

In the space between the still and the moving image: photographic film-strips by  
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'We find ourselves on three levels concerning movement and time:

- (1) There are images of the moment eg non-moving distinct parts of an overall movement
- (2) There are moving images which are moving parts of the duration or the whole
- (3) Finally there are time-images eg images of duration, relation and change even beyond movement'

Gilles Deleuze on Bergsen's third thesis: movement and time

As consumers of contemporary visual culture, we are in a climate of high-resolution realistic photography and continuous hardware and software development simulating hyper-real movement through zoom and panning camera actions and enhanced playback technology. In counterpoint to this, I develop film-strip imagery using a still camera in the manner of a movie camera that offers a new representation and a deconstruction of the way we see rather than the objects to be seen.

My work operates in the space between the still and the moving image. I experiment with moving images and images created through movement, and explore non-linear narrative structures through panoramic images (film-strips), language and sound. My background of collaborations in the performing arts, particularly the experience of working with choreographers has sparked my particular fascination with moving images and my performative process of 'tracing' aspects of the public environment through producing photographic film-strips. Since 1999 I have developed the process and concept of taking photographic film-strips in an attempt to capture the dynamics of environments and their changes in a moment of time.

I aim to extend photographic language by submitting the visible aspect of different public places to a process of 'tracing' in film-strips. A whole roll of 35 mm film is exposed in a photographic camera in one continuous rewinding movement. This action captures the trajectories of bodies, objects and lights in motion, to produce an expansive image. Moving elements such as people tend to register more clearly than static backgrounds, which dissolve into ambiguity.

The film-strips represent the stretching of space through the simultaneous movement of the camera and the film within. Although the images are static, they contain the indexical traces of movement – of the film, of the camera and of its subjects. Viewers can re-enact the time sequence by moving along the images in installations of large scale photographs in *I'll walk alone-you'll never walk alone* and the moment we knew nothing of each other, or in the panning movement across the filmstrips in video as used in *The Dialogue of the Dogs*.

The video *The Dialogue of the Dogs* (see illustration) is driven by language. The dialogue is adapted from the short story 'The Dialogue of the Dogs' by Cervantes, published in 1613 as one of his Exemplary Stories. One dog tells his life story to another, and they hope that their sudden and unexpected gift of speech will last another night so that the other dog can tell his own story. (In the Renaissance dogs were thought to

be the most intelligent and consequently the most important animals.) The narration, a description of the social circumstances and moral failures of the dogs' former owners is interspersed by philosophical discussions between the dogs about the nature of storytelling, language, religion and life in general. The dogs are highly articulate, but slightly pedantic and acutely conscious of their social status; Scipio is forever interrupting Berganza to question where the story is leading or to comment on its tendency to moralize.

I have transformed the dialogue into abstracted imagery at the moment when a dog finally launches into a specific story. Instead of hearing examples of the evil behaviour of one dog's masters we see expressions of human faces in aggression, agony and turmoil.

This material was culled from violent late night television films, 'traced' in photographic film-strips and animated in a continuous panning movement. Like the title of the psychiatrist Oliver Sack's book 'Seeing Voices', one can perceive the conversation with another sense, by reading the lips and expressions of the distorted faces. The miracle of the dogs' speech and the discontinuity of the narrative are reflected in the abrupt movement of sequential still images. Each dog has its own rhythm of movement, which is calibrated to the speech of the actors. The slow movement of facial expressions in these film-strips suggests endlessness, producing a continuity and relevance between a seventeenth century social commentary and our own society.

In I'll walk alone - You'll never walk alone (see illustrations and [walkalone-neverwalkalone.net](http://walkalone-neverwalkalone.net)) at the Harris Museum Preston I presented the film-strip photograph as a 43m, 360 degree installation.

In response to the museum's permanent installation of classical friezes depicting figures of war, sport and games at the Museum I wanted to reflect on a connection of these themes in contemporary society in my film-strip installation. I took several photographs during games at the Preston North End Football Club, the oldest league club in England. Highlights of the games are stretched out in a temporal landscape capturing the energy and movement rather than details of individual players. The players are visible from a distance but on closer observation the imagery dissolves into an abstracted energy of the game and an emotional energy of viewing the game. With this internal energy I am interested in the role of the individual within a game or war situation and the spectator's point of view and decided to connect the images with 2 song titles: You'll never walk alone and I'll walk alone. The song You'll never walk alone, from the musical Carousel (1945), was sung at the first football game in Wembley Stadium after the second world war to commemorate the death of comrades. It has become a song of public emotion in football and the wider society. It was, for example, sung spontaneously at the eve of Princess Diana's funeral. One year before Carousel, the song, I'll walk alone was sung by Dinah Shore in the war film Follow the boys. It became a popular Second World War song in England with its sentiments of spiritual togetherness.

My experience of visiting football games and my personal emotional response to being in a crowd of cheering, excited people brought back memories of being in large public crowds, such as political demonstrations and the fall of the Berlin wall. I find such emotional responses (which only last for a very short time) frightening because it makes me aware of a psychology of the masses that has been misused in history so many times and particularly during the Third Reich.

In the moment we knew nothing of each other I position traces of everyday public performance, people travelling, again in a public meeting place, creating a physicality of real time and recorded movement. Using methods of performance, chance and permanent transition, both in the creation of imagery and the technology of display, I create a dynamic artwork that will look different each time visited. The piece reflects on the parallel of theatre and photography describing a period of time. The momentary encounter of passers-by photographically frozen on two film-strips, escapes the viewers gaze in the installation when the images are slowly dissolving into each other. Some of the figures walking by have not registered on the film-strips due to the incongruence of the movement of the film in the camera and the movement of the figure. Similarly when we focus our attention on a person or a thing we may not register other persons or things in the same optical field.

The permanent photographic installation is inspired by the 19th century diorama principle of changing translucent pictures with lighting effects and applies the latest digital printing technology to create images in continuous transition and change. Optical toys of the beginning of film created magical illusions while at the same time exposing the means of their production, a double experience that has inspired several works of mine.

In this case combining my original film-strip technique with a novel use of optical devices of 19th century diorama creates a metaphysical sense of movement as well as making visible another world behind everyday appearances. The title is based on *The hour we knew nothing by each other*, a play by Peter Handke from 1992 that uses no words but movement of human bodies in a town square as its narrative.

(The moment we knew nothing of each other is a permanent installation of a large scale photographic diorama in the foyer of Royal and Derngate Theatres, Northampton

in collaboration with RHWL architects and Neumann & Müller Technical Development.)

The film-strip imagery might be perceived as mediated first while being a result of direct seeing and experience of duration in time. These abstracted images of movement have a gestural quality and although the lateral extension of single point perspective blurs the depth and draws the movement near to the surface they still evoke a strong sense of three-dimensional space. The hand held camera as an extension of the body and the performative process allow for elements of chance within the work. Visible fragments of the external space are recorded, suggesting an internal layer of meaning. In the sense of Deleuze's understanding of film the film-strips inspire a sense of internal time (*duree interieure*) even though they exist as static photographs. The imagery with its varying degrees of abstraction can reveal deeper affinities and resonances behind everyday appearances, which were previously invisible. As the German painter Gerhard Richter said in 1962 "We can conclude the invisible, meaning we can assume its existence with some certainty, but we can only represent an image/a translation, that stands for but is not the invisible". And almost ten years later he adds "And because that is not enough, because we are curious if this could possibly not be quite different, we make art".

Taking film-strips is a meditation on our movements and the movement surrounding us and their rhythms and variations. In these projects the indexical film-strip images

trace realities, but destabilise their subject by moving the point of observation. This shifting of the observer's position is further extended in 'Dialogue of the Dogs', in that consciousness is represented as a viewpoint outside the human species.

Born in Frankfurt/Main in 1963, Sigune Hamann studied at the Hochschule der Künste Berlin and with a DAAD scholarship at the Royal College of Art London. She lives and works in London and has been a lecturer at Camberwell College of Arts since 2002.

Recent commissions include a multi screen video installation Dinnerfor1 for the British Council Berlin exploring perceptions of Englishness in Germany, a 360 degree film-strip installation for the Harris Museum Preston I'll walk alone – you'll never walk alone and a permanent installation of a large scale diorama, for Northampton Theatres the moment we knew nothing of each other. Currently Hamann works in Künstlerhaus Schloss Balmoral, Germany, a residency award by Chelsea College of Art and Design, Research Centre for Transnational Art, Identity and Nation (TrAIN) University of the Arts London. In a new series she captures reflections of the sky, buildings and nature on the surface of the river Lahn with the movement of the water as a carrier of figuration and/or abstraction. Presented upside down the reflected images take on a quality of an elusive memory.

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Stories. One dog tells his life story to another, and they hope that their sudden and unexpected gift of speech will last another night so that the other dog can tell his own story. (In the Renaissance dogs were thought to be the most intelligent and consequently the most important animals.) The narration, a description of the social circumstances and moral failures of the dogs' former owners is interspersed by philosophical discussions between the dogs about the nature of storytelling, language, religion and life in general. The dogs are highly articulate, but slightly pedantic and acutely conscious of their social status; Scipio is forever interrupting Berganza to question where the story is leading or to comment on its tendency to moralize. I have transformed the dialogue into abstracted imagery at the moment when a dog finally launches into a specific story. Instead of hearing examples of the evil behaviour of one dog's masters we see expressions of human faces in aggression, agony and turmoil.

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