge those who fell in pursuit of the revolutionary cause in the same way that a deceased person's clothes and possessions corporeally speak of them, connect us back to them. In this sense, this is less a museum and more of an archive. As in a personal archive, the traces people have left behind are the matter that allows those who remain to access their lives and process their deaths. A person who has lost a dear friend or family member may choose to keep, and cherish, what was most closely attached to their body. Clothes are such a material archive. When people depart, their shirts still smell of them, for a long time after.

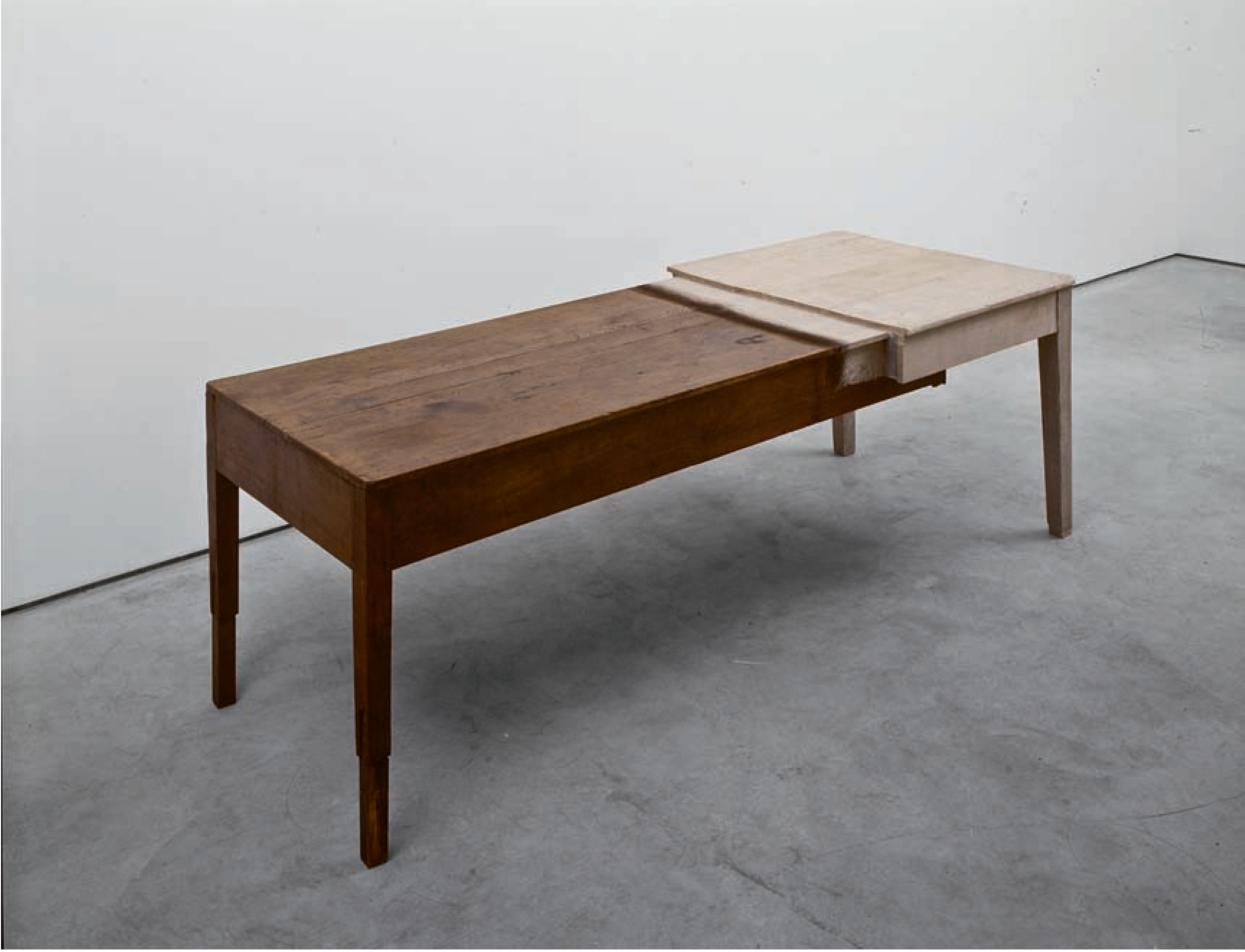
In the vitrines of Havana's Museum of the Revolution, as in archival evocations of the Holocaust by the artist Christian Boltanski, there is a loneliness to clothes. The body that inhabited them has departed, and they are left hanging, testimony not only to the passing of life but to the passing of time. Cloth that was lived in, animated by life, is now faded and fading, a material memory of things past. The withered fabric speaks of a "wearing" that is also a "wearing out." Here, the memory inscribed in the garments embodies the actual texture of a violent historic event, the revolutionary moment in Cuban history represented as rupture by way of ripped clothes. The tearing of cloth reveals the tearing of the social fabric. In this sense, the history of revolt is not too simply constructed in a celebratory fashion. In the threads of the torn shirts belonging to the casualties of that rupture, one feels the thread of pain, and with the fading fabric comes a painful sense of endurance.

The curatorial vision of the museum is attuned to strategies that enable viewers to construct, and socialize, an emotional landscape that includes the complicated texture of pain. Standing before its vitrines, we are asked to share in this landscape just as we do when confronted with the kind of archive fashioned by the Colombian installation artist Doris Salcedo.[13] In her work, too, the fabric of cloth speaks of the fabric of a traumatic history. In her spatial artworks evoking the difficult history of her country, objects of furniture accompany articles of clothing as documents of a material history, much as they do in the Havana museum. Past is made into present by the combined presence of common clothes and domestic objects. The folds of the garments unfold a personal story at a historic time. The fabrication of the installations impel the museumgoer to become engaged, with all of her senses, in their affective, textural space. It is not enough to look at a sculpture by Salcedo, for she demands a haptic relation with her tactile work. In covering a table with a layer of silky cloth, she asks for the palms of our hands to touch it in order to read the work. In *Unland,* subtitled *the orphan's tunic* (1997), her table is dressed as if with skin. Other objects of furniture are similarly fashioned. When in *Untitled* (1995) she presents an armoire filled with clothes, now laden with cement, the fabric of the buried cloth painfully seeps out of the cement to tell a story. Salcedo here asks that we enter into an emotional fabric, for the narrative text emerges from the hardened surface of that material texture of the cloth. We are drawn into the secret drawers of the violent history that took place in the house she portrays. In this woman artist's work we materially access, on the surface, a history that came to perturb an intimate geography.

This is a matter of surface, and of what can show on the surface of things, including the forms of contact and projection that create *Einfühlung,* that "feeling into" which is empathy. If cloth has touched the body, and is texture to be touched, exposing this fabric, as Salcedo does, demands an affective contact that generates empathy. It is this form of contact that we may also encounter in the display of clothes at Havana's Museum of the Revolution. The archival design that is exposed here has a similar emotional fabric when it manages to become an intimate way of telling a history, when it effectively returns to us the fabric of an intimate yet public space. As it designs the domestic text of history, the Museum of the Revolution can make a show of collective memory, which is not only alive but lived in on the minimal surface of things.

In the Cuban Museum of the Revolution, even the ideological text is materially installed, its representation tailored to objects, and displayed spatially, in an almost conceptual way. A simple table stands in a room. It is immaculately painted a lucid, pure institutional white. On its surface lie three faded pieces of paper, torn from well-worked notebooks. Above the table, a large rectangular blackboard towers. The slab of slate is absolutely black, with white trim around it. It is vacant, empty, utterly barren. Over the blank, black surface hovers a small inscription: "Academia ideológica." This is a reenactment of the Cuban Ideological Academy. It is quite the postminimalist installation.

Making "room" for the revolution appears to be on the agenda of this museum, and the point is driven home, so to speak, by a most telling domestic museum installation. In one room



of the Museum of the Revolution, an architectural model of a house is exhibited. The large-scale model represents one of the many modernist dwellings built in Havana. To understand exactly what this is doing here, we must again recall that the city was largely developed into a modern metropolis in the period from the 1920s through the 1950s, and features an impressive, vast expanse of extremely creative modernist and moderne architecture.[14] The local vernacular of modernism took shape in intersection with the European-American modern architectural movement, including, among other connections, the presence of Richard Neutra, who himself built a remarkable home in Havana.[15] In the 1960s, revolutionary modern forms appeared

9.7. Doris Salcedo, *Unland: the orphan's tunic,* 1997. Wood, cloth, and hair. Photo: David Heald. Courtesy of Alexander and Bonin, New York.

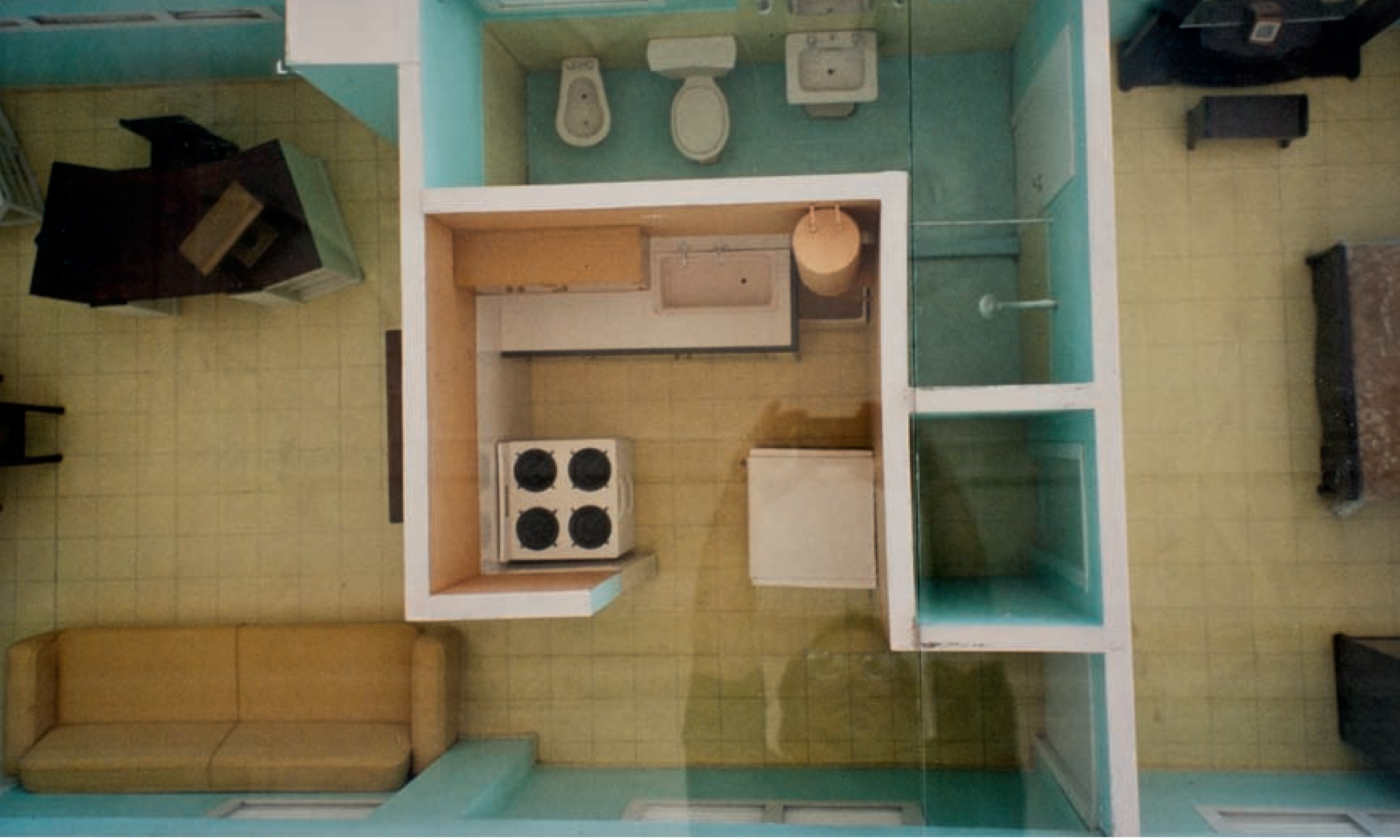
in residential dwelling as well as public works. A stunning example, for the way in which it pushes Catalan vaults into postrevolutionary modernism, is the visionary architecture of the Escuelas Nacionales de Arte, a project comprising five schools of art, designed by Ricardo Porro, Vittorio Garatti, and Roberto Gottardi between 1961 and 1965.[16]

Against this background, it appears suitable that a classic, albeit uninspired, example of this modernist revolutionary architecture would be featured in the Museum of the Revolution. This is a small-scale, more domestic version of the dwelling chosen by Castro, who, after taking power, took up residence atop the Hilton hotel. Now called the Habana Libre, it is an emblematic modernist skyscraper, designed in 1958, that towers over the neighborhood of El Vedado.[17] The hotel still features in its lobby evidence of the passage of Fidel, who turned a place of transit into home—thus choosing a mobile concept of home as a revolutionary symbol. To confirm that this story of modernist travel-dwelling is part of the history of the revolution, the museum proudly exhibits a model of the modernist house where brother and sister Abel and Haydée Santamaría lived, also in the Vedado section of Havana. The legend, near the model, tells us that the actions of July 26, 1953, were planned there.

Peeking down from above, we can peer into this home and imagine what it must have been like to live there. We can enter the place, like a fly on the wall, or a film spectator, and observe the life that went on in the apartment. In fact, the model of the home is fully furnished, and reproduces for us the actual living conditions of its revolutionary dwellers. The boxy structure is rationally subdivided. The apartment is comfortable and well equipped, supplied with all the modern conveniences, including nice kitchen and bathroom appliances. We notice, however, that the furniture does not fit the aesthetic of the apartment. There are no objects of modern design here. A rather pedestrian set of wooden furniture is scattered around. In the bedroom an old-fashioned, oversize armoire sits in front of a window, blocking the light. It appears as if the pair inherited this furniture from their family and did the best they could to fit it into their modernist dwelling. In the living room, a sofa, a desk, and a dining room table are disposed in the model home, arranged just as they were in real life.

As if one were watching a movie of the revolutionary process, a spatial visualization of the event emerges. With this spatialization on the surface of the walls comes a narrative. Looking at this fictional set of revolution making, one can imagine the smoky evenings of heated discussions that took place around the table. One can empathize with the participants in the actions that eventually led to the revolutionary moment. In fact, one of the effects of exhibiting the model of this home is that the revolution itself becomes inhabitable. It becomes, in ways that are both literal and metaphorical, livable. As a personal architecture and a private design construct the contours of the revolution, the grand historic fact becomes a shared social narrative. In a tangible way, this becomes a manageable process. In the end, the act of representing a domestic architecture domesticates even the violent revolutionary process.

Recognizing a curatorial strategy not unlike that used in the Museum of Decorative Arts, in the Museum of the Revolution we encounter a dynamic interplay of private and public in the narrativization of history on the surface of things. Both museums make space

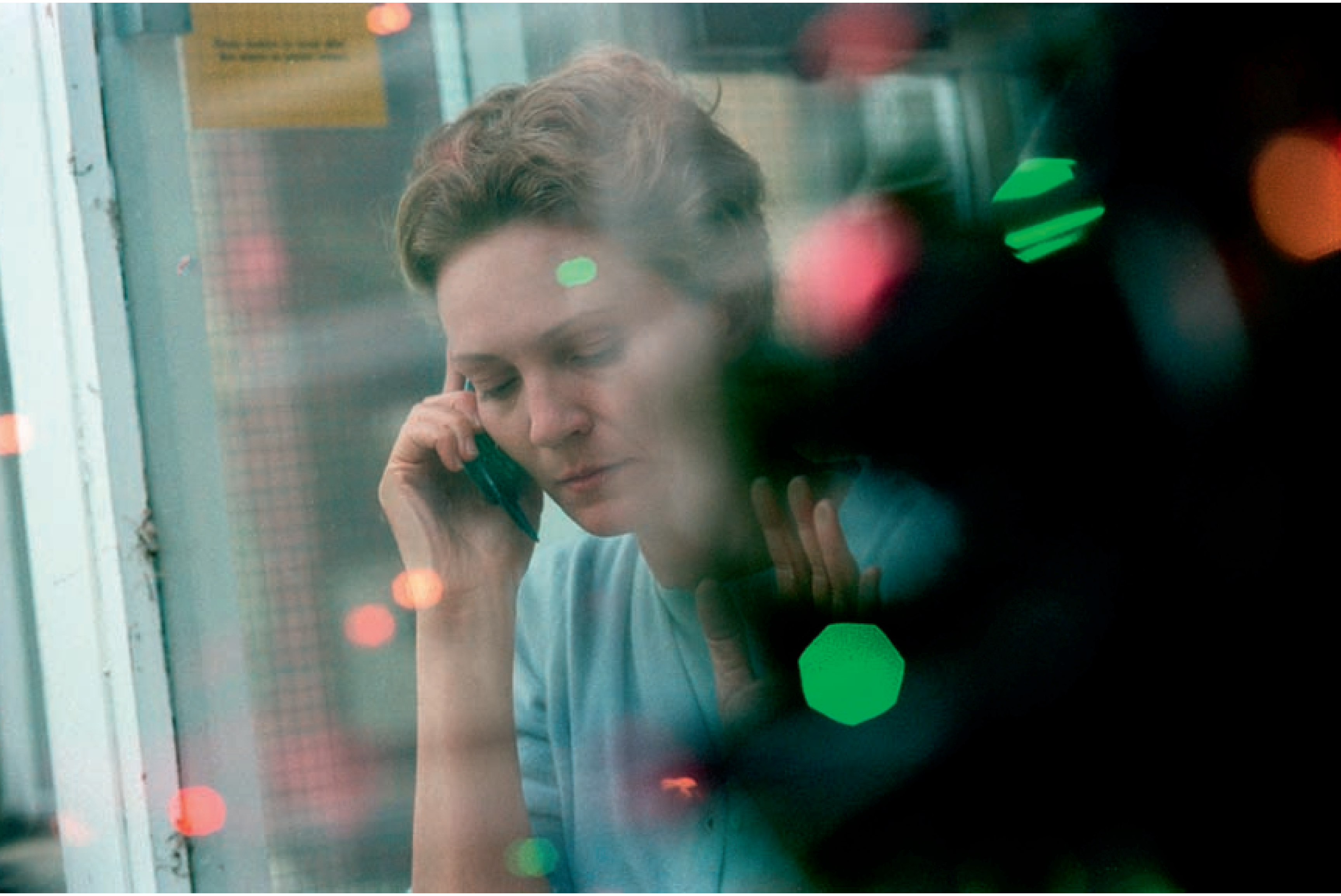


9.8. Museo de la Revolución, Centro Habana, Havana. Model of the apartment of Abel and Haydée Santamaría, located at 25 y O, Vedado, Havana. Photo: Andrew Fierberg.

for the private dimensions of historic times and, ultimately, conceive of history as the historicity of private space. For the Museum of the Revolution, this dimension of privacy is an important way of documenting the country's most prominent public event. It becomes a way of socializing its archive, intimately.

It is by way of interior design that we access the intimate making of history as it is fashioned on the surface of objects of material culture. Objects display a transmittable narrative on their surface. Mediated in this surface space are matters of cultural transits. The personal architecture that is expressed in design and apparel is not only a trace of the self but also a projection of intersubjective, social, and public life. In Havana, this public intimacy is palpable, as displayed in the layers of cultural memory and folds of texturality that are inscribed in the atmosphere of the city. The depth of surface is an integral part of its imaginative urban design, and it also appears displayed on the walls of its museums.

No wonder I felt at home there.



10

On Dust, Blur, and the Stains of Time

A "Virtual" Letter to Sally Potter

Dear Sally,

I am writing with some thoughts intended for your website, conceived with the idea of contributing to the particular concept of your blog.[1] Visiting your site, one sees how you have used it as a public diary about how your film *Yes*, released in 2005, has traveled, and how it has been culturally received in vastly different ways while moving across the globe. Since I have been there with you at times, and at others followed the journey virtually, I thought I might contribute to this fabricated memoir. The idea started at the 2006 annual meeting of the American Psychoanalytic Association in New York, where I participated in an intense, wide-ranging discussion of *Yes* with a group of analysts and cultural theorists who took to heart the large issues that your film raises.[2] The psychoanalytic setting intensified my desire to write something personal about the experience and the film, and to write directly to you—for your website is a renewed form of self-reflexive exchange.

But what started as a short, immediate, impulsive response changed, as I went along, to incorporate more elaborate, critical ideas on the treatment of surface in your film. Here, the surface exposes the dust of time and absorbs the stains of experience by blurring states of existence in time, and in such a way collects our own dirt as well. In this sense, I wanted to think more about the surface as a form of contact that enables intimacy, and I kept going back to diaries and letters as such "superficial" matters. As I continued in this vein, I also pondered the different ways in which the Web may function as a virtual vehicle—a surface, a medium, a screen—for an intimate public exchange. Your Web forum appealed to me because of its openness toward sustained, durational techniques of contact and exchange, in which thoughts and ideas could take extended, dialogic form. I could not help thinking of

10.1. Sally Potter, *Yes*, 2004. 35mm film, color, sound, 100 min. Film still. Photo: © Nicola Dove/Eyebox. Courtesy of Adventure Pictures.

the writing of those letters that, for friends living in different parts of the world, once constituted an intellectual yet intimate form of contact and exchange, the kind of confidences that often ended up in the public realm of publication. So here we are in a publishable form of public intimacy, which was always, anyway, a "virtual" form of relatedness.

Let me begin with the setup of the narrative and the complicated background of our intimate public exchange. When I was asked to participate in the panel discussion, I hesitated. Would I have enough "critical distance" to speak about the film considering that I was deeply involved in the process while you, a dear friend, were making it, and making it, *en plus*, with—dare I say it in public—my husband, Andrew Fierberg, who produced it with Christopher Sheppard? And yet isn't distance, a notion that is questioned in *Yes*, worth exploring critically, vis-à-vis empathetic bonds and techniques of contact? Wouldn't a psychoanalytic setting be the perfect place to try to expose one's close critical bond to a film and to call into place intimate relational fabrics in thinking and writing about film? Shouldn't I try to unravel the workings of empathy as a "critical" relation in itself?

I was also intrigued by the fact that the setting for discussing *Yes*, a panel called the University Forum, is normally devoted to large, engaging issues, and in past years had hosted discussions of the events of 9/11 and the Abu Ghraib prison photos. *Yes* certainly had the force to mobilize a heated discussion on how difference and divides are conceived and negotiated in today's world. Your film engages love and war as well as the complexities of diverse class, gender, and religious positions. The story of a successful Caucasian female scientist locked in a passionless marriage who conducts an intensely sexual and self-reflexive love affair with a Lebanese man, a surgeon from Beirut turned cook in London, engages the body politics of our time. It paints a picture of the elaborate sociosexual tapestry we live in and think about. Hasn't our friendship been an intimate way of keeping a dialogue going on these public issues? In the face of this empathy—this "elective affinity"—should I refrain from publicly engaging in the texture of this discourse? And finally, apropos of the design of surfaces as forms of contact: what about the appeal of musing on life matters not while lying on the textured geometry of the analytic couch but rather sitting in the midst of art deco theatrics, face to face with an assembly of psychoanalysts?

The setting turned out to be inspiring, and its intellectual yet intimate atmosphere imaginatively sustained the writing of this virtual letter. The piece of writing that has come into existence here is thus a hybrid text: it is a palimpsest of these different voices. This kind of tapestry was also generated by, and became a response to, the material of the film. *Yes* is itself a "textural" weave. Its cinematic form of writing carries several viewpoints, threads of meaning, and forms of address in the thickness of its surface. There is an overall impulse to map a grand panorama of the state of the world, but the actual canvas of the work is made up of many segments and various angles and perspectival views. The composition reveals overlapping visual layers and moves across different types of registers, even linguistic ones. And as your film aspires to negotiate gender, cultural, political, and religious difference, it attempts to find a common language of dialogue within that divergence.

10.2. Sally Potter, *Yes,* 2004. 35mm film, color, sound, 100 min. Film still. Photo: © Nicola Dove/Eyebox. Courtesy of Adventure Pictures.

To begin with, we have the Lebanese "He," in voluntary exile in London, a displaced surgeon-cook you chose to have played by Simon Abkarian, an Armenian actor living in Paris, in his first feature role in English. He meets "She," who in the film is Irish but grew up in the United States and now calls London home. They come from different worlds, yet they are attracted to each other and to negotiating difference in a relationship. In the course of their coming together and apart we cross the contemporary cultural landscapes of London, New York, Belfast, Beirut, and Havana. This form of cultural travel was difficult to achieve even at the practical level. You were shooting in times of war, and moving crews around on a very low budget was even harder than usual. Beirut became a problematic location; and then there was a shutdown in Belfast, related to the war in Iraq. Moreover, well into the shoot, you heard the news that, due to a tightening of US policy, your main actress, the North American Joan Allen, who plays She, would be denied access to Havana, the film's conclusive location. I remember watching you in Havana filming the city as a travel diary, for only a montage would make it seem as if She were there. Responding imaginatively to real obstacles, your film shows a strong sense of what Vsevolod Pudovkin called "creative geography."

This diversity of the cultural landscape of the film is reflected in its narrative topography and in its choice of language. *Yes* is a gesture toward enhancing language without diminishing the power of the visual. The script is a feat of writing, constructed in iambic pentameter. A choreographed poetic meditation, it interweaves many voices. As the main characters speak to each other, in verse, we are also privy to their inner voices. An interior monologue punctuates the lyrical dialogue, enabling us to access intimate thoughts and mental states. And then, adding to this internal stream of consciousness, there is the observant outlook of the housecleaners who are in charge of our dirt. Those who usually do not speak at all or who rarely are able to speak up are no longer silent observers or peripheral characters but rather become actual protagonists in *Yes*. From their watchful and defiant perspective, they see and share with us spectators a view of the most secret aspects of the story. Their articulate viewpoints open, punctuate, and close the film.

This impulse to map a creative narrative geography, even on the linguistic level, extends to the way locations are chosen as sites of discourse. The geography of the film is varied and yet unequivocal about the state of the Western metropolis. The urban landscape of the various cities is uniformly colored by a sense of social malaise and affective isolation. This is a lonely landscape of upscale restaurants (where class and ethnic conflicts are staged in hidden kitchens), sterile apartments, tunnels, subway carriages, laboratories, hospitals, nursing homes, and car parks.

The car park is a crucial location in *Yes*: the site of negotiation for both cultural and emotional departures and arrivals. In the scene that takes place there, the differences from which the landscape of the film is composed converge; all conflicts erupt and take center stage. The car park is the crossroads of the characters' "sentimental journey." This, we should reveal, is the portion of the film you wrote first, and also shot first as a short film. It is, indeed, both generative and pivotal in the finished film, in terms of the acts of bridging and blurring involved as He and She come to confront themselves and each other, and to unmask both of these aspects. In a heated discussion, they get to expose all that stands in the way of love between a Lebanese male, who turns out to be more traditional than he appears, and a secular Caucasian female. In the car park, He comes to remember who he is in some dormant, fundamental way, not only in subjective but in cultural and religious terms, and this both opens up and shuts down possibilities of interacting with her. But his geological mnemonic eruption also makes it possible for some differences to be worked through. She is forced to listen to his reasoning and to see things from his perspective. In the end, She admits she knows little of his world.

It may amuse you to know, Sally, that the psychoanalysts appreciated the moment in the car park scene when She says—as analysts, alas, often do in a session—"tell me more." It was less a desire to know and more a symptom of a temporary inability to understand: a sense that an interpretive thread had been lost or gone astray. She is in this analytic position in the car park. She asks him to tell her more about his experience as a Middle Eastern émigré in the West who has a complex history and is involved with someone as different as She is. However, She cannot really listen to what He is finally able to say; unable to relate, She cannot be receptive. For all her discursive mastery, empathy is not a language She knows. And in the end, She asserts her privilege, laying claim to the right to interrupt their "session." She answers her cell phone and leaves him behind, emoting alone in the car park.

Analytic affects such as these are so pervasive that they become the actual texture of your film. *Yes* carries on a self-reflexive analytical discourse: it is a thoughtful, pensive, even cerebral piece of work that is not afraid of emotionality. For all its intellectual density, it exhibits a nearly visceral sense of affect. A complex linguistic, political, and intellectual construct is rendered in gut-wrenching ways, with no partitions between thinking and feeling. Even if one does not know that you started writing the script the day after the events of September 11, one can sense that the film represents an emotional response. *Yes* was in fact conceived as a way to address a dramatic, traumatic situation, on many levels. The film functions as a work of mourning, and it has the ability to transpose this affect onto others. It provides for us spectators not only a way to respond to trauma but a vehicle with which to work through it. You took a challenging, even contested stance in this respect. In the face of traumatic world events, rather than emphasize the hatred of conflict and the violence of the divide or offer a distanced, cynical view, you dared to imagine a different affect, as the outcome of a process. *Yes* positively and affirmatively represents the receding world of desire and love, and presents it as a reprieve from a sea of divisive pain. It offers the bonds of love as a potential site of healing.

As one continues to think analytically, the language of the iambic pentameter becomes ever more central. Although much has been made of the fact that you wrote the script of this love affair in rhyming verse, little has been said, to my knowledge, about the affect involved here. What I mean to emphasize is the relation in the film between the motion of the verse and the emotions. You navigate us through the folds and layers of a lovers' discourse. The film works its way through trauma and overcomes it through the rhythm of language, and its capacity to ferry things across. Your careful use of language is, indeed, psychoanalytically charged: the verse is *the* site of the transmission of affects. The linguistic motion becomes the place of emotional circulation, the structure for the processing of affects. It is used here, as in analysis, not only to transmit affects but also to ferry their transference, providing transformative space. The actual rhythm of language—the surface of a movement—becomes the site of dwelling for material relations, and the place where the course of healing can take place.

There is a thickness in the rhythmic surface of this movement. As a place of transfer, the iambic pentameter is redolent of ancient linguistic forms: it holds a history within itself. In your film, this historic rhythm is present, and also transformed. As a lyricist and musician, used to performing as well as writing music, you are sensitive to the function of rhyming poetic structures. You were able to write a script in verse that connects the historical roots of the iambic pentameter structure to the workings of certain more contemporary forms of poetry: rap and hip-hop. In this sense, in *Yes*, iambic pentameter can not only echo the distant past but also embody the function of poetry in the alternative cultures of more recent times. This adds another layer to the superficial force of the film.

In your film the rhythm of the language represents a constant movement, while the visuals and everything else change constantly. That the syntactic rhythm is steady does not mean that it is static. In the face of the gender and ethnic wars that the film represents, the poetic pattern ends up providing a form of containment. Only such a recognizable linguistic structure would be able to safely contain the self at war, to "hold" psychic trauma. The structure of the verse enables the saying of what otherwise could not be said, the naming of what otherwise could not even have a name. It enables giving acceptable form to a cluster of painful thoughts, even those that may be excluded from consciousness or those that may otherwise appear as stereotypical notions. But what is most important, the verse allows the naming of the feelings attached to those ideas. As we are able to hold and process intimate thoughts and feelings in this rhythmic way, the verse has a real effect of psychic change. It conveys, and carries out, a form of cure, ultimately producing a healing of wounds. In this way, the surface of a familiar, steady rhythm propels an inner movement, eventually becoming a vehicle—a medium—for exiting the psychic war zones.

In this sense, the psychic force of the iambic pentameter in *Yes* goes well beyond the semantics of words. What interests me in particular about the verse pertains to the *fabric*, that is, the texture—the material—of a rhythm. The iambic pentameter, we sense, is also close here to the actual rhythm of thought. In *Yes* we experience a tangible form of closeness to the movement of thinking, as conveyed by the interior monologue that unfolds and flows in verse. This mental motion is perceived in a physiological way. Thought process is "sensed," as a residual stream of consciousness. "Yes" is, after all, the last word of Joyce's *Ulysses*. The rhythmic modulation of the thoughts is materially joined in the film to the tempo of the verse, which carries within itself the pace of breathing. In a basic way, the reliable beat of the verse functions to keep us close to the rhythm of life, as embodied in the steady flow of breath; for, after all, to stop breathing is to die. In your film, thinking and breathing, thus fundamentally experienced in surface motion, are threaded together as movement through the thickness of time. They become connected insofar as they are both traces of our complex temporal fabric. As we are carried through the film in this way, we can be transported by the agility of thoughts and by the corresponding stream of inhaling and exhaling the poetics. In the end, as we move through the physicality of this mental process and its meditative motility we can finalize the course of healing from trauma, both sensing, and making sense of, an emotional release.

As far as the rhythm of language is concerned, you offer a key role to the main housecleaner, who tends to She's cold, loveless marital home in London. This character, played by Shirley Henderson, has an articulated voice and maintains a prominent position among the various forms of interior monologue present in *Yes*. This is the figure linguistically empowered to articulate a material philosophy of everyday life, and to show how it is held on

10.3. Sally Potter, *Yes,* 2004. 35mm film, color, sound, 100 min. Film still. Photo: © Nicola Dove/Eyebox. Courtesy of Adventure Pictures.

the surface. This character speaks directly from the interior of the quotidian observation of surfaces. She offers an externalized inner articulation of how particularly sensitive and sensible the surface is, insofar as it represents the actual material that reflects, and projects, our daily forms of dwelling.

In articulating this philosophy of surfaces, the housekeeper's voice takes on a performative character, poetically redolent of historic layers of theatrical articulation. At the most immediate level, the cleaner's voice echoes a rather ancient one: she acts, precisely, in the role of the chorus in Greek tragedies. As is the case in this well-established performative tradition, she serves a function that is fundamentally cathartic. But, beyond the resonance with Greek drama, there is another form of cathartic potential attached to this character. Going a step further in the direction of cultural transfer, this dramatic articulation peels open another psychic layer. One may venture to suggest that the performative position of the cleaner also echoes the "silent" voice of the analyst, who similarly tends to one's dirt. This is a voice that can itself act as a projection of one's own inner voice in the material transfer of affects that occurs on the couch, in the air space that exists between a sofa and a chair.

In some way, the script itself suggests this register of interpretation in the direction of the surface design of relations. After all, this particular character is the one who, in your words, does real therapy. She not only deals with real matters of surface but also knows that surface matters. As the cleaner reveals to us:

> I think of what I do as therapy
> For homes. You know I often see the pain
> Imprinted on a bed. You spot a stain
> That should not be in there. Of course you know
> At once what's going on. . . .[3]

As she is used to handling fine sheets, the cleaner knows all matters of "film." Listening to her voice, I was able to retrieve yet another piece of evidence for my view of film as a material condition. You know, Sally, how I insist that film is a material "coating," a moving fabric of projection resting on a "sheet" of reflective material. And a material sense of film resides, indeed, in residue, stain, and remains. The voice of this cleaner gave another twist to these renderings of film, inspiring more musings on the thickness of its ostensibly superficial substance. In bringing up these matters of stain, she points to the fabric of suffering. There is real texture to pain. Pain leaves a stain. It can be visible as a mark; it leaves a film. It is imprinted on the skin, as on a bed. Absorbed by the surface of living, pain is deposited on the living surface. The soil of life is a sediment, just like "film," or . . . real dirt.

Speculation about existence cannot avoid passing through an analysis of the thickness of surface. Your film offers such an outlook on material existence as it engages the depth of surface. It recognizes the function of veneers, *pellicules*, thin residues—film. Well, *Yes*, it is all a matter of dirt, dust, and film, which all "collect." The more one peels back the strata of this film, the more it shows. For one thing, she who does "therapy for homes" calls herself a "dirt consultant." And as the coatings build up, a full-fledged metaphysics of dirt becomes articulated. Dirt is treated as an actual philosophical matter here. This superficial thing takes material conceptual shape as a concrete manifestation of being. It surfaces on many textural levels to give body to existence in general. It is a particle that is part of life. After all, if dirt is everywhere, as omnipresent as pain, life then amounts to tending to our dirt. In the face of this, aren't we all to some extent cleaners, or rather "dirt consultants"?

Thus metaphysically fabricated and analytically exposed, cellular matters become the actual material of this film. In *Yes,* you ponder many different forms of dirt, including dust. This interests me in particular, as I tend to think of dust as a specific surface matter. Dust comes to the surface as an archival deposit, and such sedimentary yet moving particles are shared by life and film. In this sense, the philosophical stance in *Yes* is quite a dusty, dirty affair. There is a passage of substances here, which enables the viewer to connect life and film with dirt and pain on the surface. This movement engages the transitive root of a metaphor, reminding us that the etymology of *metaphor* itself, from the Greek, resides in "transport." That is to say, you use the metaphorical meanings associated with dirt as a means of transport: being in pain and in dirt are materially interconnected in itinerant, diagnostic metaphors in your film. As the cleaner puts it:

> When you look closer, nothing goes away.
> It changes, see, like night becomes the day
> And day the night; but even that is not true:
> It's really about your point of view,
> Depending on where you're standing on the earth . . .
> And, in the end, it simply isn't worth
> Your while to try and clean your life away.
> You can't. For everything you do or say
> Is there, forever. It leaves evidence.[4]

With a mind as investigative as that of an analyst, your cleaner looks for surface evidence. From her perspective, all symptoms equal clues. As she dissects dirt and anatomizes life in this way, our therapist for homes turns not only into a detective but also a scientist, as well as a psychoanalyst. Putting the dirt of life under the microscope, uncovering its dusty mess, she keeps returning to the nature of her object: an ephemeral, minuscule, imperceptible but always moving particle. In this scientific respect, too, dirt equals pain, in the condition of "film":

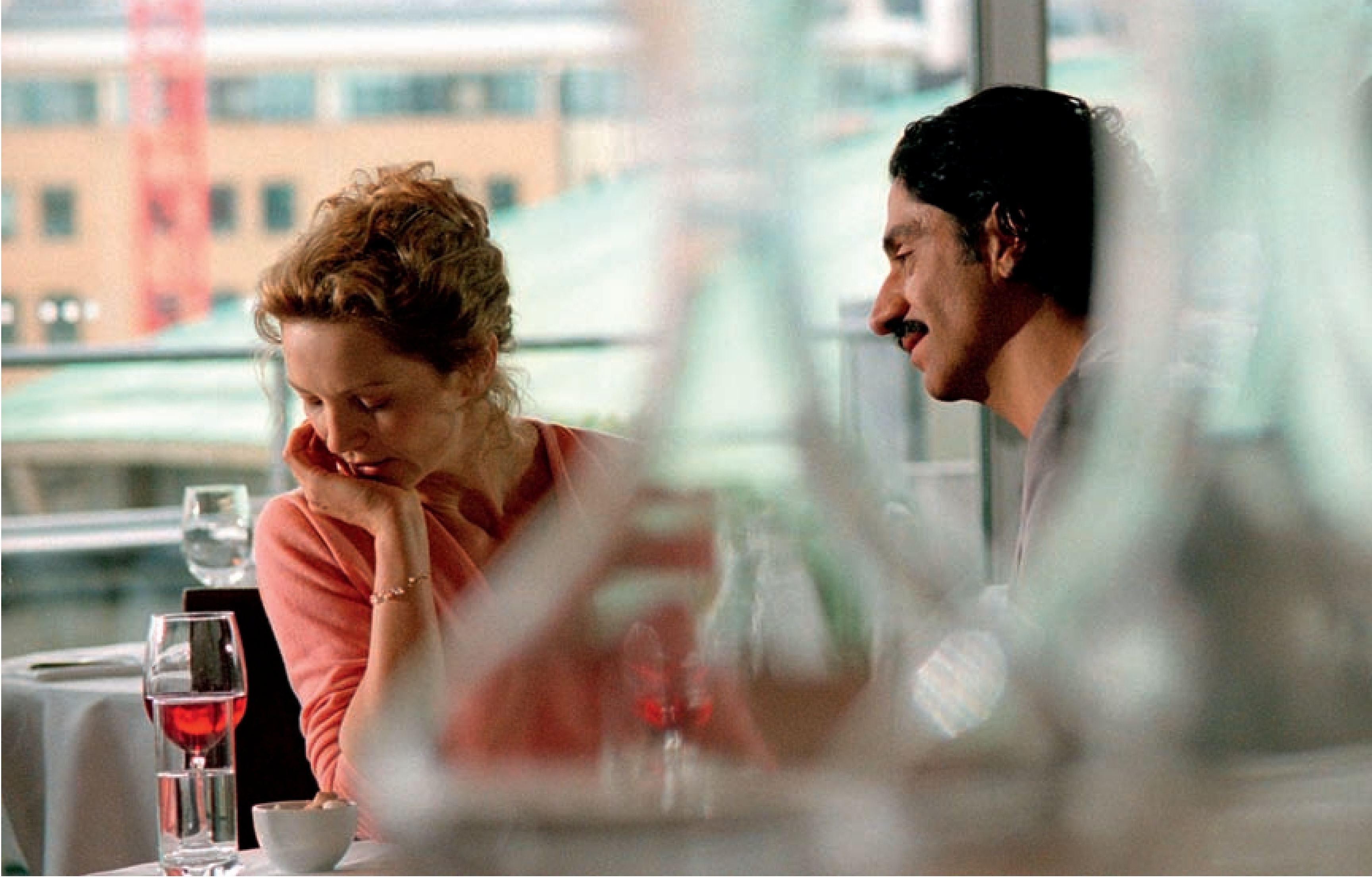
> Dirt doesn't go, it just gets moved around. . . .
> It travels slowly—one could say it creeps—
> It's all the water underneath . . . it seeps. . . .
> There is no thing as spotless. You just send
> The dirt to somewhere else, push it around. . . .
> When we expire perhaps we change, at most,
> But never vanish.
> No—we leave a stain.
> A fingerprint. Some mess. Perhaps some pain.[5]

Made as they are of the same fabric, dirt and pain have a similar, shifting texture, much like film, prone to surface movement. They are part of and particles of life in motion. They come and go. But no matter how much you try to move them away, they don't go easily. Just like suffering, dirt can never simply disappear. It is deposited, then seeps and creeps. Like pain, even if it does not stain it still remains. It leaves a film of returning evidence. But however this dirt coats our environment, even if it resists departure or attempts at being entirely cleaned up, it nonetheless can be positively moved around. And so it is that in both life and analysis, the dirt of life, that deeply staining pain, eventually can be not only moved but even "re-moved." Thus in *Yes*, the metaphysics of dirt can turn into evidence of psychic transformation. Materialized in this cellular form is a transformative texture, for in this film the motion of emotion is part of the process that shapes material relations on the surface.

This vital fiber—a moving tissue—is woven throughout the visual fabric of the film. In *Yes*, the camera work itself has texture. With the aid of Alexei Rodionov, the director of photography who also shot *Orlando*, you created a cinematic canvas that makes us aware of surface materiality. Surface matters on this screen in manifold ways. This includes the ways in which one can feel the material of what one sees. Here we revel in the texturality of painterly compositions, eschewed frames, various rhythms of motion, and we perceive your tangible attention to glances, hints, and innuendoes. We glide through a world of striated surfaces, saturated colors, sensate and sensible objects, and also sense skins and clothes, atmospheres and mood. As the film progresses, we move from the minimalist yet sterile environment of the marital apartment to an increasingly warm palette. Changes in emotional atmosphere are fashioned through a filmic mode that is attentive to its own surface of design. Through this careful camera work we can experience the character of things seeping through the texture of the image. The fabric of the visual comes to be materialized on the surface of the screen in ways that makes the screen itself feel present.

As we access such a visual fabric we enter into the fabrication of imaging itself, experiencing forms of imagination. These states of mind are colored by the sediment of time. *Yes* questions our sense of time, creating a tangible way to sense temporality on the screen surface. The camera work and the editing enhance the perception of duration, working particularly in intervals. In this respect, the visual track echoes the intervals of the aural track, and the two combine to generate a rhythmic motion. A visual tempo is fashioned that directly engages the rhythmic flow of the verse, creating, in the intervals, both connections and disconnections. This is achieved through careful treatment of the time of the image. The film is shot at different, unusual camera speeds: sometimes six frames per second or, conversely, fifty or seventy-five, rather than the customary twenty-four frames per second. The manipulation of the speed of the image, together with step printing, moves us as it penetrates the actual motion of time. This enables one to pierce the fabric of the moment and, at the same time, evoke the work of memory. It combines both future and past into a single movement of presence. Think of the time when She and He meet for the first time by the grand staircase of the banquet hall, and they exchange glances of seduction as well as telephone numbers. This scene maintains the speed that belongs not only to moments of expectation but also to past events recalled in a flash. It combines those affects as a matter of time exposed. In bearing the touch of that internalized time which is both anticipation and memory, it cradles the grain of a mental image.

The concurrent slowing down and speeding up of the visual rhythm has an effect on the texture of the image. With time exposed, the fabric of imaging, its warp and weave, becomes



10.4. Sally Potter, *Yes,* 2004. 35mm film, color, sound, 100 min. Film still. Photo: © Nicola Dove/Eyebox. Courtesy of Adventure Pictures.

textural. Moreover, as we pierce this visual fabric, the act of screening shows in forms of surface encounters. Figures glide across the canvas of the filmic screen, melting into visions of color, and from this moving surface moods transpire. In the restaurant, for example, the camera observes the lovers, intimately making out in public, through the permeable reflections of their wine glasses or carafes. As the camera moves through translucent surfaces in this way, layers of coatings become visible, dermal matters seep through, and skins connect, erotically. The camera, that is, moves haptically on the surface, as if this machine of motion were itself a body touching a surface and film an actual *pellicule*, a membrane. Thus caressed by the camera, bodies themselves, just like objects, revel in pure superficial design, epidermic states, all becoming membranes and tissue.

This tensile effect is a function of a process of blurring. The membranelike quality of your film engages an experience of superficial density that emerges from an act of blurring and an activity of wiping that are materially sensed on the screen surface. The visual configuration of the blur has an architectonic substance here. This is not just a blur but a "blurring action," in the sense theoretically drafted by the architect Peter Eisenman, who shows that opacity is the result of a double clarity and a wipe. To create "blurred zones," he writes, means to engage in a "conceptual operation," because "the process of blurring is *becoming,*" that is, it involves "a between condition."[6] To read a blurring action in representation, one must traverse layers of surface and discern the dissolution of time-space and the displacement of forms, including figure and ground, through different planes of vision. In this sense, a blurring action can be understood as a particular architecture of movement, one that is akin, and especially suited, to the enfoldings of becoming that occur in the act of "screening." Your film made me think about this surface activity, and think of joining the operations of blurring and screening in a theoretical way while I enjoyed watching the architecture of the blur create a space of visuality that is as conceptually dense as it is texturally constructed.

The act of blurring, in short, constructs a moving strategy for building surface materiality, and, in this sense, it joins other material operations of becoming that can enhance surface tension with depth. In some cases, the camera work of *Yes* makes blurred zones as it blurs distinctions between the condition of the canvas and that of the screen, creating that particular surface tension which occurs in the blurring of media. In many of the wiping motions and blurring operations that occur on this film screen, one can closely experience a form of textural engagement with painterly qualities. At times the camera of your film creates filmic equivalents of an artist's handiwork, as when it reinvents, cinematically, the painterly moment at which you can feel the touch of the hand. This occurs in particular when it makes visual brushstrokes. What is more, in *Yes* you sense that paint can brush away, and be brushed into, the fabric of time. These visual brushstrokes reach into the actual texture of temporality—that passing sedimentary fabric out of which we are made over time, in the wipes of time.

Yes, your film takes time. In your practice, Sally, the variation of the frame rate works together with the editing to get into the fabric of the present, and blur it, conflating both future and past in a single movement of presence and thus exposing a process of projection. This is also a conceptual act of blurring because, in Eisenman's words, blurring is an operation of becoming that "displaces the idea of one's time . . . in order to open the past to another future."[7] The conceptual operation of blurring expands time in order to open up the space for changing the material conditions of temporality. As Eisenman puts it in defining this aspect of a "between condition," a blurred zone looks to "the past in order to blur the present to suggest a previously unknown future."[8] The architecture of the moving image constitutes itself as a zone that is this kind of "between condition," a projective form of dwelling for processes of becoming, and thus, through the work of the moving image we can perform critical operations of blurring time-space.

As you engage this strategy at some level in *Yes*, your film takes the space of time to task, especially with respect to the effects of technology on our present future. Against the pressure of managerial efficiency, you suggest that the act of thinking takes time to effect conceptual dislocations. In the face of technological immediacy, and in response to instantaneity and simultaneity, your film insists on practicing techniques of contact that contain ruinous forms of time, and disjunctively conceived slow time. Even the characters here ask to go slow, and slower. When She protests that He has a quick way of picking up a woman, He insists that he is "oh no, quite slow." To practice an erotics of slow time is your way of saying that when the space of time recedes there is a need to make room for a politics of time in aesthetic practices. And so to achieve internal movement, your spectator has to relearn how to appreciate the moment of becoming stillness, and of time enfolding in the slow wipe of a blur. In your film, a sense of psychic interiority is restored in the expansive blurring of timelines.

In *Yes*, slow time is shown seductively, in a physical way, as a substantive form of aesthetic care. The material fabric of the film flows in an elaborate formal mode that is not afraid to aestheticize with "superficial" gestures that engage surfaces at a deep level. There is attention to the surface also in the sense that, against the pressure time exerts on the making of an object, you, as a writer-director, expose care for its design. As you take years to shape visuals and sounds and give them body, you weave the texture of temporality into the fabrication—the "dressing" and "styling"—of your surfaces. From its visual fabric all the way to its rhythmic aural tone, your film sets forth a textural aesthetic that is experientially tangible but not an empty form of mannerism. Your sense of stylization strives to engage a fundamental refashioning of surface materiality in its care for surface tension and depth.

In *Yes*, stylized form becomes inner fashioning: the fabric of being, relational matter. It weaves a tangible desire for getting closer and connecting, for putting us in touch with ourselves, the objects of the world, and other subjects. Such aesthetic form bears a transformative touch in giving space to psychic fabrics and relational tapestries that can activate matters and turn things inside out. As a moving force that puts interior and exterior, us and the environment, both in contact and in motion on the surface, this stylized beauty is a moving texture of projections. This kind of stylization is an intimate affair: it is an aesthetic that wishes to activate empathy in surface projection.

As *Yes* weaves the texture of time with the fabric of being, stylistically engaging the surface of the world, it opens as well onto a scientific horizon. It questions how we become who we are, through evolutionary biology as well as through cultural accident, and via everything we happen to encounter on our earthly voyage. It is not by chance that you made She a molecular biologist. Your main character is a successful female scientist who uses a microscope with care: she pierces the fabric of smallness to ask big questions. In a secular fashion, she investigates the contested terrain of how we come into being in the course of time. Your turn to the domain of science goes to the heart of contemporary concerns and perhaps polemically suggests that, today, the sciences may have less resistance than the humanities to addressing large philosophical issues, wrestling with metaphysics, and confronting the landscape of the unanswerable. As She takes us into the microcosm of molecular science, she dissects the timely nature of life, pondering the enormity of the question of our origin and death. Through her piercings, as we penetrate the texture of temporality and the fabric of time, we are made to navigate this matter outside the trappings of fundamental faiths but without being denied a secular claim on some open form of spiritual space. Peering into the lens with her, empathetically, we too can dissect the molecular entity, the accident, the chance that becomes the human form, and follow its course in evolution—a journey that so often results in destruction and war, and always in death. *Yes* shows life in its finiteness and infinity: a voyage from the very small to the very large, it is about creation, formation, and duration.

As we continue on this journey into the microcosm of science, all the while looking at issues of macroscopic proportions, more layers and textures reveal themselves. We look for clues and find that the traces deposited on this "film" come from the scientific archive. After all, the filmic image, chemically composed of celluloid veneers, is itself a scientific invention. The camera thus treats it, appropriately, as if it were a particle, a substance—that sediment of which we spoke earlier. Visually, it is precisely rendered in the moving, blurred, granular fashion of the material that our microbiologist sees through the lens of her microscope. And as film presents the very grain and visual texture of that other scientific imaging, the fabric of being shows in surface tension. Through this technological conjunction of "films" we feel the stuff of existence tensing at both ends. In this textural way, we reflect on beginnings and endings, on the inception and termination of life, as we do on incipient and extinguished love. So the labor of life joins the labor of love in granulated, blurred form.

As we sense this temporal passing, in the face of death, in the end there is your affirmative *Yes*: the matter that ties us to life is relational. Along with the sensuous love affair across gender and cultural divides, other vital relations scroll in parallel montage: the ties that bind our molecular biologist to her aunt and goddaughter. Here we have the familiar trope of a Western professional woman who is childless and confronts the difficult choices her world requires her to make regarding matters of time. While devoted to the pursuit of knowledge, She values the time required to care for the affective fabric of life. Trying to reach outside the strict, biological meaning of motherhood, our female scientist ventures into fictive kinship and alternative forms of relational care and mothering. Interestingly, you choose to emphasize a different form of maternal relation, originating from an aunt, and show the impact this female figure has had on the development of your character. The ethically and politically committed aunt, now an aging woman, provides a strong role model that our scientist, in turn, now attempts to mimic. In a circle of affective movements, She tries to reinvent this position in relation to her teenage goddaughter. The rich vitality of these relations in forming female intersubjectivity makes up much of the affective texture of the film.

A central moment in the film occurs when the aunt is shown in the nursing home in Belfast, lying in a hospital bed, dying. The means for nurturing and nursing are sadly out of our busy scientist's reach. Always pressed by the clock, She barely makes it there on time. Her aunt, ever sympathetically sarcastic, affectionately comments on her niece's inability to stay put, to take time; the older woman, ironically, now has lots of this commodity to devote to her dreams—but it is too late. The beloved aunt dies as She is out of the ward, standing in the corridor of the nursing home, clinging to her cell phone as she tries to reach her lover, who is in Beirut. She turns back to face the dead, and here the interior monologue becomes most powerful. The aunt, who had been speaking to her niece and to us with an inner voice, continues to do so, even after she dies, calling from the other side of life. Her voice, coming from both within and without, calls out for grief, articulating a living sense of mourning as a secular litany.

Mourning, too, takes time. In this pressured age we tend to be as deprived of mourning as we are of the sense of *longue durée*. Your film speaks to both these conditions of loss. In making space for being in time, it offers a filmic chance to experience loss, process trauma, and journey through the emotions of mourning. It is not afraid to hold on to sad feelings and to make us sense, along with the passing of time, the time of passing. In this analytic way, the film shows the difference between mourning and melancholia: it addresses this important distinction just at a time when the boundaries separating the two have become confused. Melancholia seems to have taken over the entire space of the feeling, which is furthermore reduced in subtlety under the label of depression, in the society you investigate. There is a lack of capacity to process the various feelings of loss, to create a social ritual that can help us move through them, negotiating and socializing different kinds of losses. We have limited access to this affective fabric that can envelop us when we are in pain and enable the course of transformation. In short, we could stand to cultivate the language of mourning, and a sense of this dissolved space of displacements is what your film aims to offer, Sally. *Yes* strives to provide a discursive medium, a superficial container, a vehicle for a time to mourn. Most importantly, it reminds us that the psychoanalytic process is itself steeped in the motion of becoming. It finally made me wonder whether analysis may actually provide access to a form of "blurring action"—in its handling of one's archive of dirt—for, after all, to change a presently painful condition one needs to figure out how to open the past to a different future.

Yes ends on a note of hope. I mean hope, and not a happy ending. Again, this distinction is important now. In the face of an adverse political situation, you chose to offer hope—as if to suggest that, along with the loss of the critical time and space of being, we also risk being deprived of the sentiment of hope, which goes hand in hand with imagination. You are quite fond of utopias, which were produced as imaginative mappings and hopeful political landscapes. Is the possibility of a utopia, an important part of the creative political spirit of previous eras, really now out of reach? Your film suggests that this very imaginative sense has to be cultivated, along with the conditions required to nurture and nurse this feeling. Sadly, a society feels dormant when it does not know how to open the past to another future, and then it is hard to imagine how things could be any different. In order to combat this apathetic state of affairs, you risked pursuing a wild dream of hope.

In the end, you take us to Havana. Certainly, as we have acknowledged in many of our conversations, this is a problematic proposition, and the film's ending even has been contested. But why not take a journey into the failed imagination of a socialist utopia? Works of the mind, past utopias can be the mental matrixes that contribute to generating a spirit of change. Even when they fail—actually, because they fail—they offer the precious chance to imagine, hope, and dream. Or, at least, one can hope so. After all, if one returns to the archive of the past, it is in the hope of that transformative "blurring action" that makes the past blur the present to invent a previously inconceivable future. In this sense, the city of Havana is a potential archive, for it holds the residue of many failed futuristic visions. Its obsolescence is a precious place of the imagination for the aunt, the last dreamer from a leftist generation, who on her deathbed expresses the desire to see Cuba. As she puts it, to begin with:

> I tell you, we'll be living on the moon
> Before we have another go like that.
> A great big dream that's fallen pretty flat.
> In all the other countries where they tried
> It. They'll regret it. Communism died,
> But what came in its place? A load of greed.
> A life spent longing for things you don't need.[9]

When the "maternal" aunt dies, her niece decides to make the trip to Havana in her place, and for her. In acting empathetically, she also acts for herself: she goes there to process the passing of her aunt and to mourn the loss of everything the woman and her era represented. Since Joan Allen, who interprets our scientist, was denied the opportunity to take the trip to Cuba by the US government, perhaps your ending was ironically, after all, only a dream itself: just a voyage of the imagination.

And so, in the end, our character travels to Havana only filmically, which is to say, imaginatively: we tour this city for her, navigating as in a travel diary the mnemonic texture of an imagination no longer imaginable. Havana, we see, has made a space for an archival fabric, holding on as it does to traces of the social movements of the twentieth century that are embedded in its extraordinary modernist architecture and turned into the ruins of modern times. I was glad to return once again, with you and Andrew, to this city where time is freeze-framed in architecture and peels off the buildings—in coatings as layered as "films." The journey made me want to revisit such matters of surface and archival fabrics from a different angle, and encouraged me to continue to weave them together in the intimate tapestry of writing.

And so as I revisited the site of my own travel diary, and took more architectural tours with acts of blurring in mind, I watched your character conclude her fictive journey of mourning. In this city of lost socialist dreams, our scientist confronts not only the loss of the aunt but also a loss of self, and her own lack of faith. Then, finally, along this exploratory road, her hope of love and new vitality is refueled. She had invited her lover to join her in this journey of the self. But the Lebanese surgeon-turned-cook, back in his native Beirut, had hesitated. He who had resisted the violence in his country had been forced to turn his surgical knife into a chef's implement to survive in the West. This man who knew what to make of a knife, from high to low, now had to reflect on this violent hyphen and turn around the metonymy of his dis-placed life. Having left the kitchen of the London restaurant where he worked, he thus revisits his own past in the surgical ward of his old Beirut hospital, traveling backward in order to make a leap for the future. On a personal level, this man appeared capable of conceiving a projective "blurring action." But how is their joined story to end? It is perhaps a dream to think that He and She could overcome the gender, cultural, political, and religious differences that separate them, and hope to join in the bonds of love. And yet, in Havana, they try. From the land of psychoanalysis, one place that thinks highly of dreams, this looks hopeful, and positive. Many thanks for your way of saying *Yes*.

With love,
Giuliana

Notes

INTRODUCTION

1. Titus Lucretius Carus, *On the Nature of the Universe: A New Verse Translation by Sir Ronald Melville* (Oxford: Clarendon Press, 1997), 102–3.

2. Le Corbusier, *Towards a New Architecture*, trans. Frederick Etchells (London: John Rodker, 1931), 37.

3. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. Tom Conley (Minneapolis: University of Minnesota Press, 1993), 115.

CHAPTER 1

1. Jacques Rancière, *The Future of the Image*, trans. Gregory Elliott (London: Verso, 2007), 91 (translation modified slightly).

2. Ibid. See in particular the chapter "The Surface of Design," 91–107.

3. See Béla Balázs, *Theory of the Film: Character and Growth of a New Art*, trans. Edith Bone (New York: Dover, 1970), and Erica Carter, ed., *Béla Balázs: Early Film Theory: Visible Man and The Spirit of Film*, trans. Rodney Livingstone (New York: Berghahn Books, 2010). On this subject see also Gertrud Koch, "The Physiognomy of Things," *New German Critique*, no. 4 (Winter 1987), 167–77, and Rachel O. Moore, *Savage Theory: Cinema as Modern Magic* (Durham, NC: Duke University Press, 2000).

4. For an enlightened reading of the history of the close-up and the face in film and film theory, see Mary Ann Doane, "The Close-up: Scale and Detail in the Cinema," *Differences* 14, no. 3 (2003): 89–111.

5. See Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), esp. chaps. 6, 7, and 8. After initially suggesting that the affection-image is the close-up and that the close-up is the face, Deleuze questions the strict linkage of the face to the cinematic figure of the close-up. This critique has to be taken further: although the reading of the face is an important way to address affect in film and has a fascinating history in the visual arts, such a reading has its limitations. In limiting oneself to this perspective, one risks equating affect with the expression of passions, which is simply one aspect of the possible manifestations of emotional life. To map the terrain of affect on, and as, a larger surface, one needs to go beyond physiognomy, to look outside the contour of the face, and, avoiding the restrictive enclosure of affect within the close-up, to think of the more extended surface of things.

6. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), 170–72.

7. Deleuze, *Cinema 1*, 109.

8. In relation to this notion it is helpful to consider as well *Cinema 2: The Time-Image*, for it is here that Deleuze treats this constitutive element of the affect. The philosopher speaks of the haptic—the sense of touch—following the

art historian Aloïs Riegl's "formula for indicating a touching that is specific to the gaze." In calling attention to tactility, he recognizes the spatial component of the haptic, claiming that, in cinema, "the hand doubles its prehensile function (of object) by a connective function (of space)." See Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), 13.

9. For the premise of this reflection, see Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (London: Verso, 2002), and Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge, MA: MIT Press, 2007).

10. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. Tom Conley (Minneapolis: University of Minnesota Press, 1993).

11. I do not mean to provide an exegetic account of Deleuze's *Fold* but am rather taking inspiration from its conception of the fold to approach mediatic surfaces by unfolding my own performative act of writing in its fashion. I began this process some time ago in an essay upon which this chapter expands. See Giuliana Bruno, "Pleats of Matter, Folds of the Soul," *Log*, no. 1 (Fall 2003), 113–22, anthologized in revised form in *Afterimages of Gilles Deleuze's Film Philosophy,* ed. D. N. Rodowick (Minneapolis: University of Minnesota Press, 2009), 213–33.

12. With respect to architecture, it is worth noting that Deleuze carried on a dialogue and exchange with the architect Bernard Cache, who is repeatedly referenced in *The Fold*. Cache's own work developed in close relation to Deleuze's philosophical teaching in his Paris seminar. See Bernard Cache, *Earth Moves: The Furnishing of Territories*, ed. Michael Speaks, trans. Anne Boyman (Cambridge, MA: MIT Press, 1995). In terms of contemporary relations, Simon Hantaï, with his "folding" method of painting, is also a presence in the book.

13. For a review of the impact of the fold on architectural discourse, see "Folding in Architecture," a special issue of *Architectural Design*, ed. Gregg Lynn (1993; rev. ed., London: Wiley-Academy, 2004). On the larger impact of Deleuze's spatial thinking, see *Deleuze and Space*, ed. Ian Buchanan and Gregg Lambert (Toronto: University of Toronto Press, 2005).

14. On this subject, as it regards architecture, see Antoine Picon, *Digital Culture in Architecture* (Basel: Birkhäuser, 2010), esp. 73–82. For a reading of the way in which the digital revolution involves the body and affectivity, see Mark B. N. Hansen, *New Philosophy for New Media* (Cambridge, MA: MIT Press, 2004), a book that engages the work of Deleuze.

15. Deleuze, *Fold*, 137.

16. Deleuze, *Cinema 1*, 117.

17. Deleuze, *Fold*, 22.

18. In this sense, my present and past work shares a terrain of investigation with Laura U. Marks, especially as carried out in her books *Touch: Sensuous Theory and Multisensory Media* (Minneapolis: University of Minnesota Press, 2002) and *The Skin of Film: Intercultural Cinema, Embodiment, and the Senses* (Durham, NC: Duke University Press, 2000). Insofar as my books have engaged affective transits and the dynamic of motion and emotion, they also share a point of view with Teresa Brennan's *The Transmission of Affect* (Ithaca, NY: Cornell University Press, 2004). For a phenomenological perspective on embodiment see Vivian Sobchack, *Carnal Thoughts: Embodiment and Moving Image Culture* (Berkeley: University of California Press, 2004). For a view of affect that engages Gilles Deleuze's philosophy, see Brian Massumi, *Parables of the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002).

19. For a philosophical treatment of touch and reciprocity, see Maurice Merleau-Ponty, "The Intertwining—The Chiasm," in *The Merleau-Ponty Reader*, ed. Ted Toadvine and Leonard Lawlor (Evanston, IL: Northwestern University Press, 2007), 393–413.

20. John Dewey, *Art as Experience* (New York: Perigee Books, 1995), 22.

21. See, among others, Stephen Kosslyn, *Image and Brain*: *The Resolution of the Imagery Debate* (Cambridge, MA: MIT Press, 1994). In a different way, Antonio Damasio argues that emotions are essential to thinking, developing the idea of a "feeling brain." See in particular Damasio, *Descartes' Error: Emotion, Reason and the Human Brain* (New York: Avon Books, 1994), and Damasio, *The Feeling of What Happens: Body and Emotion in the Making of Consciousness* (New York: Harcourt, 1999).

22. Daniel Heller-Roazen, *The Inner Touch: Archaeology of a Sensation* (New York: Zone Books, 2009).

23. Deleuze, *Fold*, 115.

24. Ibid., 122–23.

25. Ibid., 3.

26. Ibid., 35.

27. Ibid., 121–22.

28. Sonia Rykiel, "From *Celebration,"* in *On Fashion*, ed. Shari Benstock and Suzanne Ferriss (New Brunswick, NJ: Rutgers University Press, 1994), 100–103.

29. On Mariano Fortuny's pleated designs, see Anne-Marie Deschodt and Doretta Davanzo Poli, *Fortuny* (New York: Harry N. Abrams, 2001).

30. Think, for example, of the use of folds of cloth in the paintings of Jan Gossart or in the sculptures of Gian Lorenzo Bernini. For a reading of the presence of folds in art history, see Georges Didi-Huberman, *Ninfa moderna: Essai sur le drapé tombé* (Paris: Gallimard, 2002).

31. Peter Greenaway (director, screenwriter), *The Pillow Book* (Columbia/Tristar Studios, 1996). Cited from the film's diaristic register.

32. On this subject see Mark Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, MA: MIT Press, 1995).

33. Giacomo Balla, "The Futurist Manifesto on Men's Clothing" (1913), in *Futurist Manifestos*, ed. Umbro Apollonio, trans. Robert Brain (London: Thames and Hudson, 1973), 132. On Futurist fashion, see the exhibition catalog *Balla, futurismo tra arte e moda: Opere della Fondazione Biagiotti Cigna* (Milan: Leonardo Editore, 1998).

34. Filippo Tommaso Marinetti, "Tactilism" (1924), in *Let's Murder the Moon Shine: Selected Writings*, ed. and trans. R. W. Flint (Los Angeles: Sun and Moon Classics, 1991), 119.

35. Ibid., 120.

36. Marinetti, "Tactilism," text dated 11 January 1921.

37. Giacomo Balla, "Il vestito antineutrale," text dated 11 September 1914, a slightly modified version of the 1913 "Futurist Manifesto on Men's Clothing."

38. Maya Deren's unpublished manuscript "Psychology of Fashion" has been printed in Vèvè A. Clark, Millicent Hodson, and Catrina Neiman, eds., *The Legend of Maya Deren: A Documentary Biography and Collected Works*, vol. 1, pt. 2 (New York: Anthology Film Archives, 1988).

39. See Bernard Rudofsky, *Are Clothes Modern? An Essay on Contemporary Apparel* (Chicago: Paul Theobald, 1947). On this subject, see Felicity Scott, "Underneath Aesthetics and Utility: The Untransposable Fetish of Bernard Rudofsky," *Assemblage*, no. 38 (1998), 58–89.

40. Deren, "Psychology of Fashion," 436.

41. Ibid., 435.

42. Ibid.

43. Hannah Arendt, *The Life of the Mind* (New York: Harcourt, 1978), 7. In citing this sentence, she mentions that Cicero ascribed it to Cato.

44. For an introduction to this neurological point of view see Oliver Sacks, "In The River of Consciousness," *New York Review of Books* 51, no. 1 (2004): 41–44.

45. Elaine Scarry, *Dreaming by the Book* (Princeton, NJ: Princeton University Press, 1999), 127.

46. Sergei M. Eisenstein, "Montage and Architecture," *Assemblage,* no. 10 (1989), 111–31. The text, published in English in this journal of architectural theory, with an introduction by Yve-Alain Bois, was written around 1937, to be inserted in a book-length work.

47. For a pioneering articulation of this notion of affect, see Hugo Münsterberg, *The Photoplay: A Psychological Study and Other Writing*, ed. Allan Langdale (New York: Routledge, 2002), originally published in 1916. On the subject of Münsterberg's work and its relation to William James's research on affect, see Giuliana Bruno, "Film, Aesthetics, Science: Hugo Münsterberg's Laboratory of Moving Images," *Grey Room*, no. 36 (Summer 2009), 88–113.

48. For an overview of the director's work, see, among others, Jean-Marc Lalanne, David Martinez, Ackbar Abbas, and Jimmy Ngai, *Wong Kar-wai* (Paris: Dis Voir, 1997); Peter Brunette, *Wong Kar-wai* (Urbana: University of Illinois Press, 2005); and Stephen Teo, *Wong Kar-wai: Auteur of Time* (London: BFI, 2008).

49. Wong Kar-wai (director, screenwriter, producer), *In the Mood for Love* (USA Films, 2000).

50. On this subject, see Gottfried Semper, *The Four Elements of Architecture and Other Writings*, trans. Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989).

51. Theodor W. Adorno, *Aesthetic Theory*, trans. C. Lenhardt (London: Routledge, 1984), 255.

52. "The Brain Is the Screen: An Interview with Gilles Deleuze," in Gregory Flaxman, ed., *The Brain Is the Screen: Deleuze and the Philosophy of Cinema* (Minneapolis: University of Minnesota Press, 2000), 366. For a reading of Deleuze's film theory as neuroaesthetics, see also John Rajchman, *The Deleuze Connections* (Cambridge, MA: MIT Press, 2001), chap. 6.

53. Scarry, *Dreaming by the Book*, 137.

CHAPTER 2

1. On this subject, see Rhonda K. Garelick, *Electric Salome: Loie Fuller's Performance of Modernism* (Princeton, NJ: Princeton University Press, 2007), and Tom Gunning, "Loïe Fuller and the Art of Motion: Body, Light, Electricity and the Origins of Cinema," in *Camera Obscura, Camera Lucida*, ed. Richard Allen and Malcolm Turvey (Amsterdam: Amsterdam University Press, 2003), 75–89.

2. Cinema and its use of fashion are not often considered in relation to the spatiovisual arts, and should be repositioned in this field of intersections. For an overview of the relation of fashion to art and architecture, see, among others, *Addressing the Century: 100 Years of Art & Fashion*, exh. cat. (London: Hayward Gallery Publishing, 1998), and Brooke Hodge, ed., *Skin+Bones: Parallel Practices in Fashion and Architecture,* exh. cat. (Museum of Contemporary Art, Los Angeles; New York: Thames & Hudson, 2006).

3. Ann Hollander, *Seeing through Clothes* (Berkeley: University of California Press, 1993), xv.

4. Ibid., xvi. Other studies considering fashion and art include Hollander, *Feeding the Eye* (Berkeley: University of California Press, 1999), esp. pt. 2, "Modern Arts: Dress," 105–76; Nancy Troy, *Couture Culture: A Study in Modern Art and Fashion* (Cambridge, MA: MIT Press, 2002); and Peter Wollen, "Art and Fashion: Friends or Enemies?" in *Paris/Manhattan: Writings on Art* (London: Verso, 2004), 161–81.

5. In this documentary film about Yohji Yamamoto, Wenders explores the world of fashion design as seen by the Japanese designer and ultimately compares the process of designing fashion to that of making films.

6. For a history of this attire, see Naomi Yin-yin Szeto, "Cheungsam: Fashion, Culture and Gender," in *Evolution & Revolution: Chinese Dress 1700s–1990s*, ed. Claire Roberts (Sydney: Powerhouse Publishing, 2002), 54–64, and Hazel Clark, "The Cheung Sam: Issues of Fashion and Cultural Identity," in *China Chic: East Meets West*, ed. Valerie Steele and John S. Major (New Haven: Yale University Press, 1999), 155–65.

7. For a hint to this way of theorizing fashion, see the short text by Marshall McLuhan, "Clothing, Our Extended Skin," in *Understanding Media: The Extensions of Man* (Cambridge, MA: MIT Press, 1994), 119–22.

8. The role that forms of fashioning play in the surface of design is addressed in relation to fashion in chapter 1 as well as here, and, rethreaded in a different way, in chapter 9.

9. Ulrich Lehmann, *Tigersprung: Fashion in Modernity* (Cambridge, MA: MIT Press, 2000), 91. "Skirting the Memory" is the title of the section of this book devoted to "Mode and Metaphor" (206).

10. Georg Simmel, "Fashion," in *On Individuality and Social Forms: Selected Writings*, ed. Donald N. Levine (Chicago: University of Chicago Press, 1971), 294–323. This text was first published in English in 1904, then in German as *Philosophie der Mode* in 1905 (Berlin: Pan-Verlag) and, in slightly revised and enlarged form, in 1911.

11. Ibid., 322.

12. Georg Simmel, "The Metropolis and Mental Life" (1903), in *On Individuality and Social Forms*, 324–39.

13. Simmel, "Fashion," 320.

14. Walter Benjamin, "Fashion," in *The Arcades Project*, ed. Rolf Tiedemann, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999), 79. For a reading that relates Benjamin's views on fashion to the history of fashion, see Peter Wollen, "The Concept of Fashion in *The Arcades Project*," in "Benjamin Now: Critical Encounters with *The Arcades Project*," ed. Kevin McLaughlin and Philip Rosen, a special issue of *Boundary 2* 30, no. 1 (Spring 2003): 132–42.

15. Benjamin, "Fashion," 69.

16. Ibid., 79.

17. Siegfried Kracauer, "Photography," in *The Mass Ornament: Weimar Essays*, trans. and ed. Thomas Y. Levin (Cambridge, MA: Harvard University Press, 1995), 55.

18. Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. and foreword Tom Conley (Minneapolis: University of Minnesota Press, 1993), 31.

19. Hélène Cixous, "Sonia Rykiel in Translation," in *On Fashion*, ed. Shari Benstock and Suzanne Ferriss (New Brunswick, NJ: Rutgers University Press, 1994), 98–99.

20. Deleuze, *Fold*, esp. 115.

21. See Gottfried Semper, *The Four Elements of Architecture and Other Writings*, trans. Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989), and Semper, *Style in the Technical and Tectonic Arts; or, Practical Aesthetics*, trans. Harry Francis Mallgrave and Michael Robinson (Los Angeles: Getty Research Institute, 2004).

22. On this subject, see Mark Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, MA: MIT Press, 1995), and Carrie Asman, "Ornament and Motion: Science and Art in Gottfried Semper's Theory of Adornment," in *Herzog & de Meuron: Natural History*, ed. Philip Ursprung (Montreal: Canadian Centre for Architecture, 2002), 385–97.

23. Deleuze, *Fold*, 115.

24. The idea of surface tension is borrowed from the phenomenon in physics in which the molecules at the surface of a liquid, by virtue of their greater attraction to other molecules within the liquid, are pulled inward, causing the surface to contract and form a sort of elastic membrane. The use of the term here, as in architecture, is metaphorical, suggesting the tensile properties on the surface of the screen, image, or building "skin." See, for example, Chrissie Iles, "Surface Tension," in *Rudolf Stingel*, ed. Francesco Bonami, exh. cat. (Chicago: Museum of Contemporary Art; New Haven, CT: Yale University Press, 2007), 23–29, and Cassandra Coblenz, ed., *Surface Tension*, exh. cat. (Philadelphia: Fabric Workshop and Museum, 2003), http://www.fabricworkshop.org/exhibitions/surface/essay.php.

25. See, among others, Bradley Quinn, *The Fashion of Architecture* (Oxford: Berg, 2003), and David Leatherbarrow and Mohsen Mostafavi, *Surface Architecture* (Cambridge, MA: MIT Press, 2002).

CHAPTER 3

1. Le Corbusier, *Towards a New Architecture*, trans. Frederick Etchells (London: John Rodker, 1931), 37.

2. See Mark Wigley, *White Walls: Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, MA: MIT Press, 1995).

3. Frederick Kiesler, "Building a Cinema Theater," *New York Evening Post*, 2 February 1929, n.p.

4. Peter Greenaway, "The Candle and the Mirror," *Domus*, n.s., no. 109 (December 2007), 72–73.

5. See Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (London: Verso, 2002), and Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge, MA: MIT Press, 2007).

6. For an overview of various aspects of screen studies, see Annette Kuhn, ed., "Screen Theorizing Today," *Screen* 50. no. 1 (Spring 2009). For a treatment of the screen as form, see, among others, William Paul, "Screening Space: Architecture, Technology, and the Motion Picture Screen," in *The Movies: Texts, Receptions, Exposures,* ed. Laurence Goldstein and Ira Konigsberg (Ann Arbor: University of Michigan Press, 1996), 244–74; Erkki Huhtamo, "Elements of Screenology: Archaeology of the Screen," *Iconics*, no. 7 (2004), 31–82; Haidee Wasson, "The Networked Screen: Moving Images, Materiality, and the Aeshetics of Size," in *Fluid Screens, Expanded Cinema,* ed. Janine Marchessault and Susan Lord (Toronto: University of Toronto Press, 2007), 74–95; and Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge, MA: MIT Press, 2006). For a history of screen-based art in relation to shifting modes of spectatorship, see, among others, Kate Mondloch, *Screens: Viewing Media Installation Art* (Minneapolis: University of Minnesota Press, 2010).

7. Adolf Loos, "Ornament and Verbrechen" (1908), in *Trotzdem* (Vienna: 1931); translated and cited in Reiner Zettl, "The Trickster," in *Rudolf Stingel,* ed. Francesco Bonami, exh. cat. (Chicago: Museum of Contemporary Art; New Haven, CT: Yale University Press, 2007), 34.

8. On this subject see Gertrud Koch, *Siegfried Kracauer: An Introduction*, trans. Jeremy Gaines (Princeton, NJ: Princeton University Press, 2000).

9. See Kracauer, "The Hotel Lobby," "Analysis of a City Map," "Travel and Dance," and other essays, in *The Mass Ornament: Weimar Essays*, ed. and trans. Thomas Y. Levin (Cambridge, MA: Harvard University Press, 1995). Important scholarship on Kracauer can also be found in "Special Issue on Siegfried Kracauer," *New German Critique* 54 (Fall 1991). On Kracauer's sense of corporeality see in particular Miriam Hansen, "'With Skin and Hair': Kracauer's Theory of Film, Marseille 1940," *Critical Inquiry* 19 (Spring 1993): 437–69, and Hansen, *Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno* (Berkeley: University of California Press, 2011).

10. The culture of the arcade is notably developed by Walter Benjamin, especially in *The Arcades Project*, ed. Rolf Tiedemann, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999), and *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn (London: Verso, 1983).

11. Kracauer, "Farewell to the Linden Arcade," in *Mass Ornament*, 338.

12. Kracauer, "Cult of Distraction," in *Mass Ornament*, esp. 325.

13. Kracauer, "The Little Shopgirls Go to the Movies," in *Mass Ornament*.

14. Kracauer, "Cult of Distraction," in *Mass Ornament*, 323.

15. Ibid., 325–26.

16. Ibid., 324.

17. See, among others, Kristen Whissel, *Picturing American Modernity: Traffic, Technology and the Silent Cinema* (Durham, NC: Duke University Press, 2008), esp. chap. 3.

18. On the relationship between urban modernity and electricity, see Wolfgang Schivelbusch, *Disenchanted Night: The Industrialization of Light in the Nineteenth Century* (Berkeley: University of California Press, 1995), and Dietrich Neumann, *Architecture of the Night: The Illuminated Building* (Munich: Prestel, 2002).

19. Charles Baudelaire, "The Painter of Modern Life," in *The Painter of Modern Life and Other Essays* (New York: Garland, 1978), 10.

20. Schivelbusch, *Disenchanted Night*, 213.

21. On this topic, see, among others, Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteeth Century* (Cambridge, MA: MIT Press, 1990). On the phantasmal aspect of light, see Crary's illuminating essay "The Blinding Light," in *J. M. W. Turner: The Sun Is God*, exh. cat. (London: Tate Liverpool, 2004), 18–27.

22. Dominique Païni, " Should We Put an End to Projection?" *October*, no. 110 (Fall 2004), 23–48.

23. Carlos Garaicoa interviewed by Holly Bloch, *Bomb,* no. 23 (Winter 2002–2003), 24.

24. Rosalind Krauss, "*A Voyage on the North Sea": Art in the Age of the Post-Medium Condition* (London: Thames and Hudson, 1999), 45. See also "Round Table: The Projected Image in Contemporary Art," *October*, no. 104 (Spring 2003), 71–96.

25. Georges Didi-Huberman, "The Fable of the Place," in *James Turrell: The Other Horizon,* ed. Peter Noever, exh. cat. (Vienna: MAK and Hatje Cantz, 2001), 45–56.

26. Turrell designed the Live Oak Meeting House for the Society of Friends with an opening, or skyhole, in the roof, wherein the notion of light takes a more spiritual connotation and the theatricality of the experience is enhanced by the communal architecture of the viewing chamber.

27. Kracauer, "Cult of Distraction," 323.

28. See Michael Kimmelman, "Let There Be Art: Houses of Worship Where the Feeling of Exaltation Comes from the Light," *New York Times*, December 2, 2007, 192–96. Think also of the photographs of Thomas Struth and Candida Höfer, whose images are, in different ways, architectures of light. Here the force of public architectures, such as museums and theatrical spaces, is visualized through the use of a specific light that engages us in the surface of the experience of the space.

29. Roland Barthes, "Leaving the Movie Theatre," in *The Rustle of Language*, trans. Richard Howard (New York: Hill and Wang, 1986), 347.

30. On McCall's work in relation to avant-garde practices, see, among others, Jonathan Walley, "The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-Garde Film," *October*, no. 103 (Winter 2003), 15–30.

31. *Line Describing a Cone* was generally projected theatrically in the context of avant-garde film and only more recently displayed in art museums. It was included in the important exhibition *Into the Light*, at the Whitney Museum in New York (October 18, 2001–January 6, 2002). In her catalog essay, the curator Chrissie Iles offers a poignant description of the work, invoking Roland Barthes's essay "Leaving the Movie Theatre," cited above. See Iles, "Between the Still and Moving Image," in *Into the Light: The Projected Image in American Art 1964–1977,* ed. Iles, exh. cat. (New York: Whitney Museum of American Art; Harry N. Abrams, 2001), esp. 45–46.

32. Anthony McCall, "Two Statements," in P. Adams Sitney, ed., *The Avant-garde Film: A Reader of Theory and Criticism* (New York: New York University Press, 1978), 250.

33. George Baker, "Film beyond Its Limits," *Grey Room*, no. 25 (Fall 2006), 92–125. Baker's treatment of how McCall redefines the medium of cinema includes the transgressive space between film and sculpture.

34. See McCall's own description of the ambient experience in "*Line Describing a Cone* and Related Films," in *Anthony McCall: Film Installations*, ed. Helen Legg, exh. cat. (Coventry: Mead Gallery and University of Warwick, 2004), 44. This essay was originally published in *October*, no. 103 (Winter 2003), 42–62.

35. Le Corbusier and Pierre Jeanneret, *Oeuvre complète*, ed. Willy Boesiger (Zurich: Editions Girsberger, 1964), 1:60. Sergei M. Eisenstein, "Montage and Architecture" (ca. 1937), with an introduction by Yve-Alain Bois, *Assemblage*, no. 10 (December 1989), 111–31.

36. Branden W. Joseph, "Sparring with the Spectacle," in *Anthony McCall: The Solid Light Films and Related Works*, ed. Christopher Eamon (Evanston, IL: Northwestern University Press, 2005), 130. McCall elucidates the cinematic effect of Richard Serra's work in his interview with Jonathan Walley, in the same volume, 148.

CHAPTER 4

1. For an introduction to this work, see Lawrence Weschler, *Seeing Is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin* (Berkeley: University of California Press, 1982), which appeared in an expanded edition in 2009.

2. While acknowledging the importance of the distinction between absorption and theatricality introduced by Michael Fried, I employ the concept in my own way here, in an effort to theorize a notion of absorption in artworks that actively involve a "projection" into the work that materially creates a transformative becoming of the subject, in some cases leading to a relational empathy. See Fried, "Art and Objecthood," in *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998), 148–72, and Fried, *Absorption and Theatricality: Painting and Beholder in the Age of Diderot* (Chicago: University of Chicago Press, 1980).

3. See, among others, Krzysztof Wodiczko, *Critical Vehicles: Writings, Projects, Interviews* (Cambridge, MA: MIT Press, 1999), and Andrzej Turowski, ed., *Krzysztof Wodiczko: Pomnikoterapia*, exh. cat. (Warsaw: Zacheta National Gallery of Art, 2005). For a sustained reading of this artist's work, see Rosalyn Deutsche, "Krzysztof Wodiczko's *Homeless Projections* and the Site of Urban Revitalization," in *Evictions: Art and Spatial Politics* (Cambridge, MA: MIT Press, 1998), 3–48.

4. The title clearly refers to the US Homeland Security policing strategy, as expressed in the phrase "If you see something, say something."

5. Ewa Lajer-Burcharth, "Borders," in *Krzysztof Wodiczko: Guests*, exh. cat. (New York: Charta Books, 2009), 32–45; Lajer-Burcharth, "Interiors at Risk," in "What about the Inside?" a special issue of *Harvard Design Magazine*, no. 29 (Fall–Winter 2008–2009), 12–21.

6. My critical reading of Wodiczko's work owes much to private and public conversations with the artist, whom I wish to thank. See in particular Giuliana Bruno, "Krzysztof Wodiczko," an interview for "In the Open Air: Art in Public Spaces," a project of *Bomb* magazine and PBS's *Art 21*, Sculpture Center, New York, October 29, 2007; online at http://bombsite.com/issues/999/articles/3592 and http://bombsite.com/issues/999/articles/3209.

7. For a discussion of such media screens in urban spaces, see Scott McQuire, Meredith Martin, and Sabine Niederer, eds., *Urban Screens Reader* (Amsterdam: Institute of Network Cultures, 2009).

8. Terence Riley, "Light Construction," in *The Light Construction Reader,* ed. Todd Gannon (New York: Monacelli Press, 2002), 24. See also Cynthia Davidson, "Reflections on Transparency: An Interview with Terence Riley," in Gannon, *Light Construction Reader*, 47–50, and Anthony Vidler, "Transparency," in *The Architectural Uncanny:*

Essays in the Modern Unhomely (Cambridge, MA: MIT Press, 1992), 217–25. I do not pretend to account for the whole phenomenon of surface in architecture or in art, which supersedes the scope of what can be achieved here, but rather to point to a way of keeping the dialogue open between the space of film, art, and architecture, making connections on matters of screen surface.

9. Eve Blau, "Tensions in Transparency: Between Information and Experience: The Dialectical Logic of SANAA's Architecture," in "What about the Inside?"a special issue of *Harvard Design Magazine*, no. 29 (Fall–Winter 2008–2009), 29–37. See also Blau, "Transparency and the Irreconcilable Contradiction of Modernity," in "Expanding Surface," a special issue of *Praxis*, no. 9 (2007), 50–59.

10. Benjamin Buchloh, who has written extensively and authoritatively on Richter, speaks of the artist's gray works in "Gerhard Richter's *Eight Gray*: Between *Vorschein* and *Glanz*," in *Gerhard Richter: Eight Gray 2002*, exh. cat. (Berlin: Deutsche Guggenheim Berlin, 2002), 13–28. See also curator Lynne Cooke's text on the Dia installation, online at http://www.diabeacon.org/exhibitions/bibliography/93.

11. Yve-Alain Bois, "On Matisse: The Blinding," *October*, no. 68 (Spring 1994), 60–121.

12. Jonathan Crary, "The Blinding Light," in *J. M. W. Turner: The Sun Is God*, exh. cat. (London: Tate Liverpool, 2000), 20, 24.

13. See, among others, *Luisa Lambri: Locations*, exh. cat. (Houston: Menil Collection; New York: D.A.P., 2004).

14. See, among others, *The Architectural Unconscious: James Casebere and Glen Seator*, exh. cat. (Andover, MA: Phillips Academy and Addison Gallery of American Art, 2000), with essays by Adam Weinberg, Mark Wigley, and Anthony Vidler.

15. See *Barragán: The Complete Works* (New York: Princeton Architectural Press, 2003). A most moving, luminous achievement is Barragán's Chapel for the Capuchinas Sacramentarias del Purísmo, built in the Tlalpan neighborhood of Mexico City in 1952–1955. The place is sparse, rigorously minimal in conception, and unadorned. Most of the light filters through a hidden latticed and stained-glass panel to the side and a latticed window at the rear. As the sun rises, its light bathes the structure in rays of golden light, which is delicately diffused in the space and texturally reflected on the surface of a gold-leaf altar, with different shades of intensity depending on the time of the day.

16. Curator Chrissie Iles describes the art of Stingel in these terms in"Surface Tension," in *Rudolf Stingel*, ed. Francesco Bonami, exh. cat. (Chicago: Museum of Contemporary Art; New Haven, CT: Yale University Press, 2007), 23–29.

17. On this artist, see Miwon Kwon, "The Other Otherness: The Art of Do-Ho Suh," in *Do-Ho Suh*, ed. Lisa G. Corrin (London: Serpentine Gallery; Seattle: Seattle Art Museum, 2002), 9–25, and Janet Kraynak, "Traveling in Do-Ho Suh's World," in *La Biennale di Venezia/Korean Pavillion: Do-Ho Suh*, exh. cat. (Seoul: Korean Culture and Arts Foundation, 2001), 41–45.

18. The Bauhaus exhibition curated by Barry Bergdoll and Leah Dickerman at the Museum of Modern Art, New York, in 2009 effectively emphasized the textural aspect in its curatorial strategy. See *Bauhaus 1919–1933*, exh. cat. (New York: Museum of Modern Art, 2009).

19. See T'ai Smith, "Limits of the Tactile and the Optical: Bauhaus Fabric in the Frame of Photography," *Grey Room*, no. 25 (Fall 2006), 6–31, which includes an extended analysis of Otti Berger's work.

20. See Otti Berger, "Stoffe im Raum," *ReD* (Prague) 3, no. 5 (1930): 143.

21. See Anni Albers, *On Weaving* (Middletown, CT: Wesleyan University Press, 1965); and *Anni Albers: Selected Writings on Design*, ed. Brenda Danilowitz (Middletown, CT: Wesleyan University Press, 2000).

22. Anni Albers, "The Pliable Plane: Textiles in Architecture," in *Albers: Selected Writings*, 44–51.

23. Ibid., 48.

24. Ibid., 49.

25. Anni Albers, "Tactile Sensibility," in *Albers: Selected Writings*, 71.

26. Anni Albers, "Designing as Visual Organization," in *Albers: Selected Writings*, 63.

27. Albers, "Pliable Plane," 48.

28. Ibid.

29. Ibid.

30. See Toshiko Mori, ed., *Immaterial/Ultramaterial: Architecture, Design, and Materials* (Cambridge, MA: Har-

vard Design School; New York: George Braziller, 2002). See also the catalog for an exhibition that Mori designed, *Extreme Textiles: Designing for High Performance* (New York: Cooper-Hewitt National Design Museum; Princeton Architectural Press, 2005).

31. See Joel Sanders, "Curtain Wars: Architects, Decorators, and the 20th-Century Domestic Interior," *Harvard Design Magazine,* no. 16 (Winter/Spring 2002), 14–20.

32. See *Inside Outside: Petra Blaisse* (Rotterdam: NAi, 2007) and, in particular, Sanford Kwinter's contribution to the volume, "The Garden and the Veil," 500–503.

33. David Leatherbarrow and Mohsen Mostafavi, *Surface Architecture* (Cambridge, MA: MIT Press, 2002), 8.

34. Michael Kubo and Farshid Moussavi, *The Function of Ornament* (Barcelona: Actar, 2006), 30. See also Moussavi, *The Function of Form* (Barcelona: Actar, 2009), and George Liaropoulos-Legendre, *ijp: The Book of Surfaces* (London: Architectural Association, 2003).

35. Antoine Picon, *Digital Culture in Architecture* (Basel: Birkhäuser, 2010).

36. See Mark B. N. Hansen, *New Philosophy for New Media* (Cambridge, MA: MIT Press, 2004), and Hansen, "Wearable Space," *Configurations* 10 (2002): 321–70.

37. Philippe-Alain Michaud, "Mouvements de surface," in *Sketches: Histoire de l'art, cinéma* (Paris: Éditions Kargo & L'Éclat, 2006), 173–80.

38. David Joselit, "Surface Vision," in *Super Vision,* ed. Nicholas Baume, exh. cat. (Boston: Institute of Contemporary Art; Cambridge, MA: MIT Press, 2006), 173. See also Joselit, "Notes on Surface: Toward a Genealogy of Flatness," *Art History* 23, no. 1 (March 2000): 19–34.

39. The work was shown at the Luhring Augustine Gallery in New York, September 11–October 16, 2010.

40. On immersion, see Richard Rushton, "Deleuzian Spectatorship," in *Screen* 50, no. 1 (Spring 2009): 45–53. Although many are currently attempting to theorize immersion, and in disparate ways, I agree most with Rushton's assessment that "immersion offers only the option of remaining firmly within the bounds of one's own selfhood. A mode of immersion is one where the film comes to me so as to attract me, arouse me, solicit me. . . . In other words, if it is immersive, the film is there for me; not to offer the possibility of my becoming something or someone else, but to offer only the affirmation of the me that is me" (51). For an interesting history of immersive forms of vision, see Alison Griffiths, *Shivers Down Your Spine: Cinema, Museum, and the Immersive View* (New York: Columbia University Press, 2008).

CHAPTER 5

1. I explored this subject in Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (London: Verso, 2002).

2. Vachel Lindsay, *The Art of the Moving Picture* (New York: Modern Library, 2000).

3. Ibid., 32.

4. Ibid., chaps. 8–11.

5. Ibid., 95.

6. László Moholy-Nagy, *Painting Photography Film*, trans. Janet Seligman (Cambridge, MA: MIT Press, 1969). Antonio Somaini provides a useful commentary in his introduction to the Italian edition, titled "Fotografia, cinema, montaggio: La 'nuova visione' di László Moholy-Nagy," in *Pittura Fotografia Film*, trans. Bruno Reichlin (Turin: Einaudi, 2010), ix–lxi.

7. Moholy-Nagy, *Painting Photography Film*, 11.

8. Ibid., 12.

9. László Moholy-Nagy, "Light Architecture," *Industrial Arts* 1, no. 1 (Spring 1936): 15–17. On Moholy-Nagy's engagement with exhibition, see Noam Elcott, "Rooms of Our Time: László Moholy-Nagy and the Stillbirth of Multi-Media Museums," in *Screen/Space: The Projected Image in Contemporary Art*, ed. Tamara Trodd, 25–52 (Manchester: Manchester University Press, 2011).

10. On this subject, see T'ai Smith, "Limits of the Tactile and the Optical: Bauhaus Fabric in the Frame of Photography," *Grey Room*, no. 25 (Fall 2006), 6–31. The essay shows the extent of Moholy-Nagy's interest in materiality and texture as it continued also through the work of his students, including Otti Berger, who developed a tactile theory of fabric.

11. Moholy-Nagy, *Painting Photography Film*, 41.

12. Ibid., 43.

13. Ibid., 41.

14. Ibid., 43.

15. A number of experimental and "expanded cinema" practices of the 1960s built on the ideas of earlier avant-gardes regarding screening. Think of Andy Warhol's Exploding Plastic Inevitable, with its multiscreen visual and sound environments; Stan VanDerBeek's Movie-Drome; Paul Sharits's "locational film environments"; or Harry Smith's screenings on projectors "standing next to one another." For a survey of this rich field of experimentation, see Tanya Leighton, ed., *Art and the Moving Image: A Critical Reader* (London: Tate Publishing, 2008), which includes a manifesto by VanDerBeek, as well as essays by Bruce Jenkins on Fluxfilms, Branden Joseph on Warhol, Federico Windhausen on Sharits, and Beatriz Colomina on Charles and Ray Eames' multimedia architecture for the 1959 American National Exhibition in Moscow, which was itself a site of such mediatic experiments. See also Gene Youngblood, *Expanded Cinema* (New York: E. P. Dutton, 1970); Chrissie Iles, ed., *Into the Light: The Projected Image in American Art 1964–1977*, exh. cat. (New York: Whitney Museum of American Art; Harry N. Abrams, 2001); Jeffrey Shaw and Peter Weibel, eds., *Future Cinema: The Cinematic Imaginary after Film* (Cambridge, MA: MIT Press, 2003); and Jonathan Walley, "Identity Crisis: Experimental Film and Artistic Expansion," *October*, no. 137 (Summer 2011), 23–50.

16. See in particular chapters 3 and 4.

17. This will be further discussed in the next chapter.

18. Susan Stewart, "Tacita Dean," in *The Open Studio: Essays on Art and Aesthetics* (Chicago: University of Chicago Press, 2005), 80, 81.

19. Daniel Birnbaum, *Chronology* (New York: Lukas & Sternberg, 2005), 68. On the subject of time in installation art, see also Kate Mondloch, *Screens: Viewing Media Installation Art* (Minneapolis: University of Minnesota Press, 2010), esp. chap. 3.

20. Tacita Dean and Jeremy Millar, *Art Works: Place* (New York: Thames & Hudson, 2005), 178.

21. Marina Warner, "Light Drawing In: The Art of Tacita Dean," in *Schaulager-Hefte: Gehen*, ed. Theodora Vischer (Basel: Schaulager; Göttingen: Steidl, 2006), 15–28.

22. Akira Mizuta Lippit, *Atomic Light (Shadow Optics)* (Minneapolis: University of Minnesota Press, 2005).

23. See Hal Foster, "An Archival Impulse," *October*, no. 110 (Fall 2004), 3–22.

24. See Giuliana Bruno, "Modernist Ruins, Filmic Archaeologies: Jane and Louise Wilson's *A Free and Anonymous Monument,*" in *Public Intimacy: Architecture and the Visual Arts* (Cambridge, MA: MIT Press, 2007), 43–82.

25. I will return to Matthew Buckingham in chapter 8. On obsolescence with regard to Tacita Dean and other artists, see Erika Balsom, "A Cinema in the Gallery, a Cinema in Ruins," *Screen* 50, no. 4 (Winter 2009): 411–27, a text that offers a lucid analysis of the debate on medium specificity and indexicality.

26. Mary Ann Doane, "The Indexical and the Concept of Medium Specificity," *Difference* 18, no. 1 (2007): 128–52. Doane edited this special issue of *Difference* devoted to indexicality and provides an informative introduction. For a critique of this notion, see Tom Gunning, "Moving Away from the Index: Cinema and the Impression of Reality," *Difference* 18, no. 1 (2007): 29–52.

27. André Bazin articulated the mummy complex of film in his essay "The Ontology of the Photographic Image," in *What Is Cinema?* ed. and trans. Hugh Gray (Berkeley: University of California Press, 1967), 9–22. On this subject, see Philip Rosen, *Cinema, Historicity, Theory* (Minneapolis: University of Minnesota Press, 2001).

28. Georges Didi-Huberman, "The Index of the Absent Wound (Monograph on a Stain)," *October*, no. 29 (Summer 1984), 63–82.

29. George Baker, "The Space of the Stain," *Grey Room*, no. 5 (Fall 2001), 23.

30. On the tangibility of air, see Georges Didi-Huberman, "The Imaginary Breeze: Remarks on the Air of the Quattrocento," *Journal of Visual Culture* 2, no. 3 (December 2003): 275–89, and Didi-Huberman, *Génie du non-lieu: Air, poussière, empreinte, hantise* (Paris: Éditions de Minuit, 2001).

31. I do not mean to imply here that obsolescence and insistence on the material coincides with the transformation of media only in contemporary times, but rather wish to emphasize that it is occurring today in a contemporary fashion

that begs to be investigated in light of the digital. One could, in the same vein, investigate what happened at the time of "materialist" cinema, where acts performed on the material of film interestingly coincided with the onset of the videographic age.

32. For a thorough consideration of the many implications of the disappearance of film in the digital age, see D. N. Rodowick, *The Virtual Life of Film* (Cambridge, MA: Harvard University Press, 2007). For an account of how technology can give new life to old cinema, see Laura Mulvey, *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion Books, 2006).

33. See Paolo Cherchi Usai, *The Death of Cinema: History, Cultural Memory, and the Digital Dark Age* (London: British Film Institute, 2001).

34. Jean-Christophe Royoux, "Cosmograms of the Present Tense," in Royoux, Marina Warner, and Germaine Greer, *Tacita Dean* (New York: Phaidon, 2006), 64.

35. Untranslatable in English, the German term *Stimmung*, which originally referred to the musical practice of attunement, encompasses the ideas of resonance, atmosphere, and mood. It was developed and used extensively in German publications between 1770 and the late nineteenth century, in many fields across the sciences, the arts, and the humanities, especially physiology, psychology, philosophy, and aesthetics. For a treatment of this notion in relation to landscape, see Georg Simmel, "The Philosophy of Landscape," *Theory, Culture & Society* 24, no. 7–8 (2007): 20–29. Much needs to be done to fully trace the impact of this notion in early film and film theory. On its influence in the work of Béla Balázs, see Antonio Somaini, "Il volto delle cose: *Physiognomie*, *Stimmung* e *Atmosphäre* nella teoria del cinema di Béla Balázs," *Rivista di estetica* 46, no. 33 (2006): 143–62.

36. Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film* (Princeton, NJ: Princeton University Press, 1947), 7.

37. See Eugènia Balcells, *Freqüències. Frecuencias. Frequencies*, exh. cat. (Barcelona: Actar, 2009).

38. Erkki Huhtamo, "Elements of Screenology: Archaeology of the Screen," *Iconics*, no. 7 (2004), 31–82. See also Huhtamo, "The Sky Is (Not) the Limit: Envisioning the Ultimate Public Media Display," *Journal of Visual Culture* 8, no. 3 (December 2009): 329–48.

39. Mary Ann Doane, "The Location of the Image: Cinematic Projection and Scale in Modernity," in *Art of Projection*, ed. Stan Douglas and Christopher Eamon (Ostfildern: Hatje Cantz, 2009), 151–66.

40. See, among other works, Melanie Klein, "Notes on Some Schizoid Mechanisms," *International Journal of Psychoanalysis,* no. 27 (1946), 99–110.

41. For an overview of the history of *Einfühlung*, see Juliet Koss, "On the Limits of Empathy," *Art Bulletin* 88, no. 1 (March 2006): 139–57.

42. For a reading of Epstein's film theory, see Rachel O. Moore, *Savage Theory: Cinema as Modern Magic* (Durham, NC: Duke University Press, 2000), and Stuart Liebman, "Jean Epstein's Early Film Theory, 1920–22," PhD diss., New York University, 1980.

43. Jean Epstein, "Le monde fluide de l'écran" (1950), in *Écrits sur le cinema 1921–1953*, vol. 2, *1946–1953* (Paris: Seghers, 1975), 145–58; Sarah Keller and Jason N. Paul, eds., *Jean Epstein: Critical Essays and New Translations* (Amsterdam: Amsterdam University Press, 2012).

44. Jean Epstein, "The Senses" (1921), in *French Film Theory and Criticism: A History/Anthology 1907–1939*, ed. Richard Abel, vol. 1, *1907–1929* (Princeton, NJ: Princeton University Press, 1988), 244.

45. Ibid., 1:243.

46. Ibid., 1:246.

47. Jean Epstein, "Magnification" (1921), in Abel, *French Film Theory*, 1:237.

48. Epstein, " Senses," 1:246.

49. Ibid., 1:242.

50. Ibid., 1:243.

51. Jean Epstein, "On Certain Characteristics of *Photogénie*" (1924), in Abel, *French Film Theory*, 1:317.

52. Jean Epstein, "Fragments of Sky" (1928), in Abel, *French Film Theory*, 1:422.

53. On this building of atmosphere, see Hubert Damisch, "Blotting out Architecture? A Fable in Seven Parts," *Log*,

no. 1 (Fall 2003), 9–26, a text that enlightens the pneumatic aspect of this architecture in relation to the use of clouds in art history. See also Mark Hansen, "Wearable Space," *Configurations* 10 (2002): 321–70.

54. See Janet Cardiff and George Bures Miller, *The Paradise Institute* (Winnipeg: Plug In Editions, 2001), an exhibition catalog published for the Venice Biennale, where the work was first exhibited.

55. Robert Smithson, "A Sedimentation of the Mind: Earth Projects" (1968), in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley: University of California Press, 1996), 100–113.

56. Robert Smithson, "A Cinematic Atopia," in *Collected Writings*, 138.

57. Ibid.

58. Ibid., 139.

59. On this subject, see Andrew V. Uroskie, "Siting Cinema," in Leighton, *Art and the Moving Image*, 386–400.

CHAPTER 6

1. Lewis Mumford, "The Death of the Monument," in *Circle: International Survey of Constructivist Art*, ed. J. L. Martin, Ben Nicholson, and N. Gabo (New York: E. Weyhe, 1937), 267.

2. In recent years, the museum has been the focus of many studies, and its practices have been subject to radical institutional critique. I am particularly interested in rethinking the museum in relation to the archive and other forms of visual architecture that engage materiality. See, among others, Hal Foster, "An Archival Impulse," *October*, no. 110 (Fall 2004), 3–22; John Welchman, ed., *Institutional Critique and After* (Zurich: JRP/Ringier, 2006); Ivan Karp, Corinne A. Kratz, Lynn Szwaja, and Tomas Ybarra-Frausto, eds., *Museum Frictions: Public Cultures, Global Transformations* (Durham, NC: Duke University Press, 2006); Griselda Pollock, ed., *Museum after Modernism: Strategies of Engagement* (Oxford: Blackwell, 2007); Sandra H. Dudley, ed., *Museum Materialities: Objects, Engagements, Interpretations* (New York: Routledge, 2010); Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995); Douglas Crimp, *On the Museum's Ruins* (Cambridge, MA: MIT Press, 1993); Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne, eds., *Thinking about Exhibitions* (New York: Routledge, 1996); Lynne Cooke and Peter Wollen, eds., *Visual Display: Culture beyond Appearances* (Seattle: Bay Press, 1995); Daniel J. Scherman and Irit Rogoff, eds., *Museum Culture: Histories, Discourses, Spectacles* (Minneapolis: University of Minnesota Press, 1994); Susan M. Pearce, *Museums, Objects and Collections: A Cultural Study* (Leicester, England: Leicester University, 1992); and Ivan Karp and Steven D. Lavine, eds., *Exhibiting Cultures: The Poetics and Politics of Museum Display* (Washington, DC: Smithsonian Institution Press, 1991).

3. I began to investigate this subject in Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (London: Verso, 2002), and Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge, MA: MIT Press, 2007).

4. Alois Riegl, "The Modern Cult of Monuments: Its Character and Its Origin" (1928), *Oppositions* 25 (Fall 1987): 24.

5. Ibid., 33.

6. See Raymond Bellour, *L'entre-images: Photo, cinéma, vidéo* (Paris: Éditions de la Différence, 2002), and Bellour, *L'entre-images 2: Mots, images* (Paris: P.O.L, 1999). On this critical intersection, see also, among others, Tanya Leighton, ed., *Art and the Moving Image: A Critical Reader* (London: Tate Publishing, 2008).

7. See Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* (Cambridge, MA: MIT Press, 2000).

8. On this work see *Bordering on Fiction: Chantal Akerman's "D'Est,"* exh. cat. (Minneapolis: Walker Art Center, 1995).

9. Peter Greenaway, *The Stairs 2: Munich, Projection* (London: Merrell Holberton, 1995), 24. In addition to creating installations, Greenaway has curated numerous museum exhibitions that rethink the archive.

10. Greenaway's position indicates in its own way that there is a transformation in the experience of cinema when film relocates to different settings. This includes the issue of how we now actually get to see films. For a treatment of how the new formats and media in which one watches films today change the film experience, see Francesco Casetti, "Filmic Experience," *Screen* 50, no. 1 (Spring 2009): 56–66.

11. Julien's moving-image installation *Vagabondia* was envisaged for, and first shown in, the 2000 exhibition *Retrace Your Steps: Remember Tomorrow*, at the Sir John Soane Museum in London. On this work, see chapter 7 of this book, and Giuliana Bruno, "Musing on House-Museums: Isaac Julien's Intimate *Vagabondia*," in *Isaac Julien*, exh. cat. (Dublin: Irish Museum of Modern Art, 2005), 28–37.

12. Just as filmmakers have turned to installation, many notable contemporary artists have made feature films. Among these are Matthew Barney, Sophie Calle, Larry Clark, Rebecca Horn, Robert Longo, Steve McQueen, Shirin Neshat, David Salle, Julian Schnabel, Cindy Sherman, and Sam Taylor-Wood.

13. Huyghe's installation was made to transform the exhibition space of the Dia Art Foundation, Chelsea, New York, in 2003–2004. See *Pierre Huyghe: Streamside Day Follies* (Geneva: JRP/Ringier, 2008).

14. See chapter 5 for a discussion of this work, documented in Janet Cardiff and George Bures Miller, *The Paradise Institute*, exh. cat. (Winnipeg: Plug In Editions, 2001).

15. After its debut at White Cube gallery in London in autumn 2010, Christian Marclay's *The Clock* premiered in the United States at the Paula Cooper Gallery, New York, January–February 2011, showing round-the-clock in its full twenty-four-hour duration on weekends and drawing a great deal of public attention.

16. Chris Marker's *Pictures at an Exhibition* can be viewed on YouTube: http://www.youtube.com/watch?v=1PT-hypeEt1Y. *Immemory* is a CD-ROM designed by Marker, jointly released with the Centre Georges Pompidou in 1998 and reedited in the United States by Exact Change in 2008.

17. Tacita Dean explores such themes as architectural relics, history, and memory. See the discussion of *Kodak* in chapter 5 of this book. On her work, see, among others, Jean-Christophe Royoux, Marina Warner, and Germaine Greer, *Tacita Dean* (New York: Phaidon, 2006). On the archival, see Tacita Dean, "W. G. Sebald," *October*, no. 106 (Fall 2003), 122–36.

18. One of Gordon's best-known works, *24 Hour Psycho* (1993), slows down Alfred Hitchcock's film *Psycho* so that it lasts twenty-four hours. See, among others, Klaus Biesenbach, ed., *Douglas Gordon: Timeline* (New York: Museum of Modern Art, 2006).

19. See, among others, Chris Townsend, ed., *The Art of Bill Viola* (London: Thames & Hudson, 2004).

20. On the moving images placed on revolving wheels by the Catalan poet and mystic Ramon Lull, see Frances A. Yates, *The Art of Memory* (Chicago: University of Chicago Press, 1966), esp. chap. 8.

21. As Kerry Brougher has claimed, "the cinematic is alive and well within . . . the network of images and sounds" mobilized in art. Brougher, "Hall of Mirrors," in *Art and Film since 1945: Hall of Mirrors*, ed. Russell Ferguson, exh. cat. (New York: Monacelli Press; Los Angeles: Museum of Contemporary Art, 1996), 137. See also Philippe-Alain Michaud, ed., *Le mouvement des images*, exh. cat. (Paris: Éditions du Centre Pompidou, 2006); Joachim Jäger, Gabriele Knapstein, and Anette Hüsch, eds., *Beyond Cinema: The Art of Projection: Films, Videos and Installations from 1963 to 2005*, exh. cat. (Berlin: Hatje Cantz, 2006); and Stan Douglas and Christopher Eamon, eds., *The Art of Projection* (Ostfildern: Hatje Cantz, 2009). For an examination of the change in spectatorship brought about by screen-reliant installation art, see Kate Mondloch, *Screens: Viewing Media Installation Art* (Minneapolis: University of Minnesota Press, 2010). On the projected image, see also Tamara Trodd, ed., *Screen/Space: The Projected Image in Contemporary Art* (Manchester: Manchester University Press, 2011), and Jeffrey Shaw and Peter Weibel, eds., *Future Cinema: The Cinematic Imaginary after Film* (Cambridge, MA: MIT Press, 2003).

22. See Bruno, *Public Intimacy*.

23. It is interesting to interrogate the temporal relations of media, in different moments of history, when conjunctions occur and forms of materiality are reinvented. One might, for example, ponder the age of videography in relation to gestures of historical re-collections such as the one the artist Marcel Broodthaers made when he created the Section Cinéma of his *Musée d'art Moderne, Départment des Aigles*, a project that spanned the years 1968 to 1972. On Broodthaers's museological filmic work, see, among others, *Marcel Broodthaers: Cinéma,* exh. cat. (Barcelona: Fundació Antoni Tàpies, 1997), with an essay by Jean-Christophe Royoux, and Eric de Bruyn, "The Museum of Attractions: Marcel Broodthaers and the Section Cinéma," in Leighton, *Art and the Moving Image*.

24. Here, as in my earlier work on a cultural archaeology of media, I want to emphasize dynamic movements and interaction of times in the design of media. In this respect, I share the view expressed by Siegfried Zielinski in his book *Deep Time of the Media: Towards an Archaeology of Hearing and Seeing by Technical Means* (Cambridge, MA: MIT Press, 2006).

25. On cinema's relation to the visual space of modernity, which I discussed at length in *Atlas of Emotion*, see, among others, Leo Charney and Vanessa Schwartz, eds., *Cinema and the Invention of Modern Life* (Berkeley: University of California Press, 1995); Anne Friedberg, *Window Shopping: Cinema and the Postmodern* (Berkeley: University of California Press, 1993); Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge, MA: MIT Press, 2006); Edward Dimendberg, *Film Noir and the Spaces of Modernity* (Cambridge, MA: Harvard University Press, 2004); Alison

Griffiths, *Shivers Down Your Spine: Cinema, Museum, and the Immersive View* (Columbia University Press, 2008); and Francesco Casetti, *Eye of the Century: Film, Experience, Modernity* (New York: Columbia University Press, 2008).

26. Mark Hansen, Laura Kurgan, and Ben Rubin collaborated with Diller Scofidio + Renfro on this work. See *Native Land: Stop Eject,* exh. cat. (Paris: Fondation Cartier, 2008).

27. Sergei M. Eisenstein, "Montage and Architecture" (ca. 1937), with an introduction by Yve-Alain Bois, *Assemblage*, no. 10 (1989), 111–31.

28. See Bernard Tschumi, *The Manhattan Transcripts* (New York: St. Martin's Press, 1981), and Tschumi, *Cinégramme Folie: Le Parc de La Villette, Paris Nineteenth Arrondissement* (Princeton, NJ: Princeton Architectural Press, 1987). Here, defining the cinematic promenade in architecture, Tschumi notes that "in the cinema the relations between frames or between sequences can be manipulated through devices such as flashbacks, jumpcuts, dissolves and so on. Why not in architecture?" (12).

29. Sergei M. Eisenstein, "'El Greco y el cine'" (ca. 1937), in *Cinématisme: Peinture et cinéma*, ed. François Albera, trans. Anne Zouboff (Brussels: Editions complexe, 1980), 16–17.

30. Historian Alain Corbin speaks of a collective attraction for views as part of the character of modernity. See Corbin, *The Lure of the Sea: The Discovery of the Seaside 1750–1840*, trans. Jocelyn Phelps (New York: Penguin Books, 1995).

31. See Barbara Maria Stafford, *Voyage into Substance* (Cambridge, MA: MIT Press, 1984), 4.

32. Christopher Hussey, *The Picturesque: Studies in a Point of View* (London: G. P. Putnam's Sons, 1927), 4. See also John Dixon Hunt, *Gardens and the Picturesque* (Cambridge, MA: MIT Press, 1992).

33. On Le Corbusier's cinematic vision, see Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, MA: MIT Press, 1994), and Anthony Vidler, "The Explosion of Space: Architecture and the Filmic Imaginary," in *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, MA: MIT Press, 2000), 99–122.

34. This interview, which Le Corbusier gave during his stay in Moscow in 1928, is cited in Jean-Louis Cohen, *Le Corbusier and the Mystique of the USSR*, trans. Kenneth Hylton (Princeton, NJ: Princeton University Press, 1992), 49.

35. On new museum architecture, see Victoria Newhouse, *Towards a New Museum* (New York: Monacelli Press, 2006).

36. Le Corbusier and Pierre Jeanneret, *Oeuvre complète*, ed. Willy Boesiger (Zurich: Editions Girsberger, 1964), 1:60.

37. Ibid., 2:24.

38. See Philip Ursprung, ed., *Herzog & de Meuron: Natural History* (Montreal: Canadian Centre for Architecture, 2002).

39. On this subject see chapters 1 and 2 of this book, and Gottfried Semper, *The Four Elements of Architecture and Other Writings*, trans. Harry Francis Mallgrave and Wolfgang Herrmann (Cambridge: Cambridge University Press, 1989).

40. See Thomas Struth, *Museum Photographs* (Munich: Schirmer/Mosel, 2005).

41. On the museum as resistance to public amnesia, see Andreas Huyssen, "Escape from Amnesia: The Museum as Mass Medium," in *Twighlight Memories: Marking Time in a Culture of Amnesia* (New York: Routledge, 1995), 13–35.

42. Aby Warburg, "Introduzione all'Atlante *Mnemosyne*" (1929), in *Mnemosyne: L'Atlante della memoria di Aby Warburg*, ed. Italo Spinelli and Roberto Venuti (Rome: Artemide Edizioni, 1998), 38 (my translation). See Philippe-Alain Michaud, *Aby Warburg and the Image in Motion*, trans. Sophie Hawkes (New York: Zone Books, 2004).

43. *Voyage around My Room* was the fantastical imaginary trip taken in the late eighteenth century by Xavier de Maistre within the confines of his four walls. See Xavier de Maistre, *Voyage around My Room*, trans. Stephen Sartarelli (New York: New Direction Books, 1994).

44. See *Olafur Eliasson: The Weather Project*, ed. Susan May, exh. cat. (London: Tate Publishing, 2003).

CHAPTER 7

1. For an introduction to Soane, see, among others, Stefan Buzas, with photographs by Richard Bryant, *Sir John Soane's Museum* (Tübingen: Wasmuth, 1994), and Susan Feinberg Millenson, *Sir John Soane's Museum* (Ann Arbor, MI: UMI Research Press, 1987).

2. For a reading of the vision of the space, see Helene Furján, "The Specular Spectacle of the House of the Collector," *Assemblage*, no. 34 (1998), 56–91, and Jennifer Bloomer, "In the Museyroom," *Assemblage*, no. 5 (1987), 59–65.

3. See Julia Kristeva, *Black Sun: Depression and Melancholia*, trans. Leon S. Roudiez (New York: Columbia University Press, 1989), and Robert Burton, *The Anatomy of Melancholy* (1621).

4. On miniatures, see Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, NC: Duke University Press, 1993).

5. See Peter Thornton, *Sir John Soane: The Architect as Collector, 1753–1837* (New York: Harry N. Abrams 1992).

6. See John Elsner, "A Collector's Model of Desire: The House and Museum of Sir John Soane," in *The Cultures of Collecting,* ed. Elsner and Roger Cardinal (Cambridge, MA: Harvard University Press, 1994), 155–76.

7. In this sense, Julien's take is different from that of artists such as Douglas Gordon or Stan Douglas, who make moving-image installations by appropriating, exploring, and deconstructing film history and language. It is also distinguished from that of filmmakers who at times make installations.

8. On this archival aspect, see Vasanthi Dass, "Isaac Julien's *Vagabondia,*" from the brochure accompanying the exhibition at the MIT Visual Arts Center, Boston, April 27–July 1, 2001.

9. Isaac Julien, "Creolizing Vision," in *Créolité and Creolization,* ed. Okwui Enwezor, Carlos Basualdo, Ute Meta Bauer, et al., exh. cat., Documenta 11, Platform 3 (Kassel: Hatje Cantz, 2003), 152.

10. See Irit Rogoff, "Isaac Julien's *Vagabondia*," in *ARS 01: Unfolding Perspectives,* exh. cat. (Helsinki: Museum of Contemporary Art, 2001). Speaking of a dissonant archive, Rogoff reads Soane's encyclopedic exercise in Enlightenment collection as an anticipation of postmodern eclecticism.

11. See Giuliana Bruno, *Streetwalking on a Ruined Map* (Princeton, NJ: Princeton University Press, 1993), esp. chaps. 4 and 15, and Vanessa R. Schwartz, *Spectacular Realities* (Berkeley: University of California Press, 1998).

12. On the vision of history paraphrased in this paragraph, see Walter Benjamin, "Theses on the Philosophy of History," in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969), and Benjamin, "Paris, the Capital of the Nineteenth Century," in *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn (London: Verso, 1983), esp. 159.

13. *Vagabondia* was commissioned by the Film and Video Umbrella. It became part of Julien's contribution to the Turner Prize 2001 exhibition.

14. For a review of the show, see Adrian Searle, "The House That Turns Time on Its Head," *Guardian* (London), December 18, 1999. Alongside Julien's piece, the exhibition featured the work of both artists and architects, including Anish Kapoor, Gilbert & George, Steve McQueen, Douglas Gordon, Richard Hamilton, Rosemarie Trockel, Richard Wentworth, Rem Koolhaas, and Herzog & de Meuron.

15. On house museums, see Anne Higonnet, *A Museum of One's Own: Private Collection, Public Gift* (Pittsburgh: Periscope Publishing, 2010). See also Gianluca Kannès, ed., *Case museo e allestimenti d'epoca* (Turin: Centro Studi Piemontesi, 2003), and Rosanna Pavoni, ed., *Historic House Museums as Witnesses of National and Local Identities* (Amsterdam: Acts of the Third Annual DEMHIST Conference, 2003). DEMHIST, ICOM's International Committee for Historic House Museums, is a forum for discussion of issues related to historic house museums.

16. Peter Greenaway's *Watching Water* took place at Palazzo Fortuny, Venice, June 12–September 12, 1993.

17. See Barbara Stafford, *Artful Science: Enlightenment Entertainment and the Eclipse of Visual Education* (Cambridge, MA: MIT Press, 1994).

18. See chapter 6 for a treatment of the relation of cinema to the museum and of the kinds of projections that haunt the museum sensibility. On the more genealogic aspect of this archaeology of media, see also Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (London: Verso, 2002), which includes a discussion of cabinets of curiosity, wax museums, the picturesque and travel culture, and other itineraries of cultural display in new "old" media.

19. Sir John Soane's description is cited in *A New Description of Sir John Soane's Museum*, published by the museum's trustees (Marlborough: Libanus Press, 2001), 9–20.

20. I emphasize here the richly imaginative sense that Jacques Rancière ascribes to "the surface of the design" in *The Future of the Image,* trans. Gregory Elliott (London: Verso, 2007), as discussed in chapter 1.

21. Laurence Sterne, *A Sentimental Journey*, ed. Herbert Read (London: Scholartis Press, 1929), a reprint of the original 1768 edition of *A Sentimental Journey Through France and Italy*.

22. Isaac Julien interviewed by Françoise Vergès, in *Isaac Julien,* exh. cat. (Paris: Éditions du Centre Pompidou, 2005), 44.

23. Sir John Soane, *Description of the House and Museum on the North Side of Lincoln's Fields: The Residence of Sir*

John Soane (Oxford: Oxford University Press, 1930). This is an edited version of the 1835 *Description*, written by Soane after the 1833 act of Parliament that established the perpetual fate of the museum; earlier versions of the *Description* had been published in 1830 and 1832.

24. See Sir John Soane, "Crude Hints towards a History of My House," in *Visions of Ruin: Architectural Fantasies and Designs for Garden Follies,* ed. Helen Dorey, exh. cat. (London: The Soane Gallery, 1999), 53–78. This interesting text was written in 1812, in the midst of the renovation of the house.

25. On visual description, see Svetlana Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century* (Chicago: University of Chicago Press, 1983).

26. See Frances A. Yates, *The Art of Memory* (Chicago: University of Chicago Press, 1966).

27. Susie Steiner, with photographs by Gautier Deblonde, "Paradise Found," *Guardian Weekend* (London), September 6, 2003, 70. Julien and Nash enlisted the help of architect Layton Reid in renovating their flat.

CHAPTER 8

1. Theodor Lipps, "Empathy and Aesthetic Pleasure" (1905), in *Aesthetic Theories: Studies in the Philosophy of Art*, ed. Karl Aschenbrenner and Arnold Isenberg (Englewood Cliffs, NJ: Prentice-Hall, 1965), 403.

2. Georg Simmel, "Bridge and Door" (1909), in *Rethinking Architecture*, ed. Neil Leach (London: Routledge, 1997), 67.

3. See Svetlana Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century* (Chicago: University of Chicago Press, 1983).

4. See Stephan Oettermann, *The Panorama: History of a Mass Medium*, trans. Deborah Lucas Schneider (New York: Zone Books, 1997). On panoramic vision in modernity, see Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the 19th Century* (Berkeley: University of California Press, 1977).

5. Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960).

6. Although Lynch pioneered a form of experiential understanding of the city, his view of the image of the city ultimately resulted in the more unifying vision of "cognitive mapping." On this subject, see Fredric Jameson, "Cognitive Mapping," in *Marxism and the Interpretation of Culture*, ed. Cary Nelson and Lawrence Grossberg (Urbana: University of Illinois Press, 1988), 347–58. I am rather in agreement with the different position articulated by Andreas Huyssen, especially in his edited volume *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age* (Durham, NC: Duke University Press, 2008), and argue for a more fluid notion of the urban imaginary, open to different forms of imagination. This is an expansion of the cultural map drawn in Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (London: Verso, 2002), and Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge, MA: MIT Press, 2007). On imagining the city, see also James Donald, *Imagining the Modern City* (Minneapolis: University of Minnesota Press, 1999).

7. Walter Benjamin, *The Arcades Project*, ed. Rolf Tiedemann, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999), 423.

8. Siegfried Kracauer, "Once Again the Street," in *Theory of Film: The Redemption of Physical Reality* (New York: Oxford University Press, 1960), 72.

9. Think in particular of the densely layered surfaces of Mehretu's paintings included in the exhibition *Grey Area*, on view at the Guggenheim Museum in New York in 2010.

10. Georg Simmel, "The Metropolis and Mental Life" (1903), in *On Individuality and Social Forms: Selected Writings*, ed. Donald N. Levine (Chicago: University of Chicago Press, 1971), 325.

11. For a philosophical reading of imagination as it is embodied in sensible experience, see John Sallis, *The Force of Imagination: The Sense of the Elemental* (Bloomington: Indiana University Press, 2000).

12. On the emergence of space as a modern concept, see Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, MA: MIT Press, 2000).

13. See Harry Francis Mallgrave and Eleftherios Ikonomou, eds., *Empathy, Form, and Space: Problems in German Aesthetics, 1873–1893* (Santa Monica, CA: Getty Center for the History of Art and the Humanities, 1994).

14. For an overview of the history of the notion of empathy, see Juliet Koss, "On the Limits of Empathy," *Art Bulletin* 88, no. 1 (March 2006): 139–57.

15. For a useful summary, see Mitchell W. Schwarzer, "The Emergence of Architectural Space: August Schmarsow's Theory of *Raumgestaltung*," *Assemblage*, no. 15 (August 1991), 50–61.

16. For a discussion of Riegl's notion of the haptic in ancient art and of the different uses of the haptic in theories of modernity, see Margaret Iversen, *Alois Riegl: Art History and Theory* (Cambridge, MA: MIT Press, 1993).

17. August Schmarsow, "The Essence of Architectural Creation" (1893), in Mallgrave and Ikonomou, *Empathy, Form, and Space*, 286–87.

18. Lipps, "Empathy and Aesthetic Pleasure" (1905). See also Theodor Lipps, "Aesthetische Einfühlung," *Zeitschrift für Psychologie und Physiologie der Sineesorgane* 22 (1900).

19. Lipps, "Empathy and Aesthetic Pleasure," 405.

20. Wilhelm Worringer, *Abstraction and Empathy: A Contribution to the Psychology of Style*, trans. Michael Bullock (Chicago: Elephant Paperbacks, 1997), 14.

21. On Borremans's historical use of drawing, see Michaël Amy, "The End Is Near," in *Michaël Borremans: Whistling a Happy Tune,* exh. cat. (London: Ludion, 2008), 14–31.

22. Michel de Certeau, *The Practice of Everyday Life,* trans. Steven Rendall (Berkeley: University of California Press, 1984), 117.

23. Simmel, "Bridge and Door," 66 (translation slightly modified).

24. Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991).

25. Guy Debord famously introduced the notion of psychogeography in his 1955 "Introduction to a Critique of Urban Geography," in *Situationist International Anthology*, ed. and trans. Ken Knabb (Berkeley: Bureau of Public Secrets, 1989), 5–8. On his psychogeographic maps, including *The Naked City* (1957), see, among others, Thomas McDonough, "Situationist Space," *October*, no. 67 (Winter 1994), 59–77.

26. *Boiseries* "remakes" a room from the Hôtel de Crillon (1777–1780), on the Place de la Concorde, Paris, and a room from the Hôtel de Cabris (ca. 1774), at Grasse, in Provence, both in the collection of the Metropolitan Museum of Art in New York, where the installation was on view October 19, 2010–May 30, 2011.

27. For an in-depth reading of these series of drawings, see Maria Gough, "Drawing After All: A Double Portrait of Dino Buzzati and Tatiana Trouvé," in *Tatiana Trouvé: Il grande ritratto*, ed. Adam Budak, exh. cat. (Kunsthaus Graz, 2010), 228–37. Gough's insight into the texture and scale of the drawings, and their relation to the film screen, is particularly relevant to our discussion.

28. Koo Jeong A's *Constellation Congress* was on view in 2010–2011 at Dia at the Hispanic Society of America in New York City, at Dia:Beacon, and at the Dan Flavin Art Institute in Bridgehampton, New York. At the last location, the installation involved a dialogic response to Flavin's expansive environments of luminosity, exhibited there in compelling installations designed by their creator.

29. To a certain extent, Whiteread's method of working probes houses as if they were bodies. Her process of casting bears historical marks, and especially recalls the plaster casts used in ancient medicine as a way to study the interior of the body. For this anatomical reading of the cast, see Beatriz Colomina, "I Dreamt I Was a Wall," in *Rachel Whiteread: Transient Spaces,* exh. cat. (New York: Guggenheim Museum 2001). See also Anthony Vidler, "Full House: Rachel Whiteread's Postdomestic Casts," in *Warped Space*.

30. Walter Benjamin, "Louis-Philippe, or The Interior" (1939), in Leach, *Rethinking Architecture*, 36.

31. For an interpretation of the historical significance of Buckingham's work, see Mark Godfrey, "The Artist as Historian," *October*, no. 120 (Spring 2007), 140–72. Godfrey suggests a parallel between this installation and Carpaccio's *St. Augustine in His Study* (1502–1504).

32. Matthew Buckingham, "Muhheakantuck—Everything Has a Name," *October*, no. 120 (Spring 2007), 179. This piece, from which I quote, is the text of the voice-over of the film of the same title, which Buckingham made in 2004.

33. Gilles Deleuze uses this expression in *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989), 99.

CHAPTER 9

1. August Schmarsow, *Das Wesen der architektonischen Schöpfung* (Leipzig: G. B. Teubner, 1893), 29.

2. Anaïs Nin, *The Early Diaries of Anaïs Nin*, vol. 2, *1920–23* (New York: Harcourt Brace Jovanovich, 1982), 495.

3. Ibid.

4. Ibid., 503.

5. Ibid.

6. Ibid.

7. Ibid., 495.

8. See Robert Polidori, *Havana* (Göttingen: Steidl, 2001).

9. Jean-Paul Sartre's commentary on the different characters of cities, written in 1936, is cited in Fabrizia Ramondino and Andreas Friedrich Müller, eds., *Dadapolis* (Turin: Giulio Einaudi, 1989), 366–67 (my translation). For Sartre, Naples was the epitome of the textural city that "feeds on textile." To my mind, Havana also shares this material quality.

10. For an introduction in English, see Joseph L. Scarpaci, Roberto Segre, and Mario Coyula, *Havana: Two Faces of the Antillean Metropolis* (Chapel Hill: University of North Carolina Press, 2002), and the theme issue on Cuba of the *Journal of Decorative and Propaganda Arts*, 1996. In Spanish, see Eduardo Luis Rodríguez, *La Habana: Arquitectura del siglo XX*, with photographs by Pepe Navarra (Barcelona: Blume, 1998).

11. In 1958 there were apparently over 130 movie theaters in Havana, more than in most other cities in the world.

12. See, among others, Joan DeJean, *The Age of Comfort: When Paris Discovered Casual—and the Modern Home Began* (New York: Bloomsbury USA, 2009).

13. See, among others, Mieke Bal, *Of What One Cannot Speak: Doris Salcedo's Political Art* (Chicago: University of Chicago Press, 2011), and Nancy Princenthal, Carlos Basualdo, and Andreas Huyssen, eds., *Doris Salcedo* (London: Phaidon, 2000).

14. For a useful reference book on this subject, see Eduardo Luis Rodríguez, *The Havana Guide: Modern Architecture, 1925–1965*, trans. Lorna Scott Fox (New York: Princeton Architectural Press, 2000).

15. The house, built in 1956 for Alfred de Schulthess, is located in Cubanacán, a posh section of Havana. Still extant, it is now a diplomatic residence.

16. On these schools, see John A. Loomis, *Revolution of Forms: Cuba's Forgotten Art Schools* (New York: Princeton Architectural Press, 1999); they are also the subject of the documentary *Unfinished Spaces* (2011), codirected by Alysa Nahmias and Benjamin Murray. Only two of the schools were completed. Unfinished and in a state of ruin, the site exhibits an archaeological air, but efforts for completion, repair, and rehabilitation are pursued.

17. The Habana Hilton was designed by Welton Becket and Associates, with associate architects Nicolás Arroyo and Gabriela Menéndez.

CHAPTER 10

1. http://www.yesthemovie.com.

2. The University Forum of the American Psychoanalytic Association, titled "Gender in Cultural Contexts: Psychoanalysts and Cultural Theorists Consider Sally Potter's Film *Yes*," took place in New York City at the Waldorf-Astoria Hotel on January 21, 2006. With me on this panel were James H. Hansell, Adrienne Harris, and Peggy Phelan, whom I thank for the stimulating discussion, which contributed to the issues raised here and to the way this piece of writing is shaped.

3. Sally Potter, *Yes: Screenplay and Notes*, with introductions by John Berger and Pankaj Mishra (New York: Newmarket Press, 2005), 1–2.

4. Ibid., 72–73.

5. Ibid., 64–67.

6. Peter Eisenman, "Blurred Zones," in *Written into the Void: Selected Writings, 1990–2004* (Yale University Press, 2006), 109–10.

7. Ibid., 111.

8. Ibid.

9. Potter, *Yes*, 60.

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