

The Logbook is an expanded analysis of certain aspects of both video installations touched on in the major body of text. It also provides evidence of complementary video experiments, as well as the evolution of the ideas and form that shaped both the artworks *Divine Horsemen* (2005) and *People Inbetween* (2007).

...Men do not sufficiently realize that their future is in their own hands. Theirs is the task of determining first of all whether they want to go on living or not. Theirs is the responsibility, then, for deciding if they want merely to live, or intend to make just the extra effort required for fulfilling, even on this refractory planet, the essential function of the universe, which is a machine for the making of gods – Henri Bergson.

My body is an image, hence a set of actions and reactions. My eye, my brain are images, parts of my body. How could my brain contain images since it is one image among others? External images act upon me, transmit movement to me and return movement: how could images be in my consciousness, since I am myself image... that is movement (Bergson, 1912: 31, 58).

Magic is fluid it moves matter and vibrates time. Just think of the sign of the Illuminated, the Triangle and the Eye. The three corners of the triangle are Philosophy, Art, and Politics. When all are in balance then the eye will form, when all are in balance the secrets of the Golden Fleece will be revealed. When all are in balance, the triangle spins, its corners make a circle, a vortex: the eye in the cyclone, the eye in the triangle is opened. All in perpetual moving conformity, this is true death: the way of Chronos. The true nature of the universe being chaos and creative becoming: the way of Aion (Levey, cited by Regardie, 1932: 358).

As I mused about the fluid universe of matter moving as images, and time *durée* vibrating around me, I closed my car door and walked up to my house; a beautiful night, the stars winking at me like we'd just shared a joke. I looked to my right; I can see the plough, nothing else, large in the sky. It is tipped up so it looks just like a gigantic question mark. I looked to my left and see the headless Orion blazing, except he has a head; the moon is in just the right place. I laugh, and wonder why I even questioned the fact that man had a sensual durational language as vibrant as our own thousands of years before a mark was ever made on paper or stone. However, with my "camera-eye" I am a very different seeing-feeling machine. A "constellation" of thoughts before me, and the constellations were talking, just then. It is not static beings that matter, but fluid becomings.

LOGBOOK

Divine Horsemen

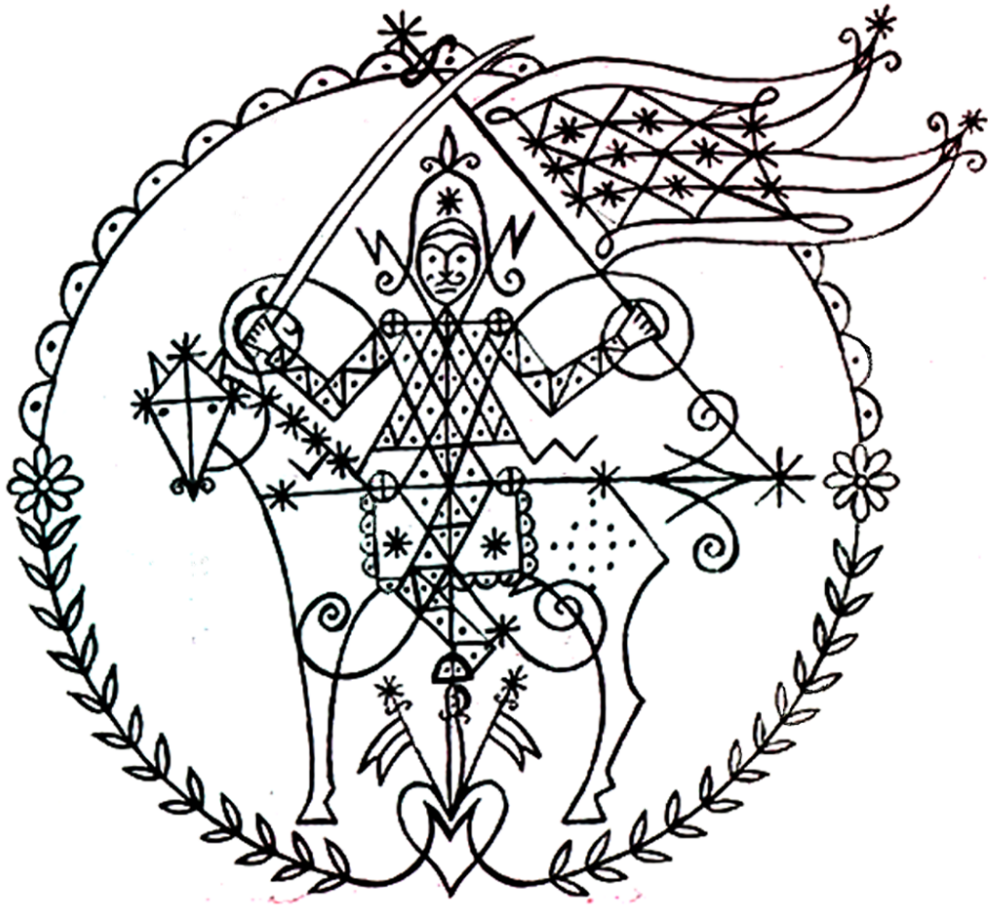
Arts Council Proposal	4
Examples of Pre-Production <u>Design Highlighting Conceptual Form</u>	11
DIVINE HORSEMEN: The Video Installation	17
The COSMIC MIRROR and the CORPSE on the CROSS-ROADS	26
The Phoenix Art Gallery <u>Exhibition</u>	35

People Inbetween

49	Arts Council Proposal
73	<i>Running in the Family:</i> <u>WHERE THE JOURNEY BEGAN</u>
77	The History of the DUTCH BURGHERS
82	The OUTSIDE/INSIDE metaphor of the Sinhala Body Politic
85	<i>PEOPLE INBETWEEN: The Video Installation</i> The Respect Festival, <i>the Phoenix Art Gallery Exhibition</i>
90	Gallery Two: the Memory River
101	New Media, Old Methods: The Panorama
102	<u>The Digital Image the Expanded Frame: Examples of Post-Production Design</u>
Henri Bergson, <i>Durée</i>	107

COMPLEMENTARY FILMS

114	<i>The Ring of Bells:</i> the companion film to <i>Divine Horsemen</i>
116	Experiments in Form <i>The Therapeutic Community</i> <i>The Corridor, and The River</i>



DIVINE
HORSEMEN

Divine Horsemen, the Voodoo Gods of Haiti: a video installation,
Proposal by Jonnie Clementi-Smith

1. You and your work

In 1950, the acclaimed avant-garde feminist filmmaker Maya Deren filmed and participated in several Voodoo ceremonies experiencing the very act of religious possession.

I will be taking her existing ethnographic footage, *Divine Horsemen the Voodoo Gods of Haiti* (1985) and re-working it as an installation. The re-contextualisation of the footage will seek to highlight and strengthen Deren's own visual poetic style and illuminate the cultural questions involved in a highly ritualised social event, which attempts to place questions within the minds of the audience about their own perceptions of Voodoo through cultural stereotyping.

The installation will consist of a two-screen projection in the shape of a (translucent) cross that will be suspended in the centre of the gallery space symbolising the crossroads, which is the place in Voodoo where the physical world and the spiritual world meet. In addition, two giant sheets of two-way mirror glass placed opposite each other and facing the screens will amplify the installation (mirrors have powerful religious connotations within Voodoo and West African belief). This will have the effect that as you are looking at the installation from outside of the glass walls you can look through them and see the film. However, when you step inside the installation because the glass is mirrored the images on the screens will be reflected back in on themselves creating multiple loops of the images within the opposing two-way mirrors (see fig.1).

As a complementary aspect to the installation, I am working closely with The Royal Albert Memorial Museum [RAMM]. The Museum have kindly agreed to lend me exhibits from their African collection that relate directly to the tribes from West Africa that Haitian Voodoo culture descended and originated from.

Painted directly onto the walls will be renditions of the religious symbols and drawings (vevers) used in the Voodoo ceremonies (see fig. 2).

The installation as my first solo show will explore aspects of my work that were touched upon in my recent shows at Spacex with Marcus Vergette (*Case 66* and *Beginning Again* commissioned by the Spacex gallery, and *The Ring of Bells* commissioned by Aune Head Arts). I wish to push the boundaries of my art practice as both a documentary filmmaker and an installation artist. This film, as well as expanding on and complementing my recent work is a starting point in a new chapter of my artistic practice, and the beginning of a series of projects that I am working on blurring fiction and documentary, exploring post-colonial issues. The future projects include a film based on the writings of my cousin, Michael Ondaatje, author of *The English Patient* (1992), called *People Inbetween*.

Along with the two successful exhibitions at Spacex gallery in 2002 and 2004, one of my other recent shows was a dual screen film called *TC (Therapeutic Community)*. Funded by Participate, collaborating with three inmates from HMP Channings Wood, a poetic experimental documentary about life inside the Drug Therapy Unit within the prison. As well as being aired on BBC Spotlight the film received national press coverage and was the winner of the Kessler Award for outstanding film in 2004. My most recent film, *The Ring of Bells*, is due to have a national cinema release in the New Year. The film explores notions of faith and religion through rhythmic music and the tradition of bell ringing on Dartmoor. This can be viewed as the companion film to *Divine Horsemen*, which explores similar themes.

2. Making it happen

As a relatively experienced filmmaker, responsible for several films and events I am aware of the importance of precise and organised project management. I see this project divided into four main stages.

1. Pre-production: a large proportion of the pre-production issues involved in the show have already been dealt with. This included the reserving for the 9th January all electronic equipment needed from MITES (a part of FACT) in Liverpool and arranging for the delivery and installation of the mirrors by Devon County Glass on the 10th January. The screens from Harkness Hall are designed and waiting to be made. On the

16th November I will be meeting with Jo Dereza, the marketing officer for the Phoenix Arts Centre to finalise the promotion strategy for the show including a joined up approach to promotion between institutions both locally and nationally, e-mail advertising and press packs for magazines such as Artists Newsletter, plus posters and flyers. I will follow this up with personal calls to ensure attendance to the opening event and talk sponsored by the University of Exeter.

2. Assembly and installation: I have enlisted the help of The Phoenix Galleries' handyman and the services of Michael Robertson (University of Dundee), an experienced gallery installer with a proven track record for the three-day installation of the entire show.

3. Receivership and promotion: the show will run for two weeks and will take up both of the front galleries of the Phoenix Arts Centre. The opening event will be held from 6-8pm, Wednesday 13th January 2005 in which there will also be a screening of the companion film, *The Ring of Bells* (commissioned by Aune Head Arts). This will be followed by a talk with the artist hosted by Professor Susan Hayward, Director of Film Studies University of Exeter.

As an integral part of this project I will endeavour to create links between complementary organisations wherever the installation is shown, similar to those already established with The Phoenix Arts Centre and RAMM. Provisional links have already been created with Michael Conner from Fact (Foundation for Art and Creative Technology) in Liverpool, Tony Dougherty, director of Urbis in Manchester, and Spike Island in Bristol; all possible locations for the work and areas with links to slavery. Representatives from each of these organisations will be coming to the opening event, as well as practitioners such as Don Boyd, and film academics from Portsmouth, Bristol, London, and Paris.

3. The Finances

The main costs involved in the project are the glass panels, the renting of video equipment, the mounting of the African Artefacts, and security. The other major cost

will be the marketing/publicity. The budget has been broken down into its constituent parts within the application form. The Phoenix Arts Centre, The Phoenix Media Centre, RAMM, The University of Exeter, Spacex Gallery and Aune Head Arts have all agreed to help in kind, with venues, materials and publicity, all of which in real terms add up to hundreds of pounds worth of support.

I have been awarded £500 by the Exeter Arts Council towards the cost of materials for the installation.

4. Benefits

The Phoenix Galleries' proximity to RAMM made it an ideal location as a starting point for the tour, and as a platform for linking institutions. This could potentially double the Phoenix Galleries' attendance, helping the gallery expand the nature and repertoire of the artwork shown, and modernising the gallery's image as a venue for New Digital Media.

As well as appealing to a gallery audience, this installation will appeal to a film audience due to the use of the original Maya Deren film footage. Deren was considered one of the lynchpins and founders of American avant-garde experimental film, and an important figure in feminist film criticism. The historical relevance of the work as rarely seen Voodoo rites has already attracted interest from academics and writers working within the field of post-colonial theory, art, and religion. These images have never been seen before with their original sounds.

I have secured the guaranteed support and attendance of RAMM, The Phoenix Arts Centre, Aune Head Arts (as funders of the companion film their organisation will be advertising the event), Zoë Li (Arts Council SouthWest), Tom Trevor (curator at Spacex gallery), and Michael Conner from FACT. With the support and attendance of these organisations and people guaranteed, I hope to attract representatives from Picture This, Spike Island, Lighthouse (Brighton), PVA, and The Cube Gallery amongst others. All of these organisations are potential exhibitors. The combined databases of the Phoenix and RAMM mean that a broad spectrum of people will hear about the event through e-mail flyers and the Art Centre's brochure.

On top of the marketing and advertising literature, the publicity department of the Phoenix Arts Centre (Jo Dereza) will be looking at ways to promote the film in the local

and national press and the listings (such as the Guardian Guide). A press release with accompanying publicity material will be sent out. I will also be promoting the film within regional TV and the magazine the Big Issue, as both Spotlight and the Big Issue have given my films great coverage in the past. The documentary film *Therapeutic Community* has been screened on BBC TV.

No money will be charged for attending either the exhibits, the screenings, or the seminar, but there will be a donation box asking for money for the people of Haiti that have had their lives wrecked by hurricanes and floods over the course of this year.

5. Meeting our aims

The nature of the installation makes it accessible to audience members with little or no knowledge of Deren or the issues involved in the film. It will offer people a chance to experience some of the amazing images and sounds involved in a cultural event few will ever see or participate in.

The installation explores the durational links between religious ecstasy, metaphor, music, and the world of the metaphysical (the spirit).

The installation and opening talk are aimed to demystify Voodoo away from its stereotypical image and help the viewer understand the cultural diversity as well as the historical relevance of this religion to our own multi-cultural society. Through this, I hope to change peoples perceptions of Voodoo by creating a work of high artistic quality that questions and challenges the viewer's own points of view about Voodoo and the religions social and cultural history.

6. Evaluation

I see evaluation as being an important part of any artwork. A comments book inside the gallery will allow me to receive public feedback. In addition, I will be contacting the funders, curators, and other arts professionals, who I know are attending the event for their feedback, and advice and help with possible venues. Due to my own mixed race background and the nature of the work I will be looking to Zoë Li for her feedback and suggestions for the future of the piece.

The opening event will be documented and the cameraperson will question the spectators directly. The opening talk will allow members of the public, academics, and professional artists to have an input.

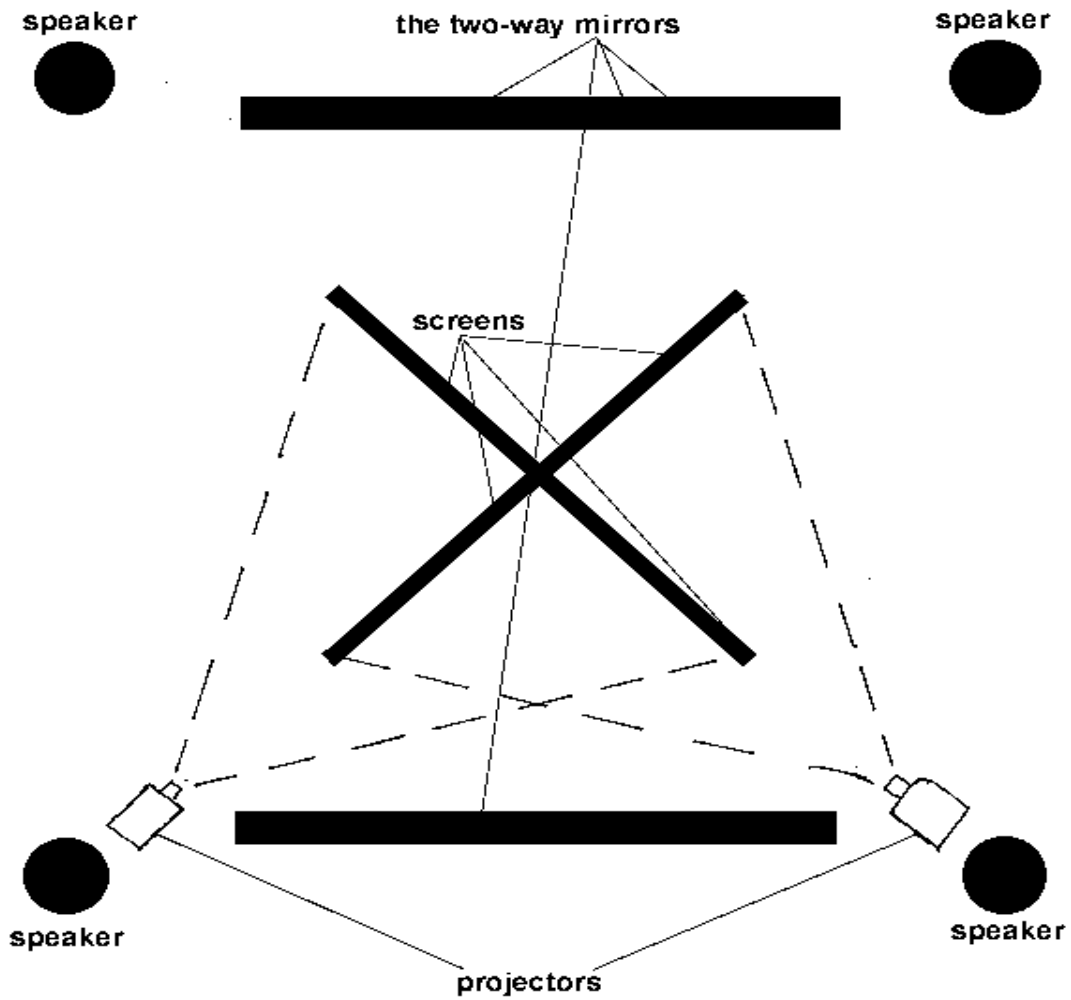
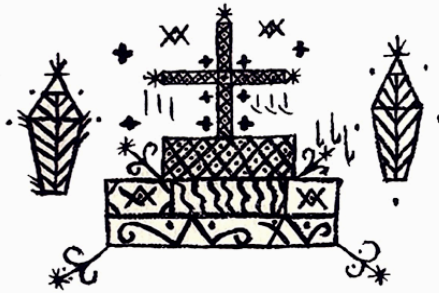


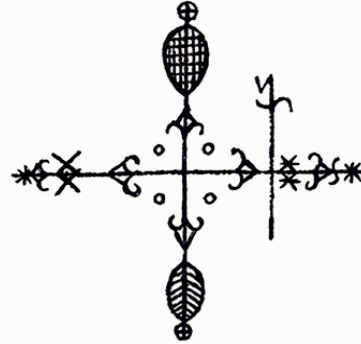
Fig. 1, Original installation design.

The Cosmic Mirror and the Corpse on the Cross-Roads



VEVER FOR GHEDE

Legba—The Old Man at the Gate



VEVER FOR LEGBA

The White Darkness

The Sacred Oratory of the Drum

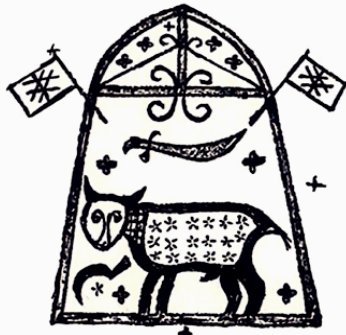


VEVER FOR DRUMS AND OGAN



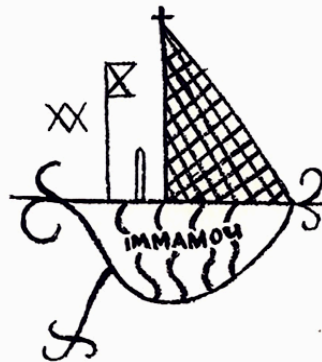
VEVER FOR ERZULIE

Ceremonies for the Serviteur



VEVER DRAWING OF A BULL

Agwé—Sovereign of the Seas



VEVER FOR AGWÉ

Fig. 2, Vevers for Gallery walls direct painting.

Examples of Pre-Production Design

Highlighting Conceptual Form

Everything rested on the conceptual design and the structural form of the installation. I knew that I wanted to blend Deren's "poetic vertical" with the "narrative horizontal", something she admitted not doing within her own work. Whilst discussing poetry in relation to film with Arthur Miller on the panel of *Poetry and the Film*, a symposium held by *Cinema 16* (1953), Deren said.

This poetic structure can be present in anyone of the forms. In dance you would have, a narrative ballet or you would have a lyric ballet; or you might have a *pas de deux*, which was an exploration of a moment... Now I am speaking of a combination, although personally, in my films, there has not been such a combination. I'm speaking of other films and the way poetry occurs in them (Deren and Sitney, 1971: 185).

Deren's films were purely poetic; all images and actions lead to a central emotional theme as an explored moment in durational time, not a logical story. Deren described her films as a "*pas de deux*" between the camera and its subject, highlighting in particular *Choreography for Camera* (1946).

It does begin before the machine. And it begins in the mind of the creator. And your reference to montage, and so on, is, if I may be permitted to return to my "vertical" –that is, the relationship between the images in dreams, in montage, and in poetry – is ... they are related because they are held together by either an emotion or a meaning that they have in common, rather than by a logical action. In other words, it isn't that one action leads to another action (this is what I would call a "horizontal" development), but they are brought to a centre, gathered up, and collected by the fact that they all refer to a common emotion, although the incidents themselves may be quite disparate. Whereas, in what is called a "horizontal" development, the logic is a logic of actions. In a "vertical" development, it is a logic of a central emotion or idea that attracts to itself even disparate images which contain that central core, which they have in common. This, to me, is the structure of poetry (Deren and Sitney, 1971: 178).

T. S. Eliot and the Imagist school of poetry made particular reference to, and their belief in, the poet's ability to synthesise emotional content with form to create new images that have a direct connection with the reader; this influenced Deren's film art. Eliot thought that the poet should be a "neutral conduit" through which experience would pass for the service of the poem and the revelation of the reader, not the artist's personal feelings; a

form of depersonalised purity that can cut through to the essence of what is being said and so create new meaning. In other words, an artwork “creates experiences” that it should embody within its form so deeply that its idea or emotional intent is metaphorically injected into the viewer as raw emotions. This is what the semiotician, C. S. Peirce would refer to as “firstness”, a quality or power that is a pure possibility and independent in its own right. Eliot attended many of Bergson’s lectures, “and introduced aspects of his (Bergson’s) thoughts into British modernism” (Guerlac, 2006: 11).

Deren’s art films explored a central poetic image that held the theme and structure of the other imagery within the film together; the vertical point of a central image piercing the rest, creating an overriding poetic form, an affection, that holds the poetic heart of the overall theme, form, and structure of the work. Summed up by the poet Ezra Pound, quoted by Willard Maas at the *Cinema 16* symposium, an image “is an emotional and intellectual complex caught in an instant of time” (Mass and Sitney, 1971: 183). This is very similar to Deren’s description that a work of art is “an emotional and intellectual complex whose logic is its whole form” (Deren, 1946: 24), which highlights her imagist poetic filmmaking sensibilities. Pound refers to this as, “the image is not an idea. It is a radiant node or cluster; it is what I can, and must perforce, call a VORTEX, from which, and through which, and into which ideas are constantly rushing” (Pound and Sitney, 1971: 187).

The avant-garde filmmaker, Stan Brakhage, talked of Pound’s concept of Imagism as “one central image can motivate an entire poem”, which directly inspired his film *Dog Star Man: Part 1* (1962). P. Adams Sitney refers to this as the single-central-image, a view similarly held by Deren. When interviewed about her own works, quoted in the documentary *In the Mirror* (dir. Martina Kudlace, 2002), she said, “I am not greedy. I do not seek to possess the major portion of your days. I am content if on those rare occasions whose truth can be stated only by poetry, you will perhaps recall an image, even only the aura of my films”. Deren, when talking of her film art, said:

My purpose is neither to instruct, nor entertain, but to be that experience which is poetry. That experience may be incidentally, educational. Experience is really the only education. When a person comes in, experiences something, and goes away a little bit different, he has been educated. Art is the only educational medium. It changes the

organism, which experiences it. It doesn't add to it, take away from it, but is directed toward a qualitative change in the organism (Deren, 2005: 219).¹

It is the act of experiencing something anew within the artwork that can lead to the growth and development of the individual and hence in broader terms expand consciousness in society.

The Imagist notion of the “single-central-image film has played an important part in the historical and aesthetic development of the American avant-garde cinema” (Sitney, 1971: 188), with the work of Deren, Brakhage, and Anger being notable examples. Deren and Kenneth Anger in particular mix metaphor and occult imagery within the visual fabric of the film. An example of this is in *Choreography for Camera* (1946), being a close-up of the dancer's spinning head, framed with the multi-headed god, Bodhisattva. Implying an ambiguity of space, as all directions can be seen at once, though more importantly, the link is made through framing, hence a metaphor expressing the emotional theme, as well as the poetic structure of the film. Therefore, the physical structure of the art film may link with the visual imagery within it to create a central visual theme. This concept was explored within the artworks; *Divine Horsemen*, within the three-dimensionally expanded frame and in *People Inbetween*, through the panoramic spaces and the extreme depth of field within the frame.

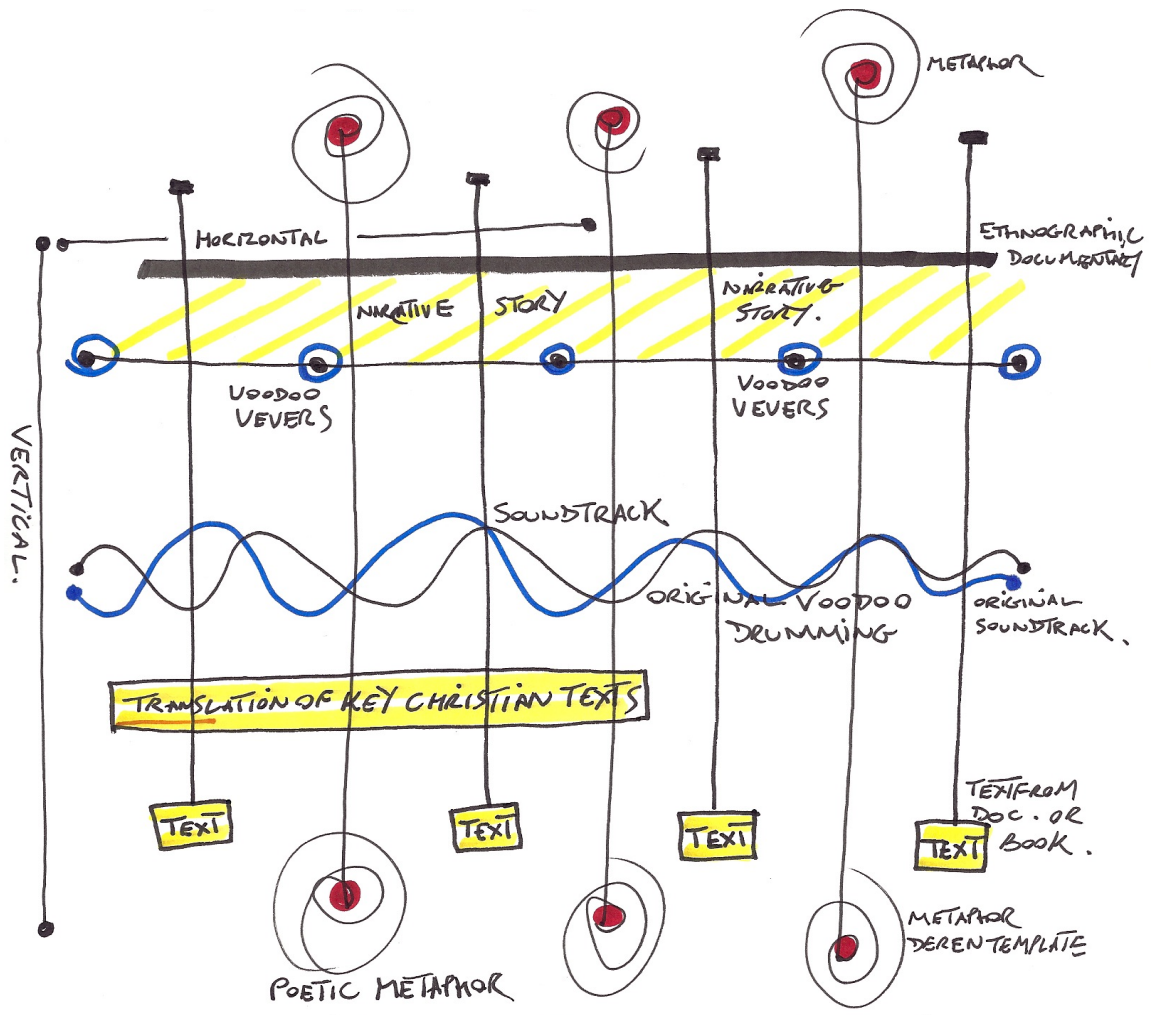
In *Divine Horsemen* I would try to achieve this through the structure of the screens as a cross of light rebounded in mirror glass, thus allowing the poetic screen to be created from pure light in space, an ephemeral video image caught in an instant of time, which cuts through the physical grounded narrative of screen one. Hence, the central poetic image of trance possession vertically slices the horizontal story of the rites, both emotionally, as a single-central-image, yet also within the structural form of the work. A durational time form of repetition, of slow-motion, of Haitian initiates possessed; an “affection-image” as a central-image, as a pure quality; in the terminology of the semiotician C. S. Pierce, “a first quality” (Deleuze, 1986: 197; 1989: 31-32). The “affection-image” creates a pure moment of feeling neither associated with an object nor an action; it is essentially a spiritual quality, an essential quality, hence a power to be and

¹ *New Directions in Film Art*, 1951. Lecture delivered at Cincinnati Museum of Art. *Film Culture*, no. 29, 1963.

become which is separate from the narrative action. This pure spiritual quality becomes a single-central-image; to use Pound's definition of the ideals of imagist poetry it becomes the vortex, which affects all other perceptions and actions around it.

The major issue within the design of *Divine Horsemen* was to allow both screens and sets of imagery to blend without destroying the structure of the narrative, the emotional intensity of the poetic, or the integrity of the music. I experimented with translucent screens on top of each other, but rapidly hit on the notion of bouncing the video imagery through mirror glass. Rebounding the images of screen two back into the glass creates the optical illusion of screen two cutting screen one in half. This allowed the narrative structure of screen one to keep its core integrity, while the ephemeral poetic screen (two) rebounded in the glass, explored metaphor, form, and atmosphere all in reflection and all within mimetic repetition.

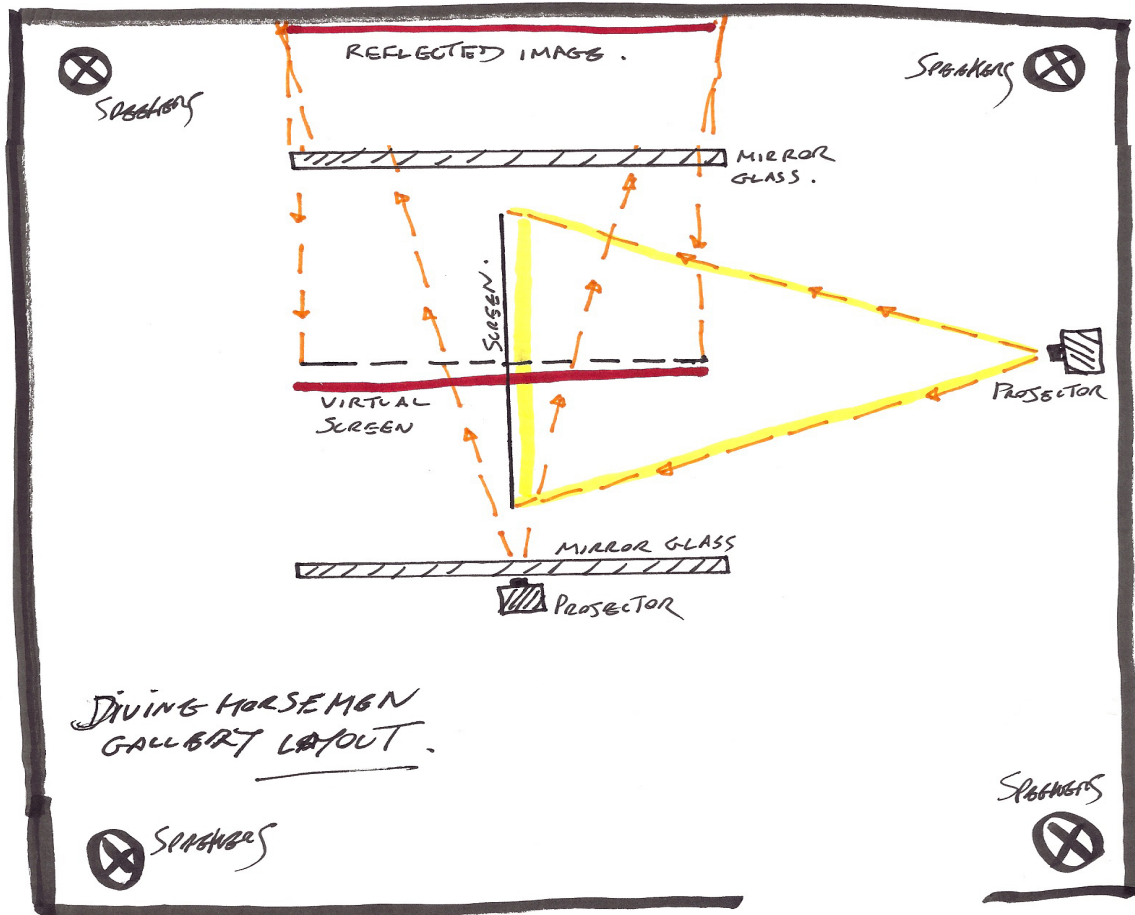
Below is the template for the basic design of the rhythmic structure for both screens, highlighting areas to explore the poetic metaphor, also areas in which key aspects of the rites may be explained or translated without impacting on either the sounds of the drumming or the nature of the rites themselves. The spirals indicating the use of slow motion, repetition, repeats, and stills are all techniques used by Deren and highlight imagery used ritualistically (pictures taken from notebooks).



POETIC METAPHOR
 REPETITIONS, REPEATS, SLOW MOTION, STILLS
 (DEREN STYLE)

- KEEP POETIC IMAGERY - VERTICAL - GRAPHICAL
- NARRATIVE SPLIT UP WITH VEVERS.

Rhythmic structure for montage *Divine Horsemen*, showing major elements of screen one and screen two.



GALLERY 1 PLAN: *DIVINE HORSEMEN*

Installation: Exeter Phoenix Galleries.

Above is the eventual plan for the screen layout for *Divine Horsemen*, exhibited at the Phoenix Galleries, showing projector and speaker placement, the mirror glass, and screen one in yellow, dissected by virtual screen two in red.

DIVINE HORSEMEN: The Video Installation

Within this section I will highlight the nature and the layout of the video installation and unveil key areas of Voodoo cosmology within it. *Divine Horsemen* (2005) was exhibited over a two-week period across the front gallery spaces at the Exeter Phoenix Arts Centre. This kept a uniformity of space between this exhibition and the second exhibition, *People Inbetween* (2007) as they were screened in the same venue. This was a particularly bad space in which to exhibit video as the galleries are odd shapes and suffer from large amounts of light and noise pollution. However, I saw this as a challenge and I liked the idea of the bustle and energy of the mixed-use space reacting and blending with the sounds of the installation and the imagery within the extended galleries. In essence creating an organic spatial sound and image montage, a form of visual and aural “fugue”.

Divine Horsemen was shown as two projections crossed. The major screen (three by four metres) floated at a right angle between the two sheets of mirror glass, which were each three by three metres in diameter, whilst the second projection was at 90-degrees to the main screen. When the video images were beamed through the mirror glass they reflected back within it. When both of the large panes of mirror-glass were looked through it created an optical illusion of a floating video screen of light, which sliced the main screen in half. This floating cross of light had a three-dimensional quality and symbolised the crossroads. In Voodoo terminology this is the place where the physical world and the spiritual world of *les Invisibles* meet. The spirit world is seen as an exact mirror image, a reflection of the real world, it is where the ancestors and the gods reside:

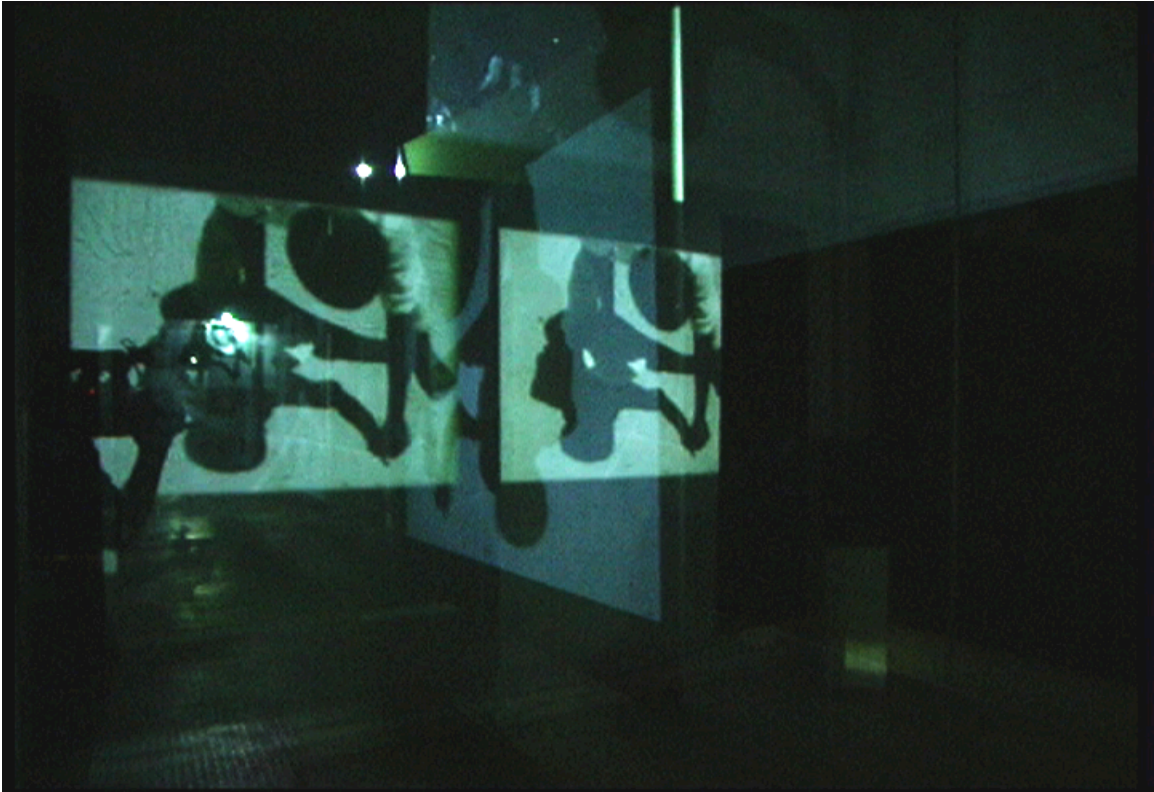
For the Haitian, the metaphysical world of *les Invisibles* is not a vague, mystical notion; it is a world within a cosmic mirror, peopled by the immortal reflections of all those who had ever confronted it. The mirror is the metaphor for the cosmology of Haitian myth... The metaphor for the mirrors depth is the crossroads; the symbol of the cross. It is, above all, a figure for the intersection of the horizontal plane, which is the mortal world, by the vertical plane, the metaphysical axis, which plunges into the mirror. The crossroads, then, is the point of access to the world of *les Invisibles*, which is the soul of the cosmos, the source of life force, the cosmic memory, and the cosmic wisdom (Deren, 1953: 35).

Since this vertical dimension exists at any and all places, one has to signal intersection. The sign of the cross appears everywhere, whenever communication or traffic between the worlds is to be indicated. The vertical dimension comprehends both the abyss below

and the heavens above the earth, the dimension of temporal infinity; the horizontal comprehends all men, all space and matter (Deren, 1953: 37).

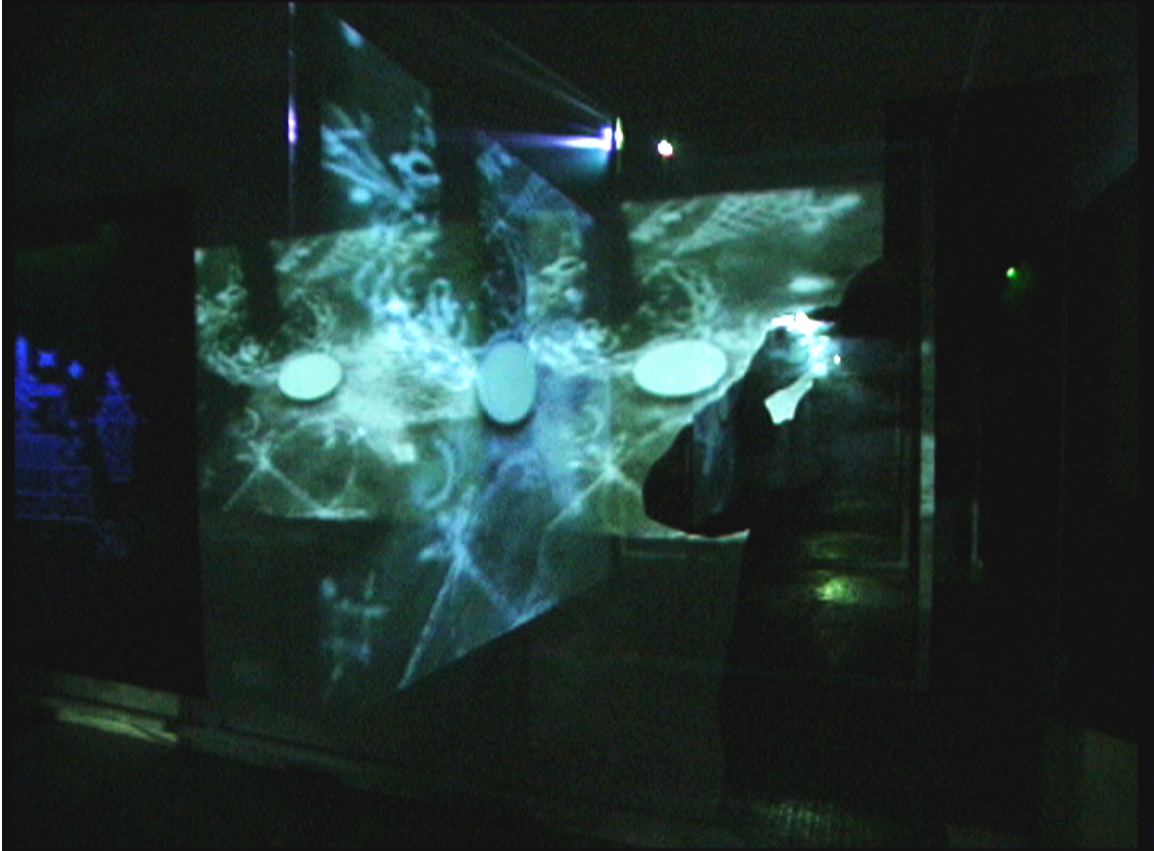
The video crossroads is where the narrative (physical) story of screen one, and the poetic (metaphysical) inner-world of screen two met, and fluidly interacted with each other without damaging the image integrity of either. Therefore, screen one represents the logic of the story, the narrative in motion, and screen two the poetic metaphor, the feelings in durational time, the inner (metaphysical) meaning as an “affection-image”. As you stepped between the mirror glass a video loop was created which reflected into infinity. The video image rebounded in the mirror-glass and resembled a filmstrip as it is reflected in on itself. This was designed to physically expand the mimesis within the Voodoo rites.

The crossroads is drawn and the centre-post is placed, “Whether drawn in flour on flat ground, or traced in the air, the sign of the cross-roads is always the juncture of the horizontal with the vertical, where the communication between worlds is established and the traffic of energies and forces between them is set up” (Deren, 1953: 36). The centre-post is placed at the intersection of the cross, “As centre-post this same vertical avenue, axis of the metaphysical cosmos, is built into the very centre of the *peristyle*, the ceremonial enclosure. Around this revolve the ritual movements and the dance” (ibid). All is performed in mirror terms, “holding the left hand, the *Loa* spins the person counter-clockwise, a spiral which crosses the divide and leads to possession” (ibid: 37).



***Divine Horsemen* (2005), the drawing of *poteau-mitan*, the centre-post and the crossroads.**

As you looked through the mirror-glass from the outside, parallel to screen one, you could see through it and watch the film. However, as you stepped between the mirror-glass the images from both of the screens would be reflected back in on themselves, creating multiple loops of imagery within the opposing two-way mirrors. Notice that the reflected images flip between their true and their mirror reflection creating a flowing line of mimesis as an infinite loop, dropping the viewer into a visual representation of a series of doubled, multiple states (dual multiplicities). “When approached as keeper of the gate, he is saluted as *Legba*, and his colour is white. But that world of the *Invisibles* is also the cosmic cemetery, if it’s to deal with *les invisibles* as the residue of the dead, the figure is black, is *Ghede*, God of the Dead” (Deren, 1953: 37). “His dance is the dance of copulation, he is God of the Cross-roads, master of both life and death” (ibid: 97).



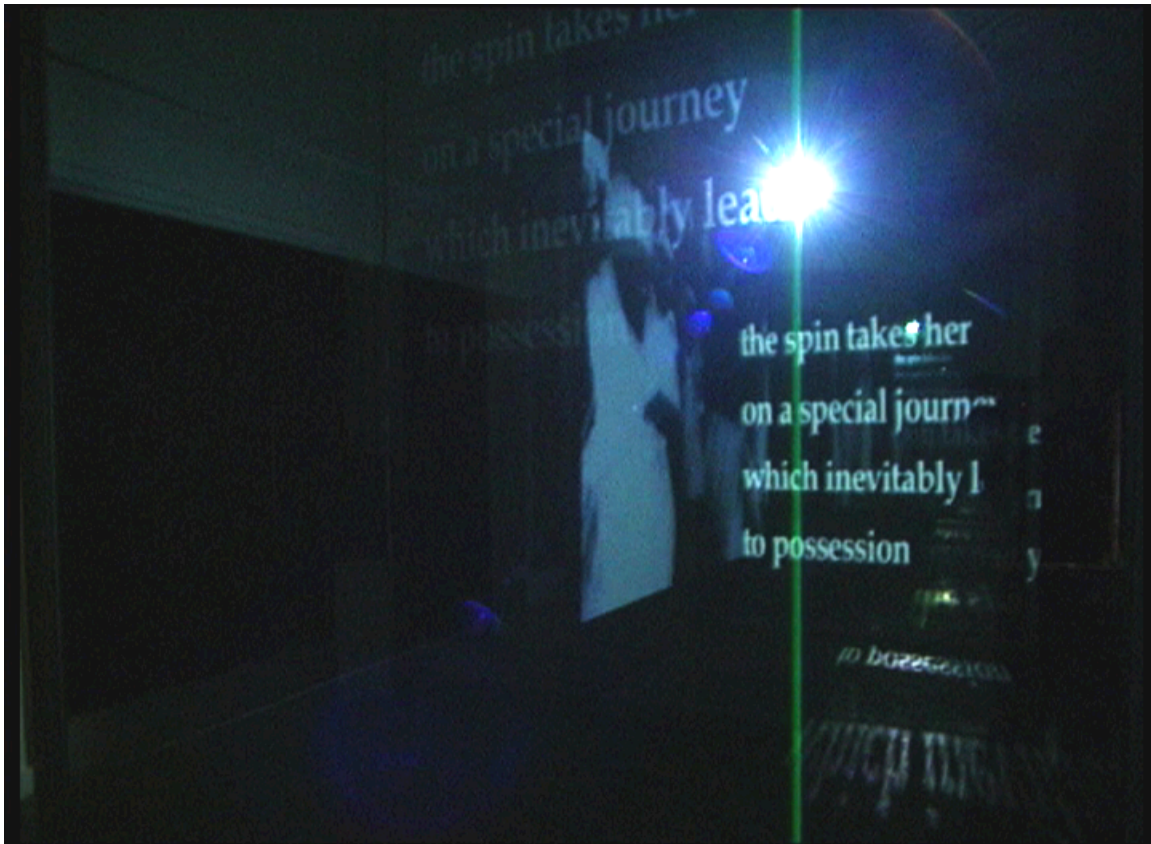


Divine Horsemen (2005), *The Cosmic Mirror and the Corpse on the Crossroads*.

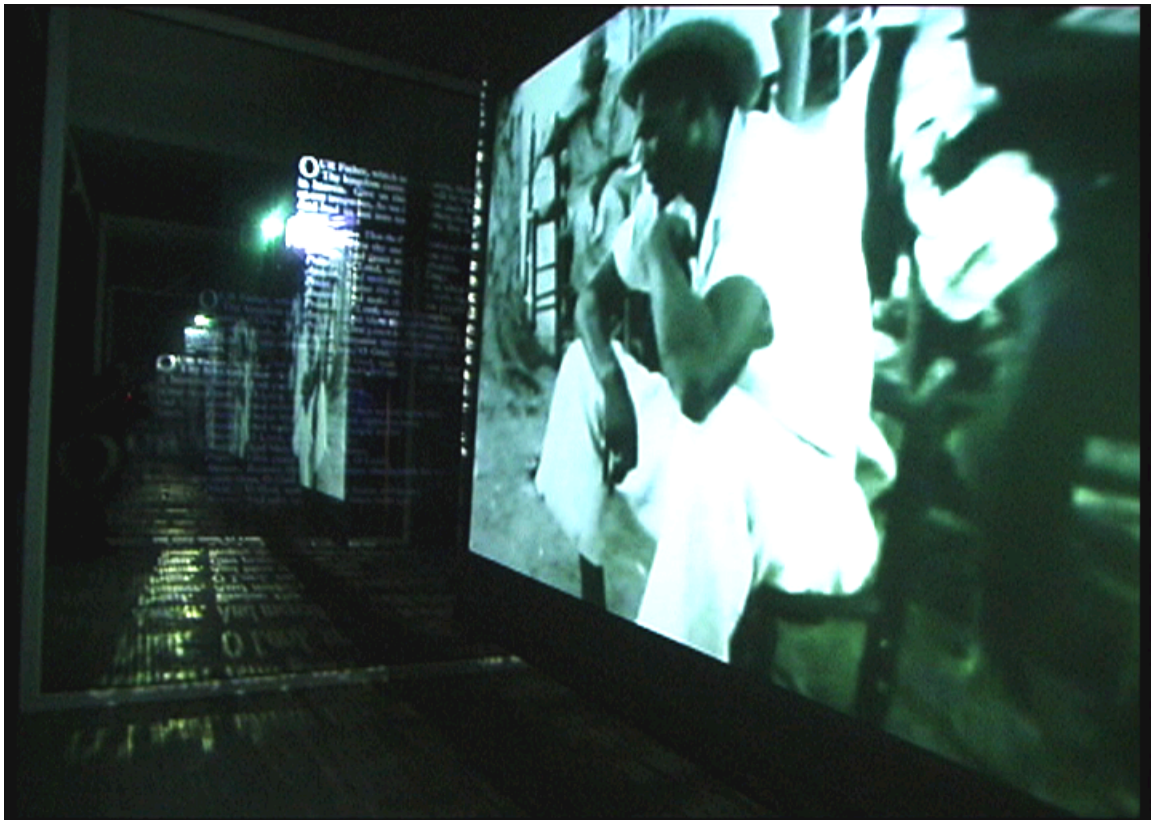
This was designed to disorientate as the image looked as if it expanded beyond the walls of the gallery space. The viewers could also see themselves reflected into infinity. Within the paradox of a three dimensional video image, I tried to open up a space where other states of “being” could be experienced. Firstly, to evoke within the physicality of the screens, a metaphor, a poetic “open whole”, and secondly, to empower the magic of the Voodoo rites complemented by the multiple images and the use of Deren’s text. The text explained the various processes of trance possession, informing the viewer without interfering with the images of the possessions or the sounds of the drumming. Most of the texts were taken directly from the original voice-over. In trance, “the miracle is, in a sense, interior. It is the doer who is changed by the ritual, and for him, therefore, the

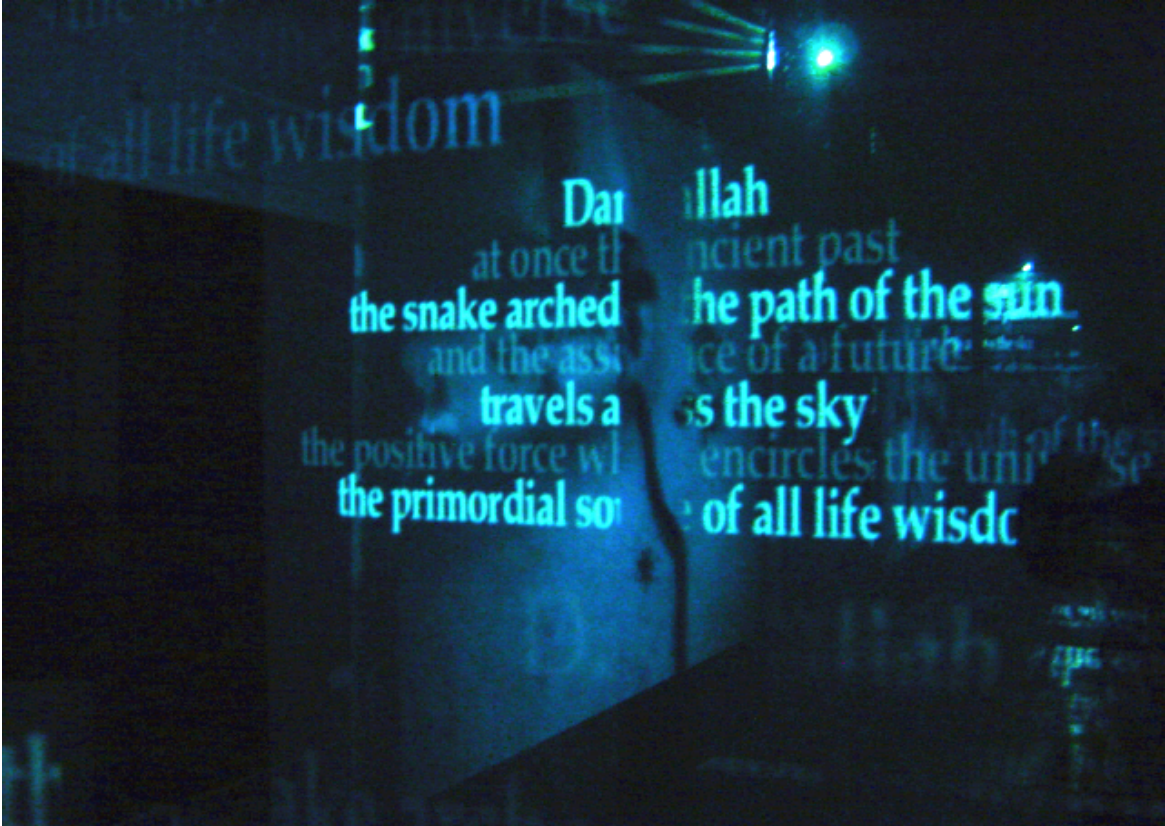
world changes accordingly, the dance is understood as a meditation of the body” (Deren, 1953: 198).

A Loa contains both subject and object, both the seer and the thing seen. In Voodoo, neither man nor matter is divine. A Loa is an intelligence, a relationship of man to matter. “The Loa are the souls of the (durational) cosmos” (ibid: 86, 91).



***Divine Horsemen* (2005). The spin takes her on a journey.**

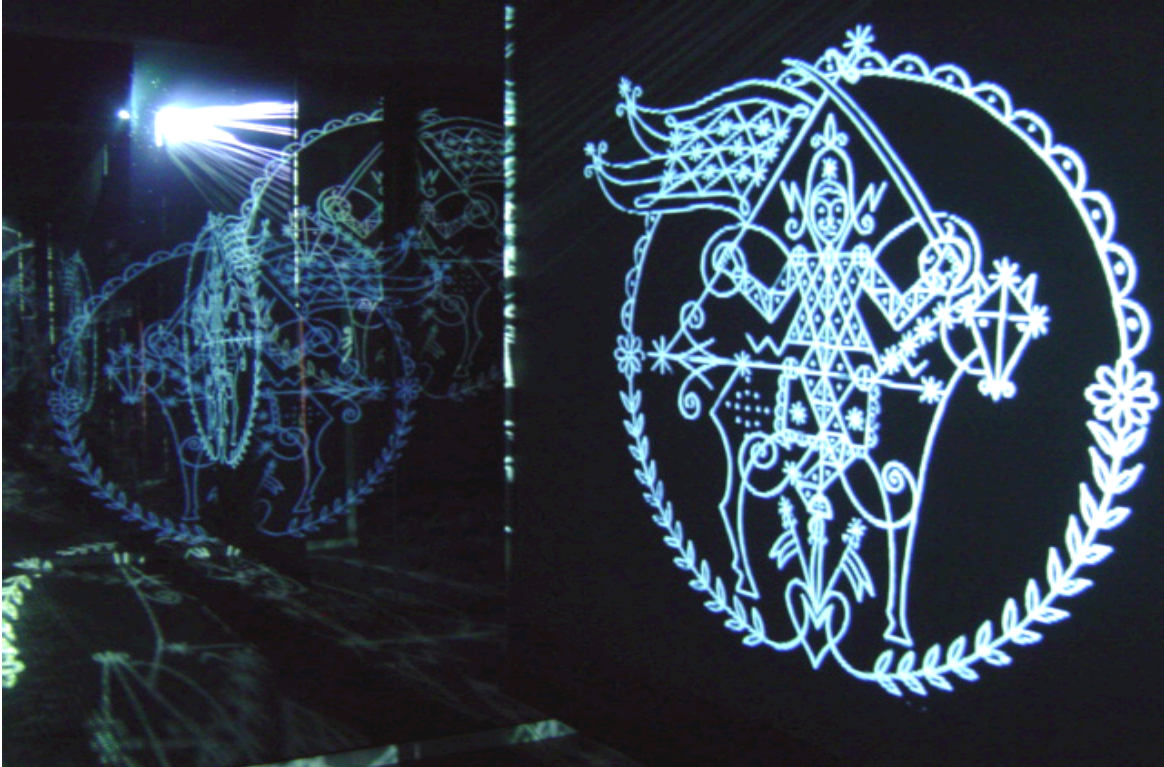






Divine Horsemen (2005), The Cosmic Mirror and the Corpse on the Crossroads.



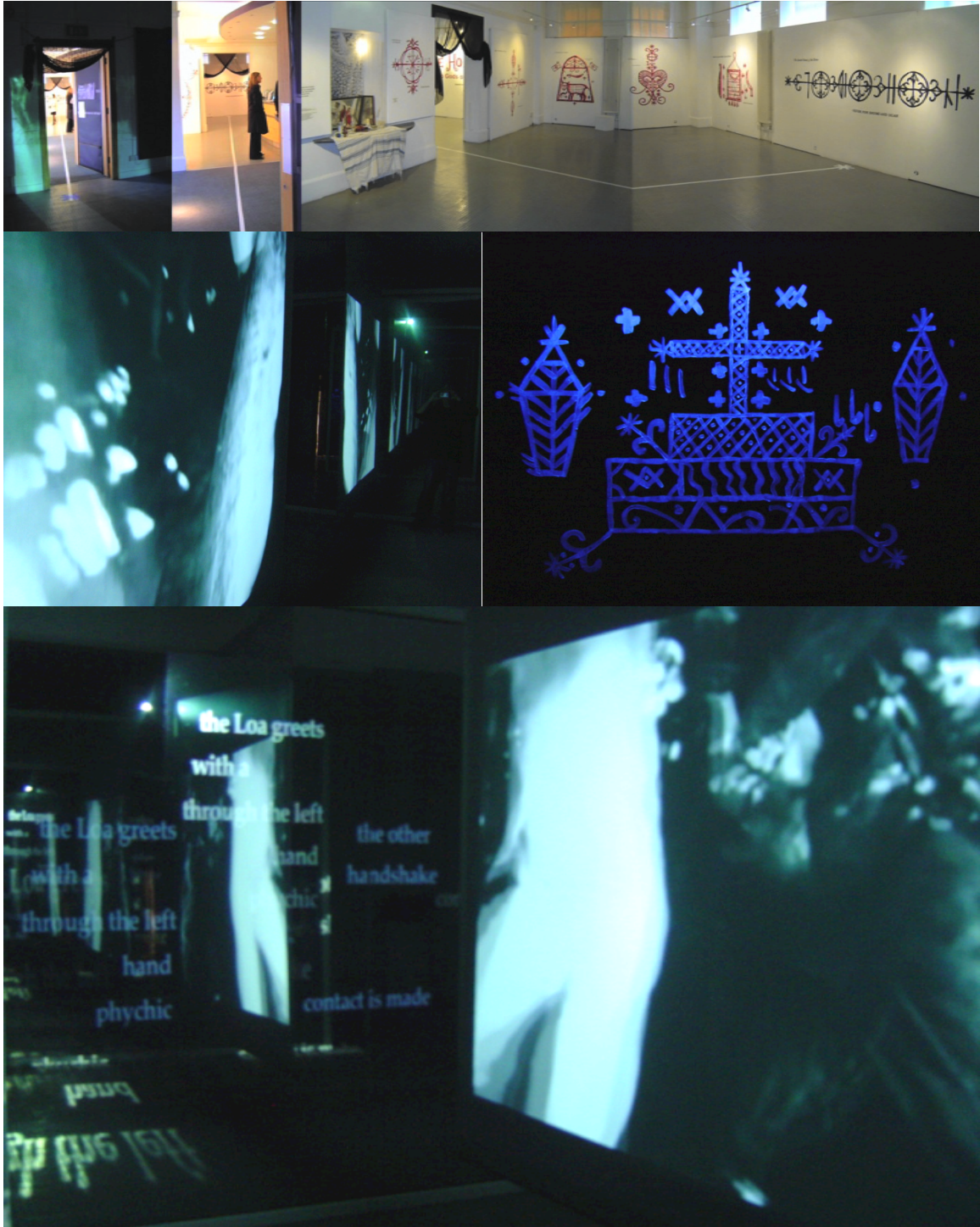


**The COSMIC MIRROR and the CORPSE
on the CROSSROADS**

I now assembled the complementary elements of the show, which included the creation of the sacred space and the painting of the vevers (religious drawings which symbolise and draw on the energies of the various gods) directly onto the gallery walls as a form of direct territory marking, atmosphere creation and Voodoo blessing. The two most important were the subtitle for the video installation, *The Cosmic Mirror and the Corpse on the Crossroads* with its matching vever, which draws in the presence of Papa Ghede. In her own words Deren describes this as:

Whether as cord or phallus, Legbe – life – is the link between the visible, mortal world and the invisible, immortal realms. He is the means and the avenue of communication between them, the vertical axis of the universe which stretches between the sun door and the tree root. Since he is god of the poles of the axis, of the axis itself, he is God of the Cross-roads, of the vital intersection between the two worlds (Deren, 1953: 97).

I drew a white line from the vever for the drums to the video crossroads; this linked the two spaces and stopped people from walking past. They would stop on the line and turn either left or right. It did seem to enhance the sounds of the polyphonic drumming.



Divine Horsemen, (2005), vever gallery, showing white line from vever for drum to video.

The painted vevers (religious pictures to invoke the gods) on the gallery walls were deliberately two dimensional, and were used to focus the magical energies of the video installation. This was also to provide a contrast too, and highlight the duality between the two-dimensional quality to the vevers, and the three dimensional nature of the video cross. They were a way to focus the audience's mind-state as a preparation for the video imagery, as was the sacred space. Text was printed directly onto the gallery walls taken from Deren's book *Divine Horsemen Voodoo Gods of Haiti* (1953), in which she describes her experience of a trance state, which she calls the White Darkness:

As sometimes in dreams, so here I can observe myself, can note with pleasure how the full hem of my white skirt plays with the rhythms, can watch, as if in a mirror, how the smile begins with a softening of the lips, spreads imperceptibly into a radiance which surely, is lovelier than any I have ever seen. It is when I turn, as if to a neighbour, to say, "Look! See how lovely that is!" and see that the others are removed to a distance, withdrawn to a circle which is already watching, that I realise, like a shaft of terror struck through me, that it is no longer myself that I watch. Yet it *is* myself, I must call it a white darkness, its whiteness a glory and its darkness, terror... No sooner do I settle into the succour of this support than my sense of self doubles again, as in a mirror, separates to both sides of an invisible threshold... The white darkness moves up the veins of my leg like a swift tide rising, rising; is a great force which I cannot sustain or contain, which, surely, will burst my skin. It is too much, too bright, too white for me; this is its darkness... I am sucked down and exploded upward at once. That is all (Deren, 1953: 259, 260).



Vever, *The White Darkness*, vever for Azacca, and Papa Ghede.

Within the cosmology of Voodoo all of the dead exist within this mirror reflection. It is the link with the ancestors; a link that stretches back to the source of the first life and the first death in the motherland, Africa. This is evoked by the symbiotic duality between Papa Ghede, keeper of the crossroads, who is transformed to Legba, who plants the circle-post into the ground that opens the gateway to the crossroads; he is the bringer of life. These are dualities of the same character; who on one side of the crossroads is the keeper of death and on the other side of the crossroads the keeper of life. This is the living meeting point of both life and death, a link to the first life (the past), and a link to the last death (the future). Everything is in dual multiplicity, and symbolised by the act of trance, which is the loss of the self to the spirit, this is “both an expression of life and a re-animation of death” (Deren, 1953: 38).

Trance is a paradox of intimate distances, combining aura and transformation through the ritual art of religious magic. It is a personal (internal) but shared (external) experience of creative mimesis, enabling empathy through defined, but paradoxical distances between the viewer and the intimate viewed spectacle. Trance is the fluid altered state expressing tradition and improvisation, facilitated by the music through the drum, and embodied in the dance, a liminal world of temporal durations, where the performer, or the patient is forced into a temporal “becoming” existing in a moment of transformational change. Bergson suggested that *durée*, duration, should be thought of as a musical melody, in which each past note combines with a present, producing the possibility of an unheard future (Bergson, cited by Shaw 2008: 100).²

² Bergson, Henri, *Creative Mind*, 1992: 147.



The Sacred Space with genuine Voodoo powders and offerings for Papa Ghede.

The sacred space was the last area created for the show and in some ways was the most controversial. I created a Voodoo altar with offerings for the Gods that included honey from the Vever Farm in Ashburton, rainwater, sweets, fresh fruit, a cigar, and some rum. Authentic Voodoo powders were placed within a circle of salt to purify the space. All of this rested on a West African blanket flanked by images of Jesus and the Virgin Mary, thus symbolising the link between West African religious belief and the French Catholicism of the colonial masters. This was all put together with found objects, which alluded to the transient and pragmatic nature of objects as religious icons within the Voodoo faith. This space manifested its own spiritual “aura”.

Suffice to say, Voodoo and the possession rites are a living link with Africa and the Ancestors. Many of the names and terminologies have direct links with West African words, such as “Hougan” (the name for a high priest), which is a West African word for chief of the spirits. In Voodoo each man may become a God through devotion. Each spirit in death is linked to the living members of the tribe through the crossroads; this is a form of physical and spiritual empowerment. It is of no surprise that Haiti was the only

island in the West Indies that declared itself a free state, overthrowing the shackles of slavery; Voodoo as an organising political force and as an anti-colonial act of rebellion/revolution cannot be overvalued within this.

Within the Voodoo ceremonies, the chants are a mixture of Creole (French) and Yoruba from West Africa. There is one particular phrase that I did not translate within the installation, which next time it is exhibited I will restore to the piece. This is “*duro de mi,*” which means, “stay with me”. This is spoken by the celebrant to the deity and its underlying Yoruba meaning is, “this world is the market and heaven is home.” So to go home is to join the spirit realm, to die. The meaning is amplified under the circumstances of slavery when the only way to return home was to die.

Mirrors have powerful religious connotations within Voodoo and West African belief systems; they are used to amplify magic as well as to contain and protect against it. In Voodoo, a mirror is not just a reflection but also a physical representation of the spirit world and its link between life and death. Mirroring and mimesis are reflected in both the ritual movements of the participants within the rites and the imagery of the vevers as the religious pictures created to summon the Gods, drawn in salt or chalk dust around the centre-post, which marks the crossroads.

The three-dimensional structure of the crossroads made from the video light is the linchpin to the rites. But it is created out of light so it is not physically there, neither planted in the ground, hence no connection has been made with the earth within the rites, and without this connection to the ground the gateway to both worlds cannot be opened.

So they float cut from their physical presence, movement suspended in space separated in durational time, as Deren does with many of the bodies as ritual forms, or poetical trance states within her films. This evokes both graphically and conceptually the images of the “realities of the mind” through durational temporal movement, which are essential elements to her film artwork.

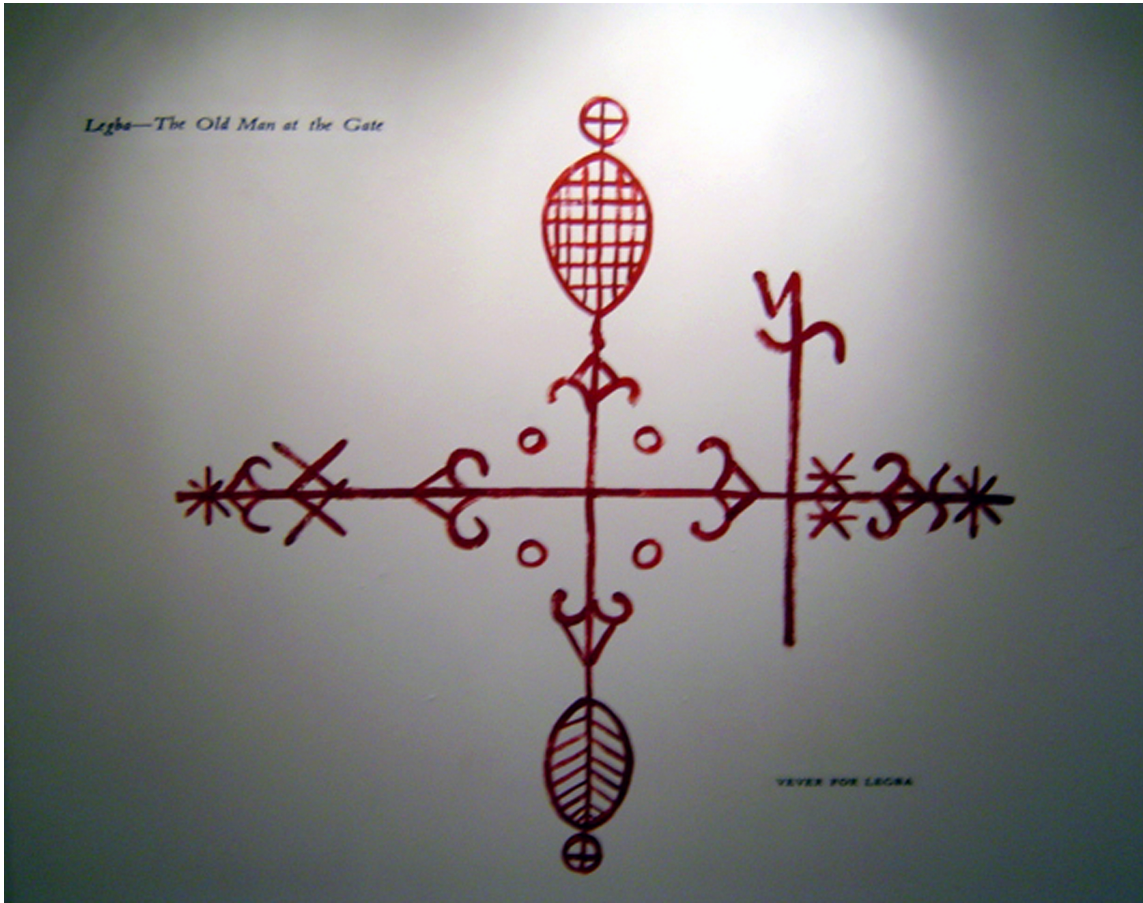


Divine Horsemen (2005), vever.

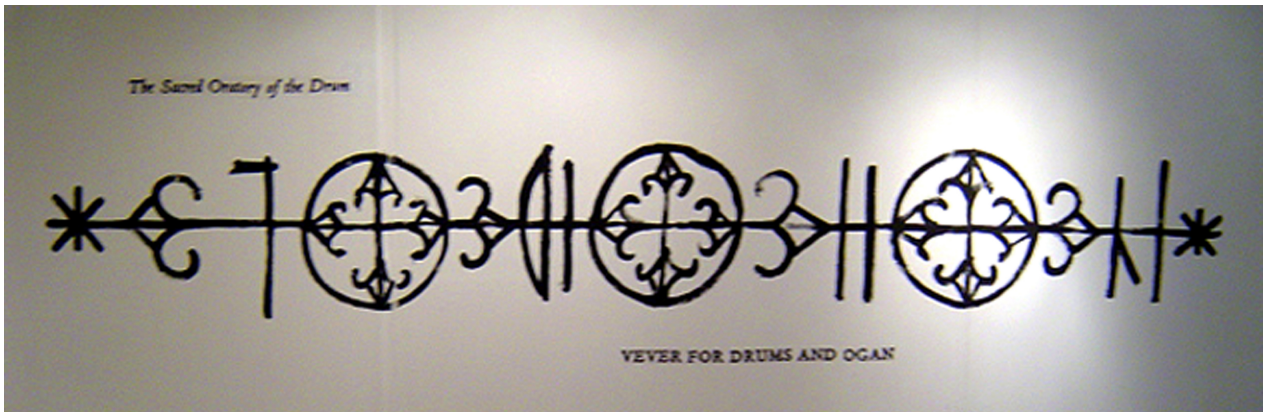
Indeed, if the center-post is, as it were, the inorganic, static axis of the cosmos, the geographically fixed avenue by which the loa enter and the core around which the *material* facts of ceremonial – architecture of the peristyle, the vevers, and many ritual acts – are organized, then this core of drumming is as the organic (durational) axis of the spiritual cosmos, around which all the *temporal* elements are centered. It is upon these pulsations that, for the most part, the loa are brought forward; it is as if they were brought in on the stream of the blood, pulsed not by the individual personal heart, but by some older, deeper, cosmic heart – the drums (Deren, 1953: 238).

The head of the person lifts, and one recognizes the strangely abstracted eyes of a being who seems to see beyond whatever he looks at, as if into or from another world. The loa which the song had been invoking, has arrived (ibid: 242).

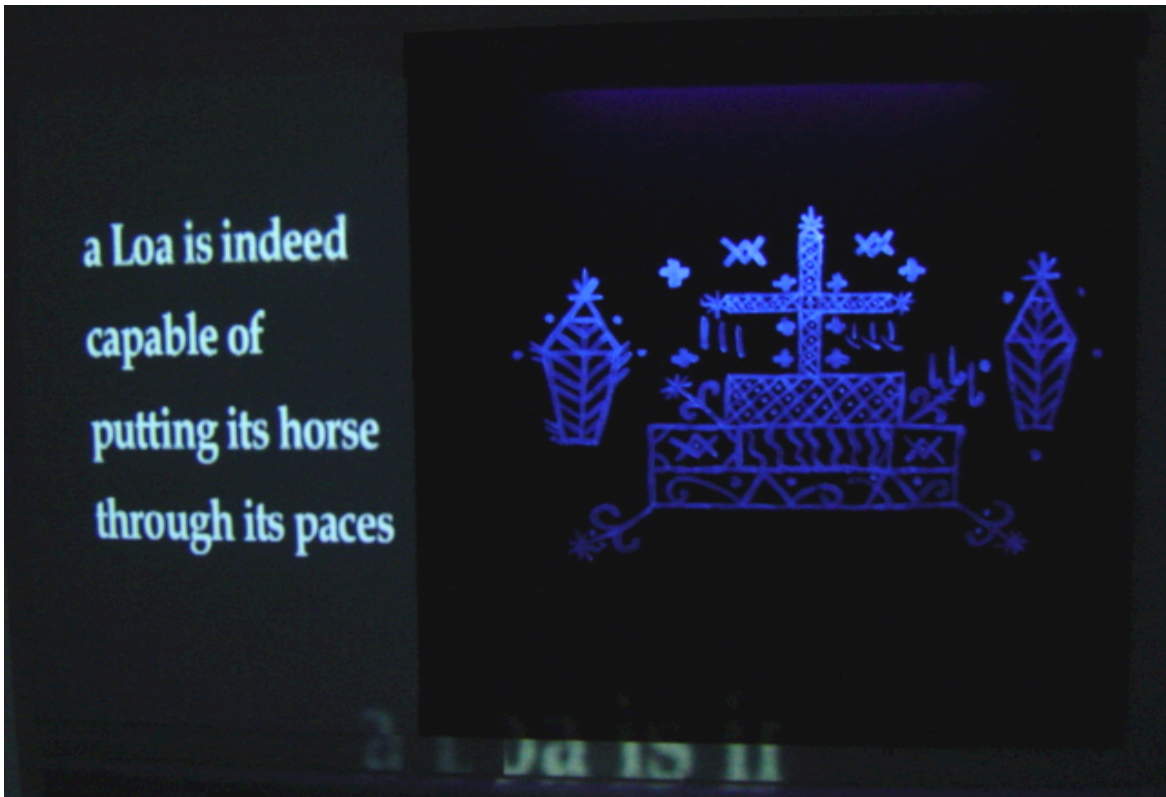
The miracle is, in a sense, interior. It is the doer who is changed by the ritual, and for him, therefore, the world changes accordingly (ibid: 198).



Vever for Legba the crossroads.



Vever for Drums and Ogan.



Divine Horsemen (2005), a Loa is indeed capable of putting its horse through its paces.



The Phoenix Gallery Art Exhibition

I will not be going into great detail about the assembly of the works, suffice to say that installing the glass in gallery one was a rather difficult task even with the help of a team of glazers. I have included a picture of the glass panes showing the gallery wires that held them in place to give an idea of the mechanics involved in the assembly of this video art work.



Once the glass and the major screen (one) pictured above were up, I focused on installing the sound system and the projectors for screen one and two. Screen one was straightforward, and the projector sat on top of a large lockable box that housed the amp, and the mixer for the sounds. I daisy-chained four speakers together, with each speaker in a corner of the room. In magical terms, these were placed at the cardinal points representing north, south, east and west; this was a way of blessing and spiritually

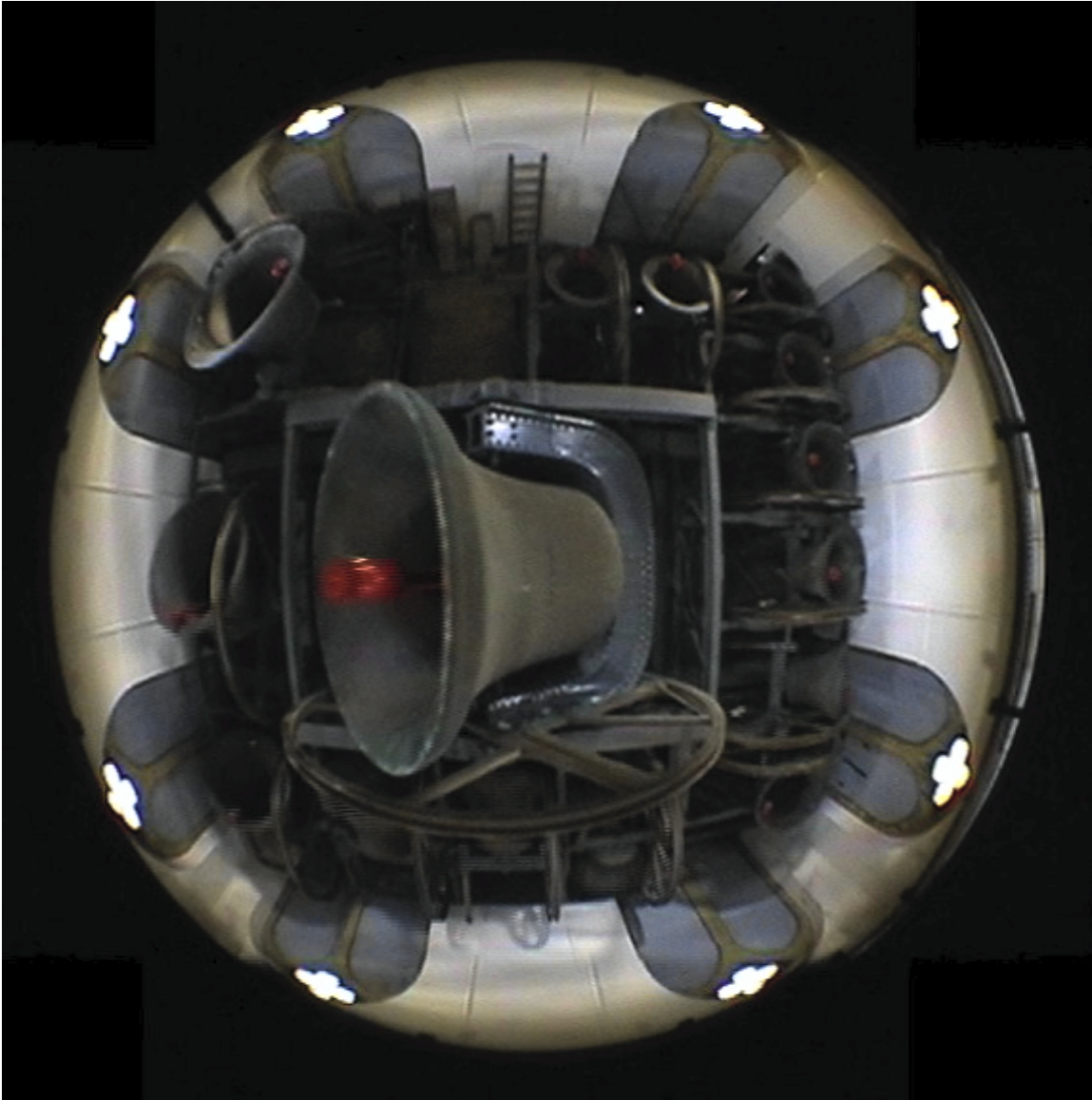
cleansing the space before a rite. The sound was a very important aspect of the work. I wanted the space to be filled with the sounds of the polyphonic drumming from all sides to energise the ritual; I wanted the sounds to have a solid quality. The sounds of the drumming were the durational pathway towards trance within the rites, as well as the installation. Everything within this show was designed to help the viewer to, in some small way, experience the feeling of a trance (altered) state.

The most difficult aspect of the installation was to fit the projector for screen two, the poetic screen. This was flown (hung) from the ceiling with the front edge of the platform touching the top of the mirror glass furthest from the wall. It was placed like this in order to allow the video image to pass through the glass, rebound off the back wall and then reflect back through the mirror glass without impacting on the video image of screen one.

Then followed a day of tweaking, which included making sure that the cross created by the two video projectors lined up correctly, and was the right shape and size when rebounded in the glass. This included making a slightly different DVD version of screen two, so its reflected shape fitted with, and was in line with, screen one.

The show opened as I was painting the vevers within gallery two. This worked out very well, as people would come up and ask me about the show or what I was doing, would ask questions about either Deren or Voodoo, people wanting to know my reasons and reasoning for restaging Deren's footage. An important element of the show was to create a dialogue around Voodoo. Being in the space for the first four days of the show allowed me to have a dialogue with the people watching the installation.

The private view and talk with the artist hosted by Susan Hayward was held in the middle of the show and was very well attended (see DVD), as was the show in general.



The Ring of Bells (2004).

For the event, I exhibited *The Ring of Bells* (2004), the film that started my exploration of the frame as an active element within the visual structure of the film. *The Ring of Bells*, commissioned by Aune Head Arts explored Dartmoor bell ringing and the links with music, rhythm, and religious trance states.

I wanted to see how each film would blend as a fugue between the musical sounds of the bells and the drums. For the next screening of *Divine Horsemen*, I will incorporate *The Ring of Bells* within the visual structure as well as the sound structure. If the venue has high ceilings, I will project *The Ring of Bells* onto the ceiling, placing the sounds of

the bells high in the ceiling also, allowing space between the sounds and the imagery of both separate yet joined films. If the ceiling were low, I would lay down shiny black plastic on the floor and project the film onto this. Both methods allow for a separation and a blending, one a blurred reflected image on the floor, the other floating above in the ceiling, depending on the venue.

The visual form of both works, the circle of *The Ring of Bells*, and the cross of *Divine Horsemen*, conceptually fit together. The skill is to keep them apart within the space while allowing a dialogue between the sounds and visuals from two very culturally separate forms of musical prayer. The intense melodies of the Buckfast Abbey bells are mixed with the polyrhythmic beats of the Voodoo drums. Both are musically led trance films exploring religion, space and place. When I next install this exhibition within a museum or gallery, I will explore ways of blending but keeping separate these two films, as I wish to explore the visual, graphical, and aural associations between both, but in a relational, organic, fluid way, as a visual fugue of cultures.



***Divine Horsemen* (2005), Sacred Space Voodoo altar.**

The Voodoo altar situated in gallery two manifested its own “aura”. The atmosphere around the sacred space was completely different to the spaces in the rest of the show. I noticed this when every day I would replenish the gifts to the Gods, light the candles and bless the space. The temperature was always dramatically cooler than the rest of the area

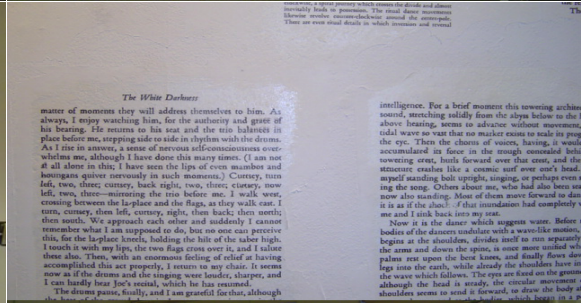
and had a light smell, which reminded me of being in a glade by a brook with the fresh smells of nature. It felt alive. People who saw the show picked up on this and the sacred space started to collect tributes and magical tokens left for it by the visitors to the exhibition.



The Sacred Space collects offerings.

The galleries were split into three spaces, each one lit very differently to evoke differing emotional states as a representation of the dual states of trance possession described by Deren as the white/darkness. Gallery one was black, the reception area, with the title and logo for the show, white (blanketed in light). Gallery two, which had most of the vevers and the sacred space, were lit to the minimum to create a theatrical atmosphere beyond the white box of the gallery space.

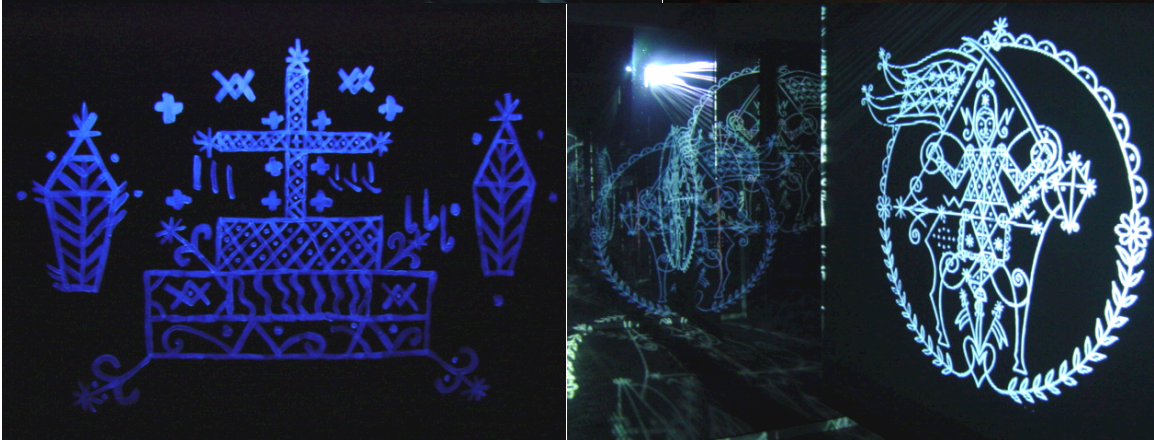
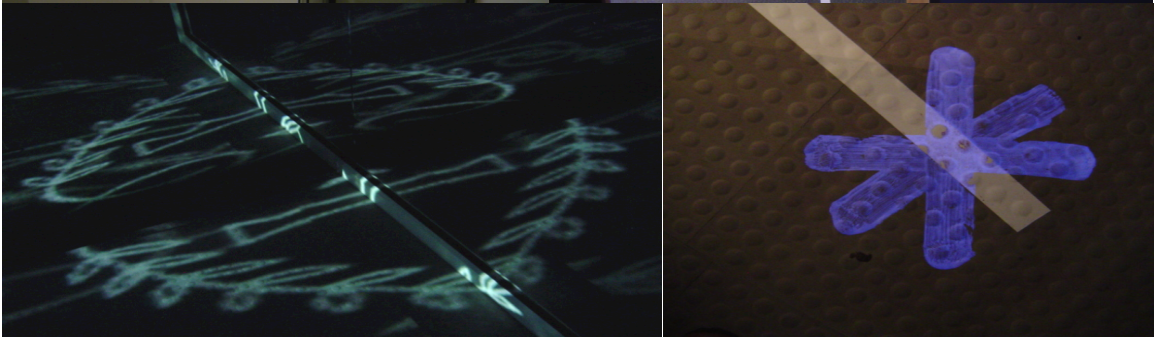
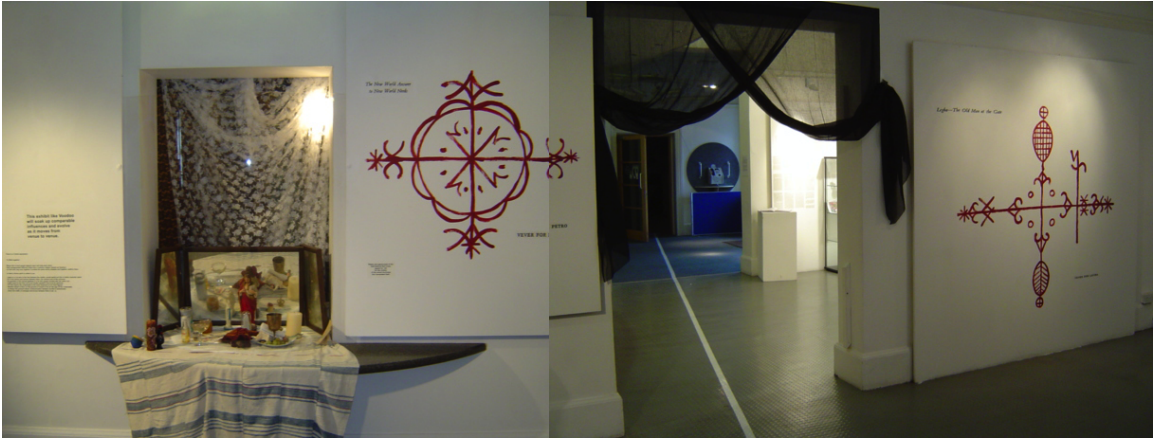
The vevers and rites are linked to ancient South American Indian culture and French Catholicism. They are direct examples of the religious cross-cultural fertilisation of Voodoo as a diasporic faith. This is a distinct visual marker of Voodoo's roots in slavery, which created a forced melting pot between three quite distinct cultures, through the displacement and bondage of Houngans (priests from West Africa), and pre-Christian South American belief systems impacting with the dominant religious ideology of French Catholicism within the plantation system – a triangular duality.



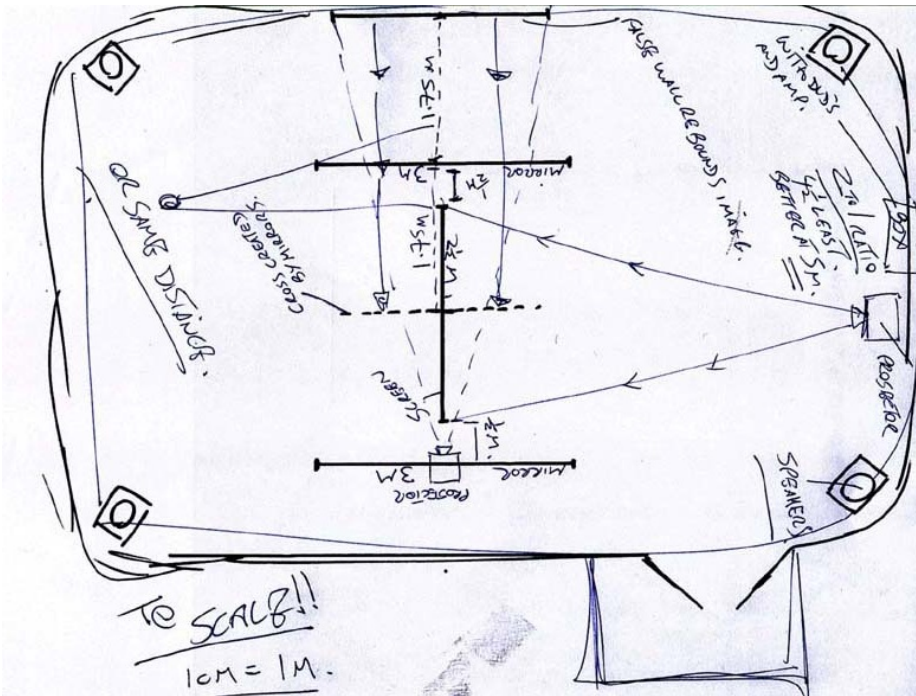
Images of the reception area, showing the title and visual marker of the show, the Voodoo artefacts, and pages from Deren's book, *Divine Horsemen, the Voodoo Gods of Haiti* (1953).



Gallery two, vevers and sacred space, the line from the vever for drums to the installation.



As a part of the Breeze Festival *Divine Horsemen* was installed in one of the pods at TR2 (Theatre Royal Two) situated in the Plymouth docks. This was a slightly stripped down version of the show that included the video installation, its subtitle *The Cosmic Mirror and the Corpse on the Crossroads*, and its matching veve as screened in the Phoenix Art Centre galleries. The work was exhibited as part of a BBC event showcasing the best artworks from the region. The show was housed within one of the smaller pods at TR2, an oval structure, with theatre curtains that could be completely drawn around its shape, isolating the video installation in its own glass bubble (though this bubble was a good fifty foot high). The installation sat just off centre in the space, a similar configuration to the Phoenix show. As the sun set I drew back the floor to ceiling theatre curtains to reveal large sweeping high glass windows that wrapped almost completely around the pod and so the video installation. The light from the projectors now bounced, refracted, and looped between the nine square metres of mirror glass, and the circle of window glass surrounding it spilling out into the environment around the pod.



Divine Horsemen, Gallery Plan for TR2 (Plymouth).

Dinice Korseman

NAME	ADDRESS	COMMENTS
Joynt/US @		Perception changing, v. brave, very worth it I kept UP. <u>wellbe</u>
Eric Rainco		So exciting to see Deren's material stunning
N. Womack		One of the best exhibitions I have seen in this space - <u>amazing</u>
Robin Canniford		stunning pieces, I felt very moved by the whole experience - Thank you Robin.
Carline Mandley		Oh yes Jonnie.
Tom Trevor		
Mark Littler		Interesting use of 3D projection, but could find no significance in being so elaborate screening with producing unanswered results.
Sheila		Very strong imagery + excellent use of space to create a very memorable experience. Both 'dark' + 'light' areas are equally inspiring. You deserve to dwell with this piece.


Dinne Yarsemen

NAME	ADDRESS + COMMENTS
Simon Rosie Emily Rosie and Emily Rosie and Emily Jess + Marnie	Interest fine Weird but interesting, odd and very strange! Odd and very very strange * to to flat. Don't like paintings to much. Needs to be more striking out! VERY GOOD - JULY GOOD SHOW TALLY HO!
M. Kelly Paul Laura	Around the colour and patterning rubbish & Do you have anything else Fab, worth watching the say? film through to the end, went on of mind & reflection maybe need to be a bit louder. - HAS BEEN TURNED DOWN BY THE PHOENIX - SORRY IF YOU WANT TO HEAR IT LOUDER YOU WILL HAVE TO TALK TO PATRICK AS HE HAS TURNED THIS DOWN. ← the reason it is turned down is because
M. Kelly Paul Laura	nothing to do with the phoenix.
Peter J.C. Lightfoot, Ph.D	- I like it!
Ellen	Exeter - the piece strikes out in establishing cultural difference. I like the mirroring & the sense it gives of reaching back in the past & forward to the future Great.

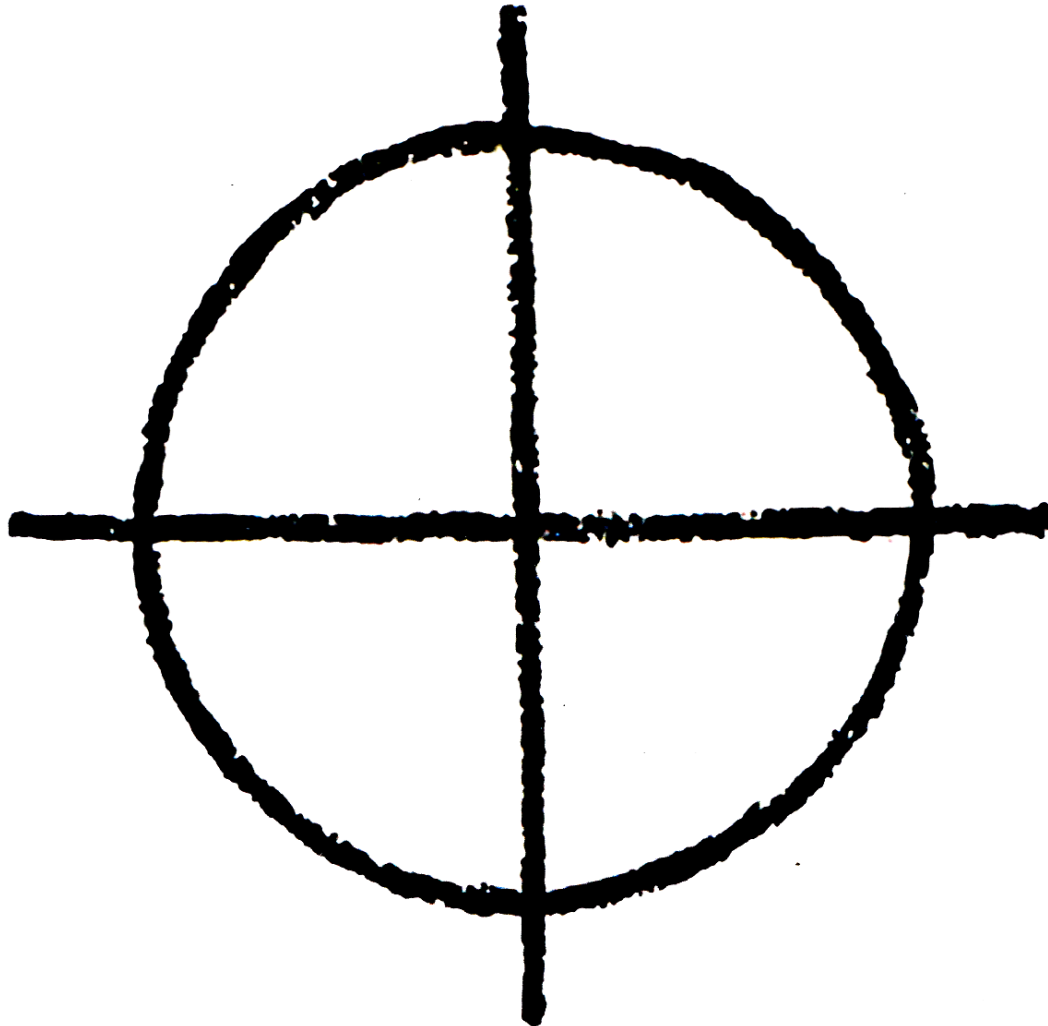
Oliver Morsemann

NAME	ADDRESS + COMMENTS.
SAËR MARY SA	The whole exhibition is just great. What strikes me most is the cross-fertilisation of 'Western' and 'Afro-Black' cultures and religions.
Jo Dickhead	Immediate & compelling - well done Jennie!
Gina Al-Noum Simon Jarvis	Stunningly complex, inspired & thought-provoking. Absolutely wonderful representation of Voodoo religion. Stunningly original.
Johanna Korndorfer	Loved the opportunity to see Deren's work and in a thought-provoking context. Moving and important.
CAMILIA FOSTER	AS A MEDIA STUDIES/FILM STUDIES TEACHER, WILL USE AS A GREAT TEXT FOR CRITICAL ANALYSIS. MAKING DEREN'S WORK ACCESSIBLE FOR THE STUDENTS. PASSIONATE AND EVOCATIVE.
Jonas NIKITINE	I find it interesting as a "third Millennium" documentary with 3D projection device on a rather interesting subject such as Voodoo. (As I'm not at all familiar with it of course) In terms of work, techniques, and spiritual meaning, I'm sure it reflects some kind of "holistic" aspects brought towards the spectator.

Drive Home

NAME	ADDRESS + COMMENTS
18.01.05 Peter R	Rather sad,
18.1.05 Richard A	Have a friend who's a 'santero' - origin from Cuba, now in London. Same gods, de names. I'd be interested to know where you found your material - eg. leavers. Also what's your intention in staying the exhibit apart from its 'exotic' appeal. email: richard@billan2000.fsnet.co.uk
18.01.05 Tom	Would be better in a Clo
18.01.05 Amy	Excellent insight into another world. It alerted all of my sex Exeter College.
18.01.05 18.01.05	well e who it!
	Interesantísima exposición sobre el vudá, adoro la cultura caribena. Julio
19/1/5	Inspiring & informative 

The Rites of Reclamation



CROSS/ROADS AND CENTER/POST

‘People Inbetween’

A Series of **Video Installations;**
Plus chosen & restaged
Objects & Paintings.

That reflects family ties & issues of ‘race’.
Through memory, ‘hybrid ethnicity’ & displacement.

Proposed

By

The Artist / Curator

Jonnie Jonklaas Williams



That night, I will have not so much as a dream as an image that repeats itself. I see my own straining body, which stands shaped like a star and realise gradually I am part of a human pyramid. Below me are other bodies that I am standing on and above me are several more, though I am quite near the top. With cumbersome slowness we are walking from one end of the huge living room to the other. We are all chattering away like the crows and the cranes so that it is often difficult to hear. I do catch one piece of dialogue. A Mr Hobday has asked my father if he has any Dutch antiques in the house. And he replies, “Well... there is my mother”.

Running in the Family
Michael Ondaatje (1982)

People Inbetween,
A series of Video Installations and linked mixed media proposed
by Jonnie Jonklaas

1. You and your work

People Inbetween is the overall title for an exhibition that will incorporate a series of video installations that focus on the bizarre antics and colourful stories of the Dutch Burgher community of Sri Lanka, processed through the recollections of my mother (who lives in Devon). The installations respectively deal with identity, culture, memory and race; how these are felt and dealt with by myself as well as by my Sri Lankan (Dutch Burgher) mother through a process of cultural adaptation involving the dual process of her taking British Nationality and my absorption of South Asian culture from her. To place this into context the Dutch Burgher community are the direct descendants of the Dutch settlers that decided to stay in Sri Lanka after the island was taken over by the English in 1798. The core theme of the art films is the fluidity and fabrication of identity, as the Burghers, even though they had lived on the island for over four hundred years were seen as a displaced racial minority.

The central starting point for these films was the fact that although my Great Great Grandfather was the Governor General of Sri Lanka, two generations later - due to his son's marriage into the Burgher community - his relatives were considered racially impure and as a result would not be allowed into an English club, highlighting the hypocrisy of racism.

These works will be showcased at the Phoenix Arts Centre as part of the *Exeter Respect Festival* in June / July 2007. The two installations as well as the accompanying paintings and photographs will be shown in the two front galleries. As a complementary piece to the artwork, the Basil Wright film *The Song of Ceylon* will be screened at specific times in the Phoenix theatre throughout the Festival. All of these events will be free to the public. I will also give a talk on my motivations around these works with specific attention to fluidity of identity.

My Mother left Sri Lanka in 1950 when she was only eighteen years old. I will be weaving through narration and text, the remembrances, stories and recollections of my

mother. Each video installation will deal with a different perception of cultural identity all centring on themes of cultural reconciliations and personal memories. Within this, each film will draw from a different point of view, visually, stylistically, and personally.

I will be taking on the role of artist/curator. There will be examples of work from the artist George Keyt (see fig. 1), in particular his 1933 painting of Victoria Drive, Kandy, as this was where my mother lived.

I will be exhibiting a series of works by the artist photographer Lionel Wendt (see fig. 2). Both of these Sri Lankan artists have an international reputation.

I plan to reshoot and reinterpret a series of thirty-eight Lionel Wendt photographic titles that will run like memory maps between the two installations and the accompanying GPO film. These will be printed as giant sheets and boards that will flow like rivers along the ground or be hung in space like floating walls.

As mentioned, I will be screening the GPO film *The Song of Ceylon* (1934) that incidentally was narrated by Lionel Wendt. All of the people featured are either close or distant relatives, hence a major influence of the show was the book *Running in the Family* (1983), written by Michael Ondaatje. In this work of prose, document, and poetry, he comes to terms with the family that he left behind in Sri Lanka. As his cousin, many of the characters within the book are close relatives of mine. I will be using a quote from the book painted directly onto the gallery walls.

I have included these extra artworks to help place the installations within a historical framework and paint a picture of the exotic modernism that my mother absorbed between the 1930s and 1950s, as well as to contextualise the works into the broader visual culture of the island.

The installations have the visual trigger of a triangle running through them. The first is a panoramic video taken from the top of Sri Pada, an 8500ft holy mountain, which at sunrise casts the shadow of a perfect triangle 70 kilometres across the plane below (see fig. 3). The second film will be a poetic response to the plethora of ideas and emotions brought up by this project. This will have a direct relation to my feelings of being mixed race and part of a culture that I have only experienced indirectly. With the installations shot in Sri Lanka and southwest England, I hope to reconcile my mother, my son, and myself with our Sri Lankan roots and heritage.

I have been to Sri Lanka twice, firstly when I was one year old and then next when I was twelve, which is the age of my son now. I have not been back to the island in twenty-six years, and only have glimpses of memories of Sri Lanka and its culture.

I will now describe the physical appearance of these works. The first installation, (see fig. 4) the panoramic space of Adams Peak, will be centred on my mother. Through a series of intimate (audio) conversations, I will explore her memories of Sri Lanka, her first experiences of England and the racism she encountered; her feelings of displacement from her cultural roots, as well as the impact that these issues had directly on me. These recollections will hang in the darkness of the gallery as both screens slowly come to life; one showing the panoramic video of the top of the mountain focused on the pilgrims, the other focused on the triangular shadow created by the mountain (in Buddhist terminology this symbolises the three natures of Buddha). The 200-degree panoramic image on top of Sri Pada (Adams Peak) will be shot during the pilgrimage time. The film will be a half hour segment as dawn breaks over the mountain. To begin, all will be darkness with just the sounds of the pilgrims, then the voice of my mother with her recollections of Sri Lanka. I want the stories to hang in the air in the darkness with only the viewers' imagination to visualise them.

As the sun rises, the top of the mountain will appear in the centre of the panorama; on the left will be the rising sun and on the right you will see the natural phenomena of a perfect pyramid floating in the sky (see attached photos, fig. 1).

The second installation is about my feelings. This will be made up of three projections beamed onto the floor of the gallery, and will form another triangle. The first part of the triangle will be the story before the climbing of Sri Pada, and will be shot in Devon. This will be based on my hopes and fears for the project and my personal experiences of racism. The second, the top part of the triangle will be the climb of the mountain; in mythical terminology, this is the first trial. An important aspect of the film is to put myself through a series of trials almost like a rite of passage. The third and final aspect of the triangle is the coming together of the fractured body, represented by the filming an Urvedic demon exorcism – a rite of healing that is performed in the villages around Galle, which is situated on the south side of the island. The audio for this part of

the video installation is designed to overlap and then split apart, physically adding to the sense of fractured identity within the work.

An important aspect of the work is the process, the journey. From Michael Ondaatje's book I will be taking a paragraph that will be exhibited with the work. He describes his (our) family as being an inverted pyramid that fans out linking him with his families past, present and future. This is a poetic description of the notion of time travel through the shared blood of our ancestors. By this, I mean not just what is learnt behaviour from our parents but what memory imprints exist within our genetics.

The climb of Sri Pada is very arduous, and is considered a religious trial and an act of faith. This is a way for me through the spiritual, physical, and mental trial of the act of climbing the mountain to reconnect with my Sri Lankan culture. Experience plays a pivotal role in the work and it should be allowed to shape the story.

When my mother came to Britain, she did everything to become British. I am British, but for me it is about seeing how much of me is either Dutch Burgher or Sri Lankan, or a hybrid of all three.

People Inbetween is the second work in a series of projects blurring fiction and documentary and exploring post-colonial issues. The installation capitalises on the success of *Divine Horsemen* (2005), funded by Exeter Arts Council and Arts Council SouthWest.

This film, as well as expanding on and complementing my recent work for Spacex, Aune Head Arts, and Exeter Phoenix, is a starting point in a new chapter of my artistic practice and a continuation of the theme of religious ethnographic work started with *Divine Horsemen*. The *Divine Horsemen: The Voodoo Gods of Haiti* project allowed me to look at the issue of race and ethnography in the third person, through a restaging of the existing footage shot by the avant-garde artist filmmaker Maya Deren. This was as much a study of Maya Deren as it was a study of Voodoo. The exhibition in January 2005 at the Phoenix Arts Centre was a big success and it has since been shown in other venues including TR2 (Theatre Royal 2) *Breeze* Festival run by the BBC.

Along with the two successful exhibitions at Spacex Gallery in 2002 and 2004, another recent exhibition of mine was a dual screen film called *TC (Therapeutic Community)*. Funded by Participate (Arts Council SouthWest) I collaborated with three

inmates from HMP Channings Wood creating an experimental documentary exploring life inside the Drug Therapy Unit. As well as being aired on BBC Spotlight, the film received national press coverage and was the winner of the Kessler Award for outstanding film 2004.

The Ring of Bells (2004) is due to have a national cinema release. The film explored notions of faith and religion through rhythmic music and the tradition of bell ringing on Dartmoor. This film started my interest in faith and issues of race and inspired me to make *Divine Horsemen*, which explored similar themes.

2. Making it happen

I have successfully created and installed several installations and I want to develop my art practice, which involves expanding my ambitions. With this new piece of work I wish to broaden my horizons and deal with notions of race, identity, and its links with place and memory. I will be dealing with these issues in a far more personal way than in the installation *Divine Horsemen*. The two installations will be screened at the *Exeter Respect Festival* (this is confirmed for June, July 2007) but I am also in talks with Plymouth Arts Centre about an exhibition, and in negotiation with the ICA in London. However, as an artist based in Exeter I always showcase my work in the city and I have a loyal following that will come to this exhibition.

I have secured money towards this project from The University of Exeter and I have applied to Exeter Arts Council for £850 towards the costs of installing these two installations, as well as the cost of managing the work of the other artists involved in the exhibition. As a part of this work, I will be employing an artist assistant, an ex-student of mine, Davy McGuire. Davy is an up and coming artist in his own right who has shown his work both nationally and internationally. This will be a way for him to expand and deepen his own artistic practice, and experience the logistics of setting up a major event.

There are three main stages to the creation of this event for the *Exeter Respect Festival*. These are the research, planning and development stage (where I am now). The next stage will be the actual shooting of the video footage needed to create these two artworks. The filming will take place in November and December of 2006. The final

stage will be the setting up and promotion of the event utilising the administration facilities and the contact database of the Phoenix Arts Centre.

I will be forging links with organisations and people that are directly related to the project, such as The Lionel Wendt Gallery and Sir Christopher Ondaatje. This is not just to create a cultural dialogue but will help me secure for the exhibition major examples of works by the artists George Keyt and Lionel Wendt. Sir Christopher Ondaatje, as well as being a Devon resident, is a major collector and benefactor to the arts. This will help to enrich the local environment with cultures not normally experienced within the Southwest region.

1. Pre-production: timescale, running up to September. A large proportion of the pre-production issues involved in the show are being dealt with and involve a three pronged approach which balances the evolving aesthetics of these works while organising the logistics but without losing sight of the heart and spirit of the artwork. Tasks include managing and choosing a crew (including two assistants), rental equipment, best quotes possible for video equipment to buy etc. Now is the time to realistically plan for a November to December shoot to film the Sri Pada pilgrimage. All electronic equipment needed from MITES in Liverpool for the June screening needs to be booked. I also need to speak with Jo Dereza, Caroline Maudsley and Christine Jowett about marketing issues and finalise a promotion strategy for the show, including a joined up approach to promotion between institutions both locally and nationally, including e-mail advertising and press packs for magazines such as Artists Newsletter, plus the posters and the flyers. I will follow this up with personal calls to ensure attendance to the opening event and talk sponsored by the University of Exeter.

2. Production: timescale, running from November up to February. A realistic shooting schedule for these works is November / December 2006. This would be filming Sri Pada, the Urvedic Demon Exorcism, and creating most of the Lionel Wendt inspired photographs. The series of conversations with my mother in Sri Lanka can be filmed in February. These conversations will allow her to reconnect with her past in the present.

3. Post-production: timescale, running from February to June 2007. This is where the visual shape of the installations will be created, and within this process problems usually become the best aspects of the film artworks. As a professional video editor myself, I will be working on this mostly at home thereby limiting the cost of the edit. All materials and insurance for the items in the exhibition will be put in place.

4. Assembly and installation: timescale, June 2007. The show will be complicated to install but this is part of the challenge and enjoyment of video installation. There is a lot of electrical equipment to install and to locate correctly in the gallery space, e.g. six projectors, and one HD projector and two sound systems making up the two installations. The series of giant photo board pictures need to be hung, not forgetting the three Keyt paintings and the six photographs by Lionel Wendt.

I have a host of ideas utilising the height of the entranceway in the Phoenix Art Centre. This can be used to bring the galleries and the ground floor space together far more cohesively. Other pictures will be embedded in the floor creating rivers and walkways for people to be led by.

5. Receivership and promotion: timescale, May to July. The show will run for a three week period between June and July 2007 and will take up both of the front galleries of the Phoenix Arts Centre and the theatre. I plan to transform the entrance with giant (six feet by five feet) suspended photographs, designed to bring both parts of the gallery and the ground floor together.

The opening event will be held mid-June. There will also be a screening of the GPO film *Song of Ceylon*. This will be followed by a talk with the artist hosted by Professor Susan Hayward Director of Film Studies, University of Exeter and Dr Maty Ba who specialises in the field of post-colonial film and black documentary.

I am currently in negotiations with the Lionel Wendt Art Centre and The Lionel Wendt Gallery to form a joint venture between these organisations and the Phoenix Arts Centre, with particular reference to the Exeter *Respect* Festival. I hope to work very closely with the gallery coordinator, Christine Jowett, and Paul Goodlin, Director of the

Exeter Respect Festival to create a wonderful event celebrating ethnic diversity, which will help to broaden the experiences of people in the Southwest.

3. Your budget

The exhibition has substantial costs but offers a great return when you analyse what is being put on: school days with talks, two major installations, maps, mazes and rivers of photographs, and major original artworks by Lionel Wendt and George Keyt. The event, as part of the *Exeter Respect Festival*, will run for just over three weeks and complementary films will be screened in the theatre. The costs for staging and creating the photographs and installations in total are around £5100. Half of the money asked for is spent directly on the Phoenix Galleries, a benefit to the public using the Arts Centre.

Out of the rest of the money, £2000 has been invested in local artists. Filming costs are high due to the location; with airline tickets to Sri Lanka costing £2000 but all this money is an investment in local and minority artists. Equipment and travel insurance will cost £300.

With the video equipment I have hunted for the best prices, and surprisingly an Exeter shop was by far the cheapest at £470 for each of the three small video cameras needed. To put this into context the next best price found was £580. The price of the kit, including three pro cameras, batteries, wide-angle lenses, and a Pro Sennheiser mic, will be £2000. I have a multitude of uses for this purpose built piece of equipment. In the mid to long term it would revolutionise my artistic working practice and work out far cheaper as video rental costs are dramatically reduced.

I always try to raise as much funding from other sources, and in terms of this project the total is £2100.

4. Benefit to you and the public

The benefits of this project are that I am moving my work forward, reaching out to audiences that are more diverse, and capitalising on my past successes to increase audience numbers. During the *Divine Horsemen* exhibition schools in the Exeter area had been taking their classes to the show to help them understand divergent cultures, and as a result, during this film I will be inviting school parties to view the exhibition on

certain days throughout the festival. As this show is about exploring my own ethnicity through oral traditions and memory I hope that the school children will take from this how the boundaries of race are extremely blurred, and can be artificially created.

By exploring ethnicity and race in such a personal way I hope to open people up to their own ethnicity and so broaden cultural awareness of divergent cultural groups thus deepening racial understandings.

On the day that *Divine Horsemen* ended at the Phoenix galleries I had to reluctantly turn away two local school parties and around sixty people that had come to see the show and as a result I will be actively encouraging educational establishments to come to this show, specifically allocating time and space for them. I am also looking at the possibility of international shows with early partnerships already forming between major Galleries and Art Centres in Sri Lanka, as well as interest from galleries in Holland (due to the cultural links with Dutch culture in this work).

A major benefit through the funding of the work is that it will give me the tools and techniques needed to create my next two films, and allow me to expand and change the nature of my artist practice. The highly specialised equipment will fundamentally alter my working methods and give me far more autonomy, as the equipment that I am using to create the panoramic spaces is integral to the work and my future development as an artist.

In my next artworks I will experiment with multiple divergent shots that can be created within the frame. This can only be done with these specialist tools. The cameras will be used to knit together within the frame wide panoramic shots and close-up details, thus breaking away from traditional film (montage) language by mixing the different types of shots within the frame of an expanded canvas. I will be experimenting with multi-camera panoramic shooting.

My next project is a documentary about hunting wild boar in the city of Berlin (funded by Phoenix Media Centre), utilising aspects of the Greek tale *The Odyssey*, and the James Joyce book *Ulysses*, called *Ulysses and the Swine*.

5. Meeting our ambitions for the arts

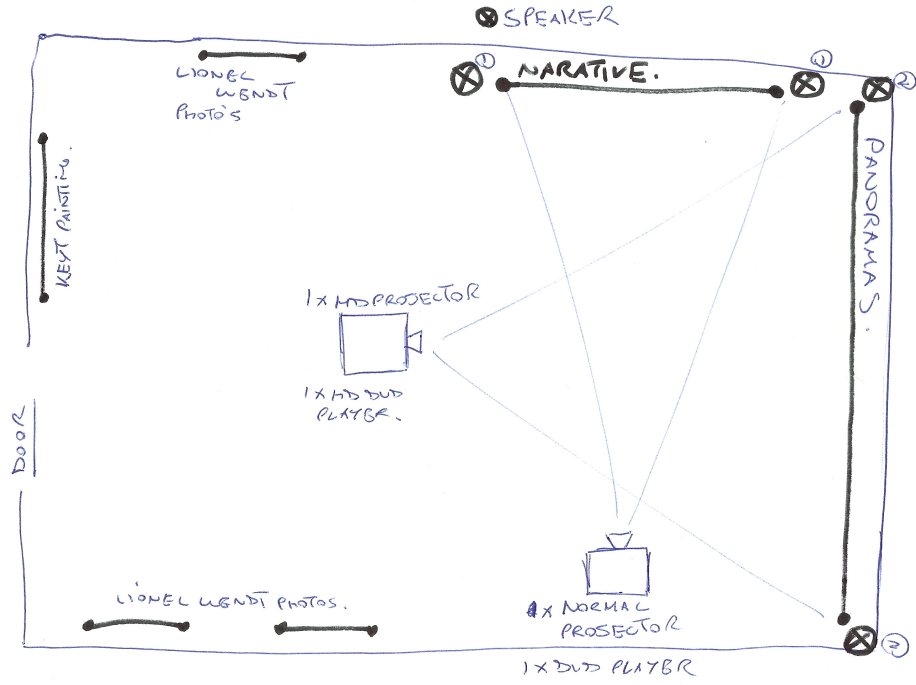
By funding this artwork you are giving me the chance to expand and explore my creative potential. I am also closely involving ex-students of mine, in particular Davy McGuire an installation artist whom I taught at Dartington College of Arts. I see this project as a way of helping and encouraging young artists who will benefit from the experience. By having the assistance of local artists, such as Davy McGuire and Andy Ching, a performance poet and publisher (the Donut Press), I can absorb their creative visions of the artwork and create a two-way dialogue of cultural ideas. Davy and I are both of mixed race; my mother and his mother are both Sri Lankan, though my father is Welsh and his father is Irish.

6. Evaluation

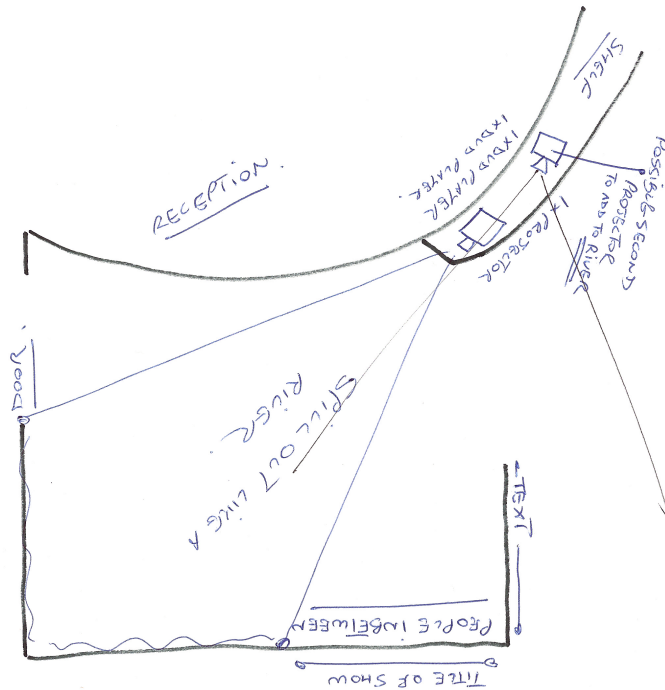
I see evaluation as being an important part of any artwork. A comments book inside the gallery will allow me to receive public feedback. In addition, I will be contacting the funders, curators, and other arts professionals who I know will be attending the event for their feedback, advice, and help with other possible venues.

Due to my own mixed race heritage and the nature of the work I will be looking to Joanne Peters (Social Inclusion Officer Arts Council SouthWest) for her feedback and suggestions for the future of the piece. As an on-going process I will be continuously involving and discussing all aspects of the art event with Christine Jowett and Paul Goodlin; as the organisers and gallery curator for the Exeter *Respect* Festival I see their role as (film) producers of the artwork, I find negotiated and structured feedback invaluable to the creation of a strong piece of work.

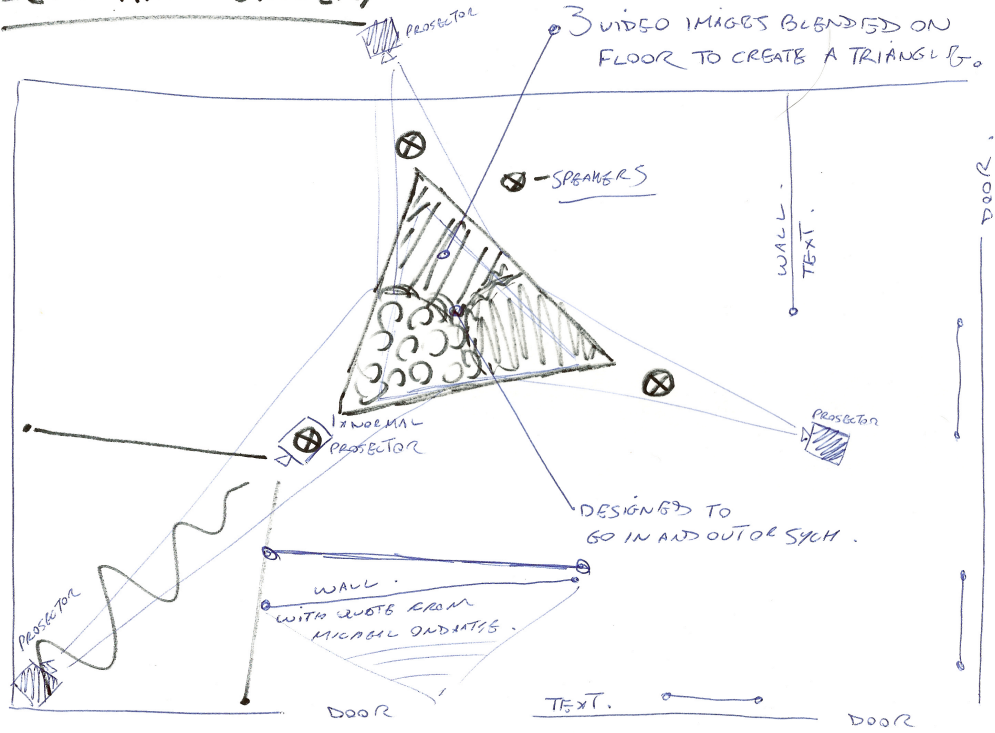
RIGHT HAND GALLERY ①



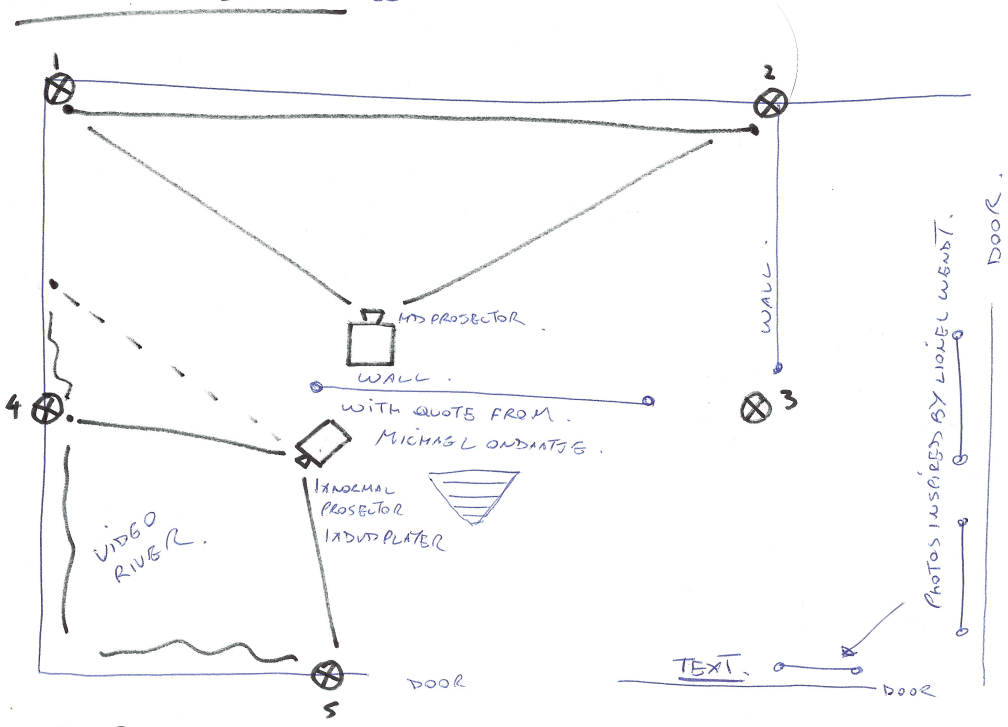
RECEPTION AREA. ②



LEFT HAND GALLERY (36)



LEFT HAND GALLERY (3)



⊗ - SPEAKERS SURROUND SOUND.

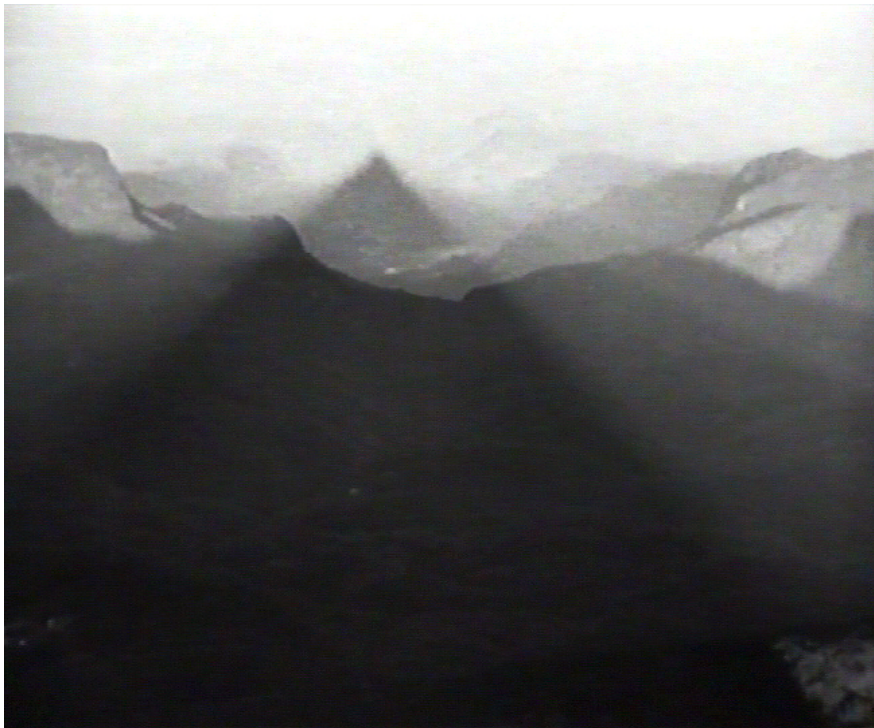


Figure 3: Views of Sri Pada.





**Figure 4: Installation 1, Graphics representing both video screens.
Titled: *Climbing to the Foot of the Mountain* (conversations with my Mother).**



Sri Pada, Adams Peak the triangular shadow.



Figure 1: *Varsha Vihara*, George Keyt (1937).



"... ALL THINGS END IN THE LONG DUST OF DEATH"

43



KIRI BANDA OF POLONNARUWA

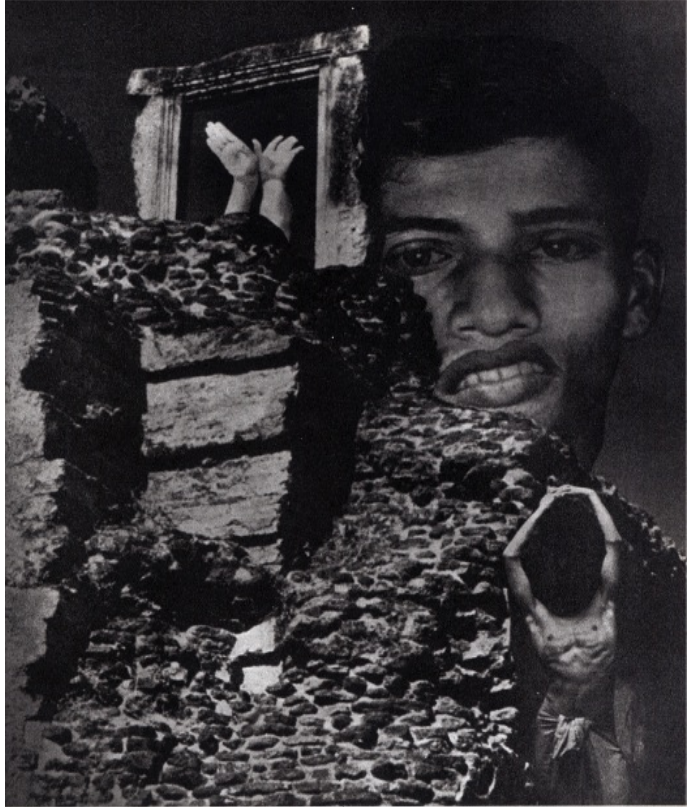
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Figure 2: Photographs by Lionel Wendt.



LONE CLOUD OVER WIRAWILA

49



THE MISERY OF BALANCED PERPLEXITIES

221



GUNAYA YAKDESSA OF NITTAWELA

River of Memories

Mapping the Genealogy of the Clementi-Smiths

Within the genealogy I will be skimming the surface of the wild antics and bizarre tales surrounding the Clementi-Smiths, and the Jonklaases. Their stories are acute and vivid testaments to the hypocrisy and surreal idiocy of racism. Just to highlight that these people were the Sri Lankan “Bloomsbury Set” (many of their tales are nihilistic, fantastical, or just plain funny to place these characters within their historical environment) I have included a story about my Grandmother and her sister from *Running in the Family* (1983). All of the photos are family pictures.



Babe Clementi-Smith



Sir Cecil Clementi-Smith, GCMG, Governor General, Singapore and Sri Lanka.



Lucilla Gertrude Leembruggen married Arthur Clementi-Smith.



Left: Babe Clementi-Smith, middle: Dorothy Clementi-Smith marrying Noel Gratiaen, Right: Doris Gratiaen (Michael Ondaatje's Mother).

This was Nuwara Eliya in the twenties and thirties. Everyone was vaguely related and had Sinhalese, Tamil, Dutch, British and Burgher blood in them going back many generations. There was a large social gap between this circle and the Europeans and English who were never part of the Ceylonese community. The English were seen as transients, snobs and racists, and were quite separate from those who had intermarried and who lived here permanently. My father always claimed to be a Ceylon Tamil, though that was probably more valid about three centuries earlier. Emil Daniels summed up the situation for most of them when he was asked by one of the British governors what his nationality was—"God alone knows, your excellency."

The era of grandparents. Philip Ondaatje was supposed to have the greatest collection of wine glasses in the Orient; my other grandfather, Willy Gratiaen, dreamt of snakes. Both my grandmothers lived cautiously, at least until their husbands died. Then they blossomed, especially Lalla who managed to persuade all those she met into chaos. It was Lalla who told us that the twenties were "so whimsical, so busy—that we were always tired."

Running in the Family, Michael Ondaatje (1983).

H—— was the great rake, his tumescent heart notorious all over Colombo.

Francis and his friends discovered that the cheapest drinks could be found on ships, where alcohol was duty free. Pretending to visit departing relatives, they would board vessels in the harbour and stumble off gangplanks in the early hours of the morning. They were usually ordered out of the lounge when Noel, unable to play a single tune, started thrashing out one of his spontaneous concerts on the piano. Once, when asked to prove who they knew on board, my father opened the first cabin door and claimed a sleeping man as his friend. My father was wearing a tie from his 'Cambridge' days and the sleeper, noticing this, groggily vouched for him. They coaxed the sleeper to the bar and my father managed to remember all the Cambridge names, recalling even the exploits of the notorious Sharron K——, who caused havoc with the population of three colleges.

One night Mervyn came to our house and told ^{by Dad.} Vernon, "We're all going to Gasanawa, get dressed." It was one in the morning. Vernon went off to find his clothes and returned to find Mervyn asleep in his bed. He couldn't be moved. You see he just needed a place to sleep.

Gasanawa was the rubber estate where Francis worked and it became the base for most of their parties. Twenty or thirty people would leap into their cars after a tennis tournament or during a boring evening and if the men were already drunk some of the women drove. They all poured out at Gasanawa where they slept in cabins that Francis had built for just such moments. Whenever he was sober, Francis tried to make the estate a perfect place for

parties. He lived on gin, tonic-water, and canned meat. He was in the middle of building a tennis court when his boss ordered him to build a proper road into the estate. This took three years because Francis in his enthusiasm built it three times as wide as the main road in Colombo.

People's memories about Gasanawa, even today, are mythic. "There was a lovely flat rock in front of the bungalow where we danced to imported songs such as 'Moonlight Bay' and 'A Fine Romance.'" "A Fine Romance" was always my mother's favourite song. In her sixties I would come across her in the kitchen half singing, "*We should be like a couple of hot tomatoes/ but you're as cold as yesterday's mashed potatoes.*"

So many songs of that period had to do with legumes, fruit and drink. "Yes, we have no bananas," "I've got a lovely bunch of coconuts," "Mung beans on your collar," "The Java Jive." . . . Dorothy Clementi-Smith would sing the solo verses to "There is a tavern in the town" while the others would drunkenly join in on the chorus. Even the shy Lyn Ludowyck betrayed his studies and came out there once, turning out to be a superb mimic, singing both male and female parts from Italian operas which the others had never heard of—so they all thought at first that he was singing a Sinhalese *baila*.

But for the most part it was the tango that was perfected on that rock at Gasanawa. Casually dressed couples, coated in a thin film of sweat, swirled under the moon to "Rio Rita" by John Bowles on the gramophone, wound up time and again by the drunk Francis. Francis could only dance the tango solo so that he wouldn't do damage to women's feet, for which he had too much respect. He would put on "I kiss your little hand, Madame" and mime great passion for an invisible partner, kissing the mythical hand, pleading to the stars and jungle around him to console

Running in the Family, Michael Ondaatje (1983).

him in an unrequited abstract love. He was a great dancer but with a limited endurance. He usually collapsed at the end of his performance, and a woman would sit beside him bathing his head and face with cool water while the others continued dancing.

The parties lasted until the end of the twenties when Francis lost his job over too splendid a road. He was lost to them all by 1935. He was everyone's immaculate, gentle friend, the most forgiven and best-dressed among them, whispering to someone a few seconds before he died, while holding a fish in his hand, "A man *must* have clothes for every occasion."

The waste of youth. Burned purposeless. They forgave that and understood that before everything else. After Francis died there was nowhere really to go. What seemed to follow was a rash of marriages. There had been good times. "Women fought each other like polecats over certain men."

WHERE THE JOURNEY BEGAN

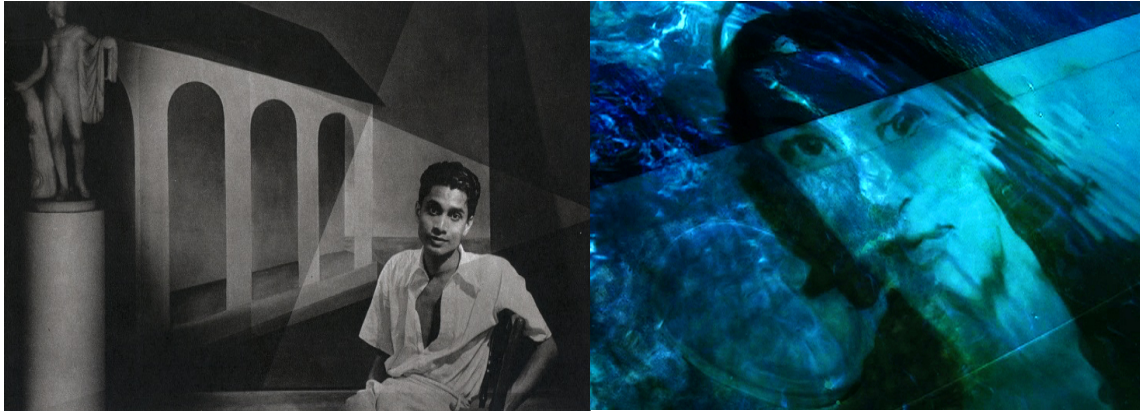
My personal journey back to Sri Lanka really started in books and for many years (especially now that she is dead), whenever I wanted to feel close to Auntie Babe, my Grandmother, I would always read my cousin Michael Ondaatje's book *Running in the Family* (1983). Auntie Babe (Clementi-Smith) gave Michael many of the stories of the heydays of the Burghers and Michael's father, Mervin, was a close and dear friend of my Grandparents, Vernon Jonklaas QC MP, and his wife Babe Clementi-Smith.

A garden party at the Residency Grounds... Bertha and I sat next to the Governor and Lady Thompson. A show had been organized for them made up of various acts. First on was a ventriloquist from Trincomalee whose act was not vetted as he had arrived late. He was drunk and began to tell insulting jokes about the Governor. The act was stopped and was followed by Doris Gratien and Dorothy Clementi-Smith who did an item called "Dancing Brass Figures". They wore swimsuits and had covered themselves in gold metallic paint. It was a very beautiful dance but the gold paint had an allergic effect on the girls and the next day they were covered in a terrible red rash (Ondaatje, 1983: 34).

These were the heady days of the lotus-eaters and were summed up by many isms – hedonism, alcoholism, nihilism, and modernism – people played hard and worked hard. Many were lawyers or working in the creative arts, but all lived these modernist westernised, sometimes very bohemian lifestyles, but all were still prone to a little Sri Lankan mysticism. However, the Dutch Burgher community fought hard for Sri Lankan independence as many were lawyers or involved in the colonial administration; numerous concessions were wrestled from the English authorities before 1948 independence.

Burgher artists such as Lionel Wendt, the photographer and narrator of *The Song of Ceylon*, or George Keyt, considered the Picasso of India blend modernist artistic form with Asian cultural aesthetics. Keyt's paintings mix the modernist aesthetics of Cubism with Hindu Cosmology, a hybrid embodiment of primitivism and modernist art technique. Keyt's use of Cubism revealed the movement in durational time from many varying points of view within a subject matter that is Eastern and spiritual. This originally inspired me to mix art forms within the video installation. This was my original

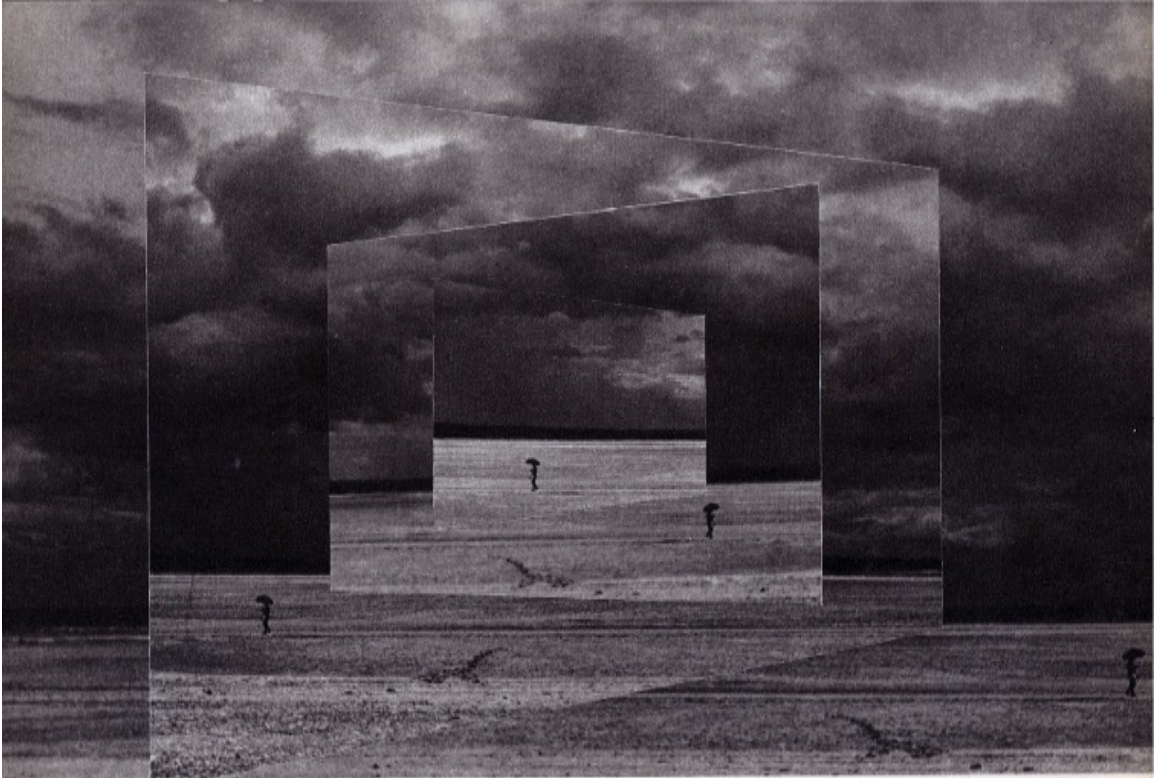
inspiration for the creation of the multi-camera angled panoramic scenes of Sri Lankan and Dutch Burgher spaces.



***“and nothing surprises me”*, Lionel Wendt (1946). Jennifer Jonklaas, the Memory River.**

Lionel Wendt’s modernist photographic creations explore space, using cut and paste techniques with essentially Sri Lankan themes, another form of this fusion. Armed with the notion of the primitive/modern, a fusion of Burgher identity summed up by the work of Keyt and Wendt as a creative framework, I researched other elements of this juxtaposition of cultural styles as a form of fusion/mix. Michael Ondaatje’s book *Running in the Family* (1983), through mixing documentary prose with poetry within this personal journey into his Burgher past, weaves truth and fiction to create a mythology; the poetry used to reflect the emotion of Ondaatje’s inner metaphysical journey. *Running in the Family* has dialogues of different people’s stories spilling over each other. Through this cut and paste technique the organic nature of communal memories is evoked. This is similar in style to the way that Burgher conversations ebb and flow and I used this as an inspiration for the flowing stories that created the different blends of audio all jumbled together within the “memory river” exhibited in gallery two.

The men wore tweed, the women wore their best crinolines. After the races they would return to Ambalangoda, pick up oysters ‘which we swallowed with wine if we lost or champagne if we won’. Couples then paired off casually or with great complexity and danced in a half-hearted manner to the portable gramophone beside the cars. Ambalangoda was the centre for devil dances and exorcism rites, but this charmed group was part of another lost world. (Ondaatje, 1983: 46).



Adventure in Space, Lionel Wendt (1944).

The parties lasted until the end of the twenties when Francis lost his job over too splendid a road. He was lost to them all by 1935. He was everyone's immaculate, gentle friend, the most forgiven and the best-dressed among them, whispering to someone a few seconds before he died, while holding a fish in his hand, "A man *must* have clothes for every occasion" (Ondaatje, 1983: 47).

I am of Dutch Burgher origins but I grew up in England, so the UK is home, but it is a home that sometimes feels, to use an analogy, a little like a rented suit that does not fit quite right. Burgher attitudes, mannerisms, and humour are quite distinct. Moreover, the Burgher side becomes an old photograph hidden in a drawer, a slight whiff of the foreign. My Mother was always being asked where she had gone on holiday as she had the loveliest tan.



No Sooner Uprooted than Transplanted, George Keyt (1944).

The Burghers actively filled the cultural space between colonial Western attitudes and a traditional Buddhist Sri Lankan lifestyle. They were seen as a buffer between the other communities on the island, a force that helped unify communities now fragmented and at war with each other. However, with traits of a certain nihilistic wildness of heart that does seem to be Burgher alone.

The History of the DUTCH BURGHERS

The term “Dutch Burgher” has evolved over the last 250 years to mean differing things depending on the social and the political history of Sri Lanka at the time. However, in its essence “Dutch Burgher” describes a “political community” made up of Europeans and those of European descent that was seen as culturally distinct and unaligned with the dominant British Colonial system. Hence, the Burghers were initially predominantly viewed by the British as half-castes and natives so not to be consorted with, then later, within the movement of Sri Lankan Buddhist Nationalism in the 1950s, as Westernised “outsiders” and second class citizens lower than the untouchables, a half-cast impure “other”. The term “Burgher” originated in the lowlands of Holland to describe an emergent “middle class” which was predominantly a mixture of Jewish merchants and town dwellers that came to flourish in the early 17th Century with the creation of the VOC (the Dutch East India Company). They were not direct employees of the company, but worked alongside the company employees, as the free Dutch Vrijburgers later (in the 18th century) to be described as the Hollandsche. Interestingly the term Burgher is the root for the word Bourgeois. This was a hugely varying group of people and could be viewed like the French foreign legion, made up of minor nobility, adventurers, and political refugees, such as the French Huguenots, traders, Jewish merchants, and the like. The motto of the Dutch Burgher Union reflects this: *Eendracht Maakt Macht* a political slogan from the seventh region of the lowlands in Holland, which means *Unity Yields Strength*. A hodgepodge of Europeans who originally worked with, and in the Dutch (and the VOC) Colonial system, they became classified as the Dutch Burghers by the British when they took over the island at the beginning of the 19th century. All of these classifications never really quite explained the Burgher community. This becomes apparent when looking at what were considered Burgher traits, customs, modes of dress and traditional foods. Religiously, the Burghers were Dutch Presbyterian (protestant), predominantly Western in dress, certainly with the creation of the middle class in the 19th century, Western in outlook, mannerisms, and language, and mostly educated government employees (the high class families taught in England). With the case of the high Burgher families, such as the Jonklaases, Keyts, Brohiers, Leembrugens, Nells,

Gratiaens, Sansonis, Ondaatjes Clementi-Smiths etc. essentially upper class, though the British would never either think or classify them in this way. You could never have an upper class native and whoever they were or wherever they were from in the eyes of the British, native they still were.

This can be put into acute relief with the history of the Clementi-Smiths. Arthur Clementi-Smith was the son of the British Governor of Ceylon, Sir Cecil Clementi-Smith (a Peer of the Realm), who would also be the Governor General of Singapore. He was the Monarch's and the British Government's emissary within the brokering of the international opium treaties of 1911 at The Hague, a Knight of Flanders – the Noble Order of the Golden Fleece, and a member of the Privy Council. His son, Arthur (also a Peer of the Realm), married the seventeen year old Lucilla Gertrude Leembrugen while his father took over the position of Governor General of Ceylon for six months due to the last governor succumbing to the Atmosphere of the East. Arthur Clementi-Smith's children, though educated at Cheltenham College, would not be able to step into a British club as they would be seen as “native”, though in all respects they were very upper class and English. Arthur was removed as a Peer of the Realm. This blatant snobbish racism led to many within the Burgher community fighting hard for Sri Lankan independence.

Many of the essential Burgher traits, such as a strong emphasis on manners and genteel ways, learning, and family, are also, essentially Sri Lankan virtues. A sad outcome of British imperialism was a fracturing and polarising of the various races and minorities within Sri Lanka, with the Burghers emphasising their “Europeanness” and so essentially marginalising themselves. In addition, the racist outlook of Sri Lankan Nationalism, which harked back to a purist form of Buddhism, and a purity of caste that ultimately mythologised a national identity that never existed. Within the early 20th century there were many leading nationalists that saw the pure Sri Lankan race as the true Aryan race.

This is evident within many of the novels of Piyadasa Sirisena, a famous Sri Lankan writer, in which the theme of the (half-caste, degenerate) Burgher woman corrupting innocent Sri Lankan men was very common; a theme that has carried forward into many other novels, films and TV shows, such as the novel *Yasoravaya*, which was adapted into a teledrama in 1978: “I would rather have my daughter marry an

untouchable than a half-caste Burgher” (Roberts, Raheem and Colin-Thome, 1989: 12). The story goes on as follows, “there are those of a low-caste who attempt to cover up this deficiency by marrying foreign women such as Burghers. Or those Sinhalese of low intelligence who get intoxicated with sexual desires and are deluded into marrying foreign women such as Burghers. Or those, who lack awareness of the nobleness of the Sinhala race, marry Burgher women” (Roberts, Raheem and Colin-Thome, 1989: 15). In essence, the in-between was seen as “deficient, unclean, and un-Buddhist” (Roberts, Raheem and Colin-Thome, 1989: 11). Important factors to consider within the Burgher diaspora are two major contrasting processes: firstly, the indigenisation or Ceylonisation of the Burghers during the 19th century, and then secondly, the de-Ceylonisation and eventual emigration of large numbers of the Burgher community in the 1940s and 1950s. Sri Lankan Buddhist Nationalism helped this on with many of the community emphasising their European roots so they could immigrate to Australia, which in essence, at this time practised an all-white immigration policy (only repealed in the 1980s). To clarify I will be using the term Sinhalese and Ceylonese to refer to separate ideologies and political social attitudes, while using the term Sinhalese and Sri Lankan to refer to other divergent ideologies existing in the country of Sri Lanka, almost like two sides of the same coin.

In the 1950s my Mother would not be seen as Sri Lankan but as Sinhalese; as a Burgher her passport would be stamped as a second-class citizen. At this time to be Sri Lankan, or Sinhalese, would be seen as being Buddhist and racially pure. To be Sinhalese was to be an outsider, un-Buddhist, hence not pure. There were members of Parliament and many outspoken writers and intellectuals that were expounding the Sinhalese as the true Aryan race, a racial predicament that not only affected the Dutch Burghers, but also the Tamils, Moors (Muslims), Colombo Chetties (Sri Lankan Christians) and Malays.

The British occupation of Sri Lanka certainly polarised and fuelled many of the problems that have led to thirty years of civil war within Sri Lanka. The British also shaped the classifications, and ultimately the destinies, of the Burgher Community; the Dutch Burgher Union still use the British classifications of race, i.e., if a Burgher man marries a Sri Lankan their children are Burgher. If a Burgher man marries a European,

the children are Burgher. If a Burgher woman marries a Sri Lankan, the children are Sri Lankan. If a Burgher woman marries a European, the children are Burgher. Certainly, by the early 20th century, this heavy-handed racism helped develop an exclusiveness and a withdrawing among leading Burgher families from Sri Lankan identity. This was partly fuelled by the creation of the Dutch Burgher Union in 1908, which helped give rise to an elitist form of “Burgherdom”, the other part being the growth of a reactive and rather militant Sinhalese Buddhist nationalism. This Sinhalese fundamentalism, though historically predating colonial times, had their ideological teeth deeply sharpened by Western Imperialism. Major aspects of this fundamentalism are still in existence today, which opposed British rule and rather unfairly came to be seen as the only way to oppose British rule, as well as any form of Westernisation, and any faith that was not Buddhist (in particular Christianity). This is still very evident within the culture and the politics of Sri Lanka.

The last stages of the Burgher community in the period up to the mid-20th century can be seen as the withdrawing of the community in amongst themselves. This is the period parodied by Michael Ondaatje in his book *Running in the Family* (1983). My grandmother Babe Jonklaas, née Clementi-Smith supplied Michael with many stories of his Father and the Burgher community, and whenever I want to feel close to her I read this book.

So what of Burgher diaspora? There are certainly three major elements that become known from this: firstly, arrival (a part of, but independent from, the VOC and the Dutch colonial system), secondly, integration within the 19th century and a championing of Ceylonese-ness. The Burghers were a buffer, and a hybrid socio-political identity separate from the British, a hybrid of both cultures arguing for the best of both worlds, and a fair and tolerant Ceylon society, “all brothers together”. Thirdly, a retreat into exclusiveness by leading members of the Burgher community and an emphasis of their difference and “Europeanness” in the face of fundamentalist Sri Lankan Nationalism. As summed up by the now assassinated Prime Minister S.W.R.D. Bandaranaike with his address to the Dutch Burgher Union at their 50th anniversary dance in 1958, “I say that they should all Burgher off to Australia” (Roberts, Raheem and Colin-Thome, 1989: 170).

Dominic Sansoni says in the book *Lost White Tribes* (2000), “my kids hate being in England, last time we were there we saw my old friend the Duke of Buckingham. I remember my kids, the whole family, we took a trip into Oxford, the kids complaining, do we have to wear shoes, they hurt my feet. They are always barefoot at home, always” (Orizio, 2000: 43). The Burghers are people with their own food, culture, and mannerisms, which are a mix of both European and Asian; a truly unique community that in some of their ways harbour an old colonial essence, and in many of their traits the (con)fusion of 21st Century multi-culturalism:

The lost white tribes are in fact individuals still living a chapter of history that for the rest of mankind is forever closed... Today they live in a schizophrenic situation: having deliberately isolated themselves from the ambient culture, they are yet part of it... In fact, they reflect, to a remarkable degree, the problems inherent in modern societies where everything is mixed: colour, language, religion, culture. In a way, the fate of the lost white tribes – far from being an historical oddity – anticipated the 21st century with its growing multiculturalism (Orizio, 2000: xii).

**The OUTSIDE/INSIDE metaphor
of the Sinhala Body Politic**

Within Sri Lankan society, there is a long history of word play, banter and name-calling. This can involve just referring to your friend as an “old bugger”, to long games of mutual insulting which could be seen as a form of public entertainment, a duet in which gathered crowds would either laugh or applaud particular good turns of phrase. Many of the epithets used would have double, triple or even more meanings and culturally these are evident within the Uvedic demon exorcisms as well. Running underneath this, however, is the dark underbelly of the caste system and racial hatred, in which leading Sri Lankan Buddhists and politicians declared the “pure” Sri Lankan as the true Aryan, and ultimately leading to hundreds of thousands of deaths, and thirty years of civil war.

I will now explain the situation in which the “outside/inside” metaphor of the Sinhala body politic comes into play, with terms such as, A-Bavddhaa, un-Buddhist; A-Sinhala, un-Sinhala (literally meaning “outside Sinhala”), A-pirisidu, unclean; all these terms and many others referring to being outside Sinhalese purity and society. Therefore, deep associations are formed within Sinhalese society, which can be summed up as, mixed bloods = unclean = unstable and fickle = disordered = demonic. Contra wise, to be Arya Sinhala, was to be pure (pirisidu), stable, virtuous, and ordered. This was entwined with a deep-seated belief that to be Buddhist was to be ordered, stable, and virtuous; hence, to be demonic and evil was to be disordered, impure, and fragmented. “Evil was seen as a foreigner coming from outside the state”, this is symbolised by the rites within Urvedic demon exorcism (Roberts, Raheem and Colin-Thome, 1989: 20). So the pure Sinhalese was seen as the honest country dweller following a virtuous Buddhist life, and the foreigner was the town (port) dweller, mixed in race and cultural customs, so in essence, impure.

“Paraangi” is a word that can be taken as a racist term for whites or those that are from European descent. It is also a term for an unsightly and disfiguring skin disease, and can also mean “foreign intruder”- eaters of stone and drinkers of blood. This term has many meanings and can refer to the cannons of the Portuguese, or the Catholic Mass, or demons that eat human flesh, and prey on good virtuous Buddhists.

Therefore, to be a Burgher, a town dweller, or not a native speaker, a Tamil, means that you are outside of the Sinhalese state, and so evil and demonic. However, these terms are fluid, as politicians or community leaders that questioned this orthodoxy would find themselves, whether “pure” Sri Lankan or Buddhist recategorised as evil impurities within the body politic (Roberts, Raheem and Colin-Thome, 1989: 21).

I hope that I have not misled, as to think of the Dutch Burgher’s as victims would in essence be wrong. These were privileged people, as my mother Jennifer Jonklaas said, “I was served on like a princess, and I thought everybody lived like that”. Burgher history can be summed up in three stages and I have included three quotes that sum up these phases of Burgher identity from the Nells in the 19th Century, preaching a “Western enlightened” liberal agenda, to 20th Century right wing isolationism, and the Dutch Burgher Union. Within the 21st Century, a scattered diaspora, as Anthea said, “Can you believe it, we’re the only two Jonklaases left on the island”.

Black hair, black eyes, and dark complexion
Cannot forfeit Nature’s claim:
Skins may differ, but *Affection*
Dwells in *white* and *black* the same.³

The chief of the People’s paper
Has recently cut a caper
Says he “I’ve a touch
Of blood that is Dutch
My ‘native’ is turned into vapour...

“O Brother Dutch Burghers, why want ye
“In courage when people do taunt ye?
“There’s no such ogre
“As Anti-Dutch Burgher
“Tho’ there’s many a Dutch Burgher *Auntie!*”⁴

³ Frederick Nell, *The Social Improvement of the Ceylonese*, 1843 (essay).

⁴ Published, *Ceylon Morning Leader*, 22 January 1908, extract of a limerick by I.C.D. Funnyside, but submitted by the editor, Armand de Souza.

Here in Ceylon, a spirit of evil seems to be brooding over the land; ... There is a good deal of idle talk ... about the fusion and unification of the different races and communities in Ceylon: of the formation of a nation, and the introduction of a constitution which would place the Government of this country largely in the hands of the people. These are DREAMS – IDLE DREAMS – and nothing more. The prejudices and antipathies of centuries, founded on race and caste and social and family distinctions, cannot be removed within any measurable period⁵ (Grenier, 1914: Roberts, Raheem and Colin-Thome, 1989: 126).

Long Live Lanseelam⁶! (Milky-homeland).
(‘The island’, 20.1.1985: Roberts, Raheem and Colin-Thome, 1989: 208).

⁵ Reprinted in the Dutch Burgher Union Journal, 1914.

⁶ A play on words, Tamilelam, the call for a separate Tamil state in Sri Lanka.

PEOPLE INBETWEEN: the Video Installation.

The Respect Festival, Phoenix Art Gallery Exhibition

People Inbetween was exhibited as part of the *Exeter Respect Festival*; the show was very well attended and considered a great success by the event organisers.

I will now explain the layout of the video installation. It was screened in the front galleries of the Exeter Phoenix Arts Centre, the same venue as *Divine Horsemen* (2005). Gallery one screened the panoramic spaces of the Dutch Burgher Union, the Urvedic demon exorcism, the climbing of Sri Pada (a holy mountain), and the family plot in Borella cemetery. The panoramas were accompanied by a complementary screen, which showed cutaways, close-ups, text highlighting key information, and poetic details. This allowed for a freeing up of the panoramic spaces as blocks of clean imagery.



***People Inbetween* (2007), Gallery one, panoramas and complementary screen.**

The installation was designed to adapt and evolve within every space it was exhibited, with key areas that would stay the same due to the form of the artwork; these were the panoramic screen that would always be next to its companion screen and the memory river screens that would always be next to the interview screen. In addition, I wanted the

fractured separated sounds of the show to blend with the sounds of the living space due to the gallery's open plan nature, creating an organic "fugue of sounds" within the "rhythms of life" between two separate cultures; the one on the video screens and the other in the expanded space of the gallery.

The larger body of the piece, the panoramic spaces, abstractly represented the journey of a life i.e. Community, the Dutch Burgher Union, fractured identity, the Urvedic demon exorcism, resolve and balance through spirituality, the Buddhist pilgrimage to Sri Pada, comedy, coming together and resolution, the second part of the exorcism, and ultimately death; the unmarked plot in Borella cemetery of my Grandmother and extended family. These scenes fluctuated between the Burgher middle class spaces and traditional Sri Lankan working class spaces. The Burgher spaces were empty: the Dutch Burgher Union and Borella cemetery, while the Sri Lankan spaces were full: the Urvedic demon exorcism and Sri Pada. The Sri Lankan spaces moved towards life, from fractured identity to order and resolution, while the Dutch Burgher spaces moved towards death, from empty community to the Burgher cemetery. The panoramas were the trials (participating in a twelve hour exorcism, climbing a 3000 metre mountain) and journeys (the Dutch Burgher Union, and my grandmother's grave) that I put myself through in order to come closer to understanding my place within my own ethnicity, my own "in-betweenness". This and its companion screen were situated in main gallery one.

The panoramas were screened using a cinema quality high definition video projector. For the creation of the panoramas, I stitched normal definition images together within the extended canvas size of the high definition area. The extra canvas size meant that the images did not have to be scaled down to fit within the frame so there was no loss of image quality. With the creation of the HD mpegs for the exhibition, I saved the movies as uncompressed files, which meant that the hour and twenty minutes of the whole panoramic sequence in total took up 1.2 TBs of information. I then through the creation of my own code, compressed these hugely large files down to 23 GB, which would now fit on the live hard drive system used to play the films through the HD projector. This significantly boosted the image resolution though there was no logical reason for this.

To create the panoramic image I joined three camera images together, creating a 180 degree angle within the frame of the panorama, inspired by and similar to Abel Gance's three screen triptych, *Napoleon* (1927); and thus I created an expanded space out of the frame that allowed for an extreme depth of field, a way of mapping the space as a whole. An example of this, revealed by the static frame and the extreme depth of field, is the complex interactions between the form of the Urvedic demon exorcism, the participants within these rites, and the audience both framed by and proactive within the durational process of the exorcism ritual.

Within the panoramic spaces, real places and documented events were used metaphorically to symbolise other emotional affective states of "being" and "becoming".

The two Burgher spaces, the Dutch Burgher Union and Borella cemetery, are video; thus there is movement, but essentially nothing happens; passing time is shown as durational change. They are still, which allows an interval of emptiness to draw the viewer in to feeling the rhythm of that world.

In the centre between both of the main spaces, were a small gallery space and the reception area. This is where I placed the title of the show, *People Inbetween*, in very large mirror letters, a projection of part of the video river spilling out over the area and a speaker playing fragmented sounds from gallery two.

The memory river was situated in gallery two, along with the interview screen, which grounded the poetic elements of the installation explaining the history of the Burgher community. The layout of the space was incredibly complicated, with four video projectors used to create the video memory river. I set up five speakers in the corners of gallery two, which created the ebb and flow of the various audio conversations. Most of the mirror text used was placed in the video river.

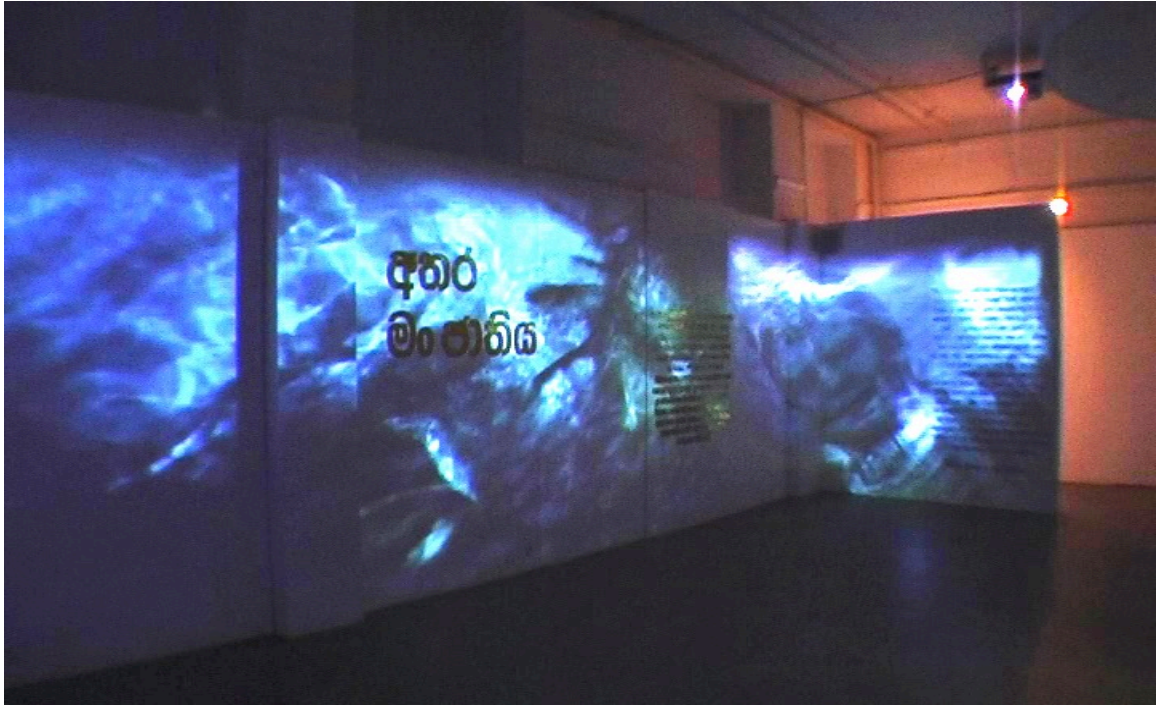
The old photographs of dead relatives were reanimated in the memory river, all evoking the feeling of a diasporic community existing in the "in-between" and on the edge of extinction, mummified photographs now existing between life and death as they are reanimated by the refraction of the water.

Standing rather strangely at the crossroads of science and spiritualism, photography had already, immediately after its invention, generated associations with life after death, while also supplying, for the first time in human history, a mechanised imprint of reality (Mulvey, 2006: 57).



People Inbetween (2007), Gallery two, the Memory River and Deloraine Brohier.

The memory river evokes the loss of what is forgotten, shown by the half remembered photographs and audio conversations blended together so parts of the stories are lost. Therefore, the memories cannot quite be grasped as a race metaphorically falls through your fingers like water. Through use of narration and text I have weaved the remembrances, stories and recollections of my dead Mother about her family and growing up in Sri Lanka as a series of intimate conversations. I created a river of voices exploring her memories of Sri Lanka, her experiences in England, and the racism that she encountered. These intimate recollections bubbled into the images of the memory river, revealing family memories lost and floating in time as rivers of personal cultural history, the past reanimated by the temporality of the present.

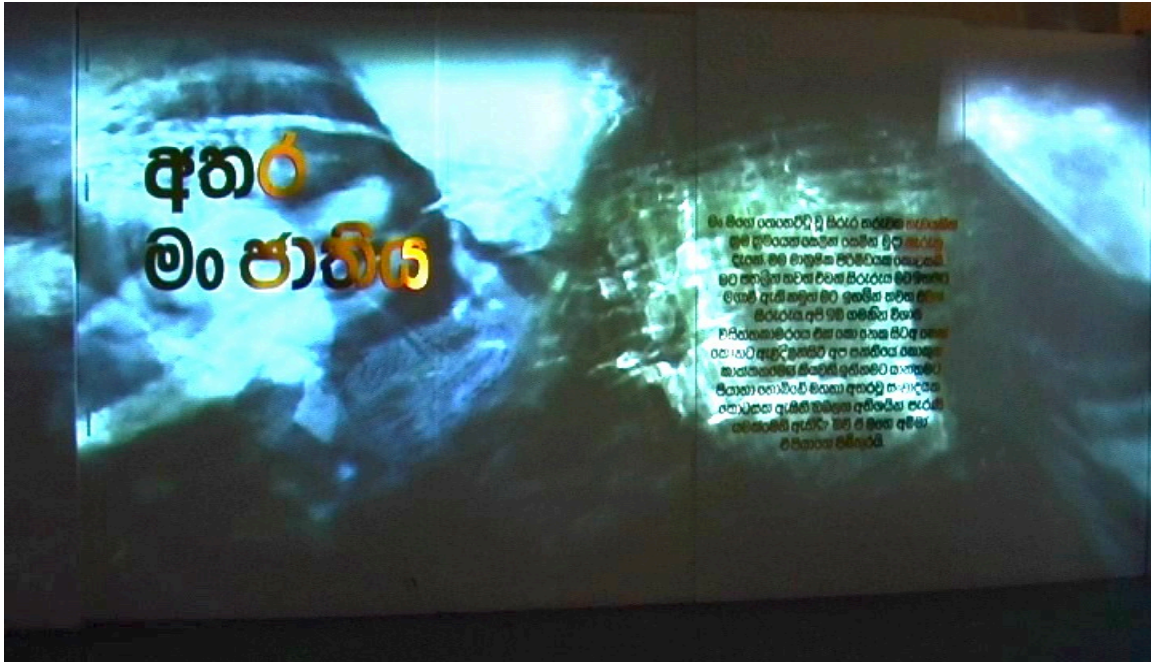


People Inbetween (2007), Gallery two, the Memory River.



People Inbetween (2007), Gallery two the memory river, showing the train from Kandy.

THE MEMORY RIVER



People Inbetween (2007), the memory river with mirror text.

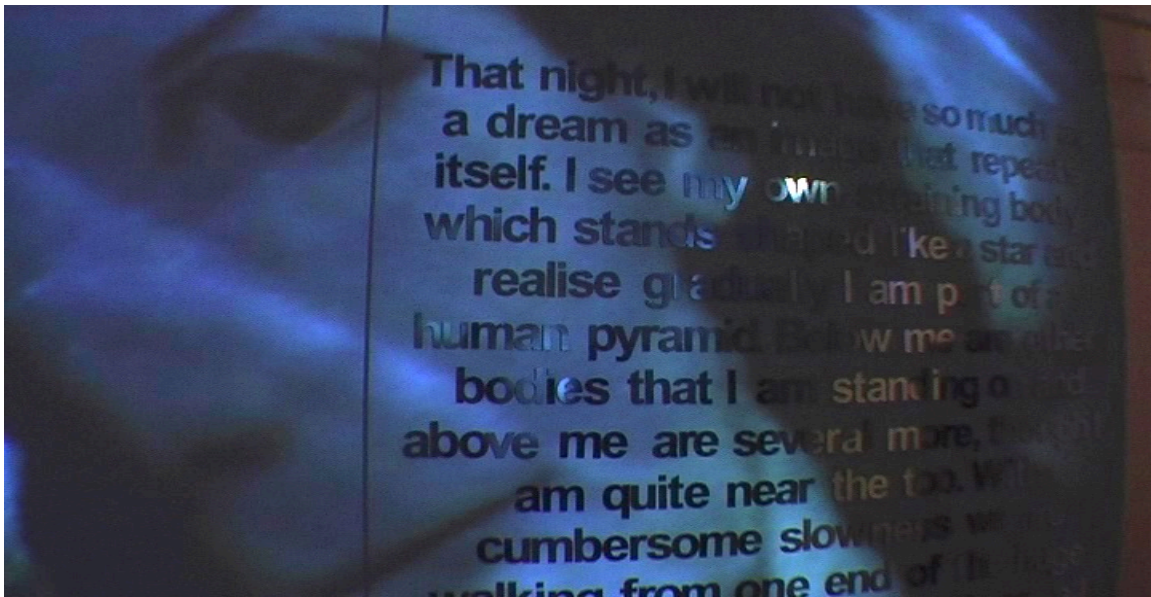
The river of stills in water and the chatter of conversation like the babble of a brook is the memory (river), i.e. our place in relation to our history, our “past/present” symbolised by the still photographs. This sense is challenged by the still photographs reanimation in the water, creating movement in the still: a zombie life within the “thing that is there in every photograph: the return of the dead” (Barthes, 1982: 9). Lost memories like water, distorted reflections, old half-forgotten stories, a culture and a way of life that has forgotten and gone. The memory river was more about the loss of what was forgotten and less about the actual stories told. The audio conversations within this video river ebb and flow and combine to create other expanded meanings out of the blend of the whole. I will be analysing the memory river with particular reference to Laura Mulvey’s book, *Death 24x a Second* (2006), the texts *Camera Lucida* (1980) by Roland Barthes and *The Ontology of the Photographic Image* (1945) by Andre Bazin.

On a technical note, the movements within the reanimated photographs was created by taking scanned acetates of the photographs then floating them in water; therefore the refraction of the light in the water created the distortions, so giving the stills the illusion of movement. These video images were projected to spill out and overlap with each other to organically fill and flow over the gallery space. The river symbolised the flow of memory as a past, which is present, spilling into the future.

As noted by Bazin in *The Ontology of the Photographic Image*, “If the plastic arts were put under psychoanalysis, the practice of embalming the dead might turn out to be a fundamental factor in their creation” (Bazin, 1967: 9). Bazin talks of photography as an imprint of the world, a trace of material presence like a death mask. “Hence the charm of family albums... no longer traditional family portraits, but rather the disturbing presence of lives halted at a set moment in their duration... for photography does not create eternity, as art does, it embalms time, rescuing it simply from its proper corruption” (ibid: 14). By turning family photographs into video art, I invoked the dead back to a temporal life for all eternity.

The photograph functions as a momentary relic in time past, embalmed in the present, though sundered from the flow of the passage of time. By reanimating the still I brought back temporality, the life of the present back to the present/past of the still; as noted by Mulvey, commenting on Bazin’s “*Ontology*” essay: “Once time is embalmed in the photograph, it persists, carrying the past across to innumerable futures as they become the present” (Mulvey, 2006: 56). A moment of “this was now”, revealed in the photographic image as a recording of “absence-as-presence” simultaneously (Barthes, 1982: 106); a “this-has-been” moment of death, reanimated by the water as a duration of a video movement. Bazin argued that photography works like a mould or a death mask taking an imprint of a durational event. Comparing photography to cinema: “The photographer proceeds, via the intermediary of the lens, to a point where he literally takes a luminous imprint, a cast ... [But] the cinema realizes the paradox of moulding itself on the time of the object and of taking the imprint of its duration as well” (Bazin, 1967: 151). The photographs of the memory river are caught in-between – between the mould of the still image and the modulation of temporal forces.

Within the memory river, the “punctum” (Barthes, 1982: 27) of the “image pierced me” (ibid), with all the memories of loss and yearning to touch a loved one that is gone, as Barthes feels when staring at the picture of his recently deceased Mother (as I do now as my Mother, Jennifer Jonklaas died in 2010). The sharp detail within the image jumped out and lingered almost like a smell, animated in the mind after the photograph is no longer viewed. However, this was attached to my memory: the memory of loved ones that have now gone. For the casual spectator this would not be the case; however, through the animation of these photographic stills by the water this may have a similar uncanny effect: to pierce through in this moment of visual paradox, the movement in the still. When the spectator has no memory to help them create a meaning, frustration or possibly even anger may take hold; yet these intimate unexplained images embody and evoke the emotional gap as the state of “becoming” in the “in-between”.



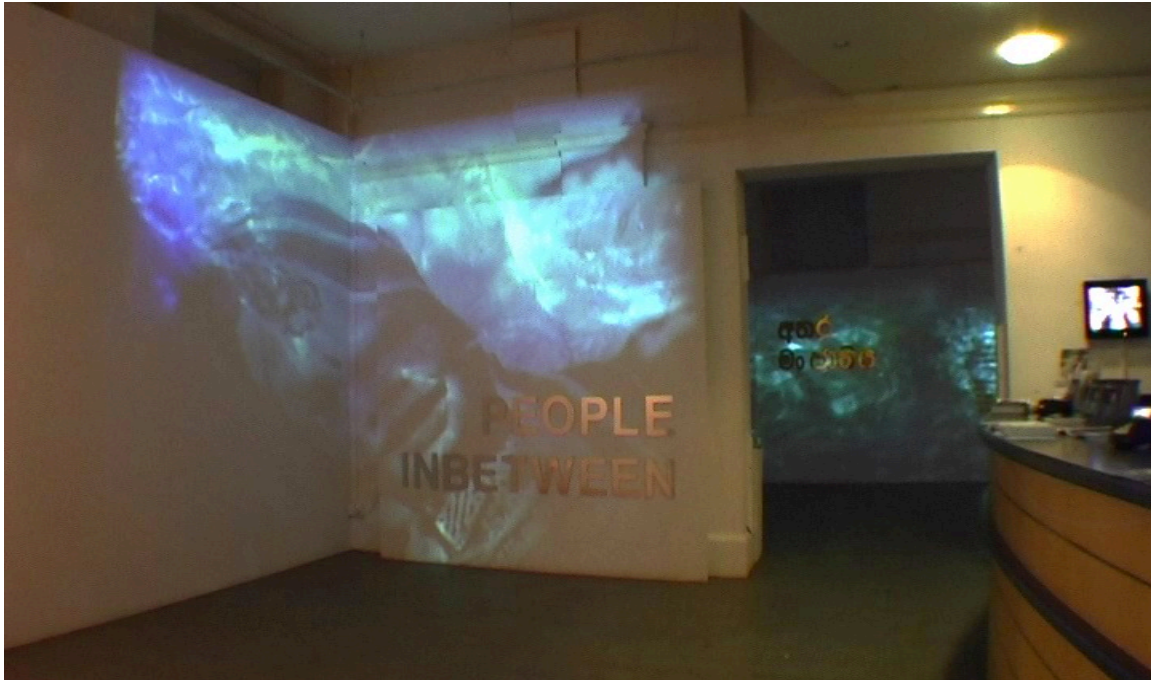
***People Inbetween* (2007), the memory river, Jennifer Jonklaas with mirror text.**

However, as with the static panoramic video spaces of the Dutch Burgher Union and Borella cemetery (which were moments of pure time duration that were almost still), what is accomplished or created by the reanimation of the photographic still, so tied to the present of the moving image as a moment of time duration? As in *Nostalgia* (1971) by Hollis Frampton, in which he burned his photographs while evoking the memories

brought to mind by the images, can an in-between space exist between the “presentness” of time in the moving image and the uncanny past that is present within the infinite time of the photographic halted moment of “was-but-now”?

Frampton used fire to consume the still image in a duration of destruction; I use water to tie the image metaphorically to the flow of a continuous memory, being the intensive, qualitative, durational act of the past present, in which we pull sheets of movement images to process towards a potential future. However, within both of these acts and the narration that accompanied them, existed the inherent death mask of the photograph, which was reanimated to bring back life; a presence of the past pulled into the active moment of the present.

The memory river, I propose, embodied the experiences of the instant, of all recalled memories, a life flashing before your eyes. This was achieved through a hope for evoking of “punctum”, and the noticed motion of time within the water in slow motion. An example of this could be found in the documented stories of a person’s life flashing before their eyes usually experienced in moments of life threatening situations, such as drowning in which the brain plays back the person’s whole life experiences in order to find a moment of memory that can be harnessed to overcome the current life endangering situation. This is an affirmation of Bergson’s notion of memory perception being linked to the brain to process towards actions, which could be described as recollection to create the appropriate action to the reaction of a moment of stress. Hence, the “optical-image” (the opsion) of the time-image could be described as a moment struggling against death, looking for a memory to process towards the right action. The past is memory experiences existing as a perception tool within the present to overcome the future actions of death; memory is the constant flow of the past “becoming” into the present, to move towards an open future.



People Inbetween (2007), the reception area, the Memory River and the title.

THE RECEPTION AREA

Between the two major gallery spaces was the reception area. This was where I had the title for the show, plus a video loop of the memory river spilling out over the front space reacting with the silver mirror letters of the title of the show. Another major element in the space was the speaker above the reception desk; this played the sounds of the subconscious primal elements within the complementary screen for the memory river in gallery two. These sounds were fractured away from the images as a metaphor for the fracturing of the Dutch Burgher community. By pushing the sounds of the tunnels and the trains, the lightning and the rains into the centre space existing between both the major halves of the exhibition, they cross-blended between the two spaces, knitting them together. I was partly inspired by Deren's notions of a "visual fugue" in which discordant and unrelated imagery is juxtaposed within space. On a practical point, the distancing of these harsh sounds allowed space for the soft mixes of the babble of voices

within the memory river of gallery two, while at the same time allowing these sounds to filter into the quieter moments of the panoramic spaces.

I had the title of the show *People Inbetween* in large mirror letters in the reception area of the gallery and the Sinhalese translation in gold in gallery two; but as there is no direct translation in Sinhalese for “in-between” the closest word that the translator could come up with was “lost”. Therefore, the Sinhalese translation of the English title was *People Lost*. This said a great deal about Sri Lankan Buddhist society where in-betweens, mixes, and hybrids were seen as dirty, un-Buddhist, and impure. I liked the translation as Burgher diaspora involved loss.

The English mirror text is in silver and the Sri Lankan text is in gold, a very popular colour for company names and shop front signs due to its association with the Buddhist nature, and is considered the colour of prosperity.



People Inbetween (2007), *the Death of the Grand Proctor*, by Dominic Sansoni.

In the reception area there was a small introduction to the video exhibition and a photograph by Dominic Sansoni, entitled, *the Death of the Grand Proctor*, witnessed by Dominic, his brother and Gillian Ondaatje.

There were many symbolic connections between the objects in the photograph, the paintings, and the people attending. This was explained to me by Dominic when he gave me the picture but now sadly forgotten. The metaphor and meaning within the subject of the photograph resonated with and sums up the whole essence of the video installation. This photograph is a cipher-key to the rest of the show, the facts now forgotten but the emotional vibration of the image of a community mourning its death resonated most deeply between the photograph and the rest of the video installation.



People Inbetween (2007), 180 degree panoramic image of the pilgrimage to Sri Pada.

SRI PADA

Sri Pada means holy foot and in English the mountain is called Adams Peak. It is a holy place for four of the major religions of the world, that being Christianity, Buddhism, Hinduism, and Islam. The climb of Sri Pada is very arduous and is considered a religious trial and an act of faith. In traditional Sri Lankan Buddhist culture a woman who makes the climb barefoot and the long way round, which is a climb of about ten hours has karmically earned the right to be reborn as a man. When the sun comes up, the mountain casts the shadow of a perfect triangle (in Buddhist belief this symbolises the three natures

of Buddha) 70 kilometres across the plain. The shadow hovers just above the ground, even on a clear day.

The 180-degree panorama shot on top of Sri Pada (Adams Peak) was filmed during the pilgrimage time to the mountain. On top of the mountain is a footprint embedded in stone that the Buddhists believe is the footprint of Buddha. The Muslims believe that this is the footprint of Adam cast out of paradise for 1000 years, caught between Heaven and Earth and forced to stand on one leg.

This was a way for me through the spiritual, physical, and mental trial of the act of climbing the mountain to reconnect with my Sri Lankan culture, and within the installation the resolution of the fractured identity and the disorder of the exorcism. This was the only panoramic space in which the camera moved, alluding to physical, mental, and spiritual harmony in balance.

The triangle as a metaphor is an important aspect of the video installation, not only as a visual element to the work highlighted by the triangular shadow of Sri Pada, or the triangular placement of the cameras to create the 180-degree panoramas, but also my triangular ethnicity being English, Sri Lankan, though Dutch Burgher. I refer you back to the quote on the front page of the original Arts Council proposal, “I am part of a human pyramid...” This is an example of how Michael Ondaatje imagined and experienced his relationship with his own collective family.

The triangular shadow of the mountain was the visual pivot of the video installation; it symbolised my ritual journey and the bringing together of my hybrid identity.

Sri Pada is shrouded in myth and mystery and has supposedly been visited by Alexander the Great, and documented visits by Marco Polo, and Ibn Batuta a famous Arab explorer. The mountain was mentioned in the seventh voyage of Sinbad. There are even stories of the peak being a gateway to other dimensions and parallel universes, the axis mundi, which in ancient belief was the fulcrum on which the whole universe turned. In cosmological terms Sri Pada is considered one of the holiest and most important religious sites on Earth.

Adams Peak had an otherworldly quality that is hard to define. The perfect triangle of the shadow that floats above the land, also the quality of the light was vibrant, the laws of physics feel suspended, as when the sun rose at dawn, it seemed to rise, stop, then diagonally dip down below the horizon and then rise again.



People Inbetween (2007), Sri Pada the triangular shadow.

Down with VOICE-OF-GOD

Down with TRANSLATION

I made the conscious choice not to translate what was being said within the panoramas of the Urvedic demon exorcism or create a commentary to explain the action. This was potentially a risky exercise as this placed a barrier between the audience and the narrative action of the film. The reasoning for doing this was to create a space that was both

intimate, and distant, an “aura”. The viewer had to concentrate on studying the image and the human interactions within it to make sense of what was going on, so drawing them into the image intimately. At the same time, as there was no immediately digestible pathway into the rites for a Western audience, no classic voiceover or subtitles to explain and analyse the action, they were pushed away and distanced from understanding the rites. I did not want there to be a mediator between the image and the viewer.

This was a difficult choice, as I liked the idea of using the text, not primarily for the meaning but as a visual form. As the subtitles would be in the redundant lower third of the screen and the image projected to fill the entire wall within the gallery, the text would fall and elongate across the floor, similar to the way the video light rebounded off the mirror text on the walls in gallery two and the reception area.

For the next exhibition of *People Inbetween* I would consider doing this. However, for this screening I wanted the full attention of the viewer to be with the movement and the imagery of the exorcism rites, not focused on the text translation of what was being said and inherently missing the way it was being said.

Embodiment and the Digital-Image

It would help to see the video installation not as a film, but an embodied racial experience. As stated by Laura Marks, intercultural film “stresses the social character of embodied experience: the body is a source not just of individual but cultural memory” (Marks, 2000: xiii). The embodiment of the depersonalised, ritualised me, explores the psyche and memory of a community that has lived in “in-betweenness” throughout its whole existence. It also explores the shifting zones that exist between cultures and cultural identities, the spaces that exist between “black” and “white”, the lost memories, and lost places existing just out of reach within the stories and mythologies that fill the gap of the “in-between”, within a displaced fragmented identity.

The affective body is the glue that underpins consciousness, and connects it with sub-perceptual sensory-motor processes. It is through this affective channel that Hansen

wants materially to link the (durational) flow of information in the digital image and the body as frame (Hansen and Lenoir, 2006: xxiv).

It is a durational act of interpenetrating embodied responses. Hansen argued, “that temporal (durational) flow is bound up biologically with affect... Affect provides the bond (within the sensory-motor schema) between temporal flow, and perceptual event” (Hansen and Lenoir, 2006: xxv). “In a very material sense the body is the co-processor of digital information”, with this conjoined unity revealing, and unveiling, the depth of human perception within the hidden temporal nature of affect. In the digital artwork, the viewer becomes, “an active user... filtering information directly, and through this process, creating images” (ibid: 11).

The digital artist places the “embodied viewer-participant into the circuit with the information, the installations and environments they create function as laboratories for the conversion of information into corporeally apprehensible images” (Hansen 2006: 11). The environment as the frame becomes a meeting of perceptions through affection, a shared flow between embodied artwork and active viewer.

Hansen noted, as the digital-image within art and new media breaks the artwork from all trappings of its media, digital arts shock value becomes relocated in the impact of the work, “squarely in the domain of experience”. An embodied experience, with the digital artwork creating a “renewed investment of the body as a kind of converter of the general form of framing into a rich, singular experience”, hence, the aura of a digital artwork is an actualisation of digital data in embodied experience (Hansen, 2006: 3). Hansen used the term embodiment to mean embodied perception as the function of the sensory-motor schema in which perception is translated through mind and bodily interaction and through affection and memory to create a meaningful image as a felt experience beyond the associational logic governing perception. As proposed by Henri Bergson, in *Matter and Memory* (1912), affection and memory are in the interval between perception and action, a moment of durational embodied thought. Inherently Bergson’s methodology was that there couldn’t be perception without affection; his notion being that perception was contaminated with affection. “There is no perception without affection. Affection is then, that part, or aspect of the inside of our body which we mix with the image of external bodies” (Bergson, 1999: 60).

The digital-image, by breaking the hegemony of the frame blends these affective states and has an inherent possibility to edge closer to a form of embodied art with trance like qualities.

New Media, Old Methods: The Panorama

Benjamin states in the *Arcades Project* and Jan Mieszkowski comments in *Art Forms*, that shifts in the material processes of technology are the underlying impetus behind artistic change, with emergences of new media as an attack on the concepts of traditional art. Benjamin saw the emergence of the panoramas in the nineteenth century as a precursor to photography and an attack on the nature of painting.

The panoramas transform the relationship between art and technology – between creation and production, artists and engineers – because they are a new form of transformation: Forerunners of the moving picture (they) mark an upheaval in the relation of art to technology, they are at the same time an expression of a new attitude towards life (Benjamin, 1999: 6; Mieszkowski, 2004: 50).

As emergent technologies, they should be grasped as disruptions to the order of art practices and therefore a direct attack on bourgeois art traditions and cultural practices.

Deleuze highlights in *Cinema 2* that “an original will to art has already been defined by us in the change affecting the intelligible content of cinema itself: the substitution of the time-image for the movement-image” (Deleuze, 1989: 266). The emergence of the “digital-image”, in which “electronic images will have to be based on still another will to art, or as yet unknown aspects of the time-image” (ibid), will push the boundaries of art and cultural thought further. New media pushes at these boundaries as the digital image completely alters the nature of the frame and framing, from gallery space to home computers, bringing the viewer (participator) into a fluid and almost merged haptic relationship with the visual media itself.

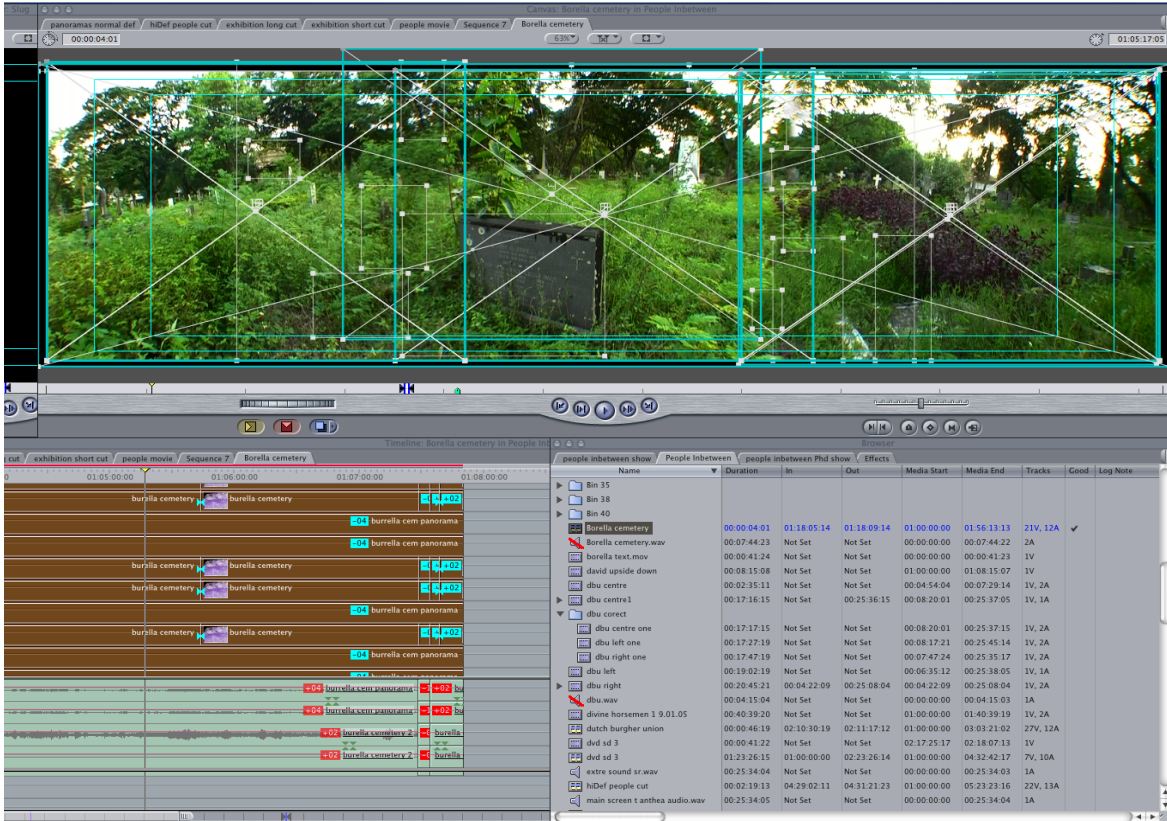
The Digital Image the Expanded Frame and *People Inbetween*.

Examples of Post-Production Design

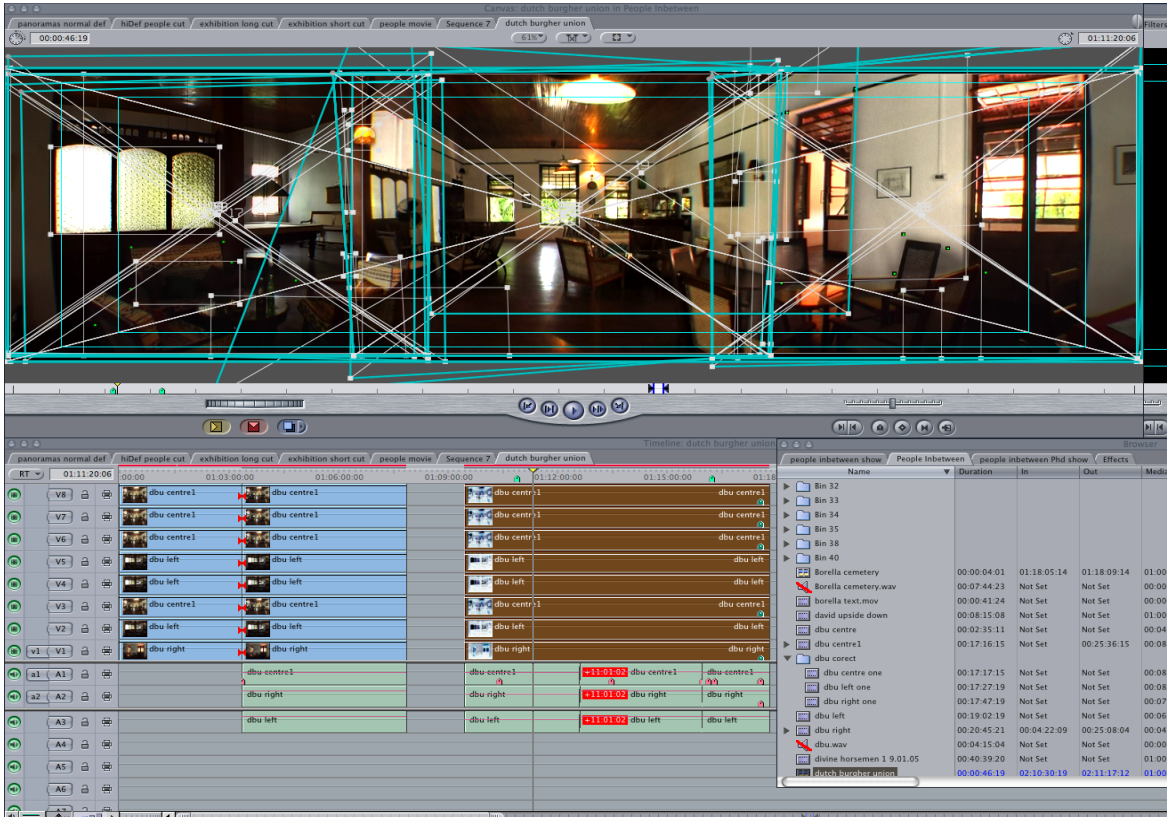
Throughout the whole conception of *People Inbetween*, the digital-image linked to the expandable and fluid properties of the frame were fundamental to both the filming process and the post-production edit. This is evident in the expanded space of the panoramic images of *People Inbetween* (also the three-dimensional spatial environment of the video cross of *Divine Horsemen*).

Digital technology allows the frame to become an expanded canvas in which I composite (stitch) together many separate images, which creates a video tapestry, both within the expanded multi-screen environment of the gallery space, and the expanded canvas size of the panoramic images.

“A mythopoetic reality is generated through post stylization of unstylized reality” (Youngblood, 1970: 111). Indeed, within the creation of the panoramic spaces some of these images are made of up to sixty composited layers, and each layer holds a small part of the whole panoramic image; the notion of the “post stylization of unstylized reality”, both technically and conceptually runs through the very form of *People Inbetween*, as being in essence “expanded cinema”. This highlights the very form of the “digital-image” (the electronic image) as a way to understand Deleuze’s notion that any part of the digital image within the frame can become a link to the next image, “a mutation of form... the new images no longer have an outside (out-of-field), any more than they are internalized in a whole... They are the object of a perpetual reorganization, in which a new image can arise from any point whatever of the preceding image” (Deleuze, 1989: 265).



Screen shots of Panoramas, showing composite layer depth, FCP edit.



Gene Youngblood's notions of a synesthetic⁷ (expanded) cinema were pioneered at Expo 67,⁸ where many of the seminal works discussed in Youngblood's book, *Expanded Cinema* (1970), were exhibited. Expanded cinema was inspired by McLuhan's writings on media and at the time, McLuhan saw media not as separate entities but as whole masses of networks in constant flow and flux, networks of "obsolescences, absorptions, and hybrids" (Marchessault and Lord, 2007: 32). McLuhan saw the strength of media within its hybrid state: "All media are hybrid; the result of a meeting" which produces the "form of power that is in all media to reshape any lives that they touch" (Marchessault and Lord, 2007: 33); a meeting that produces "a moment of freedom and release" within the clash of old and new, of cultures, of technologies. This hybrid mix exists in the tension between technology and art. These notions were essential to Youngblood's ideas for an expanded "synesthetic" cinema created through a "new dimension of awareness" and pushed towards a hybrid ever changing form incorporating "new technological extensions" (Youngblood, 1970: 135). Youngblood saw cinema as a mixed media form that through approximating and mirroring consciousness, could alter and expand consciousness itself. He defines consciousness as the kind of thought which stands closest to sensation or mere feeling, an affection transformed by the breakdown of the barrier of the frame in which the media becomes embodied within the viewer as the experiencer. An "affection occupies the interval between incoming perception and outgoing action; it is, one might say in the interval itself" (Bogue, 2003: 37). In a Bergsonian analysis, affective sensations were defined as "the beginning of freedom"⁹ (Bergson, cited by Guerlac 2006: 53). By this Bergson meant that the effect of pleasure or pain within the interval of the sensory-motor link was a perceived future response, which delays the automatic action. Hence, "if a jellyfish is poked, it will retract into

⁷ In essence, "expanded cinema" is a synthesis of technology as consciousness, a transcendental, embodied, techno-media experience. It is "synergy, a system unpredicted by the behaviour of the parts". It is the "past as present manifested, it is a space-time continuum. It is neither subjective, objective, nor non-objective, but all of these combined, it is the harmony of different and opposing impulses produced in a work of art" (Youngblood, 1970: 81, 109).

⁸ Held in Montreal, for Canada's centenary.

⁹ Taken from, *Time and Freewill* (1910: 34).

itself. Automatically”¹⁰ (Guerlac, 2006: 53). I as a more complex organism choose my action, to either “recoil like a jellyfish”, ignore it, or make “a sarcastic remark”. Bergson called this affective state between perception and action a “pre-formation of a future automatic reaction” (Guerlac, 2005: 53). The “affective state, therefore, corresponds not only to the experience of the stimulus that has already taken place in the past (the memory) but also, *and above all* to those that are preparing to happen or would like to occur” (Guerlac, citing Bergson, 2006: 53).

As stated by Deleuze, following Bergson’s analysis closely, affect is the embodied interval between perception and action, the inner feeling that delays action to create thought within the sensory-motor schema of the body. This is a view shared by Mark Hansen and is discussed in his book, *New Philosophy for New Media* (2006). Hansen pushes Bergson’s notion of affection to its logical limits in relation to the embodied experiences of new media art.

Jeffery Shaw, a major exponent of “expanded cinema”, saw his work as a merging of perception and affection between the viewer and the artwork through a mutual blending of the “zones of indetermination”¹¹ (Shaw, cited in Hansen, 2004: 46).

All my works are a discourse, in one way or another, with the cinematic image, and with the possibility to violate the boundary of the cinematic frame – to allow the image to physically burst out towards the viewer, or allow the viewer to virtually enter the image (Shaw, cited in Hansen, 2004: 47).

The video installations *Divine Horsemen* and *People Inbetween* tried to do the same, through a mutual bursting out and inviting in as an engagement with the space, the image, and the body in durational time. Both installations break the frame to delimit the boundary between image and viewer in the “zone of indetermination”, which creates a limitless framing, a mutation in the function of framing both within the image and beyond the borders of the framed image, as a conjoined embodiment of perception and affect with the very body-image of the activated viewer (Hansen, 2006: 75).

¹⁰ Inspired by Bergson’s analysis of affection and pain in amoeba, *Matter and Memory* (1912: 55, 56).

¹¹ The zones of indetermination are our perceptions, affections, actions and reactions with the world around us.

Divine Horsemen through using mirror-glass incorporated the viewer's body image into the fabric of the video, interlinking space, image, body, and trance.

Youngblood saw consciousness not simply as a static entity but as being expanded and evolved by technology: "We are living at a time when science has entered the spiritual universe" (Youngblood, 1970: 135). "Modern science, is seen to have ideas to exchange with magicians, alchemists and wonder-workers of antiquity, the unexpected remarriage of reason and intuition" (ibid: 136). There is a core issue, which beyond the "hippy" rhetoric holds true to digital new media today, and involves a fusion of Bergson's notion of the methodology of durational intuition within the embodied experiences of new media and the affective state created within the body by the art form.

In *Labyrinthe*, a multi-screened installation created for Expo 67, many of the expanded cinema themes, such as a ritual (life) journey can be found as an artistic experience to create a state of mind. Low and Kroiter describe the methodology behind this piece:

We are making a pictorial labyrinth of 'life' ... the only 'guide' there can be in life is a state of mind ... the point of the labyrinth is the discovery that such a state of mind exists. In order that this discovery can take place (to whatever degree), a journey is undertaken, in 'ritual' form. By ritual form is meant that the participant partakes of certain experiences, but is not actually personally involved in them (Kroiter, cited in Marchessault and Lord, 2007: 41).

These words could be used to describe the methodology of *People Inbetween* as a ritual journey of experiences to discover an "other" state of mind. According to Kroiter, the mutli-screen "is to the single screen what the language of poetry is to the language of prose". Within the "expanded cinema" experience, the space between the images and the screens, the sounds linking these, the participation of the viewer in a sensual journey of embodied memory and imagination all make up this sycretic form with the possibility of provoking a consciousness changing experience. As stated by Youngblood, "the entertainer makes a package that is equal to the sum of its parts; the artist fuses his parts into an alloy greater than its ingredients" (Youngblood, 1970: 1).

The relationship between Matter-and-Time: the duel for the creation and destruction of Space.

Time as a duration is an unvisualisable, unexplainable force that fundamentally changes everything completely in kind. Bergson's key concept is the core philosophy to Gilles Deleuze's approach to cinema as movement-images and time-images, which hinges on the notion of horizontal movements in space, and vertical change in time, as *durée*, duration, or enduring. This means that time and matter are separate but interrelated entities, fighting a battle in space. This may be the inner durational space of the mind, the actual physical space of the universe, or the filling and emptying of space as a variation of form within the movement-image and the time-image.

Matter dilates, pushes out, which creates space; *durée*, time, pushes into matter, contracting it, making it denser and more complicated, as may be seen within the inherent forces of evolution refining matter towards conscious life.

Matter dilates and contracts. Time, tensions, and de-tensions. Time pushes into matter. Matter pushes into space. Matter movement can be equated to a horizontal axis of closed sets of actions, while time as vibrations, tensions and de-tensions on a vertical axis as an "open whole"; both are conjoined, yet completely separate and fundamentally different forces.

The universe for Bergson is an open vibrational whole, a flow of matter-movement that contracts to form the fixed and discrete entities of the spatial world and dilates to form the temporal dimension of a universal past surging through the present and into the (un-mapped) future. The notion of *durée* as the time-space flux of a vibrational whole informs Deleuze's entire conception of cinema (Bogue, 2003: 3).

In "Bergson's view, thought always moves in two directions at once: while it unfolds along the horizontal axis, it also expands across a vertical axis. The former is an axis of association; it links related images through principles of similarity and contiguity, contrast and opposition. At the same time, associated images are distinguished, then grouped conceptually, into ever-growing ensembles or sets through a process of differentiation into a conceptual whole whose movement expresses a qualitative change: the whole is different from the sum of the parts. But the whole in turn enlarges itself through a retotalization in related sets. Across all levels there is both continuous linear movement by association and volumetric expansion through differentiation and integration" (Rodowick, 1997: 10).

Matter moves and time vibrates as interpenetrated forces. These contractions and dilations exist within the constant ebb and flow of the universal time-space duel, with man and his powers of logical analysis (the quantitative multiplicity) and intuition (the qualitative multiplicity) being dilations and contractions of duration and matter inherent in the interval of the mind.

Durée has a direct correlation to the various states of consciousness exhibited within the psyches of living creatures; from the immediate reactions of simple life forms, such as microbes or fish that react instantly to stimuli, between perception and action fuelled by little or no memory, to the intensive durational abilities of man inherent in the psyche, validated by memory and revealed in the creative processes of art.

Inspired by Bergson, a crude metaphor to explain the difference between matter as “closed sets” of movement, and time as “open wholes” of durational change could involve considering the differences between putting a jigsaw puzzle together and creating a painting. When putting together a jigsaw puzzle the time spent doing it is irrelevant. Theoretically, I could do it faster and faster until it is instantaneous as the result is already given; I am merely recomposing it as sets of actions in space, moving its pieces of matter into another form. However, to the artist that creates a picture (Bergson, 1911: 7), time is no longer an interval that can be lengthened and shortened, it is the whole process. “To contract it would be to modify the invention and therefore the painting as well. The time taken up by the invention is one with the invention itself” (Hulme, 1924: 196). In essence, duration is real time, and real time is change; it is creation.

This is not just in the time taken to create the painting, but duration exists as an affection, a feeling of an intensity, an aura, which is embedded in the artwork itself and experienced by the viewer on a sensual emotional level (Bergson, 1911: 357-358).

Hence all is a dual multiplicity, two fundamental forces that radiate through man, the world, and the universe.

Visualise this as the iris of an eye; as it contracts it gets smaller and as it dilates it gets bigger. Time is a rubber band around the iris; when the iris is small it has no tension, when the iris dilates, time is in tension. The relationship of time and matter in space forms a cone, similar to Bergson’s interpretation of the durational qualities of memory.

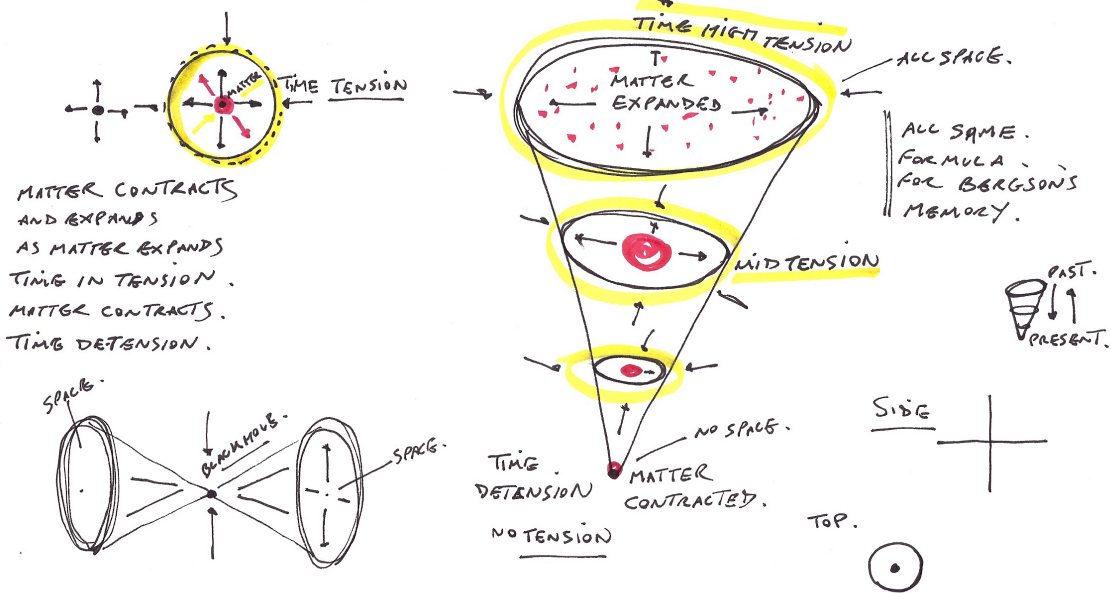
Therefore, matter endlessly dilated is the possibility of space, and time completely de-tensioned would be unchanging matter (Bergson, 1911:211).

Durée endlessly tensioned is the possibility of a moment of pure time change as with an intuition of the mind (ibid: 210). However, as the mind is made from, and exists within its own matter this pure point cannot be reached; the same is true with matter as an extreme dilation, so pure space. Hence, matter is linked to movement in space by degree, a “quantitative multiplicity”, and the memory/mind to time as durational change in kind, a “qualitative multiplicity”. Bergson de-links the relationship between time and space as forms that contain each other, but are unable to coexist within a pure state together.

Film as movement-images and time-images highlight the paradox of the situation, because in the time-image all is space and time is revealed (unmasked) by inaction. In the movement-image, all is matter and space is filled with action, hence time is masked by action.

THINK OF TIME IN TENSION SURROUNDING
MATTER AND SPACE. TIME COMPRESSED MATTER
MATTER MOVES TO SPACE.

TWO FORCES PUSHING
ON EACH OTHER



Durational forces at work in Space inhibit the same properties as memory.

ing the same effort or progressing with the same rapidity. The first, requiring only the intervention of memory, takes place from the outset of our experience; the second goes on indefinitely without ever reaching its goal. The first issues in the formation of stable images, which in their turn are stored up in memory; the second comes out in representations that are unstable and evanescent. We must dwell on this last point, for we touch here an essential problem of mental life.

The essence of the general idea, in fact, is to be unceasingly going backwards and forwards between the plane of action and that of pure memory. Let us refer once more to the diagram we traced above. At S is the present perception which I have of my body, that is to say, of a certain sensori-motor equilibrium. Over the surface of the base AB are spread, we may say, my recollections in their totality. Within the cone so determined the general idea oscillates continually between the summit S and the base AB. In S it would take the clearly defined form of a bodily attitude or of an uttered word; at AB it would wear the aspect, no less defined, of the thousand individual images

And the general idea is always in movement between the plane of action and that of pure memory.

into which its fragile unity would break up. And that is why a psychology which abides by the *already done*, which considers only that which is made and ignores that which is in the making, will never perceive in this movement

anything more than the two extremities between which it oscillates; it makes the general idea coincide sometimes with the action which manifests it or the word which expresses it, and at other times with the multitudinous images, unlimited in number, which are its equivalent in memory. But the truth is that the general idea escapes us as soon as we try to fix it at either of the two extremities. It consists in the double current which goes from the one to the other,—always ready either to crystallize into uttered words or to evaporate into memories.

This amounts to saying that between the sensori-motor mechanisms figured by the point S and the totality of the memories disposed in AB there is room, as we indicated in the preceding chapter, for a thousand repetitions of our psychical life, figured by as many sections A'B', A''B'', etc., of the same cone. We tend to scatter ourselves over AB in the measure that we detach ourselves from our sensory and motor state to live in the life of dreams; we tend to concentrate ourselves in S in the measure that we attach ourselves more firmly to the present reality,

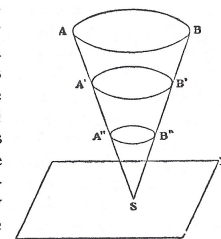
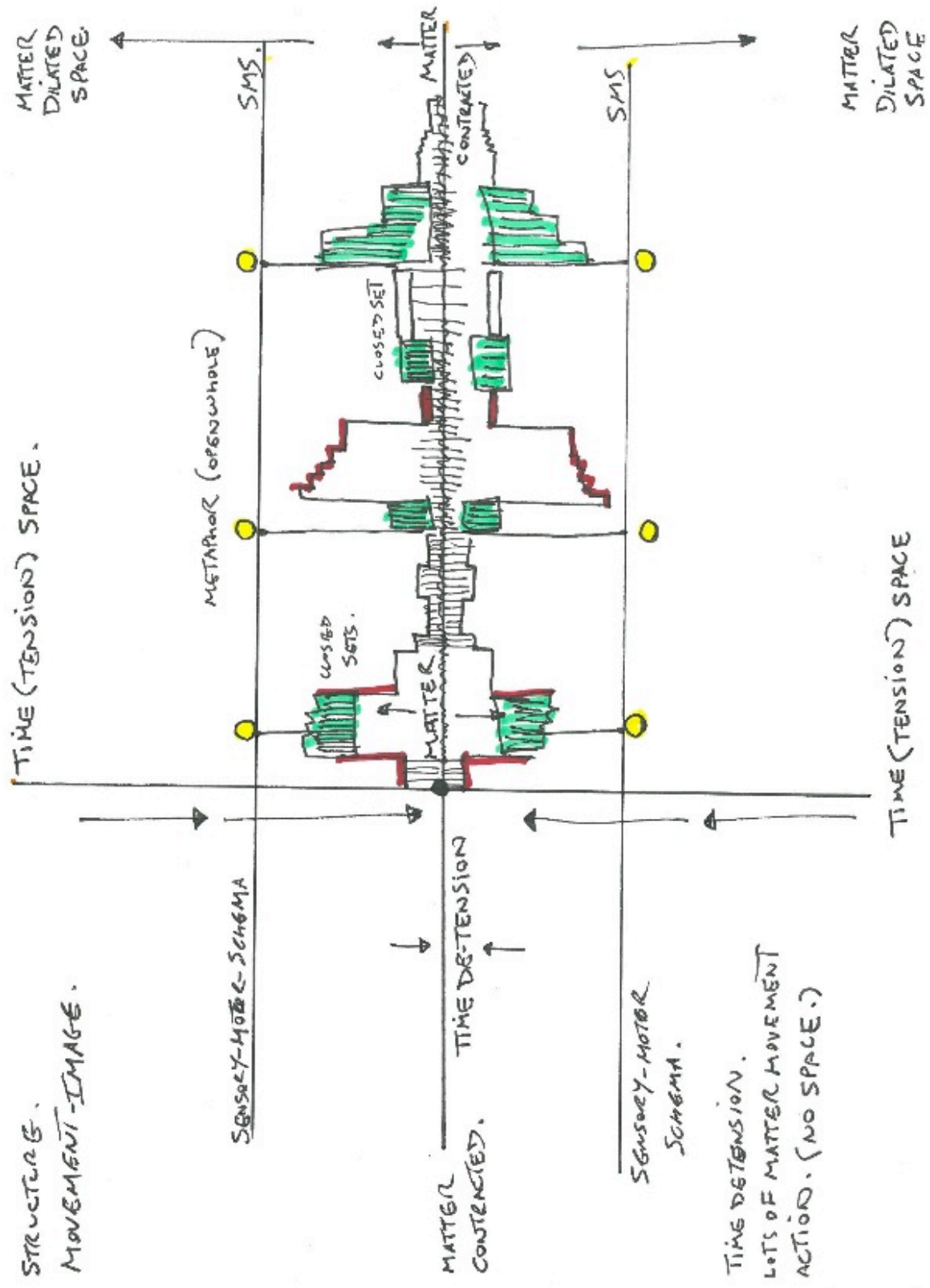
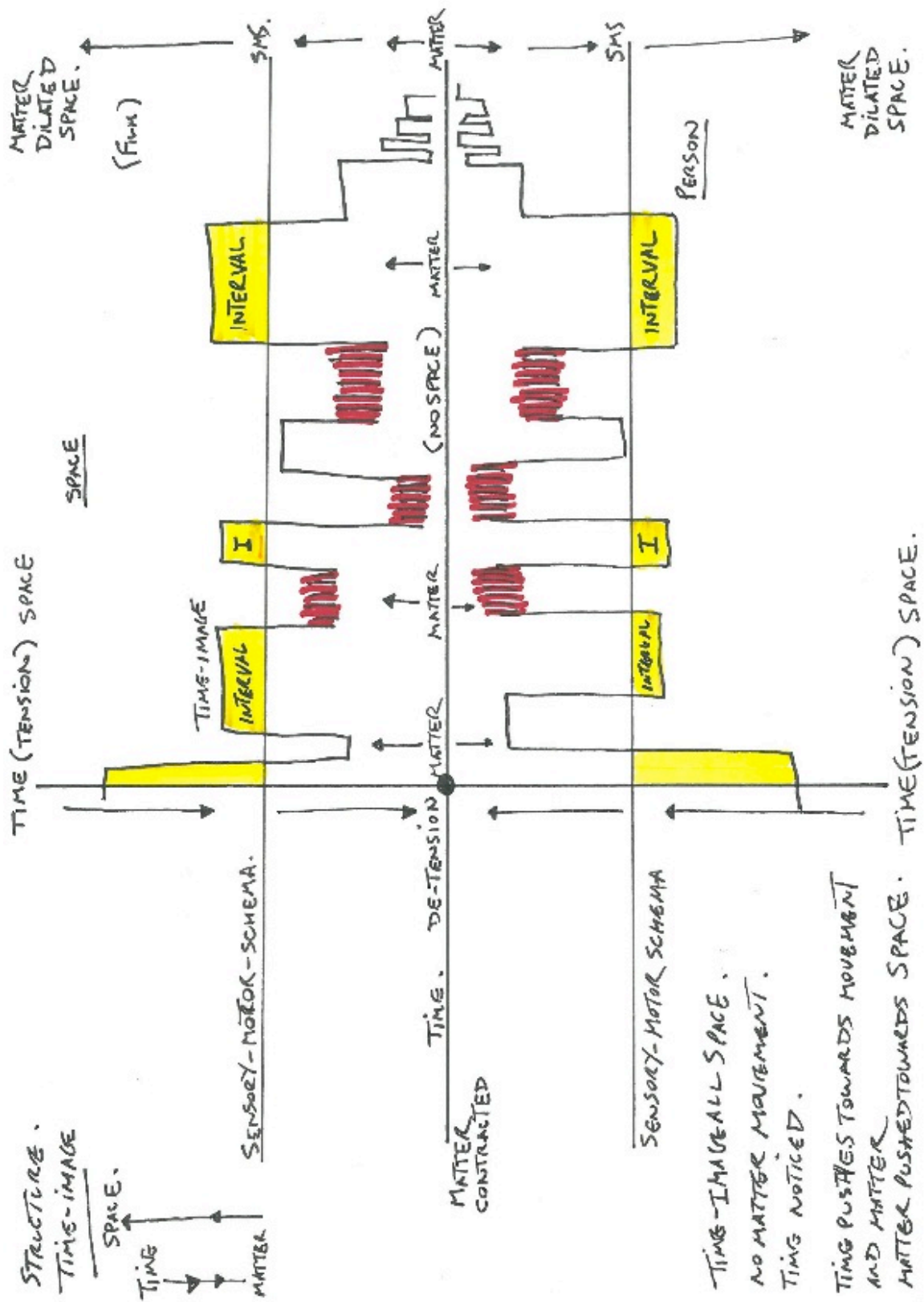
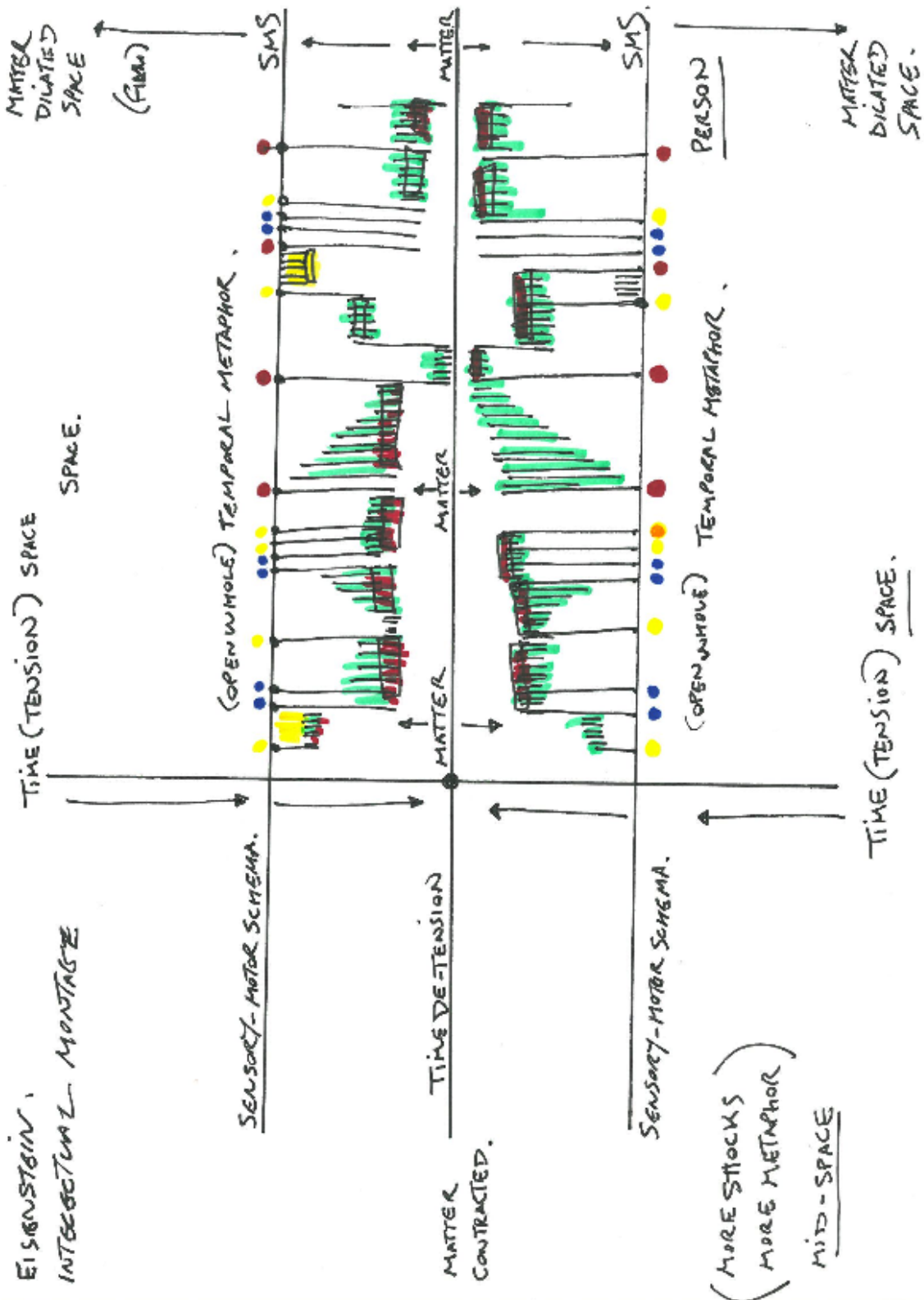


FIG. 5.







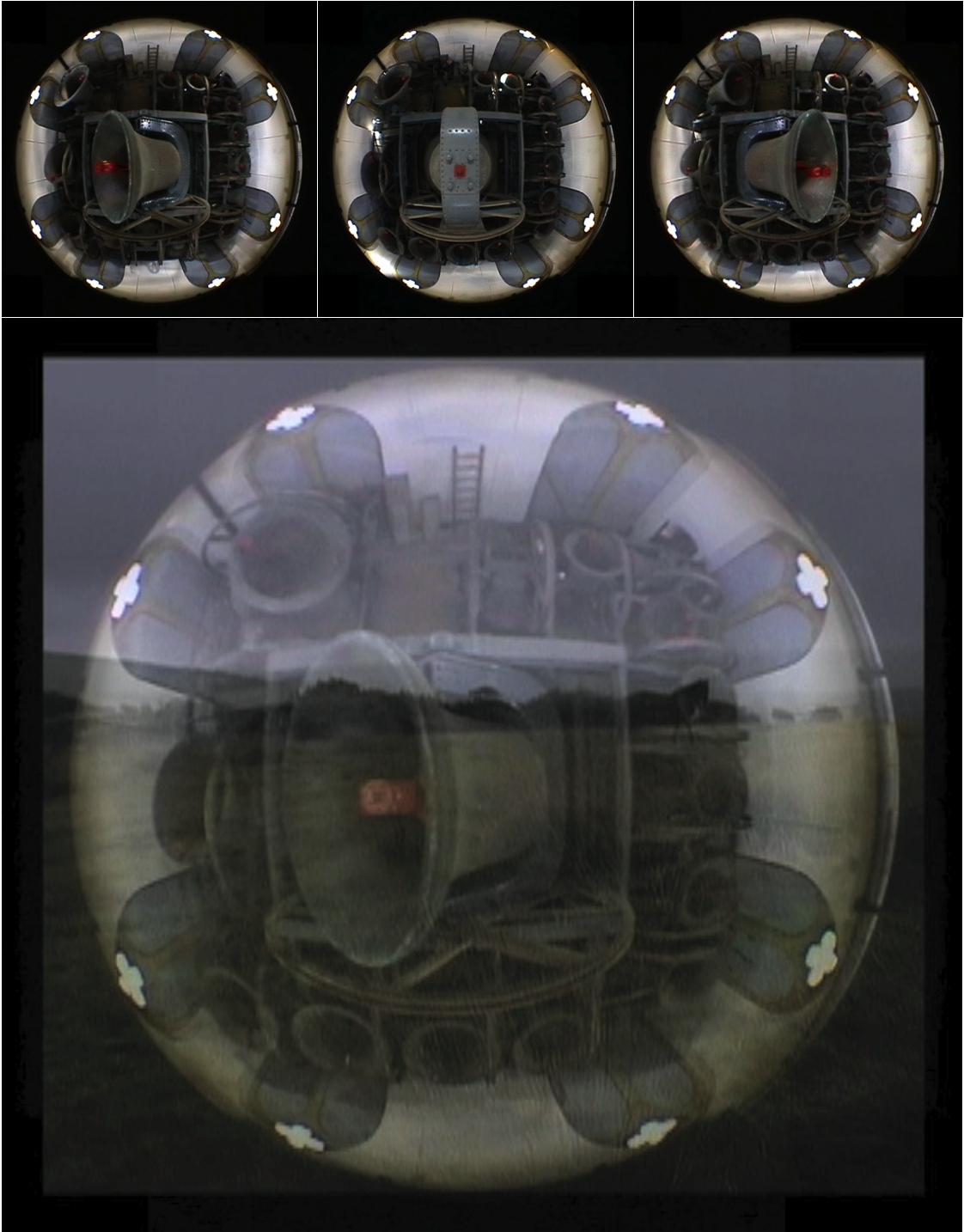
The Ring of Bells: the companion film to Divine Horsemen

I have shown my work nationally and internationally, including exhibitions at Spacex Gallery, Baltic Centre for Contemporary Arts, The Lowry Centre (Manchester, Salford Quays), and The Limehouse Arts Foundation (London). My work has been shown at film festivals in Europe and the UK, such as the Rennes Film festival (France) as well as at Start (USA), to name but a few.

By exhibiting my work in galleries and museums I have a large amount of creative freedom to experiment with the narrative, the form, and the three dimensional space of the venue. However, a drawback to this is that you are working outside of the dominant ideology of mainstream film/media and so the work tends to be marginalised.

The Ring of Bells (2004) was the companion film to *Divine Horsemen*, in which I used the frame (the shape of a circle) to define the form of the film. Everything is circular (including the shot movement). Everything is designed to allow a moment of trance to exist within the ringing of the church bells at Buckfast Abbey. Hosanna is the third biggest bell in Britain. With *The Ring of Bells* I explored spatial editing within the frame, with the frame shape mirroring the circular movements within the shots.

The film was screened at the Spacex Gallery in tandem with the *Battle of Orgreave* (2004), by Jeremy Deller and Mike Figgis (a re-enactment for which Deller won the Turner prize). The actual shape of the frame reflects the image, form, and theme of the piece. As an example, shots are either static or circular 360-degree pans. This is the first film where I directly played with the shape of the frame to add to the meaning of the film. In addition, my first experiments with film and trance directly linked to religion. The film can be seen as a metronome marking out time within both worlds and as a spiritual click-track through the ringing bells for *Divine Horsemen*.



The Ring of Bells (2004).

Within my documentary work I have always been interested in the disempowered, as with the farmers in the foot and mouth documentary *Case 66* (exhibited at Spacex Gallery 2002), or the two films I made in the Therapeutic Community of HMP Channings Wood, a prison within a prison. Unlike TV or the more journalistic expository approach to documentary I never go into a film with an angle, my own separate agenda or point of view. I try to allow a space for the rhythm of the people, the places, and the events to naturally unfold. This involves time. I spent three months in HMP Channings Wood, every day, from doors open to bang up. I did ask if I could have a cell as it would have been easier to just have stayed but I was told that this would have broken Home Office rules as I had not committed a crime.

I usually make a documentary to give a voice to the people concerned, or to learn something for myself. Therefore, with a strong participatory approach, and the Haitian expression “To walk in someone else’s shoes” may apply as a core philosophy to my work. Through giving up control of what is shot I relinquish a part of my agenda to the agendas of the people within the film. However, I keep the creative control of the edit, and so in essence the form of the work. It is the form that interests me more than the dialectic, using form to evoke the film’s heart, the work’s root image. Ezra Pound saw poetry as having a core image; Sitney talked of the poetic drive of the single-central-image film, a poetic form evident in the work of Maya Deren.

With some of my films, I would say up to 70% might be filmed by the people within the subject matter, therefore empowering them, and allowing their points of view to surface. Originally I was inspired by Vertov to share control of the camera, while, of course through an earned trust from the participants, keeping creative control over the edit. In my films, the edit is primarily used as a way to explore form, metaphor, subjectivity, and visual poetry within documentary. This is to illuminate underlying themes that bubble under the surface, the hidden juxtapositions and linkages in “the value of zero”, the rhythms of life that may not have been evident otherwise. The narrative tends to be left to evolve as a journey between the subjects (including the filmmaker) and

the subject matter. This helps to reinforce and deepen the layers of perceptual “truth” not just through the narrative, but also in the form of the work.

Situations in documentary can be manipulated and staged to a certain degree, so instead of trying to hide this through the edit or the camera I use it stylistically to acknowledge the truth of the situation from all viewpoints. A good example of this was the dual screen elements of *Therapeutic Community* (2004), shot in HMP Channings Wood, which evokes the feeling of entrapment within the square box of a cell. I used the technique to add to the enclosed feeling of the documentary. The frame now mirrored the cells. This meant that within the screens I could show differing points of view, and differing angles of the same scenario, so spatialising the viewpoint while physically enclosing the shot, evoking the claustrophobia of a prison.

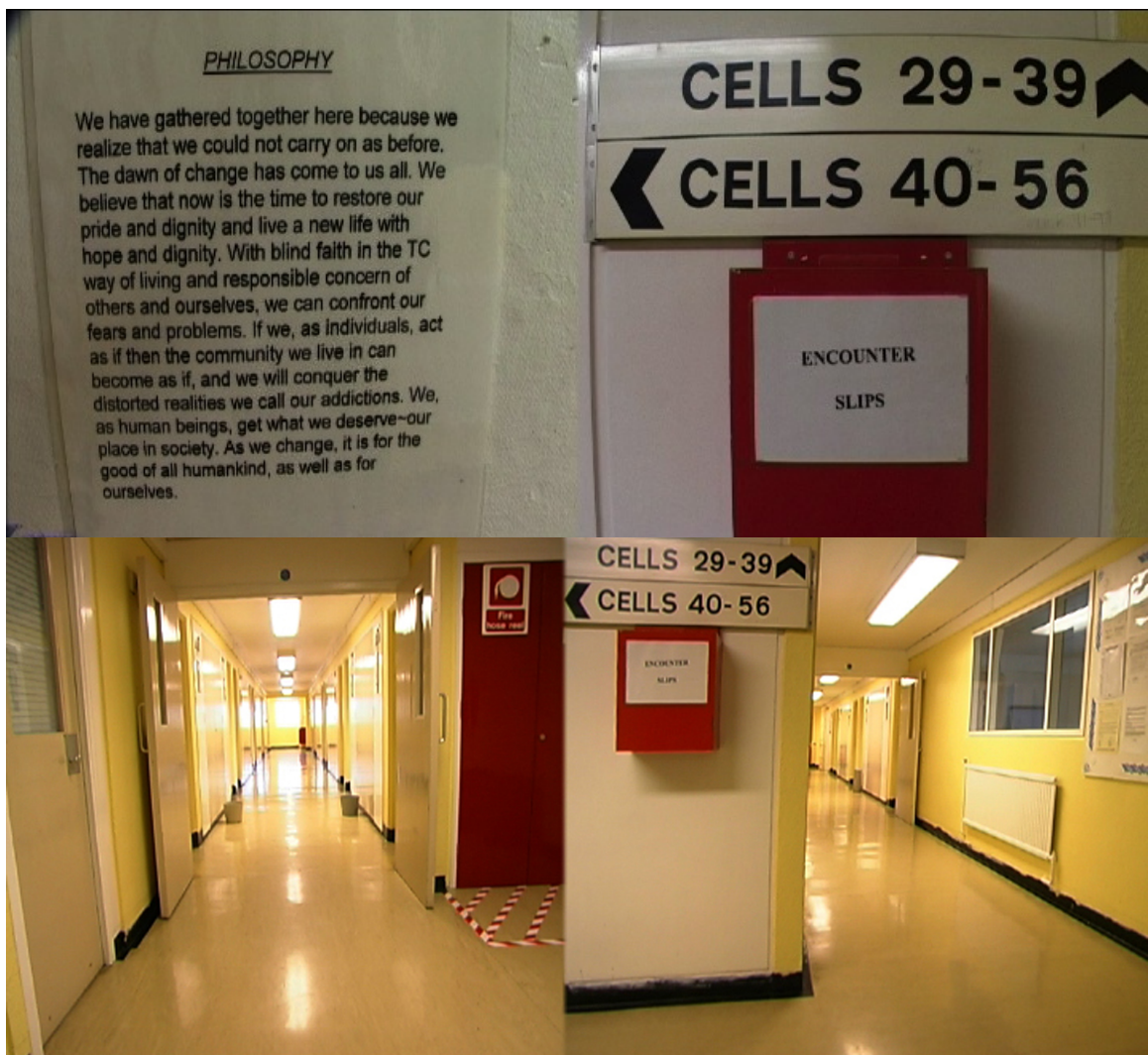
Hand held shots by the inmates allowed for the truth of *cinéma vérité*, while static shots grounded the formal presence of the prison. *Therapeutic Community* (2004), henceforth referred to as *TC*, is the story of a day in the life of a category C prison shot over a three-month period. The *TC* is where the most violent prisoners were given the chance to go through a program of Behavioural Therapy over a two-year period. Within “the program”, the prisoners have created their own pyramid structure of responsibility loosely based on Alcoholics Anonymous. The unit is nothing like a traditional prison. The prisoners inspect each other’s cells and lock each other up; they even perform for each other in the morning meetings.

When the therapy worked the prisoner had an “eyes glazed” expression caught between who they were and who they wanted to be (caught between realities). The prisoners had a name for this; they called this trance like state, being “on digital”.

The River and *The Corridor* were experiments exploring framing, point of view, and perspective, both physically and conceptually. Hence, in *The Corridor* (2003) you see both in front and behind you, yet I used two separate takes creating a discontinuity between both screens and both viewpoints. *The River* (2004) was a 360-degree panorama, and was a root test for the structural outcomes of the installations, *Divine Horsemen* and *People Inbetween*.



The River (2004).



Therapeutic Community (2004).