

Jay Plaat

S4173538

Master Thesis

MA Creative Industries

Radboud University Nijmegen, 2015-2016

Supervisor: dr. Natascha Veldhorst

Second reader: dr. László Munteán

The Rhythm of the Void

On the rhythm of any-space-whatever in Bresson, Tarkovsky and Winterbottom



Radboud Universiteit Nijmegen

Index

Abstract

1

Introduction

2

Chapter 1

*The Autonomous Cinematic Space Discourse
(Or How Space Differs in Emptiness)*

16

Chapter 2

Cinematic Rhythm

26

Chapter 3

*The Any-Space-Whatever without Borders
(Or Why Bresson Secretly Made Lancelot du Lac for People Who Can't See)*

37

Chapter 4

The Neutral, Onirosigns and Any-Body-Whatever in Nostalgia

49

Chapter 5

*The Any-Space-Whatever-Anomaly of The Face of an Angel
(Or Why the Only True Any-Space-Whatever Is a Solitary One)*

59

Conclusion

68

Appendix

72

Bibliography, internet sources and filmography

93

Abstract

This thesis explores the specific rhythmic dimensions of Gilles Deleuze's concept of any-space-whatever, how those rhythmic dimensions function and what consequences they have for the concept of any-space-whatever. Chapter 1 comprises a critical assessment of the autonomous cinematic space discourse and describes how the conceptions of the main contributors to this discourse (Balázs, Burch, Chatman, Perez, Vermeulen and Rustad) differ from each other and Deleuze's concept. Chapter 2 comprises a delineation of cinematic rhythm and its most important characteristics. Chapters 3, 4 and 5 comprise case study analyses of Robert Bresson's *Lancelot du Lac*, Andrei Tarkovsky's *Nostalghia* and Michael Winterbottom's *The Face of an Angel*, in which I coin four new additions to the concept of any-space-whatever. In Bresson's *Lancelot du Lac* (1974), my analysis shows that no single any-space-whatever can be detected. Moreover, movement and sound exist in a relay that subjugates all elements towards it, which constitutes an 'any-space-whatever without borders', which is limited only by the film's beginning and end. In my analysis of Tarkovsky's *Nostalghia* (1983), I demonstrate the occurrence of three types of any-space-whatever: the progressive accentuation of affective intensities (pertaining to Roland Barthes' concept of the Neutral), dream-images and 'any-face-whatevers' or 'any-body-whatevers'. Finally, in my analysis of Winterbottom's *The Face of an Angel* (2014), I demonstrate the occurrence of multiple equivalent any-space-whatevers that form a coherent rhythmic territory, and one particular any-space-whatever that has no equal and that therefore constitutes an absolute rhythmic deterritorialization: an 'any-space-whatever-anomaly'. Conclusion: rhythmic dimensions of any-space-whatever can be discerned in *Lancelot du Lac*, *Nostalghia* and *The Face of an Angel*, in all three films in a different way. The rhythmic dimension of any-space-whatever is essential: any-space-whatever has a rhythm of its own and can be called any-space-whatever precisely because of its particular rhythm. Any-space-whatever is cinematic rhythm in one of its purest forms.

Introduction

Subject and motivation

Jeanne Moreau indolently wandering through Milan, attaching her attention to whatever crosses her path, in Michelangelo Antonioni's *La Notte* (1961); Delphine Seyrig kneading meat in the kitchen for minutes, until the whole world is reduced to nothing but hands kneading meat, in Chantal Akerman's *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (1975); or the sudden and mysterious appearance of a dog, in Andrei Tarkovsky's *Stalker* (1979): these are some of the moments that made me fall in love with cinema. The attention to little things, singular happenings, obscure motivations, for a second, 30 seconds, a minute or even minutes, releases the viewer from some conventional mode of being absorbed in the story world and disperses the attention: space, movement and rhythm become just as important or even more important than the story. These moments are very simple, accepted at face value, nothing that rings of complexity seems to abound within them. But the greater the simplicity it seems, the greater the aesthetic effect, the greater the mystery, and the greater the *impression* of complexity.

Let's take a closer look at another example of such a moment. In the beginning of Robert Bresson's *Lancelot du Lac* (1974), Lancelot (Luc Simon) and a decimated troop of knights return empty-handed to Camelot after a two-year quest to find the Holy Grail. He reports back to Artus, the king (Vladimir Antolek-Oresek), on the sandy field in front of the castle. Artus expresses his relief that Lancelot was spared and gives his nephew Gauvain (Humbert Balsan) the order to inform Guenièvre, the queen (Laura Duke Condominas), that her knight has returned. Artus and Lancelot walk out of the frame, Gauvain proceeds to walk back to the castle. At 08.05 minutes into the film, Gauvain starts his stroll. He calmly walks over the sandy field all the way into the castle; his stroll slowly transforming the shot into a long shot while the camera remains where the conversation between Lancelot, Artus and Gauvain took place. The cut to the next shot happens at 08.23 minutes into the film, when Gauvain has disappeared into the castle (*Figure 1*). What one might be accustomed to expect to happen – to see Gauvain deliver his message to the queen – doesn't; instead the focalization shifts back to Lancelot. Why then do we have to watch him walk all the way into the castle? The shot

exists for the sake of the shot itself, it seems, or for the rhythm of Gauvain's slow disappearance; its peculiar rhythm announces itself stronger and stronger with every step he takes. The lack of explicit functionality and the strong focus on something that seems to be superfluous or out of place are what attracted me in the shot of *Figure 1*, when I saw *Lancelot du Lac* for the first time, seven or eight years ago. It is the superfluity (in terms of the plot) which lends the shot its power and serenity and which makes the film feel vibrant and alive. Watching *Lancelot du Lac* again recently, the shot of *Figure 1* reminded me of a concept by Gilles Deleuze, formulated for the first time in his *Cinema 1: The Movement-Image* (1983), which I first came in contact with while writing my bachelor thesis on the medium specificity of Bresson's *L'Argent* (1983), a year ago. That thesis features a chapter on autonomous cinematic space, i.e. cinematic space that is hard to describe with regard to its explicit functionality. The term intrigued me and intrigues me to this day, mainly because Deleuze, in contrast to other theoreticians that have written about autonomous, empty, prolonged or indefinite space in film, doesn't interpret such space. He merely describes and labels it as 'any-space-whatever'.

The shot of *Figure 1* might be no longer, using another one of Deleuze's terms, a pure 'action-image', which shortly put should be understood as an image that features a clearly motivated deed.¹ Because the action, one could say, effectively gets lost in both time (the length of the shot) and space (the slow but definite disappearing into the castle). It could have been a flawless action-image if the cut would have come sooner, before Gauvain's stroll starts to draw the attention to itself. I suspect the shot features 'a crisis of the action-image' and transforms by virtue of this crisis into a 'pure optical and sound situation', an any-space-whatever.² Deleuze introduces the concept as follows:

Any-space-whatever is not an abstract universal, in all times, in all places. It is a perfectly singular space, which has merely 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. It is a space of virtual conjunction, grasped as pure locus of the possible.³

¹ Deleuze 1997, C1: 65.

² Deleuze 1997, C1: 120.

³ Deleuze 1997, C1: 109.

Any-space-whatevers can be understood as autonomous or no longer determined spaces: spaces, places, intervals that are disconnected or empty – not necessarily without human subjects – and that are ‘no longer being induced by an action, any more than (...) extended into one’.⁴ I will expand upon this concept further in the first paragraph of Chapter 1, pages 16-17. Feel free to look ahead if you feel the information provided here is either too dense or too concise.

Deleuze seems to have been the first to elaborately describe, in *Cinema 1*, the tendency in modern cinema (European cinema post-World War II) to employ spaces that are no longer particularly determined, and labeled those spaces ‘any-space-whatevers’, after Pascal Augé’s ‘espace quelconque’.⁵ The discourse on autonomous space in film though, is longstanding. Aside from Deleuze – and independent from Deleuze, because neither of the other theoreticians that have written about autonomous cinematic space mention him or his any-space-whatever concept – the most important contributors to this discourse are the following. Béla Balázs calls moments that feature events without context or causality, ‘absolute film’.⁶ Noël Burch calls suspensions of diegetic flow ‘pillow-shots’.⁷ Seymour Chatman calls the moment space becomes the scene itself ‘temps mort’.⁸ Gilberto Perez calls an accent on space ‘thin air’ and Timotheus Vermeulen and Gry C. Rustad call the lingering of the camera in a space longer than is necessary for the plot, the ‘late cut’.⁹ Naturally, these theoreticians differ in their definitions, but the main characteristic their modalities have in common is the diffusing of the apparent by the visual; what we see on the screen cannot be instantly understood because it lacks a distinct representative function. Of above-mentioned theoreticians, Deleuze is the one who hasn’t explicitly pigeonholed autonomous cinematic space into text. He doesn’t offer sumptuous interpretations of a supposed meaning; he simply points it out as a semiotic sign that functions within the elaborate sign-system that cinema, according to Deleuze, consists of. The tendency to read autonomous spaces, or to regard

⁴ Deleuze 1997, C1: 117 & C2: 6-7.

⁵ The existence of this supposed anthropologist remains unproved to this day, which prompted some scholars to assume Deleuze must have meant anthropologist Marc Augé and his theory of ‘non-lieux’ (‘non-places’). Which seems just as strange, since Marc Augé introduced this concept for the first time, in print at least, in *Non-Places: An Introduction to Anthropology of Supermodernity*, which stems from 1992. For more information regarding this issue, see: <http://www.langlab.wayne.edu/CStivale/D-G/DuellingAuge.html>

⁶ Balázs 2011: 159-161.

⁷ Burch 1979: 160.

⁸ Chatman 1985: 126.

⁹ Perez 1998: 136 & Vermeulen & Rustad 2013: 3-4.

them as images that need to be deciphered in order to get a clear understanding of the world or the position of a subject therein, seems legitimate to me, but also a bit reductive and of secondary nature to the quintessence of the phenomenon.

The rhythm of any-space-whatever is what I am interested in. Since cinema is an audiovisual art form that takes place in elapsed time, the immediate perception of a rhythmic shift to or the rhythmic dimension of autonomous space is just as imperative, if not of more significance, than its interpretive potentials. What is rhythm? Briefly put, according to Jean Mitry: nothing more than the dynamic extension in time of perceptual forms.¹⁰ Probably because autonomous cinematic spaces are so open to interpretation, theoreticians have felt inclined to approach them from a linguistic point of view and much less from a more formal angle. From an objective standpoint, a film presents a necessarily rhythmic progression of forms, projected onto a screen. A film is also filmed reality (most of the time at least), figurative, with human affairs as its focal point, thereby automatically becoming subject to an endless amount of meaning-attributions. Indeed, one might feel the inclination to observe that in film, form and content cannot be divided. In his *The Aesthetics and the Psychology of Cinema* (1963), Mitry devotes an entire paragraph to form and content in film and is adamant that there is no distinction between the both: the one can only exist through the other. What is communicated always has a form, and only through a form can one discover ideas.¹¹ In her famous essay 'Against Interpretation' (1964), Susan Sontag says that form and content are divided, that in judging an artwork, the content of the artwork or what it represents has become essential and form accessory, because 'all Western consciousness of and reflection upon art have remained within the confines staked out by the Greek theory of art as mimesis or representation'. In Sontag's understanding – though she never defines form and content explicitly – form is what the artwork is, nothing but what the frame holds, and content is what consumers, writers, art critics and academics bring to the frame: translations, interpretations, meanings, what they excavate from it and attribute to it. Form is concrete, the physics of the artwork, and content is the metaphysics of the artwork, what Sontag calls a 'shadow world of "meanings"'.¹² I do not want to become part of the debate about whether form and content can be regarded as two separate things. What interests me is the rhythm the absence of clear

¹⁰ Mitry 2000: 121.

¹¹ Mitry 2000: 337.

¹² Sontag 1964: <http://www.coldbacon.com/writing/sontag-againstinterpretation.html>

text and motivated action produce. Meaning, interpretation (beyond categorizing something as any-space-whatever), translation, or what the semiotic sign of any-space-whatever signifies beyond its semiotic sign, are of no interest to me. What interests me is *the rhythm of the semiotic sign*.

Research question, significance, methodology and structure of research

In this thesis I want to explore if specific rhythmic dimensions of any-space-whatever can be discerned in Robert Bresson's *Lancelot du Lac*, Andrei Tarkovsky's *Nostalghia* and Michael Winterbottom's *The Face of an Angel*, how those rhythmic dimensions function and what consequences they have for the concept of any-space-whatever. This question captures three important things: a) it questions the existence of any-space-whatever in above mentioned films (which cannot be considered an a priori fact); b) how rhythm functions within those films' any-space-whatevers; and c) what those specific rhythms enlighten about the concept of any-space-whatever. Why would such an enquiry be important? In the former paragraph I mentioned the most important theoreticians that have written about autonomous cinematic space, but none of them has explicitly touched upon the rhythmic dimension of autonomous cinematic space. In the writings on rhythm, the rhythmic shift between different spaces doesn't get the attention it deserves, and in the writings on autonomous spaces, rhythm doesn't get the attention it deserves while the textualization of those spaces might have gotten more attention than it perhaps should deserve. If an autonomous space is a 'pure locus of the possible', as Deleuze describes it, then all meaning-attribution can be valid, or is more or less valid, but also non-essential. If any-space-whatever comes into existence when explicit meaning leaves the screen or the purely visual takes over (and the image subsequently becomes something other than plain text or text distributed through other means, via symbolism or metaphor for instance), an approach where the focus resides not in textual potentialities but in rhythmic actualities – rhythm being cinema's most imperative constituent, as will be pointed out in the second chapter – is worthwhile. This is the lacuna my research aims to fill. Why is it important to fill this lacuna? If an image can be read, clearly and unambiguously, I do not consider it to be an image first and foremost. Moreover it is a sentence dressed up as an image, an instrument for a director to get his or her idea across, which, once understood, abolishes the pure potential of the image. In *Sculpting in Time*

(1986), Tarkovsky expresses his dislike for Sergei Eisenstein's intellectual montage dictum, in which every cut, every new mise-en-scène means something, expresses an idea, a point, a subtext that needs to be unraveled.¹³ According to Tarkovsky, Eisenstein turns the film image into a hieroglyph, in which there isn't 'a single detail that is not permeated with the author's intent'.¹⁴ The result: a 'total onslaught on the audience', a continual imposing of the director's own view of what is happening, which 'leaves no air, nothing of that unspoken elusiveness which is perhaps the most captivating quality of all art, and which makes it possible for an individual to relate to a film'.¹⁵ I agree with Tarkovsky, at least within the boundaries of this thesis. I believe the 'unspoken elusiveness' he writes about, comes to the fore very forceful in autonomous cinematic space. This is why I consider the textualization of such space somewhat ill-disposed; the diametrical opposite of what such space offers. Deleuze seems to be of the same opinion as Tarkovsky. He is wary of regarding images as 'lectosigns', as things that should be read or seen for something else than what they explicitly communicate or do not communicate.¹⁶ The fact that Deleuze describes cinema as 'pure semiotics' doesn't mean that every cinematic image means something other than its particular sign.¹⁷ He has a word for practically every image; everything that happens on screen can be classified. But there is no understanding beyond the classification; his codification is a mere 'system of images and signs independent of language in general'.¹⁸ The difficulty with regarding image as text lies, according to Deleuze, in the notion that 'at the very point that the image is replaced by an utterance, the image is given a false appearance, and its most authentically visible characteristic, movement, is taken away from it'.¹⁹ Unambiguously, a space always offers its own particular rhythm. For a better understanding of what happens in autonomous cinematic space, a rhythm analysis should be fruitful.

I approach any-space-whatever and rhythm ontologically, therefore, the following methodologies are the most adequate. The methodology of the first two chapters consists of 'open coding': the labeling of concepts and categories. Here I will further specify any-space-

¹³ Tarkovsky 1989: 24.

¹⁴ Tarkovsky 1989: 67.

¹⁵ Tarkovsky 1989: 118 & 183.

¹⁶ Deleuze 1997, C2: 24.

¹⁷ Watson, in Parr 2010: 246.

¹⁸ Deleuze 1997, C2: 29.

¹⁹ Deleuze 1997, C2: 27.

whatever and cinematic rhythm.²⁰ The methodology of the three other chapters consists of ‘axial coding’: the homing in on and refinement of more specific categories and their properties through the in-depth visual analyses of case studies.²¹ Chapters 1 and 2 should be considered as extended theoretical frameworks that provide the theory (the autonomous cinematic space discourse and how the most important concepts differ from any-space-whatever) and methods (external rhythm, internal rhythm, macro-rhythm [repetition, gradation, alternation and unity] and micro-rhythm [emphasis, interruption, contrast and focalization-shifts]: Danijela Kulezic-Wilson and Charlotte Jirousek) with which the case study analyses of Chapters 3, 4 and 5 can be executed. The methods for analyzing rhythm provided by Kulezic-Wilson and Jirousek, which concern purely formal and visual aspects, are the most adequate for this research, since form, and not text, is where my objective lies. General method of approaching case studies is a three steps visual analysis, in which I analyze a) any-space-whatever within the case study; b) how the rhythm of any-space-whatever functions within the case study; and c) how the specific rhythm transforms the any-space-whatever into something novel. Note that steps one and two aren’t necessarily consecutive. Moreover, they take place simultaneously: what pronounces itself as any-space-whatever does so *by virtue of* its particular rhythm.

To give a summarized overview of the corpus, excluding Introduction and Conclusion. Written from the point of view that too much emphasis on meaning-attribution facilitates textual determinism, **Chapter 1** comprises a critical assessment of the concepts of the theoreticians I have mentioned in the first paragraph, and how they relate to and differ from each other and any-space-whatever.²² This chapter is important because it provides the justification for and necessary insight into the reason why any-space-whatever is *the* concept to use when analyzing a purely formal aspect such as rhythm.

Chapter 2 comprises a delineation of cinematic rhythm and its most important features; a rather free oscillation between the various characteristics of cinematic rhythm (and also, here and there, the characteristics of musical rhythm and visual design, to get a better understanding of the temporal and spatial specifics of rhythm) as have been pointed out by the theoreticians that have written about this subject, and my own thoughts regarding the

²⁰ Benaquisto 2008: 86.

²¹ Benaquisto 2008: 86.

²² Barker 2012: 27.

matter. This chapter is indispensable for providing the necessary methods with which I analyze the case studies of Chapters 3, 4 and 5.

Chapter 3 comprises an analysis of Bresson's *Lancelot du Lac* (1974). I find Bresson to be an interesting case study because prolonged transition spaces are abundant in his films. In *Lancelot du Lac*, often those transition spaces are bursting with the peculiar rhythm of rattling armor sounds, which the knights produce when they walk. Bresson has pointed out the all-importance of rhythm several times, both in interviews and in his *Notes on Cinematography* (1975). The most comprehensive essay on *Lancelot du Lac*, Kristin Thompson's 'The Sheen of Armor, the Whinnies of Horses: Sparse Parametric Style in *Lancelot du Lac*' (1988) mainly focuses on the elliptical narrative and the various functions of the film's style. Sandrine Siméon's 'L'Esthétique 'spatiale' du *Lancelot* de Bresson' (2011, untranslated) is a French article that illustrates how the literary concept of 'spatial form' functions in the film. Vincent Amiel's *Lancelot du Lac de Robert Bresson* is a small French book (untranslated) that focuses on the representation of Arthurian romance. Joan Tasker Grimbert's essay '*Lancelot du Lac*: Robert Bresson's Arthurian Realism' (2015) focuses on the film's representation of Arthurian legend. None of what has been written about the film deals explicitly with rhythm or autonomous space.

Chapter 4 comprises an analysis of Tarkovsky's *Nostalghia* (1983). In his film-theoretical book *Sculpting in Time*, Tarkovsky interprets rhythm as 'the dominant, all-powerful factor of the film image'.²³ I find *Nostalghia* interesting because a) it contains a plethora of images that seem to be purely aesthetic in nature, and b) the camera frequently moves through spaces ostensibly independent from the characters within them. Despite the fact that Tarkovsky designates rhythm as the most dominant factor of the film image, in the writings on *Nostalghia* rhythm has never been the main focus. Tollof A. Nelson has written a dissertation on Tarkovsky's *Mirror* (1975), called 'A Critical Theory of Rhythm and Temporality in Film: The Metamorphosis of Memory and History in Tarkovsky's 'Mirror'', but this dissertation cannot be accessed online. Zoran Samardzija's essay '1 + 1 = 1: Impossible Translations in Andrey Tarkovsky's *Nostalghia*' (2004) focuses on the trope of translation. Dan Jones' essay 'Tarkovsky' and Feminism: A Second Look at *Nostalghia*' (2006) focuses on feminism. Thomas Deane Tucker's 'The Eternal Return: Andrei Tarkovsky's *Nostalghia*' (2007) is interesting

²³ Tarkovsky 1989: 113.

because Tucker uses Deleuze's concept of the 'time-image' to illustrate how past and present temporality function in the film. However, the essay is locked behind online pay engines and libraries I do not have access to. Christy L. Burns' essay 'Tarkovsky's *Nostalghia*: Refusing Modernity, Re-Envisioning Beauty' (2011) explores Tarkovsky's penchant for long takes and the architecture of the film's spaces, but is very heavy on interpretation. Marja-Riitta Koivumäki's essay 'Poetic Dramaturgy in Andrey Tarkovsky's *Nostalghia* (1983): A Character without a Goal?' (2014) focuses on dramaturgy. Julia Shushytska's 'Tarkovsky's *Nostalghia*: A Journey to the Home that Never Was' (2015) focuses on the concept of nostalgia.

Chapter 5 comprises an analysis of Winterbottom's *The Face of an Angel* (2014), a film that, on average, garnered fairly negative reviews. In the academic world nothing has been written about it. Though, in 2015, on groundreport.com, Luca Cheli posted an analysis of the film ('An interpretation of *The Face of an Angel* by Michael Winterbottom') in which he offers his view on how the film functions on a literal, an allegorical and a moral-anagogical level.²⁴ Regarding autonomous space or rhythm Cheli remains silent. I find *The Face of an Angel* interesting because it contains only one moment wherein space becomes truly autonomous.²⁵

Autonomous cinematic space and cinematic rhythm: discourses

Béla Balázs, as early as 1930, in *The Spirit of Film*, described the concept of 'absolute film'. Absolute films are films (documentaries, experimental films, silent films, city symphonies) that depict no events but instead offer the viewer 'objects pure and simple', moments that lack causality, or 'purely optical experiences', often instigated by inner psychological processes.²⁶

As mentioned, Deleuze may have been the first to point out autonomous, disconnected spaces as a new semiotic sign in modern cinema (as opposed to the premodern films Balázs writes about); Noël Burch however, in his *To the Distant Observer: Form and Meaning in the Japanese Cinema* (1979), already mentioned a type of shot that suspends the diegetic flow

²⁴ Cheli 2015: <http://www.groundreport.com/an-interpretation-of-the-face-of-an-angel-by-michael-winterbottom/>

²⁵ I have opted for the Bresson-Tarkovsky-Winterbottom order for two reasons: the first reason is chronology, the second reason is that it allows for a gradual structure. I go from *Lancelot du Lac*'s all-usurping any-space-whatever to a more moderate occurrence of any-space-whatever in *Nostalghia*, to end with the sole any-space-whatever of *The Face of an Angel*.

²⁶ Balázs 2011: 159-160 & 163.

and takes the focus away from human subjects to put it on inanimate objects.²⁷ He calls this shot a 'pillow-shot', and subsequently describes the (characteristically Japanese) nature of pillow-shots in the films of Yasujirō Ozu.²⁸

Seymour Chatman coined autonomous cinematic space 'temps mort', in the chapter 'The New Montage and Temps Mort', in his book on Antonioni: *Antonioni, or, The Surface of the World* (1985). He already made a narratological distinction between on the one hand 'kernels', which are 'narrative moments that give rise to cruxes in the direction taken by events' and on the other hand 'satellites', moments that 'can be deleted without disturbing the logic of the plot', in *Story and Discourse: Narrative Structure in Fiction and Film* (1978).²⁹ Temps mort, according to Chatman, is the moment space becomes the scene itself, 'evocative more of mood than of story, more of poetic connotation than of narrative denotation'.³⁰

In *The Material Ghost: Films and their Medium*, Gilberto Perez calls a cinema that favors empty spaces, passages, intervals and transitions a 'cinema of thin air' and uses F.W. Murnau's *Nosferatu, eine Symphonie des Grauens* (1922) as a case study to illustrate that thin air, at least in the case of *Nosferatu*, functions as an unconscious encroachment of imminent doom, or even death.³¹

Ivone Margulies has written about the singularity of spaces and the shift towards an aesthetics of the 'everyday', or the 'nothing happens'-sentiment and its implication of boredom, which automatically seems to be the result of certain forms of realism: the neorealism of Vittorio De Sica for instance, or the hyperrealism of Chantal Akerman. As the sentiment goes: too much time, too many words and too much celluloid is dedicated to 'nothing of interest'.³² Margulies' writings about the everyday in cinema (in *Nothing Happens: Chantal Akerman's Hyperrealist Everyday*, 1996) remind me of Siegfried Kracauer's notion of 'moments of everyday life'. In *Theory of Film: The Redemption of Physical Reality* (1960), he describes these moments as

fragmentary (...) of visible reality, surrounded, as it were, by a fringe of indeterminate visible meanings. And in this capacity the moment disengages itself from the conflict, the belief, the

²⁷ Burch 1979: 160.

²⁸ Burch 1979: 160.

²⁹ Chatman 1978: 53-54.

³⁰ Chatman 1985: 126.

³¹ Perez 1998: 136 & 142.

³² Margulies 1996: 21.

adventure, toward which the whole of the story converges. A face on the screen may attract us as a singular manifestation of fear or happiness regardless of the events which motivate its expression. A street serving as a background to some quarrel or love affair may rush to the fore and produce an intoxicating effect.³³

As Timotheus Vermeulen and Gry C. Rustad point out in their definition of the 'late cut': what happens in spaces wherein nothing seems to happen is a putting-into-perspective of the plot and the realization of a democracy between the 'sayable' and the 'visible' – terms they use on authority of Jacques Rancière. I will explain those terms shortly. They subdivide the late cut, by which they mean a lingering of the camera in a space longer than is necessary for the plot, into three different categories: the 'extended transition shot', the 'in situ shot' and the 'distanced closeup'.³⁴ Vermeulen and Rustad's article, 'Watching television with Jacques Rancière: US 'Quality Television', *Mad Men* and the 'late cut'' (2013), gives a vibrant overview – although Deleuze and Perez go unmentioned – of what has been written on the aesthetics of the image and the tension between the 'sayable' (a clear understanding of plot, event, character) and the 'visible' (that which is present for its own sake).³⁵ Remarkably, Vermeulen and Rustad put their understanding explicitly in a tradition, whereas all other theoreticians do not mention each other. (Deleuze however, does mention *Nosferatu* [Perez' main case study] in his treatment of the earliest forms of any-space-whatever.) In Chapter 1, I will devote a bit more attention to Vermeulen and Rustad's writings than to the writings of others, by virtue of the fact that their article is so all-encompassing and offers so much conceptual specifics, which I believe are worthwhile to dive into.

As far as I can see, Vermeulen and Rustad's article is the latest visible contribution to the discourse of autonomous space in cinema. During the Screen Cultures course at the Radboud University Nijmegen, I wrote an essay in which I analyzed Perez' concept of thin air in an episode of HBO's *Boardwalk Empire* ('The Good Listener', Season 5, Episode 2) and partitioned the term into 'dynamic thin air' and 'static thin air'. In dynamic thin air the camera moves through a space while the viewer doesn't know where the camera leads to. Static thin air consists of emphasis being put on a space; this emphasis seems to promise the viewer

³³ Kracauer 1960: 303.

³⁴ Vermeulen & Rustad 2013: 3-4.

³⁵ Vermeulen & Rustad 2013: 2.

something, but it never materializes into something more than a promise.³⁶ In my bachelor thesis, I employed Vermeulen and Rustad's late cut to analyze the focus on transition spaces in Bresson's *L'Argent* (1983). I concluded that in the interplay between plot events and transition spaces, the cinematic equivalents of Marc Augé's notions of the 'anthropological place' (symbolic places that have a clear and fixed identity) and the 'non-place' (places that don't have a fixed identity but function mainly as transit points) can be perceived.³⁷ I coined the cinematic equivalent of the non-place a 'non-moment'.³⁸

To date, there doesn't exist one single overarching study on cinematic rhythm. David Bordwell writes, in his review about Lea Jacobs' recent book *Film Rhythm after Sound: Technology, Music, and Performance* (2014): 'What is this thing called cinematic rhythm? What contributes to it? Can we analyze it and explain its grip? Very few scholars have tackled these questions; they're hard'.³⁹ Danijela Kulezic-Wilson, who published her *The Musicality of Narrative Film* in 2015, writes:

A bibliography covering all writings about rhythm in music collected by Jonathan D. Kramer and published in 1985 has around 850 items. When it comes to rhythm in film, apart from the French film Impressionists, Jean Mitry (1997, 2000), Andrey Tarkovsky (1986) and Claudia Widgery (1990), few theoreticians and directors have discussed this subject in depth.⁴⁰

Jean Mitry, who published the original French edition of his *The Aesthetics and the Psychology of Cinema* in 1963, discussed cinematic rhythm extensively. The second paragraph of the third chapter is called 'Cinematic Rhythm' and is dedicated to cinema's distinctive rhythmic dimensions.⁴¹

Tarkovsky published his film-theoretical book *Sculpting in Time* in the year of his death (1986). In the fifth chapter, 'The Film Image', he devotes the second paragraph to time, rhythm and editing, and expresses the opinion that rhythm is the dominant factor of the film

³⁶ Plaat 2014: 3.

³⁷ Roberts 2012: 46-47.

³⁸ Plaat 2015: 21.

³⁹ Bordwell 2015: <http://www.davidbordwell.net/blog/2015/02/01/the-getting-of-rhythm-room-at-the-bottom/>

⁴⁰ Kulezic-Wilson 2015: 196.

⁴¹ Mitry 2000: 104-149.

image.⁴² To date Tarkovsky seems to be only director who published a book on film theory wherein pertinent ideas regarding cinematic rhythm are articulated. (Bresson writes sparsely [only twice] about rhythm in his *Notes on Cinematography*, and in a non-elaborate and aphoristic style.)

Claudia Joan Widgery wrote a dissertation in 1990, which went unpublished, titled 'The Kinetic and Temporal Interaction in Music and Film: Three Documentaries of 1930's America', in which she describes film kinesis – which means movement or that which causes movement, i.e. movement within a shot, camera movement and a general impression of temporality – as central to cinematic rhythm.⁴³

In 'The Heart Machine: "Rhythm" and Body in Weimar Film and Fritz Lang's *Metropolis*' (2007) Michael Cowan writes about rhythm, but more from a meso- or sociological perspective: the consequences of rhythm on the body, which are the result of modernity and the acceleration of technology, and how these consequences are made visible in film (in this case Weimar film) are what interest him, not so much the ontology of cinematic rhythm itself. Further writings by Cowan concerning rhythm in German modernism, Weimar film, Weimar advertising film and moving images, were assembled in the book *Technology's Pulse: Essays on Rhythm in German Modernism* (Cowan, 2012).

In 2011, Elena Oumano published the book *Cinema Today: A Conversation with Thirty-nine Filmmakers from around the World*, in which the fourth chapter is called 'Cinematic Rhythm and Structure'. In this chapter, a very short introduction to cinematic rhythm starts off 22 short excerpts from conversations with film directors expressing their ideas about cinematic rhythm.

In 2014, Jacobs published *Film Rhythm after Sound: Technology, Music, and Performance*, in which she is mainly preoccupied with the synchronization of music and images. She employs various case studies to investigate the micro-stylistics that ensue from such synchronization: Eisenstein, Hollywood musicals from the 1930s by Ernst Lubitsch and Rouben Mamoulian, Mickey Mouse and Howard Hawks.

The last publication regarding cinematic rhythm stems from 2015: Kulezic-Wilson's *The Musicality of Narrative Film*. It is a predominantly intermedial work, wherein she uses three

⁴² Tarkovsky 1989: 113.

⁴³ Kulezic-Wilson 2015: 52-53 & Widgery 1990: 133. (All information regarding Widgery's article in this thesis is extracted from Kulezic-Wilson 2015.)

musical concepts as a starting point, specifically rhythm, time and movement, to analyze how these function in narrative film. Her book is divided into three parts: the first part deals with what she calls the topography of film musicality; the second part with how rhythm, time and movement function in film; in the third part she analyzes how these concepts function in three particular case studies: Jim Jarmusch's *Dead Man* (1995), Darren Aronofsky's *Pi* (1998) and Joe Wright's *Anna Karenina* (2012).

Chapter 1

The Autonomous Cinematic Space Discourse (Or How Space Differs in Emptiness)

Any-space-whatever

Deleuze follows the introduction of the concept of any-space-whatever, as quoted on page 3, with the following sentence: 'What in fact manifests the instability, the heterogeneity, the absence of link of such a space, is a richness in potentials or singularities which are, as it were, prior conditions of all actualisation, all determination'.⁴⁴ When the viewer is confronted with a character on screen that does not express a particular 'power-quality' (an unambiguously legible action or emotion), then we can speak of any-space-whatever.⁴⁵ The any-space-whatever is a power-quality in itself, for itself. If a character expresses an emotion, any-space-whatever transforms into an 'affection-image': the affection-image shows affect as the result of action. Therefore, any-space-whatever should be considered the genetic element of the affection-image: a potentiality, or a 'before'.⁴⁶ A human being confronted with blankness or that establishes blankness itself by virtue of being unreadable, constitutes a space charged with potential and presents a *disconnection* from action, emotion, place, anything.⁴⁷ This is the first form of any-space-whatever. The second form is the first form taken to the extreme: not mere disconnection but *emptiness*, an 'after'. The any-space-whatever has

eliminated that which happened and acted in it. It is an extinction or a disappearing, (...) a collection of locations or positions which coexist independently of the temporal order which moves from one part to the other, independently of the connections and orientations which the vanished characters and situations gave to them.⁴⁸

⁴⁴ Deleuze 1997, C1: 109.

⁴⁵ Deleuze 1997, C1: 109-110.

⁴⁶ Deleuze 1997, C1: 110.

⁴⁷ Deleuze 1997: C1: 120.

⁴⁸ Deleuze 1997: C1: 120.

Event, character and action disappear from the image; they are being hung out to dry, so to speak, in a void.⁴⁹ The shot of *Figure 1* could be, if one had to choose, attributed to the latter: Gauvain's slow disappearance is the extinction of the scene, a slow dissolving into emptiness: an 'after'. Even though Deleuze distinguishes two forms of any-space-whatever, he stresses that the phenomenon retains one and the same nature: that of an uncoordinated, pure potential that shows 'only pure Powers and Qualities, independently of the states of things or milieux which actualise them'.⁵⁰ In *Cinema 2: The Time-Image* (1985) Deleuze offers some supplementary comments regarding any-space-whatever and typifies it as a situation we no longer know how to react to, a space we no longer know how to describe. The crisis of the action-image loosens the 'sensory-motor linkage' (the motivational scheme) and subsequently presents us a little moment of time in a pure state, independent of action. This moment doesn't derive its sense of time from concentrated movement, i.e. movement towards a clear goal by a subject (the action-image), but *movement in itself as the developer of time*: the body shows time through its 'tiredness and waitings'.⁵¹ Any-space-whatever is a pure optical and sound situation that indexes nothing; it has no material links outside of itself.⁵²

Absolute film

The substance of 'absolute film', according to Balázs, establishes a reality that is only experienced visually.⁵³ Absolute film shows, for instance in the case of Wilfried Basse's *Markt am Wittenbergplatz* (1928), a film about the goings on of a marketplace, 'objects pure and simple': 'they have no desire to transmit knowledge, but detach their objects instead from every conceivable context and from every relation with other objects. They are objects pure and simple. And the image in which they appear does not point to anything beyond itself, whether to other objects or to a meaning'.⁵⁴ This form of absolute film, that shows objects pure and simple, pertains mainly to documentary films from a pre-sound, premodern era,

⁴⁹ Deleuze 1997: C1: 120.

⁵⁰ Deleuze 1997, C1: 120.

⁵¹ Deleuze 1997, C2: xi.

⁵² Deleuze 1997, C2: 6.

⁵³ Balázs 2011: 160.

⁵⁴ Balázs 2011: 159.

such as those of Basse, Joris Ivens or Walter Ruttmann, and are therefore not very comparable to the modern films I am going to analyze in this thesis. Comparison should be done, if it were to be done, within the boundaries of a different thesis altogether. Though, there are various echoes in Balázs' description of the characteristics of absolute film that definitely remind me of autonomous cinematic space in modern film: the importance of impressions and the absence of causality, for example. As Balázs puts it: 'An object depicted in isolation is removed (...) from time and space (...). And also from causality of every kind. It becomes pure appearance, a vision. Here we are in the sphere of absolute film'.⁵⁵ The sphere of absolute film includes objects pure and simple, as mentioned above, and internal characterization, which is its other main feature. Dreams, inner mental processes in films of Teinosuke Kinugasa, Georg Wilhelm Pabst, Fridrikh Ermler, Man Ray, Jean Renoir, Luis Buñuel and Alberto Cavalcanti, create a world whose depiction is determined not by the external results of psychological processes, but by a highly individual psyche.⁵⁶ Balázs' concept of absolute film seems to strike a balance between on the one hand objects, presented to the viewer in a documentary style fashion, and the usurping of the film world by the unconscious, in silent – at times experimental – films. Space is, outside of the documentary realm of objects pure and simple, not strictly autonomous, but an 'objectification of internal images', a form of expressionism.⁵⁷

Temps mort

'Temps mort', which literally means 'dead time', is a post-diegetic lingering of the camera in a place. Characters leave or have left the frame, thereby exposing the place, according to Chatman, 'pristine and inviolate, independent of the characters and even of the narrative'.⁵⁸ This independence is not total; it is *made* independent by virtue of the characters leaving the place. The lingering of the camera makes the place pregnant with significance, Chatman states: the killing of diegetic time and the significance put on a place supply the viewer with the task of meaning-attribution. Sometimes this is difficult, sometimes it is not. When it is not difficult, the temps mort can be textualized (Chatman on a temps mort moment in

⁵⁵ Balázs 2011: 160-161.

⁵⁶ Balázs 2011: 163-165.

⁵⁷ Balázs 2011: 162 & 168.

⁵⁸ Chatman 1985: 125.

Antonioni's *L'Eclisse* (1962): 'Vittoria is absorbed by the sky. We feel her rushing off in delighted self-abandonment: the *temps mort* asserts the night's softness, its mysterious yielding and enfolding presence.'), but when it is difficult, it is 'evocative more of mood than of story, more of poetic connotation than of narrative denotation'.⁵⁹ The difference between the not so difficult and the more difficult *temps morts* is somewhat unclear to me; the effect of *temps mort* each time seems to be at first poetic, and it is that which inspires the textualization a posteriori. Chatman offers a very workable term, much less complex than Deleuze's concept and therefore less prone to misapprehension perhaps. On the other hand, his conciseness could open the door to fuzziness when applying the concept in certain case studies; Chatman limits it to characters exposing a place by virtue of them leaving the scene, which implies that wherever characters are not leaving the scene, there is no dead time, even if they radiate inertia.

Thin air

Perez' concept of 'thin air' provides an interesting take on intervals, passages and transitions. When writing about empty space, he seems more concerned with the position of the camera than with what happens on the camera: empty space isn't necessarily established by virtue of a character leaving the frame, but by placing the camera so far off, in a long shot for instance, that the characters in the frame are engulfed by space. In contrast to a cinema of solid objects, which frames objects and characters from a 'specifically suitable point of view', a cinema of thin air is more preoccupied with perceiving 'the space between' objects and characters.⁶⁰ Perez takes after Chatman in asserting that autonomous space stimulates our subjectivity and that we fill the space with our subjective understanding of it because 'objects that elude the clear grasp of proximity we clothe with indistinct and airy colors of our projection'.⁶¹ Perez employs Murnau's *Nosferatu* as his main case study. The empty space that dominates *Nosferatu*, Perez argues, cannot be separated from its content: it hints at the imminent doom Count Orlok (Max Schreck), the vampire, is the harbinger of. Perez:

⁵⁹ Chatman 1985: 126.

⁶⁰ Perez 1998: 136.

⁶¹ Perez 1998: 142.

Where the vampire appears he typically emerges slowly out of the distance and hovers on the brink of nothing, his lingering far presence dominating all the conceivable objects and interests that lie between, just as, to the existential way of thinking, death for us human beings, who can discern it on the horizon of life, informs every path we may take through the space between.⁶²

Here it is Count Orlok who ‘hovers on the brink of nothing’, by virtue of the camera’s position. But any time the camera refuses to single out particular details or solid objects that demand closer attention, and where it disperses the attention of the viewer over a space that lies outside of the viewer’s grasp, the space becomes infused with what Martin Heidegger calls the ‘infinite certainty of death’.⁶³ The assertion that empty space symbolizes death, whose certainty inevitably becomes palpable every time our attention is diverted from solid objects, is appealing but perhaps too far-fetched. In the specific case of *Nosferatu*, I would like to argue that a vampire, at least when not treated ironically, always represents impending doom, regardless of the manner the camera hints at its presence.⁶⁴ In other films, thin air could just as much hint at ‘the deathliness of everyday life’.⁶⁵ To assume (Perez doesn’t do this explicitly) that the lack of clear meaning of empty space always makes our minds – whether consciously or unconsciously – drift to a certain incapacity regarding life or death, seems a stretch, particularly when we think of the invigorating effect a rhythmic shift between solid objects and thin air can have, or the curiosity with which we observe empty space. We can imagine that too strong a focus on solid objects hardly leaves any room to breathe and becomes deathlier even than thin air.

Late cut

Vermeulen and Rustad start their article on the ‘late cut’ by describing Rancière’s term ‘imageness’, which he describes as an operation between the ‘sayable’ and the ‘visible’:

⁶² Perez 1998: 142.

⁶³ Perez 1998: 142.

⁶⁴ It is hard to watch the almost 100-year old *Nosferatu* today and not see it as a comedy, but perhaps comedy and imminent doom are not mutually exclusive.

⁶⁵ Perez 1998: 148.

The 'sayable' should thus not be understood simply as 'narrative' in the Bordwellian sense, but rather as an almost Aristotelian rhetoric of re-presentation, as a *hierarchy* of plot, event and character. Similarly, 'visible' does not simply mean 'style', but should be interpreted as an aesthetic of presence, that is, a *democracy* or *equality* of that which is present for its own sake, which is *Da(r)* in its own right.⁶⁶

Art that predominantly caters to representation falls under the 'representative regime'. Art in which the sayable is subsumed by the visible falls under the 'aesthetic regime'. Not only is the sayable subsumed by the visible, in the aesthetic regime, but hierarchy by equality, plot by presence and action by description.⁶⁷ The dominance of the aesthetic regime in postwar European cinema wasn't born with postwar European cinema. Vermeulen and Rustad note that it encompasses the 'whole of modernism' and trace it all the way back to Gustave Flaubert's literary realism (mid-19th century), where it resides in the 'extensive and intense descriptions of places, of characters' appearances and thoughts, of objects and details, of dust and air'.⁶⁸ Today, the aesthetic regime becomes more apparent in television, as illustrated by Vermeulen and Rustad's analysis of the late cut in *Mad Men*.⁶⁹ The late cut should be understood as the excessive seconds that are perpetrated before and after a discernible action has taken place, which have no immediate function for the development of the plot and therefore put the 'plot, the importance or the nature of the action and/or the character into perspective'. They subdivide the late cut into three types: the 'extended transition shot', the 'in situ shot', and the 'distanced closeup'.⁷⁰ The distanced closeup is a shot that, like a conventional close-up, exposes a 'mood, emotional state or detail', but that bears 'no particular relation to the development of the plot'.⁷¹ The distanced closeup is divided into two types: one that focuses on the main characters and one that focuses on secondary or marginal characters. In the last type, the distanced closeup shows a 'discursive space, a discursive situation and/or a discursive mind that presents us with a world that exists (and asserts itself) in its own right'.⁷² The extended transition shot offers a 'pause in plot

⁶⁶ Vermeulen & Rustad 2013: 2.

⁶⁷ Vermeulen & Rustad 2013: 12.

⁶⁸ Vermeulen & Rustad 2013: 12.

⁶⁹ Vermeulen & Rustad 2013: 14 & 3.

⁷⁰ Vermeulen & Rustad 2013: 3-4.

⁷¹ Vermeulen & Rustad 2013: 8.

⁷² Vermeulen & Rustad 2013: 9 & 11.

time', 'a moment in diegetic time without past or future in terms of the plot'.⁷³ The in situ shot is characterized by the empty space that a scene opens or ends with, in which the action 'has yet to take place or has already taken place, into which characters have not yet entered or from which they have already left'.⁷⁴ Vermeulen and Rustad:

These seconds cannot be explained in terms of plot, action or character, for nothing of interest to the plot is taking place; instead they should be understood in terms of the place itself. That is, the in situ shot proffers not so much an exposition of plot by way of a place, as it provides an exhibition of the place in its own right. Instead of merely establishing location, it establishes the presence, the inevitable and necessary there-ness, of the world.⁷⁵

Why does a place need to be highlighted without the focalizing characters occupying it, to establish its 'necessary there-ness'? Most in situ shots only last a few seconds; they hardly ever get as much attention as the action that precedes or follows them. I believe the in situ shot doesn't so much establishes the there-ness of the place; moreover it proves the place's subjugation to the plot and the characters, who virtually always receive more attention than the place itself, abandoned and unalloyed. The democracy between plot and place, characteristic of the aesthetic regime, is visible to a certain extent, but the democracy isn't total: the camera is there because human beings are about to enter the place or because they have left the place, or because they work there. The camera isn't there solely for the place itself. In an aesthetic regime that can legitimately allege a pure democratization of human affairs and place, attention should be paid to space (objects, vistas, ambient details) as much as to human affairs, regardless of the positions the characters occupy at that moment in the narrative. Proper democratization would mean the distribution of attention to places that have nothing to do with either main or secondary characters, for instance: a tile on an arbitrary street somewhere in a different city, an office space in a different country or a piece of ocean. In a film or television series wherein the main characters are persistently positioned in the margins of the frame and in which the center of the frame is predominantly occupied by empty space, the main characters are still the focal point of the film or television series;

⁷³ Vermeulen & Rustad 2013: 4.

⁷⁴ Vermeulen & Rustad 2013: 6.

⁷⁵ Vermeulen & Rustad 2013: 6.

the camera is still primarily there because of them, regardless of whether they operate in the margins or the center of the frame. The assertion of Vermeulen and Rustad, that 'the camera is bound neither to the plot and the action, nor to the characters who act it out', could be changed into the notion that the camera, in arriving too early, is overzealous, and in leaving a little late, lazy.⁷⁶

The usurpation of autonomous cinematic space by text

Deleuze pays no attention to any-space-whatever's representative potentialities; he extrapolates any-space-whatever merely from what happens on the screen. Balázs, Chatman, Perez, Vermeulen and Rustad, and Burch (I will discuss him shortly) tend to extrapolate representation from what happens inside autonomous cinematic space. This is where the main differences lie. Burch calls the 'cutaway still-lifes' (lampposts, a house, a railway station or the notorious vase in Ozu's *Late Spring* [1949]) that suspend the diegetic flow in Ozu's films, 'pillow-shots', on account of a resemblance with the so called 'pillow-word' in classic Japanese poetry, and sees them as the expression of fundamentally Japanese traits.⁷⁷ (It doesn't seem fruitful to me to expand upon this particular function in Japanese poetry and how it relates to film, because of the particularly Japanese point of view.) The meaning of Ozu's pillow-shots has been discussed extensively, as Vermeulen and Rustad note, but the problem with these interpretations, according to them, is that they try to explain the 'discourse of imageness – that of the equality of presence – by way of another – the hierarchy of the representative'.⁷⁸ In other words: they (Burch, Bordwell, Paul Schrader) try to forefront representation there where imageness is equally important. But Vermeulen and Rustad go on to do something similar in their analysis of an in situ shot in the *Mad Men* episode 'Shoot' (Season 1, Episode 9), in which the baroque facade of a theater lobby becomes the focal point of the frame. According to Vermeulen and Rustad, the baroque facade could be interpreted as an image of power, or as a symbol of 'the pretence of 1950s bourgeois formality', or the masculine manipulation Betty is subjected to:

⁷⁶ Vermeulen & Rustad 2013: 3.

⁷⁷ Burch 1979: 160-161.

⁷⁸ Vermeulen & Rustad 2013: 5.

the point is not that the sayable dictates and directs the visible, but that everything that is visible – every compositional interrelationship, every fleeting glance or seemingly insignificant detail – can *potentially* be of significance to an as yet unformed plot, event or character development. The baroque facade can come to represent the power struggle between McCann and Sterling Cooper, it can come to represent bourgeois mannerisms, it can come to represent chauvinism, it can come to represent the repression of women, and so on.⁷⁹

There doesn't seem to be a pure democracy between the sayable and the visible here: rather, the sayable can dominate the visible a posteriori. Later on in the narrative something can happen that retroactively turns the baroque facade into a symbol (that is into text) or various symbols at the same time, because why wouldn't the baroque facade come to represent all the things Vermeulen and Rustad contemplate, if all those different discourses are going to exist simultaneously? (And if those discourses are actual, then why the need to superfluously symbolize them through a baroque facade?) In Vermeulen and Rustad's analysis the focus doesn't reside in autonomous space nor in a singular rhythm between characters and a theater lobby, but in a polyrhythm of texts. Meaning-attribution though, is polyrhythmic by nature, because human affairs rarely are prone to a single interpretation, regardless of whether a cut comes late or early.

In Deleuze's understanding, autonomous space isn't encoded with meaning that can be decoded a posteriori. Any-space-whatever is a potentiality without additions. Balázs, Burch, Chatman less than others, Perez, and Vermeulen and Rustad tick off possibilities they read in the potential. They seem to regard autonomous cinematic space as something that carries seeds of actualization, which they actualize themselves through textualization. The importance of any-space-whatever on the other hand, resides in itself. It contains pure powers and qualities exactly because it is independent of the state of things or the milieu which actualizes it.⁸⁰ However, the fact that Chatman, Perez, and Vermeulen and Rustad do not mention Deleuze in their analyses, provides their points of view with an independence that makes the movement towards textualization authentic. Deleuze offers the concept of any-space-whatever without additions; former, subsequent and similar but not quite the same approaches lean towards textualization. In this thesis I aim to return towards the pure

⁷⁹ Vermeulen & Rustad 2013: 13.

⁸⁰ Deleuze 1997, C1: 120.

powers and qualities of any-space-whatever, and illustrate how they make themselves perceptible through cinema's protoplasm, which is rhythm.

Chapter 2

Cinematic Rhythm

Rhythm in general

In Henri Lefebvre's *Rhythmanalysis* (1992), Lefebvre demonstrates that rhythm is the result of an interaction between place, time and an expenditure of energy. Rhythm exists in a) repetition of movements, gestures, action, situations and differences; b) linear processes (for instance the ongoing rhythm of everyday life) and cyclical processes (night and day); and c) birth, growth, peak, decline and end, i.e. the rhythm of a certain history, for instance the rhythm of a particular life.⁸¹ Thus, one might observe, virtually everything that happens has a rhythmic component.

Mitry, before going on to describe cinema's rhythmic specifics, offers an introduction to rhythm in general and quotes Edward Adolf Sonnenschein, who defines rhythm as 'the feature of a sequence of events in time which produces in the mind which perceives it an impression of proportion between the durations of the events or of groups of events which comprise the sequence'.⁸² Labeling rhythm as a perceivable sequence of events in time, automatically limits rhythm – or the perception of it – to individual sensory capacities. The totality of procedures that constitutes the rhythm of a visit to the dentist can only be regarded as a single rhythm when it is perceived as a whole, by virtue of summoning the visit back into one's memory. Rhythm therefore is always the impression of rhythm. An impression, one might say, that exists by virtue of discontinuity. Cicero: 'We observe a rhythm in falling raindrops, because of the gaps between them; (...) There is no rhythm in what is continuous'.⁸³ A film that provides us with two hours of nothing but blank space is arrhythmic. Rhythm, thus, is dynamic in essence.⁸⁴ On a macro-level, rhythm is nothing more than the extension in time of perceptual forms.⁸⁵ On a micro-level, I consider rhythm to be the

⁸¹ Lefebvre 2004: 15.

⁸² Mitry 2000: 104.

⁸³ Mitry 2000: 120.

⁸⁴ Mitry 2000: 121.

⁸⁵ Mitry 2000: 121.

rendition of something (which can be anything) that derives its intensity from what surrounds it. What precedes it and what comes after it both contribute to the intensity of the rhythmic moment and give it its particular form.

Limits and potentialities of cinematic rhythm

According to Mitry, a film is – at least when reality is its focal point – ‘endowed with a materiality, a weight, a density which ensures the concrete existence of figures and objects’.⁸⁶ Provided that no special effects are part of the film, all movements are limited to the static and spatial quality of reality.⁸⁷ A composer can bend notes at will, but a director cannot bend an actor or a street corner at will. He or she is limited to the laws of physical reality and therefore has to impose rhythm on reality. The rhythm he or she creates isn’t free in the way musical rhythm is – in instrumental music – because music has ‘no other referent than its formal needs’.⁸⁸ In short: film rhythm is bound to spatial laws, musical rhythm is bound only to its own form. On the other hand, regarding musical rhythm,

this referent has itself to be referred to an established body of physical laws: interval relationships, correct or incorrect harmonies, tonal requirements, and many others besides – with the effect that the ‘free’ rhythm of music is in fact *constrained*. On the other hand, film rhythm, subject to the constrictive weight of spatiality, to everything which rhythm entails, is not subject – as far as the objective description of material objects is concerned – to any formal law or *externally* imposed rules.⁸⁹

Musical rhythm is bound only to its own formal organization, but this also means that it is always constrained by the limits of the form; it cannot establish rhythm by anything other than sound. Cinematic rhythm on the other hand isn’t constrained to formal laws, but to the ‘constructive weights of spatiality’. (Again, this counts for films that have physical reality as we know it as their point of focalization). It cannot transcend the laws of space, but it can establish rhythms in space via color, movement, juxtapositions, sound et cetera. This is the

⁸⁶ Mitry 2000: 119.

⁸⁷ Mitry 2000: 119.

⁸⁸ Mitry 2000: 119.

⁸⁹ Mitry 2000: 119.

reason why cinematic rhythm is never pure, and musical rhythm is. Never pure according to Mitry, but precisely because of its impurity, ‘the most flexible and complex of all the rhythms’.⁹⁰ It is the most flexible by virtue of its freedom to employ a virtually inexhaustible plethora of things and the most complex because it develops simultaneously in time and space.⁹¹

External rhythm and internal rhythm

In a film, space can be chopped up: we can go from one space to the other (from one country to the next by virtue of a cut), from one space inside a space to another space inside a space (for instance, different cubicles within an office space), or to different heights and distances within the same space (from a worm’s-eye close-up to a bird’s-eye long shot). Regarding time, one can be transported thousands of years in the blink of an eye.⁹² Editing, one of cinema’s most distinctive characteristics, is what Kulezic-Wilson calls ‘external rhythm’, because it is imposed externally upon that which is happening on screen; the cut isn’t something that exists within the story world. Everything that happens and is visible between two cuts, the organization of the mise-en-scène, lighting, color, movement, et cetera, is what Kulezic-Wilson calls ‘internal rhythm’.⁹³ By virtue of the fact that one can create heavy contrasts through a cut, internal and external rhythm seem equally imperative in establishing rhythm. Within the film-image (excluding external rhythmic factors that influence the consumption of the film, i.e. the projector speed, the location where the film is exhibited, the organization of the public, the mood of the viewer et cetera), nothing exists outside of internal rhythm and external rhythm, which makes it all the more remarkable that most filmmakers, as Kulezic-Wilson notes, are divided into two camps: those who believe rhythm is established mainly in the editing room and those who believe rhythm is established through the mise-en-scène.⁹⁴ Balázs believes it is both:

⁹⁰ Mitry 2000: 120.

⁹¹ Mitry 2000: 120.

⁹² How this affects our space-time proportion sensibilities is an interesting question, but one that lies outside the limits of this thesis alas.

⁹³ Kulezic-Wilson 2015: 67.

⁹⁴ Kulezic-Wilson 2015: 54.

Rhythm is not just created by the length of shot. (Whether an image seems to be long or short depends, among other things, after all, on what it represents.) Forms, trajectories, movements may also be coordinated or orchestrated to create rhythm. There are montages based on the similarity of forms or on the contrast between them. (...) Tall, narrow towers and factory chimneys may be rhythmically alternated with buildings that are broad and massive; or they aim at formal likenesses: curves paired with curves, undulation with undulation.⁹⁵

I agree. Every cut constitutes rhythm, everything that happens between two cuts constitutes rhythm and the interplay between external and internal rhythm creates rhythm as well. If rhythm is nothing more than the extension in time of perceptual forms, every form should be considered as part of the rhythm.

The difference between rhythm and meter

Tarkovsky makes an attention-grabbing remark: 'Rhythm, then, is not the metrical sequence of pieces; what makes it is the time-thrust within the frames. And I am convinced that it is rhythm, and not editing, as people tend to think, that is the main formative element of cinema'.⁹⁶ That rhythm is not the metrical sequence of pieces might speak for itself (though, in an introductory work to music theory, music development and music history, like *The Cambridge Music Guide*, meter is described as the regular pulse with which beats and groupings of beats can be counted and is perceived as an integral part of rhythm⁹⁷); rhythm and meter are two different things: rhythm is dynamic and meter is static and regular.⁹⁸

Interestingly, visual rhythm in general is often mistaken for plain repetition, the equivalent of meter in music. Cited by Ronald Bogue, according to Olivier Messiaen, and Deleuze and Félix Guattari, rhythm and meter are very much antithetical concepts:

Periodic repetition encodes a milieu, but one must distinguish the measure (or meter) of such repetition from the rhythm that occurs between two milieus, or between a milieu and Chaos (as the milieu of all milieus). Measure implies a repetition of the Same, a preexisting, self-identical pattern that is reproduced over and over again, whereas rhythm (...) is difference, or relation –

⁹⁵ Balázs 2011: 130.

⁹⁶ Tarkovsky 1989: 119

⁹⁷ Sadie & Latham 2007: 18.

⁹⁸ Mitry 2000: 105.

the in-between whereby milieus Communicate with one another, within themselves (as collections of sub-milieus), and with Chaos.⁹⁹

The fundamental difference thus lies in the fact that meter constitutes an unfluctuating division of habitual time, whereas rhythm presumes flux, manifold speeds and flexible relationships.¹⁰⁰ But, one might protest, if rhythm is nothing more than the extension in time of perceptual forms, why then should we regard meter, which is also a perceivable form, as something that stands outside of rhythm? Because cinematic rhythm is too complex to ever be measured, I'm afraid, i.e. meter in cinema doesn't exist. Let's just ponder the possibility of an exact equal grouping. The rhythm of someone walking, for instance, has to be subdivided in the tempo with which a character walks, the amount of steps he or she takes, the surface he or she walks on, the speed with which he or she walks et cetera. The massive amount of subtle and less subtle differences every new stroll contains, nullifies the possibility for a grouping which is *exactly the same*. Even if the exact same shot would occur multiple times throughout a film, let's say every ten minutes, we still cannot regard it as a metrical shot, because what lies in between those self-identical shots, transforms the rhythm and the content of those shots all throughout the film. What surrounds those self-identical shots transforms each of those shots into something new and lends them their own particular rhythmical contrast, which subsequently marks the rhythm of such a shot as individual.

Macro-rhythm and micro-rhythm

As the quote in the first sentence of the former paragraph makes clear, Tarkovsky regards the 'time-thrust' within frames, by which he means the particular amount of time that is carried by a shot, as something that can be regarded separately from editing. Which it can up to a certain point, because as long as there is no cut and the impression of the previous cut has waned, the rhythm at that particular moment is predominantly established by the progression of the *mise-en-scène*. Nevertheless, one cannot forget the fact that it is the cut that demarcates the length and gives a shot its particular time-thrust; the time-thrust of a shot of three seconds has an undeniably different rhythm than the time-thrust of a shot that

⁹⁹ Bogue 2003: 18.

¹⁰⁰ Bogue 2003: 25.

lasts three minutes. This is why I find it hard to agree with Tarkovsky when he writes: 'The distinctive time running through the shots makes the rhythm of the picture; and rhythm is determined not by the length of the edited pieces, but by the pressure of the time that runs through them'.¹⁰¹ The opposite is true, I believe, because the time pressure can very much be dependent on the length of the edited pieces: the pressure of a shot that only lasts a couple of seconds and that is placed between two long takes, rhythmically foregrounds itself by virtue of the fact that only a fraction of time is squeezed between two fractions of time that are relatively much larger. Tarkovsky doesn't deny this categorically. While editing, he notes, and the distortion of time or the juxtaposition of segments of 'uneven time-pressure' may disrupt the rhythm, it also gives it something new, which consequently could be called rhythmic expression. But it is only rhythmic expression, Tarkovsky stresses, when it comes

from inner necessity, from an organic process going on in the material as a whole. The minute the organic process of the transitions is disturbed, the emphasis of the editing (which the director wants to hide) starts to obtrude; it is laid bare, it leaps to the eye. If time is slowed down or speeded up artificially, and not in response to an endogenous development, if the change of rhythm is wrong, the result will be false and strident.¹⁰²

Tarkovsky seems to be concerned that a too obvious micro-rhythm, i.e. the immediate relationship between two elements – in this particular case their length – undermines the macro-rhythm (also called 'structural rhythm' by Kulezic-Wilson), i.e. the formal organization of the whole, accents that form the structure and the cohesive unitization of the film.¹⁰³ This concern is understandable. If the macro-rhythm of a film is established through long takes, the sudden insertion of a short take is apt to undermine the coherence of the macro-rhythmic structure. Though, they may be considered inept, but rhythmic deviations are still very much part of the rhythmic whole.

I want to elucidate the specifics of macro-rhythm and micro-rhythm further, with help from Jirousek. Note that the terms are from Jirousek, but the subdivision of those terms within the macro- and micro-rhythm categories is mine. Macro-rhythm chiefly entails

¹⁰¹ Tarkovsky 1989: 117.

¹⁰² Tarkovsky 1989: 121.

¹⁰³ Kulezic-Wilson 2015: 65-67.

repetition (of an editing pattern for instance), alternation (for instance between dream-images and reality), gradation (in a tragedy: things going worse and worse until the ultimate downfall) and unity (of concept for instance). Micro-rhythm entails emphasis, interruption, contrast (between anything: color, shape, movement, texture, et cetera), shifts in focalization, in short: practically everything that shows a change between one particular element and what precedes or follows it.¹⁰⁴ Chapters 4 and 5 show that a foregrounding recurrence of a micro-rhythm transforms the micro-rhythm into a macro-rhythm.

The affective dimension of rhythm

I believe that one of cinematic rhythm's most important features is its affective dimension. Provided of course that the macro- and micro-rhythms of a film are interesting. If interpretation is the intellect's revenge on art, as Sontag observes, a preoccupation with affect can be considered the counter-revenge of sensibility/sensuality on interpretation.¹⁰⁵ In his *The Autonomy of Affect* (1995) Brian Massumi writes that 'Approaches to the image in its relation to language are incomplete if they operate only on the semantic or semiotic level, however that level is defined (linguistically, logically, narratologically, ideologically, or all of these in combination, as a Symbolic)'.¹⁰⁶ What these approaches overlook is what Masumi calls the 'expression event'.¹⁰⁷ Events of expression pertain to intensity. Affect is an intensity (bodily or mental) that comes into existence by virtue of two bodies – either mental or physical, non-human and human, or any body one can think of; body should be understood in the broadest sense possible here – encountering each other; one affecting, the other being affected.¹⁰⁸ According to Massumi, affect is 'a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act'.¹⁰⁹ The prepersonal aspect rules out emotion. Emotion is a qualification that re-registers an already felt state, 'the socio-linguistic fixing of the quality of an experience which is from that point onward defined as personal. Emotion is

¹⁰⁴ Jirousek 1995: <http://char.txa.cornell.edu/language/principi/rhythm/rhythm.htm>

¹⁰⁵ Sontag 1964: <http://www.coldbacon.com/writing/sontag-againstinterpretation.html>

¹⁰⁶ Massumi 1995: 87.

¹⁰⁷ Massumi 1995: 87.

¹⁰⁸ Massumi, in Deleuze & Guattari 2005: xvi.

¹⁰⁹ Massumi, in Deleuze & Guattari 2005: xvi.

qualified intensity, the conventional, consensual point of insertion of intensity into semantically and semiotically formed progressions, (...) into function and meaning. It is intensity owned and recognized'.¹¹⁰ Affect comes before emotion. I do not believe that the describing of affect at all times turns it into emotion. Affect can be of such a delicate nature that even in the (perhaps infrequent) cases that it can be described, the person with whom the affect is shared doesn't have to recognize the description. While when expressing an emotion, the one with whom the emotion is shared doesn't have to feel the emotion but can recognize it, because of its cultural meaning and the fixed socio-linguistic spot it has in a society. What reminds me of affect in relation to rhythm is that affect refers to 'how it is – or, more precisely, *how* it affects, and how it is affected by, other things'.¹¹¹

I regard rhythm as the affective result of two elements within a film, for example two shots divided by a cut, reacting upon each other. A film plays itself out on the horizontal axis, the x-axis, always in a flux of affective and rhythmic relations. The viewer sits on the z-axis, the axis of depth, that exists between him or her and the screen, always being affected by the rhythms he or she watches on the x-axis. Thus, a trialectics of sorts is constituted between the bodies that affect each other on the screen and the body that watches them affecting each other.

Rhythmic territories

According to Deleuze, film images can signify things but they first and foremost form a 'plastic mass of diverse types of elements – sensory (visual, sonorous), kinetic, intensive, affective, rhythmic, tonal, and even verbal (...). This semiotics of material flows takes into account physical sensation and perception, in a way that no theory of language or the signifier ever could'.¹¹² I consider a film to be an organization in time that contains a virtually endless amount of movements, sounds, beings, colors, spaces, situations, objects, juxtapositions and rhythms – the plastic mass of diverse types of elements Deleuze mentions –; a universe whose laws principally might be unfathomable. A confrontation with a film nevertheless leaves an impression behind. On page 26, I quote Sonnenschein (in Mitry) who defines

¹¹⁰ Massumi 1995: 86 & 88.

¹¹¹ Shaviro, in Seigworth & Gregg 2010: 14.

¹¹² Watson, in Parr 2010: 246.

rhythm as a sequence of events in time, which produces in the mind that perceives it an impression of proportion between the duration of the groups of events which comprise the sequence. If rhythm is nothing more than the extension in time of perceptual forms, which is precisely what a film is, then the impression of the film as a whole is always the impression of its rhythm. Essentially, a film is *nothing but a delimited rhythm*, in other words: a rhythmic territory. In Deleuze and Guattari's understanding of a territory, a territory is an assemblage, existing in a state of flux, continually passing into something else. Despite this state of flux, the territory does have an internal organization.¹¹³ In a film, the internal organization has to be the fixed temporal boundary which delimits the form, its images and its sounds. It starts, it ends always after the same amount of time and it is made up out of images and sounds – if this wouldn't be the case we could hardly call it a film. Before it ends, it is a congregation of rhythms, assembled within time; thus a territory. In its totality a film can be considered one single rhythm; this single rhythm can be subdivided into an interminable amount of macro- and micro-rhythms, rhythms within rhythms, a color rhythm within a spatial rhythm, the rhythm of any-space-whatever et cetera, which all combined on their turn constitute the individual rhythm of the film. This is the reason why I believe rhythm is cinema's most democratic element. Undoubtedly, some rhythms draw more attention to themselves than others, for instance by virtue of an intense contrast between one shot and the next, but a hierarchy of importance is difficult to imagine, because the rhythm of the eighth minute is just as influential for the impression of the whole, as the rhythm of the 90th minute. Irrespective of quality and quantity, every single rhythm shapes the impression of the whole in equal regards. This is why I would like to observe that rhythm is the discourse of form. It governs everything, but it does so without language.

Rhythm in any-space-whatever

Caught up in an action-image, one hardly ponders the purpose of the image; one is, contrarily, engrossed in the action, the plot, the intricacies that are being played out on the screen. But the moment any-space-whatever commences, the spectators are released from their chains. In such delicious freedom they abide! But some spectators mistrust their

¹¹³ Message, in Parr 2010: 280.

newfound autonomy. They suspect something lurks behind their being discharged from language temporarily, or perhaps they simply miss their chains. The boiling to the surface of the image's protoplasm can be a traumatic cinematic experience for some; the confrontation has to be made sense of immediately, in order to give it a place. (Any-space-whatever reminds me of Lacan's notion of the 'Real': the primordial state which we once experienced before we entered the realm of language and from which we are cut off forever. Making sense of the Real is impossible because it is 'the rock against which all our fantasies and linguistic structures ultimately fail'; it is that which stands outside of language.¹¹⁴) By virtue of this immediately coming-to-the-surface, congruently through the contrast with an action-image, in no other cinematic space rhythm seems to be as powerful as in any-space-whatever.

All any-space-whatevers seem to progress in time through a three-part demarcation stage. First, there is the shift to any-space-whatever, which demarcates a new rhythm. Second, there is the rhythm within any-space-whatever. The final demarcation is the end of the any-space-whatever, by virtue of it being usurped by an action-image – or any other image – again. Of course, the realization that the any-space-whatever has ended takes place within the new image, which means that the rhythm of an any-space-whatever in its totality can only be pointed out a posteriori.

The rhythm of the any-space-whatever territory, by which I mean the totality of any-space-whatevers in a film, can only be pointed out after the film has ended. If a film features multiple any-space-whatevers, any-space-whatever functions as a 'territorial motif'; all any-space-whatevers combined on their turn form the any-space-whatever territory. Territorial motifs, according to Bogue (on authority of Deleuze and Guattari), are 'rhythmic characters', i.e. rhythm foregrounds itself in such a way that it becomes a distinct character itself (in music, but the term can be transposed to film just as adequately I believe, as will be illustrated in Chapters 4 and 5¹¹⁵). As Bogue puts it, while citing Deleuze and Guattari, and introducing the notion of 'melodic landscapes':

Hence, internal territorial motifs may be said to form "rhythmic characters" ("*personnages rythmiques*") in which "the rhythm itself is now the character in its entirety," just as territorial

¹¹⁴ Felluga: <https://www.cla.purdue.edu/english/theory/psychoanalysis/definitions/real.html>

¹¹⁵ To give a musical example: a recurrent bird song in a piece of music, or the songs birds sing in nature.

counterpoints form “melodic landscapes” (*“paysages melodiques”*), in which contrapuntal relations compose a melody that is itself “a sonorous landscape in counterpoint to a virtual landscape”.¹¹⁶

Multiple any-space-whatevers, as territorial motifs, form interrelationships within a territory (the film), consequently contributing to the territory’s particular facade.¹¹⁷ One could say that a territorial motif is a micro-rhythm turned macro-rhythm by virtue of its foregrounding recurrence. The contrapuntal relationship with the action-image is what gives rise to the melodic landscape – I mean that metaphorically. Any-space-whatevers are rhythmic events par excellence, highly ‘melodic’ by nature; they only become recognizable as such by virtue of difference, interruption, accent, in other words: in counterpoint.

¹¹⁶ Bogue 2003: 22.

¹¹⁷ Livesey, in Parr 2010: 18.

Chapter 3

The Any-Space-Whatever without Borders

(Or Why Bresson Secretly Made Lancelot du Lac for People Who Can't See)

Plot summary of Lancelot du Lac

Before analyzing the rhythm of any-space-whatever in Bresson's antepenultimate film, for the sake of context I deem it fruitful to first summarize its plot, which is based on Arthurian legend. (Feel free to skip this paragraph if you are already familiar with the film.) *Lancelot du Lac* opens with Lancelot's return to Camelot, who, after a two-year quest to find the Holy Grail, returns empty-handed to inform Artus, the king, of his and the other Knights of the Round Table's failure. Back in Camelot, Lancelot refuses to resume the romance he and the queen, Guenièvre, were indulging in before he set out to find the Holy Grail. In the meantime, the remaining knights of Camelot become more and more dispersed, a scattering which becomes even more severe when the knight Mordred (Patrick Bernhard) becomes aware of Lancelot and Guenièvre's affair, which they, in spite of good intentions, do renew. When two knights of Escalot arrive to invite the knights of Camelot to a jousting-tournament, Mordred and two accomplices decide to hide in a corridor across the queen's room to unpleasantly surprise Lancelot, who has decided not to participate in the tournament but to instead spend the night with Guenièvre. Lancelot however, decides at the final moment to go to the tournament nevertheless. He stays anonymous at the tournament, skewers one knight after the other and leaves, still anonymous. He has been injured though, and remains in the care of an old woman in Escalot to regain his health. Back in Camelot, already existing tensions heat up. Guenièvre, in despair because of Lancelot's disappearance, refuses to leave the shed where she and Lancelot used to meet and urges Gauvain, Artus' nephew and Lancelot's most trusted ally, to tell Artus of her true feelings. Lancelot, not fully recovered from his injuries, returns to Camelot, frees the captive Guenièvre and brings her to a ruined castle, aided by his most trusted companion knights. Gauvain dies of an injury he obtained while guarding the queen, doled out by Lancelot, who was oblivious of the fact that it was Gauvain he attacked. Violence ensues. To end all the bloodshed, Guenièvre decides she has to be returned to

Artus. Lancelot returns her. Mordred and his cohorts resolve to challenge Artus' reign. Hearing of this, Lancelot and his knights decide to choose the side of Artus and wage battle against Mordred. The film ends with the total annihilation of Artus, the Knights of the Round Table and Lancelot, who says the name 'Guenièvre' while issuing his last breath on a heap of dead knights.

Bresson on the power of rhythm

Bresson never explicitly refers to any-space-whatever, but he does say something about the whole of film art, in which one can hear an echo of the essence of any-space-whatever: 'Cinematography, the art, with images, of *representing* nothing'.¹¹⁸ Regarding rhythm, he is more vocal. In *Notes on Cinematography*, he mentions rhythm twice, the first time on page 23 (note the aphoristic style of these phrases and the nonetheless fair amount of information they contain regarding his poetics): '*Rhythmic value of a noise*. Noise of a door opening and shutting, noise of footsteps, etc., for the sake of rhythm'.¹¹⁹ In *Lancelot du Lac*, the foregrounding rhythms of doors that are opened and shut, the continuous walking towards or away from something and the rattling sounds of the knights' armors, are taken to such an extreme that the film's central action, the legend of Lancelot, Camelot et cetera almost appears to be little more than a coat rack upon which these rhythms can be hanged. Rhythm is mentioned for the second time on page 31: '*Rhythms*. The omnipotence of rhythms. Nothing is durable but what is caught up in rhythms. Bend context to form and sense to Rhythms'.¹²⁰ An entire poetics resides in these sentences. Rhythm rules sovereign; it overrides milieu and governs the logic. And it also supersedes meaning, as Bresson makes clear in a 1967 interview with Jean-Luc Godard and Michel Delahaye:

I attach enormous importance to form. Enormous. And I believe that the form leads to the rhythms. Now the rhythms are all-powerful. That is the first thing. Even when one makes the

¹¹⁸ Bresson 1977: 59.

¹¹⁹ Bresson 1977: 23.

¹²⁰ Bresson 1977: 31.

commentary of a film, this commentary is seen, felt, as first as a rhythm. Then it is a color (it can be cold or warm); then it has a meaning. But the meaning arrives last.¹²¹

I believe it is Bresson's rigid formalistic approach, i.e. the catering to rhythm before catering to anything else, the fact that the models (not actors) do not act but rather move from frame to frame mechanically, and the elliptical mode of storytelling, whereby all pronounced drama is eschewed and principal focus is put on transition spaces (or 'passageways', as Balázs likes to call scenes that feature a person moving from one location to the other¹²²), that has inspired various scholars to label Bresson's style as "transcendental,' 'spiritual,' 'ascetic,' 'austere,' and 'Jansenist'".¹²³ Bresson however maintains that such adjectives stem from being too familiar with certain conventions of modern cinema in general, which, according to him, hinges too much on the theater and too little on cinematography's (to use Bresson's preferred nomenclature) specific formal capacities, which is not recreation – of anything – but the creation of something new through the precise combination of movement and sound.¹²⁴

The difficulty of assessing any-space-whatever in Bresson

At a first glance it might seem easy to discern any-space-whatever in Bresson's films. At a second glance, it becomes much more difficult than one initially suspected. The supposed effortlessness resides in the enormous amount of transition spaces (I will explain these on the basis of an example shortly) and the fact that the models do not act, that they are speaking into a void, which habitually transforms all characters in humanoid any-space-whatevers of sorts. Deleuze: 'And the famous treatment of voices by Bresson, white voices, not only marks an upsurge of free indirect discourse in every expression, but also a potentialisation of what happens and is expressed – an equivalence of space and the affect expressed as pure potentiality'.¹²⁵ (The models never make a *wholly* robotic impression though; human traits do shine through here and there.) The difficulty lies in the fact that often, what seems to be an any-space-whatever to our eyes, is an action-image – or perhaps more adequately put: an

¹²¹ Godard & Delahaye 1967: 12. (This citation is also included in Thompson's 'The Sheen of Armor, the Whinnies of Horses: Sparse Parametric Style in *Lancelot du Lac*' (1988).

¹²² Balázs 2011: 68-69.

¹²³ Burnett 2004: http://offscreen.com/view/diable_1

¹²⁴ Ciment 1998: 501-502 & Bresson 1977: 2.

¹²⁵ Deleuze 1997, C1: 109.

action-sound (Deleuze never mentions such a concept) – to our ears. Bresson: ‘When a sound can replace an image, cut the image or neutralize it. The ear goes more towards the within, the eye towards the outer’.¹²⁶ A clear example regarding this matter is the following moment in *L’Argent*. In *Figure 2*, Lucien (Vincent Risterucci) escapes via the Paris subway, along with his two companions. The camera is positioned at the top of the stairs that lead to the subway platform. The moment they disappear around the corner, onto the platform, the camera statically lingers for eleven seconds (34.12 until 34.23 minutes) before Bresson cuts to the next shot. On a purely visual level, for eleven seconds the viewer seems to be lingering in any-space-whatever. The sounds though make clear that the subway is about to leave, and eventually departs. With a poetics like this in mind, the presumption that Bresson’s films contain any-space-whatever might go up in the air. In *Lancelot du Lac* though, I believe there resides something in the conscientious attention to movement and sound that transforms the whole film into an optical and sound situation that indexes *nothing beyond the rhythm of movement and sound*.

Rhythmic peculiarities in Lancelot du Lac

For those who haven’t seen *Lancelot du Lac* or are unfamiliar with Bresson’s oeuvre, the plot summary might evoke the impression of a film that contains drama, blood, action and whirling emotions, but little of that is the case, at least explicitly. Only the prologue contains some very un-Bressonian violence: the beheading of a knight, the stabbing of a knight, and the bashing-in of a knight’s helmet; all shots containing gushing fountains of blood. The rest of the drama takes place outside of the frame or is hinted at via sound. More so than spectacle, Bresson’s interest lies in having people arrive at and depart from places. As pointed out, the action or that which lies in the middle of the arrival and the departure, seems merely an excuse for the arrival and the departure. In the very rare cases where a character doesn’t first arrive at the scene where the action, which is a dialogue most of the time, takes place, Bresson replaces the arrival with a small action that indicates movement, such as the picking up of a helmet or the putting down of a sword. But a scene never begins *in medias res*, that is, in the middle of the action.¹²⁷ True, the elliptical style of Bresson renders most knowledge

¹²⁶ Bresson 1977: 28.

¹²⁷ Van Boven & Dorleijn 2012: 242.

regarding the story only understandable after the passing of certain actualities, which might prompt one to say that on a macro-level, in medias res-storytelling is prevalent. On a micro-level it is not. On the micro-level, the very first and last thing that gets established is movement. I will illustrate this formal particularity below, recounting various examples as clear as possible, while leaving their role and why they can be considered part of a single, all-encompassing any-space-whatever to be described in the following paragraphs. For the sake of convenience, I have italicized those sentences that mark the arrival/commencing movement and/or the departure/final movement of a sequence.

In the scene of *Figure 3*, the opening shot shows Lancelot's helmet positioned on a stretcher. A tolling bell can be heard. *Lancelot enters the frame, picks up the helmet and walks to the opening of the tent* to ask a servant with two horses if it is time for mass. The servant responds that it hasn't chimed three yet and proceeds to walk around the corner. The focalization shifts back to Lancelot, who observes the servant disappearing around the corner (at least, this seems the most logical assertion, though his eyes do not follow the servant). Bresson cuts back to the servant and the two horses, who drink water out of a trough. In the next shot, the camera is positioned inside Lancelot's tent, pointed downwards slightly. *Lancelot leaves the tent and consequently the frame*. He proceeds to pass through a door. The continuity of the bell-tolling sound suggests a continuity in diegetic time, but in the next shot, in the forest and on his way to the shed where Guenièvre waits for him, his underpants are of a different color: blue instead of purple, which I believe must be a continuity error. The bell-tolling can still be heard, but weaker, as he is now outside of the settlement's walls.

In the shot of *Figure 4*, *a servant of Guenièvre's quarters opens the door, closes it and passes by Guenièvre and Gauvain* who are conversing – that means the conversing starts the moment the servant starts to pass them by – by what seems to be a window, judging from the light that comes in outside of the frame. Instead of starting with a static camera shot on Guenièvre and Gauvain, *first the viewer has to see how someone opens the door to the space in which the conversation takes place*. Woman and door cannot exist without each other, both are little more than instrumental objects that keep the rhythm afloat: a door that does not get opened has no rhythmic function (the rhythm of movement that is) and the woman is only there so she can open the door. After the conversation ends, Gauvain leaves Guenièvre and walks to the left. Artus and Lionel (Arthur De Montalembert) enter the space. A short dialogue between Gauvain and Artus ensues after which Artus and Lionel leave through yet

another door. The camera then cuts back to Gauvain, visible in *Figure 5*, who shrugs and repeats Artus' command. And it is after this little action that *two servants pass in the background, through the frame of a door, their footsteps audible, demarcating the end of the sequence.*

Sometimes the arrival or departure of the main characters is followed or preceded by supplementary movement. In the two frames of *Figure 6*, Lancelot leaves the tent in which he and Mordred have had an interchange. In the left frame the shadow of his departure is still visible on the canvas; *the moment he leaves the frame, in the background instantaneously a servant with a light passes by between the corners of two tents*, as is visible in the right frame. The sound of the servant's footsteps gets lost in the clattering sound of Lancelot's armor, which seamlessly liquefies into the sounds of the next sequence, in which a horse is brushed by a servant. Lancelot and Gauvain enter the frame and proceed to walk around the corner of the tent, only after two servants have passed by with horses.

A final example. When the riders from Escalot arrive to extend the invitation to the jousting-tournament, their arrival is compartmentalized in three shots that are interspersed with three shots from inside Camelot and in which Gauvain and Lionel remark the arrival of the riders. They arrive in three shots and they depart in two (*Figure 7*). *They approach in a long shot, the volume of the footsteps of their horses gradually increasing.* Then there is a cut to Gauvain and Lionel, who observe the arriving riders from inside the settlement, and Gauvain's confirmation that the two riders are from Escalot (two shots). *The following shot follows the flag the riders are carrying* (which must be the flag of Escalot), *then we get a shot of the riders passing over the drawbridge into Camelot*; the sound of the horses' hooves on the drawbridge clearly demarcating the entrance into new territory. The third shot from inside Camelot ensues, which shows Lionel and another knight departing after the knight has expressed his surprise regarding the arrival of the two riders. The next shot shows a close-up of *one rider spurring his horse, subsequently riding out of the frame*. In the final shot of this sequence, *the camera follows the two riders on their way out*, then shifts back to Artus, Lancelot and Gauvain, who ruminate about the upcoming tournament.

I could go on and on with describing the myriad arrivals and departures – a highly dominant macro-rhythm to say the least – the film is larded with but there has to come a halt to the enumeration sometime in order to make clear that the sound part of this macro-rhythm is what complements and constitutes the any-space-whatever. Indeed, most things that happen in *Lancelot du Lac* happen for the sake of the ear just as much – sometimes even more – as for the sake of the eye. If the ear is too busy, Bresson might cater to the eye and vice versa. This sound approach to the image is equitably unique, in contrast to a musical approach. To name a few examples in cinema history, regarding the musical approach of the image, on authority of Kulezic-Wilson: Eisenstein approached his silent films from a musical point of view, envisioning them as complex polyphonic networks that would unify image and soundtrack.¹²⁸ Alain Resnais employed an organization of musical parameters to subjugate the structure of his *L'Année dernière à Marienbad* (1961) to.¹²⁹ Examples of an operatic use of music can be found in various Godard films from the 1960s and 1980s, in Sergio Leone's spaghetti westerns and in the films of Stanley Kubrick.¹³⁰ A type of audiovisual kinesis that features 'expressive gestures, choreographed actions, rapid editing, amplified sound effects and music' has been conventional in action films since the 1990s.¹³¹ There is the interplay between image and music in musicals, which Mitry and Jacobs write about. However, throughout cinema history the soundtrack (in silent film or sound film) has generally been considered primarily as an addition to and not a primary constituent of the image.¹³² According to Sonia Campanini, sound in film is 'defined mainly in terms of its relationship with the image-text and the narration', i.e. that which takes place fortuitously also happens to produce sound which, in order for the film to attain a certain level of realism, needs to be heard.¹³³

Lancelot du Lac seems distinctive in the sense that sound – and not music – vigorously outlines the mise-en-scène. To start the illustration, let's look at *Figure 3* again. The first frame

¹²⁸ Kulezic-Wilson 2015: 32 & 33.

¹²⁹ Kulezic-Wilson 2015: 33.

¹³⁰ Kulezic-Wilson 2015: 37.

¹³¹ Kulezic-Wilson 2015: 39.

¹³² Kulezic-Wilson 2015: 36.

¹³³ Campanini 2012: 43 & Mitry 2000: 248.

of *Figure 3* is the shot that follows Gauvain's disappearance into the castle (*Figure 1*). The sounds of the tolling bell and the picking up of the helmet by Lancelot clearly demarcate a new sequence. The picking up of the helmet is a rhythm sign that indicates movement for the sake of movement, but it also announces to the ear, together with the bell-tolling, a new space. The shot of the drinking horses is necessary in establishing an auditory rhythmic rest; if Lancelot departs from his tent at the exact same time the servant and his horses go around the corner, the ear cannot establish its position in cinematic space. Not the *exact position in a space*, obviously, but a position that provides an unblemished understanding of what is happening. First the horses need to arrive at the trough. The drinking from the trough pauses the footsteps of both the servant and the horses, provides our ear with a continuation of the presence of those horses and affords the rhythmic rest that enables Lancelot's departure from his tent, which the ear can subsequently clearly detect. The different volume level of the bell-tolling outside of the settlement's walls indicates to the ear that the forbidden rendezvous between Lancelot and Guenièvre takes place *outside* of the settlement, but still *within* hearing distance.

The three arrival-shots of the two riders from Escalot, in *Figure 7*, all contain different conduits of aural information regarding *the process of their arrival*, while the intermixing shots within the settlement contain verbal information regarding *the why of their arrival*. In the first arrival shot, the swelling volume of the horses' hooves indicates that they are coming closer. In the second arrival shot the horses are walking towards the drawbridge, ready to enter Camelot; the sound of their hooves rather neutral. In the third arrival shot, the substance of the sounds of the horses' hooves changes somewhat, and takes on a different character when they start walking on the wooden drawbridge, indicating to the ear their passing into Camelot. When the two riders leave again, we first see and hear them riding sixteen seconds (from 26.32 minutes into the film until 26.48, when the hooves come in contact with the drawbridge) before they pass over the drawbridge again, marking their departure from Camelot audible. Bresson clearly demarcates through time, sound and dialogue what happens, without the strict necessity of seeing it. (Note that the planks of the drawbridge are never revealed to us visually; they only exist by virtue of the sound the horses' hooves make while on it.)

The persistent dissolving of sequences into a void, as is visible in the frames of *Figure 8*, is necessary for the establishment of space through our ear, which successively allows for a

clear understanding of what is taking place, when something – a space, a conversation – ends and thus when something new can begin. A similar but not quite the same principle applies to the sequence of *Figures 4* and *5*. The servant opening the door; her walking by Gauvain and Guenièvre; Gauvain walking to the left side of the space after the conversation between him and Guenièvre has ended; the entering and departing of Artus and Lionel and finally the walking through the frame of the door in the background by the two servants, to rhythmically demarcate the end of the sequence: everything serves movement and the aural mapping-out of the spatial territory. If everything that happens would start or end in medias res and if characters wouldn't walk anywhere, the ear cannot have a clue about the space in which it abides. One would only hear people talking, for which one could have gone to the theater just as well. The dying away of the sound of footsteps and horses' hooves always indicates the end of a sequence, in the same way that the emerging sounds of footsteps or horses' hooves announce the beginning of a sequence. The shot of *Figure 9*, the first shot after the jousting-tournament has ended properly, features Artus and his knights riding through the woods on their way back to Camelot. At 47.57 minutes into the film, the first frame of the shot commences. Through the trees of the forest the knights emerge in a long shot, the volume relatively low, slowly going around the bended forest path, passing the camera by closely. Only after the sound of the horses' hooves has become so dominant that one has the impression of being drenched in it, the cut to the next shot comes and a dialogue ensues between the knights who, before they start to speak, open their helmet, thereby indicating to the listener their very first contribution to the discourse – and consequently, if the sound of an opening helmet remains absent: the fact that they are already engaged in the conversation. The end of the dialogue is demarcated by the closing of Lionel's helmet. When one is preoccupied with extending information predominantly on a visual plane, it would have been unnecessary to film the knights approaching through the forest for 30 full seconds, but on an auditory plane it becomes logical because the dialogue that ensues could have ensued anywhere, to our ears, without the half minute forest-stroll establishing shot. But now we know that the knights are underway, that they have left Escalot and are on the move to Camelot; something we couldn't have known with the same certainty if the dialogue would have commenced in medias res and with the helmets already open.

Regarding the departure of Lancelot from his tent, in *Figure 6*, and the immediate passing through the frame of the servant in the background between the two tents, there seems to

be an incongruity in the argument, because the sound of Lancelot's rattling armor, close to the camera, obliterates the footsteps of the servant who is much farther away from the camera. The fact that Lancelot leaves so abruptly, offended as he appears to be, and that he isn't monitored in his departure (in contrast to other departures in the film, provided that they don't come snappishly and with rattling armor), makes this shot an exception, micro-rhythmically rebalanced by the slow and serene passing through of the servant in the background. There exists a rhythmic relay between Lancelot's auditory violent departure to the right of the frame and out of it, and the servant's silent passing by between the two tents towards the left of the frame. Bresson: 'The eye solicited alone makes the ear impatient, the ear solicited alone makes the eye impatient. *Use these impatiences*. Power of the cinematographer who appeals to the two senses *in a governable way*. Against the tactics of speed, of noise, set tactics of slowness, of silence'.¹³⁴

At times, three worlds exist within one static shot (*Figure 10*). In the first scene after the jousting-tournament the knights can be heard arriving while Guenièvre looks out the window (the visual). We know what happens at the place she has focused her eyes on by virtue of the sounds (the aural) and we can guess what she thinks since we know her cherished Lancelot isn't among the knights (the inner world). At other times, the whole sequence seems to be staged for the ear alone, for a blind person as it were, such as the jousting-tournament (Bresson: 'The tournament sequence was staged for the ear... as elsewhere, eventually all the other sequences'.¹³⁵). The whole jousting-tournament is little more than the repeated sound pattern of an introduction tune played on a bagpipe, the embarking of the horse and knight, the running of the horse, the crash of the lance on the armor of another knight, the crash of the knight falling on the ground and the cheering of the public. And every time Gauvain announces the winner to Artus, who is seated next to him. 'Lancelot', he says, again and again, which surely Artus can see for himself. But people who cannot see have to be told who the winner is, otherwise they would remain in the dark, both literally and figuratively.

Finally, sometimes both image and sound are perfectly attuned to each other, which can be seen in the *grand départ*-montage towards the end of the film, when Lancelot and his companion knights prepare to ride out for battle against Mordred and in which the viewer is treated to a series of 30 very quick shots that shows horses being clothed with tarpaulins,

¹³⁴ Bresson 1977: 28.

¹³⁵ http://people.ucalgary.ca/~tstronds/robert-bresson.com/Words/LancelotDuLac_pressbook.html

swords being sheathed, riders mounting their horses with the help of their servants, helmets being closed, lances being handed and reins being pulled. The 31st shot shows the troop departing as a whole, finally releasing the viewer from a tight rhythmic mold, or straitjacket even, that usurps both image and sound into a wholesome rhythm that pushes all abstract cognizance away.

The any-space-whatever without borders

From the point of view that the ear is being catered to just as much as the eye and that one perhaps cannot rule out the assertion that, as strange as this may sound, Bresson made *Lancelot du Lac* just as much for blind people as for people who can see, the judiciousness of the style and the rhythms becomes profoundly clear. In an interview with Michel Ciment, Bresson plainly states: 'I listen to my films as I make them, the way a pianist listens to the sonata he is performing, and I make the picture conform to sound rather than the other way round'.¹³⁶ Although severely neglected in the academic writing on Bresson, I believe this sound component is highly important if not essential in assessing *Lancelot du Lac* (or Bresson's other films). In 'The Sheen of Armor, the Whinnies of Horses: Sparse Parametric Style in *Lancelot du Lac*' Thompson is silent regarding the aspect of sound shaping the mise-en-scène. Concerning sound, the main thing she notes is the arbitrariness of the sounds horns, horses and birds make, which, when they are a little less arbitrary, have a symbolic function according to Thompson.¹³⁷

To me, *Lancelot du Lac* presents itself as a rhythmic territory whose edges were traced out a priori, by virtue of a rigid poetics – as if the solution to certain cinematic problems was found beforehand and only committed to film in order to have the results at hand. Notwithstanding the almost sensual but very controlled gliding through spaces, by the characters or the camera in accord with the movements of the characters, the rhythm makes the *impression* of being decidedly rational, as if it is merely the result of an algorithm put into a computer. Here, Bresson proves that rationality and sensuality aren't mutually exclusive.

In *Lancelot du Lac*, movement and sound exist in an entwined relay. It is this relay that forms the rhythm and it is the rhythm that thrusts all other elements towards it. All decisions

¹³⁶ Ciment 1998: 499.

¹³⁷ Thompson 1988: 303-304.

are made to fit this relay. This is the main reason why there are no tangible action-images or *multiple* any-space-whatevers that one can single out. Everything is acute, either for the eye or for the ear, or both. The characters aren't caught up in language or action; they are caught up in movement and sound. They move for the sake of movement and the sound their movements make; indeed, they primarily exist by virtue of the rhythm that the combination of movement and sound creates. *Lancelot du Lac* is quintessentially little more than movement and sound united for the sake of rhythm: a pure optical and sound situation *in itself*, as a whole.¹³⁸ This is what I call an 'any-space-whatever without borders'. It is an 'any-space-whatever released from its human coordinates', in its entirety, with all elements in service of the rhythm.¹³⁹

¹³⁸ Deleuze 1997, C1: 120.

¹³⁹ Deleuze 1997, C1: 122.

Chapter 4

The Neutral, Onirosigns and Any-Body-Whatever in Nostalghia

Plot summary of Nostalghia

Tarkovsky's *Nostalghia* opens with the visit of Russian intellectual Andrei Gorchakov (Oleg Yankovsky) and his translator Eugenia (Domiziana Giordano) to the country church in Tuscany where Piero della Francesca's *Madonna del Parto* is located. (Again, feel free to skip this plot summary if you are familiar with the film.) While parking the car Gorchakov decides to refrain from a visit to the painting because he is fed up, he says, 'with all your beauties'. In their hotel in Bagno Vignoni, Gorchakov goes to sleep. He and Eugenia take a walk around the outdoor thermal bath, located in the center of the village. Around this thermal bath a man named Domenico (Erland Josephson) saunters with his German shepherd named Zoe. The people in the thermal bath say he is a lunatic who locked his family away for seven years, to wait for the end of the world. Gorchakov becomes fascinated by Domenico and urges Eugenia to propose a lunch to him. Domenico remains indifferent to Eugenia, who leaves angrily, but when Gorchakov says to him that he thinks he understands why he locked his family away, he becomes more approachable. They break bread with each other, drink wine and stroll around the derelict house Domenico inhabits. To save the world, Domenico says, one needs to cross the thermal bath with a lighted candle. Only he himself cannot do this; every time he enters the water, people throw him out because they are afraid he is going to drown himself. Gorchakov says he will do it. Back in the hotel, Eugenia, who has a crush on Gorchakov, delivers an angry monologue and returns to Rome. Gorchakov drinks vodka in a submerged church. When he is about to return to Moscow, Eugenia calls him from Rome. She says Domenico is in Rome, holding a demonstration. He has asked her if Gorchakov has done what he was supposed to do. Gorchakov changes his plans and takes a taxi back to Bagno Vignoni. In Rome, on top of the Capitoline Hill, on the statue of Marcus Aurelius, Domenico delivers a speech and sets himself on fire to the tune of Beethoven's 9th symphony. In Bagno Vignoni, Gorchakov crosses the emptied thermal bath with a lighted candle. The moment he reaches the opposite side, he collapses to a presumable death. The film ends with a shot of Gorchakov

and a German shepherd, sitting by the edge of a small pool of water in the Abbey of San Galgano, a house in the background.

Inner rhythm

In *Sculpting in Time*, Tarkovsky writes: 'Editing brings together shots which are already filled with time, and organises the unified, living structure inherent in the film; and the time that pulsates through the blood vessels of the film, making it alive, is of varying rhythmic pressure'.¹⁴⁰ *Nostalgia's* 'living structure' is created by a macro-rhythmic network of long takes (the shot in which Gorchakov takes the lighted candle across the emptied thermal bath lasts a little over nine full minutes), slow and serene camera movement (at times extra heightened through the use of slow-motion) and the interspersions of dream-images – or 'onirosigns' as Deleuze likes to call them.¹⁴¹ These macro-rhythms, in concurrence with the three territorial any-space-whatever motifs – the Neutral, onirosigns and any-face-whatevers or any-body-whatevers –, which I will address in the following paragraphs, establish a decidedly individual mood. In *Nostalgia*, the camera isn't as cold as an artificial eye can be; it doesn't simply register, it creates mood by virtue of the employment of what seem to be highly personal external and internal rhythms. In an 1973 interview with Z. Podguzhets, Tarkovsky states: 'But in film the most important thing of all is to be aware of the inner rhythm'.¹⁴² In the same interview he disparages Federico Fellini's *Roma* (1972) because the shots, the length of the shots and their rhythm aren't tied to the inner state of both character and author.¹⁴³ Remarkable here is the silent notion that the rhythm of a film should be dictated by the inner rhythm of the characters who on their turn function as instruments of translation in expressing the inner state of the author. At least, I have to conclude that it is the author who translates his or her inner rhythmic state to the characters, because if there would be a continuous discord between the inner rhythm of the author and that of the characters, the film would merely be the irresolute outcome of a so-called battle between inner rhythms. The external rhythms of *Nostalgia*, i.e. the cuts imposed upon long takes (which are the norm), sometimes become so poignant by virtue of the concentration the long

¹⁴⁰ Tarkovsky 1989: 114.

¹⁴¹ Deleuze 1997, C2: 334.

¹⁴² Tarkovsky 1994: 364-365.

¹⁴³ Tarkovsky 1994: 365.

takes demand of the viewer, that one becomes acutely aware of the rhythmic pressure pumping through the blood vessels of the film. The film's internal rhythm, dominated by desaturated coloring, frequently underexposed places, sums of empty space, slow camera movements that gain in poignancy by the fact that the characters in the frame discharge stillness (as Tarkovsky puts it: 'Movement is made more meaningful in the context of stillness'¹⁴⁴), is of such a concentrated quality that the specific mood in which the viewer finds him- or herself, almost seems feverish in nature. I do not mean that negatively in any way whatsoever, but rather metaphorically: in the sense of a fever induced heightened awareness. Concentration is imparted by placing the viewer in a passive position, a passivity accomplished by the fact that the camera frequently is underway – to what the viewer doesn't know –; that the camera moves through the same space the characters on screen move through, paying as much attention to the space as to the characters; and by Tarkovsky's tendency to place the *goal* of the scene at the very end of it, thereby allocating everything that comes before it as a form of 'progressive accentuation', a sort of sculpting in time indeed, by which the sculpted image only at the very end becomes entirely visible.¹⁴⁵

The Neutral

The first of two sequences that comprise Domenico's speech opens at 1.42.45 minutes into the film with a close-up of two men, one with his face towards the camera, the other with his face away from the camera. The camera proceeds to slowly track to the left, to ultimately reveal the occupied stairs in a long shot (upper two frames of *Figure 11*). During this shot, only two seconds short of 1 minute and 30 seconds, we hear Domenico deliver the first part of his speech, but we do not know where he is located precisely. At 1.44.13, after the cut, we finally get to see him in a medium shot. The camera proceeds to slowly zoom out to a long shot, revealing his position on top of the statue of Marcus Aurelius (lower two frames of *Figure 11*). At 1.45.37, Tarkovsky cuts to the next scene. Note that in both shots that comprise the first sequence of Domenico's speech, the viewer is placed in a passive position at the outset. Only gradually and slowly the space is revealed, once by a tracking shot that progressively results in a long shot and once by a zoom out that predictably ends in another

¹⁴⁴ http://www.imdb.com/name/nm0001789/bio?ref=nm_dykt_sm#quotes

¹⁴⁵ Seigworth & Gregg 2010: 10.

long shot. (A passive position I say, but one could also judge it an active position, by virtue of the inquisitiveness the passivity instills in the viewer.) Only after the short sequence in Bagno Vignoni, which comes after the above described sequence and in which Gorchakov readies himself for the crossing of the emptied thermal bath (also the first of two sequences that comprise one event), the camera cuts back to Domenico, and proceeds to yet again assign different accents throughout the spatial progression of the sequence. Domenico's death marks the end of the sequence (a long shot of his burning body), but Gorchakov's lighting of the candle (a close-up of his hands), which immediately follows Domenico's demise, idyllically allows for a continuation of the internal rhythm and imposes a micro-rhythmical contrast between long shot and close-up, between fire raging and the gentle flame of a candle. Even though Tarkovsky's personal style may not connote neutrality in a general sense, I believe his style does share important similarities with Roland Barthes' concept of the 'Neutral'. The Neutral reveals itself in intervals, in the relation between two moments, spaces or objects. As Gregory J. Seigworth and Melissa Gregg explain, while citing from Barthes:

In these in-betweens or blooming intervals, intensities are continually divulged in the supple relations between a world's or a body's interleavings and their vectors of gradience—where gradient is "progressive accentuation, spatial or temporal, in the intensive dimensions (concentration, speed) of a stimulus (gradient of odor, gradient of luminosity) or of a comportment (gradient of goal)".¹⁴⁶

The two shots of *Figure 11* offer an unfolding of 'not yet', and a 'stretching of process underway, not position taken'.¹⁴⁷ The camera tracks through time and space along characters and objects to which the viewer attaches his or her attention for a moment, but never any longer than that precisely because of the camera's tracking through space, by virtue of which characters and objects slowly disappear out of the frame or come into the frame.

Figure 12 features some frames of the 'process underway', frozen between the two upper frames of *Figure 11*. It is tricky to adequately describe the rhythm of the shot with only the help of a couple of frames; the composition of the shot and the position and movements of the characters within it are coordinated in such a way that micro-rhythmical moments of

¹⁴⁶ Seigworth & Gregg 2010: 10.

¹⁴⁷ Seigworth & Gregg 2010: 11.

intensity are born one after the other. The way a man moves his head, opposite the camera-movement, still a little out of focus; the way two people slowly start to overlap each other, one in the foreground, the other in the background – the moment the overlapping ensues they both disappear out of the right side of the frame while at the exact same moment on the left side of the frame a man makes a quirky move opposite the camera-movement, coming into the frame –; and in general the way one thing disappears immediately another thing becomes visible: pure micro-rhythm I would say, a playing around with space and the objects within it. What we see is a progressive accentuation of affective intensities – a micro-rhythmical sculpting in time and space whereby movement is the developer of time and space – and which can be considered any-space-whatever precisely because of that.¹⁴⁸

Dream-image

Nostalgia's second any-space-whatever is the dream-image (onirosign), which in the glossary of *Cinema 2* is defined as 'an image where a movement of world replaces action'.¹⁴⁹ Balázs formulates the particular movement of dream-images as follows: 'The fact is that dream figures move differently; their rhythm does not conform to the laws of motion in the physical world, but to the internal rhythms of the mental world'.¹⁵⁰ The shattering of the action-image and the blurring of determined locations in no other image might be sensed as vividly as in dream-images, which *Nostalgia* contains a fair amount of.¹⁵¹ Besides one extensive dream-image/flashback, which shows Domenico and his family coming out of their house after seven years, all dream-images seem to center around the nostalgia Gorchakov feels for his home and family back in his native Russia. Subjective images says Deleuze, 'memories of childhood, sound and visual dreams or fantasies, where the character does not act without seeing himself acting' are any-space-whatevers par excellence.¹⁵² Indeed, a couple of times Gorchakov literally takes position to surrender himself to the dream-image. In the first frame of *Figure 13*, we see him in the lobby of the hotel where he and Eugenia have just arrived. Before going to their respective rooms, he takes a moment for himself. The

¹⁴⁸ Seigworth & Gregg 2010: 11 & Deleuze 1997, C2: xi.

¹⁴⁹ Deleuze 1997, C2: 334.

¹⁵⁰ Balázs 2011: 49.

¹⁵¹ Deleuze 1997, C1: 120-121.

¹⁵² Deleuze 1997, C2: 6.

black-and-white dream-image (the second frame of *Figure 13*), to which the camera cuts, shows his wife (Patrizia Terreno) looking into the camera, into Gorchakov's point of view, at him and the viewer. Again, in *Figure 14*, Gorchakov opens a door after he has just entered Domenico's house for the first time, and sees a mental image of a space, which is nothing but space; there are no human characters in it. This space, which is 'neither co-ordinated nor filled', might have been any-space-whatever without it being clothed in the dream-image aesthetics, but the likelihood that its concrete contents differ from what is presented to the viewer (I assume that, but cannot know it, since we never get to see the room outside of its dream-image rendition), makes it a pleonastic any-space-whatever of sorts: undetermined space inside highly subjective mental space.¹⁵³

In *Figure 15* I have frozen the first and last frames of the dream-images of *Figures 13* and *14*, to demonstrate that the Neutral also regulates the rhythm of these dream-images. The dream-image of *Figure 13* (upper two frames of *Figure 15*) starts with a close-up of Gorchakov's wife. She turns her head around, the camera tracks to the right, thereby revealing a house, a girl, a boy, a German shepherd and a pool. The depth of the long shot the dream-image ends with is noteworthy: the pool on the foreground, the house in the background, trees even further in the background, both the human characters and the dog rather equally distributed along the axis of depth. The depth of the shot gains in strength by virtue of the micro-rhythmical contrast with the close-up that the shot commenced with.

In the dream-image of *Figure 14* (lower two frames of *Figure 15*), the camera tracks forward, tilting downward and upward again over a miniaturized landscape of sorts, to stop at a more rugged landscape with mountains in the background. The viewer beholds the mountains in an extreme long shot – can one behold mountains in any other position than in an extreme long shot? –, but because of the miniaturized essence of the landscape and the inaugural frame of the shot, in which the full room was revealed, a distinct sense of being situated in in a close-up remains. The rhythm of the any-space-whatever here again – besides the heightened awareness-affect dream-images almost automatically establish – exists in the familiar micro-rhythmical accents and contrasts that are distributed via slow movement and the position of the camera: at the end of the shot the scope is different, opposite even, to the

¹⁵³ Deleuze 1997, C1: 40-41.

scope the shot commenced with. These dream-images constitute a double any-space-whatever rhythm: that of the dream-image itself plus the rhythm of the Neutral.

Any-face-whatevers and any-body-whatevers

Nostalgia's third type of any-space-whatever is that of the face or body. In shots that feature close-ups of faces, often what is presented is not the affect the face expresses but the opposite: the lack of clearly readable affect, considerations or emotions. The faces are not Bressonian in the sense that they remain blank, but what we see on them cannot be read without a doubt. The face, Tarkovsky's poetics implicitly tells us, is too cryptic to be regarded as a lectosign. Often the face isn't framed *en face*, but *en profil*, *en trois quart* or even from behind. In the shot of *Figure 16*, Eugenia is framed *en trois quart* in the country church of the *Madonna del Parto*. Then she turns her head around completely. Finally she turns back, *en face*, and looks directly into the camera. Her inner state remains unreadable, correspondingly due to the fact that her face/head is presented to us from three angles: before she turns her head around she is more absorbed in her surroundings than in what lies before the camera, and the moment she turns her head around completely she becomes unreachable. These micro-rhythmical shifts in facial focalization, established by Eugenia herself and not through camera movement, create subtle differences in emphasis. I believe the shot has the potential to affect precisely because it isn't a full-blown affection-image; the rhythm of the inexpression of the face and the turning of the head is what distributes the intensity. Emotions of the face do not affect, according to Tarkovsky (or when they do, they ring of falsity); they merely express a symbol.¹⁵⁴

Sometimes the inexplicableness of what I would like to call the 'any-face-whatever' is heightened by virtue of the underexposed lighting, which consequently obscures parts of the face. *Figure 17* features four frames of a close-up of Eugenia in the lobby of the hotel in Bagno Vignoni. In the first frame she is looking at Gorchakov. In the second frame she still has her head turned towards Gorchakov but she doesn't look at him anymore, she glances downward. In the third frame, she has turned her head away from Gorchakov and is visible *en profil*. In the fourth and last frame, she has turned her head somewhat further to the left,

¹⁵⁴ Tarkovsky 1994: 384.

slightly more downwards, the shadow of some smile – I cannot even state for sure that she smiles – barely visible around her mouth. The subtleness of the rhythmic alternations of her eyes, mouth and the position of her head gains in power because of the lighting; we can imagine that an overexposed and bright image would have destroyed the inexplicableness-affect to some degree. The rhythmic alternations also attribute to the any-space-whateverness of the image: the subtle moods Eugenia expresses with her face and the turning of her head hint too strong at an incalculability of inner potentialities, for one to unambiguously judge: ‘This is what she feels.’ The tendency to judge her inner state is to some extent there though. Whereas the shot of *Figure 16* shows us pure powers and qualities by virtue of the absence of a dialogue in which Eugenia is engaged in and her solitary deportment, the shot of *Figure 17* takes place within a dialogue and comes after a shot of Gorchakov in which she says to him: ‘I just don’t understand you. You go on and on about the *Madonna del Parto*. We drove halfway across Italy in the fog. And you didn’t even go in there to see her.’ The facial rhythms of *Figure 17* could be the different rhythm outings of a single feeling. The point is that the words ventilated by her beforehand mingle with the any-space-whateverness and the purity of the shot. Textualization imposes itself on the rhythms of her face and again it can be observed that whenever there is text involved, either clearly understandable text, or in this case the opinion she expresses to Gorchakov about what she perceives as incomprehensible behavior on his part, the (subsequent) image loses part of its potential. What gravitates towards interpretation, gravitates away from any-space-whatever. (But how strict can one be about these divisions and their exact borders? According to Balázs, the textualization of inner sensibilities, even if those sensibilities are illustrated with words by the one who feels them, always fall short one way or the other: ‘The effect of this play of facial expressions lies in its ability to replicate the original tempo of (...) feelings. That is something that words are incapable of. The description of a feeling always lasts longer than the time taken by the feeling itself. The rhythm of our inner turbulence will inevitably be lost in every literary narrative’.¹⁵⁵)

The shot of *Figure 18*, which features Eugenia sitting in the house of her man Vittorio in Rome, looking directly towards the camera, presents a rhythmic shift between an any-face-whatever and what I call an ‘any-body-whatever’. Eugenia stares, diverts her eyes, turns her

¹⁵⁵ Balázs 2011: 35.

head, looks somewhere else; microscopic little variations of the face constitute a rhythm that is demarcated by a cessation when she says: 'I'm going to buy some cigarettes.' She subsequently gets up, turns around and walks away, slowly, until she disappears around the corner. I find that there is something indubitably enigmatic about someone that walks away from the camera in a direct line. The rhythm-affect it creates could be judged fairly unique, not only by virtue of the fact that the phenomenon is of a relatively rare nature. It is any-space-whatever pre-eminently, because here we get to see it *in action* – instead of accents being put on it –, as paradoxical as that might sound. The image is deflating by virtue of someone disappearing into a void. The cut should have come already, one may be conditioned to expect, but it doesn't. Tension increases by virtue of the virtual elastic created in the mind of the viewer, attached to the person on screen walking away, and to whom we feel extradited. At the same time, the body literally pulls the center of the drama away from us. Both tension and relaxation exist simultaneously. The any-body-whatever slowly walking away (in this focus on physicality, some sense of sensuality is undeniable) and dissolving into a void, consciously or unconsciously raises questions along the lines of: 'Where are you going? Why are you walking away? Why do I need to see you walking away?' It is any-space-whatever already, but it becomes any-space-whatever even more with each step. It is any-space-whatever becoming any-space-whatever, snowballing, the void expanding until it finally collapses into nothingness when Eugenia disappears around the corner. The unique rhythmic and affective dimensions of this walking-away shot (of the any-body-whatever) are powerful enough to momentarily wipe out all interpretive faculties. Thinking back to Sontag's call for an 'erotics of art' – personally I would prefer the less aggressive term 'sensuality' –, this might be the type of shot that could illustrate the why of that plea.¹⁵⁶

Territorial any-space-whatever motifs

The any-space-whatevers of *Nostalgia* function as territorial motifs, which all contribute to a distinct any-space-whatever territory. What adds to the richness of the any-space-whatever territory are the territorial motifs *within* that territory. The turned head, as I have pointed out in *Figures 16, 17 and 18*, can be considered such a territorial motif, staked out multiple times,

¹⁵⁶ Sontag 1964: <http://www.coldbacon.com/writing/sontag-againstinterpretation.html>

unifying the territory every time we are confronted with yet again a turned head. There are melodic landscapes, established by yet another territorial motif that I have pointed out in the shots of *Figures 12, 15 and 18*, namely the contrapuntal relationship between close-up and long shot. Sometimes this contrapuntal shift, as in *Figure 12* for instance, is the any-space-whatever itself, in the form of the Neutral. In *Figure 15*, the territorial motif functions within another territorial motif: that of the dream-image – which in itself is part of the broader any-space-whatever motif.¹⁵⁷ Even though any-space-whatevers constitute singular spaces, their remote and varied repetition gives rise to a web of similarities that benefits the rhythmic stability of the any-space-whatever territory.¹⁵⁸ I believe that an element that is distributed only once can in potential be dissonant. Distributed twice or more, the element contributes to territorial coherence.

Whereas Bresson imposes any-space-whatever on *Lancelot du Lac* from the outside, by virtue of subjugating everything to the combination of movement and sound, Tarkovsky imposes any-space-whatever both from the inside, from the inner state of the characters (the dream-images, the face and the body), and from the outside (movement itself as the developer of time and space by virtue of the progressive accentuation the tracking camera creates). The sensory-motor schema gets shattered and the characters become caught up in dream-images, are left behind by the camera or become any-space-whatever themselves by virtue of being nothing more than the rhythm of their faces or bodies.¹⁵⁹ Rhythm doesn't prescribe the world; the inner world and the spatial staking out of the world by the camera prescribe the rhythm. In *Lancelot du Lac* we have nothing but any-space-whatever, and in *Nostalghia* we have any-space-whatever as a territorial motif. The next chapter focuses on an any-space-whatever that stands outside of the coherence of the rhythmic whole: a perfectly singular space.

¹⁵⁷ Which means: a territorial motif within a territorial motif within a territorial motif.

¹⁵⁸ Kulezic-Wilson 2015: 67.

¹⁵⁹ Deleuze 1997, C2: 40.

Chapter 5

The Any-Space-Whatever-Anomaly of The Face of an Angel (Or Why the Only True Any-Space-Whatever Is a Solitary One)

Spatial verticality and situation summary of The Face of an Angel

Lancelot du Lac's temporal impression is that of a single moment, caused by the intricate relay between image and sound and the hyper concentration with which one follows the relay. Willem Jan Otten noted for this very reason that there exist no 'images' in Bresson's films. Nothing in those films foregrounds itself as a moment of distinction; the distinction contrarily lies in the notion that all moments together form one individual relay.¹⁶⁰

Nostalghia, on the other hand, presents itself as something that gradually unfolds in time. The distinct images, the gradual unfolding of shots and scenes and the fact that there aren't that many plot events or places, all allow for a clear temporal and spatial impression.

Winterbottom's *The Face of an Angel* makes a different impression altogether. More so than temporal horizontality – the progression of events on the x-axis – it makes the impression of spatial verticality, by which I mean a plethora of spaces coming together, forming multiple layers on top of each other. Mental, ideological and cultural spaces are thrown into the filmic chute; the result of the mix is what the viewer sees unfolding on the screen. Because the film is such a convoluted meshwork of various happenings, the summary I am about to give will not so much be a plot summary – the film is too dense for that – but a situation summary. Even in this situation summary I fear I will not be able to paint a complete enough portrait. For that reason I will include a brief enumeration of the different levels on which the film explicitly and implicitly functions. (Whereas the plot summaries of *Lancelot du Lac* and *Nostalghia* can be considered optional, the summary below is part of the argument.)

Thomas Lang (Daniel Brühl), a divorced film director and parent of a nine-year-old daughter called Bea (short for Beatrice, after Dante Alighieri's muse), travels to Siena, Tuscany, to write a script about the murder of the exchange student Elizabeth Pryce (Sai

¹⁶⁰ Otten 1991: 117-118.

Bennett), for which two other students, Jessica Fuller (Genevieve Gaunt) and Carlo Elias (Ranieri Menicori) stand trial. (This case is a fictional transposition of the murder of Meredith Kercher, to whom the film is dedicated. A brief summary: Meredith Kercher, an English exchange student, was murdered while studying abroad in Perugia, Italy, in 2007. Exchange student Amanda Knox and her Italian boyfriend Raffaele Sollecito were convicted in 2009, but were released from prison in 2011 after a retrial.¹⁶¹) Journalist Simone Ford (Kate Beckinsale), who has written a book about the murder and with whom Thomas develops a sexual relationship, introduces him to a circle of writers that are involved in the case from a sideline perspective. One of them, Edoardo (Valerio Mastandrea), a professor at the University of Siena who taught Elizabeth and blogs about the case, instills a sense of paranoia in Thomas. When shooting some documentary footage at a café, he meets 21-year-old English exchange student Melanie (Cara Delevingne), who studies Italian literature, culture and cinema, and with whom he develops a friendship of sorts. The deeper Thomas delves into the convolutions of the case, the further away he gets from the truth. What the truth is exactly, no one seems to know; there are myriad points of view, paradoxes, complications et cetera. The contact with his production agency proceeds with difficulty; there is a dissonance between the ideas the people of the agency have, who aim at a commercially viable story, and the ideas Thomas has. He ponders to transpose the structure of Dante's *La Divina Commedia* to his script and starts working. He has some disturbing dreams. He starts to use cocaine. He seems to have greater and greater difficulty in dealing with reality. To his agency he expresses the opinion that it is more honest to leave the questions regarding the truth of the story unanswered, while at the same time, he himself makes desperate, paranoia-fueled leaps to prove Edoardo is the murderer (which he is far from). The only thing that seems to keep him from going off the rails completely is his daughter and their Skype conversations. After a violent outburst and the dissolution of the case (Jessica and Carlo are acquitted), he makes a change and decides to structure his script around more positive emotions, motivated by reading Dante's *La Vita Nuova*, which was given to him by Melanie. Thomas and Melanie travel to Ravenna to visit Dante's crypt. While in Ravenna, Thomas' agent calls him to say that the production agency has moved on and that the film is a no-go. He keeps writing though, in his hotel room. His writing dissolves into a eulogy for Elizabeth, and the film ends.

¹⁶¹ Povoledo 2013: <http://www.nytimes.com/2013/03/27/world/europe/amanda-knox-retrial-ruling.html?pagewanted=all&r=1>

The multitude of different layers (spatial verticality) *The Face of an Angel* holds, can be appraised as: a cinematic staking out of the city of Siena; a look at foreign correspondence; an inquiry about the ethics of journalism or the media in general; a meta-film; a procedural that has the Italian legal system as its focal point; a contemporary murder mystery; a detective story; the fictional transposition of a factual case; a tale of moderate self-destruction, midlife crisis and emotional inertia; the sensationalization of the truth; and as an intertextual story: the film explicitly refers to Dante's *La Divina Commedia* and *La Vita Nuova*. I do not claim absolute completeness of content with the enumeration above and I also do not want to posit this enumeration as the result of an analysis; everyone can observe these layers on a first or second viewing. The point is to illustrate the contextual and substantive density of the film. In this density, I believe a *perfectly singular* any-space-whatever rises up only once, very briefly. Before describing this moment I first need to make clear why certain any-space-whatevers in *The Face of an Angel* can be regarded as such, but not as perfectly singular spaces; by virtue of their own nature and the nature of the any-space-whatever I will describe in the third paragraph.

The any-space-whatever territory

A fair amount of times the viewer is presented with a shot of the Tuscan landscape, a cityscape of Siena or a detail within that cityscape, the statue of a wolf for instance (*Figure 19*). But an *assured* causal relationship between the landscape and the persons acting within that landscape is not established. The viewer already knows through other visual information that Siena is the place of focalization and not London, where Thomas has a house and to which he travels to a couple of times (very brief scenes). The staking out of the city through vistas, environmental details et cetera, should be regarded as a territorial motif and a basic part of the film's own particular rhythm. The same goes for various discursive any-space-whatevers – Vermeulen and Rustad would probably judge them distanced closeups, that is: marginal characters exposing a discourse – in which we see a waiter coming out of a café to serve drinks (in the beginning of the film, when Thomas and Simone meet for the first time on the terrace of a café), or a sushi chef preparing food in a sushi bar (when Thomas meets up with a friend and they discuss the status quo of his life and the script he is working on, in a sushi bar, *Figure 20*). Furthermore, the argument counts for the little any-space-whatevers

that consist of someone walking away, the camera lingering on the person leaving (when Thomas watches Melanie walk away after they have said goodbye to each other, or, in the most overt example, when Melanie leaves Thomas and Edoardo to enter the merriment of a party, *Figure 21*). Finally, it counts for the five dream-image sequences and some things that happen within them.¹⁶²

In the first dream-image sequence, Thomas enters a bedroom with a knife in his hand. On the bed, his ex-wife – we only know for sure that the woman on the bed is his ex-wife when she appears in a Skype conversation towards the end of the film – has sex with her new lover. Thomas stabs her in the back; she screams, then she and her lover start laughing at him. We know that we reside in a dream-image the moment she starts laughing; it isn't established by Thomas waking up or because the atmosphere is different. It opens and ends indiscriminately.

The second dream-image sequence ensues at a student party where Thomas gets sick from smoking a joint. Again, the transition into dream-image is imperceptible (though, in the dream-image, at times the lens focus seems a tiny bit off). He walks through the city and meets Edoardo. Apparently, we assume, Thomas has left the party. Edoardo takes him to the house where Elizabeth was murdered. They break in. Inside, Edoardo stabs Thomas with a knife. He wakes up, still at the student party.

This dream-image sequence features a travelling shot of a cityscape. The camera, while roaming, seems to lose interest in the cityscape and shifts back to the left, revealing a strolling Edoardo, seen from behind (*Figure 22*). In the next shot we see Thomas, who has been walking behind Edoardo, peering at something in front of him. What he peers at must be Edoardo. The cut implicitly suggests that the cityscape we saw is part of a point of view shot from Thomas' perspective. I say implicitly, because the point of view shot commences in medias res. It isn't established beforehand, so we cannot know with complete certainty that it is a point of view shot from Thomas' perspective, or an autonomous lingering of the camera. The shot seems to be a deterritorialization from the way landscape is established up until that point in the film: dynamic, almost accidentally and during an action. According to Adrian Parr (after Deleuze and Guattari) deterritorialization essentially is or can best be understood as, 'a movement producing change'.¹⁶³ Deterritorialization functions as a 'transformative vector',

¹⁶² The film also features some sequences in which Elizabeth is set against the landscape of Siena/Tuscany, which seem to be direct visualizations of the script Thomas is writing, and that I therefore do not consider any-space-whatever (or not any-space-whatever enough).

¹⁶³ Parr, in Parr 2010: 69.

expanding the territory, relaying to the viewer the sensation that the territory in which he or she subsided and the impression the coherence of that territory made, apparently has borders that lie beyond the viewer's capacity for accustomization.¹⁶⁴ The film, one thinks after a while, once one has eased into the film's own particular logic, goes no further than this – it stays within certain boundaries. But then it doesn't, it expands its territory by virtue of the introduction of a novel rhythm; the moment this happens is the moment deterritorialization occurs.

In the third dream-image sequence however, this rhythm reterritorializes, and it reterritorializes – I will explain this concept shortly – further in the fourth dream-image sequence, demarcating itself in doing so as a dream-image exclusive macro-rhythm. The third dream-image sequence functions as a direct allusion to the first and third canto of Dante's *La Divina Commedia*. Thomas walks through the forest, the man that walks before him has to signify Virgil, his (Dante himself, in the book) guide through hell and purgatory. Virgil says: 'You may follow me, and I will guide you, and lead you from here. But if you want to see the blessed, then a spirit worthier than I must lead you.'¹⁶⁵ Virgil disappears and Elizabeth appears, who has to signify Beatrice, his (Dante, and in this particular situation Thomas) guide through heaven. The gate to hell is visible in the forest, above it the text: 'Abandon hope all ye who enter here.'¹⁶⁶ This dream-image sequence, in contrast with the first and second dream-image sequences, announces itself as such fairly quickly by virtue of the underexposure of the forest, the abruptness of the sudden wandering of Thomas through a forest, the anachronistic clothing of the two guides, the voice-over, the slow-motion effect and the appearance of the entrance gate to hell. Now, regarding reterritorialization, a term which I haven't defined yet and which should be understood as the establishing of a territory once more, i.e. the stabilization of a deterritorialization by virtue of it becoming recognizable – the aberration proves itself not to be an aberration, but a territorial motif: the earlier described deterritorialization of *Figure 22* reterritorializes within this dream-image sequence.¹⁶⁷ In *Figure 23*, a point of view shot from Thomas' perspective gets established

¹⁶⁴ Parr, in Parr 2010: 69.

¹⁶⁵ Alighieri 2013: Canto 1, 121-123: 61. (The line in the film is a paraphrase, the book reads: 'To which if you shall ever wish to rise,/a soul will come far worthier than me./I must, at parting, leave you in her care.')

¹⁶⁶ Alighieri 2013: Canto 3, 9: 67. (The line in the film seems to be the most popular rendition of the phrase, the book reads: 'Surrender as you enter every hope you have.')

¹⁶⁷ Parr, in Parr 2010: 69-70.

clearly: the camera follows the movement of his eyes, over empty forest space, until Virgil becomes visible, seen from behind. We never see his face but his composure, hair and beard immediately remind us of Edoardo; a presumption that gains in probability by virtue of the fact that the role of Beatrice is subsumed by Elizabeth (which suggests that some people in the film might have allegorical functions), and the fact that in the second dream-image sequence, Edoardo is framed constantly from the back, in a leading/guiding position.

The fourth dream-image sequence contains a direct allusion to the 25th canto (Inferno) of Dante's *La Divina Commedia*, in which Dante and Virgil watch a reptile morphing with a man. In the dream-image sequence it is Edoardo and Thomas who observe the violent morphing and it is only through this morphing and Thomas' subsequent awakening that the dream-image sequence a posteriori announces its actuality. Once more, before the violence takes place, the viewer is presented with a traveling shot of the vertical curvatures between two buildings. The camera slowly turns downward to reveal Edoardo and Thomas strolling through an alley side by side, seen from behind (*Figure 24*). Just as in *Figures 22* and *23*, there is the establishing of space during the act of walking (the repetition further strengthening the reterritorialization, marking the territory now as unequivocally stable), but this time all point of view positioning is absent. Why that is the case exactly is unimportant. What is important is that *Figures 22*, *23* and *24* denote an any-space-whatever (the dynamic landscape establishing) within an any-space-whatever (the dream-image) macro-rhythm trio.

The fifth and last dream-image sequence features Thomas escaping from Edoardo's house, after he has discovered some knives in a drawer, which eventually turn out to be mere film props. He escapes, returns home, puts the knives in the drawer of his nightstand and sees a red light oozing out from underneath the door of a room. He opens the door and sees Edoardo and Melanie. Edoardo sits behind Melanie with a pulsating heart in his hand. He shows Thomas the heart and says the Latin phrase: 'Vide cor tuum.'¹⁶⁸ He holds the heart out to Melanie, who scarcely clothed lies there (on a bed, couch or divan; the object isn't discernible) and takes a bite out of the pulsating heart. This event functions as a direct allusion to the third chapter of *La Vita Nuova*, in which Dante dreams of Love standing before him personified, holding Dante's heart in his hand, feeding it to a crimson clothed Beatrice.¹⁶⁹

¹⁶⁸ Translated as 'See your heart' in the film's subtitles. In *La Vita Nuova*, it is translated as: 'Behold your heart,': Alighieri 2004: 5.

¹⁶⁹ Alighieri 2004: 5-6.

Again, what this image signifies to Thomas at that moment in the narrative isn't important. Significance must be attached to the fact that this dream-image sequence establishes a macro-rhythmical symmetry with the first dream-image sequence: for the second time Thomas observes two people, a man and a woman, from a powerless, impotent position – first his knife-stabbing was laughed away; now his heart is taken a bite out of. One could say that the first dream-image reterritorializes in the last, stabilizing the rhythmic symmetry of the whole dream-image territory: the first and the last share similar rhythms, as do the second, third and fourth.

The any-space-whatever-anomaly

When any-space-whatevers form a distinct rhythmic territory, can one still speak of any-space-whatever? Let us go back to Deleuze's introductory definition once more, and read it very carefully. Italics are mine:

Any-space-whatever is not an abstract universal, in all times, in all places. It is a *perfectly singular space*, which has merely *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*. It is a space of virtual conjunction, grasped as pure locus of the possible.¹⁷⁰

Strictly speaking, the any-space-whatevers of *The Face of an Angel*, as described in the previous paragraph, cannot be deemed perfectly singular spaces or spaces that have lost their homogeneity, because they aren't that singular and in fact very homogenous. Their linkages cannot be made in an infinite number of ways but in a limited number of ways because they stand in a direct macro-rhythmic relationship with each other. Therefore, I feel inclined to observe that the only *true* any-space-whatever is a totally solitary one, an anomaly. Only then can we speak of any-space-whatever in its purest form, when it *undermines the territory*, i.e. when a deterritorialization occurs that never reterritorializes, heterogeneous to all other spaces, a pure locus of the possible by virtue of its perfect singularity. I call such an occurrence an 'any-space-whatever-anomaly'. Granted, it almost sounds too idyllic to be a

¹⁷⁰ Deleuze 1997, C1: 109.

reality. Still, I believe to have found such an any-space-whatever-anomaly – or at least one that approaches the ideal – in *The Face of an Angel*.

At night, a little over an hour into the film, Thomas meets up with Melanie. They subsequently meet up with Edoardo. He takes them to the house where Elizabeth was murdered, the exact same house that is established in the beginning of the film during a case exposition flashback and the same house Edoardo takes Thomas to in the second dream-image sequence. Melanie says goodbye to them on the corner of the downward-sloping street, while Edoardo and Thomas proceed to walk towards the house. The camera cuts back to Melanie, who momentarily follows Edoardo and Thomas with her eyes. Then, she shifts her gaze slightly to the left. In the next shot, the camera is positioned behind her, in an over shoulder point of view shot that exposes the space she looks at. Edoardo and Thomas are visible in the right of the frame, as they are being let into the house, but the focus is extended entirely to the end of the sloping street. All the attention is drawn towards this street and the open gate that marks the center of the frame (*Figure 25*). The sequence ends with this shot; in the next shot Edoardo and Thomas are in the house. Apparently we need to see this street and gate – a street that we have already seen before – because of two couched reasons. The first reason is the explicit gaze-shifting of Melanie, which immediately raises the question: ‘What is she looking at?’ The second reason is the fact that Winterbottom positions the camera more towards the right the second time he frames Melanie in an over shoulder shot, with Edoardo and Thomas still visible in the right of the frame, but now with the street and gate as the central locus of attention. Not only do we need to see this street and gate, we also need to see Melanie gazing at it. (The street could have been established just as easily without the over shoulder point of view shot.) What contributes to this any-space-whatever’s singularity, despite the fact that the street already has been established – or perhaps because of that, since its establishing is superfluous –, is that it is the only point of view shot that is *formed virtuously and that doesn’t provide us with information*. All other point of view shots do communicate information to the viewer – Thomas looking at a member of the production team in his bed, tacitly communicating to the viewer that he has slept with her – or to Thomas himself, for instance when he watches Edoardo climb up the side of the house in the second dream-image sequence, or when he seeks out Virgil in the third dream-image sequence. But here, Melanie looks at something from a position of non-action and the information her gaze provides us with appears pure in the sense that it doesn’t seem to

communicate something verbally. Furthermore, this is the only time the focalization unmistakably shifts away from Thomas to establish another character as a being gifted with *vision*, who doesn't exist first and foremost as a reactant in a scene with Thomas or to establish a discourse. Thomas has already left, but the camera cuts back to Melanie as it seems interested in her eyes and what she can see with them. For a moment, perception and action aren't linked together and she becomes a 'seer'; not caught up in anything but her own vision.¹⁷¹

The rhythm of this any-space-whatever doesn't link itself to any other – except to a purely spatial (the street) or characterological (Melanie) rhythm – and therefore attains a solitary authority. The linkage can be made in an infinite number of ways and thus, one has to conclude, in no essential way whatsoever (in the sense that what *can* be anything, *is* nothing). Which makes it any-space-whatever par excellence, or an any-space-whatever-anomaly, which we can only judge it to be after the film has ended, by virtue of the possibility of it being reterritorialized before the credits start to roll. Its autarchy isn't completely self-obtained, of course. It is autarchic because the other any-space-whatevers form a bond. Its rhythm is not primarily determined – as in the any-space-whatevers of *Nostalghia* – by its enveloping within any-space-whatever, but just as much by what surrounds it, all the other images of the film which are anything but that and which lend the any-space-whatever-anomaly its singularity. It is part of the territory, but it doesn't add to the territorial coherence. Nonetheless, it is still the film, the universe in itself, that prescribes the logic. Strictly speaking, one can only regard something as a rhythmical aberration in a metaphorical sense, and from a human perspective. From the perspective of the object itself, all its spaces and rhythms are inherently neutral.

¹⁷¹ Deleuze 1997, C2: 2 & 41.

Conclusion

I have pointed out that both rhythm and any-space-whatever can be discerned and function differently in respective films. In *Lancelot du Lac*, everything is subjugated to the rhythmic relay of movement and sound, by virtue of which the entire film can be regarded as a single any-space-whatever: an any-space-whatever without borders, limited only by the frame of the film itself. The overt concentration on a rhythmic relay that holds everything in its grasp pushes all textualization to the back. Not that there isn't any text there whatsoever; wherever one is set on finding or imposing text on an artwork, it can be done. Moreover it is the case that the characters aren't caught up in language or in action; they are caught up in movement and sound. They exist by virtue of that rhythm. The cleanliness of such a pure optical and sound situation makes for a film that, slightly pedantically put, can be listened to as much as it can be watched. (At the end of the day though, it is still a film and not a radio play.)

The any-space-whatevers of *Nostalghia* function as territorial motifs, all contributing to a distinct any-space-whatever territory. There are three types. The first one consists of a progressive accentuation of affective intensities (micro-rhythms), or the Neutral. Here, the world isn't framed by movement, as in the action-image, but movement itself frames the world by virtue of the camera tracking through space, allotting different accents underway. The second type is the dream-image. Firstly, the rhythm of the dream-image resides in a certain amplified awareness-affect that automatically gets established by virtue of the fact that within a dream, spatiality is more fluid per definition. Secondly, the rhythm of the dream-image is that of the Neutral: micro-rhythmical accents and contrasts are distributed throughout the dream-image by virtue of the position of the camera in space. The third type is the any-face-whatever or any-body-whatever: faces or bodies that do not express text but rhythm.

The Face of an Angel's any-space-whatevers (the detailing of land- and cityscape; small portions of discursive space; people leaving the scene; the dream-image sequences and the dynamic establishing of space by a lingering camera within those dream-image sequences) form a stable rhythmic territory. However, there is one any-space-whatever, which I have coined the any-space-whatever-anomaly, that stands outside of this territory. The other any-

space-whatevers stand in a direct macro-rhythmic relationship with each other. In the any-space-whatever-anomaly, all relationships are absent. The any-space-whatever-anomaly is a disruptive rhythm, an absolute deterritorialization of space. Reterritorialization remains absent, marking it a perfectly singular space.

What consequences do these various rhythmic dimensions have for the concept of any-space-whatever in general? The rhythmic dimension of any-space-whatever is unconditionally vital to it. Any-space-whatever is an umbrella rhythm that can partition itself into many different rhythms that nonetheless share one characteristic – as I have demonstrated through the case studies above – and that we can deem as such precisely *because of its particular rhythm*. Any-space-whatever is rhythm par excellence, or cinematic rhythm in one of its purest forms. Rhythm foregrounds itself in hardly any other space as clearly as in any-space-whatever. By virtue of a dominance that either overrides text or through the absence of text, rhythm becomes immediately palpable. This might sound paradoxical; as I made clear in Chapter 2, every single element of a film has a rhythmic component and everything contributes to the impression of the rhythmic whole. Text therefore is also a rhythm. Too many text though, whether it is dialogue or a symbolic image that needs to be deciphered, pushes the pure potential of the image to the back in favor of abstract reasoning, and therefore eats away at the image. An image that tells the viewer something is a sentence in the first place, and only an image after that. Text eats the image up from the inside, in the same way an unfluctuating or too fast editing pattern eats the image up from the outside. When subjugated to external forces such as text or ingrained editing patterns that have imposed themselves through the decades onto the film image by virtue of convention or perhaps because human beings generally are more language centered than image centered, the rhythm of the film image – its essence – hands in some of its quality. Which doesn't mean that all text should be absent from the film image; that might make for too much of a good thing. Perhaps no film would work on the sensuality of its any-space-whatever rhythms alone. A sense of proportion might be key for the quality of every rhythm. This doesn't mean that all elements have to be distributed throughout a film in the same quantity. With proportion I mean the unequivocal right moment an element commences, and which is perceived as such by a particular body. If every single element commences at the right time – this doesn't necessarily have to be considered utopian, but it is much rarer than it is common of course – the rhythm might be

considered impeccable. The cogency of this argument can be approved by anybody by thinking of their favorite film or piece of music: it is exactly that because there are hardly any elements in it that do not belong in there or that commence at a moment which are perceived as unfitting.

What an any-space-whatever is exactly, is partly determined by how strict one wants to delimit its borders, and this is largely up to the researcher. More so than facts, any-space-whatevers are judgements. In Chapters 3, 4 and 5 I have judged various spaces to be any-space-whatever; other researchers might judge them to be something else, or not any-space-whatever enough. What I consider to be an absolute prerequisite for a space to be judged as any-space-whatever is its unreadability. One must categorize it – which could be considered a form of interpretation; perhaps all language is – but going further than that is redundant, I believe. The purest approach to analyzing films would perhaps be a purely rhythmic approach, from the point of view that things are only significant by virtue of how they relate to what surrounds them. This is what I have strived to do in this thesis. I have made the decision to regard autonomous spaces not from a discursive point of view, but from a formal point of view, through the realization that they might mean anything, but the meaning is *precisely because of that* unimportant. On the other hand, textualization seems more fruitful for discussion than showing and describing how things operate. Showing how things work seems like an endpoint; textualizations, interpretations, translations seem like the beginning of a debate. This thesis would not have been written if the rhythmic component in the academic discourse on autonomous cinematic space wouldn't have been absent.

I want to end with a critical reflection on the difficulties that arose while writing this thesis. The first difficulty resides in the any-space-whatever concept itself, which Deleuze never defines unambiguously through a case study, as is the case for many concepts he introduces in his two *Cinema* books. Deleuze lays out his cinema taxonomy and involves case studies primarily in subordinate clauses. This charges the concept, or most of his concepts, with ambiguity. On the other hand, this ambiguity can also be considered a good thing, as it allows for more creativity and freedom when using those concepts. The second difficulty resides in the fact that many of those concepts overlap and share similarities with each other, while at the same time they are taxed under different categories of images. What the exact

differences are between any-space-whatever and the time-image in general, between a dream-image territory and 'hyalosigns', are questions I have left unaddressed. They didn't seem fruitful to me, unnecessary complexifications or questions that should be answered in different theses altogether. (It has never been my intention to bring Deleuze's entire cinema taxonomy to the table.) The third small difficulty resides in the choice to discard the above mentioned concept of the hyalosign or the 'crystal-image'. In the hyalosign 'time itself' becomes visible by virtue of the indiscernible linking of actual images to virtual images.¹⁷² I suspect this concept could have been used for the elucidation of the macro-rhythmic territories described in Chapters 4 and 5. If I would have done that, those two chapters would have been very different though. I have opted for rhythmic and territorial concepts since I believe them to be much more adequate, especially by virtue of their attunement to my understanding of films as rhythmic territories. The fourth difficulty: if one takes a film serious and does consider it to be a universe in itself, it remains doubtful if one can bring an image back to a single denominator, in the same way that it is difficult to bring a happening in reality back to a single denominator. My usage then, of the any-space-whatever concept, could be deemed a simplification of the film image. (On the other hand, writing becomes impossible without incorporating judgements that leave some part of reality out.) The fifth small difficulty I want to address is a question Chapter 5 raises: whether or not allusions to other works and that therefore constitute intertexts can be considered any-space-whatever, even if they function within the any-space-whatever fabric of the dream-image. I found this question to be too off trailing and unessential for the point I tried to make in Chapter 5, but it remains interesting nonetheless. The final difficulty has to do with my own imperfections: a) writing in a language that isn't my native language, which has unavoidably led to some clumsy formulations/odd choice of words et cetera; and b) to come up with a system that could have provided for a more balanced chapter structure. Not all chapters contain the same amount of paragraphs, the same amount of examples or the same quantity of conclusions. I hope that, wherever the thesis might feel a little chaotic, some lushness also shines through.

¹⁷² Deleuze 1997, C2: 127.

Appendix

Figure 1



In the upper left frame, at 08.05 minutes into the film, Gauvain starts his stroll. In the upper right frame (the camera has panned a little to the left), frozen at 08.15 minutes, Gauvain has walked 10 seconds. In the lower frame, frozen at 08.23 minutes, Gauvain has disappeared into the castle.

Figure 2



The shot of the empty stairwell, which lasts 11 seconds. Outside of the frame the sound of the whistle and the subway departing can be heard distinctly.

Figure 3



The first and last thing that gets established is movement: Lancelot picking up the helmet in the upper left frame and Lancelot leaving the tent in the lower right frame.

Figure 4



The servant exists so she can open the door (the upper left frame), so that the camera can follow her (the upper right frame) to consequently stop at Guenièvre and Gauvain (the lower frame).

Figure 5



Note that the sequence ends after two servants have passed the frame of the door in the background, once again demarcating the end of the sequence with movement.

Figure 6



After Lancelot leaves the tent in which he has had a conversation with Mordred, his shadow, visible on the left frame, disappears. Immediately after the disappearance of the shadow, a servant in the background passes by between two tents. Only after he has left the frame, Bresson cuts to the next sequence.

Figure 7



The two riders from Escalot arriving and departing in five shots (arriving in three, departing in two). All information regarding the reason of their visit is to be extracted from the dialogue that is interspersed in the shots that take place in Camelot: after the upper left frame, after the middle left frame and within the lower frame, wherein a dialogue ensues between Artus, Lancelot and Gauvain.

Figure 8



Mordred and a knight disappear around the corner in the two upper frames. In the two middle frames, Gauvain and Lambegue turn around and disappear around the corner of the right tent. In the two lower frames, knights embark and disappear in the forest.

Figure 9



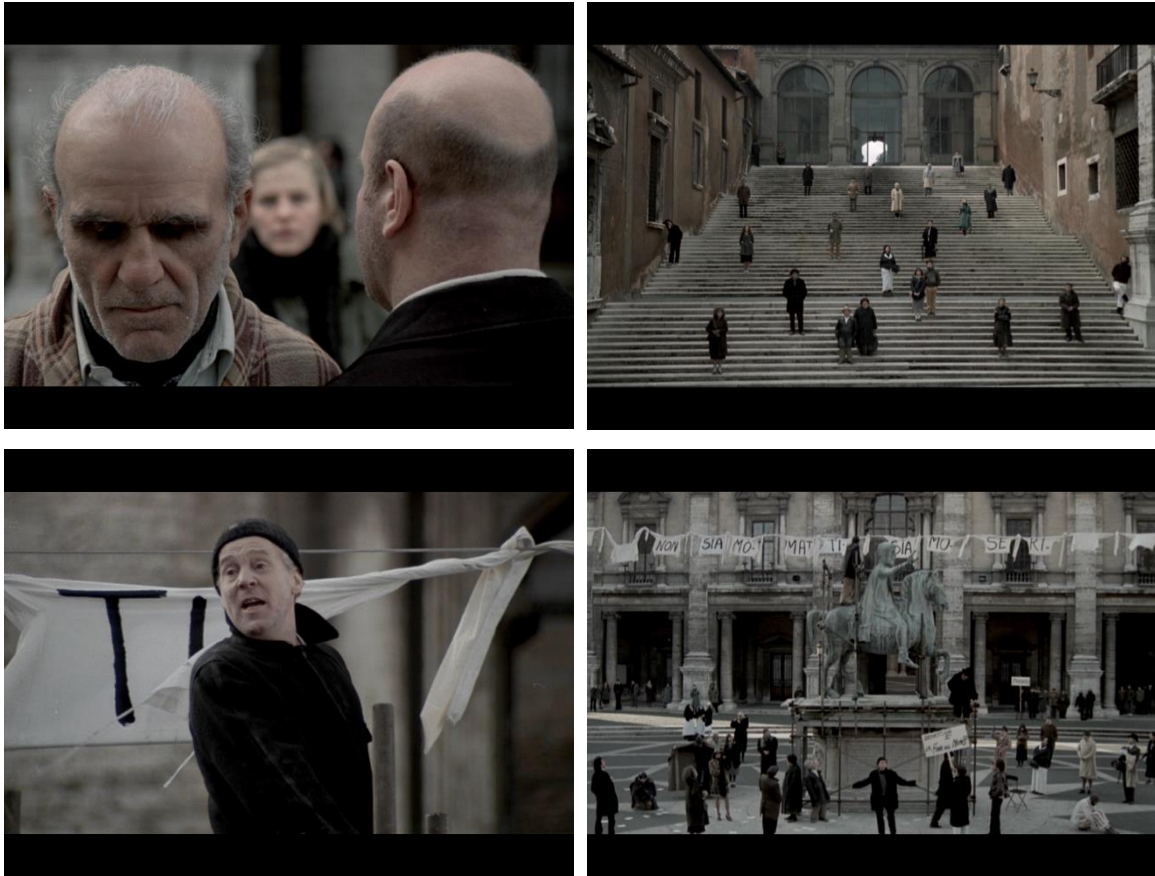
A forest-stroll establishing shot of 30 seconds. The left frame is the first frame of the shot, frozen at 47.57 minutes. The right frame is the last frame of the shot, frozen at 48.27 minutes.

Figure 10



Three worlds in one shot.

Figure 11



The first sequence of two that comprise Domenico's speech. Note the gradual disclosure of space and the micro-rhythmical contrast between close-up and long shot, and medium shot and long shot.

Figure 12



A progressive accentuation of affective intensities; the micro-rhythms within any-space-whatever.

Figure 13



Gorchakov looking at any-space-whatever.

Figure 14



Gorchakov looking at an any-space-whatever that contains no human characters.

Figure 15



The rhythm of the dream-images exists in micro-rhythmical accents and contrasts that are distributed via slow movement and the position of the camera. At the end of the shot often the scope is dissimilar, opposite even, to the scope the shot commenced with.

Figure 16



The rhythm of the any-face-whatever.

Figure 17



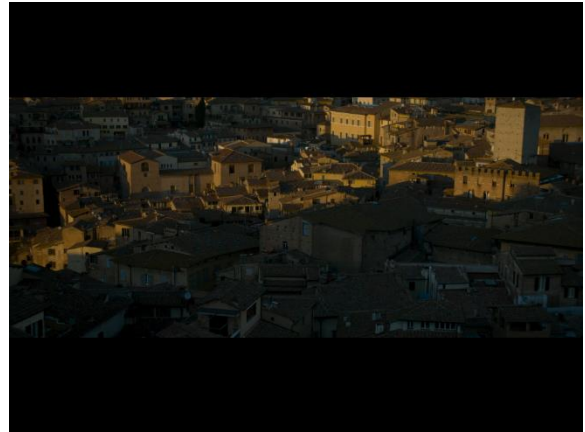
Eugenia in the hotel lobby.

Figure 18



The any-face-whatever becoming an any-body-whatever, slowly dissolving into a void.

Figure 19



Spatial detailing as integral part of the rhythmic territory.

Figure 20



A waiter and a sushi chef. (I believe Vermeulen and Rustad would regard these shots as distanced closeups.)

Figure 21



Melanie says goodbye to Thomas at 1.03.12 minutes into the film, in the left frame. In the right frame, the last frame before Winterbottom cuts to a scene with Edoardo and Thomas, frozen at 1.03.20 minutes into the film, the camera has followed her languorously for eight seconds.

Figure 22



The upper two frames and the lower left frame seem to constitute a point of view shot of Thomas; a conclusion the viewer can subtract from the lower right shot, in which he seems to look at Edoardo.

Figure 23



The reterritorialization of *Figure 22*, only here the point of view gets established beforehand.

Figure 24



Reterritorialization once more: space at first, then the characters visible from behind.

Figure 25



The any-space-whatever-anomaly. A perfectly singular any-space-whatever, totally heterogeneous to the rest of the territory.

Bibliography

Books and articles

Alighieri, D. (2004) 'III', in: *La Vita Nuova*. Revised Edition. Reynolds, B. (trans.) London: Penguin Books. 4-6.

Alighieri, D. (2013) *The Divine Comedy*. EPUB. Kirkpatrick, R. (trans., ed.) New York: Penguin Books.

Balázs, B. (2011) *Early Film Theory: Visible Man & The Spirit of Film*. Carter, E. (ed.) Livingstone, R. (trans.) Oxford: Berghahn Books.

Barker, C. (2012) 'Central Problems in Cultural Studies', in: *Cultural Studies: Theory and Practice*. 4th edition; Los Angeles; London; Singapore; New Delhi; Washington DC: Sage Publications. 26-31.

Benaquisto, L. (2008) 'Codes and Coding', in: *The Sage Encyclopedia of Qualitative Research Methods*. Given, J.M. (ed.). Volumes 1 & 2. Los Angeles; London; New Delhi; Singapore: Sage. 85-88.

Bogue, R. (2003) 'Musica Naturans: Deterritorializing the Refrain', in: *Deleuze on Music, Painting, and the Arts*. New York: Routledge. 13-31.

Bresson, R. (1977) *Notes on Cinematography*. Griffin, J. (trans.) New York: Urizen Books.

Burch, N. (1979) 'Ozu Yasujiro', in: *To the Distant Observer: Form and Meaning in the Japanese Cinema*. Berkeley; Los Angeles: University of California Press. 154-185.

Campanini, S. (2012) 'Teaching Film Sound as Material Form', in: *Music and the Moving Image*, Vol. 5, No. 2 (Summer 2012). 43-53.

Chatman, S. (1978) 'Kernels and Satellites', in: *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca; London: Cornell University Press. 53-56.

Chatman, S. (1985) 'The New Montage and Temps Mort' in: *Antonioni, or, The Surface of the World*. Berkeley; Los Angeles: University of California Press. 125-131.

Ciment, M. (1998) 'I Seek Not Description But Vision: Robert Bresson on *L'Argent*', in: *Robert Bresson*. Quandt, J. (ed.) Hodgson, P. (trans.) Toronto: Toronto International Film Festival Group Cinematheque. 499-511.

Deleuze, G. (1997) *Cinema 1: The Movement-Image*. Tomlinson, H. & Habberjam, B. (trans.) Minneapolis: University of Minnesota Press.

- Deleuze, G. (1997) *Cinema 2: The Time-Image*. Tomlinson, H. & Galeta, R. (trans.) Minneapolis: University of Minnesota Press.
- Godard, J-L. & Delahaye, M. (1967) 'The Question: Interview with Robert Bresson', in: *Cahiers du Cinéma in English*, No. 8. 5-27.
- Kracauer, S. (1960) 'Moments of everyday life', in: *Theory of Film: The Redemption of Physical Reality*. New York: Oxford University Press. 303-304.
- Kulezic-Wilson, D. (2015) *The Musicality of Narrative Film*. EPUB. New York: Palgrave Macmillan.
- Lefebvre, H. (2004) 'The Critique of the Thing', in: *Rhythmanalysis: Space, Time and Everyday Life*. Elden, S. & Moore, G. (trans.) London; New York: Continuum. 5-18.
- Livesey, G. (2010) 'Assemblage', in: *The Deleuze Dictionary: Revised Edition*. Parr, A. (ed.) Edinburgh: Edinburgh University Press. 18-19.
- Margulies, I. (1996) 'Nothing Happens: Time for the Everyday in Postwar Realist Cinema', in: *Nothing Happens: Chantal Akerman's Hyperrealist Everyday*. Durham; London: Duke University Press. 21-41.
- Massumi, B. (1995) 'The Autonomy of Affect', in: *Cultural Critique*, No. 31, The Politics of Systems and Environments, Part II. 83-109.
- Massumi, B. (2005) 'Notes on the Translation and Acknowledgments', in: Deleuze, G. & Guattari, A *Thousand Plateaus: Capitalism and Schizophrenia*. Massumi, B. (trans.) Minneapolis; London: University of Minnesota Press. xvi-xix.
- Message, K. (2010) 'Territory', in: *The Deleuze Dictionary: Revised Edition*. Parr, A. (ed.) Edinburgh: Edinburgh University Press. 280-282.
- Mitry, J. (2000) *The Aesthetics and Psychology of the Cinema*. King, C. (trans.) Bloomington: Indiana University Press.
- Otten, W. J. (1991) 'Weetbeelden, vergeetbeelden. Robert Bresson: L'argent', in: *Het museum van licht*. Amsterdam: Van Oorschot. 117-120.
- Parr, A. (2010) 'Deterritorialisation/Reterritorialisation', in: *The Deleuze Dictionary: Revised Edition*. Parr, A. (ed.) Edinburgh: Edinburgh University Press. 69-72.
- Perez, G. (1998) 'The Deadly Space Between' in: *The Material Ghost: Films and their Medium*. Baltimore; London: John Hopkins University Press. 123-148.
- Plaat, J. (2014) 'All Kinds of Air...', as part of the Screen Cultures course. Dr. Timotheus Vermeulen & dr. Martijn Stevens, Radboud University Nijmegen. September-December 2014.

- Roberts, L. (2012) 'An Incriminated Medium? The City as Urban Spectacle', in: *Film, Mobility and Urban Space: a Cinematic Geography of Liverpool*. Liverpool: Liverpool University Press. 32-63.
- Sadie S. & Latham, A. (2007) 'Rhythm', in: *The Cambridge Music Guide*. Cambridge: Cambridge University Press. 17-21.
- Seigworth, G. J. & Gregg, M. (2010) 'An Inventory of Shimmers', in: *The Affect Theory Reader*. Gregg, M. & Seigworth, G.J. (eds.) Durham: Duke University Press.
- Tarkovsky, A. (1989) *Sculpting in Time*. Hunter-Blair, K. (trans.) Texas: University of Texas Press.
- Tarkovsky, A. (1994) *Time Within Time: The Diaries 1970-1986*. Hunter-Blair, K. (trans.) London: Faber and Faber Limited.
- Thompson, K. (1988) 'The Sheen of Armor, the Whinnies of Horses: Sparse Parametric Style in *Lancelot du Lac*', in: *Breaking the Glass Armor*. Princeton: Princeton University Press. 289-316.
- Van Boven, E. & Dorleijn, G. (2010) 'Tijd', in: *Literair mechaniek*. Bussum: Uitgeverij Coutinho. 239-270.
- Vermeulen, T. & Rustad, G. C. (2013) 'Watching television with Jacques Rancière: US 'Quality Television', *Mad Men* and the 'late cut'' in: *Screen*, Vol. 54, No. 3. 1-15.
- Watson, J. (2010) 'Semiotics + New Media', in: *The Deleuze Dictionary: Revised Edition*. Parr, A. (ed.) Edinburgh: Edinburgh University Press. 245-247.
- Widgery, C. J. (1990) 'The Kinetic and Temporal Interaction of Music and Film: Three Documentaries of 1930's America'. Unpublished Ph.D. dissertation. University of Maryland College Park, UMI order no. 9121448.

Internet sources¹⁷³

'Andrei Tarkovsky Biography: Personal Quotes', www.imdb.com.

http://www.imdb.com/name/nm0001789/bio?ref=nm_dyk_qt_sm#quotes

Bordwell, D. (2015) 'The Getting of rhythm: Room at the bottom', www.davidbordwell.net.

<http://www.davidbordwell.net/blog/2015/02/01/the-getting-of-rhythm-room-at-the-bottom/>

Burnett, C. (2004) 'A Case Study of *Le Diable Probablement*: Reassessing the Theory of Transcendental Style, Part 1', Vol. 8. Issue 3, offscreen.com.

http://offscreen.com/view/diable_2

Cheli, L. (2015) 'An interpretation of *The Face of an Angel* by Michael Winterbottom',

www.groundreport.com. <http://www.groundreport.com/an-interpretation-of-the-face-of-an-angel-by-michael-winterbottom/>

Felluga, D.F. 'The Real (Lacan)', www.cla.purdue.edu.

<https://www.cla.purdue.edu/english/theory/psychoanalysis/definitions/real.html>

Jirousek, C. (1995) 'Rhythm', in: *Art, Design and Visual Thinking*, char.txa.cornell.edu.

<http://char.txa.cornell.edu/language/principi/rhythm/rhythm.htm>

'*Lancelot du Lac*. Pressbook. An English translation of the sixteen pages of the pressbook'.

Lomax, J. (trans.) [people.ucalgary.ca](http://people.ucalgary.ca/~tstronds/robert-bresson.com/Words/LancelotDuLac_pressbook.html). http://people.ucalgary.ca/~tstronds/robert-bresson.com/Words/LancelotDuLac_pressbook.html

Plaat, J. (2015) 'Dood bij aankomst: over mediumsificiteit in Robert Bressons *L'Argent*'.

Bachelor thesis, supervised by dr. Natascha Veldhorst, second reader: dr. Timotheus Vermeulen. Radboud University Nijmegen, February-June 2015. theses-test.ubn.ru.nl.

<http://theses-test.ubn.ru.nl/handle/123456789/494>

Povoledo, E. (2013) 'Italy's Highest Court Overturns Acquittal of Amanda Knox',

www.nytimes.com. <http://www.nytimes.com/2013/03/27/world/europe/amanda-knox-retrial-ruling.html?pagewanted=all&r=2>

Sontag, S. (1964) 'Against Interpretation', www.coldbacon.com.

<http://www.coldbacon.com/writing/sontag-againstinterpretation.html>

Stivale, C.J. (2006) 'Duelling Augé's - Pascal and Marc', www.langlab.wayne.edu.

<http://www.langlab.wayne.edu/CStivale/D-G/DuellingAuge.html>

¹⁷³ Accessed between March-September, 2016.

Filmography

L'Argent. Bresson, R. (1983) Dvd. France, Switzerland: Henchoz, J-M. & Toscan du Plantier, D.; Eôs Films, France 3 Cinéma, Marion's Films; MK2 Diffusion.

Lancelot du Lac. Bresson, R. (1974) Dvd. France: Rassam, J.P. & Rochas, F.; Mara Films, Laser Productions, Office de Radiodiffusion Télévision Française, Gerico Sound; Gaumont.

Nostalghia. Tarkovsky, A. (1983) Blu-ray. Italy, Soviet Union: Casati, F. & Toscan du Plantier, D.; Opera Film Produzione, Rai 2, Sovinfilm.

The Face of an Angel. Winterbottom, M. (2014) Blu-ray. United Kingdom, Italy, Spain: Parmenter, M.; BBC Films, Cattleya, Multitrade, Revolution Films, Vedette Finance, Ypsilon Films; Soda Pictures.